A

GUIDE

TO

THE READING OF THE

GREEK TRAGEDIANS;

BEING

A SERIES OF ARTICLES

ON

THE GREEK DRAMA, GREEK METRES,

AND

CANONS OF CRITICISM.

COLLECTED AND ARRANGED BY

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PREFACE

THE SECOND EDITION.

In this Manual it has been the object of the Editor to bring together, from various sources, information both interesting and useful to the Student on the several heads of the Greek Drama, Greek Metres, and Canons of Criticism. On the first head, extracts have been given from Bentley's Dissertation on Phalaris, as the chief authority for the age of Thespis and the origin of Tragedy and Comedy; care having been taken to divest them of such controversial allusions and digressions as might embarrass the reader in his investigations. These extracts are succeeded by others from various authors, on the Progress of the Drama, the History and comparative Merits of the principal Tragic and Comic Writers, and the Construction of the Greek Theatre. On Greek Metres, the Editor had prefixed an Introduction to his edition of the Hecuba of Euripides, which he had been frequently requested to publish in a separate form, for the purpose of reference in the reading of Greek Plays generally. With that view it is here reprinted with considerable additions; and to it have

been subjoined sundry articles from the Classical Journal
on the same subject.   The Canons of Criticism have
been collected from the notes of Porson, Blomfield,
Monk, and Elmsley, and from Dawes's Miscellanea
Critica.

In this second edition the Work has undergone a
careful revision; and many important additions and
improvements have been made.

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A GUIDE

READING OF THE GREEK TRAGEDIANS.

TRAGEDY AND COMEDY.

FROM BENTLEY'S DISSERTATION ON PHALARIS.

ORIGINAL METRE OF TRAGEDY AND COMEDY.

IT was a good while after the invention of tragedy and comedy before the iambic measure was used in them. Aristotle assures us of this, as far as it concerns tragedy: " the measure," says he, " in tragedy, was changed from tetrametres to iambics; for at first they used tetrametres, because the trochaic foot was more proper for dancing." And the same reason will hold for comedy too: because that, as well as tragedy, was at first " nothing but a song performed by a chorus dancing to a pipe." It stands to reason, therefore, that there also the tetrametre was used, rather than the iambic; which, as the same Aristotle observes, was fit for business rather than dancing, and for discourse rather than singing.

NATURE OF TRAGEDY AND COMEDY AT THEIR COMMENCEMENT.

Both tragedy and comedy, in their first beginnings at Athens, were nothing but " extemporal " diversions, not just and regular poems: they were neither published, nor preserved, nor written; but, like the entertainments of our merry-andrews on the stages of mountebanks, were bestowed only on the present

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assembly, and so forgotten. Aristotle declares this expressly:
" both tragedy and comedy," says he, " were at first made *ex
tempore :* " and another very good writer, Maximus Tyrius, tells
us — " that the ancient plays at Athens were nothing but
choruses of boys and men, the husbandmen in their several
parishes, after the labours of seed-time and harvest, singing
extemporal songs." Donatus, or whoever is the author of that
discourse about comedy, says, — " Thespis was the first that
wrote his plays, and by that means made them public."

EPICHARMUS THE INVENTOR OF WRITTEN COMEDY : NOT SUSARION.

This, perhaps, may be the true reason why the most of those
that have spoken of the origin of comedy make no mention of
Susarion and his contemporaries, but ascribe the invention of
it to Epicharmus. For, as it seems, nothing of that kind was
written and transmitted to posterity before the time of that
Sicilian. Theocritus therefore (Epigr. 17.) is express and posi-
tive that Epicharmus *invented* comedy :

> Ἅτε φωνὰ Δώριος, χὦνὴρ ὁ τὰν κωμῳδίαν
> Εὑρὼν Ἐπίχαρμος.

" Comedy," says Themistius, " *began* of old in Sicily ; for
Epicharmus and Phormus were of that country." " Epichar-
mus," says Suidas[*], " together with Phormus, *invented* comedy
at Syracuse." And Solinus, in his description of Sicily, —
" Here," says he, " was comedy *first invented.*" " Some are of
opinion," says Diomedes, " that Epicharmus *first* made comedy."
Aristotle makes some small intimation of Susarion's pretences ;
but he expresses himself so, that he does as good as declare in
favour of Epicharmus. I will give the reader his own words :
— " The pretenders," says he, " to the invention of comedy,
are the Megarenses, both those here, (he means the Megarenses
near Attica,) and those in Sicily : for Epicharmus was of that
place, who is much older than Chionides and Magnes." When
he says the Megarenses *that are here*, he may hint, perhaps, at
Susarion, who was born at that Megara ; but he plainly signi-
fies that his claim was of no great weight, by passing him over
without a name. He might allow him to be the author of some
" extempore" farces, that may be called the first rudiments of
comedy ; and this is all that with justice can be granted him.

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* For an account of this Lexico-   is A. D. 975, see Anthon's ed. of Lem-
grapher, the period assigned to whom   priere's Classical Dictionary.

WRITTEN COMEDY MORE RECENT THAN TRAGEDY.

With this opinion all those fall in who assert that comedy is more recent than tragedy: for the same persons suppose Thespis to be the inventor of tragedy, who lived about Olymp. lxi.* Horace (A. P. 281.), after he had given an account of the rise of tragedy and satyr—*After* these, says he, came the old comedy: "*successit vetus his comœdia.*" "*His*," says the ancient Scholiast, "scil. *satyræ et tragœdiæ*." And Donatus is very positive—That tragedy is senior to comedy, both in the subject of it, and the time of its invention.

AGE OF EPICHARMUS.

It is well known, that Epicharmus lived with Hiero of Syracuse: and the author of the Arundel Marble places them both at Olymp. lxxvii. 1. when Chares was archon at Athens. Epicharmus lived to a very great age, to 90 years, as Laertius says, or to 97, as Lucian.

ACCOUNT OF PHORMUS.   HIS TRUE NAME, PHORMIS.

With respect to Phormus, who is joined with Epicharmus, his name is written in different ways. Athenæus and Suidas call him Phormus; but Aristotle, Phormis. In Themistius it is written Amorphus, which is an evident depravation. Some learned men would write it Phormus, too, in Aristotle: but if that be true which Suidas relates of him, that he was an acquaintance of Gelo the Syracusian, and tutor to his children, the true reading must be Phormis: for he is the same Phormis that, as Pausanias tells us, came to great honour in the service of Gelo, and of Hiero after him.

SUMMARY OF THE ARGUMENT.

On the whole matter, I suppose that it will be allowed—that the authorities for Epicharmus are more and greater than

* In order to convert the date in Olympiads to the year B.C., observe that the first Olympiad took place 776 B.C. Multiply therefore the Olympiad by 4, to the product add the current year or years of the Olympiad, deducting five years (because the current Olympiad is four years, and the current year is *one*); subtract the result from 776, and the remainder will be the year B.C. required. Thus, the age of Thespis being lxi. 1., 61×4 or $244 + 1 - 5 = 240$: and $776 - 240 = 536$ B.C.

those for Susarion; that, allowing Susarion to have contributed something towards the invention of comedy, yet his plays were extemporal, and never published in writing; and that, if they were published, it is more likely they were in tetrametres and other chorical measures, fit for dances and songs, than in iambics.

OBJECTION FROM THE EXISTENCE OF SOME IAMBIC LINES ASCRIBED TO SUSARION.

It is true there are five iambics extant that are fathered upon Susarion, and perhaps may really be his:

Ἀκούετε λεώς· Σουσαρίων λέγει τάδε,
Υἱὸς Φιλίνου, Μεγαρόθεν, Τριποδίσκιος·
Κακὸν γυναῖκες· ἀλλ' ὅμως, ὦ δημόται,
Οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ.
Καὶ γὰρ τὸ γῆμαι, καὶ τὸ μὴ γῆμαι, κακόν.

Diomedes Scholasticus, in his commentary on Dionysius Thrax, introduces these verses of Susarion with these words:— " One Susarion was the beginner of comedy in verse, whose plays were all lost in oblivion; but there are two or three iambics of a *play* of his still remembered." Here is an express testimony, that Susarion used iambics in his plays: though I have newly endeavoured to make it probable, that, in the first infancy of comedy, the iambic was not used there; as we are certain from Aristotle that it was not in tragedy.

OBJECTION ANSWERED. Παράβασις.

But I have one or two exceptions against Diomedes's evidence. First, he stands alone in it; he is a man of no great esteem; he lived many hundreds of years after the thing he speaks of; so that it ought to pass for no more than a conjecture of his own. And again, I would have it observed, that these five iambics are spoken in the person of Susarion; which will go a great way towards a proof 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 to that purpose, and it is called a Παράβασις; of which sort there are several now extant in Aristophanes. But the measures that the chorus uses at that time are never iambics, but always anapæsts or tetrametres. And I believe there is not one instance, that the chorus speaks at all to the pit in iambics; to the actor it sometimes does.

And, lastly, if these verses of Susarion's had been known to be borrowed from a *play*, it could not have been such a secret to Aristotle. For it is plain, I think, that he had met with no certain tradition of any play of Susarion's: if he had, he would never attribute the invention of comedy to the Sicilians, so long after him. This argument will not seem inconsiderable, if we remember what an universal scholar that philosopher was; and that he had particularly applied himself to know the history of the stage, having written a treatise of the Διδασκαλίαι, an account of the names, and the times, and the authors of all the plays that ever were acted. If the verses, therefore, are truly Susarion's, it is probable they were made on some other occasion, and not for the stage.

PLAYS CARRIED ABOUT AT FIRST IN CARTS.

The Chronicon Marmoreum, which is now at Oxford, and makes part of the glory of that noble university, has a passage in a worn and broken condition, which I would thus fill up: Ἀφ᾽ οὗ ἐν ἀπήναις κωμῳδίαι ἐφορέθησαν ὑπὸ τῶν Ἰκαριέων εὑρόντος Σουσαρίωνος, καὶ ἆθλον ἐτέθη πρῶτον, ἰσχάδων ἄρσιχος, καὶ οἴνου ἀμφορεὺς, that is, "Since 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." That in the beginning the plays were carried about in carts, we have a witness beyond exception: Hor. A. P. 275.

> Ignotum Tragicæ genus invenisse Camenæ
> Dicitur, et plaustris vexisse poëmata Thespis.

And so the old Scholiast upon the place—" Thespis primus tragœdias invenit, ad quas recitandas circa vicos *plaustro* quoque vehebatur ante inventionem scenæ."

PRIZES FOR TRAGEDY AND COMEDY.

As for the prizes for the victory, I think I can fairly account for them out of a passage in Plutarch: " Anciently," says he, " the feast of Bacchus was transacted country-like and merrily: first there was carried (ἀμφορεὺς οἴνου) *a vessel of wine* and a branch of a vine; then followed one that led a goat (τράγον) after him; another carried (ἰσχάδων ἄρριχον) *a basket of figs*; and last of all came the phallus (ὁ φαλλός)."

RISE OF TRAGEDY AND COMEDY FROM THE FEASTS OF BACCHUS.

Now as both tragedy and comedy had their first rise from this feast of Bacchus; the one being invented by those that sang the dithyramb, and the latter by those that sang the phallic; so the prizes and rewards for those that performed best were ready upon the spot, and made part of the procession — *the vessel of wine and the basket of figs* were the premium for *comedy*, and the *goat* for *tragedy*: both the one and the other are expressed in the verses of Dioscorides, which will be quoted afterwards. Can we then suppose that Susarion made regular and finished comedies, with the solemnity of a *stage*, when we see that the prize he contended for was the cheap purchase of a cask of wine, and a parcel of dried figs? These sorry prizes were laid aside when comedy grew up to maturity; and to carry the day from the rival poets was an honour not much inferior to a victory at Olympia.

TITLE OF THESPIS TO THE INVENTION OF TRAGEDY: TESTIMONIES OF THE ARUNDEL MARBLE[*], DIOSCORIDES, HORACE, PLUTARCH, CLEMENS OF ALEXANDRIA, ATHENÆUS, SUIDAS, DONATUS. TRAGEDIES AND COMEDIES ACTED AT THE TRINA DIONYSIA. DANCING MUCH USED BY THE ANCIENT POETS IN THEIR CHORUSES.

The famous chronological inscription in the Arundel Marble, which was made Olymp. cxxix. in the time of Ptolemy Phila-

[*] " Thomas Howard, Earl of Arundel, who lived in the time of James and Charles the First, devoted a large portion of his fortune to the collection of monuments, illustrative of the arts and of the history of Greece and Rome. He employed men of learning to travel at his expense in quest of such treasures; among others, Mr. William Petty, who explored, sometimes at the risk of his life, the ruins of Greece, the Archipelago, and the shores of Asia Minor; and succeeded in procuring above 200 relics of antiquity. Among them were those of which we are about to speak, and which, in honour of their noble collector, have been called the Arundelian Marbles. They arrived in England in the year 1627, with the rest of the collection. The inscriptions were inserted in the wall of the garden at the back of Arundel House, in the Strand, and were examined, soon after they had been placed there, by Selden and two other scholars, at the recommendation of Sir Robert Cotton. Those learned men used their utmost endeavours in cleaning and deciphering these monuments, and succeeded, with great labour and difficulty, in deciphering 29 of the Greek, and 10 of the Latin inscriptions, those which Selden judged to be of the greatest importance; and in the following year he published them, in a thin folio volume, under the title of *Marmora Arundelliana*. The noble family of Arundel was compelled to abandon its mansion,

delphus, above 260 years before Christ, declares that Thespis was the *first* that gave being to tragedy. Besides him, the epigrammatist Dioscorides gives the invention of it to Thespis:

Θέσπιδος εὕρεμα τοῦτο· τάδ' ἀγροιῶτιν ἀν' ὕλαν
Παίγνια, καὶ κώμους τούσδε τελειοτέρους
Αἰσχύλος ἐξύψωσε, νεοσμίλευτα χαράξας
Γράμματα, χειμάρρῳ δ' οἷα καταρδόμενα·
Καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν· ὦ στόμα πάντων
Δεξιὸν ἀρχαίων, ἦσθά τις ἡμιθέων:

ἐξύψωσε, *he raised and exalted* the style of tragedy by νεοσμί-λευτα γράμματα, his new-made and *new-carved* words, which is the very thing that Aristophanes ascribes to him:

Ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά:

and the writer of his life:—Ζηλοῖ τὸ ἀδρὸν καὶ ὑπέρογκον, ὀνοματοποιΐαις καὶ ἐπιθέτοις χρώμενος. But our epigrammatist, though he gives Æschylus the honóur of improving tragedy, is as positive that εὕρεμα, *the invention* of it, belongs to Thespis;

during the civil wars, to the Commonwealth; and the parliament, who put it under sequestration, suffered the collection of marbles deposited in its garden to be plundered and defaced in the most shameless manner; and it is supposed that not more than half of the original number escaped dispersion or destruction in that disastrous period. A better fate awaited that portion of these reliques which was preserved; for it was presented by Henry Howard, Duke of Norfolk, grandson of the collector, to the University of Oxford. Humphrey Prideaux, afterwards Dean of Norwich, a man of profound and various learning, undertook the publication of the whole collection, and brought out his work in 1676. They were again reprinted in 1732, under the care of Maittaire; and, subsequently, in a more exact and splendid manner, by the learned Dr. Chandler, in 1763, nearly a century after the original publication. 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, however, has deservedly attracted more notice than the rest; it is commonly known by the name of the Parian Chronicle; because it is, in fact, a chronological table of events, and appears to have been made in the Island of Paros. This stone was, in the time of Selden, two feet seven inches in height, and six feet six inches in breadth; containing ninety-three lines, arranged in two columns. It originally 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 Diognotus, B. C. 264; but it has suffered considerable injury, much of it having been effaced, 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. Had not Selden most fortunately transcribed it with peculiar care, a great portion of it would have been irrecoverably lost; for no less than thirty-one out of seventy-nine epochs, legible upon it, in his time, have been knocked off, for the purpose, it is said, of repairing a fireplace. The epochs are all dated retrospectively from the archonship of Diognotus at Athens, 264 years B. C., and briefly record the most important events, in the order in which they took place."—*Encycl. Metrop.*

which will further appear from another epigram, by the same hand, made on Thespis himself:

Θέσπις ὅδε, Τραγικὴν ὃς ἀνέπλασε πρῶτος ἀοιδὴν,
Κωμήταις νεαρὰς καινοτομῶν χάριτας,
Βάκχος ὅτε τριττὸν κατάγοι χορὸν, ᾧ τράγος ἆθλον,
Χ’ ὡττικὸς ἦν σύκων ἄρριχος, ὕθλος ἔτι:

Cum Bacchus ducat triplicem chorum; cui Hircus,
Et cui Attica ficuum cista præmium erat, ut adhuc fabula est.

By the three choruses of Bacchus Dioscorides means the Trina Dionysia, the three festivals of Bacchus; the Διονύσια τὰ ἐν Λίμναις, the Διονύσια τὰ κατ’ ἄστυ, and the Διονύσια τὰ κατ’ ἀγρούς: at which times, that answer to March, April, and January, both tragedies and comedies were acted. Afterwards, indeed, 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 here takes no notice of it. But, to dismiss this; the substance of the epigram imports — That Thespis was the *first* contriver of tragedy, which was then a *new* entertainment. After Dioscorides, we have Horace's testimony in Thespis's favour, *in Arte Poet.* 275.

Ignotum tragicæ genus invenisse Camenæ
Dicitur, et plaustris vexisse poemata Thespis,
Qui canerent agerentque peruncti fæcibus ora.

And I think this poet's opinion is not only well explained, but confirmed too, by the old Scholiast, who tells us — "Thespis was the *first inventor* of tragedy." To all these we may add Plutarch, whose expression implies something further — "That Thespis gave the rise and beginning to the very rudiments of tragedy;" and Clemens of Alexandria, who makes Thespis the "contriver of tragedy, as Susarion was of comedy." And, without doubt, Athenæus was of the same judgment, when he said, "Both comedy and tragedy were found out at Icarius, a place in Attica;" for our Thespis was born there.

In another place Athenæus says — "The ancient poets Thespis, Pratinas, Cratinus (the true reading I take to be Καρκῖνος, an ancient tragic poet, burlesqued once or twice by Aristophanes for this very *dancing* humour), and Phrynichus were called Ὀρχηστικοὶ, *dancers*, because they not only used dancing so much in the choruses of their plays, but they were common dancing-masters, teaching any body that had a mind to learn." Now, if we compare this with 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 ancienter tragedian than Thespis; for, if he had, it had been to his purpose

to name him.   Again, Suidas acquaints us, — That Phrynichus was scholar to Thespis, who *first* introduced tragedy; and Donatus passes his word — That, if we search into antiquity, we shall find that Thespis was the *first* that invented it.   It is incredible, therefore, that the belief of his first inventing tragedy should so universally obtain, as we have shown it did, if any tragedies of an older author had been extant in the world.

CLAIMS OF EPIGENES REFUTED.

The pretences that are made *against* Thespis, are for one Epigenes, a Sicyonian.   This is the only person, mentioned by name, that can contest the matter with Thespis.   And who is there that appears in behalf of this Epigenes?   But one single witness, and he, too, does but tell us a hearsay, which himself seems not to believe.   " Thespis," says Suidas, " is reckoned the sixteenth tragic poet after Epigenes, a Sicyonian ; but some say, Thespis was the second after him; and others, the very first of all.   And again, where he explains the proverb, Οὐδὲν πρὸς τὸν Διόνυσον : it was occasioned, he says, by a tragedy of Epigenes, a Sicyonian ; but he adds that others give a different and better account of it.   Now, if this is all that is said for Epigenes's plea, nay, if it be all that is said of him upon any account (for I think nobody mentions him besides Suidas), I suppose this ill-supported pretence to tragedy will soon be overruled.   It is true, there are two very great men, Lilius Gyraldus and Gerard Vossius, besides others, who affirm that this same Epigenes is cited, and some of his tragedies named, by Athenæus. But I affirm that the Epigenes in Athenæus was a comic poet, and many generations younger than his pretended namesake the tragedian.   Suidas himself is my voucher.   " Epigenes," says he, " a comic poet, some of his plays are Ἡραΐνη, and Μνημάτιοι, and Βάκχεια, as Athenæus says in his Deipnosophists."   Correct Ἡρωΐνη for Ἡραΐνη, and Βακχεία for Βακχεῖα.

THESPIS PUBLISHED NOTHING IN WRITING.

Nay, I will go a step further, and freely own my opinion — That even Thespis himself published nothing in writing : yet the Arundel Marble mentions the Ἄλκηστις of Thespis, and Julius Pollux his Πενθεὺς, and Suidas four or five more ; and Plutarch, with Clemens Alexandrinus, produces some of his verses. No question but these are strong prejudices against my new assertion, or rather suspicion : but the sagacious reader will better judge of it, when he has seen the reasons I go on.

HERACLIDES PUT OUT TRAGEDIES IN THESPIS'S NAME.

This I lay down as the foundation of what I shall say on this subject, — That the famous Heraclides of Pontus set out his own tragedies in Thespis's name. Aristoxenus the musician says (they are the words of Diogenes Laert.) — " That Heraclides made tragedies, and put the name of Thespis to them." This Heraclides was a scholar of Aristotle; and so was Aristoxenus too, and even a greater man than the other: so that I conceive one may build on this piece of history, as a thing undeniable.

Now before the date of this forgery of Heraclides, we have no mention at all of any of Thespis's remains. Aristotle, in his Poetry, speaks of the origin, and progress, and perfection of tragedy; he reads a lecture of criticism on the fables of the first writers: yet he has not one syllable about any piece of Thespis's: this will seem no small indication that nothing of his was preserved: but there is a passage in Plato that more manifestly implies it. "Tragedy," says he, "is an ancient thing, and did not commence, as people think, from Thespis nor from Phrynichus." Now, from hence I infer, if several persons in Plato's time believed tragedy was invented by Phrynichus, they must never have seen nor heard of any tragedies of Thespis. For, if they had, there could have been no controversy, which of the two was the inventor; for the one was a whole generation younger than the other. But Thespis's tragedies being lost, and Phrynichus's being the ancientest that were preserved, it was an inducement to several to believe him the first author. It is true, indeed, that, after the time of Heraclides, we have a few fragments of Thespis's quoted, and the names of some of his plays; but I will now show that every one of those passages are cited from Heraclides's counterfeit tragedies, and not the works of the true Thespis.

NO PLAY OF THESPIS WITH THE TITLE OF ALCESTIS.

As for the author of the Arundel Marble, who was but a little younger than Heraclides and Aristoxenus, and might possibly know them both, he is commonly indeed supposed to mention Thespis's Ἄλκηστις. But besides the uncertainty of the word, which is now wholly effaced in the marble, the very inscription itself evinces that it ought not to be read ΑΛΚΗΣΤΙΝ: for the author of it never sets down the name of any *play*; not when he gives the date of Æschylus's first victory; not when he speaks of Sophocles's; not where he mentions Euripides's; nor

upon any other occasion. And it is utterly improbable that he would do it in one single place, and omit it in so many others that equally deserved it. Add to all this the express testimony of Suidas, — That Phrynichus was the first that made women the subject of tragedy; his master Thespis having introduced nothing but men. There could be, therefore, no play of Thespis's with the title of Alcestis.

SPURIOUS PASSAGE IN CLEM. ALEXANDRINUS ASCRIBED TO THESPIS.

I shall now consider the passage in Clemens Alexandrinus:— " Thespis, the tragic poet (says that excellent author), writes thus : —

Ἴδε σοι σπένδω ΚΝΑΞΖΒΙ τὸ λευκὸν,
Ἀπὸ θηλαμόνων θλίψας κνακῶν.
Ἴδε σοι ΧΘΥΠΤΗΝ τυρὸν μίξας
Ἐρυθρῷ μέλιτι, κατὰ τῶν σῶν, Πᾶν
Δίκερως, τίθεμαι βωμῶν ἁγίων.
Ἴδε σοι Βρομίου αἴθοπα ΦΛΕΓΜΟΝ .... Λείβω."

This supposed fragment of Thespis, as Clemens himself explains it, and as I have further proved out of Porphyry, relates to those four artificial words—Κναξζβὶ, Χθύπτης, Φλεγμὼ, Δρὸψ, which comprehend exactly the whole twenty-four letters of the Greek alphabet. Now I say, — If these twenty-four letters were not all invented in Thespis's time, this cannot be a genuine fragment of his.

EARLY GREEK ALPHABET.

We must know then, that it was a long time after the use of Greek writing, nay of writing books too, before the Greek alphabet was perfected, as it now is, and has been for 2000 years. It is true, there were then the very same sounds in pronunciation (for the language was not altered), but they did not express them the same way in writing. E served in those days for both E and H ; as one English E serves now for two distinct sounds in THEM and THESE. So O stood for both O and Ω : and the sound of Z was expressed by ΔΣ, of Ξ by ΚΣ, of Ψ by ΠΣ: and the three aspirates were written thus, ΤΗ, ΠΗ, ΚΗ : which were afterwards Θ, Φ, Χ. At that time we must imagine the first verse of Homer to have been written thus —

ΜΕΝΙΝ ΑΕΙΔΕ ΤΗΕΑ ΠΕΛΕΙΑΔΕΟ ΑΚΗΙΛΕΟΣ.

And the same manner of writing was in Thespis's time; because the alphabet was not completed till after his death. For it is universally agreed, that either Simonides, or Epicharmus, or both, invented some of the letters. And Epicharmus could not be above twenty-seven years old, and very probably was much younger, at Olymp. lxi., which is the latest period of Thespis: and Simonides at the same time was but sixteen. This passage therefore ascribed to Thespis is certainly a cheat; and in all probability it is taken from one of the spurious plays that Heraclides fathered upon him.

In the next place, I will show that all the other passages quoted from Thespis are belonging to the same imposture.

BACCHUS AND THE SATYRS THE SUBJECT OF EARLY PLAYS. SERIOUS TRAGEDY INTRODUCED BY PHRYNICHUS AND ÆSCHYLUS.

Zenobius informs us — " That at first the choruses used to sing a dithyramb to the honour of Bacchus : but in time the poets left that off, and made the giants and centaurs the subjects of their plays. Upon which the spectators mocked them, and said, — That was nothing to Bacchus. The poets therefore sometimes introduced the Satyrs, that they might not seem quite to forget the god of the festival." To the same purpose we are told by Suidas — " That at first the subject of all the plays was Bacchus himself, with his company of Satyrs; upon which account those plays were called Σατυρικά: but afterwards, as tragedies came into fashion, the poets went off to fables and histories, which gave occasion to that saying — This is nothing to Bacchus." And he adds—"That Chamæleon says the same thing in his book about Thespis." This Chamæleon was a very learned man, and a scholar of Aristotle's. And we may gather from the very name of this treatise of his, that Thespis was some way concerned in this alteration of tragedy; either he was the last man that used all satyrical plays, or the last man that left them off. But whether of the two it was, we could not determine, unless Plutarch had helped us out in it. " When Phrynichus and Æschylus," says he, " turned the subject of tragedy to fables and doleful stories, the people said, — What is this to Bacchus?" For it is evident, from this passage of Plutarch compared with the others before, that the true Thespis's plays were all satyrical (that is, the plot of them was the story of Bacchus, the chorus consisted of Satyrs, and the argument was merry); and that Phrynichus and Æschylus were the first introducers of the new and doleful tragedy. 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.

HENCE THE FRAGMENTS GENERALLY ASCRIBED TO THESPIS ARE INFERRED TO BE SPURIOUS.

Let us apply now this observation to the fragments ascribed to Thespis; one of which is thus quoted by Plutarch:

Ὁρᾷς ὅτι Ζεὺς τῷδε πρωτεύει θεῶν,
Οὐ ψεῦδος οὐδὲ κόμπον, οὐ μωρὸν γέλων
Ἀσκῶν· τὸ δ' ἡδὺ μοῦνος οὐκ ἐπίσταται.

"What differs this," says Plutarch, "from that saying of Plato, That the Deity was situated remote from all pleasure and pain?" Why, truly, it differs not at all; and I think there needs no other proof that it could not belong to a satyrical ludicrous play, such as all Thespis's were. For surely this is not the language of Bacchus and his Satyrs; nay, I might say, it is too high and philosophical a strain even for Thespis himself. But suppose the author could have reached so elevated a thought; yet he would never have put it into the mouth of that drunken voluptuous god, or his wanton attendants. Even Æschylus, the grave reformer of the stage, would rarely or never bring in his heroes talking sentences and philosophy, believing that to be against the genius and constitution of tragedy; much less then would Thespis have done so, whose tragedies were nothing but droll. It is incredible, therefore, that this fragment should be genuine: and we may know at whose door to lay it, from the hint afforded to us by Plutarch, though he was not aware of it. For the thought, as he has shown us, was Plato's; and to whom then should the fragment belong, but to Heraclides, the counterfeit Thespis, who was at first a scholar of Plato's, and might borrow the notion from his old master?

Another verse is quoted by Julius Pollux out of Thespis's Pentheus:

Ἔργῳ νόμιζε νευρίδας ἔχειν ἐπενδύτην.

Where for νευρίδας ἔχειν, we may correct it νεβρίδ' ἔχειν. Now the very titles of this play Πενθεὺς, and of others mentioned by Suidas—Ἆθλα Πελίου ἢ Φόρβας, and Ἱερεῖς, and Ἤιθεοι, do sufficiently show, that they cannot be satyrical plays, and consequently not Thespis's, who made none but of that sort. The learned Casaubon, after he has taught us from

the ancients, that Thespis was the inventor of satyrical plays—
" Yet among the plays (says he) that are ascribed to Thespis,
there is not one that appears to have been satyrical. Πενθεύς
indeed seems to promise the fairest to be so ; but we have ob-
served, that the old poets never brought the Satyrs into the
story of Pentheus."   The result of the whole is this— That
there was nothing published by Thespis himself; and that
Heraclides's forgeries imposed upon Clemens, and Plutarch, and
Pollux, and others.

AGE OF THESPIS : FROM THE ARUNDEL MARBLE.

With respect to the age of Thespis, the witness that upon all
accounts deserves to be first heard, is the author of the Arundel
Marble ; for he is the ancientest writer now extant, that speaks
of his age : he is the most accurate in his whole performance,
and particularly he was curious and inquisitive into the history
of poetry and the stage ; as appears from the numerous eras
there, belonging to the several poets ; and, which is as consider-
able an advantage as any, we have the original stone still
among us ; so that his numbers (where they are still legible)
are certainly genuine ; and not liable, as written books are, to
be altered and interpolated by the negligence or fraud of
transcribers.   The very year, indeed, in which Thespis in-
vented tragedy cannot now be known from the Marble ; for the
numbers are worn out by time and weather; but we can ap-
proach near to it.   For we are sure it must be some year in the
interval between the preceding and following epochs ; because
the whole inscription proceeds in due order and succession of time.
Now the preceding epoch is,—Cyrus's victory over Crœsus,
and the taking of Sardes ; which, as all the best chronologers,
Scaliger, Lydiate, Petavius, &c., agree, was Olymp. lix. 1., or at
lowest Olymp. lviii. 2.   The following is—The beginning of
Darius's reign, Olymp. lxv. 1.   Tragedy therefore was invented
by Thespis between the Olympiads lix. 1. and lxv. 1.
    This account in the Marble establishes and is mutually esta-
blished by the testimony of Suidas, who informs us—That
Thespis made (the first) play at Olymp. lxi., which period falls
in between the two epochs that go before and after Thespis.

DATE OF PHRYNICHUS CONFIRMS THAT OF THESPIS. — PLAYS
OF PHRYNICHUS, THE TAKING OF MILETUS, AND THE
PHŒNISSÆ : THE PERSÆ OF ÆSCHYLUS BORROWED FROM
THE LATTER.

Suidas, to whom the whole learned world confess themselves
much obliged for his accounts of the age and works of so many
authors, tells us Phrynichus was Thespis's scholar. Plato names
them both together, as pretenders to the invention of tragedy;
so that if we can but fix the scholar's age, we may gather from
thence the age of the master. Now Phrynichus made a tragedy
at Athens, which he intituled Μιλήτου ἅλωσις, The taking of
Miletus. "Callisthenes says (they are the words of Strabo),
that Phrynichus the tragic poet was fined by the Athenians a
thousand drachms, for making a tragedy called — The taking
of Miletus by Darius." And Herodotus, an older author than
he — "When Phrynichus (says he) exhibited his play, — The
taking of Miletus, the whole theatre fell into tears, and fined
the poet a thousand drachms, and made an order that nobody
ever after should make a play of that subject." But the taking
of Miletus, the whole story of which is related by Herodotus,
was either at Olymp. lxx. or lxxi., as all chronologers are
agreed. And the tragedy of Phrynichus being made upon that
subject, we are sure that he must be alive after Olymp. lxx.

But there is another tragedy of his, called Φοίνισσαι, which
will show him to have been still alive above twenty years after
that Olympiad. It is cited by the Scholiast on Aristophanes;
and Athenæus gives us an iambic out of it:

Ψαλμοῖσιν ἀντίσπαστ᾿ ἀείδοντες μέλη.

But the writer of the argument of Æschylus's Persæ has the
most particular account of it. "Glaucus (says he) in his book
about the subjects of Æschylus's plays, says, his Persæ were
borrowed from the Phœnissæ of Phrynichus; the first verse of
which Phœnissæ is this: —

Τάδ᾿ ἐστὶ Περσῶν τῶν πάλαι βεβηκότων:

and an eunuch is introduced, bringing the news of Xerxes's
defeat, and setting chairs for the ministers of state to sit down
on." Now it is evident from this fragment, that Phrynichus
was yet alive after Xerxes's expedition, i. e. Olymp. lxxv. 1.
Nay, three years after this Olympiad, he made a tragedy at
Athens, and carried the victory; Themistocles being at the
charge of all the furniture of the scene and chorus; who, in
memory of it, set up this inscription: — ΘΕΜΙΣΤΟΚΛΗΣ

ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ· ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΣΚΕΝ· ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ, i. e. " Themistocles of the parish of Phreari was at the charge; Phrynichus made the tragedy; and Adimantus was archon." And I am apt to believe, that Phœnissæ was this very play, which he made for Themistocles. For what could be a more proper subject and compliment to Themistocles, than Xerxes's defeat, which he had so great a hand in? Now we are sure, from the name of the archon, that this was done at Olymp. lxxv. 4.; and how long the poet survived this victory, there is nobody now to tell us.

DATE OF PHRYNICHUS'S FIRST VICTORY, OL. LXVII. — INFERENCE: THAT THE INTRODUCTION OF TRAGEDY, BY THESPIS, WAS OLYMP. LXI.

Suidas's words — That Phrynichus got the prize at Olymp. lxvii. will be allowed to be meant of his first victory. For so we find in the Marble, that the first victories of Æschylus, Sophocles, and Euripides, are the only ones recorded. And if Phrynichus began at Olymp. lxvii., then the distance between his first and last (that we know of) will be thirty-six years. And it hits too with what the same Suidas has delivered about Thespis — That he exhibited a play at Olymp. lxi. For if we interpret this passage, like the other about Phrynichus, that it was Thespis's first play, then the master will be older than the scholar by about twenty-five years, which is a competent time. And I humbly conceive, that all these hits and coincidences, when added to the express authority of the Marble, which sets Thespis after Olymp. lix., will bring it up to the highest probability, that Thespis first introduced tragedy about Olymp. lxi.

THE OPINION THAT THERE WERE TWO PHRYNICHUSES EXAMINED.

It has been thought that there were two Phrynichuses, both tragic poets. It is necessary therefore to examine this point, or else our argument from the date of Phrynichus's Phœnissæ will be very lame and precarious: for it may be pretended the author of Phœnissæ was not that Phrynichus that was Thespis's scholar. It is true there were two Phrynichuses that wrote for the stage; the one a tragic, the other a comic poet; that is a thing beyond question; but the point that I contend for is, that there were not two Phrynichuses writers of tragedy.

ORIGIN OF THIS OPINION.

The pretence for asserting two tragic poets of that name is a passage of Suidas; who, after he had named Φρύνιχος, &c. "Phrynichus, the son of Polyphradmon, or Minyras, or Chorocles, the scholar of Thespis, and that his tragedies are nine, Πλευρωνία, Αἰγύπτιοι," &c., subjoins, under a new head, Φρύνιχος, &c. "Phrynichus, the son of Melanthas, an Athenian tragedian; some of his plays are Ἀνδρομέδα, Ἠριγόνη, and Πυῤῥίχαι." This latter place is taken word for word out of Aristophanes's Scholiast, who adds, that the same man made the tragedy called ".The taking of Miletus."

GROUND UPON WHICH IT RESTS, SLIGHT.

Now it may seem from these two passages, that there were two Phrynichuses tragic poets; for the one is called the son of Melanthas, the other not: and the three plays ascribed to the latter are quite different from the nine that were made by the former. But to take off this pretence, I crave leave to observe that the naming his father Melanthas is an argument of small force; for we see the other has three fathers assigned to him; so uncertain was the tradition about the name of his father: some authors therefore might relate, that his father was called Melanthas; and yet mean the very same Phrynichus, that, according to others, was the son of Polyphradmon. And then the second plea, that the plays attributed to the one are wholly different from those of the other, is even weaker than the former: for the whole dozen mentioned in Suidas might belong to the same Phrynichus. He says, indeed, Phrynichus, Polyphradmon's son, wrote nine plays; because the author he here copies from knew of no more. But there might be more, notwithstanding his not hearing of them; as we see there were really two — The taking of Miletus and Phœnissæ, that are not mentioned here by Suidas.

NO AUTHOR MENTIONS MORE THAN ONE TRAGEDIAN OF THAT NAME.

Having shown now what very slight ground the tradition about two tragedian Phrynichuses is built upon, I will give some arguments on my side, which induce me to think there was but one. And my first is, because all the authors, Herodotus, Callisthenes, Strabo, Plutarch, Ælian, Libanus, Amm. Mar-

Guide.   C

cellinus, Joh. Tzetzes, who speak of the play called — The
taking of Miletus, style the author of it barely, Φρύνιχος ὁ
Τραγικὸς, Phrynichus the tragedian, without adding ὁ Νεώτερος,
the younger; as all of them, or some at least, would and ought
to have done, if this person had not been the famous Phryni-
chus, that was Thespis's scholar. And so when he is quoted
on other occasions, by Athenæus, Hephæstion, Isaac Tzetzes,
&c. he is called in like manner Phrynichus the tragic poet,
without the least intimation that there was another of the same
name and profession.

THAT THERE WAS BUT ONE APPEARS FROM THE SCHOL. ON ARISTOPH. AND SUIDAS.

Besides this, the very Scholiast on Aristophanes, and Suidas,
who are the sole authors produced to show there were two
tragedians, do in other places plainly declare there was but one.
" There were four Phrynichuses in all," says the Scholiast : —

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

What can be more evident than that, according to this cata-
logue, there was but one of this name a tragedian?

FREQUENT INCONSISTENCIES IN LEXICONS AND SCHOLIA.

But it is no wonder if in lexicons and scholia compiled out of
several authors, there be several things inconsistent with one
another. So in another place both the Scholiast and Suidas
make this fourth Phrynichus, the general, to be the same with
the third, the comic poet. On the contrary, Ælian makes him
the same with the first; and he adds a particular circumstance
—That in his tragedy Πυῤῥίχαι, he so pleased the theatre with
the warlike songs and dances of his chorus, that they chose him
as a fit person to make a general. Among the moderns some
fall in with Ælian's story, and some with the other: but with
all deference to their judgment, I am persuaded both of them
are false.

PHRYNICHUS THE GENERAL A DISTINCT CHARACTER.

For Phrynichus the general was stabbed at Athens, Ol. xcii. 2.
as Thucydides (B. viii.) relates : but a more exact account of

the circumstances of his death is to be met with in Lysias and Lycurgus the orators. This being a matter of fact beyond all doubt and controversy, I affirm that the date of his death can neither agree with the tragic nor the comic poet's history; being too late for the one and too early for the other. It is too late for the tragedian, because he began to make plays, as we have seen above, at Olymp. lxvii., from which time till Olymp. xcii. 2. there are 102 years; and even from the date of his Phœnissæ, that were acted at Olymp. lxxv. 4., which is the last time we hear of him, there are sixty-six years to the death of Phrynichus the general. And then it is too early for the comedian, for we find him alive five years after, contending with his play called the Muses (quoted by Athenæus, Pollux, Suidas, &c.) against Aristophanes's Frogs, at Olymp. xciii. 3. when Callias was archon.

PHRYNICHUS THE ANCIENT TRAGEDIAN ALLUDED TO BY ARISTOPHANES IN THE VESPÆ.

Again, I will show there was but one Phrynichus a tragedian: Aristophanes in his Vespæ says, that the old men at Athens used to sing the old songs of Phrynichus:

———— καὶ μινυρίζοντες μέλη
Ἀρχαιομελησιδωνοφρυνιχήρατα.

It is a conceited word of the poet's making; and σιδωνο, which is one member in the composition of it, relates to the Phœnissæ (i. e. the Sidonians), a play of Phrynichus's, as the Scholiast well observes. Here we see the author of Phœnissæ (whom they suppose to be the latter Phrynichus) is meant by Aristophanes; but if I prove too, that Aristophanes in this very place meant the Phrynichus, Thespis's scholar, it will be evident that these two Phrynichuses (whom they falsely imagine) are really one and the same. Now that Aristophanes meant the scholar of Thespis will appear from the very words μέλη ἀρχαῖα, ancient songs and tunes. Ancient, because that Phrynichus was the second, or as some in Plato thought, the first author of tragedy. And "songs and tunes," because he was celebrated and famous by that very character.

THE ANCIENT PHRYNICHUS FAMOUS FOR HIS SONGS.

"Phrynichus (says the Scholiast on this place) had a mighty name for making of songs." But in another place he says the

same thing of Phrynichus the son of Polyphradmon; who, according to Suidas, was Thespis's scholar. "He was admired (says he) for the making of songs; they cry him up for the composing of tunes; and he was before Æschylus." And can it be doubted then any longer, but that the same person is meant? It is a problem of Aristotle's, Διὰ τί οἱ περὶ Φρύνιχον μᾶλλον ἦσαν μελοποιοί; "Why did Phrynichus make more songs than any tragedian does now-a-days?" And he answers it — Ἦ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μέλη τῶν μέτρων ἐν ταῖς τραγῳδίαις; "Was it (says he) because at that time the songs (sung by the chorus) in tragedies were many more than the verses (spoken by the actors?)" Does not Aristotle's very question imply, that there was but one Phrynichus a tragedian?

FURTHER ARGUMENT FROM ARISTOPHANES.

I will add one argument more for it; and that, if I do not much mistake, will put an end to the controversy. For I will prove, that the very passage in Aristophanes, where the Scholiast, and Suidas from him, tells us of this (supposed second) Phrynichus, the son of Melanthas, 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.* This being premised, I shall now set down the words of the poet (Vesp. 1476.):

> ὁ γὰρ γέρων, ὡς ἔπιε διὰ πολλοῦ χρόνου,
> ἤκουσέ τ᾽ αὐλοῦ, περιχαρὴς τῷ πράγματι,
> ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται
> τἀρχαῖ᾽ ἐκεῖν᾽, οἷς Θέσπις ἠγωνίζετο·
> καὶ τοὺς τραγῳδοὺς φησιν ἀποδείξειν κρόνους
> τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον:

which are spoken by a servant concerning an old fellow his master, that was in a frolic of dancing. "All night long (says he) he dances those old dances that Thespis used in his choruses: and he says he will dance here upon the stage by and by, and show the tragedians of these times to be a parcel of fools, he will out-dance them so much." And who can doubt that considers what I have quoted from Athenæus, but that Thespis, ὁ ἀρχαῖος, *the old tragic poet* (who lived 114 years before the date of this play), ὁ ὀρχηστικός, *the common dancing-master* at Athens, is here meant by Aristophanes?

ALLUSIONS TO THE DANCING OF PHRYNICHUS.

But to go on with Aristophanes: we come afterwards to this passage:

$$\pi\lambda\acute{\eta}\sigma\sigma\epsilon\iota\ \Phi\rho\acute{\upsilon}\nu\iota\chi os,\ \ddot{\omega}\sigma\pi\epsilon\rho\ \grave{a}\lambda\acute{\epsilon}\kappa\tau\omega\rho$$
$$(O\grave{\iota}.\ T\acute{a}\chi a\ \beta a\lambda\lambda\acute{\eta}\sigma\epsilon\iota s)$$
$$\Sigma\kappa\acute{\epsilon}\lambda os\ o\grave{\upsilon}\rho\acute{a}\nu\iota\acute{o}\nu\ \gamma'\ \grave{\epsilon}\kappa\lambda a\kappa\tau\acute{\iota}\zeta\omega\nu:$$

for so I would read for $\pi\tau\acute{\eta}\sigma\epsilon\iota$: " Phrynichus strikes like a cock, throwing up his heels very lofty." This is spoken by the old fellow, while he is cutting his capers: and in one of his frisks he offers to *strike* the servant that stood by with his foot as it was aloft. Upon which the servant says, $\tau\acute{a}\chi a\ \beta a\lambda\lambda\acute{\eta}\sigma\epsilon\iota s$, " you will hit me by and by with your capering and kicking." $\Pi\lambda\acute{\eta}\sigma$-$\sigma\omega$ is the proper term for a cock, when he strikes as he is fighting; and $\Pi\lambda\hat{\eta}\kappa\tau\rho o\nu$ is his *spur*, that he strikes with. The meaning of the passage is this — That in his dances he leaped up, and vaulted, like Phrynichus, who was celebrated for those performances, as it further appears from what follows a little after —

$$Ka\grave{\iota},\ \tau\grave{o}\ \Phi\rho\upsilon\nu\acute{\iota}\chi\epsilon\iota o\nu,$$
$$'E\kappa\lambda a\kappa\tau\iota\sigma\acute{a}\tau\omega\ \tau\iota s\cdot\ \ddot{o}\pi\omega s$$
$$'I\delta\acute{o}\nu\tau\epsilon s\ \ddot{a}\nu\omega\ \sigma\kappa\acute{\epsilon}\lambda os,$$
$$"\Omega\zeta\omega\sigma\iota\nu\ o\grave{\iota}\ \vartheta\epsilon a\tau a\acute{\iota}:$$

i. e. " And in Phrynichus's way, frisk and caper; so as the spectators seeing your legs aloft, may cry out with admiration." Now to draw our inference from these several passages, it appears, I suppose, sufficiently, that the Phrynichus here spoken of by Aristophanes, was, as well as the Thespis, famous for his dancing; and, consequently, by the authority of Athenæus quoted above, he must be $\acute{o}\ \grave{a}\rho\chi a\hat{\iota}os\ \Phi\rho\acute{\upsilon}\nu\iota\chi os$, *the ancient Phrynichus*, $\grave{o}\rho\chi\eta\sigma\tau\iota\kappa\grave{o}s$, *the master of dancing*. We have part of an epigram made by Phrynichus himself in commendation of his own dancing —

$$\Sigma\chi\acute{\eta}\mu a\tau a\ \delta'\ \ddot{o}\rho\chi\eta\sigma\iota s\ \tau\acute{o}\sigma a\ \mu o\iota\ \pi\acute{o}\rho\epsilon\nu,\ \ddot{o}\sigma\sigma'\ \grave{\epsilon}\nu\grave{\iota}\ \pi\acute{o}\nu\tau\omega$$
$$K\acute{\upsilon}\mu a\tau a\ \pi o\iota\epsilon\hat{\iota}\tau a\iota\ \chi\epsilon\acute{\iota}\mu a\tau\iota\ \nu\grave{\upsilon}\xi\ \grave{o}\lambda\acute{o}\eta.$$

Upon the whole matter then, there was but one tragedian Phrynichus, the scholar of Thespis; and if so, we have proved already, from the dates of his plays, that his master Thespis ought not to be placed earlier than about Olymp. lxi.

AUTHORITIES OF DIOG. LAERTIUS AND PLUTARCH IN FAVOUR
    OF AN EARLIER DATE FOR THESPIS EXAMINED.   THE
    LATTER INCONSISTENT WITH HIMSELF.

From two authorities, however, Diogenes Laertius and Plu-
tarch, it has been inferred, that Thespis acted plays in Solon's
time, who died at Olymp. lv. 1.   Now the words of Laertius,
which are all he says that any ways relate to this affair, are ex-
actly these: " Solon (says he) hindered Thespis from acting of
tragedies, believing those false representations to be of no use."
But if Solon, when Thespis, as we may suppose, made applica-
tion to him for his leave to act tragedies, would not suffer him
to do it, is it not reasonable to infer, that Thespis acted none
till after Solon's death?   The words of Plutarch, it is true, are
more clear and express, for this author relates particularly,
" That Solon saw one of Thespis's plays, and then, disliking the
way of it, forbade him to act any more;" and as Plutarch tells
this story of Thespis, it must have happened a little before Pi-
sistratus's tyranny.   For he presently subjoins, that when Pisis-
tratus had wounded himself, and pretending that he was set
upon by enemies, desired to have a guard; " You do not act,"
says Solon to him, " the part of Ulysses well; for he wounded
himself to deceive his enemies, but you to deceive your own
countrymen."   Laertius tells it a little plainer: that when Pi-
sistratus had wounded himself, Solon said,—" Ay, this comes of
Thespis's acting and personating in his tragedies."   Take both
these passages together, and it must be allowed that, as far as
Plutarch's credit goes, it appears that Thespis did act some of
his plays before Olymp. liv. 4.   But we have seen above, that
the Arundel Marble and Suidas set the date of his first Essay
about Olymp. lxi.   And the age of Phrynichus his scholar
strongly favours their side ; for by their reckoning he began his
plays about twenty-five years after his master, but by Plutarch's
above fifty.   And whose authority now shall we follow ? Though
there's odds enough against Plutarch, from the antiquity of the
author of the Marble, who was above 300 years older than he,
and from his particular diligence and exactness about the history
of the stage, yet I'll make bold to add another reason or two
why I cannot here follow him.   For he himself tells me in an-
other place — " That the first who brought Μύθους καὶ Πάθη,
the stories and the calamities of heroes upon the stage were
Phrynichus and Æschylus: " so that before them all tragedy
was satyrical, and the subject of it was nothing else but Bacchus
and his Satyrs.   But if this affair about Thespis, and Solon, and
Pisistratus, be true, then Thespis must have represented Ulysses
and other heroes in his plays; for it is intimated that Thespis's

acting gave the hint to Pisistratus to wound himself, as Ulysses did. So that this latter passage of Plutarch is a refutation of his former. The case seems to me to be this: somebody had invented and published this about Solon, as a thing very agreeable to the character of a wise law-giver: and Plutarch, who would never baulk a good story, though it did not exactly hit with chronology, thought it was a fault to omit it in his history of Solon's life.

TRAGEDY NOT OLDER THAN THESPIS. PASSAGES FROM PLATO, LAERTIUS, AND ARISTOTLE EXAMINED.

So much for the age of Thespis: I shall now consider the opinion of those that make tragedy to be older than he. To maintain this assertion, nothing but two common and obvious passages of Plato and Laertius are produced; one of which (Plat. Min.) tells us — That tragedy did not commence with Thespis nor Phrynichus, but was very old at Athens. The other (Laert. in Plat.)—That of old in tragedy the chorus alone performed the whole drama; afterwards Thespis introduced one actor. To this may be added a hint out of Aristotle, who, affirming that Æschylus invented the second actor, seems to imply that Thespis found out the first. Now for the two authorities, Laertius and Aristotle, these words of theirs do not prove that tragedy is older than Thespis. For Thespis might be the first introducer of one actor, and yet be the inventor too of that sort of tragedy that was performed by the chorus alone. At first his plays might be but rude and imperfect, some songs only and dances by the chorus, and the Hemichoria, i.e. the two halves of the chorus answering to each other: afterwards by long use and experience, perhaps of twenty, thirty, or forty years, he might improve upon his own invention, and introduce one actor, to discourse while the chorus took breath. Æschylus, we see, is generally reported as the inventor of the second actor; and yet several believed, that afterwards he invented too the third actor; for in the making of seventy-five plays, he had time enough to improve further upon his first model. With respect to Plato's affirmation, That tragedy was in use at Athens long before Thespis's time, I observe that Plato himself relates it as a paradox; and nobody that comes after him seconds him in it. He might be excused indeed by this distinction, that he meant Αὐτοσχεδιάσματα, the 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 the king of Crete was introduced in those old tragedies before Thespis's

time. Which by no means may be allowed; for the old tragedy
was all Σατυρικὴ and ὀρχηστικὴ, dancing and singing; and had
no serious and doleful argument, as Minos must be, but all
jollity and mirth.

A PASSAGE OF PLUTARCH MISUNDERSTOOD.

Julius Scaliger (de Poet. i. 5.) says, "Tragœdiam esse rem
antiquam constat ex historia; ad Thesei namque sepulcrum
certasse tragicos legimus." But were it true that tragedies had
been acted at Theseus's tomb, (which is not so,) yet those tra-
gedies would be so far from being the first, that they came sixty
years after Thespis had exhibited his. Theseus died in banish-
ment, being murdered and privately buried in the isle of Scyros:
and about 800 years afterwards, the oracle enjoined the Atheni-
ans to take up his bones, and carry them to Athens, which was
accordingly done by Cimon, Olymp. lxxvii. 4. The original of
the error seems to have been a mistaken passage of Plutarch;
who, after he has related how the bones of Theseus were
brought in pomp to Athens by Cimon; Ἔθεντο δὲ (says he) καὶ
εἰς μνήμην ΑΥΤΟΥ καὶ τὴν τῶν τραγῳδῶν κρίσιν ὀνομαστὴν
γενομένην. Now it seems that some believed ΑΥΤΟΥ to be
spoken of Theseus; and from thence they coined the story of
tragedies being acted at his tomb. But it plainly relates to
Cimon, who, with the rest of the generals, sat judge of the plays
of Sophocles and Æschylus at that Olymp. lxxvii. 4. and gave
the victory to the former. It appears then, first, that tragedies
were not acted among the solemnities at Theseus's tomb; and
secondly, that Theseus's tomb was not built till Olymp. lxxvii. 4.
in Æschylus's and Sophocles's time, long after Thespis: so that
were it true, that tragedies had been one of those funeral so-
lemnities, yet it would be no argument for the antiquity assigned
to tragedy.

PASSAGE IN HEROD. REFERRING TO THE ANTIQUITY OF TRAGEDY. HOW FAR THE SICYONIANS MAY BE CONSI-DERED AS THE INVENTORS OF IT.

" The Sicyonians (says Herodotus, v. 67.) in every respect
honoured the memory of Adrastus, and particularly they cele-
brated the story of his life with tragical choruses; not making
Bacchus the subject of them, but Adrastus. But Clisthenes
assigned the choruses to Bacchus, and the rest of the festival to
Melanippus." This Clisthenes here spoken of was grandfather

to Clisthenes the Athenian, who was the main agent in driving out the sons of Pisistratus, at Olymp. lxvii. And since tragical choruses were used in Sicyon before that Clisthenes's time, it appears they must be long in use before the time of Thespis, who was one generation younger than Clisthenes himself. And agreeably to this, Themistius tells us — That the Sicyonians were the inventors of tragedy, and the Athenians the finishers. And when Aristotle says — That some of the Peloponnesians pretend to the invention of it; I understand him of these Sicyonians. The truth is, there is 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, αὐτοσχεδιαστικὰ, but nothing *written* nor published as a dramatic poem. Nay, the very word tragedy was not then heard of at Sicyon, though Herodotus names τραγικοὺς χοροὺς, *the tragical choruses;* which by and by shall be considered.

DISTINCTION BETWEEN THE SATYRICAL PLAYS OF THE GREEKS, AND THE SATIRE OF THE ROMANS. THE CYCLOPS OF EURIPIDES A SATYRICAL PLAY.

The *satyrical* plays of the Greeks must not be confounded with the *satire* of the Romans. It is now above 100 years since Casaubon* wrote a whole book on purpose to show that they had no similitude nor affinity with one another. The Greek *satyrica* was only a jocose sort of tragedy, consisting of a chorus of Satyrs (from which it had its name), that talked lasciviously, befitting their character; but they never gave reproof to the vicious men of the times, their whole discourse being directed to the action and story of the play, which was Bacchus, or some ancient hero turned a little to ridicule. There is an entire play of this kind yet extant, the Cyclops of Euripides; but it no more concerns the vicious men at 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: " Satire is entirely ours: " and if the Greeks had any thing like it, it was not the satyrical plays of the tragic poets, but the old comedy, and the Silli made by Xenophanes, Timon, and others. " Satire (says Diomedes) among the Romans, is *now* an abusive poem, made to reprove the vices of men." Here we see, it was a poem of the Romans, not of the Greeks; and it was *now*, that is, after Lucilius's time,

* Is. Casaub. de Satyricâ et Satirâ, Par. 1595.

that it became abusive; for the satire of Ennius and Pacuvius was quite of another nature.

ORIGIN OF THE PROVERB τὰ ἐξ ἁμάξης, ἐξ ἁμάξης λέγειν, γεφυρίζειν, πομπεύειν.

The expressions ἐξ ἁμάξης λέγειν, τὰ ἐξ ἁμαξῶν, which became proverbial for satire and jeering, were taken from other carts, and not Thespis's; for they generally used carts in their pomps and processions, not only in the festivals of Bacchus, but of other gods too. And particularly in the Eleusinian feast, the women were carried in the procession in carts, out of which they abused and jeered one another.
Aristophanes in Plutus: —

> Μυστηρίοις δὲ τοῖς μεγάλοις ὀχουμένην
> Ἐπὶ τῆς ἁμάξης . . . .

Upon which passage, the old Scholiast and Suidas have this note: — That in those carts the women ἐλοιδόρουν ἀλλήλαις, made abusive jests one upon another; and especially at a bridge over the river Cephissus, where the procession used to stop a little; from whence to abuse and jeer was called γεφυρίζειν. These Eleusinian carts are mentioned by Virgil, Geo. I. 163.

> Tardaque Eleusinæ matris volventia plaustra:

which most of the interpreters have been mistaken in: for the poet means not that Ceres invented them, but that they were used at her feasts. But besides the Eleusinian, there was the same custom in many other festival pomps, whence it was that Πομπεύειν and Πομπεία came at last to signify scoffing and railing. So Demosthenes (de Coronâ) takes the word; and his Scholiast says — That in those pomps they used to put on vizards, and riding in the carts, abuse the people; from whence, says he, comes the proverb, ἐξ ἁμάξης με ὕβρισε: which Demosthenes uses in the same oration. So that this passage of the orator is not meant of the carts of tragedians. It is true, Harpocration and Suidas understand it of the pomp in the feasts of Bacchus: but even there too, they were not the tragic, but the comic poets, who were so abusive; for they also had their carts to carry their plays in. "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; from whence

came the proverb, Ὡς ἐξ ἁμάξης λαλεῖν, to rail as impudently as out of a cart."

ORIGIN OF THE NAME TRAGEDY: THE NAME NOT OLDER THAN THESPIS.

We are now come to the last point about tragedy, and that is, the origin of the name. The word tragedy was first coined from the *goat* that was the prize of it, which prize was first constituted in Thespis's time. So the Arundel Marble, in the epoch of Thespis—Καὶ ἆθλον ἐτέθη ὁ τράγος. So Dioscorides, in his epigram upon Thespis, ᾧ τράγος ἆθλον. And Horace speaking of the same person,

Carmine qui tragico vilem certavit ob hircum.   A. P. 220.

Being fully persuaded that this is the true etymology of the word, and that the guesses of some grammarians, Τραγῳδία quasi τρυγῳδία, or τραγῳδία quasi τραχεῖα ᾠδὴ, and other such like, are absurd and ridiculous, I affirm that the name of tragedy was no older than Thespis.

PASSAGE IN HERODOTUS CONSIDERED.

But I have not forgot what I myself lately quoted out of Herodotus, that the Sicyonians before Thespis's time honoured the memory of Adrastus, τραγικοῖσι χοροῖσι, with tragical choruses. If this be so, here appears an ample testimony, that the *word* tragedy was older than Thespis. But must we not rather say—That Herodotus, who himself lived many years after Thespis, when tragedy was frequent, and 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?

FURTHER TESTIMONIES WITH REGARD TO THE FIRST USE OF THE NAME TRAGEDY.

Besides the passages cited before, to prove that the name of tragedy was no ancienter than when the *goat* was made the *prize* to be contended for by the poets, Eusebius says in his chronicle—"Certantibus in Agone Tragos, i. e. hircus, in præmio dabatur; unde aiunt tragœdos nuncupatos." So Diomedes the grammarian—"Tragœdia a τράγῳ et ᾠδῇ dicta, quoniam

olim actoribus tragicis, τράγος, i. e. hircus, præmium cantûs proponebatur." Etymol. Mag. κέκληται τραγῳδία, ὅτι τράγος τῇ ᾠδῇ ἆθλον ἐτίθετο. Philargyrius on Virg. Geo. ii. 183. "Dabatur hircus, præmii nomine, unde hoc genus poematis tragœdiam volunt dictam." All the other derivations of this word tragedy are to be slighted and exploded. But if this be the true one, as certainly it is, the word cannot possibly be ancienter than Thespis's days, who was the first that contended for this prize.

THE EARLY BACCHIC HYMN WAS CALLED DITHYRAMB, NOT TRAGEDY.

Besides this, we have very good authority, that those Bacchic hymns, from whence the regular tragedy came, were originally called by another name, not *tragedy*, but *dithyramb*. So Aristotle expressly teaches — " Tragedy (says he) had its first rise from those that sung the dithyramb." Διθύραμβος (says Suidas) ὕμνος εἰς Διόνυσον, i. e. " Dithyramb means the Bacchic hymn."

INVENTOR OF THE DITHYRAMB.

The first author of the dithyramb, as some relate, was Lasus Hermionensis in the first Darius's time; or as others relate, Arion Methymnæus*, in the time of Periander. But, as it appears from Pindar and his Scholiast (Olymp. xiii.), the antiquity of it was so great, that the inventor could not be known: and Archilochus, who was much older than both Lasus and Arion, has the very word dithyramb in these wonderful and truly dithyrambic verses—

> Ὡς Διωνύσοι᾽ ἄνακτος καλὸν ἐξάρξαι μέλος
> Οἶδα Διθύραμβον, οἴνῳ συγκεραυνωθεὶς φρένας.
>
> Athen. p. 628.

It must be observed that Archilochus here, as well as Suidas, defines a *dithyramb* to be a *Bacchic hymn*. I will show also, anon, that the chorus belonging to the dithyramb was not called a *tragic* but *cyclian* chorus.

DISTINCTION BETWEEN τρυγῳδία AND τραγῳδία.

Τρυγῳδία does not signify *tragedy*; nor does τραγῳδία ever signify *comedy*. In the passage of Aristophanes's Acharnenses:

> . . . . Αὐτὸς δ᾽ ἔνδον ἀναβάδην ποιεῖ
> Τρυγῳδίαν . . . . . .

* Herod. i. 23.

it is true that τρυγῳδία is applied to Euripides, but yet is not to be interpreted *tragedy*. For the very jest and wit of this passage consists in this, that the poet calls Euripides's plays *comedies*. And so the Scholiast interprets it — τρυγῳδίαν δὲ εἶπεν, ἀντὶ τοῦ κωμῳδίαν.

STYLE OF EURIPIDES, COMPARED WITH THAT OF ÆSCHYLUS AND SOPHOCLES.

Euripides was accused by Aristophanes, and several of the ancients, for debasing the majesty and grandeur of tragedy, by introducing low and despicable characters instead of heroic ones; and by making his persons discourse in a mean and popular style, but one degree above common talk in comedy; contrary to the practice of Æschylus and Sophocles, who aspired after the sublime character, and by metaphors and epithets, and compound words, made all their lines strong and lofty. And particularly in Aristophanes's Ranæ, where Æschylus and Euripides are compared together, the latter is pleasantly burlesqued and rallied on this very account. What could Aristophanes then say smarter in this passage about him, than, in derision of his style and character, to call his tragedies *comedies?*

Τραγῳδία DOES NOT SIGNIFY COMEDY. CORRECTION OF A FRAGMENT OF ARISTOPHANES.

In the following fragment of Aristophanes's ΓΗΡΥΤΑΔΗΣ,

Καὶ τίνες ἂν εἶεν; πρῶτα μὲν Σαννυρίων
Ἀπὸ τῶν τραγῳδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν
Μέλητος, ἀπὸ δὲ τῶν κυκλικῶν Κινησίας:

no doubt the poet meant to say, that Sannyrion was sent ambassador from the *comic* poets, Meletus from the *tragic*, and Cinesias from the *dithyrambic*. This was Aristophanes's thought: and therefore I affirm, that his words could not be ἀπὸ τῶν τραγῳδῶν, as now they are read. So far from that, that if τραγῳδῶν *could* signify comedians, yet he would not have used the word in this place, where τραγικῶν χορῶν immediately follows. For what a wretched ambiguity would be here, and wholly unworthy of so elegant a poet! since τραγῳδῶν and τραγικῶν χορῶν are words of the same import; and if the former may signify *comedy*, the latter may do so too. So that, if the persons Sannyrion and Meletus had not been well known, the passage might appear a mere tautology; *tragedians* and *tragedians*, or *comedians* and

comedians; or if the signification was varied, the one word mean-
ing comedians, and the other tragedians, yet it had been uncer-
tain whether of the two was the comedian, and whether the
tragedian.   But by this most certain correction —

$$. . . . . \ \pi\rho\hat{\omega}\tau a \ \mu\grave{\epsilon}\nu \ \Sigma a\nu\nu\nu\rho\acute{\iota}\omega\nu$$
$$'A\pi\grave{o} \ \tau\hat{\omega}\nu \ \tau\rho\nu\gamma\omega\delta\hat{\omega}\nu \ . . . . .$$

all the ambiguity or tautology vanishes; for $\tau\rho\nu\gamma\omega\delta\grave{o}s$ never
signified any thing but a *comedian.*   And how easy and natural
was the depravation of $\tau\rho\nu\gamma\omega\delta\hat{\omega}\nu$ into $\tau\rho a\gamma\omega\delta\hat{\omega}\nu$! $T\rho\nu\gamma\omega\delta\grave{o}s$
being the much rarer word, and, as I believe, not to be met with
in prose or serious writings; for it was a kind of jeering name,
and not so honourable as $K\omega\mu\omega\delta\acute{o}s$.

THE CYCLIAN CHORUS.   SIMONIDES.

But there is another error in the above passage, and that is
$\kappa\nu\kappa\lambda\iota\kappa\hat{\omega}\nu$ instead of $\kappa\nu\kappa\lambda\acute{\iota}\omega\nu$: for the verse should be corrected
thus :

$$M\acute{\epsilon}\lambda\eta\tau os, \ \grave{a}\pi\grave{o} \ \delta\grave{\epsilon} \ \tau\hat{\omega}\nu \ \kappa\nu\kappa\lambda\acute{\iota}\omega\nu \ K\iota\nu\eta\sigma\acute{\iota}as.$$

So Ælian cites it from this very place : $K\iota\nu\eta\sigma\acute{\iota}as \ \kappa\nu\kappa\lambda\acute{\iota}\omega\nu$
$\chi o\rho\hat{\omega}\nu \ \pi o\iota\eta\tau\acute{\eta}s$.   And Aristophanes speaks so in other places :

$$K\nu\kappa\lambda\acute{\iota}\omega\nu \ \tau\epsilon \ \chi o\rho\hat{\omega}\nu \ \underset{.}{a}\sigma\mu a\tau o\kappa\acute{a}\mu\pi\tau as, \ \ddot{a}\nu\delta\rho as \ \mu\epsilon\tau\epsilon\omega\rho o\phi\acute{\epsilon}\nu a\kappa as.$$

And again, speaking of the same Cinesias :

$$Ta\nu\tau\grave{\iota} \ \pi\epsilon\pi o\acute{\iota}\eta\kappa as \ \tau\grave{o}\nu \ \kappa\nu\kappa\lambda\iota o\delta\iota\delta\acute{a}\sigma\kappa a\lambda o\nu.$$

And so all manner of writers call them $\kappa\acute{\nu}\kappa\lambda\iota o\iota \ \chi o\rho o\grave{\iota}$, and never
$\kappa\nu\kappa\lambda\iota\kappa o\acute{\iota}$: Suidas, Scholiasts on Pindar and Aristophanes, He-
sychius, Plato, Plutarch, and others.   This *cyclian* chorus was
the same with the *dithyramb,* as some of these authors expressly
say ; and there were three choruses belonging to Bacchus, the
$K\omega\mu\iota\kappa\grave{o}s$, the $T\rho a\gamma\iota\kappa\grave{o}s$, and the $K\acute{\nu}\kappa\lambda\iota os$; the last of which had
its prize and its judges at the Dionysia, as the other two had.
The famous Simonides won fifty-six of these victories, as
Tzetzes informs us from an epitaph upon that poet's tomb :

$$\text{`}E\xi \ \grave{\epsilon}\pi\grave{\iota} \ \pi\epsilon\nu\tau\acute{\eta}\kappa o\nu\tau a, \ \Sigma\iota\mu\omega\nu\acute{\iota}\delta\eta, \ \ddot{\eta}\rho a o \ \nu\acute{\iota}\kappa as$$
$$Ka\grave{\iota} \ \tau\rho\acute{\iota}\pi o\delta as, \ \vartheta\nu\acute{\eta}\sigma\kappa\epsilon\iota s \ \delta' \ \grave{\epsilon}\nu \ \Sigma\iota\kappa\epsilon\lambda\hat{\omega} \ \pi\epsilon\delta\acute{\iota}\omega.$$
$$K\epsilon\acute{\iota}\omega \ \delta\grave{\epsilon} \ \mu\nu\acute{\eta}\mu\eta\nu \ \lambda\epsilon\acute{\iota}\pi\epsilon\iota s, \ \text{"}E\lambda\lambda\eta\sigma\iota \ \delta' \ \ddot{\epsilon}\pi a\iota\nu o\nu$$
$$E\mathring{\nu}\xi\nu\nu\acute{\epsilon}\tau o\nu \ \psi\nu\chi\hat{\eta}s \ \tau o\hat{\iota}s \ \grave{\epsilon}\pi\iota\gamma\iota\nu o\mu\acute{\epsilon}\nu o\iota s. \quad \text{Tzetz. Chil. i. 24.}$$

So this epigram is to be corrected; for it is faulty in Tzetzes.
Indeed, it is not expressed here what sort of victories they were :
so that possibly there might be some of them obtained by his
tragedies; if that be true which Suidas tells us, that Simonides

made tragedies. But I rather believe that he won them all by his dithyrambs with the cyclian choruses; and I am confirmed in it by his own epigram, not published before:

Ἓξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἤραο ταύρους
   Καὶ τρίποδας, πρὶν τόνδ᾽ ἀνθέμεναι πίνακα.
Τοσσάκι δ᾽ ἱμερόεντα (διδαξάμενος) χορὸν ἀνδρῶν,
   Εὐδόξου Νίκας ἀγλαὸν ἅρμ᾽ ἐπέβης. Anthol. Epigr. MS.

A BULL THE PRIZE OF DITHYRAMB. A CALF OF THE Κιθαρῳδοί.

I have supplied the third verse with διδαξάμενος, which is wanting in the MS. But it is observable that instead of Νίκας, as it is in Tzetzes, the MS. epigram has ταύρους, which I take to be the author's own word; but being not understood, it was changed into Νίκας. For ταῦρος, *a bull*, was the prize of *dithyramb*, as a *goat* was of *tragedy*: which was the reason why Pindar gives to dithyramb the epithet of βοηλάτης:

Ταὶ Διωνύσου πόθεν ἐξέφαναν
Σὺν βοηλάτᾳ χάριτες
Διθυράμβῳ . . . . Pind. Olymp. xiii.

" He calls the dithyramb βοηλάτης (says the Scholiast) because the bull was the prize to the winner, that animal being sacred to Bacchus." And as the dithyrambic poets contended for a bull, so the harpers, κιθαρῳδοί, contended for a calf. Aristophanes, Acharn.

Ἀλλ᾽ ἕτερον ἥσθην, ἡνίκ᾽ ἐπὶ μόσχῳ ποτὲ
Δεξίθεος εἰσῆλθ᾽ ᾀσόμενος Βοιώτιον.

" Some," says the Scholiast, " interpret it ἐπὶ μόσχῳ, for a calf; because he that got the victory with his harp had a calf for his premium." He seems, indeed, to give the preference to the other exposition, that makes Μόσχος the name of a harper, and the modern translators follow him in it: but the former is the true meaning of the passage, as both the language and the sense sufficiently show. I will crave leave to add two more things relating to this matter: first, that this triple chorus, the comic, tragic, and cyclian, may perhaps be meant in that epigram of Dioscorides, which I have produced above—

Βάκχος ὅτε τριττὸν κατάγοι χορὸν . . . . .

Neither shall I contend the point, if any one will embrace this exposition: but, for my own part, I prefer the other, which makes it relate to " Trina Liberalia," the three festivals of

Bacchus. And secondly, that these prizes, the bull and the calf, appointed for the dithyramb and playing on the harp (if they really were continued till Simonides's death and Aristophanes's time, and if those passages of theirs related to the present custom, and not the first institution only), may induce some to believe, that the old prizes for tragedy and comedy might be continued too, though they be not taken notice of. However, be this as it will, the arguments used above are not weakened at all by it. For it is plain, from the epochs of Æschylus, &c. in the Arundel Marble (where those prizes are not mentioned), that the epochs of Susarion and Thespis (where they are mentioned) were proposed to us by that author, as the first rise of comedy and tragedy.

CORRUPT READING IN THE GREEK PROLEGOMENA TO ARISTOPHANES.

In the Greek Prolegomena to Aristophanes, gathered out of some nameless authors, the words are: Ἔστι δὲ ταύτην (κωμῳ-δίαν) εἰπεῖν καὶ τραγῳδίαν, οἰονεὶ τρυγῳδίαν τινὰ οὖσαν, ὅτι τρυγία χριόμενοι ἐκωμῴδουν: i. e. " Comedy may be called tragedy, quasi trygædia, because the actors besmeared their faces with lees of wine." But the very next words in that nameless old author will show that the passage is corrupted. For it immediately follows, Καὶ τῆς μὲν τραγῳδίας τὸ εἰς ἔλεον κινῆσαι τοὺς ἀκροατὰς, τῆς δὲ κωμῳδίας τὸ εἰς γέλωτα. So that the whole sentence, as the common reading has it, is thus: Comedy may be also called tragedy; and it is the design of tragedy to excite compassion in the auditory; that of comedy to excite laughter. Is not this now a most admirable period, and all one as if he had said, Comedy may be called tragedy, for they are quite different things? Without all doubt, if he had really meant, comedy may be called tragedy, in those following words he would have said, τῆς τραγῳδίας τῆς κυρίως λεγομένης, it is the design of tragedy properly so called; and not have left them, as they now are, a piece of flat nonsense. But the emendation is very easy and certain; for with the smallest alteration the whole passage must be read thus: Ἔστι δὲ ταύτην εἰπεῖν καὶ τρυγῳδίαν, οἰονεὶ τρυγῳδίαν τινὰ οὖσαν, ὅτι τρυγία χριόμενοι ἐκωμῴδουν. And so we have it, in almost the very same words, in another writer among the same Prolegomena: Τὴν αὐτὴν δὲ (κωμῳδίαν) καὶ τρυγῳδίαν φασὶν ... ὅτι ... τρυγὶ διαχρίοντες τὰ πρόσωπα ὑπεκρίνοντο. The import of both is, that for κωμῳδία one may use the word τρυγῳδία; which is true and right; for the words are synony-

mous, as appear from several places in Aristophanes and the old lexicographers.

CASAUBON WRONG IN ASSERTING THAT τρυγῳδία SIGNIFIED BOTH TRAGEDY AND COMEDY.

The great Isaac Casaubon, in his most excellent book De Satyrica Poesi, teaches us — That at first both comedy and tragedy were called τρυγῳδία or τραγῳδία, as appears from Athenæus; where he says, — Both comedy and tragedy were found out in the time of vintage; (τρύγης) ἀφ' οὗ δὴ καὶ τρυγῳδία τὸ πρῶτον ἐκλήθη καὶ κωμῳδία. Which (says Casaubon) I thus correct — ἐκλήθη καὶ ἡ τραγῳδία καὶ ἡ κωμῳδία; that is — "From which word τρύγη, *vintage*, both comedy and tragedy were at first called τρυγῳδία." This solely depends upon Casaubon's own emendation of Athenæus; which, with humble submission, I take to be a very wrong one. For it is not in the text as he has cited it, ἐκλήθη ΚΑΙ κωμῳδία (which would truly show some defect in it), but ἐκλήθη Ἡ κωμῳδία, both in his own and other editions. He was deceived, therefore, by trusting to his " adversaria," without consulting the original; for there is no other pretence of altering the text, but from the particle ΚΑΙ.

Κωμῳδία PROBABLY THE OLD AND COMMON NAME BOTH FOR TRAGEDY AND COMEDY.

If I may have leave to talk without proof, I should rather suspect that κωμῳδία was the old and common name both for tragedy and comedy, till they came to be distinguished by their peculiar appellations. For the etymology of the word (κωμῳδία, ἐν κώμαις ᾠδὴ, *a song in villages*) agrees equally to them both; both tragedy and comedy being first invented and used in the villages, as all writers unanimously say. And it is remarkable that Dioscorides, in his epigrams, calls the plays of Thespis κώμους:

Θέσπιδος εὕρεμα τοῦτο, τὰ δ' ἀγροιῶτιν ἀν' ὕλαν
Παίγνια, καὶ ΚΩΜΟΥΣ τούσδε τελειοτέρους.

And again, he says, Thespis's plays were an entertainment to the κωμῆται:

Θέσπις ὅδε τραγικὴν ὃς ἀνέπλασε πρῶτος ἀοιδὴν,
ΚΩΜΗΤΑΙΣ νεαρὰς καινοτομῶν χάριτας.

Guide.   D

So that even Thespis's plays might at first, and for a little
while, be called *comedies*, which was 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's, it was natural to give each sort a particular name
taken from the several prizes; and the one was called τραγῳδία,
from the goat; the other τρυγῳδία, from the cask of wine.

SCENES AND OTHER ORNAMENTS INTRODUCED BY
ÆSCHYLUS.

In the infancy of tragedy, there was nothing pompous nor
sumptuous upon the stage ; no scenes, nor pictures, nor machines,
nor rich habits for the actors.   For the first scene was made by
Agatharchus for one of Æschylus's plays, as Vitruvius tells us :
" Primum Agatharchus (a painter) Athenis, Æschylo docente
Tragœdiam, scenam fecit, et de ea commentarium reliquit." *
And that all the other ornaments were first brought in by
Æschylus, we have the unanimous testimony of all antiquity.
Now the first play that Æschylus made was at Olymp. lxx.
and the last at Olymp. lxxx.   The first victory that Æschylus
won at the stage, was at Olymp. lxxiii. 3. ; and we may fairly
suppose, because he never got the prize till then, that he had
not invented scenes and machines, and the other ornaments
before.

TRAGEDIES NOT SUMPTUOUS EVEN AT A LATE PERIOD.—
EURIPIDES SATIRISED FOR BRINGING HIS HEROES ON
THE STAGE IN RAGS.

The metaphorical use of τραγῳδία for *magnificence* and *pomp*
could hardly have been so early in use as Olymp. lxxxiv.   At
that time Æschylus was newly dead; Sophocles was in his
prime at fifty-four years of age, and Euripides had just entered
upon the province of tragedy.   Now the last of these poets was
so far from giving occasion to this metaphor by the rich orna-
ments of his scenes and actors, that he was noted for the quite
contrary way, as introducing his heroes in mere rags.   So
Æschylus accuses him in Aristophanes's Ranæ : —

<div style="text-align:center">Ὦ πτωχοποιὲ καὶ ῥακιοσυρράπτάδη. †</div>

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* Aristotle however (Poët. § x.)
attributes the introduction of painted
scenery to Sophocles.

† Euripides might have retorted on

Æschylus, as Blomfield observes in
his Preface to the Persæ, for intro-
ducing Xerxes in the same miserable
plight.

And the comedian himself, in another of his plays, most plea-
santly rallies him upon the same account; and reckons up five
of his shabby heroes, that gave names to as many of his trage-
dies, Œneus, Phœnix, Philoctetes, Bellerophontes, Telephus.
It is true, it appears from this very ridiculing of Euripides,
that the other tragedians were not guilty of the same fault of
bringing beggars on the stage: but, however, even the persons
that they introduced were not clad so very gorgeously, as to
make tragedy become a metaphor for sumptuousness.

EXPENSE OF TRAGEDY MODERATE IN THE TIME OF DEMOSTHENES.

For money was at that time a scarce commodity in Greece,
especially at Athens, and the people were frugal; so that they
had not much to lay out upon ornaments for the stage; nor
much inclination, had they had it. Nay, we are sure that for
a hundred years after that time the expense and furniture of
tragedy was very moderate; for Demosthenes in his action
against Midias, which was made Olymp. cvii. 4. has informed
us, that the charge of a *tragic chorus* was *much less* than that of
the *chorus of musicians*, which usually performed too at the
same festivals of Bacchus. Τραγῳδοῖς, says he, κεχορήγηκέ
ποτε οὗτος· ἐγὼ δὲ Αὐληταῖς ἀνδράσι. Καὶ ὅτι τοῦτο τὸ ἀνάλωμα
ἐκείνης τῆς δαπάνης πολλῷ πλεῖόν ἐστιν, οὐδεὶς ἀγνοεῖ δήπου,
i. e. "Midias once was the furnisher of a tragic chorus; but I,
of a chorus of musicians; and there is nobody but knows that
the expense of this is *much greater* than the charge of that."
And yet the cost even of a music chorus was no very great
matter; as we gather from this, that Demosthenes alone bore it
all, and voluntarily too. It is true, he magnifies it as much as
he can, and questions whether he should call it generosity or
madness in himself, to undertake an expense above his estate
and condition: but we ought to receive this as a cast of his
rhetoric; for, to be sure, he would never undo himself, by
taking an office which nobody forced upon him.

ACTUAL EXPENSE OF A TRAGIC CHORUS DEDUCED FROM LYSIAS.

But another orator, Lysias, a little ancienter than he, has
given us a punctual account of the several expenses of the stage.
"When Theopompus," says he, "was archon (Olymp. xcii. 2.),
I was furnisher to a tragic chorus, and I laid out thirty minæ.

Afterwards I got the victory with the chorus of men, and it cost me twenty minæ. When Glaucippus was archon (Olymp. xcii. 3.), I laid out eight minæ upon the Pyrrichists. Again I won the victory with the chorus of men, and with that and the charge of the Tripus, I expended fifty minæ. And when Diocles was archon (Olymp. xcii. 4.), I laid out upon the cyclian chorus three minæ.* Afterwards, when Alexias was archon (Olymp. xciii. 4.), I furnished a chorus of boys, and it cost me above fifteen minæ. And when Euclides was archon (Olymp. xciv. 2.), I was at the charge of sixteen minæ upon the comedians, and of seven upon the young Pyrrichists." Now an Attic mina being equivalent to three pounds of English money, it is plain from this passage of Lysias, that the whole charge of a tragic chorus did but then amount to ninety pounds sterling.

Τραγῳδία used metaphorically for sumptuousness by later writers only.

And now I refer it to the reader, whether, considering this true account of the small charge of a tragic chorus, even in Lysias and Demosthenes's time, he can think it probable, that at the eighty-fourth Olympiad, the tragic ornaments were so famous for their richness, as to give rise to a metaphor of Τραγῳδία for sumptuousness. It is true, when tragedy was propagated from Athens into the courts of princes, the splendour of the tragic chorus was extremely magnificent; as at Alexandria and Rome, &c., which gave occasion to that complaint of Horace's—That the show of plays was so very gaudy, that few minded the words of them—

> Tanto cum strepitu ludi spectantur, et artes,
> Divitiæque peregrinæ : quibus oblitus actor
> Cum stetit in scenâ, concurrit dextera lævæ.
> Dixit adhuc aliquid ? nil sane ; quid placet ergo ?
> Lana Tarentino violas imitata veneno.   Hor. *Ep.* ii. 1.

And in another place he says, the tragic actor was

> Regali conspectus in auro nuper et ostro.   Id. *Art. Poët.*

It is no wonder, therefore, that in those ages Τραγῳδία might be used metaphorically to signify riches and splendour; and so Philo and Lucian, and some others use it.

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* " The charge of the Cyclian chorus Dr. Bentley probably wrote CCC *minæ*, as it is in Lysias, quoted by Meursius. The printer changed this into III minæ."—*Mus. Crit.* ii. p. 84.

ORIGIN AND INTRODUCTION OF THE DRAMA.

FROM CUMBERLAND'S OBSERVER.

OF THESPIS'S PRETENSIONS TO BE CONSIDERED AS THE FATHER AND FIRST WRITER OF TRAGEDY. (No. 126.)

> Ignotum Tragicæ genus invenisse Camenæ
> Dicitur, et plaustris vexisse poëmata Thespis,
> Quæ * canerent agerentque peruncti fæcibus ora.   HORAT.

ARISTOTLE says, — " That Homer alone properly deserves the name of a poet, not only as being superior to all others so called, but as the first who prepared the way for the introduction of the drama; and this he did, not merely by the display of his powers on grave and tragic subjects, but inasmuch as he suggested the first plot and device for comedy also: not founding it upon coarse and opprobrious invective, but upon wholesome and facetious ridicule: so that his Margites bears the same analogy to comedy, as his Iliad and Odyssey do to tragedy."

This assertion in favour of Homer coming from such high authority has been adopted by the scholiasts, critics, and commentators, who have treated either of that great poet or of the drama from the time when it was made to the present: but it should be observed that Aristotle is not here speaking of the drama professedly as a chronologist, but reviewing it as an object of criticism, and under this view it can not otherwise come into contemplation than in its more advanced and perfect state, when built upon the model of Homer's fables and characters; after it had thrown off the barbarous traces of its real origin, and had quitted Bacchus and the Satyrs. Of tragedy, as a written and consistent poem, Homer may well be styled the father; for when Phrynichus and Æschylus introduced on the scene Μύθους καὶ Πάθη, the stories and calamities of heroes, tragedy became Homeric, or in other words assumed a dignity of tone and character, that was copied from the epic of Homer, as comedy was from his iambic; and agreeably to this Aristotle names Epicharmus as the first comic poet, who was professedly a copyist of the Margites.

* Bentley reads *Qui* for *Quæ*, i.e. vexisse plaustris (*eos*) qui canerent poëmata, &c.

Now by settling the dates of a few well-established facts, we shall bring this question into closer view. Pisistratus, after a broken reign of thirty-three years, died in Olymp. lxiii. [B. C. 527], whereas the Marmor Chronicon records, that the first tragedy at Athens was made by Thespis, and acted on a waggon in Olymp. lxi. [B. C. 536.] Suidas confirms this record. From the same authority (viz. Mar. Chron.) we collect that Susarion made the first comedy at Athens, and acted it on a moveable scaffold in the middle of Olymp. liv. [B. C. 562], being one year before Pisistratus established his tyranny. By these dates it appears that comedy was made and acted at Athens, several years before the compilation of Homer's epic poems, and tragedy before or at that time; admitting that Thespis was the first who made tragedies, and that the record above cited was the date of his first tragedy.

I am aware that these facts alone will not prove that the inventors of the drama did not copy from Homer; for it cannot be denied that Thespis and even Susarion might have resorted to his poems before they were compiled by Pisistratus; and as for Thespis, if we were to admit the tragedies which Suidas ascribes to him to be genuine, it is evident from their titles that some of them were built upon Homeric fables; but good critics find strong reasons to object to this list, which Suidas has given us, and I must think it a fair presumption against their authenticity, that Aristotle, who gives Homer the credit of furnishing the first suggestions of the drama, does not instance Thespis's tragedies; for had they been what Suidas reports, it can hardly be supposed that Aristotle would have overlooked an instance so much to his purpose, or failed to have quoted Thespis as the first tragic writer, when he names Epicharmus as the first comic one who copied from Homer.

I am aware that it has been a question with some critics, whether tragedy originated with Thespis, notwithstanding the record of the Marmor Chronicon, and Suidas states the pretensions of Epigenes, the Sicyonian, prior to Thespis; but in that he is single and unsupported by any evidence, except what Plato asserts generally in his Minos, — " That tragedy was extremely ancient at Athens, and that it is to be dated neither from Thespis, nor from Phrynichus:"—some authorities also place Thespis's first tragedy in a higher period than Olymp. lxi. as it stands in the Marmor; for Laërtius says—" That Solon hindered Thespis from playing his tragedies, believing those feigned representations to be of no use."—And Plutarch tells us:—" That Solon saw one of Thespis's plays, but, disliking the manner of it, forbade him to act any more."—[The ground of Solon's objection was this: " If we applaud falsehood,"

argued he, " in our public exhibitions, we shall soon find that
it will insinuate itself into our most sacred engagements."]   I
need not observe that this must have passed before Pisistratus
established his tyranny, which did not take place till the last
year of Olymp. liv. ; but if these facts be admitted, they seem
to be decisive as to tragedy being allusive to Bacchus and the
Satyrs in its first instance at least; because it can hardly be
supposed that so professed an admirer of Homer as Solon was
known to be, and himself a poet, would have objected to any
drama formed upon his models.

All these seeming difficulties will be reconciled, if we concur
with the best opinions in the following particulars, viz. that
tragedy, which was concerned about Bacchus and the Satyrs,
was in no instance committed to writing; that Thespis's first
tragedy, which Solon saw and disliked, was of this unwritten
and satiric sort; that in process of time the same author actually
wrote tragedy, and first acted it on a waggon in Olymp. lxi.,
within the era of Pisistratus, and according to the record of the
Marmor Chronicon, so often referred to.   I will not disguise
that Dr. Bentley, whose criticism is so conclusive for the forgery
of those tragedies quoted by Plutarch and enumerated by
Suidas, Julius Pollux, and Clemens of Alexandria, is of opinion,
that " Thespis himself published nothing in writing;" but as
there are so many testimonies for his being the father of tragedy
in general, and some which expressly say he was the first *writer*
of tragedy, I hope I shall not trespass too far on my reader's
patience, if I lay the chief of these authorities before him.

The Arundel Marble, which is of date as high as Olymp. cxxix.
sets forth, that " Thespis was the first who gave being to Tra-
gedy."   The epigram of Dioscorides, printed in Mr. Stanley's
edition of Æschylus, gives the invention to Thespis.

Plutarch in his Solon says—" That Thespis gave rise and
beginning to the very rudiments of tragedy."   Clemens of Alex-
andria makes Thespis the contriver of tragedy, as Susarion was
of comedy.   Athenæus says both comedy and tragedy were
struck out at Icaria, a place in Attica, where Thespis was born.
Suidas records to the same effect, and Donatus speaks expressly
to the point of written tragedy.   *Thespis autem primus hæc
scripta in omnium notitiam protulit.*   What Horace says of The-
spis in his Art of Poetry, and more particularly in the·epistle
to Augustus*, where he classes him with Æschylus and So-
phocles, certainly implies that he was a *writer* of tragedy, and is

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* Epist. ii. 1, 163. :
    Et post Punica bella quietus quærere cœpit,
    Quid Sophocles et Thespis et Æschylus utile ferrent.

so interpreted by Cruquius and the old commentator preserved in his edition.   I shall add one circumstance to the above authorities; which is, that the Chorus alone performed the whole drama, till Thespis introduced one actor to their relief: this reform could hardly be made, much less be recorded by Aristotle, unless Thespis had *written* tragedies and published them to the world.

On the whole I incline to consider Thespis as the first author of the *written* tragedy, and to place him in Olymp. lxi.   From him tragedy descended through Pratinas, Carcinus, and Phrynichus, to Æschylus, and this is the first age of the tragic drama.

NATURE AND CHARACTER OF THE FIRST DRAMA. (No. 127.)

About two centuries had elapsed from the date of Thespis's tragedy to the time when Aristotle wrote his Poetics; which must have been after he quitted the service of Alexander, to whom he sent a copy of that treatise: the chain of dramatists from Thespis to Euripides had been continued in regular succession, and it is not to be supposed, but that he might have given a more particular and methodical account of the first inventors of tragedy, if it had fallen within the scope of his work; but this being merely critical, he takes his account of tragedy and comedy from Æschylus and Epicharmus, contenting himself with a brief detail of such vague and dubious traditions relative to the first inventors, as common fame seems to have thrown in his way.

He loosely observes —"That the people of Megaris claim the invention of comedy; that there is reason to think it took its origin in a popular and free form of government, which that of Megaris then was: that Epicharmus the Sicilian was far senior to Chionides and Magnes, the first Athenian writers of comedy:" — He also throws out an idle suggestion from the etymology of the words *comedy* and *drama*, the former of which he derives from Κῶμαι, villages, and the latter from the verb Δρᾶν, ὅτι μιμοῦνται Δρῶντες. — Now the people of Peloponnesus, he tells us, use the words Κῶμαι and Δρᾶν in their dialect, whereas the Athenians express themselves by those of Δῆμοι and Πράττειν, and upon this rests the Peloponnesians' pretensions to be considered as the inventors of the drama: he then refers to what he considers as the true source and foundation of the drama, the works of Homer; and throwing aside all others, as tales not worth relating, proceeds to the execution of his plan, viz. the definition and elucidation of the tragic poem.

These suggestions were thrown out by Aristotle for no other purpose, as it should seem, but to cast a ridicule upon every other account of the discovery of the drama, but his own; for he might as well have given the invention of comedy to the Megarensians for their being notorious laughers; Γέλως Μεγαρικὸς, 'to laugh like a Megarensian,' being a phrase in vulgar use with the Athenians; nay, indeed, he might have gone a step farther, and given them tragedy also; for *Megarensian tears* were as proverbial as *Megarensian laughter;* but a true Athenian would have answered, that the former alluded only to the onions which their country abounded in, and was applied in ridicule of those who counterfeited sorrow; in short, the Megarensians seem to have been the butts and buffoons of the Athenians, and held in sovereign contempt by them. As for the Peloponnesian etymologies, Aristotle must have known that neither the one nor the other had the least foundation; and that there is not a comedy of Aristophanes, in which he does not use the verb Δρᾶν frequently, and in the mouths of Athenian speakers; in his *Birds* I find it within a few lines of the verb Πράττειν, and used by one and the same speaker; I have no doubt the like is true of Κῶμαι, but I did not think the search worth following.

Bacchus and the Satyrs were both the source and subject of the first drama, and the jocund rites of that deity were celebrated at all times and under all governments with the same unrestrained festivity. This celebration was too closely interwoven with popular superstition to be checked by the most jealous of tyrants; the privileged seasons of Bacchus were out of the reach of the magistrate; nor was the old satirical mask of the Athenians in Pisistratus's 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 was converted into a republic.

The manner in which the drama was struck out may naturally be accounted for. The Greeks from early time were in the habit of chanting songs and extemporary verses in the villages in praise of Bacchus at the *Trina Dionysia;* afterward they performed these songs or dithyrambs at the Panathenæa. The Athenians were of all people living the most addicted to raillery and invective. These village songs and festivities of Bacchus gave a scope to the wildest extravagances of mummery and grimace, mixed with coarse but keen raillery from the labourers and peasants concerned in the vintage. The women from their carts, masked and disguised with lees of wine, and men accoutred in rude grotesque habits like satyrs, and crowned with garlands of ivy and violets, vented such prompt and irregular

sallies, as their inebriated fancies furnished on the instant, or else rehearsed such little traditional and local ballads as were in fashion at the time; accompanying them with extravagant gesticulations and dances incidental to the subject, and suitable to the character of the deity they were celebrating.

In the dithyrambic hymn every outrageous gesture, which enthusiasm inspires, was put in practice. The dithyramb was conceived in a metaphorical inflated style, stuffed with an obscure jargon of sounding phrases, and performed in honour of Bacchus. In these dithyrambic verses and Phallic songs, we have the foundation of tragedy and comedy; the solemn and swelling tones of the first, and the petulant vivacity of the latter, appositely point to the respective character of each. The satire and scurrility they indulged from their vintage waggons, their masks and disguises in the hairy habits of satyrs, their wanton songs and dances at the Phallic ceremonies, and the dark bombast of the dithyramb, chanted by the rhapsodists with every tumid and extravagant action, altogether form a complete outline of the first drama. As soon as dialogue and repartee were added, it became to all intents a mask, and in this state it is discovered in very early times throughout the villages of Greece. When it had reached this period, and got something like the shape of a drama, it attracted the curiosity of the villagers, who, in reward for their amusement in the spectacle, decreed a prize to the performance agreeable to the object in view, and the means of the spectators: this prize consisted of a cask of wine, and the performance, before named simply *Comœdia* or the *village song*, was thenceforward called *Trugœdia*, or *the song for the cask*, compounded of τρύγη and ῳδή.

These names are descriptive of the drama in its progressive stages, from a simple *village-song*, till it took a more complicated form by introducing the Satyrs, and employing the chorus in recitation through a whole fable, which had a kind of plot or construction. In this stage, and not before, the prize of *the cask of wine* was given, and thence it proceeded to attract not the husbandmen and labourers only, but the neighbours of better degree. The drama under the designation of *Trugœdia* was satiric, and wholly occupied in the praise of Bacchus: it was unwritten, jocose, and confined to the villages at the seasons of the *Trina Dionysia*; but after a prize however inconsiderable had been given, that prize created emulation, and emulation stimulated genius.

The village-bards now attempted to enlarge their walk, and, not confining their spectacles merely to Bacchus and the Satyrs, began to give their drama a serious cast, diverting it from lu-

dicrous and lascivious subjects to grave and doleful stories, in celebration of illustrious characters amongst their departed heroes; which were recited throughout by a chorus, without the interventions of any other characters than those of the Satyrs, with the dances proper thereunto.

This spur to emulation having brought the drama a step forward, that advance produced fresh encouragement, and a new prize was now given, which still was, in conformity to the rustic simplicity of the poem and its audience, a *Goat*, τράγος: a new prize created a new name, and the serious drama became distinguished by the name of *Tragœdia*, or *the song for the goat*. Thus it appears that *Tragedy*, properly so called, was posterior in its origin to comedy; and it is worthy of remark that *Trugœdia* was never applied to the tragic drama, nor *Tragœdia* to the comic: after this, comedy lost its general designation of *Trugœdia*, and was called by its original name of *the village-song* or *Comœdia*.

The next step was a very material one in point of advance; for the village-poets, having been excited by emulation to bring their exhibitions into some shape and consistence, meditated an excursion from the villages into the cities, and particularly into Athens. Accordingly in Olymp. liv. [B.C. 562] *Susarion*, a native of Icaria, presented himself and his comedy at that capital, rehearsing it on a movable stage or scaffold, presuming on the hope, that what had given such delight to the villagers would afford some amusement to the more refined spectators in Athens. This was the first drama there exhibited, and we should naturally expect that a composition to be acted before the citizens of that capital should be committed to writing, if we did not know that the author was on these occasions the actor of his own piece; the rude interludes of Bacchus and the Satyrs being introduced upon the scene according to their old extemporary manner by the *Sileni* and *Tityri*, whose songs and dances were episodical to the drama. It continued to be the custom for authors to act their own plays in the times of Phrynichus and Æschylus, and I therefore think it probable Susarion's comedy was not a *written* drama; and I agree with the authorities for Epicharmus being the first *writer* of comedy, who, being retained in an elegant court at Syracuse, choosing his plots from the *Margites*, and rejecting the mummeries of the Satyrs, would naturally compose his drama upon a more regular and elaborate plan.

OF THE TRAGIC POETS PRATINAS AND PHRYNICHUS. (No. 131.)

The advances which the drama had made within the period from the death of Pisistratus to the battle of Marathon [B.C. 490] were considerable; for the tragic poets Pratinas, Chœrilus, Phrynichus, and Æschylus were in possession of the stage, whilst Epicharmus and Phormis in Sicily, Chionides, Dinolochus, Evetes, Euxenides, Mylus and others in Attica, were writing comedy. Bacchus and his Satyrs were expelled, and a new species of composition, built upon short fables selected from the poems of Homer, succeeded to the village masks, and numbers of ingenious competitors began to apply themselves to the work.

Thespis had been acting tragedies, but Thespis was one of those early dramatists, who come under the description of Οἱ περὶ Διόνυσον, writers about Bacchus.

Pratinas succeeded Thespis, and wrote fifty tragedies, if they may be so called, when two-and-thirty of the number were satyric, or allusive to the Satyrs: [of which he was the first writer, according to Suidas.] He was a Peloponnesian of the celebrated city of Phlius, but resorted to Athens for the purpose of representing his dramas: he entered the lists with Chœrilus and Æschylus about the time of Olymp. lxx., some years antecedent to the battle of Marathon: he bore away the prize from his competitors with one composition only.

Plays were still exhibited upon scaffolds or in booths, where the spectators as well as the performers were placed, till, on the representation of one of Pratinas's tragedies, the scaffolding broke down under the weight of the crowd, and much mischief ensued on the accident. From this time the Athenians set about building a theatre in proper form, and of more solid materials; and the drama, like the edifice, assumed a more dignified character and a better construction.

Pratinas 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 or strain with the Chorus, and suffering them only to accompany with their pipes: the recitative was by this alteration given more distinctly to the audience, and the clamorous confusion of voices avoided.

Phrynichus, the tragic poet, was the son of Melanthus and the disciple of Thespis. This Phrynichus first introduced the measure of tetrameters*: this he did because the trochaic foot

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* " Tradit Suidas, Phrynichum tetrametri inventorem fuisse; quo quidem reipsa nihil falsius esse potest, quum diu ante Phrynichum istiusmodi versibus usi sint Archilo- chus et Solon, et quod Aristoteles tradere videtur, omnes ante Æschylum tragici."—*Blom. Præf. ad Pers.* p. xv.

is most proper for dancing, and the drama of this age was accompanied with dances characteristic and explanatory of the fable. When tragedy was in a more improved state, and the business was no longer conducted by dance and spectacle, but committed to dialogue, they changed the tetrameters to iambics, which Aristotle observes were fit for declamation rather than singing with the accompaniment of the dance. This author was the first who produced the female mask on the scene.

Dancing was so essential a part of the first scenic spectacle, and the people were so attached to their old Bacchanalian customs, that the early reformers of the tragic drama found it no easy task to make the dance accord to the subject of the scene, and weave it into the fable. This was generally understood to be done under the direction of the poet, and in many cases he was the principal performer in person; but where an author was not competent to this part of his duty, he called in the assistance of a professed ballet-master, who formed dances on the incidents of the drama, and instructed the Chorus how to perform them. There is a very eminent professor of this art on record, named Telestes, who had the honour of a statue decreed to him, which was conspicuously placed within the theatre, whilst those of the most celebrated poets were not admitted to a nearer approach than the steps or portico. These dances prevailed till after the time of Æschylus, when they were finally laughed out of fashion by the parody of the satirical comedy.

The fate of Phrynichus's tragedy on the *Siege of Miletus* has been frequently mentioned. This beautiful city had been lately sacked by the Persian troops: it was the capital and pride of Ionia, a very ancient colony of the Athenians, settled by Neleus, son of Codrus, the last and most beloved of all their kings: of its riches and renown Strabo tells us the account would exceed belief; it had given birth to men illustrious for science and for military fame; Thales, Anaximander, and Anaximenes in succession had been natives of Miletus: Hecatæus the historian was born there, as were his contemporaries, Histiæus and Aristagoras, celebrated men, who took so great a lead in the affairs of the Ionians, introductory to the invasion of the Persians, and to whose conspicuous talents even Darius himself, when exulting at their death, gave the honourable tribute of his applause. Such was the city, on whose deplorable fate Phrynichus founded his tragedy; the spectacle dissolved his audience into tears; the national and affecting scene operated on the sensibility of the Athenians in so serious a manner, that the magistracy thought it a case fit for their interference, and by public edict prohibited the author in future to touch on that melancholy subject: nor was this all; they put a heavy fine on the poet.

OF THE POET ÆSCHYLUS.   (No. 132.)

Post hunc personæ pallæque repertor honestæ,
Æschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.   Horat.

We are now to speak of a poet, some of whose inestimable remains are in our hands. Æschylus was born at Eleusis, in Attica, in the last year of Olymp. lxiii. [B. C. 525], the son of Euphorion, an Athenian : he was in the flower of manhood at the battle of Marathon, and served with distinguished reputation ; his three brothers, Aminias, Euphorion, and Cynægirus, were in the same action, and signalised themselves on that glorious day. In the sea-fight off Salamis Aminias lost an arm, and bore away the first prize for valour in that well-fought action. It so happened, at the representation of one of Æschylus's plays, that the people rose against him on account of some attack he had made upon their superstitions, and were proceeding to stone him to death, when this Aminias, putting aside his mantle, exhibited his amputated arm, and turned their fury aside from the devoted poet ; an anecdote which at once demonstrates their ferocity and their magnanimity.

Æschylus, though he had just reason to value himself highly on his poetical talents, yet, like Alcæus and Archilochus, continued through life to hold his military character more at heart than his literary one, and directed to be engraved on his tombstone 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 valour : by the Mede, he probably means the general Datis.* The personal gallantry for which Æschylus and his brethren were so conspicuous, gives a strong and manly colouring to his compositions ; it is the characteristic of his genius ; and his pen, like his sword, is a weapon of terror : the spectacle, which his drama exhibits, is that of one sublime, simple scene of awful magnificence ; his sentiment and style are in unison with his subject, and though he is charged with having written his tragedies in a state of inebriety, to which he was in general addicted, still they do not betray the traces of a confused imagination, as Sophocles insinuated, though occasionally they may of an inflated one.

Æschylus not only instructed his chorus in the dances incidental to the piece, but superintended also and arranged the dresses of the performers with the most correct precision ; and

* The following is the inscription alluded to, which was inscribed on his tomb by the Geloans :
Αἰσχύλον Εὐφορίωνος Ἀθηναῖον τόδε κεύθει

Μνῆμα καταφθίμενον πυροφόροιο Γέλας.
Ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι,
Καὶ βαθυχαιτήεις Μῆδος ἐπιστάμενος.

this he did in a taste so dignified and characteristic, that the priests and sacrificing ministers of the temple did not scruple to copy and adopt his fashions in their habiliments; he did not indeed perform on the stage as Phrynichus did, but he never permitted the intervention of a master.   The dances which he composed for his tragedy of *The Seven Chiefs*, were particularly apposite to the scene, and were performed with extraordinary success and applause.

That the poet Æschylus was of a candid mind appears from his well-known declaration, viz. " That his tragedies were but scraps from the magnificent repasts of Homer : " that he was of a lofty mind is from nothing more evident, than from his cele-brated appeal on a certain occasion, when the prize was voted to his competitor evidently against justice — " I appeal to pos-terity," says Æschylus, " to posterity I consecrate my works, in the assurance that they will meet with that reward from time which the partiality of my contemporaries refuses to bestow."

The appeal which Æschylus made to posterity was soon ve-rified ; for after his death the Athenians held his name in the highest veneration, and made a decree for furnishing the expense of representing his tragedies out of the public purse : he carried away many prizes during his life, and many more were decreed to his tragedies after his death : a statue was erected in memory of him at Athens, and a picture was painted descriptive of his valour in the fight at Marathon [in which he was represented by the side of Miltiades].

Amongst other reasons suggested for his leaving Athens, some assert that he retired in disgust at being superseded ·in a prize by Sophocles, who was a very young competitor; but a vague assertion of this invidious sort is readily confuted by the character of Æschylus, to which it is not reconcileable, on any other than the strongest authority.*   It is agreed that he re-moved to Sicily, to the court of king Hiero [Ol. lxxx. 2.], where he was very honourably received, and after three years' residence died, and was buried in a sumptuous and public manner : the fable of the eagle dropping a tortoise on his head, and his being killed by the blow, was probably allegorical, and emblematical of his genius, age, and decay.   He died at the age of sixty-nine years, in the first year of Olymp. lxxxi. [B. C. 456.]   In Olymp. lxx. [B.C. 499] at the age of twenty-five, he contested the prize with Pratinas and Chœrilus, when Myrus was archon. Chœrilus was an Athenian, and wrote tragedies to the amount of 150, of all which not even a fragment survives.   At the battle of Marathon [B. C. 490] Æschylus was thirty-seven years

* See the Preface to Blomfield's ed. of the Persæ, and Anthon's ed. of Lempriere's Class. Dictionary.

old : twelve years after this celebrated action Xerxes passed
into Greece, at the head of his army, burnt Athens, and carried
off the library collected by Pisistratus and his sons.   When
Æschylus was turned of fifty, he carried away the prizes with a
tetralogy, consisting of the *Phineus, Persæ, Glaucus Potniensis,*
and the *Prometheus Ignifer,* a satyric drama.   Two years before
his death, Olymp. lxxx. 2. B. C. 458, he won the prize with the
Orestean tetralogy, consisting of the *Agamemnon,* the *Choëphori,*
the *Eumenides,* and the *Proteus,* a satyric drama; the charges of
the theatre being defrayed by Xenocles, of Aphidna.   If he
passed into Sicily, therefore, he must have left Athens imme-
diately after this success; and this is another circumstance which
makes against the story of his disgust: [for he was conquered
by Sophocles in Olymp. lxxvii. 3.]

At the death of Æschylus, Sophocles was in his twenty-
seventh year, and Euripides in his twenty-first: 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.

OF ÆSCHYLUS COMPARED WITH SOPHOCLES AND EURIPIDES.
(No. 133.)

In the *Frogs* of Aristophanes, three entire acts are occupied
by a contest between Æschylus and Euripides for the tragic
chair amongst the departed spirits.   The matter is put to refer-
ence before Bacchus and others, who proceed to a solemn
hearing of the parties.   The author evidently leans to Æschylus
throughout the controversy, and in the end makes Bacchus give
a full decision in his favour: the irascible proud spirit of Æschy-
lus, and the litigious talkative character of Euripides are well
marked, and in a peculiar vein of comic humour: the contending
poets alternately repeat passages in their respective prologues
and choruses, which the other party as constantly criticises and
turns to ridicule.

The decree which Aristophanes makes Bacchus pronounce in
favour of Æschylus, is by implication as decisive against So-
phocles as against Euripides, for Sophocles declares his acqui-
escence under the judgment, if it should be given for Æschylus,
but if otherwise, he avows himself ready to contest the palm
with Euripides: a circumstance which sufficiently discriminates
the modest complacency of his character, from the peevish dis-
putatious temper of Euripides: it is at the same time an implied
confirmation of the pre-eminence of these three tragic poets over

all the other competitors in that department of the drama, and puts Æschylus at the head of the triumvirate.

It appears, therefore, that although we have few remains of the Greek Tragedy, yet they are remains of the best masters. There are authorities which say that Æschylus wrote above one hundred tragedies, and the titles of all these have been collected and published by Meursius; seven only survive *; the like number of Sophocles †, and a few more of Euripides ‡, comprise all the remains of the Greek tragedy now in our possession: but although these are highly valuable as being specimens of the best masters, it does not follow that they are the best, or amongst the best performances of their respective authors: at all events 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, it must be to the disadvantage of any one piece, that happens to come down to us disjunctively, as in the instance of the *Prometheus* of Æschylus, and more which might be named amongst the remains of the two other surviving poets.

The style of Æschylus bespeaks a fiery and inflated imagination; the time in which he wrote, and his own martial habits, doubtless gave a colour and character to his diction; perhaps the intemperance in which he indulged may sometimes give a heat to his fancy more than natural §; and there are some passages of so figurative and metaphorical a sort, that I have been often tempted to suppose that his campaigns against the Persians might have tinctured his language with something of the Oriental tone of expression. The tragedies of Æschylus have all the marks of an original genius; his scene is cast with an awful and majestic grandeur, and he designs in the boldest style. No poet introduces his character 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

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* These are the Supplices, Persæ, Prometheus Vinctus, Septem contra Thebas, Agamemnon, Choëphori, Eumenides: such is the chronological order, according to Blomfield in the Preface to the Persæ, p. xv.

† viz. the Ajax, Electra, Œdipus Tyrannus, Antigone, Trachiniæ, Philoctetes, Œdipus Coloneus.

‡ viz. 18, and one satyric drama, entitled the Cyclops.

§ " Pausanias (i. 14.) records a story of Æschylus's boyhood, professedly on the authority of the poet himself, that having fallen asleep while watching

the clusters of grapes in a vineyard, Bacchus appeared to him, and bade him turn his attention to Tragic composition. This account, if true, shows that his mind was, at a very early period, enthusiastically struck with the exhibitions of the infant drama. To this same origin must, no doubt, be traced the common account relative to Æschylus, that he wrote under the influence of wine. The inspiration of Bacchus, in such a case, can mean nothing more than the true inspiration of poetry."—*Life of Æschylus, in Anthon's ed. of Lempriere.*

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the most refined arts of the dramatic poet. I believe there is no ancient poet that bears so close a resemblance in point of genius to any of the moderns, as Æschylus bears to Shakspeare.

Sophocles, in times more pacific, has a softer versification, and a style more sweet and feeble : of habits and education more effeminate, of a fair and comely person, we hear of him dancing naked round a trophy erected for the victory of Salamis, his lyre in his hand, and his limbs anointed with oil to increase their activity. He studied music and the dance under Lampsus, and in both arts was an adept ; he danced at the performance of his own *Nausicaa,* and he accompanied the choruses of his *Thamyris* with his voice and harp. Devoted to the fair sex in the extreme, the softness of his natural character is conspicuous in his writings : his pictures of women are flatteringly drawn, and his style is compared to the honey of the bee for sweetness. The sensibility of his mind was extreme : though he lived near a hundred years, old age did not deaden his feelings, for whilst judgment was passing on his *Œdipus Coloneus,* the last play he exhibited, his spirit was so agitated by the anxious suspense, that when the prize was at length decreed in his favour, the tumult of passion was too great for his exhausted frame, and the aged poet expired with joy. [Other accounts state that the excess of joy which occasioned his death arose from his obtaining a poetical prize at the Olympic games; others that he was choked by a grape-stone.*]

Euripides, on the other hand, was of mean birth, the son of a poor woman who sold herbs, at which circumstance Æschylus points, when he says, in the *Frogs,* " *O thou from rural goddess sprung!*" He was educated by his father to engage as an athletic in the Eleusinian and Thesean games: he was also a student in natural philosophy under Anaxagoras, in rhetoric under Prodicus, and a pupil of Socrates in moral philosophy. When he began to study tragedy, he shut himself up in a cave, wild and horrid, and sequestered from the world, in the island of Salamis : he is charged with having a professed antipathy to women, and every feature both of nature and education, as now described, is discoverable in his writings : his sentiments breathe the air of the schools, his images are frequently vulgar, and his female characters of an unfavourable cast : he is carping, sour, and disputatious ; and though he carried away only five prizes out of seventy-five plays, he is still indignant, proud, and self-assuming: his life was full of contention and his death of horror, for he was set upon by mastiffs, and killed.†

* For further particulars of the life of Sophocles, see Anthon's ed. of Lempriere.

† On the Life of Euripides, see Anthon's Lempriere.

OF EPICHARMUS AS THE FIRST WRITER OF COMEDY.
(No. 135.)

I have spoken of tragedy as a *written poem* before comedy of the same description, because I think that Susarion did not *write* comedy, though he acted it so early as the fiftieth Olympiad; and I also think that Thespis did *write* tragedy in the sixty-first Olympiad, if not sooner; in other words, although the complexion of the original drama was comic in the most extravagant degree, yet it appears probable that tragedy had the start in point of publication. The nature of the first comedy, compared with that of the first tragedy, seems to warrant this opinion; for it is easy to suppose that the raillery and satire of the village masks, which would pass off at a lawless festival, spoken off-hand and without the malice of premeditation, would not so readily have been committed to writing by the poet, as the tragic drama; which, being composed in honour of deceased heroes, or on religious and grave subjects, not only called for greater deliberation on the part of the author, but would also be made public without danger of offence.

I have already observed that Aristotle ascribes the first written comedy to Epicharmus. Both Aristotle and Horace call him a Sicilian[*], but in what particular place he was born is not agreed; some contend that he was a Syracusan, some that he was a native of Crastum, others of Megara in Sicily. The father of Epicharmus was named Chimarus, or, according to others, Tityrus, and his mother Sicida. Cicero, in his Tusculans, calls him *acutum nec insulsum hominem;* Demetrius Phaleræus celebrates him for the elegant and apposite choice of his epithets, on which account the Greeks gave the name of Epicharmion to his style, making it proverbial for its beauty and purity. It is difficult to fix the precise time when he began to write comedy, especially as he lived to the great age of ninety-seven: it is certain, however, he was still writing in the reign of Hiero, in or about Olymp. lxxiv., at which time Phormis also wrote comedy in Sicily; and Chionides, Dinolochus, and Magnes, comic poets, flourished at Athens.

Amongst the epigrams of Theocritus, published by H. Stephens in 1579, there are some lines upon Epicharmus, which appear to have been inscribed upon the pedestal of a statue of brass, which the Syracusans had set up in his honour as their fellow-citizen: it consists of ten lines in the Doric dialect, which he

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[*] Epist. ii. 1. 58. Plautus ad exemplar Siculi properare Epicharmi.

used; it settles the point of his birth, expressly saying he was a Syracusan; and ascribes to him the invention of Comedy :

$$—\chi' \; \hat{\omega} \; \text{'} \nu \dot{\eta} \rho, \; \dot{o} \; \tau \dot{\alpha} \nu \; K \omega \mu \omega \delta \acute{\iota} \alpha \nu$$
$$E \dot{\upsilon} \rho \grave{\omega} \nu, \; \text{'} E \pi \acute{\iota} \chi \alpha \rho \mu o s. ———$$

On the whole, I think it likely that the Athenians wrote comedy as soon as the Sicilians, but that Epicharmus was the first who formed his drama on the poems of Homer: it is also clear, that his countryman and contemporary Phormis wrote comedy as soon, or nearly as soon as he did; for although Theocritus, in the epigram above cited, says expressly, that Epicharmus struck out comedy, yet it must be remarked that Theocritus was a Syracusan by birth, living in the time of Ptolemy Lagus; and in giving this testimony for his fellow-citizen, it is more than probable he spoke locally of the Sicilian comedy only, as Suidas did in after-times, when he said that Epicharmus and Phormis first struck out comedy in Sicily.

I would therefore fix Epicharmus's first comedy antecedent to Olymp. lxxv. at the lowest date, because we have it from good authority that he was teaching scholars at Syracuse four years before the Persian era; and this date is confirmed by the age of Phormis, who certainly flourished in the time of Gelon, and was in great favour in the court of that prince, who was predecessor to Hiero, and was succeeded by him in Olymp. lxxvii.

EPICHARMUS, PHORMIS, CHIONIDES, MAGNES, AND DINO-
LOCHUS, THE FOUNDERS OF COMEDY.   (No. 136.)

Epicharmus was a liberal benefactor to the stage.   Porphyry says that Apollodorus the grammarian made a collection of his plays in ten volumes; Suidas reckons fifty-two; Lycon only thirty-five; but modern philologists have given the titles of forty, with the authorities by which they are ascertained.

Of Phormis, the contemporary of Epicharmus, no fragments are to be found.

Chionides, of Athens, wrote comedy before the Persian era, and is the oldest writer of the Athenian stage.

Magnes was an Athenian, and began to appear as a writer of comedy, whilst Chionides was living: Aristophanes makes mention of him in his Play of the *Knights*.

Dinolochus was contemporary with Magnes: he used the Doric dialect, and is said to have produced fourteen plays. Some place his birth at Syracuse, others at Agrigentum.

These five poets, three of whom were Sicilians, must be called

the Fathers of Comedy, and all that now remains of them is comprised in a few short passages.

Whilst their comedies were in representation, tragedy was advancing under Pratinas and Chœrilus, and Æschylus had already taken possession of the stage; Sophocles and Euripides were born, the former six years before the latter; Ion, surnamed Xuthus, son of Orthomenes of Chios, began to write tragedy in the first year of Olymp. lxxii., Æschylus being then dead. Theognis (from the coldness of his drama nicknamed Snow) was contemporary with Ion.

The magistracy of Athens in Olymp. lxxxv., when Myrrichides was archon, published a decree, prohibiting the representation of comedies in Athens: this decree held in force only two years under Glaucides and Theopompus; for when Euthymenes succeeded to that annual dignity, he found it expedient to gratify the people by a revocation of the edict, and the comic muse was reinstated on the stage by the celebrated triumvirate of Eupolis, Cratinus, and Aristophanes; Cratinus opening the theatre with his celebrated comedy of *The Winter Amusements*, Eupolis with the *New Moons*, and Aristophanes with the *Acharnensians*.

CRATINUS, EUPOLIS, AND ARISTOPHANES. (No. 137.)

Cratinus, Eupolis, and Aristophanes, are generally classed together as rivals and principals in what is called the *Old Comedy*. Cratinus was senior in age to both his competitors. These poets were in high favour with the people on account of the boldness and personality of their satire, and for the same reason proportionably obnoxious to the nobles and magistrates, whom they lashed without mercy. Aristophanes was much the least bitter of the three, and yet we have some smart specimens of his severity. (Persius, Sat. i. 123.)

Horace (Sat. i. 4.) instances these three poets by preeminence from amongst all the writers of the old comedy.

> Eupolis atque Cratinus Aristophanesque poetæ,
> Atque alii, quorum *comœdia prisca* virorum est,
> Si quis erat dignus describi, quòd malus aut fur,
> Quòd mœchus foret, aut sicarius, aut alioqui
> Famosus, multâ cum libertate notabant.

It appears by this quotation, that Horace does not consider their comedy in the same light with Aristotle, as if they represented human nature in worse colours than it deserved.

Quintilian expressly says, that these are the chief writers of

the old comedy: *Plures ejus auctores; Aristophanes tamen, et Eupolis, Cratinusque præcipui:* And he recommends the old Greek comedy, and these authors in particular, as the best model (Homer only excepted) for his orator to form himself on; inasmuch as it is there only he will find the Attic style in its purity and perfection; and though the old comedy, as he observes, is chiefly occupied in wit and sarcasm for the purpose of chastising vice, yet it has many excellences of a more general sort; it is energetic, elegant, and full of graces; so that if Homer alone (who like his own Achilles has the privilege of being always put above comparison) be excepted, no other school for oratory can come in competition with this.

CRATINUS.

Cratinus was the son of Callimedes an Athenian: we have the titles of at least thirty comedies of his writing, so that Suidas is mistaken in ascribing to him only twenty-one: he was a poet of strong imagination, and a florid lively style: he carried away no less than nine prizes, which is a large proportion of success, compared with others, who rank amongst the highest both in the comic and tragic line. A second edict came out in his time for restraining the licentiousness of the stage in point of personality, and Cratinus, in common with the rest of his contemporaries, found himself obliged to divert his satire from the living to the dead: sarcasms were now levelled at men's productions, not at their persons; the tragic authors felt the chief weight of the attack, though even Homer did not escape, as may be gathered from *The Ulysses* of Cratinus, in which he parodies and ridicules the Odyssey.

Cratinus lived to an extreme old age, though, according to the loose morals of the Greeks, he indulged his passions without restraint: he carried his love of wine to such excess, that he got the name of Φιλοπότης. Horace, who was not very averse from his doctrine, quotes his authority in the first lines of an epistle to Mecænas.

> Prisco si credis, Mecænas docte, Cratino,
> Nulla placere diu nec vivere carmina possunt,
> Quæ scribuntur aquæ potoribus.

As for the love of wine, it seems to have stood in the place of a merit with the Greeks: but Cratinus's excess was attended in his old age with some marks of weakness and want of retention, incidental to an exhausted constitution, which gave a handle to Aristophanes, who was a younger man (and not much more abstemious), to bring his old competitor on the stage, and hold

him up to ridicule for this infirmity. The charge was unmanly, and roused the aged veteran to return the attack: Cratinus, then nearly approaching to a hundred, had left off writing, but he was not yet superannuated, and had lived to complete a comedy, which he appositely entitled *The Flagon.* One feels a satisfaction, even at the distance of ages, to know that the old poet bore away the prize with this very comedy, and soon after expired in the arms of victory, at the age of ninety-seven, in the first year of Olymp. lxxxix.

Eupolis.

Eupolis became a very popular author some years before the death of Cratinus: the bold strong spirit of his satire recommended him to the public more than the beauties and graces of his style, which he was not studious to polish. He attacked the most obnoxious and profligate characters in Athens, without any regard to his personal safety: to expose the cheat, and ridicule the impostor was the glory of his muse, and neither the terrors of the magistracy, nor the mysteries of superstition could divert him from it. He wrote two comedies professedly against Autolycus the Areopagite, whose misbehaviour in the Chæronesian war had made him infamous, and he called them after his name, *The first and second Autolycus.* In his famous comedy called *The Baptæ,* he inveighs against the effeminate turpitude of his countrymen, whom he exhibits dancing after the manner of the lascivious priests of Cotytto.

The prevailing account of his death is, that the persons whom he has satirised in this play of *The Baptæ,* suborned certain assassins to throw him into the sea, as he was passing the Hellespont with the Athenian forces, then on an expedition against the Lacedæmonians; and several authorities impute this revengeful deed to Alcibiades, who had been severely handled in that piece: but Cicero, in his first epistle of the sixth book to Atticus, speaks of this report as a vulgar error, and quotes Eratosthenes for the fact of Eupolis having written certain comedies after the time when the event of his death is dated — *Redarguit Eratosthenes; affert enim quas ille post id tempus fabulas docuerit.*

Pausanias tells us, that his tomb was erected on the banks of the Æsopus, in Sicyonia; and as it is not likely this honour should be paid to his memory by the Sicyonians, he being an Athenian born, unless he had died in their country, the authority of Pausanias seems to confirm the account of Eratosthenes, and discredit the fable of his being thrown into the Hellespont.

In the third year of Olymp. lxxxix., which was two years after the decease of Cratinus, Eupolis acted his comedy, called *The Flatterers*, Alcæus being archon.

Eupolis, in his *Lacedæmonians*, attacks both the public and private character of Cimon, charging him with improper partiality for the Lacedæmonians, and with drunkenness. Plutarch takes notice of this attack, and says it had a great effect in stirring up the populace against this celebrated commander.

He wrote his comedy, entitled *Marica*, against the orator Hyperbolus, whom Thucydides mentions to have been banished by ostracism.

We have the titles of upwards of twenty plays of this author's composition.

OF ARISTOPHANES; HIS HISTORY, CHARACTER, AND WORKS. (No. 138.)

> Ut templum Charites, quod non labatur, haberent,
> Invenere tuum pectus, Aristophanes.
> Jos. Scaliger, *ex Platone.*

This is a eulogy the more honourable to Aristophanes, as it fell from Plato, the disciple of Socrates. If I were to collect all the testimonies that were scattered through the works of the learned in behalf of the author we are now about to review, I should fill my pages with panegyric; but this I am the less concerned to do, as the reader has a part of him in possession, which, as it is near a fourth of the whole man, he has more than the foot by which to measure this Hercules.

Both the parentage and birthplace of Aristophanes are doubtful : he was an adopted, not a natural, citizen of Athens, and I incline to think he was the son of Philippus, a native of Ægina, where our poet had some patrimony. He was in person very tall, bony, and robust, and we have his own authority for his baldness; but whether this was as disgraceful at Athens, as it was amongst the Romans, I have not been anxious to enquire. He was, in private life, of a free, open, and companionable temper, and his company was sought after by the greatest characters of the age, with all possible avidity : Plato, and even Socrates, shared many social hours with him : he was much the most popular character in Athens, as the great demagogue Cleon experienced to his cost, not to mention Socrates himself. Every honour that could be paid to a poet was publicly bestowed on Aristophanes by the Athenian people; nor did they confine their rewards to honorary prizes only, but decreed him fines and

pecuniary confiscations from those who ventured to attack him with suits and prosecutions. Dionysius, of Syracuse, in vain made overtures to him of the most flattering sort, at the time when Æschines and Aristippus, Socratic philosophers, were retained in his court; when even Plato himself had solicited his notice by three several visits to Syracuse, where he had not the good fortune to render himself very agreeable. The fame of Aristophanes had reached to the court of Persia, and his praises were there sounded by the great king himself, who considered him not only as the first poet, but as the most conspicuous personage, at Athens. I do not find him marked with any other immorality than that of intemperance with regard to wine, the fashionable excess of the time, and in some degree a kind of prerogative of his profession, a *licentia poetica*: Athenæus, the Deipnosophist, says he was drunk when he composed, but this is a charge that will not pass upon any man who is sober; and if we rejected it from Sophocles in the case of Æschylus, we shall not receive it but with contempt from such an accuser as Athenæus. He was not happy in his domestic connexions. He was blessed with a good constitution, and lived to turn above seventy years, though the date of his death is not precisely laid down.

Though he was resolute in opposing himself to the torrent of vice and corruption which overspread the manners of his country, yet he was far more temperate in his personal invective than his contemporaries. He was too sensitive in his nature to undertake the performance of his own parts in person, which was general with all the comic poets of his time: and he stood their raillery for not venturing to tread the stage as they did. Amipsias and Aristonymus, both rival authors, charged him with availing himself of the talents of other people, from consciousness of his own insufficiency: their raillery could not draw him out, till his favourite actor Callistratus declined undertaking the part of Cleon, in his personal comedy of *The Knights*, dreading the resentment of that powerful demagogue, who was as unforgiving as he was imperious. In this dilemma Aristophanes conquered his repugnance, and determined upon presenting himself on the stage for the first time in his life: he dressed himself in the character of this formidable tribune; and, having coloured his face with vermilion up to the hue of the brutal person he was to resemble, he entered on the part in such a style of energy, and with such natural expression, that the effect was irresistible; and the proud factious Cleon was stripped of his popularity, and sentenced in a fine of five talents by the knights' decree, as damages for the charge he had preferred against the author, touching his right of citizenship,

which was awarded and secured to him by the same instrument. Such was Aristophanes in person, manners, and character: as a poet I might refer the learned reader to his works, which speak so ably for themselves: they are not only valuable as his remains, but when we consider them as the only remains which give us any complete specimens of the Greek comedy, they become inestimable through the misfortunes of all the rest. We receive them as treasures thrown up from a wreck, or more properly as one passenger escaped out of a fleet, whose narrative we listen to with the more eagerness and curiosity, because it is from this alone we can gain intelligence of the nature of the expedition, the quality of the armament, and the characters and talents of the commanders who have perished and gone down into the abyss together.

The comedies of Aristophanes are universally esteemed to be the standard of Attic writing in its greatest purity; if any man would wish to know the language as it was spoken by Pericles, he must seek it in the scenes of Aristophanes, where he is not using a foreign or affected diction for the purpose of accommodating it to some particular or extravagant character. The ancient authors, both Greek and Roman, who had all the productions of the Athenian stage before them, speak of him with such rapture and admiration, as to give him a decided preference before all other comic poets, with an exception, as I believe, of Plutarch only, who brings him into comparison with Menander, and, after discussing their different pretensions, decides peremptorily for Menander.

The drama of Aristophanes is of a mixed species; sometimes personal, at other times inclining to parody: he varies and accommodates his style to his subject and the speakers on the scene; on some occasions it is elevated, grave, sublime, and polished, to a wonderful degree of brilliancy and beauty; on others it sinks and descends into humble dialogue, provincial rusticity, coarse naked obscenity, and even puns and quibbles: the versatility of his genius is admirable; for he gives us every rank and description of men in his scenes, and in every one is strictly characteristic. In some passages, and frequently in his choruses, he starts out of the ordinary province of comedy into the loftiest flights of poetry, and in these I doubt if Æschylus or Pindar have surpassed him: in sentiment and good sense he is not inferior to Euripides, and in the acuteness of his criticisms equalled by none: in the general purport of his moral, he seldom, if ever, fails; but he works occasionally with unclean tools, and, like Juvenal in the lower ages, chastises vice by an open exposure of its turpitude, offending the ear, whilst he aims to mend the heart. This habit of plain speaking was the fashion

of the times he wrote in, and the audience demanded and would have it. If we cannot entirely defend the indelicacy of his muse, we cannot deny but that a great share of the blame rests with the spectators: a dramatic poet cannot model his audience, but in a certain degree must of necessity conform to their taste and humour: it can be proved that Aristophanes himself laments the hard task imposed upon him of gratifying the public at the expense of decency; but with the example of the poet Cratinus before his eyes, who was driven from the stage because he scrupled to amuse the public ear with tawdry jests, it is not to be wondered at, if an author, emulous of applause, should fall in with the wishes of the theatre, unbecoming as they were.

His wit is of various kinds; much is of a general and permanent stamp: much is local, personal, and untransferable to posterity: no author still retains so many brilliant passages, yet none has suffered such injury by the depredations of time: of his powers in ridicule and humour, whether of character or dialogue, there might be no end to instances: if Plautus gives us the model of Epicharmus, he does not equal him; and if Terence translates Menander, his original does not approach him in these particulars: I doubt if the sum total of wit and humour in all their stage-lackeys would together balance the single character of Cario in the *Plutus*. His satire, whether levelled against the vices and follies of the people at large, against the corruption of the demagogues, the turpitude and chicanery of the philosophers, or the arrogant self-sufficiency of the tragic poets, cuts with an edge that penetrates the character, and leaves no shelter for either ignorance or criminality.

Aristophanes was author of above sixty comedies: the comedies which remain are not edited according to the order of time in which they were produced: there is reason to think that *The Acharnensians* was the first of its author; it was acted in the last year of Olymp. lxxxv., when the edict was reversed which prohibited the representation of comedies; and it is said that Aristophanes brought it out in the name of Callistratus the comedian.

In the last year of Olymp. lxxxviii. he produced his comedy of *The Knights*, in which he personally attacks the tribune Cleon.

In the first year of Olymp. lxxxix. he produced his first comedy of *The Clouds*, and in the year following his second of that title, which is now in our hands, and ranks as third in the volume.

In the same year was acted the comedy of *The Wasps*, in which he satirizes the general Chares for his conduct in the unfortunate expedition to Sicily.

In the fourth year of Olymp. xc. we may place his comedy entitled *The Peace;* in the first of Olymp. xci. *The Lysistrata;* and in the second of the same Olympiad that of *The Birds.*

The Thesmophoriazusæ or *Cerealia Celebrantes,* and *Conciona-trices,* fall within the period of Olymp. xcii., before the death of Euripides, who is satirized in the former of these pieces.

The Frogs were performed in the last year of Olymp. xciii., after the death of Euripides.

The Plutus, which completes the eleven comedies still remaining, and the last, to which he prefixed his own name, was produced in the fourth year of Olymp. xcvii.

It is generally supposed that we owe these remains of Aristophanes to St. Chrysostom, who happily rescued this valuable though small portion of his favourite author from his more scrupulous Christian contemporaries, whose zeal was too fatally successful in destroying every other comic author, out of a very numerous collection, of which no one entire scene now remains.

THE REMAINING WRITERS OF THE OLD COMEDY: VIZ. AMIP-SIAS, PLATO, CRATES, PHRYNICHUS, PHERECRATES, AMPHIS, HERMIPPUS, HIPPARCHUS, PHILONIDES, AND THEOPOMPUS. (No. 141.)

The other principal writers of the old comedy are:—

Amipsias, who was a contemporary of Aristophanes, and no mean rival. We have the titles of ten comedies of this author.

Plato, of whose comedies a collection of no less than forty titles has been made by the learned Meursius, was a poet, high in time and character; but very few fragments are remaining. Clemens asserts that Aristophanes and Plato were mutually charged with borrowing from each other, which in one sense makes greatly to the reputation of our poet. He is quoted by Plutarch in his Alcibiades, and very honourably mentioned by the famous Galen, by Athenæus, Clemens, Julius Pollux, and Suidas. Plato wrote a comedy personally against the general Cleophon, and called it by his name.

Crates, by birth an Athenian, was first an actor, and afterward a writer of the old comedy: he performed the principal characters in Cratinus's plays, and was the great rival of Aristophanes's favourite actors, Callistratus and Philonides: we have the titles of more than twenty comedies, and but four small fragments of this author. His comedies are said to have been of a very gay and facetious cast; and the author of the Prolegomena to Aristophanes informs us, that he was the first

who introduced a drunken character on the Athenian stage. Aristotle ascribes to Crates another innovation with respect to the iambic metre of the old comedy, which he made more free and apposite to familiar dialogue.

Phrynichus was a contemporary of Eupolis, and a writer of the old comedy: a dramatic poet of the first class in reputation as well as in time. He was an Athenian by birth, and must not be confounded with the tragic poet of that name. I find the titles of ten comedies of his writing. By certain fragments it appears that Alcibiades was treated with personal severity.

Pherecrates was a poet famous in his time, and whose character as well as genius descends to us with the warmest testimonies of high authority. His style was of that sort which has been proverbially dignified as Most Attic; he acquired such reputation by his poems as well as plays, that the metre he used was called by preeminence "the Pherecratian metre." He was no less excellent in his private character than in his poetical one; he was attached to Alexander of Macedon, and accompanied that great conqueror in his expeditions: he lived in intimacy with Plato at Athens, and in some of his comedies was engaged in warm competition with Crates, the actor and author, of whom I have already spoken. Suidas says that he wrote seventeen comedies; and the titles of these are still extant. This poet also has a personal stroke at the immoral character of Alcibiades.

Amphis, the son of Amphicrates, an Athenian, was a celebrated comic poet: we have the titles of one and twenty comedies, and he probably wrote many more. By these titles it appears that he wrote in the satirical vein of the old comedy, and I meet with a stroke at his contemporary Plato the philosopher. He has a play intitled *The Seven Chiefs against Thebes*, which is probably a parody upon Æschylus, and proves that he wrote after the personal drama was prohibited.

Hermippus was a writer of the old comedy, and an Athenian: No less than forty comedies are given to this author by Suidas: he attacks Pericles for his dissolute morals, and in one of his plays calls him king of the Satyrs: he was the son of Lysides, and brother of Myrtilus, a comic writer also.

Hipparchus, Philonides, and Theopompus, complete the list of poets of the old comedy. Philonides, before he became a votary of the muse, followed the trade of a fuller, and, if we are to take the word of Aristophanes, was a very silly vulgar fellow, illiterate to a proverb. Athenæus and Stobæus have, however, given us some short quotations which by no means favour this account, and it is probable that there was more satire than truth in Aristophanes's character of him. Theo-

pompus is described as a man of excellent morals: time has preserved the titles of twenty-four comedies of his composing ; but very little remains on record either of him or his works.

The spirit of a free people will discover itself in the productions of their stage : the comic drama, being a professed representation of living manners, will paint these likenesses in stronger or in fainter colours, according to the degree of license or restraint which may prevail in different places, or in the same place at different periods.   The Athenian constitution began to feel such a degree of control under the rising power of the Macedonian princes, as put a stop to the personal licentiousness of the comic poets.

OF THE MIDDLE COMEDY OF THE GREEKS.   (No. 142.)

I am next to speak of that class of authors who are generally styled writers of the *Middle Comedy*.

When the thunder of oratory was silenced, the flashes of wit were no longer displayed ; death stopped the impetuous tongue of Demosthenes, and the hand of power controlled the acrimonious muse of Aristophanes ; obedient to the rein, the poet checked his career of personality, and composed his *Æolosicon* *, on the plan of what we now denominate the Middle Comedy. Cratinus also, though the bitterest of all the old writers, began to sweeten his gall, and, conforming to the necessity of the times, condescended to take up with the source of parody, and wrote his *Ulysses* on the same system of reform.   The chorus was now withdrawn †, and the poet no longer spoke his own sentiments or harangued his audience by proxy. Parody is satire of so inferior a species, that if comedy did not very sensibly decline in its middle era (which there is no reason to think was the case), it must have been upheld by a very strong exertion of talents, or by collateral resources of a better stamp than this of which we are speaking.

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* "ΑΙΟΛΟΣΙΚΩΝ. Athen. Poll. Platonius de differentia comœdiarum, qui testatur hanc fabulam mediæ comœdiæ formam, et nulla χορικὰ μέλη habuisse. Per filium suum Ararotem docuit et hoc drama et ΚΩΚΑΛΟΝ Aristophanes, ut notatur in argum. *Pluti*. Allegatur etiam in Scholiis ad Pacem 740. Suidæ in ἀγοράσαι, et ab Hephæstione in Enchir. Acta post *Plutum*, adeoque post Olymp. xcvii." — *Brunck Fragm. Aristoph.*

† Horace, A. P. 280., after speaking of Thespis and Æschylus :
> Successit vetus his Comœdia, non sine multâ
> Laude ; sed in vitium libertas excidit, et vim
> Dignam lege regi.   Lex est accepta, Chorusque
> Turpiter obticuit, sublato jure nocendi.

ALPHABETICAL CATALOGUE OF THE WRITERS OF THE
MIDDLE COMEDY.   (Nos. 142—148.)

Alexis was a native of Thurium in Magna Græcia, a town celebrated for being the birthplace of Herodotus; he was great uncle, by the father's side, to Menander, and was the first to discover and encourage the early genius of that admired writer. Suidas says he was author of no less than 245 dramas, and I find the titles of 113 of this collection even now on record. He is said to have lampooned Plato and Pythagoras.

Antiphanes of Smyrna, or, as some will have it, of Rhodes, was born in or about Olymp. xciii. His father's name was Demophanes, and his mother's Œnoe, people of servile degree; yet our poet, thus ignoble in his birth, lived to signalise himself by his genius, and was held in such respect by his Athenian patrons, that a public decree was made for the removal of his remains from the isle of Chios, where he died at the age of seventy-four, and for depositing them in the city of Athens, where his funeral honours were sumptuously performed at the charge of the state.   Of all the Greek dramatists he appears to have been the most prolific, for the lowest list of his plays amounts to 290, and some contend that he actually composed 365.   He bore off the prize with thirty comedies.   I have the titles of 104 comedies under the name of this author.

Anaxandrides of Rhodes was author of sixty-five comedies, with ten of which he bore away the prizes from his competitors. He was not only severe on Plato and the Academy, but attacked the magistracy of Athens, charging them with the depravity of their lives, in so daring and contemptuous a style, that they brought him to trial, and, by one of the most cruel sentences on record, condemned the unhappy poet to be starved to death.

Aristophon has left us more and better remembrances of his muse, though fewer of his history: that he was a writer of the middle comedy is all I can collect which personally concerns him.

Of Axionicus and Bathon a few fragments are preserved, but no records of their history.

Though I class Chæremon amongst the writers of the middle comedy, I have some doubt if he should not have been in the list of old dramatists, being said to have been the scholar of Socrates : he is celebrated by Aristotle, Athenæus, Suidas, Stobæus, Theophrastus, and others; and the titles of nine of his comedies are preserved in those authors.

Of Clearchus we have a few fragments, and the titles of three comedies, preserved by Athenæus: the same author gives us the title of one comedy by Criton, of four by Crobylus, and of two by Demoxenus, one of which is the *Heautontimorumenos*, or *Self-Tormentor;* this poet was an Athenian born, and seems to have been a voluminous writer. Of Demetrius there remains only one fragment, yet we have testimony of his having been a comic poet of this period, of great reputation.

Diodorus was a native of Sinope, a city of Pontus, and the birthplace of many eminent poets and philosophers.

Dionysius was also a native of Sinope, and the contemporary of Diodorus. The noted tyrant of Sicily of the above name was also a writer both of tragedy and comedy.

Ephippus was a native of Athens, and one of the most celebrated poets of his age.

Epicrates was a native of Ambracia, the capital of Epirus: his reputation is high amongst the writers of the class under our present review; he was somewhat junior in point of time to Antiphanes before mentioned, and, if we are to give credit to Athenæus, was an imitator of that poet's manner.

Eriphus is also charged by Athenæus with being a copyist of Antiphanes.

Eubulus, the son of Euphranor, and a native of Atarna in Lesbos, ranks with the most celebrated poets of this era. He flourished in Olymp. ci., which is so high in the period now under review as to make it matter of doubt whether the old comedy has not a joint claim to his productions with the middle. Ammonius however expressly classes Eubulus amongst the latter, and quotes his comedy of the *Cup-bearers.*

The names of Euphron, Heniochus, Mnesimachus, Moschion, Nicostratus, Philippus, Phœnicides, Sotades, Straton, Theophilus, Timocles (two of this name), and Xenarchus, conclude the catalogue of the writers, thirty-two in number, of the middle comedy.

ACCOUNT OF THE NEW COMEDY OF THE GREEKS, AND THE SEVERAL WRITERS OF THAT ERA. (Nos. 149—152.)

Within that period of time which commences with the death of Alexander of Macedon, and concludes with that of Menander, or at most extends to a very few years beyond it, the curtain may figuratively be said to have dropped on all the glories of the Athenian stage.

This, though the last, is yet a brilliant era, for now flourished Menander, Philemon, Diphilus, Apollodorus, Philippides, Posi-

dippus, poets no less celebrated for the luxuriancy, than for the elegance of their genius; all writers of the New Comedy; which, if it had not all the wit and fire of the old satirical drama, produced in times of greater public freedom, is generally reputed to have been far superior to it in delicacy, regularity, and decorum. All attacks on living characters ceased with what is properly denominated the Old Comedy: the writers of the Middle Class contented themselves with venting their raillery on the works of their dramatic predecessors: the persons and politics of their contemporaries were safe. The poets under our present review were not, however, so closely circumscribed, as to be afraid of indulging their talent for ridicule and satire of a general nature. From their fragments it appears that they were not only bold declaimers against the vice and immorality of the age they lived in, but that they 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 they seem to have accomplished by the servile vehicle of translation: it is said that Terence alone translated all Menander's plays, and these, by the lowest account, amounted to eighty.

Menander was born at Athens, and educated in the school of Theophrastus, the Peripatetic, Aristotle's successor. At the early age of twenty, he began to write for the stage. All Greece seems to have joined in lamenting the premature loss of this celebrated poet, who unfortunately perished at the age of fifty, as he was bathing in the Piræan harbour, to which Ovid alludes in his Ibis:

> Comicus ut liquidis periit dum nabat in undis.

This happened in Olymp. cxxii. His first comedy, entitled *Orge*, was performed in Olymp. xcv. which gives him something less than thirty years for the production of more than 100 plays. We have some lines of Callimachus on the death of Menander, who was one amongst many of his poetic survivors, that paid the tribute of sorrow to his memory; nor poets only, but princes bewailed his loss, particularly Ptolemy, the son of Lagus, who loved and favoured him very greatly, and maintained a friendly correspondence with him till his death.

Though many great authorities concur in placing Menander decidedly at the head of all the comic writers of his time, yet his contemporaries must have been of a different opinion, or else his rivals were more popular with their judges; for, out of 105 comedies, which Apollodorus ascribes to him, he tells us that he obtained only eight prizes, and that Philemon in particular

Guide.   F

triumphed over him in the suffrages of the theatre very frequently.

Ancient authorities are nevertheless so loud in the praise of Menander, that we cannot doubt of his excellence. Quintilian, after applauding him for his peculiar address in preserving the manners and distinctions proper to every character he introduces on the scene, adds in general terms, " that he eclipses every writer of his class, and by the superior brilliancy of his genius throws them all into the shade." He condemns the perverted judgment of his contemporaries for affecting to prefer Philemon on so many occasions; and C. J. Cæsar, whilst he is passing a compliment on Terence, (who is supposed to have copied all his comedies from Menander, except the *Phormio* and the *Hecyra*,) styles him only *dimidiatum Menandrum*. Dion Chrysostom recommends him as a model for all who study to excel in oratory; " and let none of our wise men reprehend me," he adds, " for preferring Menander to the old comic poets, inasmuch as his art in delineating the various manners and graces is more to be esteemed than all the force and vehemence of the ancient drama."

There is not amongst all the Greek dramatic poets a more amiable character than Philemon: he was a Syracusan by Suidas's account; but Strabo says he was born in Solœ [or Soli], a city of Cilicia: he was some years older than Menander, and no unworthy rival of that poet, though more frequently successful in his competitions with him than the critics in general seemed to think he deserved to be. Quintilian, lib. x., says, " Habent tamen et alii quoque comici, si cum veniâ legantur, quædam, quæ possis decerpere, et præcipuè Philemon; qui, ut pravis sui temporis judiciis Menandro sæpe prælatus est, ita consensu omnium meruit esse secundus." Philemon lived to the extraordinary age of 101 years, in which time he composed ninety comedies.

The poet Diphilus was a native of Sinope, a city of Pontus, and contemporary with Menander. Clemens Alexandrinus applauds him for his comic wit and humour: Eusebius says the same, and adds a farther encomium in respect of the sententious and moral character of his drama. The poet Plautus speaks of him in his prologue to the *Casina*, and acknowledges the excellence of the original on which he had formed his comedy. He died at Smyrna, a city of Ionia, and was author of 100 comedies, of which we have a list of two-and-thirty titles, and no inconsiderable collection of fragments.

Apollodorus Gelous, in the same period with the poets above mentioned, was a writer high in fame, and author of many comedies, of all which the titles of eight only and some few

fragments now remain: it is generally understood that the _Phormio_ and _Hecyra_ of Terence are copied from this poet.

Philippidas, the son of Philocles, was another of this illustrious band of contemporary and rival authors: his extreme sensibility was the cause of his death; for the sudden transport, occasioned by the unexpected success of one of his comedies, put a period to his life: the poet, however, was at this time very aged. Donatus informs us that he was in the highest favour with Lysimachus, and that through his interest many benefits were conferred by that prince on the people of Athens.

Posidippus, with whom I shall conclude, was a Macedonian, born at Cassandria, and the son of Cyniscus. Abundant testimonies are to be found in the old grammarians of the celebrity of this poet: few fragments of his comedies have descended to us, and the titles only of twelve. He may be reckoned the last of the comic poets, as it was not till three years after the death of Menander that he began to write for the Athenian stage; and posterior to him I know of no author who has bequeathed even his name to posterity. — Here, then, concludes the history of the Greek stage: below this period it is in vain to search for genius worth recording: Grecian literature and Grecian liberty expired together; a succession of sophists, pedagogues, and grammarians, filled the posts of those illustrious wits, whose spirit, fostered by freedom, soared to such heights as left the Roman poets little else except the secondary fame of imitation.

ON THE PARTS OF ANCIENT TRAGEDY. — FROM THE PREFACE TO FRANCKLIN'S SOPHOCLES.

Amongst many other erroneous opinions concerning the Greek tragedy, adopted by modern editors and commentators, the unwarrantable division which they have made of it into acts, is perhaps the most remarkable, as there doth not seem to be the least ground or foundation for it: in the first place, neither Athenæus, nor any of the ancient writers, who have given us quotations from the Greek plays, mention the act where the several passages are to be found; which they would most naturally have done, had any such division ever taken place. It may be likewise observed, that the word Act * does not once occur in that treatise of Aristotle, which gives us so exact a definition of every part of the Greek drama; add to this, that the tragedies themselves carry with them sufficient proof that

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* The word δρᾶμα, which we translate an act, signifies the whole performance, or drama, and could not possibly, therefore, mean any one particular part of it.

no such thing was ever thought of by the authors of them; notwithstanding which, Vossius *, Barnes, and several other editors, have discovered an office of the chorus, which the poet never assigned them, namely, their use in dividing the acts, the intervals of which were supplied by their songs; though it is evident that the business of the chorus (as will sufficiently appear in the following account of it) was, on the other hand, to prevent any such unnatural pause or vacancy in the drama, as the division into acts must necessarily produce; besides that, if we take the word act in that sense which the modern use of it demands, we shall find it in the Greek tragedies composed sometimes 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 consist not always of five, according to our own custom, but at one time of only three, and at another of seven or eight.   Horace ‡ has indeed told us, that there should be but five acts; but it does not from thence follow that it always was so: the truth after all is, that this mistake, as well as many others, arose from an error common to almost the whole race of writers and critics on ancient tragedy, who have unanimously agreed to confound the Greek and Roman drama, concluding them both to be governed by the same laws, though they are in many parts essentially different: they never allow for the time between Aristotle and Horace, but leap from one to the other with the utmost agility: it is plain, however, from the reasons §

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* "Chorus," says Vossius, "pars fabulæ post actum, vel inter actum et actum."—*Inst. Poet.*

† On looking into the choruses of Sophocles as they stand in the original, we find that the Ajax, besides the κομμοὶ (which will be explained hereafter), has five, which are thus unequally divided; to the first act two; the second one; the third one; the fourth one; the fifth none at all: the Trachiniæ has six; the Electra but three; and the Philoctetes but one regular song or intermede in the whole play. If it be granted, therefore, as I think it is on all hands, that wherever we meet with strophe and antistrophe, and there only, we are to conceive that the chorus sang, nothing can be more absurd than to make those songs dividers of the acts, when it is evident that the chorus sang only as occasion offered, and the circumstances of the drama required, which

accounts for the irregularity and difference in the numbers of them.   If the reader will take the trouble to examine the ancient tragedies, he will find what I have said confirmed in every one of them.

‡ Neve minor, neu sit quinto productior actu
   Fabula.   *A. P.* 189.

§ Many other reasons equally forcible might be alleged.   I shall only observe here, that 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 or actions, which frequently occur, pointed out to us in the margin.

here mentioned, that the ancient Greek tragedy was one continued representation from beginning to end.

The division into acts, therefore, is undoubtedly a piece of modern refinement; which, as much may be said on both sides, I shall not stop either to condemn or approve, but proceed to the only division which the ancients ever made; a division, which nature points out to this and every other composition, viz. a beginning*, a middle, and an end; or, in the words of Aristotle, the prologue, the episode, and the exode.

The PROLOGUE of ancient tragedy was not unlike the προαύλιον, or overture in music, or the procemium in oratory, containing all that part of the drama, which preceded † the first song, or intermede of the chorus.

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 and comprehension 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. This, however easy it may seem at first view, is so difficult, that it has scarce ever been performed to any degree of perfection. Of·the Greek tragedians, Sophocles alone seems to have succeeded in this particular, the prologues of Æschylus ‡ being quite rude and inartificial, and those of Euripides for the most part tedious and confused.

The EPISODE is all that part of the tragedy which is be-

* 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. See Bossu's Treatise on Epic Poetry.

† Aristotle must certainly be understood to mean not the first entrance, but the first song or intermede of the chorus; because, as Dacier and other writers have observed, 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 and not the song, there would be no prologue; a contradiction which is avoided by understanding what is here said of the πάροδος, or first song, which never begins till the prologue is over, and matter furnished to the chorus for the intermede.

‡ According to this rule, the prologues of Æschylus and Euripides will by no means stand the test of examination: that part of the tragedy, which precedes the first song of the chorus, being often employed, by those writers, either in absurd addresses to the spectators, or in the relation of things extremely foreign to the purpose of the drama, frequently anticipating the incidents and circumstances 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.

tween the songs or intermedes of the chorus: this answers to
our second, third, and fourth act, and comprehends all the in-
trigue or plot to the unravelling or catastrophe, which in the
best * ancient writers is not made till after the last song of the
chorus: the conduct and disposition of the episode may be con-
sidered as 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 diffi-
culties, awakens the attention of the spectators, and leads them
as it were insensibly to the most natural conclusion and unravel-
ling of the whole.

The EXODE is all that part of the tragedy which is recited
after the chorus has left off singing; it answers to our fifth act,
and contains the unravelling, or catastrophe of the piece; after
which, it is remarked by the critics, any song of the chorus
would only be tedious and unnecessary, because what is said,
when the action is finished, cannot be too short.

ON THE CHORUS.

We come now to an essential ‡ part of the ancient tragedy
peculiar to itself: whilst every other member of the building is
universally admired, and industriously copied by modern archi-
tects, this alone hath been rejected and contemned as ungrace-
ful and unnecessary. The chorus gave the first hint to the
formation of tragedy, and was, as it were, the corner-stone of
the whole edifice: as a religious ceremony, it was considered by

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* Sophocles, who was certainly the
most correct of the three great trage-
dians, has, I think, observed this rule
in all his plays but two, viz. 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 catas-
trophe, as some critics contend, 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; a dramatic crime, of which
Sophocles in that play, I am afraid,
cannot easily be acquitted. In the
Œdipus Tyrannus it is observable,

that the total discovery of Œdipus's
guilt is made before the last song of
the chorus, and becomes the subject
of the intermede.

† Brumoy compares the fable of a
good tragedy to a large and beautiful
temple, which the skill of the archi-
tect hath so contrived as to make it
appear at first view of much less ex-
tent than it really is, wherein the far-
ther you advance, the more you are
surprised at the vast intervening
space which the extraordinary sym-
metry and proportion of its parts had
concealed from the eye.

‡ Aristotle ranks the chorus
amongst, what he calls, parts of quan-
tity, and places it after the exode.

the multitude with a kind of superstitious veneration; it is not therefore improbable that the first authors of the regular drama willingly gave way to popular prejudices, and for this, among many other reasons, incorporated it into the body of the tragedy: accordingly, we find the chorus of Æschylus resuming its original office, reciting the praises of the local deities, demi-gods, and heroes, taking the part of distressed virtue, and abounding throughout in all those moral precepts, and religious sentiments, by which the writings of the ancients are so eminently and so honourably distinguished.

Various are the arguments that have from time to time been produced by the zealous partisans of antiquity, in favour of the tragic chorus, the principal of which I shall briefly recapitulate and lay before my readers, begging leave, at the same time, to premise, that whether a chorus is defensible with regard to the ancient theatre, and whether it should be adopted by the modern, are two very different questions, though generally blended and confused by writers on this subject; the former may perhaps be easily proved, though the latter be left totally undetermined. The ancients thought it highly improbable that any great, interesting, 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 †, whose situation might so far interest them in the events of the fable, as to render their presence useful and necessary; and yet not so deeply concerned as to make them incapable of performing that office, to which they were more particularly appointed, the giving proper advice, and making proper reflections on every thing that occurred, in the course of the drama; for this purpose, a coryphæus, or leader, superintended and directed all the rest, spoke for the whole body in the dialogue part, and led the songs and dances in the

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* " A chorus, interposing and bearing a part in the progress of the action, gives the representation that probability and striking resemblance of real life, which every man of sense perceives, and feels the want of, on our stage; a want which nothing but such an expedient as the chorus can possibly relieve."

This is the remark of one of the most ingenious and judicious critics, which our own age, or perhaps any other, ever produced: the reader will find it, with many others equally just, p. 118. of the first volume of a commentary and notes on Horace's Art of Poetry, and Epistle to Augustus.

† Thus, in the Ajax of Sophocles, the chorus is composed of the men of Salamis, his countrymen, and companions; in the Electra, of the principal ladies of Mycenæ, her friends and attendants; in the Philoctetes, of the companions of Ulysses and Neoptolemus, the only persons who could with any propriety be introduced. The rest of this writer's plays, and his only, will stand the test of examination by the rule here mentioned.

intermede. By the introduction of a chorus, which bore a part in the action, the ancients avoided the absurdity of monologues and soliloquies; an error, which the moderns have imperceptibly and necessarily fallen into, from their omission of it: they avoided also that miserable resource of distressed poets, the insipid and uninteresting race of confidants (a refinement for which we are indebted to the French theatre) who only appear to ask a foolish question, listen to the secrets of their superiors, and laugh or cry as they are commanded.

But the great use and advantage of the chorus will best appear, when we come to consider it in its moral capacity. In that illustrious period, which may be called the golden age of tragedy, the stage was not only the principal, but almost the only vehicle of instruction. Philosophy applied to the liberal arts for their influence and assistance; she appeared in the theatre even before she dictated in the academy, and Socrates is supposed to have delivered many of his excellent precepts by the mouth of his favourite* poet: this sufficiently accounts for the sententious and didactic part of the ancient drama, for all that profusion of moral and religious sentiments which tires the patience and disgusts the delicacy of modern readers: the critics of those times were of opinion (however they may differ from our own in this particular) that the first and principal characters of the piece were too deeply interested in their own concerns, and too busy in the prosecution of their several designs and purposes, to be at leisure to make moral or political reflections: such, therefore, they very judiciously, for the most part, put into the mouth of the chorus; this, at the same time†, prevented the illiterate and undistinguishing part of the audience, from mistaking the characters, or drawing hasty and false conclusions from the incidents and circumstances of the drama; the poet by these means leading them as it were insensibly into such sentiments and affections as he had intended to excite,

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* Hence Euripides was called "ὁ ἐπὶ τῆς σκηνῆς φιλόσοφος," "the philosopher of the theatre;" "in iis (says Quintilian) quæ a sapientibus tradita sunt, ipsis pæne par." With regard to Socrates, his friendship with this poet is universally known, "ἐδόκει συμποιεῖν Εὐριπίδῃ," says Diogenes Laertius. The comic poets of that time did not scruple to ascribe several of Euripides's plays to Socrates, as they afterwards did those of Terence to Lælius and Scipio.

† Euripides being obliged to put some bold and impious sentiments into the mouth of a wicked character, the audience were angry with the poet, and looked on him as the real villain, whom his actor represented: the story is told by Seneca. "Now if such an audience (says the ingenious writer, whom I quoted above) could so easily misinterpret an attention to the truth of character into the real doctrine of the poet, and this too when a chorus was at hand to correct and disabuse their judgments, what must be the case when the whole is left to the sagacity and penetration of the people?"

and a conviction of those moral and religious truths which he meant to inculcate.

But the chorus had likewise another office *, which was, to relieve the spectator, during the pauses and 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: here the author generally gave a loose to his imagination, displayed his poetical abilities, and sometimes, perhaps too often, wandered from the scene of action into the regions of fancy: the audience notwithstanding were pleased with this short relaxation and agreeable variety; soothed by the power of numbers, and the excellency of the composition, they easily forgave the writer, and returned as it were with double attention to his prosecution of the main subject: 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. The number of persons composing the chorus was probably at first indeterminate, varying according to the circumstances and plot of the drama. 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; a limitation which we have reason to imagine became a rule to succeeding poets.

When the chorus consisted of fifteen, the persons composing it ranged themselves in three rows of five each, or five rows of three; and in this order advanced or retreated from the right hand to the left, which is called strophe §, and then back from

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* The office of the chorus is divided by Aristotle into three parts, which he calls πάροδος, στάσιμον, and κομμοί; the parodos is the first song of the chorus; the stasimon is all that which the chorus sings after it has taken possession of the stage, and is incorporated into the action; and the commoi are those lamentations so frequent in the Greek writers, which the chorus and the actors made together. See the second scene of the second act of Ajax, in my translation; Philoctetes, act first, scene third; the beginning of the Œdipus Coloneus, together with many other parts of Sophocles's tragedies, where the commoi are easily distinguishable from the regular songs of the chorus.

† Neu quid medios intercinat actus
Quod non proposito conducat et
    hæreat apte. Hor. *A. P.* 194.

This connexion with the subject of the drama, so essentially necessary to a good chorus, is not always to be found in the tragedies of Æschylus and Euripides, the latter of which is greatly blamed by Aristotle for his carelessness in this important particular; the correct Sophocles alone hath strictly observed it.

‡ The number of the chorus in the Eumenides was only twelve. See Müller on the origin of this error, p. 53.

§ It doth not appear that the old tragedians confined themselves to any strict rules, with regard to the division of strophe, antistrophe, and epode, as we find the choral songs consisting sometimes of a strophe only, sometimes of strophe and antistrophe, without the epode: the observing reader will find many other irregularities of this kind in a perusal of the Greek tragedies.

the left to the right, which we call antistrophe; after which they stood still in the midst of the stage, and sung the epode. Some writers attribute the original of these evolutions to a mysterious imitation of the motion of the heavens, stars, and planets; but the conjecture seems rather whimsical. The dance, we may imagine (if so we may venture to call it), was slow and solemn, or quick and lively, according to the words, sentiments, and occasion; and, in so spacious a theatre as that of Athens, might admit of such grace and variety in its motions, as would render it extremely agreeable to the spectators: the petulancy of modern criticism has frequently made bold to ridicule the use of song and dance in ancient tragedy, not considering (as Brumoy observes) that dancing is, in reality, only a more graceful way of moving, and music but a more agreeable manner of expression; nor, indeed, can any good reason be assigned why they should not be admitted, if properly introduced and carefully managed, into the most serious compositions.

The chorus continued on the stage during the whole representation of the piece, unless when some very extraordinary * circumstance required their absence: this obliged the poet to a continuity of action, as the chorus could not have any excuse for remaining on the spot, when the affair which called them together was at an end: it preserved also the unity of time; for if the poet, as Hedelin† observes, had comprehended in his play a week, a month, 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? Thus we find that the chorus preserved all the unities of action, time, and place; that it prepared the incidents, and inculcated the moral of the piece; relieved and amused the spectators, presided over and directed the music, made a part of the decoration, and, in short, pervaded and animated the whole; it rendered the poem more regular, more probable, more pathetic, more noble and magnificent; it was indeed 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.

* As in the Ajax of Sophocles, where the chorus leave the stage in search of that hero, and by that means give him an opportunity of killing himself in the very spot which they had quitted, and which could not have been done with any propriety whilst they were present, and able to prevent it: on these occasions, the chorus frequently divided itself into two parts, or semichoruses, and sung alternately.

† See his whole art of the stage, p. 129. of the English translation.

ON THE MASKS.

It appears from the united testimonies of several ancient writers, that the actors of Greece never appeared on the stage of tragedy, or any other species of the drama, without masks: it is most probable, that before the time of Æschylus, to whom Horace * ascribes this invention, they disguised their features either, as in the days of Thespis, by daubing them with lees of wine, or by painting, false hair, and other artifices of the same kind with those which are practised in the modern theatre: masks however were soon introduced, and looked on, we may imagine, in those days, as a most ingenious device; that, which they made use of in tragedy, was, according to the best information we can gather concerning it, a kind of casque or helmet, which covered the whole head, representing not only the face, but the beard, hair, and eyes; and even in the women's masks, all the ornaments of the coif, or cap, being made of different materials † according to the several improvements, which it received from time to time : the most perfect and durable were of wood, executed with the greatest care, by sculptors of the first rank and eminence, who received their directions from the poet. It seems to have been an established opinion amongst the ancients, that their heroes and demi-gods, who were generally the subject of their tragedies, were of an extraordinary size, far surpassing that of common mortals : we must not be surprised therefore to find their tragic poets, in compliance with this popular prejudice, raising them on the cothurnus‡, swelling

* Suidas and Athenæus attribute the invention of masks to the poet Chœrilus. Horace gives the honour to Æschylus; but Aristotle, who we may suppose was as well acquainted with this matter as any of them, fairly acknowledges himself entirely ignorant of it. "Τίς δὲ πρόσωπα," says he, " ἀπέδωκε, ἠγνόηται."

† The first masks were made of the leaves of a plant, to which the Greeks on this account gave the name of προσώπιον, "quidam," says Pliny, "Arcion personatam vocant, cujus folio nullum est latius." Virgil mentions them as composed of the barks of trees :

Oraque corticibus sumunt horrenda cavatis.

And Pollux tells us that they were made of leather, lined with cloth or stuff: ἐνδόθεν δ' ὀθόνιον, ἔξωθεν δὲ σκυτίνιον πρόσωπον.

‡ The cothurnus, or buskin, was a kind of large and high shoe, the sole of which being made of very thick wood, raised the actors to an extraordinary size : Juvenal tell us, that it made them appear extremely tall, and compares an actress without her cothurnus to a pigmy :

. . . . . breviorque videtur
Virgine pygmeâ nullis adjuta cothurnis.

The cothurnus was probably of the same form as the high shoe, or piece of cork, bound about with tin or silver, worn by the Spanish women, called

them to an immense magnitude, and by the assistance of a large and frightful mask *, endeavouring to fill the minds of the spectators with a religious awe and veneration of them : the tragic masks were generally copied from the busts or statues of the principal personages, and consequently conveyed the most exact idea and resemblance of them, which must have given an air of probability to the whole : those which represented ghosts and furies † were made still more terrible and frightful ; but the masks of the dancers, or persons who formed the body of the chorus, had nothing disagreeable.

As in the infancy of tragedy there were probably but few actors, the use of masks gave each of them an opportunity of playing several parts, wherein the character, age, and sex were different, without being discovered ; the large opening of the mouth was so contrived, as to increase the sound of the voice, and send it to the farthest part of the theatre, which was so extremely large and spacious, that without some such assistance we cannot easily conceive how the actor could be well heard or seen. In all theatrical painting, scenery, and decoration, the objects, we know, must be magnified beyond the life and reality, to produce their proper effect ; and, in the same manner, we may imagine that, in so extensive an area as the Greek theatre, it might be necessary to exaggerate the features, and enlarge the form of the actor ; add to this, that at such a distance as most of the spectators were, the natural expression of the eyes and countenance must be entirely lost. The sanguine admirers of every thing that is ancient bring many more arguments to defend the tragic mask ; but after all that can be said in its favour, it is perhaps scarce defensible : the face is certainly the best index of the mind, and the passions are as forcibly expressed by the features, as by the words and gesture of the performer : the Greeks in this, as in many other particulars, sacrificed propriety, truth, and reason, to magnificence and vanity.

All the expenses of the theatre were defrayed by the state, and were indeed so considerable, that nothing but the purse of an opulent republic could possibly have supported them ; as it is confidently affirmed by historians ‡ that Athens spent more in dramatic representations than in all her wars.

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a chioppine, and which, it would seem, by a passage in 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.

* The tragic masks had large, expanded mouths, as if (says the humorous Lucian) they were about to devour the spectators, ὡς καταπιόμενος τοὺς θεατάς.

† The mask commonly used was called simply προσώπειον ; the others, μορμολύκειον, and γοργόνειον.

‡ This assertion, which seems rather hyperbolical, is notwithstanding supported by the grave Plutarch, who, speaking of the Athenians, assures us,

OF THE TIME WHEN TRAGEDY FLOURISHED IN GREECE.

It was not my design in this short Dissertation (nor could indeed be comprehended within the limits of it) to point out, with Aristotle, what tragedy ought to be, but simply to show what it was during the lives of the great triumvirate, as far as we can judge from the remains now extant: in my account of its several parts therefore, I have not followed the steps of the great critic, but principally confined myself to those particulars which distinguish the ancient from the modern drama, and which may best enable us to form a proper and adequate idea of the Greek tragedy; but even the most perfect knowledge of all the essential and constituent parts will be found insufficient for this purpose, unless we take into our view also the time when, and the very spot where, every piece was exhibited. Dramatic as well as every other species of poetry is best known and distinguished by the place of its birth; it will take its form, colour, and complexion from its native soil, as naturally as water derives its taste and qualities from the different kinds of earth through which it flows: it is absolutely necessary, therefore, before we can judge impartially of the Greek tragedies, to transport ourselves to the scene where they were represented, to shake off the Englishman for a time, and put on the Athenian.

It has been with great truth remarked, that there is allotted to every nation on earth a particular period, which may be called their zenith of perfection, to which they approach by slow degrees, and from which they gradually and insensibly recede: in this happy age of power and prosperity, the arts and sciences, taste, genius, and literature, have always shone with distinguished lustre: such was the time when Athens gave laws to all Greece, whilst the glorious victories of Marathon and Salamis animated every tongue with eloquence, and filled every breast with exultation: that haughty and successful people maintained for a long time her sovereignty over the neighbouring nations; her councils were influenced by prudence, and her battles crowned with conquest; the treasure which she had seized in the temple of Delphi enabled her not only to carry on her wars with success, but left her a plentiful reserve also to supply her luxuries: this was the age of heroes, philosophers,

that the representation of the Bacchanals, Phœnissæ, Œdipus, Antigone, Medea, and Electra, cost them more money than the defence of their own liberties in the field, or all their contests with the Barbarians.

and poets; when architecture, painting, and sculpture, fostered by the genial warmth of power and protection, so conspicuously displayed their several beauties, and produced all those superb monuments of ancient taste and genius which united to distinguish this illustrious era: during this happy period, tragedy appeared in her meridian splendour, when the great triumvirate exhibited before the most polite and refined nation then on earth, those excellent pieces which extorted applause, honours, and rewards from their contemporaries, and insured to them the deserved admiration of all posterity: it may indeed with great truth be asserted, that the same remarkable love of order and simplicity, the same justness of symmetry and proportion, the same elegance, truth, and sublimity, which appeared in the buildings, pictures, and statues, of that age, are conspicuous also in the ancient drama.

In the time of the Greek tragedy, the Athenians dictated, as it were, to all mankind: proud by nature, and elated by riches and prosperity, they looked down with the utmost contempt on the neighbouring nations, whom they styled and treated as barbarians; as a republic, the avowed enemies of monarchy and dependence; as a free people, bold and impatient of restraint or contradiction; strongly attached to their own laws and customs; lively and active, but inconstant and superstitious: their manners plain and simple, but their taste at the same time elegant and refined. As the theatre was supported entirely at the expense of the public, the public directed all its operations: we might naturally expect, therefore, that the poet would for his own sake take care to adapt his compositions to the public taste; to fall in with national prejudices and superstitions; to soothe the pride, flatter the self-love, and adopt the opinions of his fellow-citizens: we must not wonder to hear, as we constantly do (in the tragedies that remain), the praises of Athens perpetually resounded, the superiority of her laws and constitution extolled, and her form of government preferred to every other; oblique hints, or direct accusations of folly and weakness in her enemies; public facts frequently alluded to, and public events recorded; their own festivals, sacrifices, religious rites* and ceremonies carefully and accurately described; Sparta and Thebes, as rival states, occasionally satirised and condemned; and, above all, every opportunity taken to point out the evils of monarchy, and engrave their favourite democratical principles on the hearts of the people: it is not improbable but that many of those moral sentences and political apophthegms, which at this

* See, amongst many other instances, the noble description of the Pythian games, in the second act of Electra, of my translation of Sophocles and the sacred grove of the Eumenides, in the Œdipus Coloneus, act iii.

distance of time appear cold and insipid to us, had, besides their general tendency, some double meaning, some allusion to particular facts and circumstances, which gave them an additional lustre : without this key to the Greek theatre, it is impossible to form a right idea of ancient tragedy, which was not, like our own, mere matter of amusement, but the channel of public instruction, and the instrument of public policy : those readers, therefore, who are utterly unacquainted with the religion, laws, and customs of Athens, are by no means adequate judges of it ; they only condemn, for the most part, what they do not understand, and rashly judge of the whole edifice, whilst they view but an inconsiderable part of the building.

And here it is worthy of our observation to remark, that the Greek tragedy seems, in its whole progress, to have kept pace with the place of its birth, and to have flourished and declined with its native country : the rise of Athens from meanness and obscurity to power and splendour may be dated from the battle of Marathon, which laid the foundation of all her future glory ; soon after which we find Æschylus forming his plan of ancient tragedy ; after him arose the immortal Sophocles, who improved on, and greatly exceeded, his illustrious master ; to these succeeded Euripides, born ten years after the battle of Marathon, and on the very day of the sea-fight at Salamis : whilst these illustrious writers flourished, Athens flourished also for above half a century : Euripides was fifty years of age when the Peloponnesian war began ; from which period the superiority of Athens visibly declined, and was soon entirely destroyed by the rival power of Sparta, in confederacy with the Persian monarch. Sophocles, happy in not surviving the honour and liberty of his country, expired one year before the taking of Athens by Lysander, when the sovereignty of Greece devolved to the Lacedæmonians.

OF THE THREE GREAT TRAGEDIANS.

Æschylus is a bold, nervous, animated writer : his imagination fertile, but licentious ; his judgment true, but ungoverned ; his genius lively, but uncultivated ; his sentiments noble and sublime, but at the same time wild, irregular, and frequently fantastic ; his plots, for the most part, rude and inartificial ; his scenes unconnected and ill placed ; his language generally poignant and expressive, though in many places turgid and obscure, and even too often degenerating into fustian and bombast ; his characters strongly marked, but all partaking of that wild fierceness, which is the characteristic of their author ; his peculiar

excellence was in raising terror and astonishment, in warm and descriptive scenes of war and slaughter: if we consider the state of the drama when he undertook to reform and improve it, we shall behold him with admiration; if we compare him with his two illustrious successors, he hides his diminished head, and appears far less conspicuous: were we to draw a parallel between dramatic poetry and painting, we should perhaps style him the Julio Romano of ancient tragedy.

Sophocles may with great truth be called the prince of ancient dramatic poets: his fables, at least of all those tragedies now extant, 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, and his numbers in every part to the last degree sweet and harmonious; the warmth of his imagination is so tempered by the perfection of his judgment, that his spirit, however animated, never wanders into licentiousness, whilst at the same time the fire of his genius seldom suffers the most uninteresting parts of his tragedy to sink into coldness and insipidity; his peculiar excellence seems to lie in the descriptive *; and, exclusive of his dramatic powers, he is certainly a greater poet than either of his illustrious rivals: were I to draw a similitude of him, as I did of Æschylus, from painting, I should say that his ordonnance was so just, his figures so well grouped and contrasted, his colours so glowing and natural, all his pieces in short executed in so bold and masterly a style, as to wrest the palm from every other hand, and point him out as the Raphael of the ancient drama.

Euripides, fortunately for his own character, as well as for posterity, is come down to us more perfect and entire than either of his contemporaries; his merit therefore is more easily ascertained; his fables are generally interesting, his plots frequently irregular and artificial, his characters sometimes unequal, but for the most part striking and well contrasted; his sentiments remarkably fine, just, and proper; his diction soft, elegant, and persuasive: he abounds much more in moral apophthegms and reflections than Æschylus or Sophocles, which, as they are not always introduced with propriety, give some of his tragedies a stiff and scholastic appearance, with which the severer critics have not failed to reproach him: it is most probable, however, that in this he complied with the taste of his

* For a proof of this, I would refer my readers to 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.

age, and in obedience to the dictates of his friend and master, Socrates, who, we may suppose, thought it no disgrace to this favourite poet, to deviate from the rigid rules of the drama, in order to render it more subservient to the noble purposes of piety and virtue: there is besides in his dialogue a didactic and argumentative turn, which savours strongly of the Socratic disputant, and which probably procured him the name of the philosopher of the theatre.

It is said of Sophocles, that he painted men as they ought to be; of Euripides, that he painted them as they were; a quaint remark, which I shall leave the critics to comment and explain, only observing, that the latter is much more familiar than the former, descends much lower into private life, and consequently lets down in some measure the dignity of the buskin, which in Sophocles is always carefully supported: there are some scenes in Euripides where the ideas are so coarse, and the expressions so low and vulgar, as, if translated with the utmost caution, would perhaps greatly shock the delicacy and refinement of modern manners; the feeling reader, notwithstanding, will be recompensed by that large portion of the tender and pathetic, the peculiar excellency of this poet, which is diffused throughout his works: his choruses are remarkably beautiful and poetical; they do not indeed, as Aristotle has observed, always naturally arise from and correspond with the incidents of the drama; this fault, however, they generally make amends for by the harmony of their numbers, and the many fine moral and religious sentiments which they contain.

On the whole, though Euripides had not perhaps so sublime a genius as Æschylus, or a judgment so perfect as Sophocles, he seems to have written more to the heart than either of them; and if I were to place him with the other two in the school of painters, I should be inclined, from the softness of his pencil, to call him the Correggio of the ancient drama.

GENERAL OBSERVATIONS ON THE GREEK DRAMA.

BY T. CAMPBELL.

THE only plays that have come down to us are Athenian; and Athens was the only Greek state where the drama had at once a native growth and a fruitful diversity of branches. * Rousseau imagined, because the Spartans had a very ancient theatre, that they must also have had regular tragedies and comedies. But the Greek word *theatron* was often applied to places where merely vocal and musical contests were celebrated; and there is not a shadow of evidence that a single play was ever invented by the gloomy genius of Sparta.

The word *drama*, however, is not of Attic, but of Doric derivation. And if the generic term for acted plays came from a dialect foreign to the Athenians, it may naturally be asked, how we can assign to them the first invention of acting? Our answer is, that the Doric Greeks must have primitively applied the word drama to a species of poetry which was not, in our sense of the term, dramatic; and that the consenting voice of antiquity ascribes the first introduction of a player, distinct from a chorus of singers, to Thespis of Attica. There are no proofs, it is true, that Thespis's plays were tragic in our acceptation of the term; but whatever they were, they formed the first departure from mere choral performances, and, consequently, the most decisive step that was necessary to change lyric poetry into what we call a drama.

It comes, then, to be a second question, whether there was any such thing as poetry called Tragedy in Greece, anterior to the Thespian or Attic drama. Bentley insisted, that neither the word nor the thing existed in Greece before Thespis; and he was supposed to have set the question for ever at rest, in his

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* The Sicilians (as we shall have occasion to notice by and by) had very ancient and valuable comedy: but of their claims to the invention of acted tragedy, there are no traces; and their eagerness to get hold of even passages of the Attic tragic drama from their prisoners, looks as if they had not been wealthy themselves in that kind of poetry. It is true that their tyrant Dionysius composed what were called tragedies, and sent his friend Philoxenus to the quarries for not liking them. But I agree with Genelli, who, in his work on the Theatre of Athens, suspects Dionysius to have been, like his over-candid friend Philoxenus, only a Dithyrambic poet.

Dissertation on the Epistles of Phalaris. With immense acumen and erudition, he faced the opposite assertions of Themistius and Suidas, and appeared even successfully to explain away the passages in Herodotus and Plato which allude to tragedies of remote antiquity. The father of History says, that the Sicyonians honoured the memory of Adrastus by commemorating his misfortunes in tragic choruses; and a speaker in one of the Platonic dialogues alludes to Epigenes as a tragedian long anterior to Thespis. But Bentley contended that Herodotus had applied the term tragedy to the Sicyonian choruses by a mere prolepsis of speech (a gentler term for anachronism); and that Plato had conjured up the phantom predecessors of Thespis only in the spirit of paradox. That there was no tragedy in Greece earlier than the Athenian, which united a stage actor and a chorus, is now admitted on all hands; and in the main points of his controversy respecting Phalaris, there is no question that the prince of critics was victorious. In fact, the dispute about the age of tragedy, which has been since revived, regards a name rather than a thing: but that the Greeks gave that name to a simple choral poem of older origin than the Attic drama, has been since insisted on by men of abler research than Boyle, and from a document which Bentley himself could not have foreseen.

By the Orchomenian inscriptions, so ably commented on by Professor Böck of Berlin, it is made clearly apparent that the Dorians had an older and simpler tragedy, in which no (ὑποκρι-τὴς, or) player distinct from the chorus performed, and that they had also a newer drama, evidently borrowed from Athens, which is mentioned in those inscriptions, conjointly with an actor. Thus Doric and Æolic tragedy was nothing more than the song of a dancing chorus. It was merely a lyrical poem; yet still it was expressive of passion, and probably imitative of commemorated actions. Hence the Dorians might have called it an acted poem, and thus the Doric etymology of the word drama is reconcileable with the fact, that an Athenian, by adding the stage to the chorus ground, first laid the foundation of what we call acting.

The car of Thespis was the first stage that separated the solitary player from the chorus. Thespis of Icaria, a parish of Athens, was the contemporary of Solon and Pisistratus, and the favourite of the latter. Horace's mention of his ambulant car, and of the faces of his troop being smeared with wine-lees, has led to a contemptuous modern idea of him, that he was a mere strolling mountebank. It is extremely improbable, however, that he plied his histrionic art, rude as it might be, under humiliating circumstances. Whatever his plays were, he was the

leader of a great religious festivity; and the equipment of festive
choruses was at a very ancient period, and certainly not much
later than Thespis's time, an office, in Athens, appointed by the
magistracy, and honourable, but expensive to the ambitious un-
dertaker.   The use of chariots by those who conducted festivals,
was as old among the Greeks as the Homeric manners, and was
a mark of dignity, as well as a means of superintendence.   The
meanness of Thespis's prize, though it was only a goat and a
basket of figs, argues only that his vocation was more honorary
than lucrative.   In vague terms we are told, that his car was
itinerant; but, as the high altar of Bacchus was at Athens,
Thespis's journeys must have been made principally thither from
Icaria; and they are rather to be compared to an old Catholic
pilgrimage, than to the strollings of a showman in quest of
bread, and dependent on chance and charity.   How merry
people could be in Catholic pilgrimages has been shown by our
own Chaucer; and Thespis's merriment, at the head of his
troop, was in no way at variance with Pagan notions of religion.
Still it is wonderful, that tragedy, the noblest branch of poetry,
should have eventually sprung from a source in which there was
evidently intermingled much of the ludicrous.

The Dithyrambus *, a name applied to the earliest festive
poetry in honour of Bacchus, and, by extension of meaning, to
the whole festival, was confessedly the origin of tragic poetry.
But there were three kinds of choruses, that sang, and ac-
companied with dancing, the poem called Dithyrambus.   There
was a chorus of men, and another of boys; for contending in
which, each of the ten tribes of Attica maintained and educated
fifty performers.   An ox, an animal of no mean value in Attica,
was the prize of the manly chorus; and it was to this that Pin-
dar must have alluded, when he mentions the Dithyrambus by
an epithet significant of its reward. †   The youthful chorus had
the prize of a tripod.   The third, or Satyr choir, had the hum-
ble prize already mentioned; and its name indicates, that its
performers personated the fauns, or satyrs, in immediate attend-
ance on Bacchus.   Yet this was the chorus which Thespis led,
and on which he founded dramatic art, by the introduction of an
episodical speaker.   It is nothing wonderful that the main testi-
mony of tradition (for he left no works, and, in all probability,

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* All the alleged derivations of the
term Dithyrambus are strained and
unsatisfactory, not even excepting
that one which may nevertheless, for
lack of a better, be reckoned the most
probable, namely, from the words Διs
θύρας ἀμείβων, in allusion to the double
birth of the God, or to his having
twice entered the gates of life.

† Ταὶ Διωνύσω πόθεν ἐξέφαναν
  Σὺν βοηλάτᾳ χάριτες
  Διθυράμβῳ.
                        PINDAR, Olymp. 13.

never wrote any) represents him as a gay performer : but the striking phenomenon is, to find the song of the goat (such is the Greek meaning of the word tragedy) become a touching and sublime composition in the hands of his near successors. Of those successors, the first was Phrynicus, who, besides departing from Bacchic mythology, inventing masks, introducing female characters, and making a changing relief in the metre of tragedy, wrought the higher improvement of raising it to pathos, and of rendering it tragic in our sense of the word. He was, according to Aristophanes, a sweet and affecting poet ; and when the Athenians fined him, it was only for awakening their sensibility too strongly on a subject of public calamity ; namely, the capture of Miletus.

Chœrilus is the first tragic poet whose works are quoted as having been written, and for whom the Athenians constructed a theatre. It was of wood, and fell in pieces during the acting of one of the works of his contemporaries. Pratinas founded the Satyric drama.* That third branch of the Greek drama took its name, not from satirical contents, but from the satyrs who performed in it, and, though comic, was distinguished from proper comedy by its subjects being mythological. Its era, as a separate drama, occurs exactly at the time at which we should expect it, namely, when tragedy began to assume a serious interest, with which the intermixture of a choir of satyrs would have been incongruous. There can be little doubt, that those gentry and Silenus had figured from time immemorial in the Bacchic orgies, which, with their bacchanals, fauns, priests, and forms of infuriated, as well as joyous superstition, must have presented a character like that of the tiger which bore the god, capriciously blending the terrible and the frolicsome. But, when those orgies became allied with maturer art, and when the graver elements of the drama were refined and separated from the ludicrous, the satyr attendants of the god would be found no way conducive to the dignity of the tragic muse, and probably increased her inclination to historical subjects, unconnected with Bacchic mythology. Yet still the satyrs were old favourites of the people, and, though the tragic poets could dispense with their services, they were bound to remember them by respect for Bacchus and the popular opinion. They therefore allotted them a separate drama, where they might sport by themselves : nor did the greatest poets disdain to write those merry mythological afterpieces, one of which was enacted after each of their Trilogies, or suites of tragedies, and formed a total that was called a Tetralogy.

* Πρῶτος ἔγραψε Σατύρους, says Suidas, voce Pratinas.

All that was done by the other patriarchs of the Greek stage was, however, little in comparison with what was effected by Æschylus. The fact of his having first brought a second actor on the stage, is contradicted on no authority that can be put in competition with the general assertion of antiquity.* It is true that Phrynicus was certainly his predecessor, and so also in all probability was Chœrilus. Yet, even the scholar of Thespis lived, and got the prize in poetry, after Æschylus had commenced his career: and it is difficult to suppose, that he did not adopt the improvement invented by his junior, and depart from the old monology of the stage. But the great improvement which Æschylus brought, was to stamp the drama with the strength and solemnity of his own mind. Ancient criticism alludes even contemptuously to the excessive mixture of dancing in Phrynicus's plays; but to harmonize with the grandeur of Æschylus's conceptions, the orchestra movements must have been grave and graceful. In fine, when we look to his influence on the stage, both as to its spirit and exterior magnificence, we cannot but call him its proper founder: nor does it detract from our idea of his originality to conceive, that his genius was happy in the period at which it burst on the world. His contemporary Pindar brought lyric poetry to perfection. Like him, Æschylus was a poet of concentrated fire, and bold in his grasp of imagery. But to have been merely a lyric poet like Pindar, would have been at best to have divided the palm with him. There was a new path opened to inventive excellence, namely, in the junction of old Dithyrambic tragedy and stage-acting, and Æschylus boldly made it his own. It was his fortune to write under the star of his country's prosperity,—and when the sister arts, though not risen to all their perfection, were yet mature enough to apparel and adorn the Muse of Poetry. There is not a doubt that perspective painting was understood at that period; for Vitruvius expressly mentions Agatharchus as the contemporary of Æschylus, as the contriver of scenery, and as a writer on the subject of perspective.

Æschylus, Sophocles, and Euripides, completed Attic tragedy, which was thus, in the fair meaning of terms, an invention of the Athenians; and to deny them this honour, on the score of there being an older Doric tragedy, would be to exact from their drama a degree of originality, to which no national literature on earth can make any pretensions. It is true that the Athenians could not have been uninfluenced by the past and contemporaneous poetry of Greece; and Sophocles and Euri-

* The only contradiction of this general assertion that I know of, is found in Philostratus's Life of Apollonius of Tyana; but this opinion is comparatively modern.

pides may be sometimes found looking up to the soarings of the
Theban eagle. The Dithyrambus itself, the fountain of Attic
tragedy, was of foreign invention, and as old as Archilochus.
The very verse of their tragedy was not their own; for the
dancing Trochaic, the speech-like and natural Iambic metre, and
the Anapæstic which formed the transitions between them, were
forms of verse invented by the Ionians. Even their chorus
moved to foreign music: its strophe to the spirited Doric, its
antistrophe to the pompous Phrygian, and its epode to the im-
passioned Lydian harmony. Nor did their stage heroes disdain
to wear the Cretan buskin and the Persian girdle. Yet, if all
these circumstances can be called debts of the Attic tragic
muse, it must be owned that she repaid them to the world with
usury.

The temple of Bacchus was the first established theatre of
the Attic drama, and a thymele, or altar, in its orchestra, con-
tinued to be even occasionally used for sacrifice; but the
Bacchic songs and dances which gave birth to dramatic art,
were long anterior to any theatre, and must have been coeval
with the worship of the god in Greece. The general name for
Bacchic poetry was Dithyrambus; but the word, in its stricter
sense, meant the hymn of the Cyclic chorus, who danced round
the altar of sacrifice, whilst the Phallic strains were sung by
columns of worshippers in procession to and from the temple.
Both were accompanied by flutes, and both were of a revelling
spirit; but the Dithyrambus was mythological, whilst the Phal-
lic songs were full of ribaldry and personal ridicule. The
former poetry was chiefly appropriated to that high festival of
the Nysæan Bacchus, which was celebrated in the month An-
thesterion, which began in the middle of our February, when
the Athenian queen, or archon's wife, attended by fourteen
illustrious dames, presided at the mysteries, and personated the
bride of the god. The latter songs took their names from the
Phallus, that was paraded at the city festival, held a month
later, in honour of the younger Bacchus. Virgins accompanied
that ceremony, carrying fruits in golden baskets; but neither
the statue nor the songs much accorded with our notions of
virgin delicacy. From these Phallic canticles, Aristotle deduces
Attic comedy. On the other hand, he ascribes the origin of
tragedy to the Dithyrambus, a great branch of Greek lyric
poetry, apparently coinciding in several traits with that of the
odes of Pindar. It had the same division into choral parts, and
was partly adapted to the same description of harmonies.

Comedy came later than tragedy on the Attic stage; and it
is an interesting fact in the history of Sicily, that that island
carries off the palm from Athens herself, as to the prior produc-

tion of the gayer drama: for the Sicilian Epicharmus, a con-
temporary of Æschylus, was the first writer of regular comedy.
With Epicharmus's reputation, though his writings are lost, all
to a few fragments, it would be in vain to compare that of Susa-
rion, or of the other old Attic improvisatori. But still, in the
works of Aristophanes, Athens had an original comedy, as native
and characteristic as national comedy could be. Its spirit has
an Athenian hardiness, that could not have been caught from
abroad. No doubt, it is probable, when the Athenians lost
their liberty, and when their new comic writers were obliged
to be unpersonal and unpolitical, that they would look back to,
and refine on, the Sicilian school. At that later epoch, the
stage pleasantry of Athens became such as we may conceive to
have suited the taste of the court of Syracuse, and of the aristo-
cracy of Rome. But the elder Attic comedy cannot be sus-
pected of having studied forcign exemplars. If Epicharmus
was imitated by Plautus, he could have been no model for the
bold and allegorical Aristophanes, whose comedy stands unique
in the drama. It would have shook to pieces any other frame
of society than that of democratical Athens, and could have ful-
minated only in the widest atmosphere of Freedom.

Attic tragedy, as we have seen, was lyrical in its origin, and
it continued to retain its chorus or lyrical part; though Euri-
pides, the third great master of tragic art, seems to have found
the chorus a burdensome appendage. Euripides had evidently
more modern-like conceptions of tragic interest than his prede-
cessors. He deduces pitiable and terrible situations, not so
much, as Æschylus and Sophocles did, from destiny warring on
human will, as from the direct agency of human passions. Un-
able, however, to get rid of the chorus, he left a drama less per-
fect, with relation to its kind, than that of Sophocles, who
blended and balanced the choral and stage parts of his pieces
into perfect harmony.

It must fairly be acknowledged, that if we dip into Greek
tragedy, expecting to find that varied and flexible expression of
nature which belongs to the best genius of our own stage, we
shall be disappointed. The Greeks employed more resources
of art to affect the imagination in the drama than we do: they
employed not only the poetry of thought and imagery, but the
expressiveness of vocal and instrumental melody, — of rhyth-
mically measured motion and gesticulation; and in their masks
we may fairly say that they introduced the poetry of sculpture.
Where dramatic language was thus to be harmonised with so
many impressions on the senses, some sacrifice of its freedom
and fulness in the developement of human nature was to be ex-
pected; and, accordingly, it is not so minutely illustrative of

passion and character as our own stage. Greek tragedy studied to produce ideal and general impressions of grace and grandeur. I am far from thinking that Augustus Schlegel is right in denying it to have been any thing analogous to the opera; for, if we exchange harmony for melody, the two entertainments coincide at least in musical luxury. But I admire the justice of his remark, that we are not to confound the idealism of the Greek stage with vagueness in the conception of character, for its personages have a remarkably simple intelligibility. But the individuality of life was so far from imitated, that the actor's features were not shown. To have seen a familiar face representing a god or a hero, would have broken the spectator's illusion that he was contemplating the ideal picture of mythology; and the masks were accordingly designated by general classes, according to the youth, or age, or sex, or rank of life which they represented. The form of god-like and heroic characters was also elevated by the buskin, and artificially enlarged according to the height, a process which we can conceive to have been gracefully effected only by a people so exquisitely skilled as the Greeks were in sculpture and human proportion. Thus ideal in its conceptions, colossal in its scale of exhibition, and religious in its spirit, Athenian tragedy was, comparatively with ours, more a feast to the imagination than a mirror held up to nature. The choral parts are apt to tire us by interrupting the dramatic with advices, consolations, and reflections. But the fancy of the Greek mind listened to them, entranced by native melodies, by symmetrical movements, and by imposing forms. Though the dramatic plot was simpler than ours, it had still terrific situations, and electrifying bursts of passion; and though the lights and shades of human character were not minutely marked, yet its main and simple shape was distinctly traced, flowing into outlines of strength and majesty. I long to illustrate these truths by descriptive references to particular tragedies; yet it will be necessary to crave patience for a few farther explanatory details.

The Greek theatre was not, as with us, a daily entertainment, but was opened only for some days during the Dionysiac city and country festivals. During the grand Anthesterian festival, it appears that neither tragedy nor comedy was performed, though the Dithyrambus, as has been already mentioned, belonged to that solemnity. The theatre opened in the morning; the spectators brought their cushions, and even refreshments, along with them; and plays were acted all day long, each trilogy, or suite of three tragedies, being followed by a satyric drama or farce, till the five judges awarded the prize to the successful candidate. Every competitor, before bringing forward

his pieces, had first of all to submit them to the archon; if he and his assessors judged them worthy of entering the lists, a chorus was awarded to them at the public expense, and the people pitched upon the rich citizen who was to defray the expense of the choral performers. Nor did the trouble of the author end with composing his play; he had to instruct the stage and orchestra players in their rehearsals, and frequently himself took a part in the representation. It was held derogatory to no man's dignity to appear on the stage of Athens; and she counted among her play-writers, not merely literary men, but public functionaries and commanders of armies. From this ambition and contest arose the immense literary wealth of the Attic stage. It ultimately counted 250 tragedies of the first class, 500 of the second, and an equal number of comedies. Of all that wealth what a wreck now only remains! It is true we have some of the works of those writers who are acknowledged to have been the master-dramatists; but the Greek stage teaches us no moral more impressively than the perishableness of human glory, from the records of its own devastation.

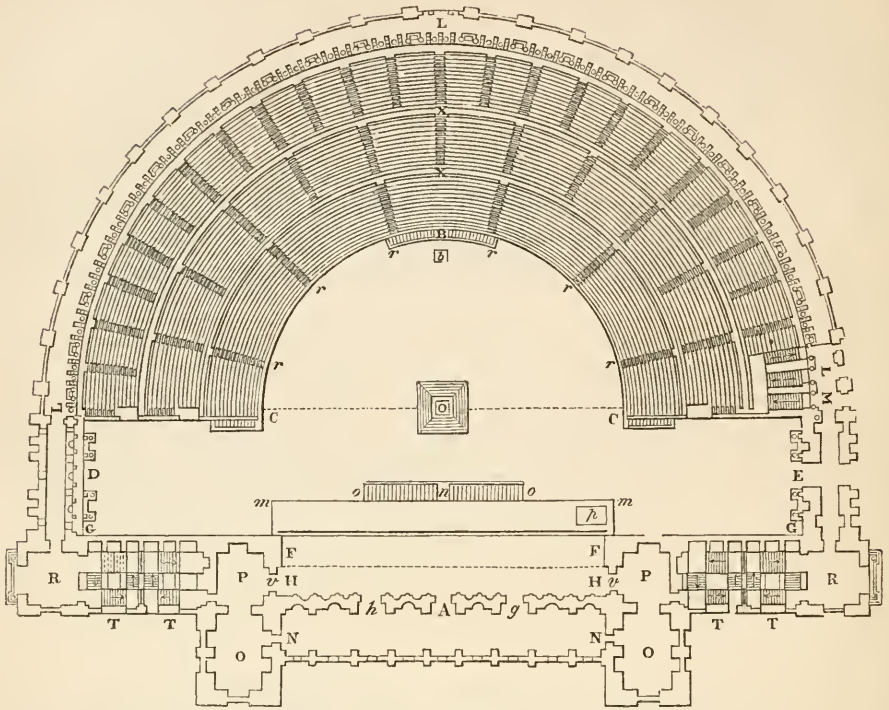## ON THE SITE AND CONSTRUCTION OF THE DIONYSIAC THEATRE AT ATHENS.

It is now generally admitted, that the grand or Dionysiac theatre of Athens stood on the south-eastern angle of the hill of the Acropolis; and that 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. That the former place was the site of the Dionysiac theatre, is strongly attested by the choragic monuments still existing in that quarter; and a statue of Bacchus, which once adorned a small temple in the vicinity of the theatre, is now placed in the British Museum. The hollow in the slope of the hill still indicates a place where the seats of the spectators must have been excavated. It was the custom of the Greeks to build their theatres on the side of a hill, not, as a refined speculator has imagined, 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, but for saving the subconstruction of seats, as the ground thus facilitated their being raised in ascending semicircles. Though the seats, however, rose on a hollow slope, it is impossible to 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. If we may believe Plato, the Dionysiac theatre could contain 30,000 spectators,

so that its diameter could not have been much less than 450 feet. It is unnecessary to say, that, with such dimensions, it was uncovered above; nor had the Greeks recourse, like the Romans, to temporary awnings. When showers came on, they had a double portico behind the scenes, to which they could retire. That Eumenic portico, as it was called, had an open walk in the midst of it, embellished with trees or shrubbery, and was the rehearsal-ground of the chorus. The daylight and open air, instead of our covered and candle-light system of acting, were indispensable for exhibitions intended to animate a whole people.

As only the scantiest vestiges of that mighty theatre remain, the moderns have been obliged to compile their conceptions of it chiefly from Vitruvius and Julius Pollux, and from the traces of other old theatres which are supposed to have been built on the same model. Among the works on this subject, I am not aware that Mr. Genelli's has been surpassed by any other in elaborate research or in knowledge of architecture. I quote his name, however, wishing only to refer generally to his authority, and not intending to descend minutely into his architectural disquisitions.

In sketching my conception of the Greek theatre, I shall begin with its highest ground, or that which was farthest from the stage. The entire outline of the building, as it lay on the hollow of a hill, and on a portion of the plain ground below, must have been that of a semicircle with its arch upwards, joined to a pretty broad parallelogram at its basis. Between the apex of the semicircle and the rocks of the Acropolis above it, it is scarcely conceivable but that some communication was opened: yet it must have been very narrow, in order to prevent the escape of sound from below. The main entrances to the theatre (D and E, p. 92.) were at the opposite ends of the parallelogram below the spectators' semicircle, or at the right and left extremities of the dromos (G D C O C E G), or course, which ran in front of the stage and its flanking walls. The spectators' or upper part of the theatre was enclosed by a massive semicircular wall, and a portico (L L L) within it, which served as a station for the servants attending their masters to the play, and also as another lounging-place for the spectators, independent of the garden portico behind the stage buildings, which has been already mentioned. Inside of that wall and portico the benches descended (for we suppose ourselves looking down on the stage) in concentric semicircles, which diminished as they approached and embraced the protruding crescent of the orchestra (G D C B C E G). The curvature of the seat-rows thus inclined the faces of all the spectators towards the centre of the building, so that the termi-

nating seats on the right and left were duly opposite to each other, like those of our boxes nearest the stage. The entire amphitheatre of seats was divided into belts or stripes by passages (x x) sweeping round them in profile, and again into wedge-like masses by flights of steps (*r r r*) that radiated upwards from the lowest to the highest benches. Twelve feet lower than the lowest benches, yet still projecting into their convexity, came the crescent of the flat orchestra, which was never occupied by any spectators. In the middle of the basis line of that orchestral crescent was the thymele (o), a slight square elevation with steps, and a platform, which was the rallying point of the chorus. Around this thymele the dances of the chorus described a small circle, the one half of which was within the orchestral crescent towards the spectators, the other behind the thymele, and stretching nearly to the front stage. A part of the orchestra ground therefore entered into the dromos. 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 (F G T T), or flanking buildings of the stage; of course they thus formed the two ends of the dromos, and the continuity of their masonry was inter-

rupted only by the two grand and opposite entrances to the theatre. Those entrances, it is clear from Vitruvius, were covered above. The stage-ground, with its flanks, or paraskenia, formed a line as broad as the amphitheatre of spectators; but the stage itself (Σκηνὴ, H F *m m* F H) was a trifle narrower than the orchestra, to which it was duly opposite. The level of the stage was the same as that of the lowest benches, consequently as many feet higher than the orchestra; but the whole wall of the stage-ground rose to the same height as the wall on the outside of the highest benches. To return to the stage—it was connected with the orchestra by stairs (*o n o*); for though the choral and stage performers had a generally distinct locality, it is evident that there was a connexion in acting between the orchestra and the stage. The stage itself was twofold. One stage, called the Logeion (*m* F F *m*), projected beyond the paraskenia, and, being meant merely for declamation, was constructed of wood, the better to reverberate the voice. Behind it, there was a chasm for holding the roll of the curtain; for that disguise, though it was seldom used, was drawn upwards by the Greeks, and not downwards, as by us. Immediately behind the logeion, lay the proskenion (F H H F) or proper stage, which, having often heavy plastic scenery to support, was made of stone. 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 central (A), and most superb one, being allotted to royalty: the two side entrances (*h* and *g*) to inferior persons. A hall in the first floor of the stage-house (N N) contained the actors, whilst they stood ready to enter on their parts, and their dressing-rooms (o o) lay at its extremities. The back of the stage, as has been just mentioned, was not a mere wall, but a house of considerable height; and in like manner its flanks were buildings of several stories, in the apartments of which, nearest to the stage (P P), and communicating with it by doors (*v v*), were kept the machines for moving its scenery. They also contained passages (T T) into the theatre from without, communicating on the one hand with the stage, on the other, through two halls (R R) with the πάροδοι (C D G F), or wings of the orchestra, and with the portico which ran round. But, as the building behind was insufficient of itself to indicate the locality of the piece, there was a line of decorations in front of it, which properly constituted the scene. Those decorations were either plastic imitations of objects, chiefly in wood, or paintings on canvass and boards. The under decorations were plastic, the upper were flat pictures. The scenery, both on the sides and in the middle, was shifted by machines, which are minutely discussed by Genelli, but which

it would be foreign to my purpose to describe. In general, the Greek plays themselves show that there could not have been many changes of scene, and that the curtain was seldom necessary. But from the known fact, that the Greeks understood perspective, and from their anxiety to impress the senses, we may believe that the scenic effect of their stage was highly imposing. If Genelli be right, they spared not even the introduction of natural trees to adorn the landscape of Œdipus Coloneus.

Almost every device which is known to the modern stage was practised by the Greeks; and the dimensions, at least, of their theatres were favourable to illusion. Their theologeion, or place of the conference of the gods, must have been an occasional scaffold, issuing from near the top of the stage-building, and surrounded with a picture of clouds. Infernal spirits and phantoms ascended from the Charonic steps at the extremity of the orchestra farthest from the stage, and beneath the lowest seats of the spectators. By our sceptical imaginations, the impressions made on a superstitious people by such representations can be but faintly estimated; yet even a modern fancy must be torpid, that, in reading Æschylus, is not electrified by the ghost of Clytæmnestra rushing in to awaken the Eumenides; and the grandeur of terror in spectral agency was certainly never made more perfect, than where that poet invokes " the slumbering Furies and the sleepless dead."

The audience themselves must have formed no unimposing appearance. Of the place for myriads, the foremost belonged to the archons, the senate, the generals, and the high-priesthood of the state. Strangers were admitted during one of the festivals, and had their allotted seats. The knights had their station apart; and all the free citizens arranged themselves according to their tribes. The place for the youth was called the Ephebikon; and the women had distinct seats, though opinion, more than law, seems to have kept the more respectable class of them from the theatre.

BRIEF OUTLINE OF THE PROGRESSIVE STAGES OF THE GRECIAN DRAMA.

FROM ANTHON'S HORACE, p. 593.

FOR the origin of the Grecian drama we must go back to the annual festivals, which, from very remote times, the village communities were wont to celebrate at the conclusion of harvest and vintage.* On these occasions the peasantry enjoyed a periodic relaxation from their labours, and offered grateful sacrifice to their gods. Among these gods, Bacchus was a chief object of veneration, as the inventor of wine and the joint patron, with Ceres, of agriculture. At these meetings, that fondness for poetry and poetic recitation, ever peculiarly strong among the Greeks, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions: the one consisted of hymns addressed immediately to Bacchus; the other was the offspring of wit and wine, ludicrous and satirical, interspersed with mutual jest and sarcasm. The loftier and more poetical song was afterwards called the dithyramb (διθύραμβος), a term probably derived from some ancient title of Bacchus†; as the Pæan took its name from Παιὰν, an early appellation of Apollo. From these rude compositions sprang the splendid drama of the Greeks: the dithyramb gave birth to tragedy, the other to comedy. In ascribing the origin of the drama to these simple choruses, all scholars seem to agree. With respect to its subsequent progress and development, down to the time of Æschylus, considerable difference of opinion ex-

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* Hor. Epist. ii. 1. 139.

> Agricolæ prisci, fortes, parvoque beati,
> Condita post frumenta, levantes tempore festo
> Corpus et ipsum animum spe finis dura ferentem,
> Cum sociis operum pueris, et conjuge fidâ,
> Tellurem porco, Silvanum lacte piabant,
> Floribus et vino Genium, memorem brevis ævi.
> Fescennina per hunc invecta licentia morem
> Versibus alternis opprobria rustica fudit.

† " The words ῐαμϐos, θρίαμϐos, and διθύραμϐos, 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 al-most exactly coincides with the Greek Bacchus, as the Greeks did the term θρίαμϐos to the latter deity. The common derivation of διθύραμϐos from δῐθυρos is erroneous, as the first syllable of the latter word is uniformly short."—*Mus. Crit.* ii. 70.

ists. The following account seems to come nearest the truth, as being consistent and probable.

In the first rise of the Bacchic festivals, the peasants themselves used promiscuously to pour forth their own unpolished and extemporaneous strains. Afterwards, the more skilful performers were selected and formed into a chorus, which, with the accompaniment of the pipe, sang verses precomposed by the dithyrambic poet. These poets at the outset were, like the chorus, simple peasants, distinguished above their fellowlabourers by their natural and uncultivated talent for versifying; who, against these festive occasions, used to provide the chorus with a hymn. They in time became a numerous and peculiar body. Emulation was excited, contests between the choruses of neighbouring districts speedily arose, and an ox was assigned as the prize of superior skill. The dithyrambic chorus was also called Cyclian (κύκλιος), from their dancing in a ring round the altar of Bacchus, whilst they sang the hymn. This exhibition never suffered any material change, but always formed an important part of the Dionysian festival, and was performed by a chorus of fifty men. In later ages, when a regular theatre was erected, a portion of it, called the ὀρχήστρα, or dancing-space, was set apart for the performance of the song and dance, round the Θυμέλη, or altar.

The next advance in the development of the drama was the invention of the *Satyric* chorus. At what period and by whom this chorus was introduced are points of utter uncertainty. Wine and merriment probably first suggested the idea of imitating, in frolic, the supposed appearance of the satyrs, by fixing horns on the head, and covering the body with a goat's skin. The manners of these sportive beings would of course be adopted along with the guise, while jest and sarcasm were bandied about. Be this as it may, a chorus of satyrs was by some means formed, and thenceforth became an established accompaniment of the Bacchic festival. It is now that we first discover something of a dramatic nature. The singers of the dithyramb were mere choristers; they assumed no character, and exhibited no imitation. The performers in the new chorus had a part to sustain: they were to appear as satyrs, and represent the character of those gamesome deities. Hence the duties of this chorus were two-fold. As personating the attendants of Bacchus, and in conformity with the custom at his festivals, they sang the praises of the god; and next they poured forth their ludicrous effusions, which, to a certain degree, were of a dramatic nature, but uttered without system or order, just as the ideas suggested themselves to each performer. These αὐτοσχεδιάσματα were accompanied with dancing, gesticulation, and grimace; and the whole

bore a closer resemblance to a wild kind of ballet, than to any other modern performance. This rude species of drama was afterwards called τραγῳδία (i. e. τράγου ᾠδὴ), either from the goat-skin dress of the performers, or, which is more probable, from the goat which was assigned as a prize to the cleverest wit and nimblest dancer in the chorus.

Thespis, a native of Icaria, an Athenian village, 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 gambol which succeeded, Thespis himself used to come forward, and from an elevated stand exhibit, in gesticulated narration, some mythological story. When this was ended, the chorus again commenced their performance. These dramatic recitations encroached on the extemporal exhibitions of the chorus, and finally occupied their place. Besides the addition of an actor, Thespis first gave the character of a distinct profession to this species of entertainment. He organised a regular chorus, which he assiduously trained in all the niceties of the art, but especially in dancing. With this band of performers he is said to have strolled about from village to village, directing his route by the succession of the several local festivals, and exhibiting his novel invention on the waggon, which conveyed the members and apparatus of his *corps dramatique*. Thespis is generally considered to have been the inventor of the drama. Of tragedy, however, properly so called, he does not appear to have had any idea. The dramatic recitations which he introduced were probably confined to Bacchus and his adventures ; and the whole performance was little elevated above the levity of the Satyric extemporalia, which these monologues had superseded.

Up to this period, the performance called τραγῳδία had more the semblance of comedy than of its own subsequent and perfect form. The honour of introducing tragedy, in its later acceptation, was reserved for Phrynichus, a scholar of Thespis, who began to exhibit B. C. 511, the year before the expulsion of the Pisistratidæ. Phrynichus dropped the light and ludicrous cast of the original drama, and, dismissing Bacchus and the Satyrs, formed his plays from the more grave and elevated events recorded in the mythology and history of his country. The change thus produced in the tone of the drama constitutes its *fourth* form. Much, however, yet remained to be done. The choral odes, with the accompanying dances, still composed the principal part of the performance; and the loose, disjointed monologues of the single actor were far removed from that unity of plot and

connexion of dialogue which subsequent improvements produced.

The *fifth* form of tragedy owed its origin to Æschylus. He added a second actor to the locutor of Thespis and Phrynichus, and thus introduced the *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. To these improvements in the economy of the drama, he added the decorations of art in its exhibition. A regular stage, with appropriate scenery, was erected; the performers were furnished with becoming dresses, and raised to the stature of the heroes represented, by the thick-soled cothurnus; whilst the face was brought to the heroic cast by a mask of proportionate size, and strongly marked character, which was also so contrived as to give power and distinctness to the voice. He paid great attention to the choral dances, and invented several figure-dances himself. Among his other improvements is mentioned the introduction of a practice which subsequently became established as a fixed and essential rule — the removal of all deeds of bloodshed and murder from public view.* In short, so many and so important were the alterations and additions of Æschylus, that he was considered by the Athenians as the Father of Tragedy. To Æschylus succeeded Sophocles, who put the finishing hand to the improvement of the drama. He shortened the choral songs in proportion to the dialogue, improved the rhythm, introduced a third actor, 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. To conclude with the words of Porson (*Prælect.* p. 8.), " 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, ut pietatis et justitiæ amantes, imitando proponit, aut secus sentientes merito supplicio afficit."

* Hor. A. P. 185. Ne pueros coram populo Medea trucidet.

ON THE STYLE OF EURIPIDES.

EX PORSONI PRÆLECTIONE IN EURIPIDEM, p. 4—15.

Eo tempore, eo loco floruit Euripides, quo nihil ei, qui inge-
nium modo felix a natura accepisset, ad summam liberalium
artium culturam deesse posset.   In Athenis enim natus est et
educatus, in ea videlicet urbe, quæ sola fuit ex antiquis Græciæ
civitatibus posterorum seculis elegantiæ omnis, philosophiæ, et
poeseos magistra.   Eo fere tempore, tragœdiam jam Æschylus
a pristinis Thespiacorum plaustrorum sordibus purgarat, perso-
naque et palla honesta induerat; tragœdiam sibi ab Æschylo
per manus traditam novis ornamentis adeo expoliverat atque
excoluerat Sophocles, ut nulla amplius de scenica poesi bene
merendi facultas superesse videretur.   Sed Euripides animum a
teneris, quod aiunt, unguiculis philosophiæ et eloquentiæ præ-
ceptis imbutus, eloquentia sua ad honores reipublicæ adipiscen-
dos abuti nolebat; philosophiam suam ad evellendos hominum
animis nimis alte infixos errores, magistri sui Anaxagoræ casu
deterritus, exercere non audebat.   Ne tamen vitam suam in-
glorio transiret silentio, utque eloquentiam suam atque philo-
sophiam, in quantum res pateretur, ad humanam utilitatem
traduceret, ad tragœdias scribendas animum appulit, tanta dili-
gentia, tanto successu, ut dubiam Sophocli ipsi, multorum certe
sententia, palmam fecerit.   Theatri præsidio fretus, ejusque
quasi sub clypeo tectus et munitus, quæ palam eloqui ipsi parum
tutum foret, civium animis furtim instillabat.   Falsas hominum
religiones, magna seculorum veneratione consecratas, atque ipsa
vetustate roboratas, quas aperte oppugnare nefas existimaturos
esse cives bene prævidebat, eas tecte sub persona aliena convel-
lere aggrediebatur.   Neque ceteris magis præjudiciis pepercit,
quibus plerosque mortalium passim onustos videbat "Errare,
atque viam palantes quærere vitæ."   Quamvis vero non omnino
honore et fama apud cives suos caruerit, vulgus tamen eum,
dum vixit, haud prolixissimo est favore prosecutus.   Ploravit
scilicet et Euripides favorem speratum non respondere meritis
suis; adeo ut ex septuaginta, quas docuit, forsan et pluribus,
fabulis quindecim tantummodo victorias reportarit.   Sed quanto
injustius a populo, cum Tragœdiæ suæ in certamen committe-
rentur, neglectus fuit, tanto impensius ab iis, qui judicio paullo
plus valebant, quibusque poesis et sapientia cordi erant, cole-

batur.   Instar omnium esto Socrates, qui cum paucis esset annis
minor Euripide, eum in magistri prope loco habebat ; et ceteris
fere poetis neglectis, fabularum Euripidearum constans et at-
tentus spectator sedebat.   Sed Euripides posterorum æquiora
judicia quam suæ ætatis expertus est.   Qua in re mira quædam
inter eum et diligentissimum ejus imitatorem, Menandrum, in-
tercedit similitudo.   Menandro enim, teste Quintiliano, pravis
ætatis suæ suffragiis sæpe prælatus est Philemon.   Sed iniquam
istam judicum suorum sententiam adeo nihili faciebat Menander,
ut aliquando æmulum suum post ejus victoriam forte obvium
interrogaret, Nonne te pudet, inquit, Philemon, me in comœdia
vincere?   Narrat Ælianus Euripidem, cum Andromedam do-
ceret, aliasque duas tragœdias, a Xenocle nescio quo superatum
esse.   Hoc judicio vehementer, ut par erat, irascitur Ælianus,
et judices aut indoctissimos esse, aut pretio corruptos, jure pro-
nunciat.   Sed Euripides unanimi omnium posterorum sententia
inter principes saltem Tragicorum poetarum merito suo relatus
est ; et si vel inferiorem eum Æschylo et Sophocle esse largia-
mur, non exigua gloriæ pars fuerit cum talibus tantisque adver-
sariis contendisse.
     Verum enimvero, ut quod sentio, libere fatear, qui Æschy-
lum Sophocli et Euripidi præferunt, errore ignoscendo quidem,
sed errore tamen, ut mihi videtur, labuntur.   Excusari autem
facile possunt, propterea quod error eorum ex grati animi et
amoris erga tragœdiæ patrem abundantia proficiscitur.   Grandi-
loquam, sed rudem majestatem præ se ferunt omnes Æschyli
tragœdiæ ; et si cujusvis dramatis totum spectabimus, aliquid
semper ad summum perfectionis apicem deesse comperiemus.
Ita nempe natura comparati sumus, ut eorum, qui præclari ali-
cujus inventi auctores extiterunt, honesto præjudicio virtutes in
majus augeamus ; vitia vel prætervideamus, vel excusemus, vel
defendamus.   Veris eorum meritis multa condonamus ; sed max-
imum fere meritum est, facem aliis ad artem suam tanto opere
illustrandam præluxisse.   Ob hoc solum dignus esset immorta-
litate Æschylus, quod Sophoclem et Euripidem ad perfectissima
Tragicæ Camenæ exemplaria efformanda excitaverit.   Neque
enim hi sine illo tanti scenicæ Poeseos auctores unquam evasis-
sent.   In comparationibus hujusmodi instituendis semper memi-
nerimus, quis cui temporis ordine præcesserit.   Major Poeta
esse potuit Æschylus ; sed meliores fabulas docuere Sophocles
et Euripides.   Satis superque gloriæ est isti, Tragœdiæ patrem
ac principem vocari ; quam tamen gloriam insigni modestia cu-
mulavit, cum in sepulcro suo nonnisi Marathoniæ pugnæ se
adfuisse, ibique fortiter se gessisse, commemorare voluit.
     Cum æquitatis et humanitatis lex, ut ingenuo pudore per

quos profecerit, quisque profiteatur, præcipiat, Sophocles Æschylum summa reverentia semper colebat, gloriamque suam illi acceptam referebat. Euripides vero ingrati in magistrum et ducem suum animi crimine absolvi nequit. Sæpius enim in tragœdiis suis Æschyli imperitiam oblique et invidiose perstringit. Æschylus, cum eam fabulam, cui Septem contra Thebas titulum fecit, scribebat, in septem Thebanorum ducum, quos Eteocles totidem Argivis ducibus pares designaret, descriptione maxime elaboravit. Hunc locum, cum imitari se posse non speraret Euripides, frigido joco in Phœnissis irridet. Sunt et alia loca, in quibus Æschyli famam maligno dente arrodit. Sed hæc missa faciamus, et ad id quod potius nunc instat, convertamur. Adeo verum est, quod olim cecinit Hesiodus : non solum figulum figulo, et fabrum fabro, sed poetam poetæ invidere.

Cautius agendum est, et difficilius discrimen subeundum, si Sophoclem et Euripidem inter se comparare velimus. Uterque enim propriis virtutibus elucet, et si qua vitia Euripides habet, quibus alter caret, magnis ea bonis redimit. 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, ut pietatis et justitiæ amantes, imitandos proponit, aut secus sentientes merito supplicio affecit. Interim fatendum est, Euripidem contra has regulas non raro peccare. Episodia ad fabulæ argumentum vix ac ne vix quidem facientia assuit ; choro cantica prorsus a re præsenti aliena frequenter tribuit ; multas impias atque improbas personis suis sententias dictat ; denique, quod non parvam voluptatis partem, quam spectator aut lector capere debebat, intercipit, ita clare omnia, quæ deinceps eventura sint, in prologo enarrat, ut spes et metus, si non omnino tollantur, magna saltem ex parte minuantur. Quædam tamen in his sunt, quæ facilem excusationem admittant. Quod enim singula, quæ in fabulæ progressu accidunt, prædicit, studio perspicuitatis tribuendum est. Neque a verisimilitudine abhorret, alios ejusdem seculi tragicos, propter hujusmodi defectum, parum ab auditoribus intellectos aliquando fuisse ; et hoc incommodum metuentem Euripidem, in alteram partem potius peccasse, et nimium claritati dedisse. Cogitate enim et de industria, consilio non casu, hoc eum factitasse manifestum est ; quippe qui nullam unquam fabulam sine hujusmodi prologo ediderit. Et licet a Comicis ob hoc ipsum derideretur, instituto suo ita pertinaciter adhærebat, ut avelli nequiverit. Hoc vitium Aristophanes, qui Euripidi carpendo semper invigilat, nullamque ejus exagitandi occasionem prætermittit, his verbis tangit. Euripides cum Æschylo de Tragœdiæ principatu decertans, de

inventisque suis tragœdiæque scribendæ peritia glorians, ita de prologis loquitur: (*Ran.* 945.)

Εἶτ᾽ οὐκ ἐλήρουν ὅτι τύχοιμ᾽ οὐδ᾽ ἐμπεσὼν ἔφυρον,
Ἀλλ᾽ οὑξιὼν πρώτιστα μέν μοι τὸ γένος εἶπεν εὐθὺς
Τοῦ δράματος.

Sed Tragicus a more suo et consuetudine Comicorum risu abduci noluit.

Dixi paullo ante, nullam Euripidis tragœdiam sine Prologo editam fuisse. Quod cum dicebam, non eram nescius, objectionem esse paratam; sed quæ paratam quoque et expeditam habeat responsionem. Objici nempe potest, duo saltem ex novendecim superstitibus Euripidis dramatibus prologo carere; et plura adeo ex pluribus deperditis carere potuisse. Sed huic argumento respondemus primo, Rhesum, quæ altera est exceptionum duarum, Euripidi jam ab omnibus fere criticis esse abjudicatum; et hanc sententiam ad summum probabilitatis gradum perduxisse cum alios viros doctos, tum nuper Hardionium et Valckenaerium. Alterum drama quod prologo caret, est Iphigenia in Aulide; cujus sane initium, ut hodie editum est, auditorem, more Sophocleo, in medias res abripit. Sed neque hic deest quod regeramus. Cum enim Ælianus tres versus ex hac fabula citaverit, qui in dramate nostro, prout nunc habetur, nusquam compareant; cumque hi tres versus Dianæ totam tragœdiæ constitutionem exponenti aptissime congruant; quis dubitet, prologum hujus quoque olim fuisse dramatis, sed injuria temporis jamdudum periisse? Ex deperditis fabulis multarum initia conservata habemus; unde patet, morem hunc ubique et constanter tenuisse Euripidem: multarum initia solus conservavit Aristophanes; ubi Æschylum inducit Euripideos prologos examinantem. Hinc, opinor, plane constat, non temere, sed certo judicio hoc quicquid est peccati sive erroris in se admisisse poetam. Semel in iis fabulis quæ supersunt, Sophocles a consuetudine sua ad rivalis morem deflexisse videtur; non enim absimile est initium Trachiniarum prologo Euripideo, si quem ex minime vitiosis seligamus.

At vero alia sunt, in quibus Euripides palmam a Sophocle auferre merito judicetur. Sermo ejus nativa simplicitate plurimum commendatur; quanquam non inficias iverim eum, dum verbis e medio sumtis perpetuo utitur, ad humile et abjectum dicendi genus propius nonnunquam accedere. Sophocles autem, dum vulgarem loquendi usum et formulas plebeias vitare studet, paullo proclivior est ad duras metaphoras, contortas verborum inversiones, et si qua sunt similia; quæ faciunt, ut obscurior, quam par erat, subinde evadat oratio. Cum Euripidem legimus, delectamur, et animi affectibus indulgemus; cum Sophoclem

tractamus, severam profecto operam literis navare videmur.
Chori denique Sophoclei, licet Æschylcis longe intellectu faci-
liores, plurimum tamen obscuritatis habent.

Vitium aliud Euripidis, sed dulce vitium est, quod sapientiam
suam intempestive ostentat, et nutrices atque servos ex intimis
philosophiæ adytis oracula fundentes inducit. Hoc fugere non
poterat Nostri perpetuum censorem Aristophanem, qui propterea
eum in Ranis sic exagitat : vix opus est ut vos moneam, Viri
doctissimi, Euripidem ipsum a Comico loquentem fingi ; (v.
948.)

> Ἔπειτ᾽ ἀπὸ τῶν πρώτων ἐπῶν, οὐδὲν παρῆκ᾽ ἂν ἀργόν·
> Ἀλλ᾽ ἔλεγεν ἡ γυνή τε μοι χὠ δοῦλος οὐδὲν ἧττον,
> Χὠ δεσπότης, χἠ παρθένος, χἠ γραῦς ἄν.

Cui respondens Æschylus subjicit,

> εἶτα δῆτα
> Οὐκ ἀποθανεῖν σε ταῦτ᾽ ἐχρῆν τολμῶντα ;

Regerit Euripides, quod forsan ad res, quæ hodie geruntur, de-
torquere quis posset,

> μὰ τὸν Ἀπόλλω,
> Δημοκρατικὸν γὰρ αὐτ᾽ ἔδρων.

Fatendum est, hoc, si modo quid fabulæ constitutio et persona-
rum proprietates flagitent, spectemus, magnum esse vitium ;
vitium tamen, quod cum aliquo saltem commodo lectoris et
voluptate conjunctum sit. Et quicquid in hac re peccavit Euri-
pides, sciens et prudens peccavit. Quod autem minus ampul-
larum et sesquipedalium verborum Euripides adhibet quam
Sophocles, in eo, ut mihi videtur, facile excusari, imo defendi
potest. Certe propius hoc modo ad naturæ normam et veræ vitæ
consuetudinem acceditur. Si cogitatione fingere possemus di-
cendi quoddam genus ex utroque poeta æquabiliter fusum et
conflatum ; quod nihil ex Euripide humile, nihil ex Sophocle
durum retineret ; haberemus forte, quod maxime ad perfectum
Tragœdiæ stilum appropinquaret. Interea non diffiteor, majo-
rem me quidem voluptatem ex Euripidis nativa venustate et
inaffectata simplicitate percipere, quam ex magis elaborata et
artificiosa Sophoclis sedulitate. Hic fortasse meliores tragœdias
scripsit ; sed ille dulciora poemata. Hunc magis probare sole-
mus ; illum magis amare ; hunc laudamus ; illum legimus.

Aliæ sunt criminationes, quæ non proprie ad Euripidem spec-
tant, sed ei communes sunt cum Sophocle. Ad has igitur, quam
potero, brevissime respondebo. Præcipue fere criminationes hæ
sunt ; quod nimis longis narrationibus sæpe tædium facit ; et

quod sæpe duobus personis ita æqualiter versus dividit, ut per
magnam dialogi partem altera alteram singulis versibus excipiant.
Si hæc sunt vitia, vitia utique sunt, quorum neque Sophocles
immunis est; nec curo, ut verbis Ulyssis de Achille utar, "si
jam nequeam defendere crimen Cum tanto commune viro." Si
tamen non satis hac culpæ societate defensus existimabitur cliens
noster, videamus an quicquam ratione profici possit. Vitiorum,
quæ modo memoravi, alterum mihi videtur ex dramatis antiqui
natura et constitutione, alterum ex Græci sermonis indole et in-
genio oriri. Cum Græci Tragici tempore certo et loco circum-
scriberentur; necessario pene id quoque consecutum est, ut intra
certas materias subsisterent. Unitas, quæ vocatur, temporis et
loci, unitatem etiam actionis plerumque postulavit. Non tamen
semper evenire potuit, ut actio simplex satis materiæ ad justum
drama explendum suppeditaret. Avide igitur arripiebant poetæ
oblatam occasionem, et in narrationibus ornandis atque amplifi-
candis libentissime excurrere et lætius exultare solebant. Nos
autem, qui plures actiones in eodem dramate una conteximus,
neque hujusmodi ornamenta tam studiose conquirimus; et si
forte luxuriantis ingenii poeta tales lacinias operi suo attexit,
cum fabula postea reposcitur, omnes plerumque recidimus. Ni-
mirum antiqui nimia brevitate laborabant; nos nimia longitudine
peccamus. Nulla, quantum meminerim, adhuc superest tragœ-
dia, quæ ad duo millia versuum assurgat, multæ vix ultra mille
excurrunt; cum brevis nobis videatur fabula, quæ non tria sal-
tem millia numeret.

Ad alteram accusationem jam deventum est, quæ nullo negotio
diluetur. Ea est Græcæ linguæ perspicuitas, ea multum in
parvo dicendi facultas, ea particularum vis et claritas, ut, una
earum apte inserta, simul ad id quod prior interlocutor dixerat,
respondeatur, simul sententia utraque ita constringatur et copu-
letur, ut ex duabus una efficiatur. Sed cum hujus effectus per-
ceptio ex usu diuturno Græci sermonis, ex diligenti lectione, ex
attenta meditatione pendeat, quid mirum, si homines indocti,
cum primum Tragicos Græcos obiter et otiose inspiciunt, ad
suam quisque linguam, ut fit, id quod Græcæ est proprium, re-
vocent, et quod in suo sermone vere vitium esset, alieno sine
causa affingant? Deinde Tragici mira brevitate sententiam uno
versu sæpe concludunt, quæ nonnisi per longas in quavis alia
lingua ambages declarari posset. Ceterum illud, credo, omnes
Græce scientes libenter mihi concesserint, si Tragœdiæ, quæ
superessent, longe iis quas in manibus habemus, inferiores
essent; cum tamen veluti tabulæ e lugubri literarum naufragio
enatarint, omni veneratione esse amplectendas, omni cura con-
servandas, omni diligentia pervolutandas. Nulla nobis ex anti-
quis monumentis restant, quorum assidua lectio junioribus

majore studio sit commendanda; utpote quæ maxime ingenuam,
maxime liberali homine dignam voluptatem præbeant.

Quod ad Euripidem attinet, eum sane Quintilianus non dubi-
tavit discipulis suis, in foro dicere incipientibus, ut utilissimum
scriptorem tradere.   Verba facundissimi rhetoris hæc sunt.
" Sed longe clarius (Æschylo) illustraverunt hoc opus Sophocles
atque Euripides; quorum in dispari dicendi via uter sit poeta
melior, inter plurimos quæritur.   Idque ego sane, quoniam ad
rem præsentem nihil pertinet, injudicatum relinquo.   Illud qui-
dem nemo·non fateatur necesse est, iis, qui se ad agendum com-
parant, utiliorem longe Euripidem fore.   Namque is et in
sermone, quod ipsum reprehendunt, quibus gravitas et cothurnus
et sonus Sophoclis videtur esse sublimior, magis accedit oratorio
generi: et sententiis densus, et iis quæ a sapientibus tradita
sunt, pene ipsis par: et in dicendo et respondendo cuilibet
eorum, qui fuerunt in foro diserti, comparandus.   In affectibus
vero, cum omnibus mirus, tum iis, qui miseratione constant,
facile præcipuus.   Hunc et admiratus maxime est, ut sæpe te-
statur, et secutus, quanquam in opere diverso, Menander: qui
vel unus, meo quidem judicio, diligenter lectus, ad cuncta, quæ
præcipimus, efficienda sufficiat; ita omnem vitæ imaginem ex-
pressit; ita est omnibus rebus, personis, affectibus accommo-
datus." Hanc quidem admirabilem Euripidis in dicendo virtutem,
dum vi veritatis coactus fatetur, callide tamen et maligne elevare
conatur Aristophanes, eum vocando poetam oratiuncularum
forensium, ποιητὴν ῥηματίων δικανικῶν. (Pac. 534.)   Sed ca-
lumnias noti et professi inimici tuto spernimus.   Fuit Aristo-
phanes vir doctus, homo facetus, poeta in primis bonus; et
propter purissimum Attici sermonis saporem ipsi etiam Platoni
commendatissimus; sed idem fuit liberrimi oris scurra, et viris
se longe majoribus indignis modis insultavit.   Philosophos et
poetas omni genere conviciorum et contumeliarum vexavit;
dummodo risum spectatoribus excuteret, nemini parcebat; nihil
privatum neque publicum, sanctum neque profanum curabat.
Hujus iniquitatem erga Euripidem Socratis amicitia, Platonis
admiratione abunde compensabimus.   Denique omnis posteritas,
omnes gentes, ad quas quidem literæ humaniores pervenerint,
Tragicum nostrum maximi semper fecere, et summo in pretio
habuerunt.   Testes sunt captivi Athenienses, quos, dum servi-
tutis miserias cantandis Euripidis versibus allevabant, audientes
domini liberatos dimiserunt.   Testes sunt philosophi, qui Euri-
pidi vix minus auctoritatis ad opiniones suas confirmandas, quam
Homero ipsi tribuerunt.   Et si criticorum suffragia desideratis,
duo summi critici, iidemque philosophi, Aristotelem atque Lon-
ginum intelligo; critici, quorum ex alterius utrius suffragio satis
magnum cuivis sententiæ pondus accederet, uterque in Euripide

summis laudibus ferendo amicissime conjurant. Sed ex omnibus philosophorum disciplinis, nulla erat quæ libentius poetarum testimonia usurparet, quam Stoicorum. Hujus sectæ princeps Chrysippus tam frequenter in quodam libro suo versus ex Euripidis Medea pro testimoniis posuerit, ut is liber a festivis hominibus Chrysippi Medea vocaretur. Et vix quisquam est doctrina clarus rhetor, aut ullius generis scriptor, qui non ad Nostri testimonium aliquando provocet, aut versus ejus ornamenti saltem et varietatis gratia orationi suæ intexat.

MISCELLANEOUS OBSERVATIONS.

REASON OF SACRIFICING A GOAT TO BACCHUS.

THE reason why the goat was sacrificed to Bacchus was, from its being most obnoxious to that Deity, because it browsed on the vines: thus Virg. G. ii. 380.

> Non aliam ob culpam Baccho caper omnibus aris
> Cæditur, et veteres ineunt proscenia ludi,
> Præmiaque ingeniis pagos et compita circum
> Thesidæ posuere.

Ovid. Fast. I. 353.

> Sus dederat pœnas: exemplo territus hujus
>   Palmite debueras abstinuisse, caper.
> Quem spectans aliquis dentes in vite prementem,
>   Talia non tacito dicta dolore dedit:
> Rode, caper, vitem: tamen hinc, cum stabis ad aram,
>   In tua quod spargi cornua possit, erit.
> Verba fides sequitur: noxæ tibi deditus hostis
>   Spargitur affuso cornua, Bacche, mero.

DUTIES OF THE CHORUS.

The duties of the chorus, as defined by Horace (A. P. 193.) are these:

Actoris partes Chorus, officiumque virile
Defendat: neu quid medios intercinat actus,
Quod non proposito conducat, et hæreat apte.
Ille bonis faveatque, et consilietur amice:
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.

Aristotle gives the same precept: Poët. 32. Καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, μὴ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι, μὴ ὥσπερ παρ’ Εὐριπίδῃ, ἀλλ’ ὥσπερ παρὰ Σοφοκλεῖ. The propriety of the choral songs in Sophocles is generally admitted; in Euripides they are frequently irrelevant to the subject; Æschylus is also entitled to praise for consistency in this respect.

" We find the chorus in the Greek tragedies frequently contributing, in some little degree, to the progress of the action, by active offices of friendly attention and assistance; as, for example, in the Philoctetes and the Ajax of Sophocles. It is curious to trace the gradual extinction of the chorus. At first, it was all; then relieved by the intermixture of dialogue, but still principal; 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, I believe, aware that they occupy the place, and may consider themselves as the lineal descendants of the ancient chorus. Orchestra (ὀρχήστρα) was the name of that part of the ancient theatre which was appropriated to the chorus." — *Twining.*

NUMBER OF THE CHORUS.

With respect to the number of the chorus, Müller's hypothesis is this: — " The tragic chorus, as we learn from Aristotle and others, was derived from the dithyrambic, which we know, from various sources, consisted of fifty persons. This being the case, it is quite natural to suppose that the choregus furnished the same number of dancers for the tragic chorus, as he had previously been accustomed to provide 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 Eumenides consisted of fifty, may

still be defended, if we suppose Pollux to have misconceived something that he had learnt relative to the number of Choreutæ for the whole tetralogy, of which number, as we have seen, 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 and then in the other; but the tragic, as well as the comic and satyric chorus, was *quadrangular*, τετράγωνος, which latter expression is clearly and definitely distinguished from the former. Now a quadrangular chorus is one that is divided into rank (ζυγὰ) and file (στίχοι, στοῖχοι), so as to form a quadrangle. Its number therefore must always be 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 (3×4 or 3×5 is the tragic, 4×6 the comic chorus), it is not probable that there should be a quadrangular chorus of 5×10. If the tragic chorus of earlier times came on the stage as an undivided whole, it is much more credible that its number was *forty-eight*, 6×8.

" Now an equal division of this chorus of forty-eight gives twelve *Choreutæ* for each of the four plays. Twelve therefore recommends itself, even in this point of view, as the probable number originally employed by Æschylus. Moreover, twelve is just half the number of the comic chorus, for which, it seems, 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 Choreutæ in each tragedy cannot have been fifteen, because in that case either the collective chorus must have extended beyond fifty, whereas its intimate connexion with the dithyrambic chorus, forbids us to suppose this; 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 meagre and scanty a representative of the merry crew of Bacchus, a spectacle so delightful to an audience in that early age especially." — *Müller's Eumenides*, p. 53.

REGULATIONS WITH RESPECT TO PROVIDING AND TRAINING THE CHORUS. χορὸν αἰτεῖν, δοῦναι, λαβεῖν, διδάσκειν.

" Æschylus having determined to present himself as a candidate for the tragic prize at the Dionysian festival, at which he produced his play of the Eumenides, was first of all obliged, by the regulations of the Athenian festival, to apply to the chief of

the nine archons for a chorus. He obtained one (χορὸν ἔλαβε); and we learn from the Didascalia that the chorus assigned to him was that which a wealthy individual, Xenocles of Aphidna, had engaged, in the capacity of Choregus 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; that being the number which, by established custom, the tragic poet was required to produce on the stage at the same time: these were, the Agamemnon, the Choëphoroe, 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, by old-established precedent, the prize was never awarded to the poet, as such, but invariably to the teacher of the chorus (χοροῦ διδάσκαλος)."—p. 47. The poet was said χορὸν αἰτεῖν, the archon χ. δοῦναι.

Διδάσκειν δρᾶμα, *docere fabulam.*

The primitive meaning of διδάσκειν δρᾶμα, is *to teach a play;* i. e. to the actors; because the poet taught them their parts, or instructed them how to perform them. Hence it means *to ex-hibit a play, and to compose one.* In the latter sense, the Latins use the phrase *docere fabulam:* Hor. A. P. 288. *Vel qui prae-textas, vel qui docuere togatas:* "whether they have composed tragedies or comedies for the stage."

NUMBER OF ACTORS LIMITED TO THREE.

The following are some general rules of Horace for the con-struction of a play: A. P. 189.

> Neve minor, neu sit quinto productior actu
> Fabula, quæ posci vult, et spectata reponi.
> Nec deus intersit, nisi dignus vindice nodus
> Inciderit: nec quarta loqui persona laboret.

" In the origin of the drama, the members of the chorus were the only performers. Thespis was his own actor, or, in other words, he first introduced an actor distinct from the chorus. Æschylus added a second, and Sophocles a third; and this con-tinued 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." Anthon. Aristot. Poët. x. Καὶ τό, τε τῶν
ὑποκριτῶν πλῆθος, ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ
τοῦ χοροῦ ἠλάττωσε, καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασε·
τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς. " 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."
— *Twining*. Themistius, Orat. xxvi. attributes the introduc-
tion of the third actor to Æschylus: we meet with three actors
in some of his remaining plays, as in the Choëphorœ, where
Clytæmnestra, Orestes, and Electra appear together; but in this
it is supposed that he imitated Sophocles. The reason for re-
stricting the number of actors, as Tyrwhitt observes (on Aristot.
p. 13.) was to limit the expenses of the choragus. " Tyrwhitt
points out a scene in the Choëphorœ of Æschylus, where only
thirteen verses (887—889.) are interposed between two speeches
which are spoken by the same actor in two different characters.
In the same manner, the actor who represents Ulysses in the
Rhesus, leaves the stage after v. 626. and returns in the cha-
racter of Paris before v. 642. It appears from these instances,
that the recitation of twelve or fifteen trimeter iambics allowed
an actor sufficient time to retire, change his dress, and to return.
Neither Tyrwhitt nor the Reviewer has noticed the scene in the
Andromache of Euripides (v. 546.), in which Peleus enters and
interrupts a conversation between Andromache, Molossus, and
Menelaus. Here are evidently four actors on the stage at the
same time, although Molossus does not open his lips after the
entrance of Peleus. Molossus, however, is a young child, and
it is probable that young children did not fall within the rigour
of the law. As the same actor cannot perform the parts of a
little boy or girl, and of a full-grown man or woman, 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. In the tragedy before us, for instance, if this
licence had been withheld, the poet would have been compelled
either to omit the dialogue between the mothers and the children
of the deceased captains (vv. 1123—1163.), or to arrange the
first part of the play in such a manner as to prevent Theseus
and Adrastus from being on the stage at the same time with
Æthra, and afterwards with the Theban herald. 'We hope
here be facts.' We must acknowledge, however, that we have
observed other facts, which do not quite so well accord with our
hypothesis. The Medea and the Alcestis of Euripides are the
only other Greek tragedies in which children speak. There are
two children in the Medea; but as they speak from behind the

scenes, both parts, which contain only four lines (vv. 1271, 1272. 1277. 1278.), might be given to the same performer. Now it is very remarkable, that the Medea and the Alcestis are the only plays of Euripides, in which a third actor is not required for the representation of the adult characters. If the reader will examine these two plays attentively, he will perceive that 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. In the Medea, if we assign the part of Medea, and the part of the Παιδαγωγὸς at the opening of the play, to the πρωταγωνιστὴς or principal performer, the second performer might represent the other five characters, and the Παιδαγωγὸς at his second appearance, without any inconvenience. As Medea speaks for a considerable time without being seen, the circumstance of her voice being heard (v. 96.) before the Παιδαγωγὸς has been sufficiently long off the stage to change his dress, is immaterial. In the Alcestis, we may assign to the first actor the parts of Apollo, Admetus, and the man-servant; and to the second, the parts of Death, Alcestis, Hercules, and Pheres. The maid-servant might be represented by either of them. At the conclusion of the play, when Alcestis is brought back to Admetus by Hercules, she preserves the most obstinate silence, to the great admiration of her husband. The poet attempts to assign a reason for her silence (v. 1147.), but we believe the true cause to have been, that the actor, who wore the robe and mask of Alcestis in the beginning of the play, is now present in the character of Hercules. It should 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 we believe to be the two earliest plays of his composition which have been preserved."— *Elmsley's Notice of Hermann's Supplices: Class. Jour.* viii. p. 434.

SATYRIC DRAMA.

Horace, A. P. 220.

> Carmine qui tragico vilem certavit ob hircum,
> Mox etiam agrestes Satyros nudavit, et asper
> Incolumi gravitate jocum tentavit, eo quod
> Illecebris erat, et gratâ novitate morandus
> Spectator, functusque sacris, et potus, et exlex.

" Agrestes Satyros nudavit: *brought the wild Satyrs naked on the stage,* i. e. exhibited on the stage performers habited in skins,

and resembling in appearance the Satyrs of fable. This allusion is not to the satyric chorus, but to what is styled the satyric drama; the history of which is briefly this. The innovations of Thespis and Phrynichus had banished the satyric chorus with its wild pranks and merriment. The bulk of the people, however, still retained a liking for their old amusement amidst the new and more refined exhibitions. Pratinas, a native of Phlius, in accommodation to the popular feeling, invented a novel and mixed kind of play. The poet, borrowing from tragedy its external form and mythological materials, added a chorus of Satyrs with their lively songs, gestures, and movements. This was called the *satyric drama*. It quickly attained great celebrity. The tragic poets, in compliance with the humour of their auditors, 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; and in the Cyclops of the latter we possess the only extant specimen of this singular exhibition." — *Anthon.*

DORIC DIALECT IN THE CHORUSES.

Aristot. Poët. 5. Ἀντιποιοῦνται τῆς τε τραγῳδιας καὶ τῆς κωμῳδίας οἱ Δωριεῖς· τῆς μὲν κωμῳδίας οἱ Μεγαρεῖς, καὶ τῆς τραγῳδίας ἔνιοι τῶν ἐν Πελοποννήσῳ. This 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.

Ἐμμέλεια, σχήματα, κόρδαξ, σίκιννις.

The solemn tragic dance was termed ἐμμέλεια: the various figures of, which it consisted σχήματα: the comic dance was called κόρδαξ: the satyric σίκιννις.

PROLIXITY OF THE TRAGIC CHORUS RIDICULED BY ARISTOPHANES.

Æschylus, according to Aristotle, abridged the choral part. On this, Twining, p. 159., has the following remark: " The prolixity of the tragic chorus, we know, was sometimes trying to the patience of an Athenian audience. This is pleasantly glanced at 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, in the theatre, they ' found themselves hungry, and were tired with the tragic chorus, they might fly home and eat their dinners, and fly back again when the chorus was over.' "

CLAIMS OF TRAGEDY TO DIGNITY.

Arist. Poët. x. Ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὀψὲ ἀπεσεμνύνθη: " *It was late before tragedy threw aside the short and simple fable, and ludicrous language of its satyric original, and attained its proper magnitude and dignity.* What Horace says of the Roman tragedy, is, in some measure, though perhaps not equally, applicable to the Greek:

> in longum tamen ævum
> Manserunt, hodieque manent vestigia ruris.
> *Ep. ad Aug.* 160.

Prejudice aside, it cannot surely be said, that the Greek tragedy, in the hands, at least, of Æschylus, Sophocles, or Euripides, ever attained its proper dignity: I do not speak of modern dignity; of that uniform, unremitting strut of pomp and solemnity, which is now required in tragedy. This was equally unknown to the manners, and to the poetry, of the ancients. I speak only of such a degree of dignity, as excludes, not simplicity, but meanness — the familiar, the jocose, the coarse, the comic. Now it cannot, I think, be said, with any truth, that these are thoroughly excluded in any of the Greek tragedies that are extant; in some of them they are admitted to a very considerable degree. In particular, something of this sort is almost constantly to be found in the short dialogue of the Greek tragedies, which is carried on in a regular alternation of single verses. In this *close fighting* of the dialogue *, as Dryden calls it, which seems to have retained something of the spirit of the old satyric diverbia, where in the origin of the Greek, as well as of the Roman drama, *versibus alternis opprobria rustica fundunt* (Hor.), in this part of the dialogue, we generally find, mixed indeed frequently with fine strokes of nature and feeling, somewhat more than what Brumoy calls *un petit vernis de familiarité;* especially when these scenes are, as they often are, scenes of altercation and angry repartee. If that be tragi-comedy, which is partly serious and partly comical, I do not know why we

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* Termed by J. Pollux, στιχομυθεῖν.

should scruple to say, that the Alcestis of Euripides is, to all intents and purposes, a tragi-comedy. The learned reader will understand me to allude particularly to the scene in which the domestic describes the behaviour of Hercules; and to the speech of Hercules himself, which follows. In the first scene of the Ajax, from v. 74. to 88., the dialogue between Minerva and Ulysses is perfectly ludicrous. The cowardice of Ulysses is almost as comic as the cowardice of Falstaff. No unprejudiced person, I think, can read this scene without being convinced, not only that it must have actually produced, but that it must have been intended to produce, the effect of comedy.* It appears indeed to me, that we may plainly trace, in the Greek tragedy, with all its improvements and all its beauties, pretty strong marks of its popular and tragi-comic origin. The true praise of Æschylus, Sophocles, and Euripides, is (in kind at least, though not in degree) the praise of Shakspeare; that of strong, but irregular, unequal, and hasty genius. Every thing which this genius and the feeling of the moment could produce in an early period of the art, before time, and long experience, and criticism, had cultivated and refined it, these writers possess in great abundance: what meditation, and 'the labour and delay of the file,' only can effect, they too often want."—*Twining.*

TROCHAIC MEASURE.

" As the trochaic measure was still occasionally admitted, even in the improved and serious Greek tragedy, and in particular occurs very frequently in the tragedies of Euripides, it is natural to suppose that a still more frequent use of it would be one of the characteristics of the satyric drama, which seems to have been only a sort of revival, in an improved and regular form, of the old trochaic tragedy, with its chorus of dancing satyrs. It seems therefore somewhat remarkable, though I have not seen it noticed, that in the only satyric drama extant, the Cyclops, and that written by Euripides, who has made so much use of this measure in his tragedies, not a single trochaic tetrameter is to be found."—*Twining's Notes on Aristot.* The plays in which the greatest number of trochaic lines are found, are the Persæ of Æschylus (which was acted in the archonship of Menon. Ol. lxxvi. 4. and gained the prize), and the Iphigenia in Aulis of Euripides.

* To these instances we may add the scene between Xerxes and the Chorus in the Persæ of Æschylus, where the latter obsequiously express their grief in the several methods suggested by the former; and that between Orestes and the Phrygian, in the Orestes of Euripides.

THE PROLOGUES, PARTICULARLY OF EURIPIDES, SHOW TRACES OF THE ORIGIN OF THE DRAMA.

"I ventured, in a former note, to say that the Greek tragedy appeared to me to have retained, with all its improvements, some traces of its origin. Something of this may be perceived, I think, in the very opening of many of the Greek dramas; but especially in those of Euripides, whose inartificial prologues of explanatory narration, addressed directly to the spectators, remind us of the state of tragedy previous to the introduction of the dialogue; when it consisted only of a story told between the acts (if I may so speak) of the dithyrambic chorus, which was then the main body and substance of the entertainment. When I read the opening of the Hecuba:

Ἥκω, νεκρῶν κευθμῶνα καὶ σκότου πύλας
Λιπών, ἵν' Ἅιδης χωρὶς ᾤκισται θεῶν,
Πολύδωρος, Ἑκάβης παῖς γεγὼς τῆς Κισσέως
Πριάμου τε πατρός· . . . .

that of the Persæ of Æschylus:

Τάδε μὲν Περσῶν τῶν οἰχομένων
Ἑλλάδ' ἐς αἶαν πιστὰ καλεῖται·

or, even the

Αὐτὸς ὧδ' ἐλήλυθα
Ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος

of Sophocles (Œd. Tyr.), I cannot help thinking of the single actor of Thespis announcing his own name and family, and telling the simple tale of his achievements or misfortunes. Almost all the tragedies of Euripides open in the same manner. See, in particular, Iphig. in Taur., Bacchæ, and Phœnissæ. Of all the openings of Sophocles, that of the Trachiniæ resembles most the manner of Euripides."—*Twining's Notes on Aristot.* In two plays alone, viz. the Persæ and Supplices of Æschylus, the Chorus itself performs the part of the Prologue.

Πάροδος.

"There are not, I think, more than four or five Greek tragedies in which the Chorus is present from the beginning. The Πάροδος, or entry of the Chorus, probably made one of the most splendid and popular parts of the ὄψις, or show, of the ancient tragedy."—*Twining.* The term Πάροδος is also applied

to the ode sung by the Chorus on its entrance.   J. Pollux, iv.
108. καὶ ἡ μὲν εἴσοδος τοῦ χοροῦ πάροδος καλεῖται· ἡ δὲ κατὰ
χρείαν ἔξοδος, ὡς πάλιν εἰσιόντων, μετανάστασις.—*Blomf. Ag.*
Præf. p. xiv.

CHORAL ODES.—Στάσιμα AND Κομμοί.

" The Odes of ancient Tragedy divide themselves in general
into two classes: *Odes of the entire Chorus*, the chief of which
are the *Stasima;* and *Odes sung by individuals.*   The latter are
either Odes sung by one or other of the Dramatis Personæ alone
(τὰ ἀπὸ σκηνῆς, or μονῳδίαι); or Odes divided between the
acting persons and the Chorus, which are called κομμοὶ, be-
cause, in the earlier form of Tragedy, lamentations for the dead
formed their principal subject; or thirdly, portions sung by the
Chorus, but in single voices, or in smaller divisions of their
whole body.   The *Stasima* divide the Tragedy into acts; they
form pauses in the action, allow opportunity for the entry of
new characters, and indicate perceptible lapse of time.   In re-
spect of their intrinsic purport, they serve 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.   On the contrary, the *Commatica*,
and the species allied to them, are component parts of the indi-
vidual act or section (so that they might often be replaced by
dialogue, of which indeed they do 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, pas-
sionate desire, conflicting or accordant inclinations and endea-
vours."—*Müller's Eumenides,* p. 66.

" 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 and antistrophe, and perhaps an epode."—*Mus. Crit.*
vol. ii. p. 484.

LANGUAGE OF TRAGEDY.

" With respect to the Greek tragedy, its earliest language
appears to have been of a low and burlesque kind—the λέξις
γελοία of its satyric origin, conveyed in the suitable vehicle of
the dancing tetrameter.   When it was reformed and dignified,
Homer was the model; and Æschylus, with a conception na-

turally sublime, and the Iliad before him, raised the tone of tragedy above its proper pitch, not only to the pomp of the epic, but even, frequently, to the wild and tumid, and dark audacity of the dithyrambic: so that, sometimes, as extremes will meet, the λέξις γελοία, which he took so much pains to avoid, came round and met him, in the shape of bombast, at the very moment when he thought himself at the greatest distance from it. There could not well be any thing in the theatrical cart of Thespis more laughable, than to call smoke 'the brother of fire,' and dust, 'the brother of mud.' (S. c. Th. 500. Agam. 503.) Sophocles reduced the general language of his dialogue to a more equable and sober dignity, but still, Homer, we know, was his great model; and of his diction it may, perhaps, be said, that it is often epic, though his measure is iambic. Most modern readers, however, will, I believe, think it (as we are told many ancient readers did) more adapted to the genius of tragedy than that of Euripides; who seems to have been regarded by the ancients as the first who brought down the language of tragedy into unison with the measure, so that the one bore the same degree of resemblance to the common speech in its other expressions, as the other did in its rhythm."—*Twining.*

EXHIBITION OF THE TETRALOGIES.

" It seems to have been a commonly received opinion, that the four dramas of each poet, which composed the tetralogiæ, were always performed at one hearing—in one day. In this case, if one poet only produced his tetralogia, there could be but four tragedies; if two, there must be eight; if three, twelve, and so on: there could be no intermediate numbers. In so obscure a subject, I certainly shall not take on me to decide. The passage, however, commonly adduced, I believe, as the principal authority in this matter, from Diogenes Laertius (iii. 56.), appears to me to be against this supposition. The words are these: Ἐκεῖνοι (sc. tragici) τέτρασι δράμασιν ἠγωνίζοντο, Διονυσίοις, Ληναίοις, Παναθηναίοις, Χύτροις, ὧν 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 surely is, that each contending poet produced, not his entire tetralogia at the same festival, but one tragedy only at each different festival. And thus, I find, Menage understood: 'On ne représentoit, chacun de ces jours-là, qu'un poëme de chaque poëte.' And so Is. Casaubon appears to have understood it: 'Quot Athenis Liberalia agitabantur, tot fabulas diversas a tragicis poetis doceri solitas legimus.' This suppo-

sition 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 perform-ance. The satyric drama probably closed the entertainment of each day. In the whole theatrical system of the ancients, and every thing relating to it, all seems to have been proportionably vast, extravagant, and gigantic. Their immense theatres, their colossal dresses, the stilts, buskins, or heroic pattens, on which the actor was mounted, their masks that covered the whole head, their loud chanting, and speaking-trumpet declamation; all this is on the same scale with the intemperate eagerness of the people for these amusements, the number of tragedies exhi-bited in one day, and, we may add, the almost incredible num-ber said to have been written even by their best poets. Would not this last circumstance alone, supposing not a single drama to have been preserved, have furnished a reasonable proof, *à priori*, or, at least, a strong presumption, that the Greek tragedy must have been, in many respects, a simple, unequal, imperfect thing, just such as, in fact, and prejudice apart, we find it to be ? Sophocles, confessedly the most correct and polished of the three great tragic poets, is said to have written above 100 tragedies."—*Twining.*

TESTIMONIES OF ARISTOTLE AND LONGINUS IN FAVOUR OF EURIPIDES.

Aristot. Poët. 26.   Καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.

Longin. xv. 3. Ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης, δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγῳδῆσαι, κἂν τούτοις, ὡς οὐκ οἶδ᾽ εἴ τισιν ἑτέροις, ἐπιτυχέστατος· οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. Ἥκιστά γέ τοι μεγαλοφυὴς ὤν, ὅμως τὴν αὐτὸς αὑτοῦ φύσιν ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασε.

DERIVATION OF THE WORD ὑποκριτὴς, AN ACTOR.

Eustathius ad Iliad. H. 407. Ἰστέον δὲ καὶ ὅτι οὐκ οἶδεν Ὅμηρος τὴν λέξιν τοῦ ἀποκρίνασθαι, ὡς καὶ ἐν ἄλλοις φανεῖται, ἀλλ᾽ ἀντ᾽ αὐτοῦ τῷ ὑποκρίνασθαι κέχρηται· φασὶ δὲ καὶ τὸν παρὰ τοῖς δραματικοῖς ὑποκριτὴν οὕτω λέγεσθαι, διὰ τὸ πρὸς τὸν χορὸν ἀποκρίνεσθαι. The term therefore originated with the intro-duction by Thespis of an actor to take part with the Chorus.

ON THE Διδασκαλίαι.

" The tripods and tablets commemorative of the Dionysiac conquerors were placed in the Lenæan temple of Bacchus. From these, different authors at various times compiled chronological accounts of the dramatic contests, giving the names of the three first competitors, the titles of their plays, the success of each, and the name of the archon in whose magistracy they were performed.   The following extracts from them, preserved in the arguments to the Medea of Euripides and the Plutus of Aristophanes, furnish a good specimen : Ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος, κατὰ τὴν ὀγδοηκοστὴν ἑβδόμην Ὀλυμπιάδα· πρῶτος Εὐφορίων· δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης. Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ Σάτυροι, οὐ σώζεται.   The concluding words of which should be read as follows : Τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυϊ, Θερισταῖς Σατύροις. οὐ σώζεται, i. e. *The Satyric drama was never published.*   The Plutus of Aristophanes is thus recorded : Ἐδιδάχθη ἐπὶ ἄρχοντος Ἀντιπάτρου, ἀνταγωνιζομένων αὐτῷ, Νικοχάρους μὲν Λάκωσιν· Ἀριστομένους δὲ Ἀδμήτῳ· Νικοφῶντος δὲ Ἀδώνιδι. Ἀλκαίου δὲ Πασιφάῃ.   Argum. Œd. Tyr. εἰσὶ δὲ καὶ οἱ πρότερον αὐτὸν, οὐ τύραννον, ἐπιγράφοντες, διὰ τοὺς χρονοὺς τῶν διδασκαλιῶν, καὶ διὰ τὰ πράγματα.   The principal compilers of Didascaliæ were Aristotle, Dicæarchus, Callimachus, Eratosthenes, Carystius of Pergamus, and Aristophanes the grammarian.   The student who wishes to obtain full information on this subject must consult Casaubon on Athenæus, vi. p. 235. ; E. Jonsius, Hist. Script. Philos. i. 16.; Bentley on the Fragments of Callimachus, p. 470. ed. Ernesti.   Two fragments of marble Didascaliæ were published at Rome in 1777, by G. A. Oderici, and reviewed in Wyttenbach's Bibl. Crit. II. iii. p. 41."—*Mus. Crit.* ii. 89.

THE DRAMATIC UNITIES.

" The Greek Tragedians have often been extolled for a strict observance of the unities of action, time, and place; and the moderns have been censured for not having studiously followed their example.   From this charge the latter have been most ably, and, we think, successfully, vindicated by W. A. Schlegel, in his Lectures on Dramatic Literature.   Properly understood, indeed, the first unity 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 com-

pleteness. This appears to be all which can even be explained with intelligibility respecting the unity of action. 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 signals which announce, by a long series of lights, the fall of Troy; and shortly after the hero enters, having, since the commencement of the play, performed the voyage from the Troad to Argos. * In the Supplicants of Euripides, an entire expedition is arranged, leaves Athens for Thebes, and obtains a victory after a hardly-contested battle, during a short choral ode, at the close of which a messenger arrives with a circumstantial account of the events of the field, which occupies in his relation three times the space allotted to the whole series of occurrences. 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 having never been 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 also 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 frequently so constructed that it could be opened, and the interior of the palace, or temple, which it represented, could be rendered visible to the spectators. Hence it may be inferred, that other varieties would have been admitted, had they been regarded as possible. It cannot be matter of surprise, that those critics who have so highly extolled the Greek tragedians for these trifles, which they really did not observe, should have overlooked those

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* "De unitate temporis, quæ in hâc fabulâ negligitur, quædam notavi ad v. 486. ubi Schol. τινὲς μέμφονται τῷ ποιητῇ, ὅτι αὐθημερὸν ποιεῖ τοὺς Ἕλληνας ἥκοντας. cf. notata ad v. 645. Equidem de hac re paullo aliter quam interpretes statuerim. Poeta, ut mihi quidem videtur, non eadem nocte et Trojam captam et Agamem- nonem redeuntem sistit; sed inter faces Clytæmnestræ visas, et præconis reditum, tantum temporis tacite fingit elapsum, quantum ad transvectionem classis sufficeret; et forsan ob hanc causam prolixos interjecerit cantus, qui actionem quodammodo interrumperent."— *Blomf. Præf. ad Agam.* See Müller, Eum. p. 96.

high and peculiar beauties which have rendered them immortal."
—*Encycl. Metrop.*

STAGE MACHINERY.

" It appears that in their devices for effect, they were not at
all inferior to the stage machinists of the present day. They
had their εἰσκύκλημα, or rolling platform for sea-gods, &c., their
μηχανή or descending machine, on which the deities came down*,
their θεολογεῖον, or sky-platform, on which the same heavenly
personages talked aloft; their γέρανος or *crane*, by which the
actors, as occasion required, were borne into the air by means
of αἴωραι or ropes; their χαρώνιοι κλίμακες or Charon's ladder,
which led to hell through the trap-doors, and by which the
εἴδωλα, or ghosts, came up. They had moreover a βροντεῖον, or
artificial thundering-machine, consisting of a vessel filled with
stones, which was rolled along a sheet of copper; and their
κεραυνοσκοπεῖον, which flashed lightning."—*Mus. Crit.* ii. p. 214.

SUCCESSFUL POET AND ACTORS CROWNED WITH IVY.

The successful poet was honoured with a crown of ivy. To
this Euripides alludes in the prayer with which he concludes his
Orestes, Phœnissæ, and Iphigenia in Tauris:

Ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
Βίοτον κατέχοις,
Καὶ μὴ λήγοις στεφανοῦσα.

Alciphr. II. 3. p. 230. μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς
αὐτοῦ κισσούς, οἷς στεφανωθῆναι μᾶλλον ἢ τοῖς Πτολεμαίου
βούλομαι διαδήμασιν. The actors also of the successful pieces
wore crowns of ivy. Alciphr. III. 48. p. 382. See Mus. Crit.
II. p. 88.

COMIC POETS.

" The comic poets are to be divided into three classes: 1. The
old comedy, from Epicharmus and Phormis down to Strattis
and Theopompus. 2. The writers of the middle comedy; the

* " It appears from J. Pollux, iv.
19., that the term μηχανή was not ap-
plied indiscriminately to the ma-
chinery of the playhouse in general,
but was appropriated to that particu-
lar machine, in which gods and heroes
made their appearance in the air:
Μηχανὴ δὲ θεοὺς δείκνυσι καὶ ἥρωας τοὺς
ἐν ἀέρι."—*Twining.*

first of whom are Eubulus, Araros, and Antiphanes, and the last Xenarchus and Dromo.   3. The writers of the new; who begin with Philippides and Philemon, and end with Posidippus."
—*H. F. Clinton.*

DIONYSIA.

" The Dramatic contests always took place at the Dionysia, or festivals of Bacchus, of which there were three holden in Attica at different times of the year.

" 1. Τὰ κατ' ἀγροὺς, celebrated in the month Ποσειδεὼν (the sixth Attic month, answering to the latter part of December and the beginning of January) in all the δῆμοι and villages of Attica.

" 2. Τὰ Λήναια, 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 Λήναιον, from ληνὸς, a wine-press. Thuc. ii. 15.   This festival was celebrated on the twelfth day of the eighth month, ᾿Ανθεστηριὼν, originally called Ληναιὼν, answering to part of February and March.   The festival itself in later times went by the name of τὰ ᾿Ανθεστήρια, and was holden on three consecutive days, the eleventh, twelfth, and thirteenth of the month; the first day's ceremonies were called Πιθοίγια, the *broachings;* those of the second day, Χόες, the *cups,* or *drinking-bout;* those of the third, Χύτροι, the *messes of pottage.*

" 3. Τὰ ἐν ἄστει, or τὰ κατ' ἄστυ, or τὰ ἀστικὰ holden in the ninth month, ᾿Ελαφηβολιὼν, answering to part of March and April, and about the seventeenth day of the month.   And this festival is always to be understood, when the words τὰ Διονύσια are used by themselves.

" Dramatic representations were introduced at all these festivals; but prizes were contended for only in the two last."—
Mus. Crit.

WOMEN ADMITTED TO THE THEATRES.

From a passage in Plato, Gorg. p. 502. D., it may be inferred that women were present at theatrical exhibitions; for he describes a tragedy as ῥητορικήν τινα πρὸς δῆμον τοιοῦτον οἷον παίδων τε ὁμοῦ καὶ γυναικῶν καὶ ἀνδρῶν καὶ δούλων καὶ ἐλευθέρων.

ON THE SUITABLENESS OF IAMBIC METRE FOR THE
DRAMA.

Aristot. Poët. 10. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ
τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν. Λέξεως δὲ
γενομένης, αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα γὰρ
λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι. Σημεῖον δὲ τούτου·
πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους.
" Originally the trochaic tetrameter was made use of, as better
suited to the satyric and saltatorial genius of the poem at that
time; but when the dialogue was formed, nature itself pointed
out the proper metre. For the iambic metre is, of all metres,
the most colloquial, as appears evidently from this fact, that
our common conversation frequently falls into iambic verse."—
Twining.

Horace A. P. 79.
        Hunc socci cepere pedem grandesque cothurni,
        Alternis aptum sermonibus, et populares
        Vincentem strepitus, et natum rebus agendis.

THEATRE.   Προσκήνιον, Λογεῖον, Ὀκρίβας, Ἐξώστρα or
                            Ἐκκύκλημα.

" The play of Eumenides was acted in the large stone theatre
near the temple of Dionysius. The erection of this theatre was
commenced in Ol. 70. 1., but the building was not completed
till about Ol. 100., during the financial administration of Ly-
curgus. But a theatre might, in the same manner as an ancient
temple, or a Gothic church, be used for centuries without being
quite completed; and we certainly have no authority for sup-
posing that the productions of the great tragedians still con-
tinued to be exhibited in a wooden structure, whilst even the
insignificant Epidaurus had obtained from the hands of Poly-
cletus, a contemporary of Phidias, a magnificent theatre of
stone.
    " The Athenian Theatre, which was erected at the time above
mentioned, and had given rise to scientific investigations by the
most distinguished experimental philosophers of the Periclean
age, Anaxagoras and Democritus, was no doubt the original
model of the Greek Theatre described by Vitruvius. The only
peculiarity in the exhibition of the Eumenides was the arrange-
ment of the *Stage,* called by the Greeks Προσκήνιον and Λογεῖον;
the term Προσκήνιον being used to denote the space in front of

the σκηνὴ, and the term λογεῖον, or more anciently Ὀκρίβας, being applied to the wooden platform raised above the level of the orchestra.

"Ἐξώστρα or ἐκκύκλημα (the latter expression is much 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 (ἐκκυκλεῖν) through the great portal in the stone screen (σκηνὴ) at the back of the stage, and afterwards wheeled back (εἰσκυκλεῖν) when the interior had to be again withdrawn from view. The following decided instances of the employment of the Eccyclema occur in the old Tragedians, and may serve to show in what cases this machinery was applicable.

"(1.) In the Agamemnon (v. 1345.) there is suddenly displayed to view (evidently 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.

"(2.) In the Choephorœ the same bathing apartment is exhibited to view (v. 967.) Here likewise it is drawn out through the central door in the stage-screen; and on this occasion the Scholiasts notice the Eccyclema. Orestes is seen standing over the corpses of Clytæmnestra and Ægisthus, holding in his hands the fatal garment.

"(3.) In the Electra of Sophocles (v. 1450.) Ægisthus orders the great gates of the palace to be thrown open, that all the Mycenæans and Argives may convince themselves with their own eyes of the death of Orestes: a covered corpse is wheeled on the stage on an Eccyclema; Ægisthus uncovers it: it is Clytæmnestra.

"(4.) In the Antigone (1293.) the corpse of Eurydice is exhibited on the stage almost immediately after we had been informed of her suicide within the palace. The Chorus notices the Eccyclema in the words: ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι: and the Scholia also mention it.

"(5.) In the Ajax (346.), on the earnest desire of the people of Salamis to see their lord and prince, Tecmessa throws open the tent: at the instant she draws aside the awning, Ajax (by means of an Eccyclema, which is again remarked by the Scholia) is wheeled out to view; he is seen holding a drawn sword in his hand and sprinkled with blood, surrounded by slaughtered cattle, and sunk in deep anguish.

"(6.) In the Œdipus Tyrannus (1297.), the unfortunate son of Laius, his eyes pierced through and dripping with blood, his footsteps in need of a guide, becomes visible through the open

gateway of the palace. He is evidently wheeled out on an Eccyclema; and Sophocles apparently overlooked that circumstance, when he afterwards makes Creon prohibit the exhibition of so horrid a spectacle to the open light of day, and orders Œdipus to be led back into the house (1429.).

" (7.) In the *Hercules Furens* of Euripides (1030.) the bars of the palace-doors are drawn back: by means of an Eccyclema we behold the hero asleep, bound hand and foot to a broken pillar, surrounded by the corpses of his wife and children, and by the fragments of shattered shafts and columns.

" (8.) In the Hippolytus (818.) Theseus bids throw open the doors of the palace, in which Phædra has hanged herself: thereupon, no doubt by means of an Eccyclema, the corpse is seen stretched on a couch, with the fatal letter attached to the hand.

" (9.) In the Medea (1314.), where Jason is about to force open the doors of the palace, the Colchian Enchantress appears aloft (probably on an elevated Eccyclema), standing in the chariot presented to her by Helios: in it are also the corpses of her children.

" All these instances of the Eccyclema agree in one particular, which is, that the scenes brought before the eyes of the spectators are such as would naturally take place within-doors. Accordingly, the Eccyclema is not employed in cases where it would be quite as easy and proper for the persons who are the subjects of such scenes to come out to view from the stage-doors: wherever we find it employed, it is invariably where 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 every one of the instances above given, it is a scene of murder or bloody wounds which the Eccyclema brings into view: most of them exhibit groupes of the living and dead, arranged, no doubt, according to the rules of Art; for it is certain that in no other department did the Drama approximate so nearly to the province of Sculpture as in the Eccyclema." — *Müller's Eumenides*, p. 87.

COSTUME.

" If we desire to form a lively and true conception of the procedure of an ancient Tragedy on the stage, we must first divest ourselves entirely of those ideas of the characters in the Grecian Mythology, which we derive from ancient works of art, and which, from natural reasons, are continually floating before our imagination. There is not the least comparison to be drawn between the *scenic* and the *plastic* Costume of the ancient

Gods and Heroes; for, as the statements of the old Grammarians and ancient works of art (especially the Mosaics in the Vatican) sufficiently prove, there was but one general στολὴ, or Costume, for Tragedy. This was nothing more than an improvement on the gay and brilliant (ποικίλα or ἀνθινὰ) apparel worn in the processions at the Dionysian Festivals, and but slight alterations were needed to adapt it to the different dramatic characters. The following parts of dress are universally reckoned in the Costume: long χιτῶνες of various gay colours, falling in ample folds down to the feet; very broad embroidered girdles (μασχαλιστῆρες) sitting high on the breast; upper robes, frequently of purple, with gold borders and other such-like decorations; the Cothurnus, and the head-dress (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 continually 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." — *Müller's Eumen.* p. 100.

CHRONOLOGY OF THE DRAMA.

FROM H. F. CLINTON'S FASTI HELLENICI.

B.C.	Ol.	
546	58	Hipponax, an Ephesian, a writer of iambics, flourished in the times of Crœsus and Solon.
535	51	Thespis first exhibited tragedy.
525	63	Birth of Æschylus.
523	64	Chœrilus first exhibited tragedy.
520	65	Melanippides, a dithyrambic writer, flourished.
519		Birth of Cratinus, the comic poet.
511	67	Phrynichus, the tragic poet, flourished.
508	68	Institution of the χορὸς ἀνδρῶν.
500	70	Epicharmus perfected comedy in Sicily, exhibited in the reign of Hiero; lived to the age of 97.
499		Æschylus, aged 25, first exhibits. Pratinas flourished.

B.C.	Ol.	
495	71	Birth of Sophocles.
490	72	Æschylus present at Marathon: æt. 35.
487	73	Chionides, an Athenian, a writer of the old comedy, first exhibits. Pindar and Simonides are named at this date by Eusebius.
		Dinolochus, a Syracusan or Agrigentine.
485		Epicharmus continues to write comedy.
484	74	Æschylus gains his first prize in tragedy.
		Birth of Achæus, the tragic writer.
483		Chœrilus had now exhibited tragedy 40 years; Phrynichus near 30 years.
480	75	Birth of Euripides.
477		The Νᾶσοι of Epicharmus represented.
476	76	Phrynichus victor in tragedy.
		Simonides, æt. 80, gains the prize ἀνδρῶν χορῷ.
472	77	Æschyli Πέρσαι. Æschylus gained the prize with the Phineus, Persæ, Glaucus Potniensis, and the Prometheus Ignifer, a satyric drama.
468	78	First tragic victory of Sophocles over Æschylus. One of the pieces exhibited was probably the Τριπτόλεμος σατυρικός.
467		Death of Simonides, æt. 90.
458	80	Æschylus conquers with the Orestea, a tetralogy: consisting of the Agamemnon, Choephorœ, Eumenides, and the Proteus, a satyric drama.
456	81	Death of Æschylus, æt. 69.
455		Euripides exhibited his Πελιάδες, æt. 25, and gained the third prize.
453		Aristarchus, a writer of tragedies, of which he exhibited 70, and was twice successful: he lived more than 100 years.
		Cratinus, famous as a comic writer.
451	82	Ion of Chios began to exhibit tragedy.
450		Crates, the comic poet, flourished.
448	83	Cratini Ἀρχίλοχοι.
447		Achæus and Sophocles exhibit tragedy.
441	84	Euripides gains the first prize in tragedy.
440	85	A decree to prohibit comedy.
		Sophocles was employed with Pericles in the Samian war: æt. 55.
438		Euripidis Ἄλκηστις. Arg. Alcest. in Ms. Vat. No. 909. ap. Dindorf. ἐδιδάχθη ἐπὶ Γλαυκίνου ἄρχοντος. τὸ λʹ. πρῶτον ἦν Σοφοκλῆς, δεύτερον Εὐριπίδης Κρήσσαις, Ἀλκμαίωνι, Τηλέφῳ, Ἀλκήστιδι. τὸ δὲ δρᾶμα κωμικωτέραν ἔχει κατασκευήν. Dr. Gaisford justly remarks, that, if the Alcestis occupies

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the place of the satyrical drama, its comic character may be probably ascribed to that circumstance.

437   The prohibition of comedy is repealed.

436   86   Cratinus, the comic poet, conquers.   Three victories of Cratinus are on record after the repeal of the decree to prohibit comedy.   He gained the second prize with the Χειμαζόμενοι, B.C. 425, and with the Σάτυροι, B. C. 424.   And the *first* prize with the Πυτίνη, B. C. 423.

435   Phrynichus, the comic poet, first exhibited.

434   Lysippus, the comic poet, *ἐνίκα.*

432   87   Hermippus prosecuted Aspasia — Callias.

431   *Euripidis* Μήδεια. Arg. Med. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος κατὰ τὴν ὀγδοηκοστὴν ἑβδόμην ὀλυμπιάδα. πρῶτος Εὐφορίων· δεύτερος Σοφοκλῆς· τρίτος Εὐριπίδης, Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι.   The Philoctetes is noticed by Aristoph. Acharn. 424.   Aristomenes began to exhibit. Aristomenes exhibited the Ἄδμητος, B.C. 388.   So that he wrote comedy upwards of 40 years, during the whole time of Aristophanes.

430   Hermippus, the comic poet, ridiculed Pericles, after the first invasion of Attica.

429   Eupolis and Phrynichus, the comic poets, exhibit. Eupolis was probably born about B. C. 446, and was nearly of the same age as Aristophanes.

428   88   Euripidis Ἱππόλυτος στεφανηφόρος.   The first exhibitions of Plato, the comic poet, who was contemporary with Aristophanes, Phrynichus, Eupolis, and Pherecrates.

427   Aristophanis Δαιταλεῖς.   This drama obtained the second prize.

426   Aristophanis Βαβυλώνιοι.   Hermippi Φορμοφόροι.

425   Aristophanis Ἀχαρνεῖς.   Arg. Acharn. ἐδιδάχθη ἐπὶ Εὐθύνου ἄρχοντος, ἐν Ληναίοις· [Anthesterion, or February:] πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις· τρίτος Εὔπολις Νουμηνίαις.   In the sixth year of the Peloponnesian war.

424   89   Aristophanis Ἱππεῖς.   Arg. Equit. ἐδιδάχθη τὸ δρᾶμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ εἰς Λήναια, δι᾿ αὐτοῦ τοῦ Ἀριστοφάνους. πρῶτος ἐνίκα· δεύτερος Κρατῖνος Σατύροις· τρίτος Ἀριστομένης Ὑλοφόροις.

423   Aristophanis αἱ πρῶται Νεφέλαι.   Cratinus conquered with the Πυτίνη, and died soon after his

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victory, æt. 97. Ameipsias was second with the Κόννος.

422 Aristophanis Σφῆκες: and αἱ δεύτεραι Νεφέλαι.

421 Eupolidis Μαρικᾶς and Κόλακες. The latter gained the first prize; the Peace of Aristophanes the second. Ion of Chios was now dead.

420 90 Pherecratis Ἄγριοι. Eupolidis Αὐτόλυκος.

416 91 Agathon gains the tragic prize.

415 Xenocles πρῶτος Οἰδίποδι, Λυκάονι, Βάκχαις, Ἀθάμαντι σατυρικῷ. Euripides δεύτερος Ἀλεξάνδρῳ, Παλαμήδῃ, Τρῳάσι, Σισύφῳ σατυρικῷ. Ælian. V. H. ii. 8. Archippus, the comic poet, gained his single prize in this Olympiad.

414 Aristoph. Ἀμφιάραος: Ὄρνιθες. Arg. Avium. II. ἐδιδάχθη ἐπὶ Χαβρίου ἄρχοντος εἰς ἄστυ διὰ Καλλιστράτου. ὃς ἦν δεύτερος τοῖς Ὄρνισι· πρῶτος Ἀμειψίας Κωμασταῖς· τρίτος Φρύνιχος Μονοτρόπῳ.

413 Hegemonis Thasii Γιγαντομαχία. On the day on which news arrived of the defeat in Sicily. Hegemon was contemporary with Cratinus, and was the first who introduced parody on the stage. Aristot. Poet. 3. Ἡγήμων, ὁ τὰς παρῳδίας πρῶτος ποιήσας. He was protected by Alcibiades.

412 92 Euripidis Ἑλένη and Ἀνδρομέδα.

411 Aristophanis Λυσιστράτη and Θεσμοφοριάζουσαι.

409 Sophoclis Φιλοκτήτης.

408 93 Euripidis Ὀρέστης. Aristophanis Πλοῦτος ά.

407 Strattidis Ἀνθρωπορραίστης. Sannyrionis Δανάη.

406 Death of Euripides, in the archonship of Callias, at the age of 75 years. In this year the expense of the dramatic exhibitions was divided between two χορηγοί.

405 Death of Sophocles, æt. 90. Thom. Mag. Vit. Eur. φασὶν ἐπὶ τῷ ἀκούσματι τῆς Εὐριπίδου τελευτῆς— Σοφοκλέα αὐτὸν μὲν καὶ φαιὸν ἐνδεδῦσθαι χιτῶνα· τοὺς δὲ ὑποκριτὰς αὐτοῦ ἀστεφανώτους τῷ τότε εἰσαγαγεῖν πρὸς τὸν ἀγῶνα· he died before the exhibition of the Βάτραχοι, consequently before the Lenæan festival of the year of Callias. That account, therefore, may be suspected, which places the death of Sophocles at the season of a tragic victory. And that which supposes him to have exhibited tragedy after the death of Euripides is equally doubtful; unless we understand this of

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    the Διονύσια τὰ κατ᾽ ἀγροὺς, in *Posideon* of the archon Callias.

    Aristophanis Βάτραχοι gained the first prize; Phrynichus the second with the Μοῦσαι· Plato the third with the Κλεοφῶν. Iophon, the tragic poet, son of Sophocles, was still living. Antimachus flourished.

404 94 Birth of Antiphanes, the comic poet: began to exhibit about B.C. 383., and died, æt. 74, B. C. 330.

402   Cephisodotus, or rather Cephisodorus, gains the prize in comedy. He was a poet of the old comedy.

401   Sophoclis Οἰδίπους ἐπὶ Κολώνῳ : exhibited by his grandson Sophocles, the son of Ariston.

    Telestes gains a dithyrambic prize.

398 95 Astydamas, a tragic writer, first exhibited. Philoxenus, Timotheus, and Telestes, dithyrambic poets, flourished.

396 96 Sophocles, the grandson of the former, exhibited in his own person : he gained twelve victories.

394   Strattidis Ποτάμιοι.

393   Xenarchus, the mimographus, son of Sophron, flourished at the court of Dionysius, during the Rhegian war.

392 97 Aristophanis Ἐκκλησιάζουσαι.

391   Plato, the comic poet, exhibited.

388 98 Aristophanis Πλοῦτος β'. It seems that there was now only *one* prize for comedy ; and the ten χορηγοὶ supplied only five competitors for comedy.

383 99 Antiphanes began to exhibit. He was at this time about twenty-one years of age.

380 100 Death of Philoxenus, the dithyrambic poet.

376 101 Anaxandrides, the comic poet, flourished.

375   Eubulus exhibited comedy.

    Araros, the son of Aristophanes, first exhibited comedy. Araros had been introduced to the public by his father, thirteen years before. The exhibitions of Eubulus, Araros, and Anaxandrides, poets of the middle comedy, being referred by the grammarians to the 101st Olympiad, and those of Antiphanes being after the 98th, we may infer from hence the period at which the *middle comedy* was reckoned to commence.

372 102 Astydamas the younger gains the first prize in tragedy. He was the fifth in descent from the younger sister of the poet Æschylus.

B. C.	Ol.	
368	103	Aphareus began to exhibit tragedy.
367		Dionysius gains the tragic prize with the Λύτρα Ἕκτορος.
357	105	Death of Timotheus, the musician.
356	106	Alexis, the comic poet, flourished.
352	107	Theodectes of Phaselis, the tragic poet: composed fifty dramas. Erinna flourished.
350		Demosthenes χορηγὸς at the Dionysia of the archon Thessalus : thirty-two years of age.
349		There are still three annual festivals of Bacchus, at which dramatic pieces were presented. Demosth. Mid. p. 517. ὅταν ἡ πομπὴ ᾖ τῷ Διονύσῳ ἐν Πειραιεῖ, καὶ οἱ κωμῳδοὶ, καὶ οἱ τραγῳδοὶ, καὶ ἡ ἐπὶ Ληναίῳ πομπὴ, καὶ οἱ τραγῳδοὶ, καὶ οἱ κωμῳδοὶ, καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ, καὶ οἱ παῖδες καὶ ὁ κῶμος, καὶ οἱ κωμῳδοὶ, καὶ οἱ τραγῳδοί. And they are mentioned in the order in which they occurred. 1. τὰ ἐν Πειραιεῖ : (at which Euripides had exhibited: Ælian. V. H. ii. 13. Πειραιοῖ ἀγωνιζομένου τοῦ Εὐριπίδου:) otherwise τὰ κατ᾽ ἀγρούς: in *Posideon*. 2. τὰ Λήναια: otherwise τὰ ἐν Λίμναις: in *Anthesterion*. Thuc. ii. 15. 3. τὰ ἐν Ἄστει, otherwise Διονύσια τραγῳδοῖς καινοῖς. At this period the expense of tragic exhibitions was less than that of the χορὸς ἀνδρῶν. Dem. Med. p. 565. τραγῳδοῖς κεχορήγηκέ ποτε οὗτος, ἐγὼ δὲ αὐληταῖς ἀνδράσι.
348	108	Heraclides, the comic poet, flourished.
347		Anaxandrides, the comic poet, exhibits.
345		Tragic *tetralogiæ* were still in use.
343	109	Antiphanes still exhibits comedy ; being about sixty-one years of age, and having exhibited about forty years.
342		Birth of Menander, of the new comedy : he lived fifty-one years.
341		Aphareus exhibits tragedy till this year : in twenty-eight years he produced thirty-seven or thirty-five tragedies.
340	110	Epigenes, the comic poet, flourished.
337		Lycurgus, the orator, restored the credit of comic exhibitions at the Lenæan festival; and enacted honours for the three great tragic poets.
336	111	Amphis exhibits the Κουρίς.
335		Philippides, the comic poet, flourished : he was one

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of the six who were selected by grammarians as standards of the new comedy.

333   Theodectes was already dead when Alexander visited Phaselis (in the winter of his first campaign in Asia), where he honoured his memory in a particular manner.

332 112   Stephanus, the comic poet, flourished.

330   Philemon began to exhibit comedy, during the reign of Alexander, a little earlier than Menander. He lived to the age of ninety-six or ninety-seven years. Probable death of Antiphanes.

326 113   Ἀγὴν, δρᾶμα σατυρικὸν, exhibited in the camp of Alexander, on the banks of the Hydaspes, after the revolt of Harpalus.

324 114   Timocles, the comic poet, called by Pollux x. 154. τῶν νεωτέρων τις, continued to exhibit comedy after this date: since he ridiculed the leading orators for taking bribes from Harpalus.

321   Menandri Ὀργή: with which he was successful: being in his twenty-first year.

320 115   Diphilus of Sinope: wrote 100 dramas.

316 116   Alexidis Ἵππος.

312 117   Alexidis Πύραυνος.

306 118   Alexis is still living in the time of Antigonus and Demetrius, and in the time of King Ptolemy. Supposed to have lived to the age of 108 years.

303 119   Anaxippus flourished.

302   Archedicus, the comic poet, was contemporary with Demochares, whom he satirised.

301   Philippides, the comic poet, ridiculed the honours paid to Demetrius through the influence of Stratocles the demagogue.

299 120   Demetrius, the comic poet, was contemporary with Seleucus, Agathocles, and Lachares. He therefore belongs to the period of the *new comedy*.

291 122   Death of Menander: æt. fifty-two.

289   Posidippus begins to exhibit.

238 124   Sopater of Paphos still continued to exhibit comedy. He flourished more than forty years.

ON PROSODY;

OR,

THE QUANTITY OF SYLLABLES.

A SHORT vowel before two consonants or a double letter, in the same or different words, is generally long.

A short vowel before a mute and a liquid may be long or short [*] : as,

μέτρ-α δὲ τεῦχε θεοῖσι, τὸ γὰρ μέ-τρον ἐστὶν ἄριστον.

A vowel is made short before another, but not necessarily, as among the Latins, if the vowel be doubtful : as, πολὔαῖξ.

Long vowels and diphthongs may be short, if the following word begin with a vowel or diphthong : as,

ὤρῃ ἐν εἰαρινῇ, ὅτε ——————   Il. B. 471.

But no hiatus of this nature is admitted by Attic poets in Iambic and Trochaic verse.

A long vowel or diphthong, with a vowel following, is some-times shortened in the middle of a word, particularly in dramatic poetry : as, οἶος, τοῖουτος, ποῖῶ.

A syllable formed by contraction, or crasis, is long :

πάρειμι δ᾽ ἄκων ——————   Soph. Ant. 282.
ὡς ἂν τολοιπὸν τἄμ᾽ ἀνάκτορ᾽ εὐσεβεῖν.   Eur. Tro. 85.

The Doric α for η or ου is long.

The Æolic α is short : as, νύμφᾰ φίλη, Il. Γ. 130.

A is long as the increment of genitive cases : as, Μουσᾱων, Αἰνείᾱο.

It is long in the third persons of verbs in μι : as, τιθεᾶσι, ἐᾶσι.

Derivatives and compounds generally retain the quantity of their primitives : as, νῑκη, νῑκάω ; τῑμή, ἄτῑμος.

A is long before μα in verbals derived from the first person of the preterite passive : as, ὅρᾱμα, δρᾱμα, φύρᾱμα, &c.

A privative is generally short ; except in some words of more than three syllables : as, ᾱθάνατος, ᾱκάματος, &c.

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[*] See below, on the Ictus Metricus.

Παν in the beginning of compound words is short: as, πᾰνά-
ποτμος, πᾰναχαιῶν.

Ῠς, σῦς and πῦρ are short in composition, from the gen. ῠός,
σῠός, πῠρός: as, σῠβώτης, ὑφορβός, πῠραυγής.

A doubtful vowel, in the last syllable of the nominative,
generally retains its quantity in the penultimate of the other
cases: as, γιγᾱς, γίγᾱσι; τύψᾱς, τύψᾱσι; ἀψῑς, ῑδος, ῑσι, &c.

Neuters of the third declension in a, as, αρ, have the a short
in the increasing cases: as, σώμᾰτος, κρέᾰσιν, νέκτᾰρος. [Except
κέρας, κέρᾱτος; κράς, κρᾱτος; φρέαρ, φρέᾱτος.]

So also masculines and feminines in as: as Παλλᾰδος, μέ-
λᾰνος.

And most nouns in ξ and ψ: as, Ἄρᾰβος, αὐλᾰκος, from
Ἄραψ, αὐλαξ. [Except δοίδυξ, κόκκυξ, κήρυξ, γρύψ, and γύψ.]
The exceptions are, ῥάξ, θώραξ, ἴραξ, κόρδαξ, κνώδαξ, φέναξ,
πόρπαξ, and all ending in αξ pure: as, οἴαξ.

Genitives in ανος are long, except τάλᾰνος and μέλᾰνος.

The quantity of perfects middle must be learnt from the
poets: some follow the analogy of the second aor.: as, ἔφρᾰδον,
πέφρᾰδα: others retain the long vowel of the present: as, πέ-
πρᾱγα, κέκρᾱγα, κέκρῑγα, ἔρρῑγα. βέβρῑθα, μέμῡκα, &c.

The third person plural in ασι is always long: as, τεθνᾱσι: so
also the fem. participle in ασα: as, ὀλέσᾱσα.

The termination ασι, in the dative plural of nouns syncopated
in the singular, is short: as, ἀνδρᾰσι, πατρᾰσι.

Verbs in αω, preceded by a vowel or ρ, have the penult. of
the future long: as, ἐᾱω, ἐᾱσω; ὁρᾱω, ὁρᾱσω: otherwise short:
as, σπᾰω, σπᾰσω; γελᾰω, γελᾰσω.

Verbs in ανω have the penult. short: except ἱκᾰνω and
κιχᾰνω. Φθᾰνω is long in Homer, short in Attic writers.

Nouns in αων lengthen the penult.: as, Μαχᾱων, Ποσειδᾱων,
&c.

Neuters in αvον shorten it: as, ὄργᾰνον, δρέπᾰνον, &c.

A is long in most proper names in ατης and ατις: as Εὐφρᾱ-
της, Ἀχᾱτης, Ἀσιᾱτις, &c.

Also in some proper names of the fem. gen. in αϊς, as Νᾱϊς,
Λᾱϊς, Πτολεμᾱϊς, Ἀχᾱϊς, &c. But masculines, as Καλᾰϊς,
Τανᾰϊς, &c., have the penult. short.

A in the end of words is short: as, μοῖρᾰ, τράπεζᾰ, ἵνᾰ, τέτυφᾰ,
τύψασᾰ, ἔτυψᾰ.

But a pure is long: as, βασιλέᾱ from βασιλέως, Ἀθηνάᾱ,
θεᾱ, φιλίᾱ, προφητείᾱ; except verbals in τρια: as, ψάλτριᾰ,and
derivatives from adjectives in ης: as, ἀλήθειᾰ: also the feminines,
Μήδειᾰ, ἱέρειᾰ, ἀγγελίειᾰ, κώδειᾰ, νάπειᾰ.

Words ending in δα: as, βασιλινδᾱ, Ληδᾱ; in θα: as, Σιμαιθᾱ,
ἄκανθᾱ, except ἤλιθᾰ; in ρα not preceded by a diphthong: as,

καρᾱ, πήρᾱ, χαρᾱ, (except ἄγκυρᾰ, γέφυρᾰ, ὄλυρᾰ, Κέρκυρᾰ:) and those which have a consonant before ρ: as, ἄγρᾱ, πέτρᾱ, ἀκέστρᾱ, φαίδρᾱ.

All feminines from adjectives in os: except δίᾰ, πότνιᾰ, ἴᾰ, and μίᾰ.

Duals in a of the first and second declensions: as Μούσᾱ; and poetic vocatives: as Πολυδάμᾱ, Λαοδάμᾱ.

Αν final is short: as, ἄν, πάμπᾰν, πρόπᾰν, Αἴᾰν, μέλᾰν, ποίησᾰν, ἔτυψᾰν: except masculines in αν: as Τιτᾶν and Πᾶν; the neuter adj. πᾶν; accusatives of the first and second declensions (except from short nominatives: as, τράπεζαν); adverbs: as, ἄγᾱν, λίᾱν, πέρᾱν.

Αρ final is short: as, αὐτᾰρ, ὄνᾰρ, νέκτᾰρ, μάκᾰρ: except the monosyllables κᾱρ and ψᾱρ.

Ας final is long: as, Αἰνείᾱς, ἱμᾱς, Μούσᾱς, τύψᾱς, τάλᾱς; except in nouns increasing short in the gen.: as, μέλᾰς, μέγᾰς, λαμπᾰς, σέλᾰς; and accusatives plural of the third declension: as, Τιτᾰνᾰς, τύπτοντᾰς: also in the second person of aorists and preterites: as, ἔτυψᾰς, τέτυφᾰς, τέτυπᾰς.

A is long in numerals: as, τριᾱκόσιος, &c.

It is short in patronymics in αδης: as, Πηληϊᾰδης, &c.

Also in adv. in ακις and ακι: as, πολλᾰκις, τόσσᾰκι.

Also in diminutives in αδιον, ακιον, αριον, ατιον: as, λοπᾰδιον, ὀστρᾰκιον, δουλᾰριον, δορᾰτιον, &c.: except those from long primitives: as, θωρᾱκιον, οἰᾱκιον, κορᾱσιον, &c.

I is short in the increment of neuter nouns: as, μέλι, μέλῐτος; and in genitives from nouns in ῐς, ending in ιος, ιδος, ιτος: except ἀψίς.

Verbs in ιω and ινω are generally long in the penult.: except τίνω and φθίνω, which are long in Homer, short in the Attic tragic writers.

Patronymics and other nouns in ινη are generally long: as, Νηρῑνη, Εὐηνῑνη, &c., δωτῑνη, ἀξῑνη, &c.: except εἰλαπῐνη, and fem. adj. from masculines in ῐνος: as, μυρρῐνη, κεδρῐνη, &c.

Also nouns in ιτης and ιτις: as, Θερσῑτης, μεσῑτης, μακαρῑτης, πολῑτης, πολῑτις, νεφρῑτις, &c.: except some verbals: as, κρῐτης, &c.

I is generally short in diminutives in ιον and ιδιον: as, κύρῐον, κουρῐδιον, &c.: except ἱματίδιον, ἀργυρίδιον, &c. N.B. The latter are formed from the diminutives ἱμάτιον, ἀργύριον, and are by Attic crasis for ἱματιΐδιον, ἀργυριΐδιον, &c.

It is short also in adjectives in ῐνος: as, ἀνθρώπῐνος, λάϊνος, εἰάρῐνος, &c.: except ὀπωρῑνός, ὀρθρῑνός, which however are also found with the penult. short.

Also in derivatives in ισις and ιτος: as, κρῐσις, κτῐσις, &c., ἄκρῐτος, ἄφθῐτος, &c.: in ικὸς and ιμος: as, πρακτῐκός, νόστῐμος, &c.

Also in patronymics in ἴδης: as, Νεστορίδης, &c. Diminutives in ιδευς: as, Λυκίδεύς, Ἐρωτίδεύς, &c.: in ιλος: as, Ζώϊλος, ναύτἵλος, &c.

Comparatives in ιων are short in Homer, long in Attic writers.

Nouns in ιων, increasing short in the gen., lengthen the penult.: as, Ἀμφῑων, Ὑπερῑων, &c.; increasing long, shorten it: as, Δευκαλῐων, Μολῐων. Ἐλαφηβολῐων, &c. The penult. is common in Κρονίων, Ὠρίων.

I final is short: as, ἵφῐ, ὅτῐ, μέλῐ, τύπτουσῐ, Αἴαντῐ, τίθημῐ; except contracted words: as, κνηστῑ, μάστῑ, μήτῑ for μήτϊ: the Attic ι: as, ὁδῑ, δευρῑ, ταυτῑ, νυνῑ, οὑτοσῑ; also κρῑ, and the names of letters: as, ξῑ, πῑ.

Iν final is short: as, τύπτουσῑν, ἔρῐν, πάλῐν; except ιν, ινος: as, ῥηγμῐν, and nouns of two endings: as, ῑν, ῥῑν, λῑν, ἀκτῑν, δελφῑν.

Iς final is short: as, τρῐς, πόλῐς, ἀμοιβαδῐς, τυραννῐς. Except nouns of two terminations: as, ῑς, ῥῑς, λῑς, ἀκτῑς, δελφῑς.

Dissyllables feminine in ῑς, ῑδος, ῑθος: as, ἁρπῑς, ἀψῑς, βαλβῑς, κληῑς, κνημῑς, κρηπῑς, μερμῑς, σφραγῑς. In ὄρνις, making ὄρνῑος and ὄρνῑθος, the termination is common.

Polysyllables, with two short syllables before the last: as, βᾰτρᾰχῑς, κᾰλᾰμῑς, κᾰνὄνῑς, &c.

The reduplication of verbs in μι is short: as, δῐδωμι, τῐθημι.

Υ is short in polysyllable verbs in υμι: except in the singular of the pres. act. and the third person plur.: as, ζεύγνῡμι, ζευγνῦσι; but in dissyllables it is long throughout: as, δῦθι, δῦναι, δῦτε, ἔδῦσαν, ἐδῦτην.

The penult. of verbs in υω, υνω, υρω, and υχω, is generally long: as, ἰθῦνω, κῦρω, βρῦχω, &c.

Υ is short in polysyllable nouns in υνη, and some in υτης: as, γηθοσῠνη, βραδῠτης, &c.

Also in diminutives in υλος: as, μίκκῠλος, ἐρώτῠλος, &c.

In most adj. in υνος and υρος: as, γηθόσῠνος, πισῠνος, μινῠρός, βλοσῠρός, &c.: except ἰσχῡρός, &c.

Also in verbals in υσις: as, λῦσις, φῦσις, χῦσις, &c.

Υ is long in verbals ending in υμα, υμος, υτης, υτωρ: as, λῦμα, χῦμός, ῥῦτήρ, μηνῦτωρ, &c.: generally also in υτος, υτης, and υτις: as, Κωκῦτός, ἄτρῦτος, ῥῦτός, ῥῦτις, πρεσβῦτης, πρεσβῦτις, &c. Except some derived from preterites: as, λῠτός, δῠτός, θῠτός, φῠτός, &c.: and their compounds.

Υ final is short: as, σῠ, γόνῠ, γλυκῠ, δάκρῠ; except imperfects of verbs in υμι: as, ἔδῡ, ἔφῡ, ξεύγνῡ, δαίνῡ.

Υν final is short: as, σὺν, πολὺν, βραδὺν; except νῦν, μῦν, and accusatives from a long υς in the nominative: as, ἰλῦν, ἰχθῦν, κλιτῦν: also ἐζεύγνῡν, ἔφῡν, &c.

Υρ final is long: as, πῦρ, μάρτῦρ.

Υs final is short: as, βαθὔς, πρέσβὔς, &c.; except nouns which make *os* pure in the gen.: as, ἰλῦς, ἰχθῦς, ἄρκῦς, &c.; monosyllables: as, μῦς; and verbs in μι: as, ζευγνῦς.

ON GREEK METRES.

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 a part of a verse, or any number of verses. But *a metre,* in a specific sense, means a combination of two feet, and sometimes one foot only.

There are nine principal species of Greek metre: Iambic, Trochaic, Anapæstic, Dactylic, Ionic *a majore,* Ionic *a minore,* Choriambic, Antispastic, Pæonic.

These have received their respective names from the frequent occurrence in each of them of some particular foot.

TABLE OF FEET.

Of two syllables.	Pyrrhic	◡ ◡
	Spondee	– –
	Iambus	◡ –
	Trochee or Chorius	– ◡
Of three syllables.	Tribrach	◡ ◡ ◡
	Molossus	– – –
	Dactyl	– ◡ ◡
	Anapæst	◡ ◡ –
	Bacchius	◡ – –
	Antibacchius or Palimbacchius	– – ◡
	Amphibrachys	◡ – ◡
	Cretic or Amphimacer	– ◡ –
Of four syllables.	Proceleusmaticus	◡ ◡ ◡ ◡
	Dispondeus	– – – –
	Diiambus	◡ – ◡ –
	Ditrochæus	– ◡ – ◡
	Choriambus	– ◡ ◡ –
	Antispastus	◡ – – ◡
	Ionic a majore	– – ◡ ◡
	Ionic a minore	◡ ◡ – –
	Pæon primus	– ◡ ◡ ◡
	—— secundus	◡ – ◡ ◡
	—— tertius	◡ ◡ – ◡
	—— quartus	◡ ◡ ◡ –
	Epitritus primus	◡ – – –
	————— secundus	– ◡ – –
	————— tertius	– – ◡ –
	————— quartus	– – – ◡

In *anapæstic, iambic,* and *trochaic* verse, a metre consists of two feet; in the remainder, one foot constitutes a metre.   In *anapæstic, iambic,* and *trochaic* verse, therefore, a monometer will contain two feet, a dimeter four, a trimeter six, &c.; whereas, in the other species of verse, a monometer will contain only one foot, a dimeter two feet, a trimeter three, &c.

Some grammarians, in speaking of anapæstic, iambic, and trochaic verse, use the term *syzygy* (συζυγία) or *dipodia* (διποδία) instead of *metre,* and in place of calling a verse monometer, dimeter, &c., describe it as consisting of one *dipodia,* or two *dipodiæ,* &c.

A verse is a certain number of feet disposed in a regular order, and forming a line of poetry.   The term verse (*versus*) is derived from the verb *vertere,* " to turn," because verses being arranged in line, when the reader reaches the end of one, he must necessarily turn to the beginning of another.   The Greek term is στίχος, *a rank* or *row,* on account of the arrangement of the words; and from ἥμισυς, *half,* and στίχος, comes ἡμιστίχιον, *hemistichium,* "a hemistich" or "half a verse;" from δίς, *twice,* and στίχος, comes δίστιχον, *a distich,* &c.

Scanning, or *scansion,* is the dividing of a verse into the feet of which it is composed, and the assigning of their proper quantity to the respective syllables of each foot.   The term is derived from the verb *scandere,* " to climb."*

Verses are denominated *Acatalectic, Catalectic, Brachycatalectic, Hypercatalectic* or *Hypermeter,* and *Acephalous.*

An *Acatalectic* verse (στίχος ἀκατάληκτος) is one which contains its exact number of feet and syllables.   The term is derived from *a* priv. and καταλήγειν, *to cease* or *end;* and implies that the verse does not stop before it reaches its destined end, but proceeds onwards, and arrives at it, and is therefore full and complete.   A *Catalectic* verse (στίχος κατάληκτος) is one which wants a syllable at the end to perfect the measure.   The term is derived from καταλήγειν, *to cease;* and implies that the verse does not reach its proper point of termination, but ceases or stops, as it were, by the way.   A *Brachycatalectic* verse (στίχος βραχυκατάληκτος) is one which wants two syllables at the end to complete the measure.   The derivation of the term is from βραχύς, *short,* and καταλήγειν; and the name implies that the verse ends too shortly.   A *Hypercatalectic* or *Hypermeter* verse (στ. ὑπερκατάληκτος, *sive* ὑπέρμετρος) is one which has something more than its just measure, whether this surplus be a syllable or

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* Hence we have the following epigram in Claudian (Ep 29. *In Podagram*) :

    Quæ tibi cum pedibus ratio? quid carmina culpas?
      Scandere qui nescis, versiculos laceras.

an entire foot.   The former of these terms is derived from ὑπέρ, *above*, and καταλήγειν; and denotes a verse which goes beyond its proper resting-place : the latter comes from ὑπέρ, and μέτρον, *a measure*.   An *Acephalous* verse is one which wants a syllable at the beginning.   The name is derived from *a priv.* and κεφαλή, *a head;* and implies that the verse wants a head, or initial syllable.

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, τετρά-κωλον.   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.   Thus the first ode of the first book of Horace is μονόκωλον μονόστροφον; the second of the same book, δίκωλον τετράστροφον; the third, δίκωλον δίστρο-φον; the fifth, τρίκωλον τετράστροφον, &c.

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 *hephthemimer*, as consisting of seven half-feet.

A stronger notation or marking of some one time is called the *ictus*.   After the example of Bentley, we call that time in which the ictus is, the *arsis*, and those times which are without the ictus, the *thesis*.   This use of the terms seems to be autho-rised by Priscian and by Martianus Capella, who deduce them from the elevation and depression of the voice.

IAMBIC METRE.

A pure iambic senarius, or trimeter, consists of six iambi*: as,

πᾰλαῖ | κῠνῆ||γἔτοῦν|τᾰ καῖ || μἔτροῦ|μἔνōν.

Such was the metre of the old writers, Archilochus, Solon, Simonides.   The tragic writers, from the necessity of lessening

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* The term Iambus (ἴαμβος) is de-rived by some etymologists from ἰάπτω, *to injure* or *attack ;* on account of its having been originally used in Satire.

  Archilochum proprio *rabies* armavit iambo.   Hor. *A. P.* 79.
    Parios ego primus iambos
  Ostendi Latio, numeros animosque secutus
  Archilochi, non res et *agentia verba Lycamben. Epist.* i. 19—21.

Archilochus was a native of Paros. See Epode vi. 13. Similarly in Od. i. 16., Horace uses the epithet *crimi-* nosis iambis, ' injurious, abusive.' See Scholia on Hephæst. p. 157. Gaisf. 169. Lips.

the labour of composing under such restrictions, introduced certain licenses. First: the admission of a spondee into the uneven places :

<div align="center">ἤ σῑ|τοποι||εῖν κᾱν | πέδῳ || κοῖτᾱς | ἔχειν.</div>

Secondly : the substitution of a tribrach for an iambus, as being isochronous : in the first foot :

<div align="center">ἄγῐτῐ | τὸν ἀβρὸν δή ποτ' ἐν Τροίᾳ πόδα :</div>

in the 2d : τρυχη|ρᾰ πῈρῐ | τρυχηρὸν εἱμένην χρόα :

in the 3d : πῖπλων λακίσ|μᾰτ' ἀδὄ|κιμ' ὀλβίοις ἔχειν :

in the 4th : πόλιν τε δείξω τήν|δὲ μᾰκᾰ|ριωτέραν :

or 5th : ἄλλους τυράννους αὐτὸν ὄν|τα βᾰσῐ|λέα.*

Thirdly : the resolution of the spondee in the first foot into a dactyl :

<div align="center">οῡκ ἀρῐ|θμὸν ἄλλως ἀλλ' ὑπερτάτους Φρυγῶν.</div>

or anapæst :

<div align="center">φῐλὄτῐ|μίας παῖ, μὴ σύ γ', ἄδικος ἡ θεός :†</div>

in the third into a dactyl only :

<div align="center">ῥυσσοῖσι νώ|τοῖς βᾰσῐ|λικῶν ἐκ δωμάτων :</div>

but in the fifth into neither : hence the following verse is objectionable :

<div align="center">χρὴ δέ σε λαβοῦσαν τόνδε μόσ|χὸν νῖᾰ|γενῇ :</div>

Porson reads εὐγενῇ.

Thus a tragic senarius admits an iambus into any place ; a tribrach 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 ; according to this scale : —

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* Verses constructed like the following, with a tribrach in the fourth place, are objectionable in point of rhythm :

<div align="center">ἀχθεινὰ μέν μοι τἀλ|λότρῐα | κρίνειν κακά.   Hec. 1222.</div>
<div align="center">λαβὼν γὰρ ἐλάτης οὐρ|ᾰνῐὄν | ἄκρον κλάδον.   Bacch. 1064.</div>

So when a tribrach in the fourth place is an entire word, and a monosyllable precedes : as,

<div align="center">κοὐδεὶς ἐναργὴς ἀλλ' | ἐφῡγῐ | τὸ μὴ εἰδέναι.   Antig. 263.</div>

See Porson Med. 139.

Also the following with a tribrach in the fifth place :

<div align="center">θαύμαζ', ἐμοὶ γὰρ θαύματ' ἐσ|τῐ τᾰ πᾰ|ρὰ σοῦ.   Iph. A. 746.</div>
<div align="center">ναί, πρὸς γενείου σ' ἀντόμε|σθᾰ δῠὄ,| φίλω.   1142.</div>
<div align="center">εἰ μή σε σώσω Δαναΐδαι|σῐ δῐᾰ | μάχης.   1297.</div>

† " This anapæst in the first foot, in the more ancient tragedy, to the time of the eighty-ninth Olympiad, could not consist of several words: as in Eur. Or. 888. ἐπὶ τῷ|δε δ' ἠγόρευε Διομήδης ἄναξ." — Hermann on Metres, p. 34. Seager's translation. See Eur. Alc. 385.

1.	2.	3.	4.	5.	6.
ᴗ–	ᴗ– ‖	ᴗ–	ᴗ– ‖	ᴗ–	ᴗ–
ᴗᴗᴗ	ᴗᴗᴗ	ᴗᴗᴗ	ᴗᴗᴗ	ᴗᴗᴗ	
––		––		––	
–ᴗᴗ		–ᴗᴗ			
ᴗᴗ–					

The tragic poets, however, do not often admit more than two trisyllabic feet into the same verse; never, it is supposed, more than three. *

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 refuse 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 easily admit of emendation (as Porson has shown 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.

But, in the case of proper names, the exclusion of the anapæst was found to be a great inconvenience; for such names as Ἀερόπη, Ἀντιγόνη, Ἰφιγένεια, Λαομέδων, Αἰγιαλεύς, Ἀνδρομάχη, &c., and the oblique cases of Ἱππόλυτος, Νεοπτόλεμος, &c., were incapable of being introduced into a verse composed after the regular manner; the tragic poets, therefore, occasionally transgress the ordinary rules, and admit an anapæst, included in a proper name, into the second, third, fourth, or fifth place. †

* The lines of Horace, A. P. 251—258. on the structure of iambic lines, should be noticed :

> Syllaba longa brevi subjecta, vocatur Iambus,
> Pes citus ; *unde etiam Trimetris accrescere jussit*
> *Nomen iambeis, quum senos redderet ictus,*
> *Primus ad extremum similis sibi.* Non ita pridem,
> Tardior ut paulo graviorque veniret ad aures,
> Spondeos stabiles in jura paterna recepit,
> Commodus et patiens ; non ut de sede secunda
> Cederet aut quarta socialiter.

" ' *Whence also it ordered the name Trimeters to be given to Iambics, although it yielded six beats, from first to last like itself :* ' the meaning is, that though six beats were yielded, or, in other words, six *iambi* arranged in a verse, yet, owing to the rapidity of the foot, these six only formed three metres, i.e. a trimeter iambic line."— *Anthon.* Thus also in Serm. i. 10. 41. Pollio regum Facta canit *pede ter percusso.*

† Elmsley, in the Edinburgh Review (No. 37.), considers that the names of places similarly formed were included in this license, but is doubtful with respect to patronymics ; and therefore objects to Porson's emendation of Soph. Phil. 1333. Ἀσκληπιάδαιν δὲ τοῖν παρ' ἡμῖν ἐντυχών : he prefers, καὶ τοῖν παρ' ἡμῖν ἐντυχὼν Ἀσκληπιοῦ. The same writer has also observed that the plays of Æschylus afford only one instance of the ana-

It was unlawful to divide this anapæst among different words:
hence the following verse is corrupt:

$$\text{ἔλεξε δ' ὦ θηροκτόν' Ἄρ|τεμἲ παῖ Διός:}$$
read, ἔλεξε δ', ὦ θηροκτόν' Ἄρτεμις Διός.

Anapæsts are also sometimes found in the case of proper
names, which do not require this license; such verses are con-
demned by Elmsley:

$$\text{ἀπωλόμην | Μἔνἔλᾱ|ε Τυν|δᾰρεῶς | ὅδε.}$$
$$\text{ὃς εἷς |Μἲνὑαῖ|σι πᾶσι διὰ μάχης μολών.}$$
$$\text{Νεοπ|τὄλἔμὸς | γαμεῖν νιν, οὐ γαμεῖ ποτε.} ^{*}$$
$$\text{ἐκτήσαθ' Ἱπποδάμειαν Οἰ|νόμαον | κτανών.   Iph. T. 825.}$$

Elmsley reads ἑλών from Pind. Ol. i. 142.

An iambic verse has two principal Cæsuras; the Penthemi-
meral, 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:

$$\text{κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῷ.}$$

2. When a short syllable, after elision:

$$\text{πατὴρ ἵν' εἵποτ' | Ἰλίου τείχη πέσοι:}$$

3. When it is a long syllable:

$$\text{λιπὼν ἵν' Ἀΐδης | χωρὶς ᾤκισται θεῶν:}$$

4. When a long syllable, after elision:

$$\text{καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων.}$$

Of the second Cæsura there are many kinds.

1. When it occurs at the end of a word of two or more syl-
lables, without elision:

$$\text{ἥκω νεκρῶν κευθμῶνα | καὶ σκότου πύλας.}$$

2. With elision:

$$\text{πολλῶν λόγων εὑρήμαθ' | ὥστε μὴ θανεῖν.}$$

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pæst, S. c. Th. 575. ἀλκήν τ' ἄριστον
μάντιν, Ἀμ|φιἄρἔω | βίαν. In Æsch. S.
c. Th. 484. 543. the proper name was
originally introduced by substituting
a choriambus (–◡◡–) in the place
of the first dipodia. Blomfield has
corrected these passages into (μέγ')
Ἱππομέδοντος, κ. τ. λ., and (παῖς) Παρ-
θενοπαῖος, κ. τ. λ.

* " To the time of the 89th Olym-
piad, the tragedians admitted an ana-
pæst in those proper names only,

which it would have been otherwise
absolutely impossible to adapt to the
verse; after that Olympiad, even in
such as, by a different collocation of
the words, might have been brought
into the verse without the necessity
of an anapæst: thus Eur. Hel. 87.

Τελαμών· Σαλαμὶς δὲ πατρὶς ἡ θρέψασά
        με."

—*Hermann on Metres*, p. 34. Seager.

3. When the short syllable is an enclitic:

$$\kappa \epsilon \acute{\iota} \nu \eta \ \gamma \grave{\alpha} \rho \ \ddot{\omega} \lambda \epsilon \sigma \acute{\epsilon} \nu \ \nu \iota \nu \ | \ \epsilon \acute{\iota} s \ T \rho o \acute{\iota} \alpha \nu \ \tau' \ \ddot{\alpha} \gamma \epsilon \iota.$$

4. When not an enclitic, but a word which cannot begin a sentence:

$$\tau \acute{\upsilon} \mu \beta o \nu \ \delta \grave{\epsilon} \ \beta o \upsilon \lambda o \acute{\iota} \mu \eta \nu \ \ddot{\alpha} \nu \ | \ \dot{\alpha} \xi \iota o \acute{\upsilon} \mu \epsilon \nu o \nu.$$

5. When the word refers to what has preceded, but might begin a sentence:

$$\dot{\epsilon} \pi \epsilon \grave{\iota} \ \pi \alpha \tau \grave{\eta} \rho \ \upsilon \grave{\upsilon} \tau o s \ \sigma \grave{o} s \ | \ \grave{o} \nu \ \vartheta \rho \eta \nu \epsilon \hat{\iota} s \ \dot{\alpha} \epsilon \acute{\iota}.$$

6. When, in the same case, the short syllable is formed by elision:

$$\dot{\alpha} \lambda \lambda' \ o \ddot{\upsilon} \tau' \ \dot{\epsilon} \mu o \grave{\iota} \ \kappa \alpha \lambda \grave{o} \nu \ \tau \acute{o} \delta' \ | \ \ddot{\epsilon} \sigma \tau \iota \nu \ o \ddot{\upsilon} \tau \epsilon \ \sigma o \acute{\iota}.$$

7. When there is a pause or break in the sense after the third foot, succeeded by a monosyllable, without elision:

$$\dot{\alpha} \lambda \lambda' \ \grave{o} \nu \ \pi \acute{o} \lambda \iota s \ \sigma \tau \upsilon \gamma \epsilon \hat{\iota}, \ \sigma \grave{\upsilon} \ | \ \tau \iota \mu \acute{\eta} \sigma \epsilon \iota s \ \nu \epsilon \kappa \rho \acute{o} \nu;$$

8. Under the same circumstances, with elision:

$$\ddot{o} \tau \alpha \nu \ \gamma \grave{\alpha} \rho \ \epsilon \hat{\upsilon} \ \phi \rho o \nu \hat{\eta} s, \ \tau \acute{o} \vartheta' \ | \ \dot{\eta} \gamma \acute{\eta} \sigma \epsilon \iota \ \sigma \grave{\upsilon} \ \nu \hat{\omega} \nu.$$

In the two last cases, the rhythm is less pleasant; but, as Hermann remarks, it is adapted to solemn and impassioned language. Another division of the senarius is denominated by Porson, the *Quasi-Cæsura*. This takes place when the third foot suffers elision, either in the same word, or with the addition of γ', δ', μ', σ', τ':

$$\kappa \epsilon \nu \tau \epsilon \hat{\iota} \tau \epsilon \ \mu \grave{\eta} \ \phi \epsilon \acute{\iota} \delta \epsilon \sigma \vartheta' \cdot \ | \ \dot{\epsilon} \gamma \grave{\omega} \ '\tau \epsilon \kappa o \nu \ \Pi \acute{\alpha} \rho \iota \nu.$$
$$\gamma \upsilon \nu \alpha \iota \xi \grave{\iota} \ \pi \alpha \rho \vartheta \acute{\epsilon} \nu o \iota s \ \tau' \ | \ \dot{\alpha} \pi \acute{o} \beta \lambda \epsilon \pi \tau o s \ \mu \acute{\epsilon} \tau \alpha.$$

Verses of the following kind, in which the third and fourth feet form whole words, or parts of words, are very rare:

$$M \epsilon \nu \acute{\epsilon} \lambda \alpha \epsilon, \ \mu \grave{\eta} \ | \ \gamma \nu \acute{\omega} \mu \alpha s \ | \ \upsilon \pi o | \sigma \tau \acute{\eta} \sigma \alpha s \ \sigma o \phi \acute{\alpha} s. \ \text{Soph. Aj. 1091.}$$
$$\Theta \rho \acute{\eta} \kappa \eta \nu \ \pi \epsilon \rho \acute{\alpha} | \sigma \alpha \nu \tau \epsilon s \ | \ \mu \acute{o} \gamma \iota s \ | \ \pi o \lambda \lambda \hat{\omega} \ \pi \acute{o} \nu \omega. \ \text{Æsch. Pers. 515.*}$$

The following canon is, however, scrupulously observed: *The third and fourth feet must not be included in the same word:* therefore this verse is not allowable:

$$\sigma \grave{\epsilon} \ \tau \grave{o} \nu \ \beta \acute{o} \lambda o \iota s \ | \ \nu \iota \phi o \kappa \tau \acute{\upsilon} \pi o \iota s \ | \ \delta \upsilon \sigma \chi \epsilon \acute{\iota} \mu \epsilon \rho o \nu.$$

So also in Æsch. Pers. 507. $\sigma \tau \rho \alpha \tau \grave{o} s \ \pi \epsilon \rho \hat{\alpha} \ \kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda o \pi \hat{\eta} \gamma \alpha \ \delta \iota \grave{\alpha}$ $\pi \acute{o} \rho o \nu$: transpose thus: $\kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda o \pi \hat{\eta} \gamma \alpha \ \delta \iota \grave{\alpha} \ \pi \acute{o} \rho o \nu \ \sigma \tau \rho \alpha \tau \grave{o} s \ \pi \epsilon \rho \hat{\alpha}.$

Verses without Cæsura are not unfrequent, where the several feet are contained in separate words; as Soph. Œd. R. 598.

$$\tau \grave{o} \ \gamma \grave{\alpha} \rho \ \tau \upsilon \chi \epsilon \hat{\iota} \nu \ \alpha \upsilon \tau o \hat{\iota} s \ \ddot{\alpha} \pi \alpha \nu \tau' \ \dot{\epsilon} \nu \tau \alpha \hat{\upsilon} \vartheta' \ \ddot{\epsilon} \nu \iota.$$

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* Porson suggests that the heaviness of this line is intended to express the labours undergone by the Persian army: this, as Blomf. remarks, seems too great a refinement; for the same play affords the following instances of verses similarly constructed: 256. 358. 471. 509. 525. See also Choëph. 881. Agam. 945.

There is another kind of Cæsura, which Porson denominates the Pause: this regards the division in the fifth foot; the rule is this: *If a senarius end in a word which forms a cretic, and a word of more than one syllable precede, the fifth foot must be an iambus:* or more briefly thus, as given by Elmsley; *The first syllable of the fifth foot must be short, if it end a word of two or more syllables:* hence the following verse is objectionable:

κρύπτοντα χεῖρα καὶ πρόσω|πον τοῦμ|παλιν: read ἔμπαλιν.

The rule is the same, when the cretic is resolved into a trochee and a syllable; or a long syllable and an iambus; provided the long syllable be an article or a preposition, or any word which belongs more to what follows than what goes before.

The exception is, when the second syllable of the fifth foot is a monosyllable incapable of beginning a verse: such as ἄν, αὖ, γάρ, δέ, δή, μέν, μήν, οὖν, together with all enclitics, except pronouns, when emphatic:

λέγ᾽ εἰ δὲ πάντ᾽ εἴρηκας, ἡμῖν αὖ | χάριν.
σπεύδωμεν, ἐγκονῶμεν, ἡγοῦ μοι | γέρον.
ἃ δ᾽ ἐνθάδ᾽ εἶχον ἀγάθ᾽, ἄκουσόν μου | πάτερ.
ἔσω φρενῶν λέγουσα πείθω νιν | λόγῳ.
τί παρθενεύει δαρὸν, ἐξόν σοι | γάμου.
βίον δ᾽ ἐπαιτῶν εἱρπ᾽ ἀγύρτης τις | λάτρις.
ἔμπρησον, ὦ γενναῖε· κἀγώ τοι | ποτέ.
οἷόν τέ μοι τάσδ᾽ ἐστί· θνητοῖς γὰρ | γέρα.
καὶ σοί γε τοὔργον τοὐμὸν ἔσται δὴ | βραχύ.
μῶν οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν | ἐμῇ.
σὺ δ᾽ ἡμιν ἡ μισοῦσα, μισεῖς μὲν | λόγῳ.
εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ᾽ ἂν | τότε.

But this verse is faulty:

καὶ γῆς φίλης ὄχθοισι κρυφθῶ καὶ τάφῳ;

because καὶ is a monosyllable capable of beginning a verse.

The particle ἀν is of most frequent occurrence in this position, with respect to which it must be observed, that it invariably immediately follows its verb, which always suffers elision, as Eur. Phœn. 1642:

ἐγὼ δὲ ναίειν σ᾽ οὐκ ἐάσαιμ᾽ ἂν χθόνα.

Dissyllables, in which the vowel of the second syllable of the fifth foot is elided, are considered as monosyllables:

ὁποῖα κισσὸς δρυὸς, ὅπως τῆσδ᾽ | ἕξομαι.

The following verses are not actual exceptions to the above rule:

εἰ δ' ἐγκρατεῖς φεύγουσιν, οὐδὲν δεῖ πονεῖν.
ἀμφότερον ἀπολειφθὲν γὰρ οὐδὲν θάτερον.
ἢν δ' ἐγγὺς ἔλθη θάνατος, οὐδεὶς βούλεται.
θεοὶ δ' ὅταν τιμῶσιν, οὐδὲν δεῖ φίλων.

In these instances, οὐδ' εἷς, οὐδ' ἓν, ought to be written for οὐδεὶς, οὐδέν: this may be inferred from the fact, that the particle ἂν is often inserted between οὐδ' and εἷς. In the time of Aristophanes, or earlier, the Attic writers were in the habit of writing οὐδὲ εἷς and μηδὲ εἷς. Thus also ἧμιν and ὗμιν are to be written for ἡμῖν and ὑμῖν: and the second syllable is to be considered short, as is frequently, if not always, the case in Sophocles:

ἢ νοῦς ἔνεστιν οὔτις ὗμιν ἐγγενής;
πᾶς γάρ τις ηὔδα τοῦτό γ' ἧμιν ἐμπόρων.

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 of two or more syllables: hence this verse is wrong:

Soph. Œd. C. 115. Τίνας λόγους ἐροῦσιν; ἐν γὰρ τῷ μαθεῖν:
read, ἐν δὲ τῷ μαθεῖν.

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; hence in Soph. Œd. C. 505. for

τοὐκεῖθεν ἄλσους, ὦ ξένη, τοῦδ'· ἢν δέ του,
read, τοὐκεῖθεν ἄλσος, ὦ ξένη, τόδ'· ἢν δέ του.*

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.

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* The following lines, which appear to violate this canon, are left uncorrected by Porson:

Hec. 717. ἡμεῖς μὲν οὖν ἐῶμεν, οὐδὲ ψαύομεν.

Androm. 347. φεύγει τὸ ταύτης σῶφρον· ἀλλὰ ψεύσεται.

Iph. A. 531. κἄμ' ὡς ὑπέστην θῦμα, κᾆτα ψεύδομαι.

Mr. Tate (in the Class. J. No. 45. p. 167.) contends that these are not real exceptions, but that from the short vowel being combined in pronunciation with the double letter (οὐδεπσαυομεν, αλλαπσευσεται, καταπσευδομαι) the termination becomes quinque-syllabic: which is not unusual: Phœn. 32. ἐξανδρούμενος, 53. συγκοιμωμένη.

The use of the iambic *monometer* is very rare among all poets. It occurs, however, in systems of dimeters oftener than elsewhere.

Dimeters were used by lyric poets, tragedians, and comedians.

The tragedians, when they use systems of this kind, are accustomed to conclude them with a verse of another species, as Eurip. Orest. 988.

> ὅθεν δόμοισι τοῖς ἐμοῖ-
> σιν ἦλθ᾿ ἀρὰ πολύστονος,
> λόχευμα ποιμνίοισι Μαιάδος τόκου
> τὸ χρυσόμαλλον ἀρνὸς ὁπότ᾿
> ἐγένετο τέρας ὀλοὸν ὀλοὸν
> ᾿Ατρέος | ἱπποβό|τα.

This metre is used by Horace: Epod. 3. 12. Seni|le gut||tur fre|gerit.

Monom. hypercat. χρυσεῶν | ἐνόπ||τρων. Hec. 913.

Dim. brachycat. τέκνων | ἐμῶν || φύλαξ. 1066.

Dim. catal. ἀλασ|τόρων || τις οἰζύς. 936.

Dim. hypercat. ἀτρεμᾶς | ἴθι· λŏ||γὸν ἄπŏ|δὸς ἔφ᾿ ὅ||τι. Or. 150.

Hor. Od. i. 37, 15. Rede|git in || veros | timo||res.

Trim. brachycat. ζυγέν|τα παιδ||οποι|ὸν ἁ||δονάν. Phœn. 348.

Trim. catal. χάριν ἀ|χάρισ||τον εἰς | θεοὺς || διδοῦ|σα. 1771.

As in Hor. Od. ii. 18. Voca|tus at||que non | voca||tus au|dit.

TROCHAIC METRE.

The catalectic tetrameter trochaic may conveniently be considered as consisting of a cretic, or a first or fourth pæon, prefixed to a trimeter iambic.

Cretic: θᾶσσόν ἤ μ᾿ | ἐχρῆν προβαίνειν, ἱκόμην δι᾿ ἄστεος.

1st pæon: ὡς νῦν ἴκĕ|τεύσω με σῶσαι· τό γε δίκαιον ὧδ᾿ ἔχει.

4th pæon: ἴδĭŏν ἤ | κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι;

But this trochaic senarius (so to speak) admits no anapæst even in the first place, and must have 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; thus the following verse is illegitimate :

ταῦτα μοι | διπλῆ μέριμν' ἄ|φραστός ἐστιν ἐν φρεσί:
read, ταῦτά μοι | μέριμν' ἄφραστός | ἐστιν ἐν φρεσὶν διπλῆ.*

The rule respecting the pause is also scrupulously observed: for instance, in Eur. Hel. 1648. Οἶπερ ἡ | δίκη κελεύει μ'· ἀλλ' ἀφ|ίστασθ' | ἐκποδών. Porson reads ἀφίστασ'. Anapæsts are admissible only in the even places. The following is a scale of this metre: †

1.	2.	3.	4.	5.	6.	7.	8.
‒∪	‒∪	‒∪	‒∪	‒∪	‒∪	‒∪	‒
∪∪∪	∪∪∪	∪∪∪	∪∪∪	∪∪∪	∪∪∪	∪∪∪	
	‒‒		‒‒		‒‒		
	∪∪‒		∪∪‒		∪∪‒		

As the tragic trimeter iambic admits anapæsts when contained in proper names, so the tragic tetrameter trochaic is supposed to admit dactyls in similar circumstances, and for the same reason, in every foot but the fourth and last. Only two instances, however, are to be found: viz. Eur. Iph. A. 882.

εἰς ἄρ' | Ἰφῐγέ|νειαν Ἑλένης νόστος ἦν πεπρωμένος:

and 1352. πάντες Ἕλληνες· στρατὸς δὲ | Μῠρμῐδό|νων οὗτοι παρῆν.

Although in iambic verse it is unlawful to divide the anapæsts between two words, yet in trochaic Porson does not object to the following lines, in which the dactyl is thus broken:

σύγγονόν τ' ἐ|μὴν Πῠλᾰ|δην τε τὸν τάδε ξυνδρῶντά μοι.
οὗ πρὶν ἂν δεί|ξω Δᾰνᾰ|οῖσι πᾶσι τἀγγεγραμμένα.
χιλίων ἄρ|χων Πρῐᾰ|μου τε πεδίον ἐμπλήσας δορός.

In fact, if a cretic be taken from the beginning, we obtain trochaic senarii of the same description with iambic, in which unnecessary anapæsts are admitted, which Porson seems disposed to allow; such as,

ἀπωλόμην Μενέλαε Τυνδάρεως ὅδε.

But as the Edinburgh Reviewer (Elmsley) objects to the latter, so he does to the former kind of verse: the first instance he thus

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* The following line of Sophocles Hermann considers to be excused by a change of person, the cæsura being affected by the pause in the recitation: Phil. 1402.

N. εἰ δοκεῖ, στείχωμεν. Φ. ὦ γενναῖον
εἰρηκὼς ἔπος.

† "The later tragedy, which took its rise about the eighty-ninth Olympiad, was not only more negligent about rhythm in general, but immoderate also in resolutions, so that it even admitted disyllabic words into a tribrach. Eur. Orest. 736.

χρόνιος· ἀλλ' ὅμως τάχιστα | κακὸς
ἐφ|ωράθη φίλοις.

The more ancient did not indulge themselves in this, except in prepositions, and certain other words closely connected, as διὰ κακῶν, ὁ δὲ τοιόσδε."— Hermann on Metres, ed. Seager, p. 27.

corrects: ξύγγονόν τ᾽ ἐμὴν, τρίτον τε, κ. τ. λ. cf. Eur. Hipp. 1004. The third thus: χιλίων ἄρχων τὸ Πριάμου πεδίον, κ. τ. λ. The third, Porson remarks, may be read either, Οὗ, πρὶν ἂν δείξω γε Δαναοῖς, or, Οὗ, πρὶν ἂν δείξω Δαναΐδαις, κ. τ. λ.

An intelligent writer in the Classical Journal, No. 45. p. 166., has noticed another nicety in the construction of trochaics: viz. that if the first dipodia be contained in whole words, the second foot must be a trochee: thus, φανερὸς οὕτως | ἐξελεγχθεὶς δειλὸς ὡς εἴης φύσιν is an objectionable verse: so also in Eur. Iph. A. 1340.

<blockquote>τίνα δὲ φεύγεις | τέκνον; Ἀχιλλέα τόνδ᾽ ἰδεῖν αἰσχύνομαι,</blockquote>

we must read,

<blockquote>τί δὲ, τέκνον, φεύγεις; Ἀχιλλέα, κ. τ. λ.</blockquote>

See also Kidd, in " The Tracts and Miscellaneous Criticisms of Porson."

Other varieties of trochaic verse are :

Monom. acat. or *basis trochaica*: ᾱστὲ|νᾱκτὅς.

Monom. hypercat. or penthem. τῐ πὅτ᾽ ἄν|ᾱστὲ||νεῖς. Hec. 183.

Dim. brachycat. or *ithyphallic*: δᾱκτῠ|λοῖς ἒ||λῑσσὲ. Orest. 1431.

> Sometimes a cretic or 4th pæon is combined with this metre:

> Eur. Alc. 471. 612.   ποταμίᾳ | νερτέρᾳ τε κώπᾳ.
>   ἀλίμενον | Πηλίου κρατύνει.

Dim. catal. or hephthem. τῶν ἄ|πὅρθῇ||τῶν πὅ|λῖς. Eur. Hec. 894.

> So in Horace : Non e|bur, ne||que aure|ūm.

> A spondee sometimes begins, sometimes ends, a verse of this kind :

> Æsch. Ag. 158.   Ζεὺς, ὅς | τις ποτ᾽ ἐστὶν, εἰ τόδ᾽ αὐ-
>   τῷ φίλον κεκλημένῳ,
>   τοῦτό νιν προσεννέπω.
> Eum. 322. μᾶτερ, ἅ μ᾽ ἔτικτες ὦ | μᾶτερ.

In dimeter trochaics, as in dimeter iambics, the tragedians are accustomed to begin or to end with some other numbers:

> Eur. Orest. 996.   *ὅθεν ἔρις τό τε πτερωτὸν*
>   *ἁλίου μετέβαλεν ἄρμα*
>   *τὰν πρὸς ἑσπέραν κέλευθον,*
>   *οὐρανοῦ προσαρμόσασα*
>   *μονόπω|λον ἐς ἀ|ῶ.*

Dim. hypercat. $\bar{a}s$ $\breve{\varepsilon}|\gamma\bar{\eta}\mu$' $\breve{o}$ $\|$ $\tau\bar{o}\xi\breve{o}|\tau\bar{a}s$ $\Pi\breve{a}\|\rho\bar{\imath}s$.   Orest. 1408.

Trim. brachycat. $\bar{\omega}$ $\tau\breve{\varepsilon}|\kappa\nu\bar{o}\nu$, $\tau\breve{\varepsilon}\|\kappa\nu\bar{o}\nu$ $\tau\breve{a}|\lambda a\bar{\imath}\nu\bar{a}s$ $\|$ $\mu\bar{a}\tau\rho\breve{o}s$.   Hec. 688.

Trim. catal. $\kappa\bar{a}\tau\theta\breve{a}|\nu\varepsilon\bar{\imath}$, $\kappa\breve{a}\|\kappa\bar{o}s$ σ' $\breve{a}|\pi\bar{o}\kappa\tau\varepsilon\bar{\imath}\|\nu\varepsilon\bar{\imath}$ $\pi\breve{o}|\sigma\bar{\imath}s$.   Orest. 1467.

Trim. acatalect.   Bentley on Cic. Tusc. iii. 12. affirms that this metre is unknown to Tragedy and Comedy.   Gaisford thinks that the two following are legitimate instances :

$\varepsilon\bar{\imath}\theta$' $\breve{a}|\varepsilon\lambda\lambda a\bar{\imath}\|\bar{a}$ $\tau\breve{a}|\chi\bar{u}\rho\rho\bar{\omega}\|\sigma\tau\bar{o}s$ $\pi\breve{\varepsilon}\|\lambda\varepsilon\bar{\imath}\breve{a}s$. Soph. Œd. C. 1081.
$\kappa a\bar{\imath}$ $\kappa\breve{a}|\sigma\bar{\imath}\gamma\nu\bar{\eta}\|\tau\bar{a}\nu$ $\pi\bar{u}|\kappa\nu\bar{o}\sigma\tau\bar{\imath}\|\kappa\tau\bar{\omega}\bar{v}$ $\breve{o}|\pi\bar{a}\delta\bar{o}\nu$.   1092.

Trim. hypercat. $\bar{\eta}\lambda\theta\acute{o}\nu$ $|$ $\varepsilon\bar{\imath}s$ $\delta\breve{o}|'\mu o\bar{u}s$, $\breve{\imath}\nu$' $|$ $a\bar{u}\theta$' $\breve{\varepsilon}\|\kappa\bar{a}\sigma\tau\breve{a}$ $|$ $\sigma o\bar{\imath}$ $\lambda\breve{\varepsilon}\|\gamma\bar{\omega}$.   Eur. Or. 1397.

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 the 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 ($\dot{\varepsilon}\mu\beta a\tau\acute{\eta}\rho\iota o\iota$ $\pi a\iota\hat{a}\nu\varepsilon s$), the very acclamation in which ($\dot{\varepsilon}\lambda\varepsilon\lambda\varepsilon\hat{u}$ $\dot{\varepsilon}\lambda\varepsilon\lambda\varepsilon\hat{u}$) 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." — *Müller's Eumenides,* p. 70.

The dimeter anapæstic is the measure most frequently used ; occasionally a monometer is introduced ; but every legitimate system ends with a parœmiac, that is, a dimeter catalectic.   A

dactyl and a spondee are frequently substituted for an anapæst
in this metre; very rarely, a proceleusmatic (◡ ◡ ◡ ◡), but not
in legitimate systems. See Eur. Or. 1492, 1493. Porson has
remarked, that in dimeter anapæstics a dactyl is very seldom
(*rarissime*) placed immediately before an anapæst, so as to cause
a concourse of four short syllables. This, as Hermann remarks,
is true when the dactyl and anapæst are in the same dipodia;
otherwise not: as in Hec. 114.

<div align="center">ἳζ' Ἀγαμέμνονος ‖ ἱκέτις γονάτων.</div>

But in tetrameter anapæstics no genuine instance of this license
occurs.*

In a system, this peculiar property is to be observed; that
the last syllable of each verse is not common, but has its quan-
tity subject to the same restrictions as if the foot to which it
belongs occurred in any place of the verse. This connexion,
technically called the συνάφεια, was first observed by Dr.
Bentley.† Whenever a hiatus occurs, the vowel or diphthong
must be shortened: as μοῦσα καὶ ἡμῖν, λείπεταὶ ὑμῶν.

The verse is considered most harmonious when each dipodia
ends with a word; except in the catalectic verse, where the
ending of a dactylic hexameter is preferred. This also some-
times admits a dactyl into the first place; οὐκ ἀπόμουσον τὸ
γυναικῶν. Its final syllable is also common. But in the last
place but one, an anapæst alone is allowed.‡ When the mono-
meter or anapæstic base occurs, it generally immediately pre-
cedes the parœmiac.

These verses are constructed after the following scales:

<div align="center">ANAPÆSTIC DIMETER ACATALECTIC.</div>

<div align="center">

◡◡– | ◡◡– ‖ ◡◡– | ◡◡–

–◡◡ | –◡◡ ‖ –◡◡ | –◡◡

–– | –– ‖ –– | ––

</div>

<div align="center">BASIS ANAPÆSTICA; OR, MONOMETER ACATALECTIC.</div>

<div align="center">

◡◡– | ◡◡–

–◡◡ | –◡◡

–– | ––

</div>

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* In both kinds of anapæstic verse,
dactyls are admitted with much
greater moderation into the *second*
than into the *first* place of the di-
podia: in Soph. Œd. C. 1766. ταῦτ'
οὖν ἔκλυε δαίμων ἡμῶν, Elmsley reads
ἔκλυεν.

† The same law is observed in
dimeter iambics, dimeter trochaics,
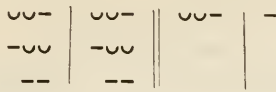dimeter cretics, and dactylic tetra-
meters.

‡ A few exceptions occur: as in
Æsch. Pers. 32., Agam. 374., Suppl. 8.

ἵππων τ' ἐλατὴρ | Σῶσθᾱ|νης.

βέλος ἠλίθιον | σκῆψεῖ|εν.

ψήφῳ πόλεως | γνωσθεῖ|σαι.

PARŒMIACUS; OR, DIMETER CATALECTIC.

$$\begin{array}{ccc} \cup\cup- & \cup\cup- & \cup\cup- & - \\ -\cup\cup & -\cup\cup & & \\ -- & -- & & \end{array}$$

The rhythm is violated, as the Edinburgh Reviewer remarks, 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; as in the following examples:

Æsch. Prom. 1067 = 1104. Bl. τοὺς προδότας γὰρ μισεῖν
  ἔμαθον: read,   τοὺς γὰρ πρ. μ. ἔμ.
  Choëph. 1068. Παιδοβόροι μὲν πρῶτον ὑπῆρξαν.
Soph. Œd. C. 1754. ὦ τέκνον Αἰγέως προσπίτνομέν σοι:
  read,   σοὶ πρ.
Eur. Med. 160. ὦ μεγάλα Θέμι, καὶ πότνι᾽ Ἄρτεμι.
  1408. Ἀλλ᾽ ὁπόσον γ᾽ οὖν πάρα καὶ δύναμαι.
Suppl. 980. καὶ μὴν θαλάμας τάσδ᾽ ἐσορῶ δή.
Iph. A. 28. οὐκ ἄγαμαι ταῦτ᾽ ἀνδρὸς ἀριστέως.

But the instances are too numerous to warrant a decision against their genuineness.

Other varieties are the following:

Monom. hypercat. or penthemimer: δόρĭ δῆ | δόρĭ πὲρ || σᾶν. Hec. 897.

Dim. brachycat. κρῑνεῖ | τρῑσσᾶς || μᾰκᾰρῶν. 641.

Dim. catal. on two syllables. πŏσῐν ὲ̄ξ|ᾰνῠσαῑ||μῐ δῐ᾽ αῑ|θέρος. Phœn. 166.

Dim. hypercat. οὖθ᾽ ὃ πᾰ|ρᾰ τὸν Ἀχὲ||ρο̄ντᾰ θὲ|ὸς ἄνᾱσ||σων. Soph. El. 184.

COMIC METRES.

The comic senarius admits anapæsts into every place but the sixth, and a dactyl into the fifth; but here likewise a tribrach or dactyl immediately before an anapæst is inadmissible. Cæsuras are neglected, and a spondee admitted into the fifth place without restrictions.

Respecting the comic tetrameter catalectic, Porson gives the following rules: that the fourth foot must be an iambus or tribrach[1]; that the sixth foot admits an anapæst[2]; but that the foot preceding the catalectic syllable must be an iambus, unless in the case of a proper name, when an anapæst is sometimes allowed[3]; in this case, the same license is allowed in the fourth foot.[4]

πρώτιστα μὲν γὰρ ἕνα | γέ τινα [1] | καθεῖσεν ἐγκαλύψας.
οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες· ἢ|λίθιος [2] | γὰρ ἦσθα.
ἐγένετο Μελανίππας ποιῶν, Φαίδρας τε, Πη|νελόπην [3] | δέ.
τῶν νῦν γυναικῶν Πη|νελόπην, [4] | Φαίδρας δ᾽ ἀπαξαπάσας.

The Edinburgh Reviewer is of opinion that in this kind of verse the comic poets admit anapæsts more willingly and frequently into the first, third, and fifth places, than into the second, fourth, and sixth; but that Porson is mistaken in restricting altogether to the case of proper names the use of anapæsts in the fourth place.

The cæsura generally takes place at the end of the fourth foot.

" Aristophanes occasionally introduces a very elegant species of verse, which we are willing to mention in this place, 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 τεσσαρεσκαιδεκασύλλαβον by Hephæstion, ch. 15., who has given the following specimen of it :

ᾮος ἀνίχ᾽ ἱππότας | ἐξέλαμψεν ἀστήρ.

Twenty-five of these verses occur together in the Wasps of Aristophanes, beginning with v. 248."—*Edin. Rev.* No. 37. p. 89.

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. The quantity of the final syllable of each dimeter, as in anapæstics, is not common. Like the tragic, the comic tetrameter trochaic may be considered as a common trimeter iambic, with a cretic or pæon prefixed; but this trochaic senarius admits, although rarely, a dactyl in the fifth place, and a spondee subject to no restrictions. The verse is divided, as in tragedy, into two hemistichs, by a cæsura after the fourth foot. The comedians agree with the tragedians in excluding dactyls except in proper names. In three verses Aristophanes has twice introduced a proper name by means of a choriambus (- ᴗ ᴗ -), and once by an Ionic a minore (ᴗ ᴗ - -) in the place of the regular trochaic dipodia :

Ach. 220. Καὶ παλαιῷ | Λᾱκρᾰτῐδῃ | τὸ σκέλος βαρύνεται.
Equ. 327. Πρῶτος ὤν; ὁ δ᾽ | Ἱππŏδᾱμοῦ | λείβεται θεώμενος.
Pac. 1154. Μυρρίνας αἴτησον ἐξ Αἰσ|χῑνᾰδοῦ τῶν | καρπίμων.

The laws respecting dimeter anapæstics are in general accurately observed by comic writers. Aristophanes in two or three

instances has neglected the rule of making each dipodia end with a word: Vesp. 750.

ΐν' ὁ κήρυξ φησί· τίς ἀψήφι|στος; ἀνιστάσθω.

The anapæstic measure peculiar to Aristophanes consists of two dimeters, one catalectic to the other.

Ἀλλ' ἤδη χρῆν τι λέγειν ἡμᾶς | σοφὸν ᾧ νικήσετε τηνδί.

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. Cæsuras are accurately observed, subject to the same restrictions as in the tragic trochaic; even so far, that it must not take place after a preposition or an article. The proceleusmatic is excluded. A dactyl immediately before an anapæst is unlawful; so also when prefixed to an Ionic a minore ($\smile \smile - -$) in the end of a verse, as in these examples:

Arist. Plut. 510. Εἰ γὰρ ὁ Πλοῦτος βλέψειε πάλιν, διανείμειέ
τ' ἴσον ἑαυτόν: read, διανείμειέν τ' ἴσον αὐτόν.

Av. 491. σκύτης, βαλανῆς, ἀλφιταμοιβοὶ, τορνευτασπι-
δολυροπηγοί: read, τορνευτολυρασπιδοπηγοί.

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 ($\smile - -$). Hence in Aristoph. Eccl. 518. Ξυμβούλοισιν ἁπάσαις ὑμῖν, κ. τ. λ., Brunk reads, Ξυμβούλοισιν πάσαις ὑμῖν, κ. τ. λ.

The most frequent license is that in which a long vowel or a diphthong is shortened before a vowel; as, Aristoph. Plut. 528. οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει, χρυσίου ὄντος. But Aristophanes 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.

Thus in Nub. 402. Καὶ Σούνιον ἄκρον' Ἀθηνέων,
and Vesp. 652. Ἀτὰρ, ὦ πάτερ ἡμέτερε Κρονίδη —
the words of Homer are cited.

DACTYLIC METRE.

In this species *one* foot constitutes a metre.

Monom. hypercat. Οἰδῐπŏ||δᾱ.

Dim. cat. on *two syllables*, called *Adonius*, or *Adonic*:
τοῖσδ' ὁμŏ||φῶνŏν. Æsch. Ag. 166.

This is used in concluding the Sapphic stanza in Horace: *Risit Apollo.*

Dim. acat. τίς δ' ἐπὶ||τύμβῐος: οὐ δεῖσ||ηνόρα: τᾶνδὲ γῠ||ναῖκῶν.

Trim. catal. *on one syllable:*

'Αρτεμῐ||δος τε θε̆||ᾱς. Hec. 462.
τᾱν Ζεῦς || ᾱμφῐπῠ||ρῷ. 471.

Hor. Od. iv. 7. arbori|busque co|mæ.

Trim. catal. *on two syllables:*

πōλλᾰ γᾱρ || ῶστ' ᾰκᾰ||μᾱντŏs
η̄ Νōτοῦ || η̄ Βŏρε̆||ᾱ τῐs
εῡρει || κῡμᾰτᾰ || πōντῷ. Soph. Trach.

Trim. acat. Ζευξŏμαῐ || ᾱρμᾰτῐ || πῶλοῦs. Hec. 467.

Tetram. catal. *on one syllable:* ῶ πŏλῠ||κλαῦτε̄ φῐ||λοῖσῐ θᾰ||νῶν.
Æsch. Pers. 680.

Tetram. acat. ῠπν' ŏδῠ||νᾱs αδᾰ||ῃs, ῠπνε̆ || δ' ᾱλγεων. Soph.
Phil. 826.

In a system of this kind the synaphcia prevails:

σᾱ δ' ἐρῐs || οῡκ ἐρῐs || ᾱλλᾰ φŏ||νῷ φŏνόs
Οῐδῐπŏ||δᾱ δŏμόν || ῶλεσε̆ || κρᾱνθεῖs
αῐμᾰτῐ || δεῖνῷ || αῐμᾰτῐ || λῡγρῷ. Eur. Phœn. 1510.

Sometimes a verse of a different sort is subjoined to a
dactylic system:

ᾱφθῐτŏν || ᾱκᾰμᾰ||τᾱν ᾰπŏ|τρῠεταῐ,
ῐλλŏμε̄||νῶν ᾱρŏ||τρῶν ἐτόs || εῐs ἐτŏs,
ῐππεῐ||ῷ γε̆|νεῖ πŏ|λευῶν. Soph. Antig. 338.
See also Œd. C. 228—236., Æsch. Pers. 863.

The following are instances of the dactylic tetrameter in
Horace:

Certus e|nim pro|misit A|pollo.
Menso|rem cohi|bent Ar|chyta.

Tetram. hypercat. οῡδ' ῠπŏ || πᾱρθε̆νῐ||ᾱs τόν ῠ||πō βλε̆φᾰ||ροῖs.
Eur. Phœn. 1501.

Pentam. acat. νᾱσοῐ θ' || αῐ κᾰτᾰ||πρῶν' ᾰλῐ||ŏν πε̆ρῐ||κλῡστοῐ.
Æsch. Pers. 883.

Hexam. acat. :

πρōs σε̆ γε̆||νειᾰδŏs, || ῶ φῐλŏs, || ῶ δŏκῐ||μῶτᾰτοs || Ελλᾰδῐ,
ᾱντŏμαῐ, || ᾱμφῐπῐ|τνοῦσᾰ τō || σōν γŏνῠ || καῐ χε̆ρᾰ || δεῐ-
λαῐᾰν. Eur. Suppl. 277. 288.

See Soph. El. 134. 150.

μη̄δε̆ τŏ||πᾱρθε̆νῐ||ŏν πτε̆ρŏν || οῡρεῖ |ŏν τε̆ρᾰs || ελθεῖν.
Eur. Phœn. 819.

The *Dactylic Hexameter* is the metre of Homer and the other epic poets; also called *Heroic*, from the heroes celebrated in their poems. The first four feet are dactyls and 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, in which case the verse is termed Spondaic: as in Il. E. 115.

Κλῦθί μοι, Αἰγιόχοιο Διὸς τέκος, | ᾱτρῠ|τώνη.

In Bucolic or Pastoral hexameters, the verses of most frequent occurrence are those in which the fourth foot is a dactyl ending a word: as Theocr. Idyll. i. 15—18.

οὐ θέμις, ὦ ποιμὰν, τὸ μεσ|ᾱμβρῐνὸν, | οὐ θέμις ἄμμιν
συρίσδεν· τὸν Πᾶνα δε|δοίκᾰμες· | ἦ γὰρ ἀπ᾽ ἄγρας
τανίκα κεκμακὼς ἀμ|παύετᾰϊ· | ἐντὶ δὲ πικρὸς,
καί οἱ ἀεὶ δριμεῖα χο|λᾱ πότῐ | ρῑνὶ κάθηται.

The Greek Elegiac Pentameter is similar to the Latin, but admits a trisyllabic word at the end: as

θυμὸν ἀποπνείοντ᾽ | ἄλκιμον ἐν κονίη.

It has been once used in tragedy, viz. in Eur. Andr. 103. sqq.

Logaœdicus. — This appellation is given to verses which commence with dactyls and end in trochees; and is given to them, as Hermann remarks, because they appear to hold a middle station between song and common speech.

μῆτε πᾰ|τρῷον ἴ||κοῖτ᾽ ἔς | οἶκὸν. Hec. 938. also called *Alcaicus.*

ἐκτὸπῐ||ος σῠ|θεῖς ὄ | πᾱντων. Soph. Œd. C. 119.
See Æsch. Prom. 138. 157. 173. 193.

ἦσθᾰ φῠ||τᾱλμῐ|ος δῠσ|αῐων. Œd. C. 151.

ὦ πὸλῐs, | ὦ γὲνε̆||ᾱ τᾰ|λαῑνᾰ· | νῦν σε̆
μοῖρᾰ κᾰθ|ᾱμε̆ρῐ||ᾱ φθῐ|νεῖ, φθῐ|νεῖ. Electr. 1413. 1414.

ἐλθ᾽ ἐπῐ | κοῦρὸν ἔ||μοῖς φῐ|λοῖσῐ | πᾱντῶς. Eur. Or. 1293.

This kind of verse frequently occurs in the tragedians:

δηξίθυμον ἔρωτος ἄνθος. Æsch. Ag. 720.
γᾶς ἀπ᾽ Ἀσίδος ἦλθ᾽ ἐπ᾽ αἶαν. Pers. 275.

A verse like the following is termed *Phalæceus hendecasyllabus:*

δοῦποι, καὶ πολιᾶς ἄμυγμα χαίτας. Soph. Aj. 621.
στέγειν, ἢ τί λέγειν πρὸς ἄνδρ᾽ ὑπόπταν; Phil. 136.

IONIC A MAJORE. $(-- \cup \cup)$

An Ionic verse *a majore* admits a *trochaic syzygy* promiscu-
ously with its proper foot; the *second* pæon in the first place;
also a molossus in the second place of a trimeter whole or cata-
lectic. Resolutions of the long syllable are allowed in all pos-
sible varieties.

Monom. hypercat. or penthem. πτῶσσοῦσῐ μῠ‖χῶν. Hec.
    1048.

Dim. brachycat. καῑ σῶφρŏνᾰ ‖ πῶλοῖς. Phœn. 182.

Dim. catal. ῇ Πᾱλλᾰδŏς ‖ ἔν πόλεῑ. Hec. 465.

Dim. acat. δᾱφνᾱ θ’ ῐε̆‖ροῦς ἄνε̄σχε̆. 458.

Dim. hypercat. νῡν δ’ οὖτός ᾰ‖νεῑταῑ στῠγε̆‖ρῷ. Soph. Aj.
    1232.

Trim. brachycat. οῑκτρᾱν βῐŏ‖τᾱν ἔχοῦσᾱν ‖ οῑκοῖς. Hec. 456.
    χαῑρ’, εῡτῠχῐ‖ᾱ δ’ αῡτός ŏ‖μῑλεῖς. Or. 348.

Trim. acat. τᾱν οῦθ’ ῠπνŏς ‖ αῑρεῑ πŏθ’ ŏ ‖ πᾱντŏγῄρως. Soph.
    Ant. 614.; but this may be choriambic, according to Her-
    mann.

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, the verse is then termed
Epionic.

IONIC A MINORE. $(\cup \cup --)$

An Ionic verse *a minore* admits an *iambic syzygy* promiscu-
ously; and begins sometimes with the *third* pæon; sometimes
with a molossus, which is admitted in the *odd* places. Resolu-
tions of the long syllable are also allowed.

Monom. hypercat. or penthem. μῐλε̆ᾱς μᾱ‖τρŏς. Hec. 185.

Dim. catal. or hephthem. ἔλᾰτᾱς ᾱκρ‖ŏκŏμοῖς. Phœn. 1531.

Dim. acat. πᾰρᾰκλῑνοῦσ’ ‖ ἔπε̆κρᾱνε̄ν. Æsch. Ag. 721.

Dim. hypercat. δῐε̆δῐφρεῑ‖σε̆ Μῡρτῐλοῦ ‖ φŏνŏν. Eur. Or. 984.

Trim. acat. μŏνᾰδ’ αῑῶ‖νᾰ δῐᾱξοῦ‖σᾰ τŏν ᾱεῑ. Phœn. 1537.

The following lines commence with a molossus:

Soph. Œd. C. 510.   δεῑνŏν μὲν | τŏ πᾰλαῑ κεῑ‖με̆νŏν ῃδῃ
            κᾰκŏν, ῶ ξεῑν’, | ἔπε̆γεῑρεῑν.

        696.   οῦδ’ ἔν τᾱ | μἔγᾰλᾱ Δᾱ‖ρῐδῐ νᾱσῷ
            Πἔλŏπŏς πῶ‖πŏτε̆ βλᾱστŏν.

        694.   ε̄στῑν δ’ οῑ‖ŏν ἔγῶ γᾱς | Ἀσῑᾱς οῦκ | ἔπᾰκοῦῶ.

701. γλαῡκᾱς παῑ|δὄτρὄφοῦ φῠλ|λὄν ἔλαῑᾱς.
703. σήμαῑνῶν | ἄλῐῶσεῖ | χἔρῑ πἔρσᾱς.

But these lines may be referred to the choriambic metre.

The choruses in Euripides's Bacchæ are principally in this metre.   See also Æsch. Pers. 65. sqq.

This metre is once used by Horace, in Od. iii. 12. *Mĭsĕrārum ēst*, &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.

CHORIAMBIC METRE.

A choriambic verse sometimes begins with an iambic syzygy :

πἔφρῐκᾱ τᾱν ‖ ῶλἔσῐοῖ—κον. Æsch. S. c. Th. 717.

and generally ends with one, either complete or catalectic.   It also sometimes ends with a trochaic syzygy :

μῆνἔs ἄγῆ‖ρῶs χρὄνῶ δῠ‖νᾱστᾱs. Soph. Ant. 608.

αῡτὄδαῖ‖κτοῖ ϑᾱνῶσῑ
καῑ χθὄνῐᾱ ‖ κὄνῑs πῑῆ. Æsch. S. c. Th. 733. 734.

The verses corresponding to these in the antistrophe are :

πᾱρβᾱσῐᾱν ‖ ῶκῠποῑνὄν
αῑῶνᾰ δ᾽ ēs ‖ τρῐτὄν μἔνεῖ.

Monom. ῶ μοῐ ἔγῶ. Eur. Hec. 1039.

Monom. hypercat. or penthem. τᾱνδἔ γῠναῖ‖κῶν. 1053.

Dim. brachycat. ᾱs τρἔμὄμεν ‖ λἔγεῖν. Soph. Œd. C. 128.
ᾱλῐŏs αῡ‖γᾱζεῖ. Eur. Hec. 634.

Dim. catal. or hephthem. πὄρθμὄν αῑξ‖ῶ τᾱλᾱs. 1088.

Dim. acat. ᾱμφῐ κλᾰδοῖs ‖ ἔζὄμἔνᾱ. Phœn. 1532.

" The *catalectic dimeter*, which consists of one logœdic order, occurs sometimes among the dramatic poets, repeated in systems, resolutions being rarely admitted. Eur. Bacch. 105.

ὦ Σεμέλαs | τροφοὶ Θῆ-
βαι, στεφανοῦ|σθε κισσῷ.
βρύετε, βρύετε | χλοηρᾷ
σμίλακι καλ|λικάρπῳ.

(Horace : *Lydia, dic per omnes*.)

" Systems of *acatalectic dimeters* are concluded with this verse. Æsch. S. c. Th. 924.

δαϊόφρων, | οὐ φιλογα-
θὴs, ἐτύμωs | δακρυχέων

$$\text{ἐκ φρενὸς, ἃ } | \text{ κλαιομένας}$$
$$\text{μου μινύθει}$$
$$\text{τοῖνδε δυοῖν } | \text{ ἀνάκτοιν.”}\text{—}\textit{Hermann.}$$

Dim. hypercat. τᾱν ŏ μὔγᾱς || μῦθŏs ἄεξ̆||εῖ.　Soph. Aj. 226.

Trim. brachycat. πŏλῖŏν· ἄφᾰνĕs || αῐθĕρὸs εῑδ̆||ῶλŏν.　Eur. Ph. 1559.

Trim. acat. νῠν τĕλĕσαῑ || τᾱs πĕρῐθῠ||μοῦs κᾰτᾱρᾱs.　Æsch. S. c. Th. 721. Pers. 653.

" The later form only of tragedy appears to have used reso-lutions : Eur. Iph. A. 1036.

$$\text{τῐs ἄρ’ ὑμĕναῑ}|\text{os διὰ λω}|\text{τοῦ Λίβνος}$$
$$\text{μĕτᾰ τĕ φῐλŏχŏ}|\text{ρου κιθάρας.”}\text{—}\textit{Hermann.}$$

Tetram. catal. ᾱ νĕŏτᾱs || μοῖ φῐλŏν ᾱχ̆||θŏs, τὸ δĕ γῆ||ρᾱs αῑεῖ.　Herc. F. 639.

Tetram. acat. ῆ ρ̆’ ἄῐεῖ | μοῦ μᾰκᾰρῑ|τᾱs ῐσŏδαῖ|μῶν βᾱσῐλĕυs.　Æsch. Pers. 639.

Choriambic verses are found beginning with an *anacrusis*, i. e. a time or times forming a kind of introduction or prelude to the numbers with which the ictus afterwards begins.

Soph. Œd. T. 467. ὤ|ρα νιν ἀελ|λάδων
　　　　　　　　ἵπ|πων σθεναρώ|τερον
　　　　　　　　　　φυ|γᾷ πόδα νω|μᾷν.　See also 1178 —1200.

　　　　　　　Phil. 138. τĕ|χνας ἑτέρας | προὔχει.
Æsch. S. c. Th. 313. ὑπ’ | ἀνδρὸς Ἀχαι|οῦ θεόθεν.
　　　　Eur. Hec. 909. δορὶ | δὴ, δορὶ πέρ|σαν.
　　　　　　　　905. σὺ μὲν | ὦ πατρὶς Ἰ|λιάς.
　　　　　　Med. 156. κεί|νῳ τόδε μὴ | χαράσσου.
Soph. Antig. 606. τὰν | οὔθ’ ὕπνος αἱ|ρεῖ ποθ’ ὁ παν|τογήρως.

A verse composed of an amphibrachys, or palimbacchius, or cretic, and choriambus, is common :

　　　Æsch. Ag. 725. πομπᾷ Δι|ὸs ξενίου.
　　　Eur. Hel. 1356. ματρὸς ὀρ|γὰs ἐνέπει.
　　　　　　　1372. βᾶτε, σεμ|ναὶ Χάριτες.

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 dĕōs ō|ro, Sybarin | cur properas | amando.

The most in use are choriambics with a base, which the ig-norance of ancient metricians ranked among antispastic verses.

The shortest of these verses has one choriambus :

S. c. Th. Æsch. Suppl. 42. νῦν ἐν | ποιονόμοις.

Next to that is the hypercatalectic, which is called *Pherecratean* :

S. c. Th. 282. τοὶ μὲν | γὰρ ποτὶ πύρ|γους.
τοὶ δ᾽ ἐπ᾽ | ἀμφιβόλοι|σιν
ἰάπ|τουσι πολί|ταις
χερμάδ᾽ | ὀκριόεσ|σαν.

Sometimes an anapæst is the base :

Soph. Phil. 401. πέτομαι | δ᾽ ἐλπίσιν, οὔτ᾽ | ἐν-
θαδ᾽ ὁρῶν, | οὔτ᾽ ὀπίσω.
(Hor. *Grato Pyrrha sub antro.*)

Then the *Glyconeus*, which has a logaœdic order :

Soph. Ant. 100. ἀκτὶς | ἀελίου | τὸ κάλ-
λιστόν | ἑπταπύλῳ | φανὲν
Θήβᾳ | τῶν προτέρων | φάος.
Phil. 140. Δῖός | σκῆπτρον ἀνάσ|σεται.
Eur. El. 152. πὄτᾰμῐ|οις παρὰ χεύ|μασι.
(Hor. *Cui flavam religas comam.*)

In the antistrophe, the line answering to the glyconeus has frequently the choriambus in the last place :

Soph. Phil. 1124. πόντου | θῑνὸς ἐφή|μενος.
1147. ἔθνη | θηρῶν, | οὓς ὅδ᾽ ἔχει.

Another kind has a trochee or spondee subjoined to a choriambus :

Æsch. Eum. 1038. εὐφα|μεῖτε δὲ χω|ρῖται.

Or a bacchius :

Soph. Phil. 139. καὶ γνώ|μα παρ᾽ ὅτῳ | τὸ θεῖον.
See Eur. Hec. 631. 640. 912. 921.
Hipp. 735. ἔνθα | πορφυρέαν | σταλασσούσ᾽.*

Also an amphibrachys at the beginning :

Soph. Phil. 141. σὲ δ᾽ ὦ τέ|κνον τόδ᾽ ἐλή|λυθεν.
Æsch. Ag. 707. ἔθος τὸ | πρὸς τοκέων | χάριν.

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* On this line Monk has the following note : " Versus est unâ syllabâ Glyconeo procerior, vocatus Σαπφικὸς ἐννεασύλλαβος, ἢ Ἱππωνάκτειος, teste Hephæst. c. x. p. 56. 12. Hæc metri species licentiam habet, quam de Pherecrateis supra memoravi, scilicet ut ab iambo, spondeo, et trochæo, pari jure versus incipiat ; idem prorsus de Glyconeis intelligendum est."

Sometimes an anapæst :

Soph. Phil. 1098. τί ποτ᾽ αὖ | μοι τὸ κατ᾽ ἦ|μαρ ἔσται;

to which the corresponding line in the antistrophe is :

κραταιαῖς μετὰ χερσὶν ἴσχων.

Also a dactyl :

Eur. Ion. 187. ἀλλά γε | καὶ παρὰ Λοξ|ίᾳ.

Resolutions of the choriambus are not very rare :

Soph. Œd. C. 186. τέτροφεν | ἄφιλον ἀπο|στυγεῖν.
285. τίς ὁ πο|λύπονος ἄγει; | τίν᾽ ἄν-

A still longer form is the following :

Antig. 104. Διρκαίων ὑ|πὲρ ῥεέθρων | μολοῦσα. See 121.

The following are hypercatalectic dimeter, and catalectic trimeter choriambics, with a base :

Soph. Aj. 628. οὐδ᾽ οἰκ|τρᾶς γόον ὄρ|νιθος ἀη|δοῦς
629. ἥσει | δύσμορος, ἀλλ᾽ | ὀξυτόνους | μὲν ᾠδάς.

The following are trimeter acatalectic, and trimeter brachycatalectic :

Soph. Ant. 940. καὶ Ζη|νὸς ταμιεύ|εσκε γονὰς | χρυσορύτους.
941. ἀλλ᾽ ἁ | μοιριδία | τις δύνασις | δεινά.

Also tetrameter brachycalectic :

Soph. Phil. 681. ἄλλον | δ᾽ οὔτιν᾽ ἔγωγ᾽ | οἶδα κλύων, | οὐδ᾽
ἔσιδον | μοίρᾳ.

" Horace has used many choriambics with a base, always putting a spondee in the base, except i. 15, 24. 36.

Teūcĕr | et Sthenelus potens.
Īgnĭs | Iliacas domos :*

and making a cæsura at the end of each choriambus except the last :

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 : i. 18, 16.

Arca|nique fides | prodiga per|lucidior | vitro.

" See Bentl. on iv. 8, 17. Alcæus was careless of such mat-

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* In the first of these examples, *Pergameas* has been substituted for the best edd. read *Teucer te*, &c., and *Iliacas* on the authority of Mss. Bentley, *Teucerque et*; in the second,

ters : μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω * : whom Catullus has followed, Carm. xxx."—*Hermann on Metres*, p. 93. ed. Seager.

A *Glyconeus polyschematistus* contains a choriambus in the second foot :

Eur. Hec. 630.	Ἀλέξᾰνδρŏς | εῐλᾰτῑνᾱν.
Soph. Ant. 585.	οὐδὲν ἐλλεῖ|πεῖ γένεᾱς.
Eur. Phœn. 178.	ὦ λῐπᾰρŏζῶ|νοῡ θῠγᾰτῆρ.
Med. 989.	ὄλεθρῐŏν βῐŏ|τᾱν πρόσᾰγεῖς.
Iph. A. 172, 173.	ᾱμέτερŏι πŏ|σεῖς ἐνέποῡ-
	σῐν, Ἀγᾰμῆμνŏνᾰ τ' | εὐπᾰτρῐδᾱν.

ANTISPASTIC METRE.

An antispast is composed of an iambus and a trochee (◡– \| –◡). To lessen the labour 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.

The second foot of the iambic syzygy also admits a dactyl :

$$◡– \mid –◡◡$$

Antisp. monom.	ὦ πότνι' Ἥρα·
	ὦ φίλ' Ἄπολλον. Æsch. S. c. Th. 141. 147.
Antisp. dim. brachycat.	ἔμοῐ χρῆν ξῠμ||φŏρᾱν. Hec. 627.
dim. acat.	Ἀχαῖῶν δὲ || πλᾰτᾱς ναῡσῐ-
	πŏροῦς ῆμῐ||θεῶν, οὓς ἔ-
	πῐ Τροῑᾱν ἔ||λᾰταῖς χῐλῐ|ŏναῦσῐν. Eur. Iph. A. 168.†

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* So also Theocritus, who employs this metre in the twenty-eighth Idyllium.

† "I would have the reader observe that this and the two following verses run on in continuous numbers, and would be more correctly included in the same line, *antispastic heptameter catalectic*, if it were possible for the page to admit one of such enormous length."—*Cambridge editor.*

dim. hypercat. ἔμοῐ χρῆν πῇ ‖ μονᾱν γἔνἔ|σθαῖ.   Eur. Hec. 628.   Æsch. Pers. 135. 142.
τᾰλαῖν᾽ οὐκἔ‖τῐ σ᾽ ἔμβᾰτεῦ‖σῶ.   Hec. 901.

trim. brachycat. τᾰλαῖναῑ τᾰ‖λαῖναῑ κόραῑ ‖ Φρῠγῶν. 1046.

trim. catal. or hendecasyllable :
ἄθῡρσοῑ δ᾽ οῑ‖ᾰ νῑν δρᾰμόν‖τἔ βᾱκχαῖ.   Eur. Or. 1502.

" Euripides appears to have used a trimeter in the Herc. Fur. 919. followed by a verse composed of two dochmii :

λἔγἔ, τῐνᾰ τρόπον | ἔσῡτὄ θἔὄθἔν | ἔπῐ μἔλᾰθρᾰ κᾰ-
κᾰ τᾰδἔ, τλημὄνᾱς | τἔ παῖδῶν τῠχας." — Herm.

OF DOCHMIAC VERSES.

A *dochmius* consists of an antispast and a long syllable (◡‒‒◡‒): therefore a simple dochmiac is the same as an antispastic monom. hypercat. θἔῶν ἦ θἔᾱν.   According to Hermann, there are forty-eight varieties.

A pure dimeter dochmiac is not of frequent occurrence : the fourth of the following lines is one:

ᾰλῐμἔνὄν τῐς ῶς ‖ ἔς ᾱντλὄν πἔσῶν
λἔχρῐὄς, ἔκπἔσῆ ‖ φῐλᾱς κᾱρδῐᾱς
ᾰμἔρσᾱς βῐὄν· ‖ τὄ γᾰρ ῠπἔγγῠὄν
δῐκᾱ καῑ θἔοῑ‖σῐν οῦ ξῡμπῐτνεῖ. Hec. 1010—1013.

Other varieties of the dimeter dochmiac may be found in the chorus in Æsch. S. c. Th. 79. ed. Blomf.

ρεῖ πὄλῠς ῶδἔ λεῶς ‖ πρὄδρὄμὄς ῐππὄτᾱς.
ᾰμᾰχἔτοῦ δῐκᾱν ‖ ῠδᾰτὄς ὄρὄτῠπου.
ᾰλεῦσᾰτἔ βὄᾱ ‖ δ᾽ ῠπἔρ τεῖχἔῶν.
τῐς ἄρᾰ ῥῠσἔταῖ, ‖ τῐς ἄρ᾽ ἔπᾱρκἔσεῖ ;
σῠ τ᾽ Ᾱρῆς, φεῦ, φεῦ, ‖ Κᾱδμὄῠ ἔπῶνῠμὄν.
ἔν τἔ μᾰχαῖς μᾰκαῖρ᾽ ‖ ᾰνᾱσσᾰ πρὄ πὄλεῶς.
ῐῶ τἔλεῖοῑ ‖ τἔλεῖαῑ τἔ γᾱς : with an iambic syzygy.

Also in Hec. 681. 684. 688, 689. 690. 693. 702, 703. 707, 708, 709.

The dimeters do not always consist of separate dochmii : Æsch. Prom. 590. S. c. Th. 479.

ῠπὸ δἔ κηρόπλασ‖τος ὀτοβεῖ δόναξ.
ὡς δ᾽ ῠπέραυχα βά‖ζουσιν ἐπὶ πτόλει.

The following verses are also referred to the dochmiac system by Hermann de Metr. l. ii. c. xxi. in which the final long syllable is resolved into two short: Eur. Or. 149.

κᾰτᾰγε̆, κᾰτᾰγε̆, πρόσῐθ᾽, || ᾰτρε̆μᾰς, ᾰτρε̆μᾰς ῐθῐ·
λὄγὸν ᾰπὄδὸς, ἒφ᾽ ὄ τῐ || χρε̆ὸς ἒμὄλε̆τε̆ πὄτε̆,
χρὄνῐᾰ γᾱρ πε̆σῶν || ὄδ᾽ εῡνᾱζε̆ταῑ.

In the second of the following lines a short syllable stands in place of the long, by the force of the pause on the vocative: Herc. Fur. 870.

Ὄτὄτὄτοῑ, στε̆νᾱξ||ὄν· ᾰπὄκεῑρε̆ταῑ
Σὄν ᾱνθὄς, πὄλῑς, || ὄ Δῐὸς ε̆κγὄνὸς.　　See Æsch. Prom.
　　626. ed. Bl.

A dochmiac is sometimes connected with a cretic, either pure or resolved:

ε̄πτᾰπῡλὄν | ἒδὸς ἒπῑρρῠοῡ.　　Æsch. S. c. Th. 151.
τᾱσδε̆ πῡρ|γὄφῠλᾰκε̄ς πὄλῑν.　154.
ῑκε̆τὄ τε̄ρμὄνῐὄν || ἒπῐ πᾰγὸν.　　Prom. 117.

PÆONIC METRE.

A pæonic verse admits any foot of the *same time* as a pæon: viz. a Cretic, a Bacchius, or a tribrach and Pyrrhic jointly: a palimbacchius or third pæon is not often found. The construction of the verse is most perfect when each metre ends with a word.

Dim. brachycat. ὄμὄγᾰμὸς || κῠρεῑ.　Phœn. 137.

Dim. catal. χᾱλκὄδε̆τᾰ || τ᾽ ἒμβὄλᾰ.　113.

Dim. acat. δῐοῑχὄμε̆θ᾽ || οῑχὄμε̆θᾰ.　Orest. 179.
　　δρὄμᾰδε̄ς ω̄ || πτε̆ρὄφὄροῑ.　311.

Dim. hypercat. πᾰρᾰ Σῐμοῡντ||ῐοῑς ὄχε̆||τοῑς.　Orest. 799.
　　Θε̆ῶν νε̆με̆||σῑς εῑς Ἒλε̆||νᾱν.　1356.

Trim. brachycat. κᾰτᾰβὄστρῠ||χὸς ὄμμᾰσῐ || γὄργὸς.　Phœn.
　146.

Trim. catal. βᾰλοῑμῐ χρὄ||νῷ φῠγᾰδᾰ || με̆λε̆ὸν.　169.

Trim. acat. τὄ δε̆ κᾰλῶς || κτᾰμε̆νὸν, ω̄ || με̆γᾰ ναῑῶν
　　στὄμῐὄν, εῡ||δὸς ᾰμ᾽ ῐδεῑν || δὄμὸν ᾱνδρὸς.　Choëph.
　　793.

VERSUS PROSODIACUS.

This appellation is given to a verse in which choriambics are mixed with Ionics or pæons.

Dim. acat. ᾱ δὲ̆ λῐνŏν | ἠ̆λᾰκᾱτᾱ̆. Eur. Or. 1429.

      νήμᾰτᾰ ϑ' ῐ̆|ἔτŏ πε̆δῷ. 1431.

      στᾰ̆τῑζε̆τᾰῐ | ᾱμφῐ πῡλᾱς. Eur. Alc. 90.

Dim. hypercat. μŏλπᾱν δ' ᾰπŭ | καῑ χŏρŏποῑ|ῶν. Hec. 905.

      μᾱστŏν ῠπε̄ρ|τε̄λλŏντ' ε̆σῐ|δῶν. Or. 832.

Trim. catal. λᾱῐνε̆οῐς | 'Αμφῐŏνŏς | ŏργᾰνοῐς. 114.

Trim. hypercat. με̆γᾰλᾱ δε̆ | τῐς δῠνᾰμῑς | δῐ' ᾰλᾱστŏ|ρῶν. Or. 1562.

OF CRETIC VERSES.

Dimeter Cretics are very much used both by tragedians and comedians, 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: Æsch. Suppl. 425.

      φρόντισον,
      καὶ γενοῦ | πανδίκως
      εὐσεβὴς | πρόξενος·
      τὰν φυγάδα | μὴ προδῷς,
      τὰν ἔκαθεν | ἐκβολαῖς
      δυσθέοις | ὁρμέναν.

See also Eur. Orest. 1415.

VERSUS ASYNARTETI.

Verses in which dissimilar species are united are so called.

Hec. 1080. δεῑνᾰ̆, δεῑνᾰ̆ ‖ πε̆πŏνθᾰμε̄ν. troch. syz. + iamb. syz.

      457. ε̄νθᾰ̆ πρῶτŏ‖γŏνŏς τε̆ φοῑ|νῑξ. troch. syz. + iamb. penthem.

A verse of this kind in which a trochaic is followed by an iambic syzygy or *vice versa*, is termed *periodicus*.

Eur. Or. 1404. αῑλῐνŏν, αῑλῐνŏν ‖ᾱρχᾱν ϑᾰνᾰτοῡ. dact. dim. + anap. monom.

      824. ῆ μᾱτρŏκτŏνŏν ‖ αῑμᾰ χεῑρῐ ϑε̄σθαῐ. dact. dim. + troch. ithyphallic.

Hec. 915. ε̆πῐδε̆μνῐŏν ὦς ‖ πε̆σοῑμ' ε̆ς εῠνᾱν. anap. monom. + iamb. penth.

Or. 960. στρᾰτη̄λᾰτῶν ‖ Ἑλλᾰδŏς πŏτ' ŏντῶν. iamb. monom. + troch. ithyph. See Æsch. Ag. 185.

Phœn. 1033. ε̆βᾱς, ε̆βᾱς, ‖ ῶ πτε̆ροῡσσᾰ γᾱς λŏχεῡμᾰ̆. iamb. monom. + troch. dim.

Hec. 1083. αῑθε̄ρ' ᾱμπτᾰ̆‖με̆νŏς οῡρᾰνῐŏν. troch. monom. + anap. monom.

Phœn. 1525. ἢ τῶν πάροιθὲν ‖ εὐγὲνὲτᾶν ἕτὲρὸς. iamb. penth. +
dact. penth., called also *iambelegus*. Soph.
Aj. 178. 894.

The following are instances of asynartete verses from Horace :
Od. i. 4.

Solvitur acris hyems gratâ vice ‖ veris et Favonî :

of which the first part is a dactylic tetrameter, the last a trochaic
dimeter brachycatalectic.

Epode xi. Scribere versiculos ‖ amore perculsum gravi :
dact. trim. cat. + iamb. dim.

In these verses the final syllable of the dactylic part is common,
and elision is sometimes neglected ;

v. 6. Inachia furerē ‖ silvis, &c.
10. Arguit, et laterē ‖ petitus, &c.
14. Fervidiore merō ‖ arcana, &c.
24. Vincere mollitiā, ‖ amor, &c.
Epode 13. Occasionem de die : ‖ dumque virent genua :
Iamb. dim. + dact. trim. cat.

the reverse of the former metre : the same license also occurs in
this : v. 10. Levare diris pectorā ‖ sollicitudinibus.

Archilochus is said to have been the inventor of asynartete
verses.

ANALYSIS OF METRES IN CHORUSES.

SOPH. ANTIG. 332.

στροφὴ ά.

πολλὰ τὰ δει|νὰ, κοὐδὲν ἀν-	chor. et dip. iamb.
θρώπου | δεινότερον | πέλει.	glyconeus.
τοῦτο | καὶ πολιοῦ | πέραν	idem.
πόντου | χειμερίῳ | νότῳ	idem.
χωρεῖ, πε|ριβρυχίοι|σιν	glyconicus. *
περῶν ὑπ' οἴδ|μασιν,	dim. iamb. brachyc.
θεῶν τε τὰν | ὑπερτάταν, | Γᾶν	dim. iamb. hyperc.
ἄφθιτον, | ἀκαμά|ταν ἀπο|τρύεται,	tetram. dact.
ἰλλομέ|νων ἀρό|τρων ἔτος | εἰς ἔτος,	idem. [phallic.
ἱππεί|ῳ γένει πολεύων.	trochæus semantus† et ithy-

* The distinction adopted by Wün-
der is here retained. A *Glyconeus*
is of this form: ‒‒‒◡◡‒◡‒ : a *Gly-
conicus* resembles it in the introduc-
tion of the choriambus, but is either
longer or shorter.

† A technical term for a spondee
introduced in place of a trochee.

ἀντιστρ. ά.*

κουφονόων τε φῦλον ὀρ-
νίθων ἀμφιβαλὼν ἄγει,
καὶ θηρῶν ἀγρίων ἔθνη,
πόντου τ᾽ εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις,
  ἀριφραδὴς ἀνήρ.
κρατεῖ δὲ μηχαναῖς ἀγραύλου
θηρὸς ὀρεσσιβάτα, λασιαύχενά θ᾽
ἵππον † ἄξεται ἀμφίλοφον ζυγὸν,
  οὔρειόν τ᾽ ἀδμῆτα ταῦρον.

στροφὴ β΄.

καὶ | φθέγμα, καὶ | ἀνεμόεν	penth. dact. cum anacrusi.
φρό|νημα, καὶ | ἀστυνόμους	idem. [dochm.
ὀργὰς ἐδιδάξατο, καὶ | δυσαύλων πάγων	anapæst. dim. brach. cum
αἴθρια καὶ***	lect. dub.: in antistr. dochm.
δύσομβρα φεύγειν | βέλη παντοπόρος.	dim. dochm.
ἄπορος ἐπ᾽ οὐ|δὲν ἔρχεται	dim. iamb.
τὸ μέλλον· Ἀι|δα μόνον	dip. iamb. et cret.
φεῦξιν οὐκ ἐπ|άξεται·	dim. troch. cat.
νόσων δ᾽ ἀμη|χάνων φυγὰς	dim. iamb.
ξυμπέφρασται.	monom. troch.

ἀντιστρ. β΄.

σοφόν τι τὸ μηχανόεν
τέχνας ὑπὲρ ἐλπίδ᾽ ἔχων,
πότε μὲν κακὸν, ἄλλοτ᾽ ἐπ᾽ ἐσθλὸν ἕρπει· νόμους
  παρείρων χθονὸς,
 θεῶν τ᾽ ἔνορκον δίκαν, ὑψίπολις·
  ἄπολις, ὅτῳ τὸ μὴ καλὸν
  ξύνεστι, τόλμας χάριν.
  μήτ᾽ ἐμοὶ παρέστιος
  γένοιτο, μηδ᾽ ἴσον φρονῶν,
  ὃς τάδ᾽ ἔρδει.

ŒDIP. TYR. 151.

στροφὴ ά.

Ὦ Διὸς | ἀδυε|πὴς φάτι, | τίς ποτε | τᾶς πολύ|χρυσου	hex. dact.
Πυθῶνος ἀγ|λαὰς ἔβας	dim. iamb.
Θήβας ; | ἐκτέτα|μαι φοβε|ρὰν φρένα, | δείματι πάλλων,	hex. dact.
ἰ|ήϊε | Δάλιε | Παιὰν,	trim. dact. cum anacr.
ἀμφὶ σοὶ | ἁζόμε|νος, τί μοι | ἢ νέον,	tetram. dact.
ἢ περι|τελλομέ|ναις ὥ|ραις πάλιν,	idem.
ἐξανύ|σεις χρέος.	dim. dact.
εἰπέ μοι, | ὦ χρυσέ|ας ‡ τέκνον | ἐλπίδος, | ἄμβροτε | Φάμα.	hex. dact.

ἀντιστρ. ά.

πρῶτά σε κεκλόμενος, θύγατερ Διὸς, ἄμβροτ᾽ Ἀθάνα,
  γαιάοχόν τ᾽ ἀδελφεὰν
Ἄρτεμιν, ἃ κυκλόεντ᾽ ἀγορᾶς θρόνον εὐκλέα θάσσει,
  καὶ Φοῖβον ἑκαβόλον, ἰὼ

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* The learner will compare the antistrophe with the strophe, line for line.

† On the reading of this line, see Hermann's note.

‡ On the quantity of χρύσεος, see Elmsl. Eur. Med. 633.

τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,
   εἴ ποτε καὶ προτέρας ἄτας ὕπερ
      ὀρνυμένας πόλει
ἠνύσατ’ ἐκτοπίαν φλόγα πήματος, ἔλθετε καὶ νῦν.

<div align="center">στροφὴ β΄.</div>

ὦ πόποι, ἀνάρι|θμα γὰρ φέρω	dim. iamb.
πήματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ’ ἔνι	metr. dub. *
φροντίδος ἔγχος,	adonius.
ᾧ τις ἀ|λέξεται· | οὔτε γὰρ | ἔκγονα	tetram. dact.
κλυ|τᾶς χθονὸς | αὔξεται, | οὔτε τό|κοισιν	tetram. dact. cat. cum anacr.
ἰηΐων	monom. iamb.
καμάτων ἀνέ|χουσι γυναῖκες·	anap. dim. cat.
ἄλλον δ’ ἂν ἄλ|λῳ	iamb. monom. hypercat.
προσίδοις, ἅπερ εὔ|πτερον ὄρνιν,	anap. dim. cat.
κρεῖσσον ἀ|μαιμακέ|του πυρὸς | ὀρμένον	tetram. dact.
ἀκτὰν πρὸς ἑσ|πέρου θεοῦ †	dim. iamb cat.

<div align="center">ἀντιστρ. β΄.</div>

ὧν πόλις ἀνάριθμος ὄλλυται·
νηλέα δὲ γένεθλα πρὸς πέδῳ θανατηφόρῳ
   κεῖται ἀνοίκτως·
ἐν δ’ ἄλοχοι, πολιαί τ’ ἔπι ματέρες,
ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι
    λυγρῶν πόνων
   ἱκτῆρες ἐπιστενάχουσιν.
    παιὰν δὲ λάμπει
  στονόεσσά τε γῆρυς ὅμαυλος.
ὧν ὕπερ, ὦ χρυσέα θύγατερ Διός,
   εὐῶπα πέμψον ἀλκάν.

<div align="center">στροφὴ γ΄.</div>

Ἀρεά τε τὸν | μαλερὸν,	dim. iamb. brach.
ὃς νῦν ἄχαλ|κος ἀσπίδων	dim. iamb.
φλέγει με περι|βόητος ἀν|τιάζων,	trim. iamb. catal.
παλίσσυτον | δράμημα νω|τίσαι πάτρας	trim. iamb.
ἄπουρον, εἴτ’ | ἐς μέγαν	dip. iamb. et cretic.
θάλαμον Ἀμφι|τρίτας,	dim. troch. brachyc.
εἴτ’ | ἐς τὸν ἀπόξενον ὅρμον	trim. dact. cum anacr.
Θρήκιον κλύ|δωνα·	dim. troch. brachyc.
τέλει γὰρ εἴ | τι νὺξ ἀφῇ,	dim. iamb.
τοῦτ’ ἐπ’ ἦμαρ | ἔρχεται·	dim. troch. catal.
τὸν, ὦ τᾶν πυρ|φόρων	epitrit.
ἀστραπᾶν κρά|τη	troch. monom. hyperc.
νέμων πάτερ, ὑ|πὸ σῷ φθίσον |κεραυνῷ.	trim. iamb. catal.

<div align="center">ἀντιστρ. γ΄.</div>

Λύκει’ ἄναξ, τά τε σὰ
χρυσοστρόφων ἀπ’ ἀγκυλῶν
βέλεα θέλοιμ’ ἂν ἀδάματ’ ἐνδατεῖσθαι
ἀρωγὰ προσταθέντα, τάς τε πυρφόρους
  Ἀρτέμιδος αἴγλας, ξὺν αἷς
  Λύκι’ ὄρεα διάσσει·

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  * It may be scanned as a trimeter
iambic, with an anapæst in the 5th
place.

  † θεοῦ must be scanned as one
syllable; compare the antistrophe: so
θεόν in the last line of the chorus.

<div align="center">M 4</div>

τὸν χρυσομίτραν τε κικλήσκω,
τᾶσδ᾽ ἐπώνυμον γᾶς,
οἰνῶπα Βάκχον εὔιον,
Μαινάδων ὁμόστολον,
πελασθῆναι φλέγοντ᾽
ἀγλαῶπι σὺν
πεύκᾳ ᾽πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.

ŒDIP. TYR. 464.

στροφὴ ά.

Τίς ὄντιν᾽ ἁ	monom. iamb.
θεσπιέ|πεια Δελφὶς εἶπε πέτρα	logaœd.
ἄρρητ᾽ ἀρρή-	dip. spond.
των τελέ|σαντα φοινίαισι χερσίν,	logaœd.
ὥ|ρα νιν ἀελ|λάδων	glyconicus.
ἵπ|πων σθεναρώ|τερον	idem.
φυγᾷ πόδα νω|μᾶν.	glyconicus cat.
ἔνοπλος γὰρ ἐπ᾽ αὐ|τὸν ἐπενθρώσκει	dim. anap.
πυρὶ καὶ στεροπαῖς | ὁ Διὸς γενέτας·	idem.
δει|ναὶ δ᾽ ἅμ᾽ ἔπον|ται	glycon. cat.
Κῆρες ἀναπλά|κητοι.	dim. troch. brachyc.

ἀντιστροφὴ ά.

ἔλαμψε γὰρ
τοῦ νιφόεντος ἀρτίως φανεῖσα
φάμα Παρνασ-
σοῦ, τὸν ἄδηλον ἄνδρα πάντ᾽ ἰχνεύειν.
φοιτᾷ γὰρ ὑπ᾽ ἀγρίαν
ὕλαν, ἀνά τ᾽ ἄντρα καὶ
πέτρας, ὡς ταῦρος, *
μέλεος μελέῳ ποδὶ χηρεύων,
τὰ μεσόμφαλα γᾶς ἀπονοσφίζων
μαντεῖα· τὰ δ᾽ αἰεὶ
ζῶντα περιποτᾶται.

στροφὴ β'.

δεινὰ μὲν οὖν, | δεινὰ ταράσ|σει	dim. chor. hyperc.
σοφὸς οἰ|ωνοθέτας, | οὔ-	pherecr.
τε δοκοῦντ᾽ | οὔτ᾽ ἀποφάσ|κονθ᾽·	idem.
ὅτι λέξ|ω δ᾽, ἀπορῶ.	anap. et chor.
πέτομαι | δ᾽ ἐλπίσιν, οὔτ᾽ | ἐν-	pherecr.
θαδ᾽ ὁρῶν, | οὔτ᾽ ὀπίσω.	anap. et chor.
τί γὰρ ἢ | Λαβδακίδ|αις,	pherecr.　　　[anacr.
ἢ | τῷ Πολύβου | νεῖκος ἔκειτ᾽, | οὔτε πάροι|θέν	chor. trim. hypercat. cum
ποτ᾽ ἔγωγ᾽, | οὔτε τανῦν | πω	pherecr.
ἔμα|θον πρὸς ὅτου | δὴ βασάνῳ†	dim. chor. cum anacr.
ἐπὶ |τὰν ἐπίδα|μον φάτιν εἶμ᾽ | Οἰδιπόδα	trim. chor. cum anacr.
Λαβδακίδαις ἐπί|κουρος ἀδήλων θανάτων.	dim. dact. et dim. chor.

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* Here a molossus answers to a choriambus: Erfurdt would read ἅτε for ὡς.

† Brunck and Erfurdt add χρησάμενος to make this line of the same length as that in the antistrophe.

ἀντιστροφὴ β΄.

ἀλλ’ ὁ μὲν οὖν Ζεὺς, ὅ τ’ Ἀπόλλων
ξυνετοὶ, καὶ τὰ βροτῶν εἰ-
δότες· ἀνδρῶν δ’ ὅτι μάντις
πλέον ἢ ’γὼ φέρεται,
κρίσις οὐκ ἔστιν ἀληθής·
σοφίᾳ δ’ ἂν σοφίαν
παραμείψειεν ἀνήρ·
ἀλλ’ οὔποτ’ ἔγωγ’ ἄν, πρὶν ἴδοιμ’ ὀρθὸν ἔπος, μεμ-
φομένων ἂν καταφαίην.
φανερὰ πτερόεσσ’ ἦλθε κόρα
ποτὲ, καὶ σοφὸς ὤφθη, βασάνῳ θ’ ἡδύπολις·
τῷ ἀπ’ ἐμᾶς φρενὸς οὔποτ’ ὀφλήσει κακίαν.

ΟΕDIP. TYR. 856.

στροφὴ ά.

Εἴ μοι ξυνεί|η φέροντι	monom. iamb. et monom. troch.
μοῖρα τὰν εὔ|σεπτον ἁγνεί|αν λόγων *	trim. troch. cat.
ἔργων τε πάν|των, ὧν νόμοι | πρόκεινται	trim. iamb. cat.
ὑψίποδες, | οὐρανίαν | δι’	prosodiacus.
αἰθέρα τεκνωθέν|τες, ὧν Ὄλυμπος	duo penthem. iamb.
πα|τὴρ μόνος, οὐ|δέ νιν	glyconicus.
θνα|τὰ φύσις ἀν|έρων	idem.
ἔτικτεν, οὐ|δὲ	monom. iamb. hyperc.
μήν|ποτε λά|θα κατακοι|μάσει·	dim. chor. cum spondeo.
μέγας ἐν τού|τοις θεὸς, οὐ|δὲ γηράσκει.	ion. a min. cum chor. et epitr.

ἀντιστροφὴ ά.

ὕβρις φυτεύει τύραννον·
ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,
ἃ μὴ ’πίκαιρα μηδὲ συμφέροντα,
ἀκρότατον εἰσαναβᾶσ’ ἐς
ἀπότομον, ὤρουσεν εἰς ἀνάγκαν,
ἔνθ’ οὐ ποδὶ χρησίμῳ
χρῆται· τὸ καλῶς δ’ ἔχον
πόλει πάλαισμα
μήποτε λῦσαι θεὸν αἰτοῦμαι.
θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

στροφὴ β΄.

εἰ δέ τις ὑπέρ|οπτα χερσὶν	dim. troch.
ἢ λόγῳ πο|ρεύεται	dim. troch. cat.
Δί|κας ἀφόβη|τος, οὐδὲ	chor. cum anacr.
δαιμόνων εἴ|δη σέβων,	dim. troch. cat.
κα|κά νιν ἕλοι|το μοῖρα,	chor. cum anacr.
δυσπότμου χά|ριν χλιδᾶς,	dim. troch. cat.
εἰ μὴ τὸ κέρ|δος κερδανεῖ | δικαίως,	trim. iamb. cat.
καὶ τῶν ἀσέπ|των ἔρξεται,	dim. iamb.
ἢ τῶν ἀθίκ|των ἕξεται | ματάζων·	trim. iamb. cat.

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* Hermann considers this and the following line to consist of epitrites.

τίς ἔτι πότ᾽ ἐν | τοῖσδ᾽ ἀνὴρ θυμοῦ βέλη   monom. iamb. et dim. troch.
    εὔξεται ψυ|χᾶς ἀμύνειν ;   dim. troch.   [cat.
εἰ γὰρ αἱ τοι|αίδε πράξεις | τίμιαι,   trim. troch. cat.
    τί | δεῖ με χορεύ|ειν ;   glycon. cat.

                ἀντιστροφὴ β΄.

οὐκ ἔτι τὸν ἄθικτον εἶμι
γᾶς ἐπ᾽ ὀμφαλὸν σέβων,
οὐδ᾽ ἐς τὸν Ἀβαῖσι ναόν,
    οὐδὲ τὰν Ὀλυμπίαν,
εἰ μὴ τάδε χειρόδεικτα
    πᾶσιν ἁρμόσει βροτοῖς.
ἀλλ᾽ ὦ κρατύνων, εἴπερ ὄρθ᾽ ἀκούεις,
    Ζεῦ, πάντ᾽ ἀνάσσων, μὴ λάθῃ
σέ, τάν τε σὰν ἀθάνατον αἰὲν ἀρχάν.
φθίνοντα γάρ τοι παλαιὰ Λαΐου
    θέσφατ᾽ ἐξαιροῦσιν ἤδη,
κοὐδαμοῦ τιμαῖς Ἀπόλλων ἐμφανής·
    ἔρρει δὲ τὰ θεῖα.

                CEDIP. TYR. 1079.

        στροφή.

Εἴπερ ἐγὼ | μάντις εἰμὶ   chor. et dip. troch.
καὶ κατὰ γνώ|μην ἴδρις,   dim. troch. cat.
οὐ τὸν Ὄ|λυμπον, ἀ|πείρων,   trim. dact.
ὦ Κιθαιρών, | οὐκ ἔσει   dim. troch. cat.
τὰν αὔριον | πανσέληνον,   monom. iamb. et monom. troch.
μὴ οὐ σέ νε | καὶ πατρι|ώταν | Οἰδίπου   trim. dact. et cretic.
    καὶ τροφὸν καὶ | μητέρ᾽ αὔξειν,   dim. troch.
    καὶ χορενέ|σθαι πρὸς ἡμῶν,   idem.
        ὡς ἐπί|ηρα φέ|ροντα   trim. dact. cat.
        τοῖς ἐμοῖς τυράν|νοις.   ithyphall.
        ἰ|ήϊε Φοῖ|βε, σοὶ   glycon. cat.
        δὲ ταῦτ᾽ ἀρέστ᾽ | εἴη.   iamb. dim. brachycat.

            ἀντιστροφή.

τίς σε, τέκνον, τίς σ᾽ ἔτικτε
τῶν μακραιώνων ἄρα,
Πανὸς ὀρεσσιβάτα που
προσπελασθεῖσ᾽, ἢ σέ γέ
τις θυγάτηρ, Λοξίου ; τῷ *
γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι·
    εἴθ᾽ ὁ Κυλλάνας ἀνάσσων,
    εἴθ᾽ ὁ Βακχεῖος θεὸς ναί-
    ων ἐπ᾽ ἄκρων ὀρέων, εὕ-
    ρημα δέξατ᾽ ἔκ του
    Νυμφᾶν Ἑλικωνίδων,
    αἷς πλεῖστα συμπαίζει.

    * In this line a choriambus answers to the iambic dipodia in the strophe.

ON THE SYNAPHEIA IN ANAPÆSTIC VERSE.

FROM BENTLEY'S DISSERTATION ON PHALARIS.

In my Latin *Dissertation upon Johannes Antiochenus**, I had started a new observation about the measures of the Anapæstic Verse. All the moderns before had supposed that the last syllable of every verse was common, as well in anapæsts as they are known to be in hexameters and others; so that, in poems of their own composing, the last foot of their anapæsts was very frequently a tribrachys, or a trochee, or a cretic; or the foot ended in a vowel or an *m*, while the next verse began with a vowel or an *h*. In every one of which cases an error was committed; because there was no license allowed by the ancients to the last syllable of anapæsts; but the anapæst feet run on to the parœmiac, that is, to the end of the set, as if the whole had been a single verse. This, I said, was a general rule among the Greek poets; and even Seneca, the Latin tragedian (to show he was conscious of this rule that I have now discovered,) never ends an anapæstic verse with a cretic, as Buchanan, Scaliger, Grotius, &c. usually do; though sometimes, indeed, he does it with a trochee, but even that *very seldom* †, and generally at the close of a sentence. Even envy itself will be forced to allow, that this discovery of mine, if it be true, is no inconsiderable one. I am sure had any man found it out before Buchanan and the rest had published their poems, he would have had their hearty thanks for preventing those flaws in them. But see the hard fate of discoverers! At last the learned Mr. Boyle arises, and roundly tells the world, which had believed me for eight or nine years, *That nothing can be false and fuller of mistake than what I have there asserted.*

" *How durst you oppose,* says he, *men of Grotius' and Scaliger's character with such groundless assertions? For it is usual among the Greek tragedians to end their anapæsts with a trochee or a tribrach; and Seneca has done it at least forty or fifty times, where there is no close of the sense.*" The instances he gives are five out of Æschylus, and as many out of Seneca. The first from Æschylus is,

(I.)   Τὴν Διὸς αὐλὴν εἰσοιχνεῦσι,
      Διὰ τὴν λίαν —   *Prom.* v. 122.

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* Dissert. ad Joh. Antioch. p. 26. *ed.* 1691.
† Semel atque iterùm.

And the IV. like it,

> Τὸν δὲ χαλινοῖς ἐν πετρίνοισι
> Χειμαζόμενον—   v. 565. [= 571. ed. *Blom.*]

These two verses, as our Examiner imagines, are ended with trochees, the last syllable being short. Now, methinks, a man of half the learning of Mr. Boyle might have known that σι may be long here, by adding ν to it before a consonant, as poets frequently do; εἰσοιχνεῦσιν, πετρινοῖσιν. This very fable, that Mr. B. quotes, might have taught it him;

> Ἐπαοιδαῖσι θέλξει στερεάς.   v. 173. [=180. ed. *Blom.*]

Or that verse in *Supplic.*,

> Ὀμβροφόροισί τ᾽ ἀνέμοις ἀγρίας.   v. 36.

Or these of Aristophan.,

> Ἁλσὶ διασμηχθεὶς ὄναιτ᾽ ἂν οὑτοσί. *Nub.* [v. 1218. ed. *Bekk.*]
> Ἰατρὸς ὢν καὶ μάντις, ὥς φασι, σοφός. *Plut.* [v. 11. ed. *Bekk.*]

In all which places, and a hundred more that it's easy to allege, the syllable σι is long, as if it was pronounced ἐπαοιδαῖσιν, ὀμβροφόροισιν, ἁλσὶν, and φασίν. And these examples are all found in the middle of verses, lest the Examiner should make any exceptions if they were in the end of anapæsts.

(III.) But he may have better success with the next passage that he produces from Æschylus :

> Εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα
> Σπεύδων—   *Prom.* v. 191. [=199. ed. *Blom.*]

Here, too, he supposes the last foot is a trochee, because τα is a short syllable. But I must tell the learned Examiner, that τα in this place is long, because the next word σπεύδων begins with two consonants. There's nothing more common among the poets than this; as I will show him out of his own author, Æschylus, and that in the middle of anapæstic verses :

> Πῆμα στενάχω. πῆ ποτε μόχθων.   *Prom.* v. 99.
> Γένος ὠλέσατε πρυμνόθεν αὖθις.
>   *Sept. c. Theb.* 1064. [=1059. ed. *Blom.*]
> Οὓς πέρι πᾶσα χθὼν Ἀσιῆτις.   *Pers.* 61.
> Ἀλλὰ χθόνιοι δαίμονες ἁγνοί.   *Id.* 630. [=634. ed. *Blom.*]

Have not πῆμα, ὠλέσατε, and πᾶσα, and ἀλλὰ, their last syllables long here, because two consonants follow them? Has our Examiner forgot his Virgil too?

Terrasque, tractusque maris, cœlumque profundum.
Georg. iv. 222.

Æstusque, pluviasque, et agentes frigora ventos.
Georg. i. 352.

Ferte citi flammam, date tela, scandite muros. *Æn.* ix. 37.

(V.) Another of his instances out of Æschylus is,

— Στρόμβοι δὲ κόνιν
Εἱλίσσουσι—   *Prom.* v. 1084. [=1120. *ed. Blom.*]

Where he thinks the last foot of the verse is a tribrachys, νιν in κόνιν being short. But, under favour, I say it's an anapæst, and the last of κόνιν may be long. So Homer;

Εὗρον ἔπειτ' Ὀδυσῆα, Διῒ μῆτιν ἀτάλαντον.   *Il.* B. 169.
Τῶν ἄρ' Ὀδυσσεὺς ἦρχε, Διῒ μῆτιν ἀτάλαντος.   *Il.* B. 636.

And Aristophanes in his Ὄρνιθες;

Ὁπότ' ἐξέλθοι Πρίαμός τις ἔχων ὄρνιν ἐν τοῖσι
τραγῳδοῖς.   v. 512. *ed. Bekk.*

(II.) Let us see now the remaining example that he fetches out of Æschylus;

Νῦν δ' αἰθέριον κίνυγμ' ὁ τάλας.
Prom. v. 156. [=163. *ed. Blom.*]

This also is one of his tribrachs; for he is so well versed in Greek poetry, that he believes the last syllable of τάλας is short. What says he then to this anapæstic of the same poet?

Τεύξει· κεῖνος δ', ὁ τάλας, ἄγοος.
Sept. c. Theb. 1071. [=1066. *ed. Blom.*]

Will he make tribrachs in the middle of the verse, as well as at the end? And what says he to these of Euripides?

Καὶ μὴν ὁ τάλας ὅδε δὴ στείχει.
Hippol. [v. 1338. *ed. Monk.*]
Ἀπόλωλα τάλας· οἴμοι, οἴμοι.   *Id.* [v. 1347. *ed. Monk.*]

Or to those iambics out of the same play?

Οὐ τλητὸν, οὐδὲ λεκτόν· ὦ τάλας ἐγώ.   v. 879. *ed. Monk.*
Ἄραρεν, ὡς ἔοικεν· ὦ τάλας ἐγώ.   v. 1093. *ed. Monk.*

Or to these out of Sophocles?

> Οἴμοι τάλας. ἀλλ' οὐχ ὁ Τυδέως γόνος.
>
>> *Philoct.* [v. 415. *ed. Erf.*]
>
> Ιησι δυσθρήνητον· ὦ τάλας ἐγώ.
>
>> *Antigone.* [v. 1195. *ed. Erf.*]
>
> Οἴμοι τάλας· ἔοικ' ἐμαυτὸν εἰς ἀράς.
>
>> *Œd. Tyr.* [v. 735. *ed. Erf.*]
>
> Ὡς ὧδ' ἐχόντων — ὦ τάλας ἐγὼ, τάλας.
>
>> *Ajace.* [v. 970. *ed. Erf.*]

Perhaps he might remember that verse of Theocritus,

> Ὅς μοι δωδεκαταῖος ἀφ' ὦ τάλας οὐδέποθ' ἥκει.   *Id.* ii. [4.]

For there, indeed, τάλας is short; but surely such a learned Grecian would know that this was the Doric idiom, and not to be drawn into example where that dialect is not used. For the Dorians abbreviate even *as* in the accusative plural; as the same Theocritus,

> Βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
>
> Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας.
>
>> *Id.* iii. [2.]

I have now gone over all the instances that the Examiner has thought fit to produce out of the Greek poets; and I must own that, when I look back upon them, I cannot think without some astonishment upon the hardiness of this forward writer, who, when he was utterly unfurnished of this part of learning, could venture so beyond his depth, without any necessity.

But our Examiner, not content to have lessened his reputation for verses by an unfortunate essay upon Æschylus, seems resolved to be prodigal of that little which is yet left him, and lose it all with playing the critic upon Seneca's tragedies.

(I.) His first attempt is upon a passage in *Agamemnon;*

> Trucibus monstris.   Stetit imposita
> Pelion Ossa: pinifer ambos
> Pressit Olympus.   *Agam.* v. 337.

This he produces as an instance that a tribrachys may be the last foot of an anapæstic verse; which supposes that he thought *imposita* had its last syllable short here; and consequently *imposita Ossa,* in Mr. B.'s construction, are the nominative case. Now, I would desire a small favour of him; that, if it be not too great a secret, he'll acquaint us how he construes this passage. Is it, *Ossa imposita stetit Pelion?* but the word *stetit*

with an accusative after it will be a very great rarity. Or is it, *Ossa stetit imposita Pelion?* but this *imposita* before an accusative will be a greater rarity than the other. Besides, if *imposita* be a tribrachys at the end of the verse, then *Ossa* will be a trochee in the middle of a verse; which will not only be contrary to my new discovery about anapæsts, but to all the old ones that ever were heard of. But one may suspect from this passage, that Mr. B. has a particular Grammar made for his use, as well as a particular Logic. When he obliges the public with it, we shall be ready to receive instruction. But till then we shall take *imposita*, as every body, before he arose, understood it, to be the ablative case,

—— Stetit impositâ
Pelion Ossâ. ——

It has now been in the world about sixteen whole centuries; and it's hardly to be believed that such an awkward construction has ever been put upon it before, except perhaps in some lower class at a grammar-school.

Of the four passages yet behind, which he cites as out of Seneca, no fewer than three are taken out of *Hercules Œtæus*, which is not a play of Seneca's, as the learned Daniel Heinsius has proved fourscore years ago: so that the Examiner cannot cry out in his usual strain, that this is a paradox of mine. There is *one* single example left then, out of Seneca's *Medea*, to confute me for asserting that he does it *once or twice*. A very gentle and civil antagonist! Though I must tell him, if he had brought six instances, and all of them legitimate ones, he had only showed his good-will to cavil and carp. For *semel atque iterum*, ἅπαξ καὶ δὶς, are not strictly tied up to denote *twice* and no more: they often signify *seldom*; as δὶς καὶ τρὶς, *bis terque, iterum atque tertium*, mean not *thrice* only, but *often*. Ten times, therefore, may be *seldom, semel atque iterum*, if the whole number, that they relate to, be some hundreds or a thousand.

But now, because this observation of mine has been openly assaulted, and lest any body should think, that not its own truth and solidity, but the weakness of the assailant, may be the reason of its holding out; I will here produce every single exception that I can meet with in the three Greek tragedians, and Aristophanes, and Seneca; and show they are all errors only, and mistakes of the copiers. And the very facility and naturalness of every correction will be next to a demonstration to an ingenuous mind, that the observation must needs be true.

1. Æschyl. *Prom.* v. 279. [=287. *ed. Blom.*]
Καὶ νῦν ἐλαφρῷ ποδὶ κραιπνόσσυτον
Θῶκον προλιποῦσ᾽ ——

Here's a cretic terminates the verse; and, if the reading be allowed, it plainly proves, against me, that the last syllable is common. But we must correct it κραιπνόσυτον, with a single σ, and then it is an anapæst. The poets use either the single or double consonant, as their measures require. Hesychius, Αὐτόσυτος, αὐτοκέλευστος, Σοφοκλῆς Σκυρίοις.

2. Æschyl. *Eumen.* v. 1008.

> Πρὸς φῶς ἱερὸν τῶνδε προπομπὸν
> Ἴτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν
> Κατὰ γῆς σύμεναι, τὸ μὲν ἀτήριον
> Χώρας κατέχειν. —

The first verse here ends with a trochee, and the third with a cretic; both of which are seeming instances against my assertion. But in the first verse we must read προπομπῶν, as the learned Mr. Stanley guessed from the sense of the place; and his conjecture is now confirmed by the measure of it. And in the third verse, for ἀτήριον I correct it ἀτηρὸν, which is a word of the same signification, and of more frequent use than the other: witness Æschylus himself;

> Δυσχείμερόν γε πέλαγος ἀτηρᾶς δύης.
>   *Prometh.* 745. [= 771. *ed. Blom.*]

3. Soph. *Elect.* v. 112.

> Σεμναί τε θεῶν παῖδες Ἐρινύες
> Τοὺς ἀδίκως θνήσκοντας ὁρᾶτε.

Here again is a cretic in the close of the first verse; but it will be a dactyl if the second verse be read, as it ought to be, without τούς;

> Ἀδίκως θνήσκοντας ὁρᾶτε.

'Tis the *versus parœmiacus,* which always comes at the end of a set of anapæstics; and there the trochee in ὁρᾶτε is right and lawful.

4. Soph. *Antig.* v. 129. [=128. *ed. Erf.*]

> Ὑπερεχθαίρει· καὶ σφᾶς εἰσιδών.

This cretic foot, εἰσιδών, is an error of the copier, instead of the anapæst, ἐσιδών.

5. Soph. *Philoct. in fine.*

> Χωρῶμεν νῦν πάντες ἀολλέες,
> Νύμφαις ἁλίαισιν ἐπευξάμενοι.

This cretic too will become a spondee by the easy and slight alteration of ἀολλέες into ἀολλεῖς, which is the true reading.

6. Eurip. *Medea*, v. 1087. [=1083. *ed. Por.*]

> Παῦρον δὴ γένος ἐν πολλαῖσιν
> Εὕροις ἂν ἴσως. —

Here's a trochee in the end of a verse; but if we correct it πολλαῖσίν γ', it will then be a spondee, as it ought to be.

7. *Ibid.* v. 1103. [=1099. *ed. Por.*]

> Ἔτι δ' ἐκ τούτων, εἴτ' ἐπὶ φλαύροις,
> Εἴτ' ἐπὶ χρηστοῖς μοχθοῦσι, τόδε
> Ἔστιν ἄδηλον.

The middle verse here, as it is vulgarly read, is an instance against me; but the measures ought to be altered and distinguished thus,

> Εἴτ' ἐπὶ χρηστοῖς
> Μοχθοῦσι, τόδ' ἔστιν ἄδηλον.

Where the last verse now is a parœmiac; and the little verse called the *anapæstic basis* commonly comes before it.

8. *Ibid.* v. 1405. [=1402. *ed. Por.*]

> Ζεῦ, τάδ' ἀκούεις, ὡς ἀπελαυνόμεσθ'.

This cretic in the close is easily cured by reading ἀπελαυνόμεθ'.

9. *Ibid.* v. 1413. [=1410. *ed. Por.*]

> Οὓς μή ποτ' ἐγὼ φύσας ὤφελον
> Πρὸς σοῦ φθιμένους ἐπιδέσθαι.

Correct it ὄφελον in the first verse, and then the cretic will be an anapæst, as it should be.

10. Eurip. *Hippol.* v. 257. [=252. *ed. Monk.*]

> Πολλὰ διδάσκει γάρ μ' ὁ πολὺς βίος,
> Χρῆν γὰρ μετρίας εἰς ἀλλήλας, &c.

Here again is a cretic in the first verse; but the word γὰρ there is superfluous, as the very sense evinces. For this sentence is not given here as a reason of the other that precedes it, as it must be if γὰρ be allowed for a true lection. I correct it therefore,

> Πολλὰ διδάσκει μ' ὁ πολὺς βίοτος.

And I do not question but men of judgment will subscribe to the emendation.

Guide.   N

11. Eurip. *Troad.* v. 781. [=788. *ed. Matth.*]

Λαμβάνετ' αὐτὸν. τὰ δὲ τοιαῦτα χρὴ
Κηρυκεύειν. —

A small change of a word, by reading it τὰ δὲ τοιάδε χρὴ, will substitute an anapæst in the place of the cretic.

12. Aristoph. *Nub.* p. 106. [=v. 908. *ed. Bekk.*]

Γνωσθήσῃ ποτ' Ἀθηναίοισιν,
Οἷα διδάσκεις τοὺς ἀνοήτους.

If we add γ' to the end of the first verse, this little flaw will be healed.

These, I believe, are all the verses in the four poets of the Greek stage that are exceptions to my observation about the measure of anapæsts; or, if perhaps I have overlooked one, I dare engage before-hand that it may as easily be corrected as these that I have noted. But if the Examiner thinks fit to *cast his eye* again to search for more, that he thinks may have escaped me, I would advise him to take care that his instances be not of the same stamp with those he has brought already. For it's good to understand a matter first, before we pretend to confute it.

As for Seneca, among all the plays that judicious persons suppose to be his, I have not once observed a tribrachys, nor a cretic, at the end of an anapæstic: nor have I met with a trochee without a pause or close of the sense after it, except in these two places:

Herc. Fur. v. 170.

Fluctuque magis mobile vulgus
Aurâ tumidum tollit inani.

Medea, v. 334. [=344. *ed. Schröd.*]

———Spargeret astra
Nubesque ipsas.

These two, I believe, are the only examples: and had I not reason then to say, that *semel atque iterum, once or twice only*, he made use of a trochee? 'Tis true, there may be an instance or two where a verse ends in a long vowel and the following begins with another vowel; as,

Thyest. v. 946. [=948. *ed. Schröd.*]

Pingui madidus crinis amomo
Inter subitos stetit horrores.

But in this case the measure is right, and agreeable to our ob-

servation; only the vowels must be supposed to stand and to be pronounced without a synalœpha; as they often are in Virgil;

Glauco, et Panopeæ, et Inoo Melicertæ. *Georg.* i. 437.

Nereidum matri, et Neptuno Ægæo. *Æn.* iii. 74. *Cir.* 474.

Upon the whole, then, there is not *one* true and lawful exception in all the Greek poets; and but *two* in the genuine pieces of Seneca. But the writers that came after him degenerated more from their Greek masters, and did not so strictly observe the measures that the rules of their art prescribed to them. For in the tragedy *Agamemnon* this measure is four times broken *; and in *Hercules Œtæus* six times†; and in *Octavia* no less than eleven.‡ Which may pass for a new argument that Seneca is not the author of them. But, if one cast his eyes upon Buchanan's pieces, or Scaliger's, or Grotius's, or indeed of any one of the moderns (for none were aware of this observation), he will not find ten lines together where this measure is not violated. Which I take for an infallible demonstration, that it was design, and not mere accident, that kept the ancients from breaking it.

METRICAL CANONS.

FROM ELMSLEY'S REVIEW OF HERMANN'S SUPPLICES.

V. 296. Αἰσχρόν γ' ἔλεξας, χρῆστ' ἔπη κρύπτειν φίλοις. *Sie emendavi vulgatam χρῆστ' ἐπικρύπτειν.* HERMANN. Mr. Hermann says of this verse in his preface (p. ix.), *si quis de emendandi necessitate dubitaret, moneri poterat, ut Porsonum consuleret ad Orest. 64. et quæ nuper accurate disputavit Erfurdtius ad Ajacem v.* 1109. [1100. Ὁ τοξότης ἔοικεν οὐ σμικρὰ φρονεῖν.] Mr. Hermann *aliud agebat*, as the phrase is, when he wrote these words. Erfurdt's disputation is confined to those cases, in which, as in the case before him, the syllable which is lengthened, and the mute and liquid which lengthen it, are contained

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* Agam. v. 79. 89. 356. 380. 315. 318. 331. 336. 809. 899. [See
† Herc. Œt. v. 181. 594. 1210. Kidd's remarks on this portion of
1282. 1876. 1988. Bentley's work, in a note on Dawes'
‡ Octav. v. 27. 62. 93. 289. 306. *Miscel. Crit.* p. 57. ed. 1827.—D.]

in different words.* In Erfurdt's note on Œd. T. 635. [640.]
he defends the practice, in opposition to which his authority is
cited by Mr. Hermann. Mr. Porson's words are as follow:
*Rarius multo syllaba producitur in verbo composito, si in ipsam
juncturam cadit, ut in* πολύχρυσος *Andr.* 2. [*Hec.* 492. *Bacch.*
13.] *Eadem parsimonia in augmentis producendis utuntur, ut in*
ἐπέκλωσεν *sup.* 12. [ἀπέθρισεν *v.* 128.] κεκλῆσθαι *Soph. Elect.*
366. *Rarior adhuc licentia est, ubi præpositio verbo jungitur, ut
in* ἀπότροποι *Phœn.* 589. The necessity of emendation in the
verse now before us, cannot be collected from these words. The
following iambic, trochaic, and anapestic verses may be pro-
duced in defence of the common reading.—I. Æsch. Prom. 24.
Ἡ ποικιλείμων νὺξ ἀποκρύψει φάος.—II. Ibid. 1086. Στάσιν
ἀντίπνουν ἀποδεικνύμενα.—III. Theb. 1068. Ἀλλὰ φοβοῦμαι
κἀποτρέπομαι. Perhaps these two instances ought to have been
omitted, not only because the laws of the anapestic metre are
not so rigid as those of the iambic and trochaic metres, but also
because the words ἀντίπνουν and κἀποτρέπομαι cannot be em-
ployed in this measure, unless their second syllables are length-
ened. This is a consideration, indeed, to which many of the
liberties taken by the tragic and comic poets are to be attributed.
Mr. Gaisford, in his notes on Hephæstion (p. 218.), gives the
two following instances of a license which is very rarely taken.
Eurip. Iph. A. 68. Δίδωσ᾽ ἑλέσθαι θυγατρὶ μνηστήρων ἕνα.
V. 847. Ἀλλ᾽ ἦ πέπονθα δεινά; μνηστεύω γάμους. The poet
seems to have been of opinion, that the impossibility of employ-
ing the words μνηστήρων and μνηστεύω after a long syllable,
would be accepted as a sufficient apology for his violation of the
ordinary rules of quantity. These two verses will not defend
the common reading of Soph. Trach. 1136. Ἅπαν τὸ χρῆμ᾽
ἥμαρτε, χρηστὰ μνωμένη: [μωμένη Herm.]—IV. Pers. 217.
Εἴτι φλαῦρον εἶδες, αἰτοῦ τῶνδ᾽ ἀποτροπὴν λαβεῖν.—V. Soph.
Œd. T. 640. Δρᾶσαι δικαιοῖ, τοῖνδ᾽ ἀποκρίνας κακοῖν. So
Mr. Elmsley. The common reading is, δυοῖν ἀποκρίνας κακοῖν.
As the reading is uncertain, this instance ought not to be in-
sisted on.—VI. Phil. 30. Ὅρα καθ᾽ ὕπνον μὴ κατακλιθεὶς κυρῇ.
—VII. El. 1193. Τίς γάρ σ᾽ ἀνάγκη τῇδε προτρέπει βροτῶν;
—VIII. Eurip. Phœn. 589. Ὦ θεοὶ, γένεσθε τῶνδ᾽ ἀπότροποι
κακῶν.— IX. Hippol. 715. Καλῶς ἐλέξαθ᾽, ἐν δὲ προτρέπουσ᾽
ἐγώ. See Mr. Monk's note.—X. Iph. T. 51. Δόμων πατρῴων,
ἐκ δ᾽ ἐπικράνων κόμας.—XI. Tro. 995. Χρυσῷ ῥέουσαν ἤλπισας
κατακλύσειν.—XII. Hel. 411. Λιβύης τ᾽ ἐρήμους ἀξένους τ᾽
ἐπιδρομάς.—XIII. Herc. 821. Ἀπότροπος γένοιό μοι τῶν πημά-

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* Erfurdt does not notice Eurip. El. κακῶς; Read, Ἆρ᾽ εὖ λέγουσα, μῆτερ, εἴτ᾽
1058. Ἆρα κλύουσα, μῆτερ, εἶτ᾽ ἕρξεις ἕρξεις κακῶς.

των. We know not whether it is worth while to mention, that the second syllable of Ἀμφιτρύων is long in two verses of this tragedy, 278. 315.—XIV. *Fragm. incert.* 166. Τέκνον, περιπλάκηθι τῷ λοιπῷ πατρί. Half of these fourteen instances are left unnoticed by Erfurdt, in his note on that which occurs in the Œdipus Tyrannus. As several of the fourteen may be got rid of without much difficulty, the following question naturally arises. Shall we get rid of the whole collection, at the expense of a few violent corrections, or shall we suffer ourselves to be deprived of the honour and satisfaction of laying down a general rule, by half a dozen awkward exceptions? After some consideration, we are satisfied that we ought to acquiesce in Mr. Porson's opinion, and to allow, that in that class of compound words, of which we are now treating, the tragic poets sometimes lengthen the doubtful syllable.

V. 303. Σφαλεῖ γὰρ ἐν τούτῳ μόνῳ, τἄλλ' εὖ φρονῶν. The Quarterly Reviewer reads σφάλλει. This verse violates a canon, which is very seldom violated in the plays of Euripides. 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, ἀν, 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 δήπου, εἴπερ, εἴτις, καίπερ, καίτοι, μέντοι, ὅστις, ὅταν, οὔτις, οὗτοι, τοιγὰρ, τοίνυν, ὥσπερ, &c. A few instances of the observation of this canon will make it sufficiently intelligible. In the following verses of the play before us, the second hemistich is preceded by an elision. V. 1. Δήμητερ, ἑστιοῦχ' | Ἐλευσῖνος χθονός. V. 8. Εἰς τάσδε γὰρ βλέψασ' | ἐπηυξάμην τάδε. V. 195. Ἄλλοισι δὴ 'πόνησ' | ἀμιλληθεὶς λόγῳ. V. 741. Κἄπειτ' ἀπωλόμεσθ· | ὁ δ' αὖ, τότ' εὐτυχής. V. 764. Φαίης ἂν, εἰ παρῆσθ' | ὅτ' ἠγάπα νεκρούς. V. 776. Οὐκ ἔστι τἀνάλωμ | ἀναλωθὲν λαβεῖν. V. 890. Ἀρκὰς μὲν ἦν, ἐλθὼν δ' | ἐπ' Ἰνάχου ῥοάς. In the following verses, the second hemistich begins with a word which cannot begin a verse. V. 136. Τυδεῖ γε Πολυνείκει | τε τῷ Θηβαγενεῖ. V. 251. Ἔνεστι συγγνώμην | δὲ τῷδ' ἔχειν χρεών. V. 375. Τί μοι πόλις κρανεῖ | ποτ'; ἆρα φιλιά μοι. V. 460. Λέξανθ' ὅσ' ἂν τάξῃ | τις, ὡς τάχος πάλιν. V. 565. Πολλοὺς ὑπεκφύγοις | ἂν ἀνθρώπων λόγους. V. 690. Ἱμᾶσιν, αἵματός | τε φοινίου ῥοάς. V. 782. Ἐμοὶ δ' ἐμῶν παίδων | μὲν εἰσιδεῖν μέλη. V. 846. Ἕν δ' οὐκ ἐρήσομαί | σε, μὴ γέλωτ' ὄφλω. V. 925. Καὶ μὴν τὸν Οἰκλέους | γε γενναῖον τόκον. V. 1035.

Ἥκω, διπλοῦν πένθος | γε δαιμόνων ἔχων. The reading of this verse is uncertain. V. 1149. Ἆρ᾽ ἔσθ᾽ ὅτ᾽ Ἀσωποῦ | με δέξεται γάνος. The following verse may be referred to both classes. V. 447. Οὐ γάρ ποτ᾽ ἂν γένοιτ᾽ | ἂν ἰσχυρὰ πόλις. It is not easy to assign a reason why the verse, Εἰς τάσδε γὰρ βλέψασ᾽ | ἐπηυξάμην τάδε, or the verse, Κείνη γὰρ ὤλεσέν νιν, | εἰς Τροίαν τ᾽ ἄγει, should be more agreeable to Athenian ears than, Εἰς τάσδε γὰρ βλέψας | ἐπηυξάμην τάδε, or Κείνη γὰρ ὤλεσεν | τάδ᾽, εἰς Τροίαν τ᾽ ἄγει. That such was the case, how- ever, is clearly demonstrated by the practice of the tragic poets, who violate the preceding canon very rarely in comparison with the number of instances in which they observe it. The rarity of verses which want the elision before the second hemistich, in comparison with those which have it, is noticed by Mr. Porson in his preface to the Hecuba (pp. xxvii. xxviii.); on whose words we wish our disquisition to be considered as a commentary. Lobeck and Erfurdt, in their editions of the Ajax of Sophocles, have done well in rejecting γέλων, the reading of Suidas, in v. 382. Ἦ που πολὺν γέλωθ᾽ | ὑφ᾽ ἡδονῆς ἄγεις. This consider- ation of the elision, however, would have supplied them with a better reason for retaining the common reading, than that which they have given. We now proceed to mention, that this canon is much more strictly observed by Euripides than by Æschylus and Sophocles. The character which Euripides generally bears, of being the most careless and licentious in his versification of the three tragic poets, is not just in every respect. In Mr. Porson's note on v. 298. of the Hecuba, another metrical canon is men- tioned, which, although it is entirely disregarded by Æschylus and Sophocles, is very seldom violated by Euripides and the comic poets. We suspect that the canon which is the subject of the present note is frequently violated by Euripides in the lyric parts of his plays. The following instances have occurred to us without any regular examination of those parts. Or. 964. Σίδα- ρον ἐπὶ κάρα | τιθεῖσα κούριμον. (The true reading is κάρα, not κάρᾳ; and the construction is κάρα κούριμον, not σίδαρον κούρι- μον.) Supp. 379. Σύ τοι σέβεις δίκαν, | τὸ δ᾽ ἧσσον ἀδικίᾳ. Tro. 1312. Ἰὼ Πρίαμε, Πρίαμε, | σὺ μὲν γὰρ ὀλόμενος, Ἄταφος, ἄφιλος, ἄτας | ἐμᾶς ἄϊστος εἶ. Ibid. 1320. Κόνις δ᾽ ἴσα κάπνῳ | πτέρυγι πρὸς αἰθέρα. El. 1195. Τίς εὐσεβὴς ἐμὸν | κάρα κατόψεται. Passing over verses of this kind, which were in- tended to be sung to the lyre, we will confine ourselves to those which were intended to be recited to the flute. We do not believe that the remaining plays of Euripides, including the Cyclops and the Rhesus, contain twenty verses of this kind which really violate our canon. We have observed, indeed, nearly twice that number of apparent instances, but most of

them are either manifestly corrupt, or manifestly spurious.—
I. II. III. IV. Alc. 303. Δίκαια δ', ὡς φήσεις | σύ. τούσδε γὰρ
φιλεῖς. Androm. 658. Καὶ τῇδέ γ' εἰσέρχει | σὺ ταυτὸν εἰς
στέγος. Iph. T. 490. Ἡμᾶς δὲ μὴ θρήνει | σύ. τὰς γὰρ ἐνθάδε.
Hel. 1537. Ἤν γε ξένῳ δίδως | σύ. τούς τε σοὺς ἔχων. It is
observable, that in every one of these verses, the pronoun σὺ is
immediately subjoined to the verb to which it belongs.—V. VI.
Hec. 1159. Γένοιντο, διαδοχαῖς | ἀμείβουσαι χεροῖν. Bacch.
1123. Λαβοῦσα δ' ὠλέναις | ἀριστερὰν χέρα. Although we
would not advise an editor to write διαδοχαῖσ' and ὠλέναισ', we
have no doubt that, to the ear of an Athenian, the omission of
the ι of the dative plural before a vowel, had nearly the same
effect as an elision.—VII. Or. 255. Ὦ μῆτερ, ἱκετεύω | σὲ, μὴ
'πίσειέ μοι. The recent editors have restored the enclitic σε,
which is exhibited in the edition of Aldus. Hereafter we shall
not notice this variety, except in one instance (XXIV.), where
the sense and the metre appear to require different forms of the
pronoun.—VIII. Or. 284. Σὺ μὲν γὰρ ἐπένευσας | τάδ', εἴργα-
σται δ' ἐμοὶ Μητρῷον αἷμα. Perhaps the poet wrote Σὺ μὲν τάδ'
ἐπένευσας | γάρ.—IX. Ibid. 418. Δουλεύομεν θεοῖς, ὅτι ποτ'
εἰσὶν θεοί. Quod minime reris, the true reading, εἰσὶν οἱ θεοὶ,
was first proposed by Reiske. See Porson's note, v. 412.—
X. Phœn. 476. Ἐγὼ δὲ δωμάτων πατρὸς προυσκεψάμην. The
true reading is πατρὸς δωμάτων. See Porson's note, v. 483.
—XI. Suppl. 149. Ὁ δ' Οἰδίπου, τίνι | τρόπῳ Θήβας λιπών.
Read, Ὁ δ' Οἰδίπου παῖς τίνι τρ. Θ. λ.—XII. Ibid. 303. Σφάλ-
λει γὰρ ἐν τούτῳ | μόνῳ, τἄλλ' εὖ φρονῶν.—XIII. Ibid. 699. Καὶ
συμπατάξαντες | μέσον πάντα στρατόν, Ἔκτεινον, ἐκτείνοντο.—
XIV. Iph. A. 306. Κλάοις ἄν, εἰ πράσσοις | ἃ μὴ πράσσειν σε
δεῖ.—XV. XVI. Ibid. 630. Καὶ δεῦρο δὴ πάτερα | πρόσειπε σὸν
φίλον. V. 635. Ἐγὼ δὲ βούλομαι | τὰ σὰ στέρν', ὦ πάτερ.
These two verses, with two others in the same passage, are
rejected as spurious by Mr. Porson.—XVII. Ibid. 665. Εἰς
ταυτὸν, ὦ θύγατερ, | σύ θ' ἥκεις σῷ πατρί. Mr. Porson reads,
Ὦ θύγατερ, ἥκεις καὶ σύ γ' εἰς ταυτὸν πατρί.—XVIII. Ibid.
1022. Καλῶς δὲ κρανθέντων, | πρὸς ἡδονὴν φίλοις, Σοί τ' ἂν
γένοιτο, κἂν ἐμοῦ χωρὶς, τάδε.—XIX. Ibid. 1243. Ὅμως δὲ σὺν
δάκρυσιν | ἱκέτης γίνου πατρός. The manuscripts read, Ὅμως
δὲ συνδάκρυσον, ἱκέτευσον πατρός. This reading, although not
satisfactory in all respects, removes our objection to the common
reading.—XX. XXI. Ibid. 1578. Ἱερεὺς δὲ, φάσγανον | λαβὼν,
ἐπεύξατο. V. 1593. Προύθηκε βωμίαν | ἔλαφον ὀρειδρόμον.
These two verses occur in the spurious conclusion of the tragedy.
—XXII. Rhes. 85. Καὶ μὴν ὅδ' Αἰνείας | μάλα στουδῇ ποδός. So
Barnes. All the preceding editions insert καὶ before μάλα.
Read with Musgrave, Καὶ μὴν ὅδ' Αἰνέας καὶ μάλα σπουδῇ

ποδός. Aἰνέας is a word of two syllables, as in vv. 90. 585.—
XXIII. Tro. 1147. Ἡμεῖς μὲν οὖν, ὅταν | σὺ κοσμήσῃς νεκρόν.
We consider this verse, in which the pronoun precedes the verb,
as more licentious than the four first in our collection, in which
the verb precedes the pronoun.—XXIV. Ibid. 1185. Σὺ δ᾽ οὐκ
ἔμ᾽, ἀλλ᾽ ἐγὼ | σὲ τὸν νεώτερον, Γραῦς ἄπολις, ἄτεκνος, ἄθλιον
θάπτω νεκρόν. The reading of all the editions prior to that of
Musgrave, ἀλλ᾽ ἐγώ σε, preserves the rhythm, but seems to
injure the sense.—XXV. Ibid. 1280. Δούλας. ἰὼ θεοί. | τί τοὺς
θεοὺς καλῶ; Mr. Burges reads from the Harleian manuscript,
Δούλας, ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ;—XXVI. Bacch. 960.
Μόνος γάρ εἰμ᾽ ἀστῶν | ἀνὴρ τολμῶν τάδε. Read, Μόνος γὰρ
ἀστῶν εἰμ᾽ ἀνὴρ, τολμῶν τάδε. So Aristoph. Lys. 145. Ὦ φιλ-
τάτη σὺ, καὶ μόνη τούτων γυνή.—XXVII. Ibid. 1028. Τί δ᾽
ἔστιν; ἐκ Βακχῶν | τί (τὶ Ald.) μηνύεις νέον; The true reading
is τι, ecquid. Compare Hippol. 857.—XXVIII. Cycl. 7. Ἐγκέ-
λαδον ἰτέαν | μέσην θενὼν δορί. So this verse ought to be repre-
sented. As it occurs in a satyric drama, it is not subject to our
authority.—XXIX. Hel. 85. Ἀτὰρ τίς εἶ; πόθεν; | τίνος;
ἐξαυδᾶν σε χρή. Mr. Porson (Adversar. p. 269.) reads, Ἀτὰρ
τίς εἶ; πόθεν; τίνος τ᾽; αὐδᾶν σε χρή. Mr. Elmsley (ad Œd.
Tyr. 329.) reads, Ἀτὰρ τίς εἶ; πόθεν; τὰ σ᾽ ἐξαυδᾶν σε χρή.
Neither emendation corrects the fault, on account of which we
produce this verse.—XXX. Ibid. 1225. Οἰκτρότατον, ὑγροῖσι
(ὑγροῖσιν) | κλυδωνίοις ἁλός. Read with Scaliger, Οἰκτρότατον,
ὑγροῖς ἐν κλυδωνίοις ἁλός.—XXXI. Ibid. 1618. Φόνῳ δὲ ναῦς
ἔρρει. | τὸ παρακέλευσμα δ᾽ ἦν Ἑλένης, κ. τ. λ. The common
reading is, Φόνῳ δὲ ναῦς ἐρρεῖτο. παρακέλευσμα δ᾽ ἦν. The two
following passages will evince the propriety of our correction.
Iph. T. 320. Οὗ δὴ τὸ δεινὸν παρακέλευσμ᾽ ἠκούσαμεν. Tro. 15.
Ἔρημα δ᾽ ἄλση καὶ θεῶν ἀνάκτορα Φόνῳ καταρρεῖ.—XXXII.
Herc. 1151. Ἢ σάρκα τὴν ἐμὴν | κατεμπρήσας πυρί. This
reading was originally produced, and perhaps invented, by
H. Stephanus. The old editions read ἐμπρήσας. We believe
that there is no authority for the double compound κατεμπρήσας.
A satisfactory mode of supplying the syllable which is wanting,
does not occur to us. Perhaps the poet wrote, Ἢ σάρκα τὴν
τάλαιναν ἐμπρήσας πυρί.—XXXIII. El. 545. Ἀλλ᾽ ἤ τις
αὐτοῦ τάφον ἐποικτείρας ξένος Ἐκείρατ᾽, ἢ τῆσδε | σκοποὺς λαθὼν
χθονός. The latter of these verses is so awkward in several
respects, that we do not hesitate to propose the following
transposition of the words: Σκοποὺς λαθὼν ἐκείρατ᾽, ἢ τῆσδε
χθονός. If the expression σκοποὺς λαθὼν alludes to the guards
of the frontier, this alteration is absolutely necessary. Com-
pare v. 95. Hel. 1189. Herc. 82.—XXXIV. El. 1249. Πυ-
λάδῃ μὲν Ἠλέκτραν | δὸς ἄλοχον εἰς δόμους.—XXXV. XXXVI.

Dan. 4. Ἀκρίσιος εἴληχεν, | τύραννος τῆσδε γῆς. V. 46. Ἐκ Διὸς ἀφίξομαι | τάχιστα σημανῶν. The beginning of the Danae is equally spurious with the conclusion of the Iphigenia. On the whole, we think that we may safely affirm, that of the thirty-six preceding instances of the violation of our canon, not more than fourteen can be called real ones. These are, the first four, the eighth, twelfth, thirteenth, fourteenth, eighteenth, twenty-third, twenty-fourth, thirty-first, thirty-fourth, and perhaps the twenty-ninth. It would not be difficult to reduce this number still farther. But we abstain from proposing corrections, until we are satisfied that they are required. An observation on this subject which we made in the preceding note, applies with equal force to the case now before us. With respect to Æschylus and Sophocles, their versification, as we have already mentioned, is more licentious in this point, than that of Euripides. In the fourteen tragedies of Æschylus and Sophocles, our canon is violated more than thrice as often as in the seventeen tragedies of Euripides. See Æsch. Prom. 6. 42. 641. Theb. 463. 1054. Pers. 251. 329. 352. 465. 469. 503. 509. 519. 839. Agam. 952. Choeph. 148. (κωκυτοῖς) 491. (ἀχαλκεύτοις) 883. Eum. 26. Suppl. 404. (οὐδέπερ) 406. 916. 954. 1023. Soph. Œd T. 395. 598. (αὐτοῖς) 613. 738. 785. 856. 1290. Ant. 329. 997. 1021. Aj. 377. 855. 994. 1091. 1137. · Phil. 101. 446. (οὐδέπω) 737. 1064. 1304. 1369. El. 330. 530. 1038. 1215. In this enumeration we have omitted all lyric *senarii*, and all those in which the common reading appears to us to be corrupt.

ON THE ICTUS METRICUS

IN

IAMBIC, TROCHAIC, AND ANAPÆSTIC VERSE.

BY PROFESSOR DUNBAR.

As HEXAMETER *verse* necessarily requires a lengthened tone on the *first syllable* of every foot, so also in IAMBIC *verse*, the *last* of an *Iambus*, *Spondæus*, and *Anapæstus*, and the *first* of a *Dactyle*, require a lengthened tone in the recitation to preserve the harmony of the verse. In TROCHAIC *verse*, the lengthened

tone is given to the *first* of a *Trochæus*, a *Spondæus* and a *Dactyle*, and to the *last* of an *Anapæstus*. In ANAPÆSTIC *verse*, the *Ictus* falls on the *last* of an *Anapæstus*, and on the *first* of a *Spondæus* and a *Dactyle*.* These rules, differing in some respects from those which Dawes laid down in his Miscellanea Critica, have been generally recognised as far as they apply to syllables naturally long; but their application to short vowels preceding certain mutes and liquids, and even before single consonants, has never, so far as I know, been properly ascertained. No critic before Dawes' time appears to have established any rules respecting the power of the Ictus Metricus, or the practice of the Attic Poets in lengthening and shortening vowels before particular mutes and liquids. As the science of Prosody was not so well understood in his time as in the present day, we need not be surprised that in some respects his rules were incorrect, as they were founded on no general principles, but merely on what appeared to him to be the uniform practice of the Attic Poets. His two rules respecting the position of short vowels before mutes and liquids, I shall give in his own words.

I. Vocalis brevis ante vel tenues, quas vocant, consonantes π, κ, τ, vel aspiratas, φ, χ, θ, sequente quavis liquida; uti et ante medias β, γ, δ, sequente ρ, syllabam brevem perpetuo claudit.

II. Vocalis brevis ante consonantes medias β, γ, δ, sequente quavis liquida præter unicam ρ, syllabam brevem nunquam terminat, sed sequentium consonarum ope longam semper constituit.

The *first* of these rules Dawes meant to apply to the *Comic*

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* According to Dawes, in his Miscellanea Critica, sect. 5., the Ictus, in Iambic verse, falls on the middle of a Tribrachys and a Dactyle: in Trochaic, on the first of a Tribrachys and Anapæstus: and in Anapæstic, on the penultimate of a Dactyle and Proceleusmaticus. If by the term *Ictus Metricus* be understood, *the lengthened tone given to any particular syllable, to preserve the rhythm and harmony of the verse*, in which sense I understand it, then Dawes' account of the Ictus on these feet must, I apprehend, be incorrect: because it is absurd to say that the *middle* syllable of a Tribrachys, or the *penultimate* of a Dactyle can be pronounced with a lengthened tone. The Tribrachys, in my opinion, as consisting of three short syllables, can have no Ictus or lengthened tone on any one of them, nor can a Dactyle or Anapæstus have the Ictus on any of their short syllables. Dawes, I apprehend, confounded the Ictus and the accent together; two things totally distinct. He was equally wrong, in my judgment, in stating that in Anapæstic verse the Spondæus took the Ictus on the *last* syllable. This kind of verse so nearly resembles Hexameter, that I have no doubt, with the exception of the Anapæstus itself, it requires the lengthened tone on the first, both of a Spondæus and a Dactyle. A few deviations will be afterwards pointed out.

Poets, the *other* both to the *Comic* and *Tragic* Poets. Porson, who soon perceived that Dawes' rules, though general, were not universal, does not appear, from any remark to be found in his annotations, to have had distinct and correct notions of the subject. In a note on the 64th line of the Orestes of Euripides, he says, " Quanquam enim sæpe syllabas natura breves positione producunt Tragici, longe libentius corripiunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo extet producta- rum. Sed hoc genus licentiæ, in verbis scilicet non compositis, qualia τέκνον, πατρὸς, ceteris longe frequentius est. Rarius multo syllaba producitur in verbo composito, si in ipsam junctu- ram cadit, ut in πολύχρυσος, Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in ἐπέκλωσεν, Sup. 12. κε- κλῆσθαι, Soph. Elect. 366. Rarior adhuc licentia est, ubi præpositio verbo jungitur, ut in ἀπότροποι, Phœn. 595. Sed ubi verbum in brevem vocalem desinit, eamque duæ consonantes excipiunt, quæ brevem manere patiantur, vix credo exempla indubiæ fidei inveniri posse, in quibus syllaba ista producatur." That these observations can in general be supported by ex- amples, admits of no doubt. Still the question recurs, " Had the Attic poets no principle to guide them, in lengthening or shortening syllables terminating with certain mutes and liquids?" I answer, that they certainly had, and that they acted on a similar principle with the Epic Poets, will, I imagine, be ren- dered indubitable from the following induction of examples. Before, however, proceeding with the main argument, I shall endeavour to show, from several proofs, that Porson was incor- rect in stating, " that in compound words, a short vowel before a mute and a liquid was rarely lengthened, *si in ipsam junctu- ram cadit*, and that when a word ends with a short vowel before the next beginning with a mute and a liquid, scarcely a legiti- mate example can be produced where it is lengthened." The following prove the contrary. Sophocl. Elect. v. 9. Φάσκειν

Μυκήνας τὰς πολυχρύσους ὁρᾶν. Sophocl. Elect. 1190. Τίς

γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν. Æschyl. Prometh. 24.

Ἡ ποικιλείμων νὺξ ἀποκρύψει φάος. Aristoph. Av. 211. Νέ-

μεσθε φῦλα μυρία κριθοτράγων. In this example, not only is

the *o* of the compound κριθοτράγων lengthened before the *τρ*, but the *a* of μυρία, the last letter of the word, is made long before the *κρ* of the following. To these might be added several other examples both from the tragic and comic poets. In Por-

son's own example from the Phœnissæ, the *o* of the preposition in the compound ἀπότροποι is lengthened by the ictus, as we find the same vowel short in ἀποτρέπει. Eurip. Orest. 404.

Σεμναὶ γὰρ εὐπαίδευτα δ᾽ ἀποτρέπει λέγειν.

The following show, that a short vowel at the end of a word is frequently lengthened before a mute and a liquid. Sophocl. Œdip. Tyr. 427. Προπηλάκιζε· σοῦ γὰρ οὐκ ἔστι βροτῶν. Eurip. Iph.

Aul. 1609. Ἀπροσδόκητα δὲ βροτοῖς. Sophocl. Œdip. Col. 1314.

Δορὶ κρατύνων. Sophocl. Antig. 1107. Δρᾷ νῦν τάδ᾽ ἐλθὼν μήδ᾽

ἐπ᾽ ἄλλοισι τρέπε. Eurip. Elect. 1058. Ἆρα κλύουσα, μῆτερ.

Sophocl. Aj. 1109. Ὁ τοξότης ἔοικεν οὐ σμικρὰ φρονεῖν. Erfurdt,

in order that Porson's rule might not be violated, has σμικρὸν φρονεῖν, contrary to the general idiom of the language and the best authorities. In the Persæ of Æschylus, both Blomfield and Elmsley read Ξέρξης δ᾽ ἐμὸς παῖς, ὢν νέος νέον φρονεῖ, instead of νέα φρονεῖ. The latter in the Heracl. of Euripides, v. 387. reads σμικρὸν φρονῶν, instead of σμικρὰ φρονῶν, the common and the genuine expression. In almost every instance where the adverb is used to qualify the verb, the plural form of the adjective is employed. Thus Eurip. Med. 1126. Τί φής; φρονεῖς μὲν ὀρθά. Orest. 791. Ὡς ἐγὼ δι᾽ ἄστεός σε, σμικρὰ φροντίζων ὄχλου.

I. 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. That this rule is well founded, will, I hope, appear from the following instances. Sophocl. Phil. 297. Ἀλλ᾽ ἐν πέτροισι πέτρον ἐκτρίβων μόλις.

In this example we have a difference of quantity in the same syllable of the same word. In πέτροισι, the vowel retains its natural time before the mute and liquid; in πέτρον, on the contrary, it is lengthened before the same mute and liquid, because the harmony of the verse requires in that syllable a lengthened tone. The ε in the noun πέπλος has its quantity varied on the same principle; thus, Eurip. Hecub. 432. Κόμιζ᾽, Ὀδυσσεῦ, μ᾽, ἀμφιθεὶς κάρα πέπλοις. Id. 999. Ποῦ δῆτα; πέπλων ἐντὸς ἢ

κρύψασ' ἔχεις; see the Medea of the same poet, v. 954. where the ε is short; in v. 945. it is long. The α in the oblique cases of πατήρ, is long only when it occurs in the second syllable of the Iambic foot; and the ο in the noun ὅπλον in the same manner; thus, Sophocl. Phil. 365. Τά ϑ' ὅπλ' ἀπήτουν τοῦ

πατρὸς, τά τ' ἄλλ' ὅσ' ἦν. Id. 368. Πάτρῳ' ἑλέσθαι· τῶν δ'

ὅπλων κείνων ἀνήρ. Id. 436. Πάτροκλος, ὃς σοῦ πατρὸς ἦν τὰ

φίλτατα. In the Patronymic Ἀτρείδης there is the same variation. Sophocl. Philoct. 322. Κείνοις Ἀτρείδαις, τῇ τ' Ὀδυσσέως βίᾳ.

Id. 392. Λόγος λέλεκται πᾶς· Ὁδ' Ἀτρείδας στυγῶν. In the

noun τέκνον also, Sophocl. Œdip. Tyr. 1. Ὦ τέκνα Κάδμου.

Id. 6. Ἃ 'γὼ δικαιῶν μὴ παρ' ἀγγέλων, τέκνα. In the adjective

μακρὸς, Sophocl. Philoct. 307. Ἐν τῷ μακρῷ γένοιτ'. Id. 492.

Κἄκειθεν οὔ μοι μακρὸς εἰς Οἴτην στόλος. The ε of νεκρὸς is

varied in a similar way. It is short in the following, Eurip. Hec. 393. Γαίᾳ νεκρῷ τε τῷ: see also Eurip. Suppl. 132.

Alcest. 740.: long in the Hecub. 665. Ἀτὰρ τί νεκρὸν τόνδε μοι

Πολυξένης. See also Alcest. 723. Supp. 118. In the compound ἄτεκνος there is the same variety, not only in Iambic, but also in Anapæstic verse. Eurip. Alcest. 672. Ὥστ' οὐκ ἄτεκνος

κατθανὼν ἄλλοις δόμον. Id. 903. Ζηλῶ δ' ἀγάμους ἀτέκνους τε

βροτῶν. The υ of the verb ὑβρίζω is also varied. Eurip.

Orest. 430. Οὗτοί μ' ὑβρίζουσ', ὧν πόλις τανῦν κλύει. Id. Med.

755. Ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι. Eurip. Alcest.

23. Λείπω μελάθρων τῶνδε φιλτάτην στέγην. 29. Τί σὺ πρὸς

μελάθροις; see also Sophocl. Phil. 1410. 1435. To these might be added innumerable other examples.

Let us next inquire, whether this principle can be extended

to the doubtful vowels in certain words, when unsupported by mutes and liquids. The noun ἰατρὸς has the quantity of the ι varied in different places. In the Prometh. Vinctus of Æschylus, v. 386. the ι is long. Ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι.

So also in the Ion of Euripides, v. 740. Συνεκπονοῦσα κῶλον

ἰατρὸς γενοῦ. But in the Supplices of the same Poet, v. 264. it

is short, Ἀλλ᾽ ὡς ἰατρὸν τῶνδ᾽. So also in the Troades, v. 1224.

and Hippol. 296. It is remarkable that the A in the noun Ἄρης, *Mars*, undergoes the same change of quantity as in epic poetry. Every one is acquainted with the noted line in Homer, Il. E. 455. Ἄρες, Ἄρες, βροτολοιγὲ, μιαιφόνε, τειχεσιπλῆτα. In

the first Ἄρες the A is long, in the other it is short. The same change of quantity is observable in the two following lines of the Ἑπτὰ ἐπὶ Θήβας of Æschylus. In v. 230. it is long. Τούτῳ

γὰρ Ἄρης βόσκεται φόβῳ βροτῶν. In v. 408. it is short.

Σπαρτῶν δ᾽ ἀπ᾽ ἀνδρῶν, ὧν Ἄρης ἐφείσατο. It is also short in

v. 493., and in the 1417th line of the Phœnissæ of Euripides. The a of the adverb ἀεὶ is subject to the same variation. Porson, in a note on v. 1164 of the Hecuba of Euripides, remarks: "Recte hujus vocis penultimam communem esse statuit Piersonus ad Mœrin, p. 231." The a, however, is common in no other way than other short vowels, which are lengthened when they occupy a certain situation in the verse; thus, in the Hecuba of Eurip. 1164. the a is long, Τοιόνδ᾽ ὁ δ᾽ ἀεὶ ξυντυχὼν

ἐπίσταται: and in the Medea, v. 456. Κἀγὼ μὲν ἀεὶ βασιλέων

θυμουμένων. In v. 458. of Porson's edition it is short, as in many other places. Σὺ δ᾽ οὐκ ἀνίεις μωρίας, λέγουσ᾽ ἀεί.

It is well known that the a in the accusative of such words as Θησεὺς, Ὀρφεὺς, βασιλεὺς, is sometimes short, but more frequently long. Some wise critics content themselves with the supposition, that it is lengthened by following the analogy of the genitive in ἑως. If this were the case, why was not the a changed into its own long vowel η, in the same manner as the o of the genitive into ω? The difference of quantity must, I apprehend, be accounted for on no other principles. In the follow-

ing lines the *a* of the accusative is short. Eurip. Hecub. 870. Ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι. Id. Elect. 599. Λέξον,

τί δρῶν ἂν φονέα τισαίμην πατρός. See Sophocl. Trachin. 1207.

Œdip. Col. 1055. Aristoph. Vesp. 1206. Ὅτε τὸν δρομέα

Φάϋλλον, ὢν βούπαις ἔτι. The noun δρομέα, I would here consider not forming an Anapæstus, but a Tribrachys, and therefore the *a* retains its natural quantity. In a variety of others, the last vowel is lengthened solely in consequence of the situation it occupies in the foot; thus, Aristoph. Plut. 1182. Καὶ μετεκάλει

τὸν ἱερέα· νῦν δ' οὐδὲ εἷς. Eurip. Hippol. 1148. Ποῖ γῆς ἄνακτα

τῆσδε Θησέα μολών. Sophocl. Philoct. 361. Τὸν οὐκ ἔτ' ὄντα

ζῶντ' Ἀχιλλέα πάλιν. See also Eurip. Androm. 1236. and 543.

Words of this description have frequently the two last vowels, which are both naturally short, contracted into one long syllable. Thus Eurip. Alcest. 25. Ἱερέα θανόντων. Phœniss. 927. Σφάξαι

Μενοικέα τόνδε δεῖ. Id. 1181. Ὁρῶ δὲ Τυδέα καὶ παρασπιστὰς

πυκνούς. In Trochaic verse the same vowels are contracted. Eurip. Iph. in Aul. 1341. Τίνα δὲ φεύγεις, τέκνον. Iph. Ἀχιλ-

λέα τόνδ' ἰδεῖν αἰσχύνομαι.

It has been observed by several writers on Prosody, and by the English critics in general, that a short vowel in Iambic verse must sometimes be pronounced as a long vowel before the inceptive ρ, because the pronunciation of that letter seems to retard the sound of the vowel. But several examples are to be found in which the inceptive ρ has no such power, when a short vowel precedes it in the first syllable of the foot. There must then be some other cause independent of the letter ρ to lengthen a short syllable when it forms the second of an Iambus, and that, I apprehend, can be no other than the *Ictus Metricus* on that syllable. In the following examples the vowel remains short before the inceptive ρ. Æschyl. Prometh. 738. Χρίμπτουσα ῥαχίαισιν ἐκπερᾶν χθόνα. Sophocl. Œdip. Tyr. 1289.

Τὸν μητρὸς, αὐδῶν ἀνόσι', οὐδὲ ῥητά μοι. Id. v. 72. Δρῶν, ἢ τί

φωνῶν, τήνδε ῥυσαίμην πόλιν. In several compound words, the
short vowel preceding the ῥ, the inceptive letter of the latter
part of the compound, remains short. Thus Sophocl. Aj. 134.
Τελαμώνιε παῖ, τῆς ἀμφιρύτου. In the following the short
vowel before the inceptive ῥ is lengthened. Euripl. Supp. 461.
Σὺ δ' οὐκ ἀνέξει, χρῆν σ' ἐπὶ ῥητοῖς ἄρα. Any person who at-
tends at all to the pronunciation of the feet in this verse, will at
once perceive that the ι of the preposition ἐπὶ is lengthened, not
in consequence of the inceptive ῥ, but because the harmony of
the verse requires it to be pronounced with a lengthened tone,
independent of the letter following. Sophocl. Œdip. Tyr. 847.
Τοῦτ' ἔστιν ἤδη τοὖργον εἰς ἐμὲ ῥέπον. Aristoph. Plut. 54. Οὐκ
ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει. See also v. 1065. Sophocl.
Œdip. Col. 900. Eurip. Suppl. 105. Æschyl. Prometh. 1059.
Aristoph. Pax, 740. To these many other examples could be
added, plainly demonstrating, that the practice of modern
editors in doubling the ῥ in order to lengthen a short vowel, not
only vitiates the orthography of the language, but is contrary to
ancient usage.

As Dawes' first rule was intended to apply to the Comic
Poets alone, let us next inquire whether Aristophanes has
always observed it. Though short vowels are less frequently
lengthened by him than by the Tragic Poets, for a reason after-
wards to be stated, still a number of examples are to be found
in his poetry of the application of the Ictus Metricus, showing
that Dawes' rule was far from being well founded. Thus in
the Plutus, v. 777. Ἔφευγον, εἰδὼς οὐδὲν ὁ τλήμων ἐγώ. Id.
1079. Οὐκ ἄν ποτ' ἄλλῳ τοῦτ' ἐπέτρεπον ποιεῖν. Brunck, very
unnecessarily, would read τοῦτό γ' ἐπέτρεπον. Id. 1154. Παρὰ
τὴν θύραν Στροφαῖον ἱδρύσασθ' ἐμέ. Nub. 189. Ζητοῦσι. μὴ νῦν
τοῦτ' ἔτι φροντίζετε. In line 215. the vowel υ before the same
mute and liquid is short. Ὡς ἐγγὺς ἡμῶν. τοῦτο πάνυ φροντί-
ζετε. Before the inceptive ῥ the ι of the preposition περὶ is length-
ened, 643. Ταχύ γ' ἂν δύναιο μανθάνειν περὶ ῥυθμῶν. v. 219.

Φέρε, τίς γὰρ οὗτος οὑπὶ τῆς κρεμάθρας ἀνήρ; v. 866. Καὶ τῶν

κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε.   Id. 1472. Streps. Ναὶ, ναὶ,

καταιδέσθητι Πατρῷον Δία.   1473. Pheidip. Ἰδού γε Δία πα-

τρῷον. ὡς ἀρχαῖος εἶ.   Aves 45. Ὅπου καθιδρυθέντε διαγενοίμεθ᾽

ἄν. The editors of Aristophanes, entertaining no doubt of the

strict universality of Dawes' rule as applicable to the Comic
Poets, have strangely failed to observe these and several other
examples that militate against it, and have attempted to correct
a few other of the verses which oppose it.   Thus in the Eccles.
256. we have the following correct line, Τί δ᾽ ἦν ὑποκρούσωσί

σε; Prax. προσκινήσομαι, which Dr. Maltby, in his Observations

to Morell's Thesaurus, proposes to read, Τί δ᾽ ἦν ὑποκρούσωσιν

σε. The same distinguished scholar has pointed out several
violations of Dawes' Canon, such as Eccles. 369. Ὦ πότνι᾽

Εἰλείθυια, μή με περιΐδῃς.   Lysistr. 742. Ὦ πότνι᾽ Εἰλείθυι᾽,

ἐπίσχες τοῦ τόκου.   Plut. 98. Πολλοῦ γὰρ αὐτοὺς οὐχ ἑώρακα

χρόνου. This last verse Brunck acknowledges opposes Dawes'

Canon, and points out, in an excellent note, several ineffectual
attempts to correct it.   Several other examples will occur in the
examination of Anapæstic verse.   From all these instances it is
evident that the same rules respecting short vowels before mutes
and liquids apply equally to the senarian of the Comic Poets as
to that of the Tragic, with this difference, that in the former the
natural quantity of the vowels is more frequently preserved,
both in consequence of the less solemn and stately nature of the
language of comedy, and because the comic poets were less re-
strained in the use of the Tribrachys, Dactyle, and Anapæstus,
which enabled them to bring the tone of their language nearer
to that of varied and genteel conversation.   We have a singular
instance of the power of the principle I have been endeavouring
to establish, in a curious line (895.) in the Plutus of Aristo-
phanes, where the poet employs the letter υ to express the eager
scent of the sycophant.   I have no doubt, that the sound of the
letter was expressed by the nasal organs, and that it was pro-

nounced in pairs, the latter occupying, as was necessary, double
the time of the former:

$$\overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}} \quad \overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}} \ \cdot \quad \overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}} \quad \overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}} \quad \overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}} \quad \overset{\smile}{\upsilon} \ \overset{-}{\ddot{\upsilon}}.$$

Aristophanes furnishes us with a similar example in his Equites,
v.10., where Nicias replies to the invitation of Demosthenes in a
sort of whining tone:

$$\underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}} \mid \underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}} \mid \underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}} \mid \underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}} \mid \underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}} \mid \underset{\smile \ -}{\mu\grave{\upsilon}\ \mu\acute{\upsilon}}$$

II. In Trochaic verse the *first syllable* of the Trochæus, as
has been already stated, requires to be pronounced with a length-
ened tone, whether that syllable be naturally short, or whether
it consist of a short vowel before any of the mutes and liquids.
I shall here produce instances of the variation in the quantity
of the same vowel in the same word. Thus Eurip. Orest. 735.
Σὺ δέ τινας λόγους ἔλεξας σοῦ κασιγνήτῳ πατρός. In this ex-

ample the vowel iota of κασιγνήτῳ is long before γν; the alpha
of πατρὸς is short. In 766. of the same play the a of πατρὶ is
long. Πατρὶ τιμωρῶν ἐμαυτοῦ. In 786. it is also long. Καί

με πρὸς τύμβον πόρευσον πατρός. In 784. the omicron of the

verb ὀκνήσεις is long, while it is short in the noun ὄκνος imme-
diately following. Orest. Οὐκ ἄρ᾽ ὀκνήσεις; Pyl. ὄκνος γὰρ

τοῖς φίλοις κακὸν μέγα. In 748. the a of the adjective μακρὸς
is varied; Ἢ θανεῖν ἢ ζῆν· ὁ μῦθος δ᾽ οὐ μακρὸς μακρῶν πέρι. It

will be observed that in this line the Poet employs the Trochæus
and Spondæus alternately. It is presumable, therefore, that the
a of μακρῶν should be held to be long. The ε of the noun
τέκνον is generally short. Eurip. Ion, 556. Ὁ πότμος σ᾽

ἐξεῦρεν, τέκνον. So also 568. In the Hercules Furens, 861.

it is long. Τέκν᾽ ἀποκτείνασα πρῶτον. The υ of δάκρυ or δά-

κρυον is most commonly short: Eurip. Orest. 778. δάκρυα γοῦν

γένοιτ᾽ ἄν. In the Iphigen. in Aul. 398. it is long. Ἐμὲ δὲ

συντήξουσι νύκτες, ἡμέραι τε δακρύοις. In the Orestes of Eurip.

791. the penult. of ὄχλος is short. Σμικρὰ φροντίζων ὄχλου. In

the Iphigen. in Aul. it is long. Ὦ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον

εἰσορῶ πέλας. A similar variation takes place in the quantity

of the first syllable of πέπλος as in Iambic verse. Thus Eurip.
Iphigen. in Taur. v. 1215. Κρᾶτα κρύψαντες πέπλοισιν. 1226.

Πέπλον ὀμμάτων προθέσθαι.

Although the Attic Poets occasionally lengthened short vowels
before mutes and liquids in Trochaic verse, yet with the ex-
ception of those already mentioned, they more frequently pre-
served the natural quantity of the vowel. They seem to have
sparingly indulged in the license they took in Iambic verse of
applying the power of the ictus, and only resorted to it when
the versification compelled them. Should any modern, there-
fore, attempt to write Greek Trochaic verse, his safest course
would be so to arrange the feet that a short vowel before all the
mutes and liquids, with the exception of βλ, γλ, γμ, γν, δμ,
δν, should occupy the second place. It is difficult to account
how the Greek Poets came, almost universally, to lengthen a
short vowel before these mutes and liquids. Porson observes in
his letter to the late Professor Dalzel, " Dawes lays down a rule,
which, if he had been content with calling it general instead of
universal, is perfectly right, that a syllable is long, in which the
middle consonants β, γ, δ, and liquids, except ρ, meet. But
several passages, as well as the following, contradict this rule.
Sophocl. Œdip. Tyr. 717. παιδὸς δὲ βλάστας. Electr. 440.
πασῶν ἔβλαστε. [Phil. 1305. ἐξ ἧς ἔβλαστες.] These passages
may be reduced to Dawes' Canon by transposition; but they
will lose all their energy by the reduction." To my ears they
lose neither their force nor their harmony by transposition.
Βλαστὰς δὲ παιδός; — ἔβλαστε πασῶν. In the latter we gain by
transposition the triemimeral cæsura, which always adds to the
harmony of the verse. But a very few examples from any of
the Poets oppose the rule, and most of these may be remedied
by transposition. Sophocl. Œdip. Col. 972. Ὃς οὔτε βλάστας πω

γενεθλίους πατρός, may be remedied and improved by the trans-
position of the adverb πω. Thus, Ὃς οὔτε πω βλάστας γενεθλίους

πατρός. Æsch. Agam. 1633. Ὀρφεῖ δὲ γλῶσσαν τὴν ἐναντίαν
ἔχεις, may be read Γλῶσσαν δὲ τὴν Ὀρφεῖ γ᾽ ἐναντίαν ἔχεις. Those
in the choral odes need hardly be taken into the account, as in

them the Poets allowed themselves greater liberties than in the more common kinds of verse.

III. Brunck has remarked in a note on line 98. of the Plutus of Aristophanes above alluded to, where there is a violation of Dawes' first rule, " in Anapæstis major est licentia, quâ sæpius usum fuisse Comicum alibi ostendemus." The Anapæstic verses of Aristophanes are subject to the same rules as those of the Tragic Poets, and therefore I shall take examples from both in illustration of my principle. The ε of νεκρῶν is long in v. 1496. of the Phœnissæ of Euripides. Πτώματα νεκρῶν τρισσῶν ἤδη. In v. 1409.

of the Medea it is short. Ψαῦσαί τε χεροῖν, θάψαι τε νεκρούς.

In v. 1386. and 1408. of the same Play, the ε of τέκνων is short: thus, 1386. Ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων. 1408. Τέκν'

ἀποκτείνασ', ἀποκωλύεις. In 1392, and 1400. it is long. 1392.

Στείχω δισσῶν γ' ἄμορος τέκνων. 1400. Μαλακοῦ χρωτὸς

ψαῦσαι τέκνων. In the Electra of Sophocles, v. 96. we have the a

of Ἄρης long. Φοίνιος Ἄρης οὐκ ἐξένισεν. In the Seven against

Thebes of Æschylus we find a very strong instance of the power of the Ictus in a situation which contradicts both Dawes' and Porson's rules: v. 1059. Γένος ὠλέσατε πρέμνοθεν οὕτως.

The last vowel of ὠλέσατε is necessarily long before the πρ of πρέμνοθεν. If I am right in supposing that the Ictus falls on the *first* and not the *last* syllable of the Spondæus in this kind of verse, the following line will be incorrect: v. 1063. Ἀλλὰ φοβοῦμαι κἀποτρέπομαι, because the o of the preposition

in composition is made long before the mute and liquid τρ, when it is the second syllable of the foot. I had some doubts whether the conjunction καὶ was not always, when the first syllable of a foot in Anapæstic verse before a vowel or diphthong, contracted with these, as in the common reading in this line. The following example from Aristophanes shows that it is not always contracted. Nub. 1007. Σμίλακος ὄζων, καὶ ἀπραγμοσύνης, καὶ

λεύκης φυλλοβολούσης. The reading, I apprehend, should therefore be Ἀλλὰ φοβοῦμαι καὶ ἀποτρέπομαι, making the foot

an Anapæstus instead of a Spondæus. — As the Ictus falls on the first of a Spondæus, the ε of the adjective ἀτέκνοις is in con-

sequence lengthened in v. 908. of the Alcestis of Euripides,
though in v. 903. it is short in the same word; thus, 908.
Οὐ τλητὸν ὁρᾶν, ἐξὸν ἀτέκνοις.   v. 903. Ζηλῶ δ' ἀγάμους ἀτέκνους

τε βροτῶν.

The following examples from Aristophanes have been pointed
out by Dr. Maltby as opposing Dawes' Canon.   Nub. 320. Καὶ
λεπτολογεῖν ἤδη ζητεῖ, καὶ περὶ καπνοῦ στενολεσχεῖν. Aves, 579.

Καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνακάψαι.

Id. 591. 'Αλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν.

In v. 344. of the Nubes, the ε of the particle δὲ is lengthened
before the inceptive ρ of ῥῖνας; thus, Κοὐχὶ γυναιξὶν, μὰ Δί',
οὐδ' ὁτιοῦν. αὗται δὲ ῥῖνας ἔχουσιν.   And *these* have nostrils; in
allusion, as Wieland observes, to the large noses on the masks
worn by the actors, which, to a spectator near the stage, ap-
peared out of all proportion to a human face, but to those at a
distance, of a natural size.   Several copies and MSS. have
αὗται δέ γε ῥῖνας, κ. τ. λ., which is probably the correct reading.
The δὲ, however, as being the first syllable, if the foot should
be considered a Spondæus, would be lengthened by the Ictus,
independent of the inceptive ῥ.—The ὑ of ὑγρᾶν is long in
v. 334. Ταῦτ' ἀρ' ἐποίουν ὑγρᾶν Νεφελᾶν.—On this Porson re-
marks (Præf. ad Hecub. p. lxiii.), " Licentiam qua ob mutam
et liquidam producitur syllaba, rarissime admittunt (Comici),
idque partim ex necessitate, partim quum alios Poëtas vel citant
vel imitantur.   Quum igitur primam syllabam in ὑγρᾶν pro-
ducit Aristophanes, dithyrambos ridet; quum Homeri verba
usurpat, Homerico metro utitur.   Nub. 400. Σούνιον ἄκρον 'Α.
Nec dubito quin Nub. 319. Tragicorum aliquem, Euripidem,
opinor, ob oculos habuerit."   From the examples which have
been already produced in this dissertation, and from many
others that might be pointed out, it will appear evident that
Aristophanes *frequently* lengthened a short vowel before mutes
and liquids, even when he was under no necessity of doing so.
In a language so copious as that of the Greeks, and which ad-
mitted of transposition to a great extent, the plea of necessity
would scarcely avail such a poet as Aristophanes in violating
the rules of versification.   Neither is it very likely that he would
transgress against these rules when he cited the words of another
poet, because, if he quoted the whole or any part of an Anapæs-
tic line from Euripides, he would find that no more license was
granted to that Poet, though a Tragedian, in moulding Ana-

pæstic verse than to himself. I have repeatedly remarked, that Hexameter verse appears to have given origin to Anapæstic, and that, therefore, so far as regards the Spondæus and Dactyle, there is no difference in the application of the Ictus to the first syllable of each in both kinds of verse.— In the following example, Aristophanes has lengthened a vowel contrary to his usual practice. Nub. 409. Ἡ δ' ἄρ' ἐφυσᾶτ' εἶτ' ἐξαίφνης δια-

λακήσασα πρὸς αὐτώ. In the Plutus, v. 39. he has the α of

λακέω short. Τί δῆθ' ὁ Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων. In v.

382. of the Pax it is also short : Μὴ νῦν λακήσῃς.— So also in

the Antigone of Sophocles, 1094. Μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν. And in the Alcestis of Euripides, v. 356. Οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν.

A careful perusal of Aristophanes and the other Greek Poets would furnish many other examples similar to those already quoted, particularly in Iambic verse, where greater license was allowed, clearly proving that none of the professed writers on Prosody, nor the Editors of the Attic Poets, had distinct conceptions of the structure and harmony of their verse. Hence it has not unfrequently happened, that instead of improving the Text of the Author, they have vitiated it by the insertion of particles and superfluous letters, to support, as they imagined, the verse. From the doubt and uncertainty in which the subject of Greek Versification has hitherto been involved, every attempt at discovering some fixed principles which guided the practice of the Poets, may be considered as an important step in the progress, and may be the means of directing others engaged in the same studies, to more enlarged views and more useful results.

CANONS AND REMARKS.

BY PROFESSOR PORSON.

" Ἐλεεινὸς is a word unknown to the Attics, who always use ἐλεινὸς, even in anapæstic or dactylic metre, in which the other form would be more convenient. Ignorant transcribers, who knew no other species of metre than the Homeric, have changed almost all the Attic forms into Ionic. Moreover, analogy re-

quires ἐλεινός: as from δέος is formed δεινὸς, from κλέος κλεινὸς, so from ἔλεος ἐλεινός. As the Attics never use δεεινὸς, κλεεινὸς, so they never could have used ἐλεεινός. The same principle applies to πετεινὸς and πετεεινός; the latter is poetic, the former Attic." Præf. Hec.

" In compounds from κέρας, ω is not admitted; but either κέρας is retained entire, which is the case before the labials β and φ; or at one time the last syllable of the old genitive κέρεος is dropped, as in κερεαλκής: or the last letter of the old nominative κέρος: the Attics therefore say, κεροβάτης, κερόδετος, κερουλκὸς, κεροφόρος, κεροτυπεῖν, not κερωτυπεῖν. The forms κερασβόλος, κερασφόρος, are more rare, but good. The case is the same with the compounds of κρέας. The Attics never say κρεωδαισία, κρεωκοπεῖν, κρεωπώλης, κρεωστάθμη, but always use the short vowel." Præf. Hec.

" In Æsch. Choëph. 654. for φιλόξεν' ἐστιν, read, with a slight change, φιλοξένη 'στιν. Transcribers have frequently committed errors similar to this, through ignorance that a long vowel admits not of elision. They have accordingly given γραμμ' ἐστι, χρει' ἐστιν, Ἑρμ' ἐμπολαῖε, whereas they ought to have written γραμμή 'στι, χρεία 'στιν, Ἑρμᾶ 'μπολαῖε." Præf.

" I have always written ἀεὶ, ἀετὸς, κάω, κλάω, not αἰεὶ, &c." Præf.

" The second persons singular of the present and future, middle and passive, end in ει, not η: thus τύπτομαι, ει, εται: but τύπτωμαι, ῃ, ηται: for analogy requires a short vowel in the indicative, a long one in the subj." Præf.

" The Attics always said οἰζὺς, οἶς, οἰστὸς, Οἰκλῆς, Οἰλεὺς, not ὀϊζὺς, ὀϊστὸς, &c., although in editions generally you will scarcely find these words without the mark of diæresis." Præf.

" The augment cannot be omitted in the Attic dialect: χρῆν may be excepted, which, as well as ἐχρῆν, occurs on the Attic stage. Some verbs never take an augment. Thus the Attics said ἄνωγα, not ἤνωγα, but ἠνώγειν. Similarly in καθεζόμην, καθήμην, καθεῦδον, the Tragic writers do not prefix the augment; the Comic prefix or reject it as they please. Sometimes a double augment is admitted, as in ἠνεσχόμην, ἀνεσχόμην, both of which are frequent in the Tragic writers." Præf.

" The Attics after ὃς and ὅστις often add the particle γε, for the sake of emphasis, which corresponds in some measure to the Latin *quine*: Aristoph. Ran. 751. πῶς γὰρ οὐχὶ γεννάδας, Ὅστις γε πίνειν οἶδε ;" Præf.

" The Attics said Δίφιλος, not Διΐφιλος: so βοίδιον, νοίδιον, ῥοίδιον, διπλοΐδιον, προχοΐδιον." Præf.

" Ἀΐσσω, although generally, is not always a dissyllable in Attic writers: Hec. 30.

νῦν δ' ὑπὲρ μητρὸς φίλης
Ἑκάβης ἀΐσσω.

See also Iph. A. 12. Æsch. Pers. 470." Hec. l. c.

" For εἰνάλιος, which is not Attic, read ἐνάλιος." Hec. 38.

" The form δύνα is more Attic than δύνῃ." Hec. 253.

" Ἀχαϊκὸς, not Ἀχαιϊκὸς, is the Attic form." Hec. 287.

" The Attics never use λέγομαι for λέγω. In Soph. Œd. C. 1186. λέξεται is passive, as it always is in the Tragic writers." Hec. 293.

" The form πόμα for πῶμα was unknown to the Attics. This I infer from one argument: there are many passages in which the metre requires πῶμα; not one in which it requires πόμα; few, where it will admit it." Hec. 392.

" The Attics used δύρεσθαι and ὀδύρεσθαι, κέλλειν and ὀκέλλειν, μόργνυμι and ὀμόργνυμι, &c." Hec. 728.

" For ᾔδειμεν, ᾔδειτε, ᾔδεσαν, the Attics used the contracted forms ᾖσμεν, ᾖστε, ᾖσαν." Hec. 1094.

" The old Attics never used the license, if license it can be called, of subjoining a verb plural to a neuter plural, unless of things with life : as Eur. Herc. F. 47. τέκνα μὴ θάνωσι." Hec. 1141.

" The vocative of μέλεος in Attic writers is μέλε, not μέλεε." Hec. 1161.

" The Attics sometimes use μήπω in the sense of μήποτε by the figure λιτότης." Hec. 1260.

" The Attics use the following Doric forms : Ἀθάνα, δαρὸς, ἕκατι, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, ἄρᾱρε : but Ἀθηναία, not Ἀθαναία." Or. 26.

" Brunck in many places of Sophocles and Aristophanes has either left or introduced τιθεῖς, ξυνιεῖς, and similar barbarisms. The Attics said τίθημι, τίθης, τίθησι : wherever τιθεῖς is read, it arose from the confusion of ει and η on the part of the transcribers." Or. 141.

" The Attics never used ὑγεία for ὑγίεια." Or. 229.

" The old Attics used πνεύμων, the later πλεύμων." Or. 271.

" The Attics preferred, I think, ἰσχαίνω to ἰσχναίνω, on account of the sound : similarly, ἐχθαίρω to ἐχθραίνω." Or. 292.

" The Attics always used δύο for δύω." Or. 1550.

" The Attic form, ἐξηκασμένα for ἐξεικασμένα, has been restored by Brunck." Ph. 164.

" I have restored the Attic form ἀνύτω, and have written it with an aspirate, in compliance with the Grammarians Mœris, Herodian, and others." Ph. 463.

" The Attics often omit, yet sometimes add, the verb εἰμὶ after ἕτοιμος." Ph. 983.

" The Attics have not εἴδω as an indicative, but form the

opt., and subj. as if from εἴδημι: therefore for εἰδοίης correct εἰδείης." Ph. 1366.

" Ὡς is not used for εἰς or πρὸς, except of persons. The first instance of this Atticism occurs in Hom. Od. P. 218. ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον." Ph. 1415.

" The form διαπτᾶσθαι would require a verb πτάομαι, πτῶμαι, which does not exist. For the Attics use in the present πέτο-μαι, πέταμαι, in the aorist ἐπτόμην, ἐπτάμην, the former of which I consider preferable, as far as it may be in accordance with MSS. But ἵπταμαι is a form totally unknown to the Attics. At any rate it never occurs in the present; sometimes in the imperfect, but where the aorist would suit better." Med. 1.

" The Attics were not at liberty to put γε after τοι, except by interposing another word." Med. 675.

" All compound adjectives ending in os were declined by the most ancient Greeks with three genders: as ἀπόρθητος, η, ον. The feminine forms having gradually become obsolete, Poets and Attic writers occasionally restored them, for the sake of ornament or variety." Med. 822.

" The Attics never join γε and τε together." Med. 863.

" The Attics use indiscriminately ἀμβλὼψ, ἀμβλωπός; γορ-γὼψ, γοργωπός; φλογὼψ, φλογωπός; ἀδμὴς, ἄδμητος; ἄζυξ, ἄζυγος; νεοζὺξ, νεόζυγος; εὔκρας, εὔκρατος, &c." Med. 1363.

" In forms of interrogation with ἆρα, ἆρ᾽ οὐ, the Tragic writ-ers add or omit the negative particle at their pleasure: Soph. Œd. T. 822. ἆρ᾽ ἔφυν κακός; Ἆρ᾽ οὐχὶ πᾶς ἄναγνος;" Præf.

" Tragic writers admit some Ionic forms, but those sparingly: as, ξεῖνος, μοῦνος, γούνατα, γοῦνα, κοῦρος, δουρί: but the ig-norance of transcribers has introduced more from Homer." Præf. and Phœn. 866.

" The Tragic writers never use ρρ for ρσ, nor ττ for σσ. Thus, they never said χερρονησίαν for χερσονησίαν, nor πράττω for πράσσω, nor ἧττον for ἧσσον." Hec. 8.

" The Tragic writers so often use different tenses, that they seem to have studied this variety: as Hec. 22.

ἐπεὶ δὲ Τροία θ᾽, Ἕκτορός τ᾽ ἀπόλλυται
ψυχὴ, πατρῷα θ᾽ ἑστία κατεσκάφη,
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει.

Observe also that in the adj. πατρῷα is contained the substan-tive πατὴρ, to which αὐτὸς refers: so in Soph. Trach. 259. ἔρχεται πόλιν Τὴν Εὐρυτείαν· τόνδε γὰρ μεταίτιον," &c. Hec. l. c.

" The Tragic writers are partial to the introduction of the particle τοι in gnomes or moral reflections." Hec. 228.

" Tragic writers are fond of such pleonasms as ὀδυρμά-

τῶν ϑρήνους, ϑρήνων ὀδυρμοὶ, κοίτας λέκτρον, λέκτρων κοίτας, &c.
See Soph. Ant. 424. ὡς ὅταν κενῆς Εὐνῆς νεοσσῶν ὀρφανὸν
βλέψῃ λέχος." Hec. 298.

" Τεκοῦσα is never used by itself for μήτηρ by Eurip." Or.
285.

" The Tragic writers do not willingly admit the second aor.
active of φαίνω." Or. 1266.

" The Tragic writers use εἰλίσσω or ἐλίσσω at pleasure."
Ph. 3.

" The Tragic writers rarely prefix the article to proper names,
except for the sake of emphasis, or at the beginning of a sen-
tence, where a particle is inserted between them: as Ph. 522.
ταῖς γὰρ ἂν Θήβαις τόδε Γένοιτ' ὄνειδος." Ph. 145.

" Λόγος and ἔργον are frequently opposed to each other, in
Tragic writers: also not unfrequently, ὄνομα and ἔργον." Ph.
512.

" Eur. Ph. 557. σὺ δ' οὐκ ἀνέξει δωμάτων ἔχων ἴσον: ἔχειν is
a various reading: but Valck. well observes that Euripides
always uses the participle with ἀνέχομαι." Ph. l. c.

" Ἀναστῆσαι in the time of Euripides meant, to raise up one
that had fallen: therefore for τροπαῖα πῶς ἀναστήσεις δορός, I
have restored the reading, πῶς ἄρα στήσεις δ. ;" Ph. 581.

" Tragic writers do not admit the hiatus after τί." Ph. 892.

" Tragic writers are very fond of the rough and old forms,
and therefore prefer first aorists: as ἀπαλλαχθεὶς for ἀπαλλαγείς."
Ph. 986.

" A Tragic writer could not have written τᾶθλον: for the
article forms a crasis only with α short; but ἆθλον has the first
syllable long in itself, being contracted from ἄεθλον." Ph. 1277.

" The Tragic writers seem to have said εὖ σέβειν ϑεοὺς, and
εὐσεβεῖν εἰς ϑεούς." Ph. 1340.

" Πρὶν ἐκμαθεῖν and πρὶν ἐκμάθῃ: both readings are good.
For the Tragic writers often join πρὶν with the subjunctive,
omitting the particle ἂν, which is always required in common
Greek." Med. 222.   " Elmsley states the rule more accu-
rately: the Tragic writers do not employ the subjunctive, un-
less there be in the former clause the sense of denying or for-
bidding." Scholef.

" Tragic writers never admit περὶ before a vowel into Iambics,
Trochaics, or legitimate Anapæstics before a vowel, whether in
the same or in different words.   Not even in the chorusses do
they suffer a verb or substantive thus compounded to enter;
very rarely an adjective or adverb.   In Æsch. Ag. 224. is
περιόργως, in 1457. περιώδυνος.   In Soph. Œd. T. 1218. περί-
αλλα.   Hence Dawes's emendation of Soph. Œd. T. 1505. μή
σφε περιΐδῃς for μή σφε παρίδῃς is wrong.   That περιϊδεῖν occurs

so frequently in Comic writers, is an argument that Tragic
writers were not at liberty to use it. But you will say, Eu-
ripides himself has περιάγουσιν. True; but in the Cyclops 686. a
Satyric drama, which violates many laws of Tragedy, and avails
itself of many licenses of Comedy.   If the Tragic writers make
use of a word compounded of περί, they meet the difficulty by
tmesis : as Bacch. 619. τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ
χηλαῖς ποδῶν."   Med. 284.

"In Alc. 281. μὴ πρὸς τῶν θεῶν τλῆς με προδοῦναι, read μὴ
πρὸς σὲ θεῶν τλῆς με προδοῦναι.   In this formula of adjuration,
the Tragic writers never add the article; Comic writers add or
omit it at their pleasure, but more frequently add it."   Med.
325.

"The Tragic writers never use the form in νω for υμι; the
old Comic writers very seldom; more frequently the poets of
the middle Comedy; most frequently those of the new." Med.
744.

"The word ἅγιος is very rarely used by Attic writers, never,
I believe, by Tragic."   Med. 750.

"Of the two futures, μνησθήσομαι, μεμνήσομαι, the Tragic
writers always adopt the latter, which is used also by Hom. Il.
X. 390.   The same may be said of κληθήσομαι and κεκλήσομαι.
But they use βληθήσομαι and βεβλήσομαι indiscriminately."
Med. 929.

"The particles μέν γε are very rarely joined together in
Tragic writers."   Med. 1090.

"Γε has often the force of etiam, also: Hec. 606. οἶδεν τό γ'
αἰσχρόν: 842. φίλους τιθέντες τούς γε πολεμιωτάτους."   Præf.

"Ὅδε and οὗτος, τοσόσδε and τοιόσδε, τοσοῦτος and τοιοῦτος,
are often confounded; so also, but more rarely, ὧδε and οὕτω."
Præf.

"A verb plural is correct, whether two singular nouns have
the copulative or disjunctive particle inserted between them:
Hec. 85.

> ποῦ ποτε θείαν Ἑλένου ψυχὰν,
> ἢ Κασάνδραν ἐσίδω, Τρῳάδες,
> ὥς μοι κρίνωσιν ὀνείρους;

See Alc. 367."   Hec. l. c.

"After οἶδα, μέμνημαι, μνημονεύω, ὅτε not ὅτι should follow:
Aristoph. Vesp. 353. μέμνησαι δῆθ', ὅτ' ἐπὶ στρατιᾶς κλέψας,
κ. τ. λ.   Lest any one should suppose that ὅτ' may in this
passage be for ὅτι, let him know that the vowel in ὅτι never
suffers elision in Comic writers. Hom. Od. Π. 424. ἦ οὐκ οἶσθ'
ὅτε δεῦρο πατὴρ τεὸς ἵκετο φεύγων; "   Hec. 109.

"When the Greeks express a person by a circumlocution,
they return as soon as possible to the person itself: thus, Homer

never says βίη Ἡρακληείη, ἥπερ, but ὅσπερ.   So Eurip. Hec.
287. says,

> ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
> οἴκτειρον· ἐλθὼν δ', κ. τ. λ. not ἐλθόν." Hec. 293.

" Αὐτὸς is the Latin *ipse ; ὁ αὐτός, idem.*"   Hec. 295.

" Ἄξιος is followed by a dat. of the person from whom the
honour proceeds: Hec. 309. ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, *dignus
Achilles, qui a nobis honorem accipiat.* Alc. 440. ἀξία δέ μοι
τιμῆς."   Hec. l. c.

" Ἀξιόω sometimes means *to honour :* Soph. Aj. 1114. οὐ γὰρ
ἠξίου τοὺς μηδένας."   Hec. 319.

" The junction of the participle ὢν with another, as in Eur.
Hec. 358. οὐκ εἰωθὸς ὄν, is rare : Homer, however, has in Il.
T. 80. ἐπιστάμενόν περ ἐόντα."   Hec. l. c.   [So Herod. vii. 143.
εἰρημένον ἐόν.]

" Observe the position of τις in Hec. 370.

> οὔτ' ἐλπίδος γὰρ, οὔτε του δόξης ὁρῶ
> θάρσος παρ' ἡμῖν.

It is the same in Æsch. Prom. 21.

> ἵν' οὔτε φωνὴν, οὔτε του μορφὴν βροτῶν
> ὄψει."   Hec. l. c.

" Ὅπως, or ὅπως μὴ, are generally construed with the second
person, sometimes with the third, less frequently with the first."
Hec. 398.

" Let tiros remember the canon of Dawes : If a woman, speak-
ing of herself, use the plural number, she also uses the mascu-
line gender ; if she use the masculine gender, she also uses the
plural number."   Hec. 509.

" The dative is used after δέχομαι of the person from whom a
thing is received : this is a construction frequent in Homer : Il.
B. 186. δέξατό οἱ σκῆπτρον."   Hec. 533.

" The particles γε μέντοι often occur together in Sophocles
and Euripides, γέ τοι τι never."   Hec. 598.

" Instances of a double superlative are : Eur. Hec. 618. κάλ-
λιστα εὐτεκνώτατε : Med. 1320. μέγιστον ἐχθίστη : Soph. Phil.
631. πλεῖστον κάκιστος."   Hec. l. c.

" Ποῦ denotes rest ; ποῖ motion ; πᾶ has both senses."   Hec.
1062.

" It is right to say μὴ μέμφου, μὴ μέμψῃ, but not μὴ μέμφῃ :
μὴ μέμψαι is not decidedly a solecism, but extremely rare."
Hec. 1166.

" The Greeks do not say ἀπειρηκέναι, ἀπειπεῖν ἐν κακοῖς, but
without the prep., as Hec. 930. ἀπεῖπον ἄλγει."   Or. 91.

" The active voice is sometimes used for the middle, the pre-
position being understood: as Orest. 288.

καὶ νῦν ἀνακάλυπτ᾽, ὦ κασίγνητον κάρα,

for ἀνακαλύπτου: ἔπειγε for ἐπείγου, 789." Or. l. c. Ph. 714.

" When a speech is suddenly turned from one person to another, the name is placed first, then the pronoun, then the particle δέ: as Orest. 614. Μενέλαε, σοὶ δὲ τάδε λέγω." Or. l. c.

" The conjunctions καὶ—δὲ, I do not believe to occur in the same clause of a sentence in writers of the age of Sophocles: hence in Soph. Phil. 1362. Καὶ σοῦ δ᾽ ἔγωγε θαυμάσας ἔχω τάδε : read παῖ, σοῦ δ᾽ ἔγωγε." Or. 614.

Construction of χρὴ and δεῖ:— " In Attic poets χρὴ never governs a genitive : therefore in Aristoph. Av. 1419. for ὅτου χρὴ, δεῖ λέγειν, read ὅτου δεῖ, χρὴ λέγειν. Homer has only once used the verb δεῖ, and that before the infinitive mood : Il. I. 337. He very often uses χρὴ with the infinitive, and with an accusative of the person and a genitive of the thing ; so also χρεώ : as Il. Φ. 322. οὐδέ τί μιν χρεὼ Ἔσται τυμβοχοῆς. Euripides, Hec. 962. has once ventured to imitate this construction : ἀλλὰ τίς χρεία σ᾽ ἐμοῦ; The Greeks commonly say, δεῖ σοι τοῦδε. Æschylus seems first to have changed the dative into an accusative, Prom. 86. αὐτὸν γάρ σε δεῖ Προμηθέως. Euripides followed him, Hec. 1007. Phœn. 480. Hipp. 23." Or. 659.

" In Il. A. 283. λίσσομ᾽ Ἀχιλλῆϊ μεθέμεν χόλον, the dative is not governed by λίσσομαι: the meaning is : I entreat thee to dismiss thy anger against Achilles." Or. 663.

" Δείκνυμι is rightly followed by a participle : Eur. Or. 792. ποῦ γὰρ ὢν δείξω φίλος; Iph. A. 407. δείξεις δὲ ποῦ μοὶ πατρὸς ἐκ ταὐτοῦ γεγώς;" Or. l. c.

" The enclitic τε never follows a preposition, among old Greek writers, unless it commences a clause. An Athenian, therefore, might have said, ἔν τε πόλεος ἀρχαῖς, or ἐν πόλεός τε ἀρχαῖς, but not πόλεος ἔν τ᾽ ἀρχαῖς. In Eur. Or. 887.

ὃς ἂν δύνηται πόλεος, ἔν τ᾽ ἀρχαῖσιν ᾖ,

the construction is, ὃς ἂν πόλεος, ἐκ being understood, as in Soph. Aj. 1044. τίς δ᾽ ἔστιν, ὅντιν᾽ ἄνδρα προσλεύσσεις στρατοῦ;" Or. l. c.

" Eur. Or. 910. αὐτουργὸς, οἵπερ καὶ μόνοι σώζουσι γῆν : the same constructon as in Hel. 448. Ἕλλην πεφυκὼς, οἶσιν οὐκ ἐπιστροφαί." Or. l. c.

" The verb μέλλειν is correctly followed by an aor. inf. : Or. 286. εἰ μήτ᾽ ἐκεῖνος ἀναλαβεῖν ἤμελλε φῶς." Or. l. c.

" Neuter plurals are often put in apposition with a noun in the singular: Eur. Or. 1051. καὶ μνῆμα δέξαιθ᾽ ἕν, κέδρου τεχνάσματα. So τεχνήματα is applied to a *single* cup, Soph. Phil. 36. νυμφεῖα to Antigone, Antig. 568. προσφάγματα to *one* victim, Hec. 265. Ovid. Met. xv. 163. Cognovi clypeum, lævæ *gestamina* nostræ." Or. 1051.

" When the second person strengthens or corrects the opinion
of the former, after δὲ, another word being either interposed or
not, the particle γε follows." Or. 1234.

" Eur. Or. 1338. σώθηθ᾽, ὅσον γε τοὔπ᾽ ἔμ᾽ : this phrase ad-
mits a double interpretation : *as far as lies in my power,* and *as
far as concerns me.*" Or. l. c.

" Verbs which signify motion admit an accusative of the in-
strument or member employed : thus πᾶ πόδ᾽ ἐπάξας ; Hec.
1054. περᾷ πόδα, ib. 53. βαίνειν πόδα, Electr. 94. προβὰς
κῶλον, Phœn. 1427. But ἀΐσσειν is really a verb active ; for
its passive ἀΐσσομαι occurs in Soph. Œd. C. 1261. : hence ἀΐσσειν
αὔραν, Or. 1427." Or. l. c.

" Δεῦρο is used generally of place, but sometimes of time :
especially when joined with ἀεί." Or. 1679.

" Eur. Ph. 79.

> ἐγὼ δ᾽ ἔριν λύουσ᾽ ὑπόσπονδον μολεῖν
> ἔπεισα παιδὶ παῖδα.

Valckenaer's conjecture λύσουσ᾽ is unnecessary, because the pre-
sent participle implies an attempt." Ph. l. c.

" Eur. Ph. 90.

> ἐπίσχες, ὡς ἂν προὐξερευνήσω στίβον :

Brunck would read ἔς τ᾽ ἂν, because ὡς ἂν is never used for ἕως
ἄν : but herein he is wrong : ὡς ἂν means *that.* He who desires
another to remain, *that* he may do something, at the same time
bids him remain, *until* he has done it." Ph. l. c.

" Λέγουσιν ἀλλήλαις means *they say one to another* : λέγουσιν
ἀλλήλας, *they say one of another.*" Ph. 208.

" Eur. Ph. 300. γονυπετεῖς ἕδρας προσπίτνω σ᾽ : Brunck has
been wrong in admitting the conjecture of Valckenaer, γονυπε-
τεῖ σ᾽ ἕδρᾳ : for if προσπίτνειν σε and προσπίτνειν ἕδραν are cor-
rect separately, why not conjointly ? Soph. Trach. 49. πολλὰ
μέν σ᾽ ἐγὼ Κατεῖδον ἤδη πανδάκρυτ᾽ ὀδύρματα Τὴν Ἡράκλειον
ἔξοδον γοωμένην : where the more usual construction would be,
πανδακρύτοις ὀδύρμασι." Ph. l. c.

" Nominative absolute : Eur. Phœn. 290.

> μέλλων δὲ πέμπειν μ᾽ Οἰδίπου κλεινὸς γόνος,
> μαντεῖα σεμνά, Λοξίου τ᾽ ἐπ᾽ ἐσχάρας,
> ἐν τῷδ᾽ ἐπεστράτευσαν Ἀργεῖοι πόλιν : or πόλει,

both constructions being admissible." Ph. l. c.

" Καὶ πῶς, objects or contradicts : πῶς καὶ, asks for farther
information : Hec. 519. πῶς καί νιν ἐξεπράξατ᾽ ; So the con-
junction is put after τίς, πῶς, ποῦ, ποῖ, ποῖος." Ph. 1373.

" The particle γε is often added in the same sentence with
ἀλλὰ μὴν, καὶ μὴν, οὐδὲ μὴν, οὐ μὴν, but never except another
word intervenes." Ph. 1638.

"The particle γε often follows εἴπερ, either closely, or another word being interposed." Med. 814.

"Ἐρετμῆσαι is simply *to row ;* ἐρετμῶσαι, *to force to row, exercise in rowing.*" Med. 4.

"Γὰρ in interrogations may often be rendered by *why ?* as in St. Matt. xxvii. 23. τί γὰρ κακὸν ἐποίησε ; *why, what evil has he done ?* Virgil has elegantly imitated this : Geo. iv. 445. *Nam quis te, juvenum confidentissime,* &c." Scholef. on Med. 58.

"Eur. Med. 105. δῆλον δ' ἀρχῆς ἐξαιρόμενον Νέφος οἰμωγῆς : this is the figure, which grammarians call ἀναστροφὴ, of which another instance occurs below, 1105. σώματα θ' ἥβην εἰσῆλθε τέκνων." Med. l. c.

"There are many nouns, which being in the singular only masculine and feminine, become neuter in the plural, as δίφρος, δίφρα ; κύκλος, κύκλα ; κέλευθος, κέλευθα ; δεσμὸς, δεσμά ; σῖτος, σῖτα, &c." Med. 494.

"From νέμω is formed νωμᾶν, from στρέφω στρωφᾶν, from τρέπω τρωπᾶν : πέτομαι alone, as far as I know, makes both ποτᾶσθαι and πωτᾶσθαι." Med. 664.

"Ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ : the Scholiast well explains the construction : ἄγουσιν ἐμὲ ἐκ γαίας οὐκ ἂν μεθεῖο, ἐμοῦ being understood. But Brunck endeavours to prove from this passage, that the middle form μεθίεσθαι governs the accusative. Lest others should be led into a similar error, I will briefly explain this figure. When two verbs, governing different cases, may be equally referred to the same noun, the Greeks, to avoid an unpleasant repetition of the noun or pronoun, put it but once in either government, omitting the other." Med. 734.

"The ancients from ἀείρω first formed a future ἀϊρῶ or ἀερῶ, whence by crasis αἰρῶ or ἀρῶ, with the *a* long. But having contracted the verb itself into αἴρω, they formed a new future ἀρῶ with *a* short." Med. 848.

"The verbs κατάγειν, κατάγεσθαι, κατιέναι, κατέρχεσθαι, have the peculiar sense in Thucydides and historical writers of *restoring exiles* to their country, or of their return from exile." Med. 1011.

"The vowel in ἀεὶ, ἰῶμαι, ἰατρὸς, and λίαν is common." Præf.

"The second syllable in γέννα is always short." Hec. 157.

"The second syllable in ὄρνις is always long in Aristoph." Hec. 204.

"The second syllable of αὔρα is long." Hec. 444.

"The last syllable of φονέα, which according to grammarians ought to be long, is thrice shortened by Euripides : Hec. 870. Electr. 599. 763." Hec. l. c.

"The first syllable of καλὸς is long in the old writers of iambic verse, Archilochus, Solon, Simonides." Or. 5.

["The first syllable of καλὸς is long in Homer, common in Hesiod and Theocritus, generally short in Attic writers." Clark, Il. B. 43.]

"The first syllable of διθύραμβος is long." Or. 5.

"The first syllable of ἴσος is always short in Tragic and Comic writers; but the compound ἰσόθεος has the first long in Æsch. Pers. 80." Or. 9.

"Παραψύχὴ has the penultima short, being derived from the 2 aor. So διατρῐβὴ from διατρίβω." Or. 62.

"Although the Tragic writers often lengthen by position syllables naturally short, yet they are more prone to shorten them, so that you will find almost three examples of the latter to one of the former. But this kind of license is far more frequent in uncompounded words, as τέκνον, πᾰτρός. It is much more rare to find a syllable long in a compound word, where it falls on the junction itself, as in πολῦχρυσος, Andr. 2. They are equally sparing in lengthening augments, as in ἐπēκλωσεν, κεκλῆσθαι. The license is yet more rare in the case of a preposition in composition, as ἀπōτροποι. But where a word ends in a short syllable, and two consonants follow it, which would permit it to remain short, I believe that scarcely any examples undoubtedly genuine can be found, in which that syllable is made long. MSS. are of no authority in such matters; for one does not agree with another, nor is the same MS. consistent with itself. Hence I have added ν at the end of the word παρέδωκε :

παρθένον, ἐμῇ τε μητρὶ παρέδωκεν τρέφειν." Or. 64.

"The last syllable of πότνια is always short." Or. 1246.

"The second syllable of εὔμᾱρις is long." Or. 1364.

"The second syllable of δείλαιος may be short." Ph. 1332.

"The penult. of ἀνία or ἀνίη is generally long, sometimes short: the verb ἀνιάζω in epic poets generally has the second syllable long: the verb ἀνιῶ in Aristophanes thrice shortens the penultima, thrice lengthens it: the second syllable in ἀνιαρὸς, if I mistake not, is always short in Eurip. and Aristoph., long in Soph. Ant. 316. But the third syllable is every where long." Ph. 1334.

"The first syllable of ἀνήρ is never long, except when it makes ἀνέρος in the genitive. But since the Attics never use ἀνέρος in iambic, trochaic, or anapæstic verse, it follows that with them the first syllable of ἀνὴρ must be short." Ph. 1670.

"Æsch. Eum. 727. Ἀργεῖος ἀνὴρ αὖθις ἔν τε χρήμασι Οἰκεῖ πατρῴοις· admits not of emendation. I am therefore inclined to believe that Æschylus sometimes retained the Homeric quantity in ἀνὴρ, φύω (S. c. Th. 531.), and a few other words." Scholef.

"The first syllable of ἀθάνατος is always long." Med. 139.

" The last syllable of Ἐρινὺς is long."   Med. 1254.

" The particle τε or γε cannot be the second syllable of a tri-syllabic foot.   Aristophanes (Plut. 345.) has only once com-menced a senarius with ὥστε μετέχειν : and once (410.) by οὔτε γὰρ ὁ μισθός.   Nor can these particles stand first in a trisyllabic foot in a trochaic verse."   Praef.

" The elision of the iota of the dative singular is rare, but not without examples :

Eur. Iph. A. 814.   οὕτω δεινὸς ἐμπέπτωκ᾽ ἔρως
                    τῆσδε στρατείας Ἑλλάδ᾽, οὐκ ἄνευ θεῶν.

Alcest. 1140.   καὶ μὴν προτείνω, Γοργόν᾽ ὡς καρατόμῳ."
                                         Praef. See Or. 584.

" Dawes has laid down his canon rather too hastily, that no syllable can be made short by a scenic poet, in which the con-sonants βλ, γλ, γμ, γν, δμ, δν, meet together.   This rule, although generally true, is sometimes broken by Æschylus, Sophocles, and Aristophanes, but never, I believe, by Euripides. The line in Electr. 1021. I consider to be corrupt."   Hec. 298.

" A vowel cannot be elided except it be short."   Hec. 870.

" Eur. Or. 393. δεινὴ γὰρ ἡ θεὸς, ἀλλ᾽ ὅμως ἰάσιμος : lest any should suppose that he has met with an anapæst in the third place, let him be cautioned that θεὸς is a monosyllable. This is very frequently so in other cases ; in the nominative and accusative cases singular not unfrequently.   The old Attics seem to have been partial to the contraction of this word ; for nouns commencing with θεὸς they pronounced Θουγενίδης, Θου-κλῆς, Θουκυδίδης, &c."   Or. 393.

" Comparatives in ιων, as κακίων, are long in the Attics." Or. 499.

" Markland and Heath are wrong in supposing that ἐπιοῦσαν can be pronounced as a word of three syllables ; for this is never the case, except in the vowel ε, nor then in all words, e. g. ἡδέως, πρακτέον, are never contracted into dissyllables."   Ph. 1651.

" A vowel in the end of a line cannot be elided, unless a long syllable precede."   Med. 510.

" The particle τοι cannot suffer elision, but makes a long vowel by crasis: as, οὔ τ᾽ ἂν, μέντ᾽ ἂν."   Med. 863.

" Eur. Ph. 22. ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος. The same pleonasm occurs in Ion. 16. τεκοῦσ᾽ ἐν οἴκοις παῖδ᾽, ἀπή-νεγκεν βρέφος : Iph. T. 239. Ἀγαμέμνονος παῖ, καὶ Κλυταιμνή-στρας τέκος."   Ph. l. c.

" Βωμὸς is an oath by victims, ὅρκος by words, πίστις by the right hands."   Med. 21.

" Grammarians give the rule, that γαμεῖν is used of the man, γαμεῖσθαι of the woman; a rule which is generally observed." Med. 264.

Guide.   P

" Eur. Hec. 740. ἱκετεύω σε τῶνδε γουνάτων: in this phrase there is an ellipsis of the prep. πρός. Of this Homer affords the oldest example : Od. B. 68. λίσσομαι, ἠμὲν Ζηνὸς Ὀλυμπίου, ἠδὲ Θέμιστος : where the sentence at full would be, λίσσομαι [ὑμᾶς] ἠμὲν [πρὸς] Ζηνὸς—." Hec. 740. Or. 663.

" In Eur. Ph. 1360.

ὦ δώματ᾽ εἰσηκούσατ᾽ Οἰδίπου τάδε,
παίδων ὁμοίαις ξυμφοραῖς ὀλωλότων ;

before παίδων understand περί: as in Soph. Ant. 1184. ἤτοι κλύουσα παιδὸς, ἢ τύχῃ περᾷ." Ph. l. c.

" Διδάσκειν, διδάσκεσθαι. A master διδάσκει a boy ; a father, who sends his son to be taught, διδάσκεται." Med. 297.

" There are many verbs whose futures middle have a passive signification." Med. 336.

" In words joined by crasis, the iota ought not to be added, unless καὶ forms a crasis with a diphthong (containing an iota) : as κᾆτα for καὶ εἶτα." Præf.

CANONS AND REMARKS.

BY DR. BLOMFIELD.

PROMETHEUS VINCTUS.

The ancient Greek poets sometimes lengthened *a* privative, and in ἀθάνατος always. (193.)

Εὐπιθὴς, not εὐπειθὴς, is the proper form in the Tragic writers. It is formed from the second aorist, as εὐγενὴς, εὐστα- λὴς, εὐλαβὴς, and many others. (341.)

The Athenians were accustomed to estimate the nobility of a family by the number of horses which it kept for the Olympic games. Herodotus says that Miltiades was οἰκίας τεθριππο- τρόφου. (475.)

Κνίσα, Κρίσα, Κρισαῖος, κονίσαλος, not κνίσσα, &c. is the proper orthography. It may be observed in general, that tran- scribers doubled the sigma wherever it was possible without offending against quantity ; as in Πάρνασος, Κασάνδρα, &c. See Gloss. 53. 505.

Αὐτὸς πρὸς αὑτοῦ, not πρὸς αὐτὸς αὑτοῦ. (787.)

The Attic writers preserved the terminations of numbers in composition. Thus they said, πεντεκοντάπαις, πεντέμηνος, &c. not πεντεκοντόπαις, πεντάμηνος. (878.)

The ancients, when they quoted a proverb, the author of

which was unknown, used to say, κατὰ τοὺς σοφοὺς, or ὡς λέγουσιν οἱ σοφοὶ, which is frequent in Plato. (916.)

In the active voice, μέλειν signifies *curæ esse*, to be an object of care; in the middle voice only μέλεσθαι denotes *curare*, to take care. Gloss. 3.

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.

Πάγος, a hill; from the old word πάγω, *pango*, 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 second aorist of πήγνυμι. Gloss. 20.

The last syllable of πέρα is always long. Gloss. 30.

Διατόρος, or Διάτορος, *perforating* or *perforated*, according as it is paroxyton, or proparoxyton; it is used in both senses. Gloss. 76.

Κύκλος, a circle, an orb, is sometimes put simply for the sun. Philoct. 815. τί τὸν ἄνω λεύσσεις κύκλον; Gloss. 91.

Μυρία signifies πολλὰ, and is a metaphor taken from fluids; from μύρω, to flow. Gloss. 94.

Ταγὸς is one who arranges; a military word, from τάσσω. The first syllable is always long; but of ταγὴ and its compounds, short. Gloss. 96.

Ὀδμὴ, the ancient Attic form for ὀσμή. Photius and Thomas Magister call it Ionic; which is also true, for the Ionic and ancient Attic dialect were the same. Gloss. 115.

Ἐκπλήσσω, to drive out, is followed by an accusative either of the person or the thing. Gloss. 136.

Χάλαω, to loosen, is properly said of ship ropes. Gloss. 183.

Στορέω, *sterno*, to spread, for which the Attics said στόρνυμι. It is properly used of coverings for a bed, and applied metaphorically to winds and waves; as the Latin *sterno*, which is derived from it. Gloss. 198.

Δῆθεν, *scilicet*: this particle, generally joined with ὡς and a participle, adds somewhat of irony to a sentence. Sometimes it is found without ὡς, as Soph. Trach. 382. Gloss. 210.

Diminutives ending in υλος have something of blandishment in them, as αἱμύλος from αἵμων; ἡδύλος from ἡδύς; μικκύλος from μίκκος, or μικρός; ἐρωτύλος from ἔρως; 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, with the exception of ὄξυλος and Ἴτυλος, and short in the penult. Gloss. 214.

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. οις), 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 βοὲ, gen. βοὲς, dat. βοεῖ, arose αὐτοβοεί. But the dative of nouns ending in ος was formerly thus formed : οἶκος, dat. οἴκοι, στρατὸς, dat. στρατοί; therefore all adverbs derived from words of this kind anciently ended in οι ; which is evident from the adverbs οἴκοι, πεδοῖ, ἁρμοῖ, 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 ἀμαχὶ, not ἀμαχεί ; from ἄνατος, ἀνατί ; from ἀμάχητος, ἀμαχητί ; from ἀστένακτος, ἀστενακτὶ, &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 ἀμογητῐ, Iliad Λ. 636. μεγαλωστῐ, Σ. 26. μελεϊστῐ, Ω. 409. ἀστενακτῐ, Æschyl. ap. Athen, vii. p. 303. C. ἀωρῐ, Aristoph. Eccles. 737. Theocrit. x. 40. xxiv. 38. : long, as ἀνιδρωτῑ, Iliad O. 226. ἀσπουδῑ, O. 476. ἀναιμωτῑ, P. 363. ἀνουτητῑ, X. 371. μετα- στοιχῑ, Ψ. 358. ἐγκυτῑ, Archilochus, Etym. M. p. 311. 40. (yet the last syllable of the same word is made short by Callimachus. Suid. v. ἐνχρῷ,) ἀστακτῑ, Œ. C. 1646. ἀκρονυχῑ, Meleager, Brunck, Anal. i. p. 10. ἀκλαυτῑ, Callim. fr. ccccxviii. Gentile adverbs ending in τι, as Δωριστὶ, Φρυγιστὶ, &c. have the last syllable always short. Gloss. 216. [There is, however, a class of adverbs ending in ως, as διαφερόντως, 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.]

Adjectives ending in υς, when compounded with another word, change the υς into ης, as μελαμβαθὴς, πτερυγωκὴς, κυνο- θαρσὴς, &c. Gloss. 227.

Ἀνταμείβομαι, to requite, takes either a dative or a genitive case. Gloss. 231.

Νηλεῶς is formed from ἀνηλεῶς by aphæresis, not from the privative particle νὴ, which is not a Greek word. So there is νῆστις and ἄνηστις ; νήγρετος and ἀνήγρετος ; νήνεμος and ἀνή- νεμος ; νηκουστέω and ἀνηκουστέω ; νήκεστον and ἀνήκεστον. Νηλεγὴς is used for ἀναλεγὴς, νηπενθὴς for ἀναπενθὴς, νημερτὴς

for ἀναμερτής (Hesych.), by eliding *a*, and changing *a* into η Ionicè. Ἀνάλιπος occurs Theocr. vi. 36. for which there is νήλιπος, Apoll. Rh. iii. 646. Gloss. 248.

Πεδάρσιος, *lofty*, Æolic for μετάρσιος. Æschylus, from his residence in Sicily, introduces Attic forms on the stage. Thus πεδάοροι for μετέωροι, πεδαίχμιοι for μεταίχμιοι, Choëph. 587. Gloss. 277.

Θᾶκος is the form used by the Attic poets: Θῶκος seems to be Ionic. Gloss. 288.

Μετὰ in composition signifies *change* or *alteration*, as μεθαρμόσαι τρόπους νέους, *to give up old habits and assume new.* Gloss. 317.

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.

Παρὰ in composition very frequently conveys the idea of weakness or uselessness ; as παρήορος and παράτονος, Alcest. 400. Gloss. 371.

Ἄϊς, *orcus*, the same as Αΐδης, but with the soft breathing ; the Attics said ἄϊς, but Αΐδης, as οἰστὸς, αΐσσω, &c. Gloss. 442.

Φύρω, *commisceo*, to mingle ; the more recent form is φυράω, which occurs Theb. 48. Gloss. 459.

Ὕπαρ, a true dream : Hom. Od. T. 547. Οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλὸν, ὃ καὶ τετελεσμένον ἔσται. Gloss. 495.

The first syllable of λιπαρέω is long, because it is formed from λιπαρής. The first syllable in λιπαρός is always short. Gloss. 529.

Ἀπύω, *pronuncio*, to utter, has the penult common. It is short, P. V. 613. Theb. 143. Pers. 123. Equit. 1023. It is long, Eur. Hec. 156. and Suppl. 800. Gloss. 613.

Words compounded with πλήσσω, as οἰστροπλήξ, are all oxyton, except ὕσπληξ. Gloss. 702.

Χρίμπτω, *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.

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.

Χάριν Θέσθαι, τίθεσθαι, and even Θεῖναι, signifies to confer a favour. Gloss. 807.

Ἄπυρος, *ardentissimus*, πολύπυρος. In some words *a* is intensive, and is said by grammarians ἐπίτασιν δηλοῦν: so ἀδάκρυτος for πολυδάκρυτος, in Soph. Trachin. 106. Antig. 881. ἀξύλῳ ὕλῃ, Homer, Il. Δ. 135. ἄπυρος, in the sense of *sine igne*, is used, Agam. 71. Gloss. 905.

Ἐραστεύω is formed from ἐραστής, as ληστεύω from ληστής, μνηστεύω from μνηστής, &c.   Gloss. 922.

Τὸν κρατοῦντ' ἀεί, *whoever happens to be in power*: this force of ἀεί is very frequent in Attic writers, especially the orators. Thuc. ii. 11. ἀπὸ θεραπείας τῶν ἀεὶ προεστώτων.   Gloss. 973.

Τρικυμία: every third wave was considered to be the largest: the Latins said *fluctus decumanus*.   Gloss. 1051.

Πρὸς ταῦτα, *therefore*: πρὸς τούτοις, *besides*.   Gloss. 1065.

Ἄρδην is from ἄρω: as σύρδην from σύρω, φύρδην from φύρω. Gloss. 1087.

PERSÆ.

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.)

Κυάνεον, according to Burney, is a trisyllable: but since κύανον is the name of a metal, κυάνεον is more correctly written κυανοῦν.   Phrynichus, Χρὴ οὖν λέγειν χρυσᾶ, ἀργυρᾶ, κυανᾶ, τὸν Ἀττικίζοντα. — Χρυσοῦς λέγε· τὸ γὰρ χρύσεος Ἰακὸν, ὡσαύτως καὶ ἀργυροῦς, χαλκοῦς, κυανοῦς, καὶ ὁμοῖα.   The first syllable of κυάνεος is always long in Homer: as also in Soph. Antig. 966. Eurip. Androm. 856. 1003. Tro. 1094.   (83.)

An inhabitant of Syria was called Σύρος; an inhabitant of the island of Syros (one of the Cyclades), Σύριος.   (86.)

It is uncertain whether the Tragic writers used the present imperative of γίγνομαι.   (176.)

As often as πολὺς is joined with an epithet, the particle καὶ intervenes, though it adds nothing to the sense.   This remark is true of all Greek writers.   Hom. Il. X. 44. ὅς μ' υἱῶν πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκε.   (249.)

The more ancient Attic forms were κέλευσμα, γνωστὸς, κλαυστὸς, ἡμίκαυστος, καταχύσματα, κροῦσμα; in the more modern, the sigma was dropped.   (403.)

Δίψα, ης, is the more ancient Attic; δίψος, εος, the more modern form.   (490.)

The first syllable of ἀΐω is *short*, Pers. 639. Agam. 55. Œ. C. 1767. Hec. 178.; *long*, Eumen. 841. Œ. C. 304. Hec. 174. Vesp. 516. (639.)

The imperfect of ἀπόλλυμι is but seldom used by the Tragic writers: Soph. Electr. 1360. ἀλλ' ἐμὲ Λόγοις ἀπώλλυς. Œ. R. 1454. ἵν' ἐξ ἐκείνων, οἵ μ' ἀπωλλύτην, θάνω. (658.)

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.)

Ἰθύνω, not εὐθύνω, is the more ancient Homeric and poetic word; for the Attics used εὐθύνω, εὔθυνος, εὐθύνη, &c. only in political affairs: that ἰθὺς was the ancient Attic word is proved by the compounds ἰθυτενής, ἰθύφαλλος, ἰθαγενής. (779.)

The Greeks said Σαλαμινίδες and Σαλαμινιάδες, not Σαλαμινῖδες; as also λειμωνίδες and λειμωνιάδες; κρηνίδες and κρηνιάδες. (956.)

Ἀφνεὸς, opulentus, wealthy: the more common form is ἀφνειός. Gloss. 3.

Πεδοστιβὴς, terra incedens, walking on the ground. This word frequently occurs in Euripides. Compounds in στιβὴς sometimes have a passive signification; as ἡλιοστιβής, P. V. 816. ἀστιβής, Theb. 857. Gloss. 132.

Ἐν ὑμῖν penes te sunt, depend on you. The same meaning obtains, Œ. R. 314. Ἐν σοὶ γὰρ ἐσμέν. See also Aj. Fl. 519. Phœniss. 1265. Iph. A. 1379. Helen. 1441. Gloss. 177.

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 μασχαλιστὴρ the same. Gloss. 196.

Σφαδάζω, luctor, to struggle; properly said of those who are in the agonies of death. Gloss. 199.

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 φλὲψ, φλέος, φλέδων, φλάω, φλέγω, φλύαξ, φλοιὸς, φλοῖσβος, φλύω, φλυαρὸς, φλαῦρος; all of which have a notion of lightness and emptiness. Gloss. 222.

Ἀμᾶν is, to scrape with the hand, sc. the sand, and to make level, from ἄμα: hence ἀμαυρὸν 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 ἀμαλὸν, plane, and ἀμαλδύνω, to render plane; and all of them perhaps ought to be aspirated. Gloss. 228.

The ancients used only the plural form δυσμαὶ, for occasus, the setting, sc. of the sun, or the West. On the contrary, δύσις was always put in the singular. Gloss. 237.

The particle ζα is nothing but the Æolic form of διὰ, which has an intensive force, like per in Latin. Thus Alcæus said ζάδηλον for διάδηλον: Sappho, ζαελεξάμαν for διελεξάμην. Therefore we find ζάθεος, ζαμενὴς, ζάπλουτος, ζαπότης, ζατρεφὴς, ζαφεγγὴς,

ζάχρυσος, ζαχρῆος. Δα has the same intensive force, as in δά-
σκιος, δάφοινος, &c.   Gloss. 321.

"Εως, in the sense of *donec*, until, requires the aorist [indi-
cative].   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. 434.

Μάσσων is not the Doric form of μείζων.   I am convinced
that μάσσων is derived from an old adjective μακύς, whose
superl. μάκιστος is still extant; for as βάθος and βαθύς, τάχος
and ταχύς, γλεῦκος and γλυκύς, were in use, so also were μᾶκος
or μῆκος and μακύς, of which the former is still met with.   From
μᾶκος was formed μακερός, contracted μακρός: as from μεῖκος,
μεικερός, μεικρός: for that these words were originally expressed
by a diphthong is evident from the compar. μείων.   Gloss.
446.

Νομίζειν signifies to believe in the existence of.   He who be-
lieved in the gods was said absolutely θεοὺς νομίζειν or ἡγεῖσθαι.
Gloss. 504.

Στέλλειν, in its primary sense, is *instruere*, to equip.   Hence
στέλλεσθαι, *to be equipped for setting out*, and then *to set out on a
journey*; whence, by an easy transition, *to put on, cover*.   Gloss.
615.

Πίμπρημι, *incendo*, to burn.   Perhaps the first μ was inserted
by the later Greeks; and the ancients wrote πίπρημι and
πίπλημι, according to the usual form of verbs in μι.   Ἐμπίπρημι
occurs in Aristot. Hist. Anim. v. 1. as also frequently in He-
rodotus,—ἐμπίπλημι, Homer, Il. Φ. 311.   Nor is the quantity
of the syllable any objection.   See Erfurdt, Soph. Œ. R. p.
414.   Gloss. 815.

In the Tragic writers the plural of ἐπιτίμιον is used, not the
singular.   Gloss. 828.

From the ancient word πνύω, the first syllable of which is
long (and its perf. pass. frequently occurs in Homer), is formed
πινύσκω, in the same way that γινώσκω is formed from γνώω.
Gloss. 835.

Ἀνέχομαι, *sustineo*, to bear or endure, is joined with a par-
ticiple.   See Dr. Monk's Hipp. 354.   Gloss. 843.

Τί πάθω; *what will become of me? what shall I do?* In inter-
rogations of this kind the conjunctive of the aorist often supplies
the place of the future.   Herod. iv. 118.   τί γὰρ πάθωμεν, μὴ
βουλομένων ὑμῶν τιμωρέειν; Gloss. 909.

Βεβᾶσι, not for βεβήκασιν, as grammarians say: but as
τεθνᾶσι belongs to τέθνημι, so βεβᾶσι may, I think, be referred
to βέβημι: and this is confirmed by the infin. βεβάναι, Eur.
Heracl. 610.   Gloss. 997.

Πῶς δ' οὐ πέπληγμαι; *quis neget me perculsum esse?* Observe

generally, that the Greeks are partial to interrogations. So πῶς γὰρ οὔ; πῶς οὖν; πῶς δοκεῖς; πῶς οἴει; τί γάρ; τί οὖν; πόθεν; See the commencement of the Alcestis of Euripides. Gloss. 1013.

SEPTEM CONTRA THEBAS.

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 accus. more generally. V. 1.

The article is frequently used for the relative: τοὺς for οὓς, Pers. 43. τοὔπερ for οὗπερ, ibid. 780. τόθεν for ὅθεν, ibid., 780. τὴν for ἣν, Agam. 644. &c. V. 37.

Brunck and Schutz prefer as more Attic πλεύμων to 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 Ælian, 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.

The Ionic νηὸς for ναὸς was not used in the iambic senary. V. 62.

Εὔχομαι is frequently omitted before an infinitive mood. See Sept. Theb. 239. Θεοὶ πολῖται, μή με δουλείας τυχεῖν. Choëph. 304. Eurip. Suppl. 3. Hom. Il. B. 412. V. 75.

Τίω has the first syllable common in Homer, but short in Æschylus and Aristophanes. The first syllable of τίσω is always long. V. 77.

The first syllable of Ἄρης is sometimes long, as in vv. 125. 336. 465. V. 101.

Adjectives compounded of nouns in *os* generally retain the termination *os*; thus words compounded of λόγος, τρόχος, &c. in the tragic writers never end in *as*; that termination being more modern and less agreeable to analogy. V. 109.

Some adjectives have the three terminations, ειος, ιος, ικος, as ἵππειος, ἵππιος, ἱππικός; δούλειος, δούλιος, δουλικὸς, &c. The first of these three forms is used only on account of the metre. V. 116.

The last syllable of πότνια is always short. V. 141.

The probable orthography of χνόα is κνόα. From κνέω, *rado*, is derived κνοῦς and κνόα, as from ῥέω, ῥοῦς and ῥόα; from χέω, χοῦς and χόα. V. 142.

Μὴ sometimes forms a crasis with εἰ and εἰς. V. 193.

The tragic writers never join δὲ and τε. V. 212.

The words Σύ τοι are never construed except with the indicative. V. 220.

Οὔτι no where begins a sentence, unless μὴ, πού, or πῶς
follows, or when there is an interrogation, and then a word is
always interposed between them. The formula ἀλλ' οὔτι is
frequent at the head of a sentence. V. 222.

Νυν is always an enclitic when it is subjoined to the particle
μή. V. 228.

Ἵστημι τρόπαιον is more common; but τίθημι is equally good.
Eustathius (Il. K. p. 818. 21.) correctly observes that τρόπαιον
is the substantive, τροπαῖος the adjective. V. 263.

The Attics wrote δήϊος and δῇος, not δάϊος and δᾷος, as is
clear from the compounds δηϊάλωτος, ἄδηος, and the verb δηόω.
Δάϊος, however, is the proper orthography, when it signifies
ἄθλιος. V. 264.

Νέας is a monosyllable. V. 316.

Ὡς, in the sense of adeo ut, is only found with the infinitive.
V. 361.

Ὑπέρκοπος, not ὑπέρκομπος, is the form used by the tragic
writers; for there is no passage in them where the metre re-
quires the latter form; some where it rejects it. A later age,
as it seems, inserted the μ. V. 387.

Ἄνοια, and similar compounds, very rarely produce the last
syllable; in Æschylus never. V. 398.

Ἃ μὴ κράνοι θεός. In prayers of this kind the aorist is more
usual than the present. V. 422.

Ἱεὶς in the tragic writers has the first syllable common, but
oftener short. V. 489.

Εἴθε γὰρ is scarcely Greek. Utinam is expressed by εἰ or εἰ
γάρ, never by εἴθε γάρ. V. 563.

Nothing is more common than the use of the thing for the
person: as πανουργία for οἱ πανοῦργοι, S. c. Th. 599. δουλεία
for οἱ δοῦλοι, [Thuc. v. 23.] Plato LL. vi. p. 263. ξυγγένεια, Eur.
Ph. 298. So in Latin, operæ for operarii, Tac. Hist. i. 2. V. 599.

Whether the Homeric πάγχυ occurs in any other passage of
the Tragic writers, I know not. V. 638.

Instances of a double comparative occur in Æsch. S. c. Th.
670. Suppl. 287. Soph. Antig. 1210. Eur. Hec. 381. Hipp. 486.
V. 670.

The particle γε, I think, never follows the interrogative τίς.
V. 701.

Πολέμαρχος, not Πολεμάρχας. That the Attics terminated
compounds of this kind by χος may be inferred from the circum-
stance that their proper names were Ἵππαρχος, Νέαρχος, Κλέ-
αρχος. V. 828.

In the Attic poets probably μέλεοι in the vocative is always a
dissyllable, as μέλε in the singular. V. 945.

Πρᾶγος is a more tragic word than πρᾶγμα. Gl. 2.

Words compounded of ῥόθος were favourites with Æschylus, as πολύρῥοθος, ταχύρῥοθος, ἐπίρῥοθος, ἀλίρῥοθος, παλίρῥοθος, &c. Gl. 7.

From οἴμοι is derived οἰμώζω, as from μῦ, μύζω; from ὦ, ὤζω; [from αἲ αἴ, αἰάζω; from οἲ οἴ, οἴζω; from ἐλελεῦ, ἐλελίζω; from ὀτοτοῖ, ὀτοτύζω; from αὖ, αὔω and ἀϋτέω; from φεῦ, φεύζω; from εὐοῖ, εὐάζω]. Οἰμωγὴ is more frequently used than οἴμωγμα. Gl. 8.

When ἐλλείπω signifies *deficio, absum,* it requires a genitive; when it signifies *omitto,* it is followed by an accusative. Gl. 10.

Πύργωμα is a *fortification* or a collection of πύργοι: just as χαίτωμα and τρίχωμα are a collection of χαίται and τρίχες. Gl. 30.

Πανώλεθροι has both an active and a passive signification. Gl. 71.

The tragic writers use both λαὸς and its Attic form λεώς. Gl. 80.

Λύκειος, an epithet of Apollo, is derived from λυκὴ, *diluculum,* whence the Latin *lux.* Gl. 133.

From the obsolete verb λήκω are derived the perfect λέλᾱκα and the second aor. ἔλᾱκον. Gl. 141.

Βρίθω sometimes, though rarely, has an active signification, " to load." It is more generally used intransitively, " to be heavy." Gl. 141.

The tragic writers frequently used nouns in *as,* as λιθὰς, a heap or shower of stones; νιφὰς, a shower of snow; φυλλὰς, a heap of leaves, &c. Gl. 146.

Στέγω, *sustineo, non admitto;* is properly said of a ship which is *water-tight.* Gl. 202.

Ἕκηλος is formed from the obsolete verb ἕκω, *volo,* whence ἑκών; as from σιγάω or σίγω, σιγηλός; from αἰσχύνω, αἰσχυντη-λός; from ὕψω, ὑψηλός; from βεβάω, βεβηλός. Gl. 224.

Σπερχνός, *swift,* is formed from σπέρχω, as τερπνός from τέρπω, στυγνός from στύγω, λιχνός from λείχω, στρυφνός from στρύφω. Gl. 271.

Σαίνειν is said of a dog who wags his tail and fawns: thence, to flatter. Gl. 379.

The penult. of ἀλύω is short in Homer, and long in other Greek poets. In the Odyssey, I. 398. ἀλύων 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. Il. Z. p. 654, 655. Gl. 387.

The Greeks used θανατηφόρος, λαμπαδηφόρος, θεσφατηλόγος, χθονιηφόρος, and the like, instead of θανατοφόρος, &c., to avoid the concurrence of four short syllables. Gl. 415.

Ἦ μὴν, *certe*, is a formula of confirmation, used in case of an oath. Gl. 527.

Θέσφατον, *an oracle*, the neuter of an adj. θέσφατος. It seems to be derived from an old form θές, *deus*, as θέσπις, θέσκελος. Gl. 614.

Words ending in ηστὴς are very rare; ἀργηστής occurs in v. 60., τευχηστής, 641., ὠμηστής in Homer. Gl. 641.

Στύγος, *odium*, is frequently used by Æschylus, but very seldom by others. Gl. 650.

Τρέω is a Doric word, very seldom used by the tragic writers except in the aorist. Gl. 790.

In ὄμβριμος for ὄβριμος, the letter μ was doubtless the insertion of a later age; so in ὑπέρκομπος, ἀμπλακέω. Gl. 795.

Words compounded of κότος were favourites with Æschylus. Gl. 804.

Ἀλαλάζω strictly means, to raise the shout of triumph; sometimes simply *ejulo*. Gl. 951.

Ἀδελφεὸς no where occurs in the tragic writers, except in the choral odes. Add. 573.

AGAMEMNON.

Κλαίω, καίω, &c. were the more ancient Attic forms; for which, subsequently to the time of Æschylus, κλάω, κάω, &c. were used. V. 17.

Ἑάλωκα and ἥλωκα are both found in the best Greek writers; the former is more ancient; the latter, more modern Attic. V. 29.

It is doubtful whether χρῖμα or χρίσμα be the better form. From χρίω (the first syllable being always long) was deduced χριστὸς, as from χράομαι, χρηστός. But the substantive was χρῆμα; so from χρίω, χρῖμα; from κονίω, κόνιμα; from μηνίω, μήνιμα. V. 93.

Adjectives compounded of the dative δορὶ, or δουρὶ, retained the iota in composition, as δορίκτητος, δουριάλωτος, δορίληπτος, δουριπετὴς, δοριμανὴς, δοριθήρατος, δορίμαργος. But those which are formed from the accusative retain the υ, as δορυφόρος, δορυσσόος, δορυξόος, δορύκρανος. V. 115.

Diminutives of animals terminate in ιδεύς. V. 117.

Τοιοῦτον and τοσοῦτον are the Attic forms of the neuter gender; τοιοῦτο and τοσοῦτο the Ionic. V. 306.

The Attics said διακονεῖν rather than διηκονεῖν. V. 310.

Εὖ σέβειν θεοὺς, and εὐσεβεῖν εἰς θεοὺς 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.

The Attics used ἁλίσκομαι in the present, and adopted the other tenses from ἁλόω, whence also ἀναλόω.　Wherefore the optative should be written ἁλῴην, as βιῴην, δῴην, and the like: ἁλοίην is Homeric: Il. X. 253. ἕλοιμί κεν ἤ κεν ἁλοίην.　V. 331.

Ὅπως ἄν 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 ἄν.　V. 357.

Ἤτοι is not used by the tragic writers for *sane*, unless followed by ἄρα or ἄν.　V. 462.

In solemn appeals, such as Hom. Il. E. 116.

> Εἴ ποτέ μοι καὶ πατρὶ φίλα φρονέουσα παρέστης
> Δηΐῳ ἐν πολέμῳ, νῦν αὖτ' ἐμὲ φίλαι, 'Αθήνη —

Εἴ ποτε is more frequently used than εἴ που.　V. 503.

> Δρόσοι κατεψέκαζον, ἔμπεδον σίνος
> 'Εσθημάτων, τιθέντες ἔνθηρον τρίχα.

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.

Πῶς ἄν with the optative frequently signifies *utinam* in Euripides, much more rarely in the other tragic writers, perhaps never in Æschylus.　V. 605.

Γὰρ is frequently used in interrogative sentences.　V. 613.

Those who are buried are said γῆν ἐπιέννυσθαι.　Theogn. 420. Καὶ κεῖσθαι πολλὴν γαῖαν ἐφεσσάμενον.　V. 845.

Διαὶ, ἀπαὶ, and ὑπαὶ, occur in the Greek poets for the more common forms διὰ, ἀπὸ, and ὑπό.　V. 865.

Θυραῖος is said *of a person* even in the feminine gender: θυραία *of a thing* in the same gender.　V. 1022.

Πρόσφαγμα, not πρόσσφαγμα.　In such compounds σ was not doubled; it was so only for the sake of distinction; as προσστῆναι from προσίστημι, to distinguish it from προστῆναι from προΐστημι.

Τεθνήξομεν: on this fut. see Dawes, M. Cr. p. 94.　Verbs of this kind, from preterites of the more simple form, occur more rarely in Attic writers.

The penult. of πληθύω is short; of πληθύνω, long.　V. 1341.

Ὅποι is *quonam, whither*; ὅπα, *quanam, which way*: πῇ is the dative of the obsolete pronoun πός, as ᾗ from ὅς, and agrees with ὁδῷ understood : ποῖ is the dative of the same pronoun, in the masc. gender.　So in Lat. *quo, qua*.

The primary meaning of δίκη was probably *likeness, similitude:* whence δίκηλον, *an image;* and δίκην, for κατὰ δίκην, *instar, like.* Gl. 3.

Βοῦς ἐπὶ γλώσσῃ 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, Œ. C. 1051. χρυσέα κλεὶς ἐπὶ γλώσσᾳ βέβακεν. Gl. 35.

According as friendship, hospitality, an oath, [supplication,] companionship, or purification, was referred to, Jupiter was invoked by the title of φίλιος, ξένιος or ἐφέστιος, ὅρκιος, [ἱκέσιος,] ἑταιρεῖος, or καθάρσιος. See Herod. i. 44. Gl. 60.

Such expressions as ἔστι δ' ὅπη νῦν ἔστι, are used where a speaker alludes to an unpleasant subject, and thus briefly dismisses it. So Soph. Œd. T. 1376. βλαστοῦσ' ὅπως ἔβλαστεν. Eur. Med. 885. ἀλλ' ἐσμὲν οἷον ἐσμέν. Gl. 66.

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 ἄναυδος. Ibid. 856. he calls Charon's boat θεωρίδα; but immediately adds τὰν ἀστιβῆ 'πόλλωνι, to distinguish it from the true θεωρίς. Gl. 81.

The origin of ἰὴ, εὐοῖ, 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.

Πέρα, *on the other side,* is the dative of the obsolete πέρα, πέρας, πέρᾳ, πέραν; and hence the reason why the last syllable is long. Gl. 183.

Ἀνδρῶν, γυναικειῶν, [παρθενῶν,] &c. were elliptic expressions originally for ἀνδρῶν, γυναικῶν, [παρθένων] (θάλαμος) whence the genitive came into use for the nominative. Gl. 235.

The participle of the perfect passive is frequently used actively, as πεπυσμένος, ἠκισμένος, ἐξηρπασμένος, πεφραγμένος, ἐκκεκομισμένος, ἀνακεκομισμένος, ἀποδεδειγμένος, &c. Gl. 252.

Ἄριστον was the first meal which the ancients took in the morning, and generally about the third hour. Philemon, how-

ever, asserts that the meals were ἀκράτισμα, ἄριστον, ἑσπέρισμα, and δεῖπνον. Gl. 322.

Λόγχιμος, *ad hastam pertinens*. Similar forms are ἔχθιμος, ποίνιμος, δόκιμος, πόμπιμος, τρόφιμος, ἁρπάγιμος, κάρπιμος, μόνιμος, παραμόνιμος, συναγώγιμος, ἄλκιμος, κάλλιμος, κύδιμος, ὠφέλιμος, ἀοίδιμος. Verbal adjectives in ιμος are of a different class, as ἁλώσιμος, and have a certain middle signification between the active and passive. Gl. 395. and Gl. 9.

Ῥίμφα, *celeriter*, is derived from ῥίμπτω, the Ionic form of ῥίπτω; whence ῥιμφάλεος and ῥιμφάρματος. With the same variety, the Ionians, *i. e.* the Hellenes, said χρίμπτω for χρίπτω, and λάμψομαι for λήψομαι. Gl. 397.

In compounds from ὄρος, the Ionic form οὖρος is retained in ξύνουρος, ἄπουρος, πρόσουρος, τηλουρὸς, which is not the case in ὅμορος. Gl. 478.

Ἀναίνομαι, to deny, is joined with a participle of the person speaking: Eur. Iph. A. 1512. θανοῦσα δ᾽ οὐκ ἄν. Gl. 566.

Adjectives masculine are sometimes found with feminine substantives, as Τύχη σωτὴρ, χεὶρ πράκτωρ, πειθὼ θέλκτωρ. Gl. 647.

Γένεθλον is a word only used by the poets. Gl. 757.

It is doubtful whether the form χαίνω in the present is found in the more ancient Greek writers: they preferred χάσκω or χασκάζω. Gl. 893.

" Solebant veteres ante cibum νίψασθαι manus, et post cibum ἀπονίψασθαι, teste Polluce." Gl. 1004.

Σφαγεῖον, the vessel which received the blood of victims. [Victima tamen, Troad. 742.] Gl. 1060.

Κέλομαι, though frequent in Homer, seldom occurs in the tragic writers. Gl. 1088.

Ἐποπτεύω, *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.

Εὐμαρὴς, *facilis*, is formed from an old word μάρη, a hand [whence μάρπτω, *to grasp*]: as from χεὶρ, εὐχερής. Gl. 1297.

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.

Ἕως, 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 ἂν and the subjunctive mood, or the optative without ἄν. Gl. 1410.

The plural number [when used for the singular] increases the force of the sentence, whether it be sarcasm or panegyric. So

Rhes. 866. οὐκ οἶδα τοὺς σοὺς, οὓς λέγεις, Ὀδυσσέας. Gl. 1414.

Δριμύς is a word rarely used by tragic writers, as being beneath the dignity of the cothurnus.

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.

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 μοερὸς, μωρὸς, *mobilis* (whence ἰόμωρος, ἐγχεσίμωρος, ὑλακόμωρος), μόγις, μόγος, μόχθος, &c. Gl. 1614.

Words ending in ίτης may be called *locals;* as δωματίτης, χωρίτης, ἑδρίτης, ἑσπερίτης, &c. Gl. 1640. 941. 47.

CHOEPHORŒ.

It may be doubted whether the future of ἀνάσσω occurs at all in the Attic poets. V. 125.

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.

The first syllable of δαΐζω is common in Æschylus, after the example of Homer. V. 390.

The particles καὶ δὴ, *fac ita*, suppose that, are perhaps never joined with the optative. V. 557.

The Greeks said, not πολλὰ δεινὰ, but πολλὰ καὶ δεινά. See Pers. 249. V. 578.

If τίς ἂν ἀγκαλέσαιτο; (Agam. 989.) τίς ἂν ταῦτα πίθοιτο; (Theb. 1068.) τίς ἂν εὔξαιτο; (Agam. 1312.) &c. be right, τίς λέγοι; cannot be correct. V. 586.

Εἴκασα is the more ancient, ᾔκασα the more modern Attic. V. 623.

Εἶεν· 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; εἶεν· ἀκούω. V. 645.

When any one to a question πῶς so answers as to doubt of the question, the reply is made by ὅπως. The same rule applids to τίς, ποῖ, and the like. V. 755.

The particles ἀλλ' ἦ are used at the head of interrogative sentences. V. 762.

The tragic writers always used πύλη in the plural. V. 866.

Φίλτατ' Αἰγίσθου βία. This is the only instance of the circumlocution, βία τινὸς, 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.

Οὐ μὴ with the future indicative *forbids*, with the aorist subjunctive *denies*. V. 882.

The particles γε μὴν are rightly joined with the imperative. Soph. Œd. C. 587. Ὅρα γε μήν· οὐ σμικρὸς οὖν ἀ'γὼν ὅδε. V. 950.

The Greeks did not use αὐτὸν for ἐμαυτὸν, though they said αὐτοὺς for ἡμᾶς αὐτούς. V. 1001.

Κατέρχομαι signifies to return, as an exile, into his country. Gl. 3.

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 the Delian Apollo the hair which he cut from the fore part of his head. Gl. 6.

Τις is sometimes used for πᾶς τις, *unusquisque*. Gl. 53.

Φάσκω, *dictito*, differs from φημί, as βάσκω from βῆμι, διδράσκω from δρῆμι, γιγνώσκω from γνῶμι, and the like. The termination σκω denotes repetition of the action. Gl. 87.

Τόξα in the plural is almost always put for a single bow in the tragic writers. Gl. 155.

Ἐκεῖ sometimes signifies, *apud inferos*. Gl. 353.

Æschylus was partial to words compounded of κάμνω, as δορικμὴς, ἀνδροκμὴς, &c. Gl. 359.

Πευκήεις. I think that there was an old form πεῦκος, *bitterness*, connected with πικός, πικρός, whence the tree was called πεύκη : hence ἐχεπευκής, πευκεδανός, πευκήεις, πευκάλιμος.

Feminine nouns ending in τρια are derived from masculines in ης, as πολεμίστρια from πολεμιστὴς, ἀγύρτρια from ἀγυρτὴς, φαιδρύντρια from φαιδρυντής. Gl. 418.

Χαίρειν is construed with a participle of the verb expressive of the action with which one is delighted. Eur. Hipp. 8. τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο. Gl. 442.

Οὖθαρ, *uber*, peculiar to animals; μαστὸς was applied to women. Gl. 526.

Ὅπλα denotes any kind of instruments. Gl. 537.

Ποδαπὸς, *cujas*, is formed from the ancient pronoun πὸς, and the substantive δάπος, the ground. Gl. 567.

Πίομαι is the ancient future for πίσομαι from πίω. Aristophanes has πίεται, the first syllable being long, Eq. 1286. 1398. The more recent form is πιοῦμαι. Theocritus, vii. 69. has the first syllable of πίομαι short. Gl. 570.

Guide.   Q

Κίω, *vado*, is an Homeric word, not used by Sophocles or Euripides; from it is derived κινέω. Gl. 668.

'Οπισθόπος, *pedissequa*, for ὀπισθόπους, as ἀελλόπος, Οἰδίπος, πουλύπος, for ἀελλόπους, Οἰδίπους, πολύπους. Gl. 701.

The Attics said with the Dorics διψῆν and πεινῆν, for διψᾶν 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.

Ἄνω, *perficio*, has the penult long in the present, and short in · the second aorist. Gl. 786.

Δνοφερὸς, *tenebricosus*. Except δνόφος, δνοπαλίζω, and δνὸψ, no Greek word begins with δν. Gl. 797.

Eustathius, Il. Δ. 467, 44. derives ἔλεγχος from ἑλεῖν 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 ἑλᾶν 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.

Of words ending in στερὴς, some have a passive signification, as πατροστερὴς, ὀμματοστερὴς, βιοστερὴς, ἡλιοστερὴς; and some an active, as ἀργυροστερὴς, ὀμματοστερὴς (Eum. 938.), ἡλιοστερής (Œd. C. 314.). Gl. 989. and 247.

CANONS AND REMARKS.

BY PROFESSOR MONK.

HIPPOLYTUS.

Κέκλημαι is frequently used by the tragic [and other] writers in the sense of εἰμί. V. 2.

Πρεσβεύω sometimes signifies προτιμάω, to honour or respect. So Choëph. 486. τόνδε πρεσβεύσω τάφον. V. 5.

Θησέως παῖς, Ἀμάζονος τόκος: this pleonasm, where in prose we should have said Θησέως καὶ Ἀμάζονος παῖς or τόκος, is not uncommon. See Dr. Bloomfield's note P. V. 140. V. 10.

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. V. 11.

Πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ. Προκόψασ'
is here a *nominativus pendens ;* of which solœcism, or archaism,
instances occur in Æsch. Suppl. 455. Choëph. 518. P. V. 209.
Soph. Œ. C. 1120. Eur. Phœn. 290. See Kuster. Aristoph.
Plut. 277. and Greg. Cor. p. 33. V. 23.

Προκόπτω signifies *to advance ;* and is taken metaphorically
from those who cut down wood and other obstacles in a road.
V. 23.

The future of αἰνέω is αἰνήσω in Homer, αἰνέσω in the Tragic
writers. V. 37.

Ἄρτεμιν τιμῶν θεὰν] Not θεὸν, as Aldus edited and Valcke-
naer 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. V. 55.

Ἀξιόω sometimes occurs in the sense of *audeo*, to dare, as in
Heracl. 950. Pers. 335. and elsewhere. V. 74.

Ὅστις in the singular is frequently followed by and referred
to a plural. See Antig. 718. 720. Androm. 180. Ran. 717.
Hec. 359, 360. Il. Γ. 279. V. 78.

Θαυμάζω signifies to pay homage to, or honour. V. 105.

Πολλὰ χαίρειν φράσαι denotes, to bid good bye to; to quit;
to reject; to discard. See Agam. 583. Acharn. 200. V. 112.

Συγγνώμην ἔχειν signifies, (1.) to grant pardon, and (2.) to
receive pardon or excuse. The former sense is the more fre-
quent. (1.) See Eur. Suppl. 252. Orest. 653. Soph. Electr.
400. (2.) Phœn. 1009. Soph. Trach. 328. V. 116.

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. V. 125.

Ἀπλακεῖν, ἀπλακία, and ἀπλάκημα, should be always written
in tragic verse without μ, as is manifest from the fact, that there
are many places in which the metre *requires*, none where it
rejects these forms. V. 145.

The penult of γεραιὸς, δείλαιος, &c. is sometimes short. See
Gaisford's Hephæst. p. 216. V. 170.

Ἀρέσκω in Attic Greek requires either a dative or accusative
case; but the latter seems to be the more legitimate construction.
Mœris, p. 175. says, Ἤρεσέ με, Ἀττικῶς· ἤρεσέ μοι, Ἑλληνικῶς,
καὶ κοινῶς. V. 184.

Φίλος in the poets has frequently the sense of ἐμός. V. 199.

Πρόπολος signifies either a male or a female attendant ; ἀμφί-

πολος only a female attendant. See Eustath. Il. Γ. p. 394, 31 =
299, 1.   V. 200.

Πῶς ἂν denotes in almost all the tragedies of Euripides,
utinam, I wish, or, O that! but much more rarely in the other
Tragic writers.   See however Œ. R. 765. Aj. Fl. 388. and
Philoct. 794.   V. 208.   [See Blomf. Æsch. Ag. 605.]

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.
V. 221.   [See Alcest. 1137. Iph. A. 711. ed. Cant. 1840.]

The last syllable of κλιτὺς is short in the Tragic writers, but
long in Homer.   V. 227.

Παρακόπτειν φρένας signifies *to pervert the understanding*; but
παρακόπτειν, as also παραπαίειν, is more frequently used in a
neutral sense, *to be mad*.   Blomf. on Prom. 601. thinks that the
word παράκοπος is applied more strictly to one that strikes the
harp out of tune.   V. 238.

Μαῖα is said of a grandmother, a midwife, a nurse.   The last
sense is the more frequent meaning of it.   V. 243.

Ὀδυνάω does not occur in any other passage in the Greek
tragedies.   V. 247.

The last syllable of λίαν, ἄγαν, πέραν, and εὐὰν, is always long
in the Attic poets.   V. 264.

Ὁρῶ μὲν . . . ἄσημα δ' ἡμῖν.   The enallage or change from
the first person singular to that of the plural, and *vice versa*, is
very common in the Greek tragedies.   V. 268.

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.   V. 269.

Ἄτη in the Tragic writers is said of any calamity, but especially
of some severe dispensation of Providence.   V. 276.

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.   V. 280.

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.   V. 283.

Εἶεν is an exclamation employed where the subject under
discussion is abandoned, and a new topic of conversation started.
V. 297.

The verbs οἶδα, γιγνώσκω, 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 σοφὸς ὤν, ἴσθι δύσποτμος γεγώς. See Trach. 741. Soph. Electr. 1200. V. 304.

The Tragic writers used the double forms, ἵππιος and ἵππειος, δούλιος and δούλειος, Βάκχιος and Βάκχειος, παρθένιος and παρθένειος. V. 307. 1297.

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. V. 337.

Τί πάσχεις; is an interrogation used by the Attic writers in the sense of the English exclamation, *what ails you?* V. 340.

The verb ἀνέχεσθαι 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 Valck. Phœn. 550. V.354.

Ἀλλ᾽ ὅμως are words frequently employed by Euripides at the end of an Iambic senary, and often ridiculed by Aristophanes. V. 358.

The Greeks said πρίν σε θανεῖν, and πρὶν ἂν σὺ θανῇς, but not πρὶν ἄν σε θανεῖν. V. 365.

In Attic Greek, instead of the dual feminine, the masculine is used, especially in articles and participles. See Hom. Il. Θ. 455. V. 389.

The particle ὡς at the beginning of a sentence preceding an optative mood signifies, *utinam*, I wish, or, O that! See Il. Σ. 107. V. 409.

Φαῦλος, μάταιος, ὀρφανὸς, στερρὸς, γενναῖος, δίκαιος, μέλεος, βρύχιος, and some other adjectives, are declined, ὁ καὶ ἡ φαῦλος, &c.; and also φαῦλος, η, ον. V. 437.

The interposition of the words πῶς δοκεῖς; gives additional spirit to a narrative. See Hec. 1150. Ran. 53. Eccles. 399. V. 448.

Στέργειν, in the sense of *acquiescing*, is frequently found — for the most part with an accusative, sometimes with a dative case. V. 460.

Ἄνθρωπος is used sometimes to denote a *woman*. See Theocr. Adoniaz. 106. and Valckenaer's note. *Homo* in Latin has the same meaning. V. 474.

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. V. 487.

The forms ἔκλησα, κλῇδες, κλῇθρον, for ἔκλεισα, κλεῖδες, κλεῖθρον, are of the more recent Attic, and introduced into the writings of the tragedians by grammarians. V. 500.

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. V. 513.

The prepositive article ὁ, ἡ, τὸ, is frequently put for the relative ὃς, ἥ, ὃ, not only in Homer, but in the writings of the Tragedians. V. 527.

Πῶλος was said by the Greeks of either a young unmarried man or woman. [The same remark applies to σκύμνος, μόσχος, and other names of the young of animals.] V. 547.

The participle of the present tense [as also the present tense itself] denotes the *attempt* to effect the action contained in the verb. V. 592.

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, ἱκνοῦμαι, ἱκετεύω, or some similar word, is frequently omitted. V. 603.

Γαμβρὸς seems to denote any relation by marriage; but in the Tragic writers it generally signifies *a son-in-law.* V. 631.

When the Greeks wished to express any thing future, on which something else was contingent, then they prefixed the conjunctions, ἵνα, ὡς, ὄφρα, &c. to the preterimperfect, aorists, or preterpluperfect tenses of the *indicative* mood, just as the case required. This construction must be carefully distinguished from the usage of ὡς, ἵνα, &c. with the subjunctive and optative moods. They could say, χρὴ πρόσπολον οὐ περᾶν — ἵν' ἔχωσι μήτε . . . i. e. that they *may* be able neither—. They could say, οὐκ εἴων πρόσπολον περᾶν, — ἵν' ἔχοιεν μήτε . . . i. e. that they *might* be able neither—. But it is a very different thing to say, χρῆν πρόσπολον οὐ περᾶν—ἵν' εἶχον μήτε . . . in which case they *would* be able neither —. See [Soph. El. 1123.] Œ. R. 1386. 1391. P. V. 158. 774. Choëph. 193. Iph. T. 354. Pax 135. Eccles. 151. V. 643.

Ἔς τε, signifying *as long as*, is construed with an indicative, ἔς τε ἂν with a subjunctive mood. V. 655.

Εἰ ἂν no where occurs in the same member of a sentence, much less when joined to the indicative mood. V. 697.

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. V. 785.

Θεωροὶ were persons who went to consult the oracles of the gods on any private or public affairs. V. 792.

Πιτθέως 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. V. 794.

Those who received favourable responses from the oracle at Delphi, used to return home crowned with laurel. See Œ. R. 82. V. 806.

Μάκιστος is used by the poets for μέγιστος, as μάσσων is for μείζων. V. 820.

―――― θέλει τι σημῆναι νέον; these *euphemisms*, in which κακὸν is understood, are very frequent in the Tragic writers. V. 860.

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. V. 866.

Πρὸς in the sense of *besides*, with τούτοις understood, occurs frequently, as well in the Tragic as in other writers. See Heracl. 642. Phœn. 619. 890. P. V. 73. Helen. 965. V. 875.

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*. V. 902.

Νοσεῖν, in the Tragic writers, is frequently said of those who labour under any evil, misfortune, or danger, [and may be rendered " to be distressed "]. V. 937.

Καπηλεύω denotes, to be an innkeeper; and thence, to derive gain by fraudulent means. See Dr. Blomf. Sept. Theb. 551. V. 956, 957.

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. V. 969.

The Attics form the crasis of ὁ αὐτὸς, ὁ ἀνὴρ, ὁ ἄναξ, ὁ ἀγὼν, ὁ ἀγαθὸς, ὁ ἕτερος, by αὐτὸς, ἁνὴρ, ἄναξ, ἁγὼν, &c. V. 1005.

Ἄθικτος has both (1.) an active and (2.) a passive signification: (1.) Not touching. See Œ. C. 1521. (so also ἄψαυστος, Œ. R. 968.) (2.) Not to be touched; hallowed. See Iph. T. 709. Agam. 380. The same remark will apply to ἄκλαυστος, ἀστένακτος. V. 1006.

Οἰκεῖν οἶκον or δόμον in the Tragic writers signifies, to be the master of a house or family. V. 1014.

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 Œ. R. 363. Antig. 759. Med. 399. Androm. 756. V. 1089.

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;

γάπονος, γαπετὴς, γάπεδον, γάμορος, γάποτος, γάτομος, κάρανον and its compounds. V. 1093.

The futures φεύξομαι and φευξοῦμαι were both used by the Tragic writers. V. 1096.

The ellipsis of the preposition σὺν is very common with the Greek writers, and especially when the dative of the pronoun αὐτὸς is added. See Il. Θ. 24. Λ. 698. Τ. 481. V. 1184.

The Æolic and Doric form ἔκρυφθεν for ἐκρύφθησαν is very rarely used by the Tragic writers. V. 1242.

Χρεὼν in the sense of fate or necessity is indeclinable, and always requires the article in Euripides. V. 1251.

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 αὐτὸς, Iph. T. 1010. ἢ οἰχόμεσθ', Soph. Trach. 14. ἢ εὐγένειαν, Eur. Electr. 1104. are more unusual. V. 1331.

Χαίρω sometimes takes after it an accusative of the thing for which the rejoicing takes place; the figure is called an Oropism. V. 1335.

The Greeks frequently use the aorist in a sense little differing from the present, as εἶπον, Med. 274. ὑπεῖπον, Eur. Suppl. 1170. κατῴκτειρα, Iph. A. 469. ὤμωξα, Med. 787. ἀπέπτυσα, Hipp. 610. V. 1403.

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. V. 1442.

Καὶ never forms a crasis with, nor suffers elision before, ἤδη. V. 1445.

The Greeks had four forms of the future with a passive signification, (1.) τιμήσομαι, (2.) βεβλήσομαι, (3.) βληθήσομαι, (4.) ἀπαλλαγήσομαι. [ταφήσομαι, Alc. 55.] 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, ἁλώσομαι, ἐάσομαι, μισήσομαι, στυγήσομαι, δηλώσομαι, βουλεύσομαι, ἐνέξομαι, ἄρξομαι, διδάξομαι, ἐπιτάξομαι, &c. V. 1458.

ALCESTIS.

οὗ δὴ χολωθείς] Here ἕνεκα is understood. The cause of hatred is expressed by a genitive case without a preposition. See Orest. 741. Herc. F. 528. 1114. Il. Α. 429. Π. 320. Φ. 457. V. 5.

An accusative case is frequently placed in apposition with the *meaning* implied in the preceding sentence; as Orest. 1103. Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν. See Phœn. 351. Androm. 291. Herc. F. 59. 355. 427. V. 7.

The preposition after verbs of motion *to* is frequently omitted. V. 8.

After verbs of rescuing, prohibiting, and denying, the negative μὴ, though generally expressed, is sometimes omitted; as ὃν θανεῖν ἐρρυσάμην. V. 11.

The plural τιμαὶ is used in the sense of *attributes, prerogatives.* V. 30.

The ancient Greek writers never joined the particle ἂν to the indicative mood of either the present or perfect. V. 48.

Ἱερὸς in the sense of *consecrated* or *sacred to,* requires a genitive case. V. 75.

In anapæstic verse the penult of μέλαθρον is always short. V. 77.

The interrogative πόθεν has the force of a negative. V. 95.

In sentences where two nouns joined by a copulative are governed by the same preposition, the preposition is frequently found with the latter noun alone: as,

Μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος
Μαντεῖα σεμνά, Λοξίου τ' ἐπ' ἐσχάρας.

Phœn. 290. See also Heracl. 755. Œ. R. 736. 761. Soph. Electr. 780. Sept. Theb. 1034. V. 114.

The plural forms κοίρανοι, ἄνακτες, βασιλεῖς, τύραννοι, in the Tragic writers, frequently express only one king, or the retinue of one king. V. 132.

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, ᾄδω, βοῶ, ἁμαρτάνω, θνήσκω, πίπτω, κλάω, πλέω, πνέω, have the futures ἀκούσομαι, σιγήσομαι, σιωπήσομαι, ᾄσομαι, βοήσομαι, ἁμαρτήσομαι, θανοῦμαι, πεσοῦμαι, κλαύσομαι, πλεύσομαι, πνεύσομαι. V. 158.

Οὗ never forms a crasis with οὔποτε so as to make οὔποτε. V. 199.

In the choral odes the sigma is sometimes doubled; as, Med. 832. ἀφυσσαμέναν, Eur. Suppl. 58. ὅσσον, Pers. 559. βαρίδεσσι, Œ. R. 1100. ὀρεσσιβάτα, Trach. 636. μέσσαν, Aj. Fl. 185. τόσσον, 390. ὀλέσσας, Philoct. 1163. πέλασσον. Sophocles uses the form μέσσος twice in the Iambic senary; viz. Antig. 1223. 1236. V. 234.

It is very doubtful whether the Attic writers ever used ῥέζω in the present tense. V. 272.

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. V. 285. The uses of *possum* are similar.

Ὅδε ἀνὴρ, for ἐγὼ, is a well-known formula. The feminine form ἥδε and ἥδε γυνὴ, for ἐγὼ, occurs also in Agam. 1447. and Trach. 305. V. 341.

The Tragic writers were partial to the use of νεοσσοὶ for *children*. See Androm. 442. Iph. A. 1248. Heracl. 240. Herc. F. 224. 982. V. 414.

Ἀπειπεῖν with an accusative signifies, to renounce; with a dative, to fail or faint. V. 503.

With verbs of motion, the Greeks joined a future participle denoting the object. V. 520.

The Tragic writers allowed the omission of the augment in the choral odes. V. 599.

Αἰθὴρ is found both in the masculine and feminine gender. V. 610.

The penult of φθίνω and φθάνω is *long* in Homer, but always *short* in the Attic writers. V. 638.

The Tragic writers were partial to compounds of φρήν, such as αἰδόφρων, ἀλκίφρων, σιδηρόφρων, δαΐφρων, βυσσόφρων, κυνό-φρων, &c. V. 678.

Θεὸς is frequently said of the *sun*, and generally without the article. See Orest. 1023. Eur. Suppl. 208. Med. 353. V. 738.

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. V. 762.

The form οἶδας, for the common οἶσθα, is not very frequent. V. 796.

Ἀλλὰ σοῦ τὸ μὴ φράσαι. This construction is expressive of indignation or admiration. See Nub. 818. Aves 5. Ran. 741. V. 848.

The following are instances of verbs transitive governing a genitive case, μέρος τι being understood: Alc. 861. Hec. 614. Herod. iii. 11. V. 861.

Τῶν ὑπὸ γαίας, not γαῖαν: the accusative in such expressions is then only used when motion is denoted. V. 921.

Several active verbs are used in a middle sense, the personal pronoun being understood; as ῥῖψαι, Cycl. 165. κρύπτοντα, Phœn. 1133. κρύπτουσιν, Soph. El. 826. πάλλων, Œ. R. 153. κατέσχον, Œ. R. 782. V. 922.

The Greeks said νικᾶν μάχην, νικᾶν ἀγῶνα, νικᾶν ἄεθλον. V. 1048.

Εἰ γὰρ frequently occurs in an optative signification; but in

this usage there is a difference between the indicative and optative moods. Εἰ γὰρ εἶχον means, O that I had! εἰ γὰρ ἔχοιμι, O that I may have! V. 1091.

.The quantity of the enclitic νυν is sometimes long and sometimes short both in the Tragic and Comic writers. V. 1096.

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. V. 1154.

ELMSLEY'S CANONS AND REMARKS ON SOPH. ŒD. COL.

Κολωνόθεν. "There are three forms of this adverb: Κολωνόθεν, Κολώνηθεν, Κολωνῆθεν. The two latter seem contrary to analogy; but custom has prevailed. Demosthenes (in Mid. p. 535, 9.) mentions Philostratus τὸν Κολωνῆθεν." Annot. in Arg.

Σοφοκλῆς ὁ υἱδοῦς. "MS. υἱιδοῦς. But the diphthong υι cannot stand before the vowel ι, nor before a consonant in the same word. Write therefore υἱδοῦς. So υἴδιον, Aristoph. Vesp. 1547." In Arg.

11. στῆσόν με κἀξίδρυσον, ὡς πυθώμεθα. All MSS. have πυθοίμεθα, which Brunck pronounces a solecism, and corrects to πυθώμεθα. In this he appears to me to be right, although I would not venture to call the common reading a solecism. Æsch. Suppl. 675. Καὶ γεραροῖσι πρεσβυ|τοδόκοι γεμόντων | θυμέλαι, φλεγόντων θ', | ὡς πόλις εὖ νέμοιτο. But the imperatives φλεγόντων and γεμόντων being put for optatives, may well have the construction of optatives. In the line of Sophocles, στῆσόν με κἀξίδρυσον are really imperatives. These forms are continually confounded. By a like error we have in Soph. Trach. 596. στεγοίμεθα, El. 57. φέροιμεν: in Eurip. Hel. 873. δεξαίμεθα, 1249. λαθοίμεθα, Ion. 1616. στείχοιμεν.

12. μανθάνειν γὰρ ἥκομεν. In this construction Reisig notices that ὥστε is to be supplied.

13. χ' ἃ ἂν ἀκούσωμεν, τελεῖν. I am at a loss for examples of this double crasis. It is more probable that δ' has escaped, which is frequently the case in the tragic writers. Read, therefore, 'ἂν δ' ἀκούσωμεν.

16. χῶρος δ' ὅδ' ἱερός. In some MSS. ἱρὸς, which is not Attic.

16, 17. βρύων | δάφνης, ἐλαίας, ἀμπέλου. I am at a loss for

examples of this construction. Aristoph. Nub. 45. βρύων με-
λίτταις καὶ προβάτοις καὶ στεμφύλοις.

19. οὗ κῶλα κάμψον. Κάμπτειν κῶλα, γόνυ, means *to sit
down, rest*. See Æsch. Prom. 32. 396.

23. ἔχεις διδάξαι δή μ᾽, ὅποι καθέσταμεν. Ὅπου, the reading
of the Vatican MS., may appear preferable ; but ὅποι is not to
be condemned ; for, as Brunck has observed, the idea of motion
is contained in the verb καθέσταμεν. Eur. Bacch. 180. ποῖ δεῖ
χορεύειν ; ποῖ καθιστάναι πόδα ;

35. σκοπὸς προσήκεις τῶν ἀδηλουμεν. El. ἀντὶ τοῦ τούτων.
But τῶν can neither be understood for τούτων in this passage,
nor is it commonly used for τούτων in this metre except after a
vowel. Read, therefore, either τῶνδ᾽ ἃ δηλοῦμεν, or ὧν ἀδη-
λοῦμεν.

42, 43. τὰς πάνθ᾽ ὁρώσας Εὐμενίδας ὅ γ᾽ ἐνθάδ᾽ ὤν | εἴποι λεώς
νιν. The optative εἴποι without ἄν cannot stand : read ὅ γ᾽ ἐνθάδ᾽
ἂν | εἴποι λεώς νιν. So in Eur. Ion. 440. the Aldine edition has
καὶ γὰρ, ὅστις ὢν βροτῶν, | κακὸς πεφύκει, ζημιοῦσιν οἱ θεοί :
where we now read : ὅστις ἂν βροτῶν κακὸς πεφύκῃ. Observe
that νιν is used for αὐτάς : it is a pronoun of both numbers and
of all genders.

49, 50. πρός νυν θεῶν, ὦ ξεῖνε, μή μ᾽ ἀτιμάσῃς | τοιόνδ᾽ ἀλή-
την, ὧν σε προστρέπω φράσαι. Ὧν is governed by ἀτιμάσῃς :
so ὧν μὲν ἱκόμην ἄτιμος, Œd. T. 808 = 788. Hence I read in
Æsch. Prom. 781. τούτων σὺ τὴν μὲν τῇδε, τὴν δ᾽ ἐμοὶ χάριν |
θέσθαι θέλησον, μηδ᾽ ἀτιμάσῃς λόγου, for λόγους.

58. οἱ δὲ πλησίον γύαι : MSS. αἱ δὲ πλ. γ. Ὁ γύης is more
Attic than ἡ γύη.

65. Καὶ κάρτα τοῦδε τοῦ θεοῦ γ᾽ ἐπώνυμοι. Γε is frequent in
responses, for the sake of confirming any thing with some addi-
tion or limitation. Hermann on Viger. 296. Soph. Aj. 527.
καὶ κάρτ᾽ ἐπαίνου τεύξεται πρός γ᾽ οὖν ἐμοῦ : καὶ κάρτα as in
prose καὶ μάλα.

66. Ἄρχει τίς αὐτῶν ; ἢ ᾽πὶ τῷ πλήθει λόγος ; All edd. have
either ἄρχει τὶς αὐτῶν, which is ambiguous, or ἄρχει τις αὐτῶν.
That we should write τίς appears from a similar passage in Eur.
Cycl. 119. τίνος κλύοντος ; ἢ δεδήμευται κράτος ; Some MSS.
have correctly, ἄρχει τίς αὐτῶν. But MSS. have no authority
in this matter, nor, in deciding between τίς and τις, is any other
consideration necessary, than which of the two is better suited
to the sense. The line, as it is now read, may be compared with
these words in English : *How much did you give for it ? Or did
you get it for nothing ?* The point will be made clearer by ex-
amples, of which the tragic writers supply an abundance. Soph.
Aj. 102. ποῦ σοι τύχης ἔστηκεν ; ἢ πέφευγέ σε ; Eur. Hec. 777.
εὗρες δὲ ποῦ νιν ; ἤ τις ἤνεγκεν νεκρόν ; Or. 1425. Σὺ δ᾽ ἦσθα ποῦ

ποτ'· ἢ πάλαι φεύγεις φόβῳ; Phœn. 276. ὤη, τίς οὗτος; ἢ
κτύπον φοβούμεθα; Iph. A. 702. τίνος (so I read for θεοῦ) διδόν-
τος; ἢ βίᾳ θεῶν λαβών; 704 γαμεῖ δὲ ποῦ γῆς (so I read for
ποῦ νιν); ἢ κατ' οἶδμα πόντιον; Iph. T. 1164. τί τοὐκδιδάξαν
τοῦτό σ'; ἢ δόξαν λέγεις; Cycl. 117. τίνες δ' ἔχουσι γαῖαν; ἢ
θηρῶν γένος; El. 628. πόσων μετ' ἀνδρῶν; ἢ μόνος δμώων
μέτα;

71. ὡς πρὸς τί λέξων; ἢ καταρτύσων μολεῖν; There would be
no difficulty in this line, if it were certain that the words πρὸς τί
λέξων could be taken for τί λέξων πρὸς αὐτόν. But ὡς πρὸς τί
has a totally different meaning in Œd. T. 1174. ὡς πρὸς τί
χρείας; Trach. 1149. ὡς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;
Œd. T. 1027. ὡδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους; 1144.
τί δ' ἔστι; πρὸς τί τοῦτο τοὔπος ἱστορεῖς; Ὡς πρὸς τί therefore
seems to signify τίνος χάριν. I was inclined to read, Ὡς πρὸς
τί, λέξον· ἢ καταρτύσων μολεῖν; Eur. Med. 678. τί δῆτ' ἔχρησε;
λέξον, εἰ θέμις κλύειν. El. 901. τί χρῆμα; λέξον, ὡς φόβου γ'
ἔξωθεν εἶ.

72. κερδάνῃ. Analogy seems to require κερδήνῃ, as σημήνῃ,
πημήνῃ, &c. Phrynichus ap. Bekkerum, p. 62. Σημῆναι καὶ
ἐσήμηνα ἐρεῖς ἀντὶ τοῦ σημᾶναι καὶ ἐσήμανα· ὡσαύτως φῆναι καὶ
ἀποφῆναι καὶ προφήνας, καὶ ἐθέρμηνα καὶ θερμήνας, καὶ ἐτεκτή-
νατο τεκτήνασθαι, καὶ ἐμήνατο μήνασθαι καὶ ἐκμῆναι· καὶ διὰ τοῦ
ρ, ἐχθήρας καὶ ἐκάθηρας, καὶ διὰ τοῦ λ, ἔσφηλα καὶ σφήλας. I
would therefore gladly restore κερδήνῃ; but MSS. are against
it. For all have κερδάναιμι, Trach. 191.; κερδάνῃς, Aj. 107.;
κερδᾶναι (or κερδᾶναι), Eur. Hec. 518.; κερδάνῃς, Aristoph.
Ach. 956.

74. πάνθ' ὁρῶντα λέξομεν. "For ὁρώμενα: thus Sophocles
often uses the active form for the passive, as 1604. παντὸς δρῶν-
τος for δρωμένου: Trach. 196. τὸ ποθοῦν for ποθούμενον. Œd.
T. 968. κεύθει for κεύθεται." Brunck. He is wrong in bringing
forward κεύθει as an example, because it never has an active
signification.

75. οἶσθ', ὦ ξέν', ὡς νῦν μὴ σφαλῇς; The construction is the
same as in Soph. Œd. T. 543. οἶσθ' ὡς ποίησον; except that
ποίησον commands, μὴ σφαλῇς forbids.

80. οἵδε γὰρ κρινοῦσί γε | εἰ χρή σε μίμνειν, ἢ πορεύεσθαι πάλιν.
All MSS. have ἢ χρή σε μίμνειν. We are indebted to Turnebus
alone for εἰ, which Brunck has tacitly retained. So Soph. Ant.
1216. ἀθρήσαθ' — εἰ τὸν Αἵμονος | φθόγγον συνίημ', ἢ θεοῖσι
κλέπτομαι. Trach. 1069. ὡς εἰδῶ σάφα, | εἰ τοὐμὸν ἀλγεῖς μᾶλ-
λον, ἢ κείνης. Eur. Ion. 771. πρὶν ἂν μάθωμεν — εἰ ταυτὰ πράσ-
σων δεσπότης, τῆς συμφορᾶς | κοινωνός ἐστιν, ἢ μόνη σὺ δυστυ-
χεῖς. Hermann on Viger. n. 246. *Epicorum maxime est ἢ — ἢ
ponere pro εἰ vel πότερον — ἢ, quo Attici solent uti.*

84. εὖτε νῦν. I am inclined to think that we should read εὖτε νῦν, as ὅτε νῦν, 203. So Eur. El. 408. ἐπεί νυν ἐξήμαρτες.

85. ἕδρας | πρώτων ἐφ᾽ ὑμῶν. Hermann on Hec. p. 164. directs us to write ἐφ᾽, because the preposition refers not to πρώτων ὑμῶν but to ἕδρας. That ἕδρας ἐφ᾽ ὑμῶν is more correct than ἕδρας ἔφ᾽ ὑμῶν, all will admit; but whether the interposition of πρώτων requires ἔπι to be written rather than ἐπὶ, I am not quite clear.

87. τὰ πόλλ᾽ ἐκεῖν᾽ ὅτ᾽ ἐξέχρη κακά. The third person singular of the active verb ἐκχράω. Gl. ἐμαντεύετο. But the verb μαντεύεσθαι in Attic writers signifies rather *to consult* than *to utter an oracle*.

110. οὐ γὰρ δὴ τό γ᾽ ἀρχαῖον δέμας. All MSS. without exception have τόδ᾽ ἀρχαῖον δ. But the Aldine reading τό γ᾽ is correct. So in 265. οὐ γὰρ δὴ τό γε | σῶμ᾽ οὐδὲ τἄργα τἄμ᾽. Phil. 246. οὐ γὰρ δὴ σύ γ᾽ ἦσθα ναυβάτης, κ. τ. λ. El. 1020. οὐ γὰρ δὴ κενόν γ᾽ ἀφήσομεν. Eur. Ion. 954. τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ δὴ σύ γε. Nor is οὐ γὰρ—γε without δὴ less frequent. See Eurip. Hipp. 719. Iph. Taur. 1049. Bacch. 501. Cycl. 250.

113, 114. καὶ σύ μ᾽ ἐξ ὁδοῦ πόδα | κρύψον κατ᾽ ἄλσος. κρύψον με πόδα, for πόδα μου. See Œd. T. 717. Also Porson, Hec. 806. ποῖ μ᾽ ὑπεξάγεις πόδα;

115. ἐν γὰρ τῷ μαθεῖν | ἔνεστιν ἡὐλάβεια τῶν ποιουμένων. Γὰρ is commonly read in this place of a senarius: see vv. 12. 39. 98. 115. 265. 798. 1097. 1106. 1201. 1542. Of sixty examples four only have a spondee. Of these two are not wrong. Œd. C. 265. ὄνομα μόνον δείσαντες· οὐ γὰρ δὴ τό γε. El. 432. τύμβῳ προσάψῃς μηδέν. οὐ γάρ σοι θέμις. For the words δὴ and σοι exempt these lines from the violation of Porson's rule respecting the fifth foot of a senarius, the one being an enclitic, the other of such a nature as not to admit of separation from the preceding word. The case is different in Œd. C. 115. ἐν γὰρ τῷ μαθεῖν. I would prefer either ἐν τῷ γὰρ μαθεῖν or ἐν δὲ τῷ μαθεῖν. Γὰρ and δὲ are easily commuted.

118. ὅρα, τίς ἄρ᾽ ἦν; Libri Triclin. ἄρα τίς ἄρ᾽ ἦν; but ἄρα with the first syllable short cannot have its position in the beginning of a sentence.

127. ἀμαιμακετᾶν, not –ταν: for all these Doric genitives are circumflexed.

156—158. ἀλλ᾽ ἵνα τῷδ᾽ ἐν ἀ|φθέγκτῳ μὴ προπέσῃς νάπει | ποιάεντι. The true reading may perhaps be προπεσεῖ, so that ἵνα μὴ προπεσεῖ may mean the same as ὅπως μὴ προπεσεῖ. See Æsch. Prom. 68. ὅπως μὴ σαυτὸν οἰκτιεῖς ποτε. If προπέσῃς be right, compare Ant. 215. ὡς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων, i. e. σκοποὶ νῦν ἐστε.

174. μὴ δῆτ' ἀδικηθῶ: h. e. μὴ δῆτα ἀδικήσητέ με, or, μὴ δῆτα ἀδικηθῆναί με ἐάσητε. This is an example of that which Hermann has remarked, that the first person conjunctive is often used when the appeal refers to the second: another example occurs in Trach. 803. εἰ δ' οἶκτον ἴσχεις, ἀλλά μ' ἔκ γε τῆσδε γῆς | πόρθμευσον ὡς τάχιστα, μηδ' αὐτοῦ θάνω. So Eur. Herc. 1399. ἀλλ' αἷμα μὴ σοῖς ἐξομόρξωμαι πέπλοις. Homer affords the first instance: Il. A. 26. μή σε, γέρον, κοίλησιν ἐγὼ παρὰ νηυσὶ κιχείω. On the first person plural μεμνώμεθα I have spoken on Œd. T. 49.

176, 177. οὔτοι μή ποτέ σ' ἐκ τῶνδ' ἑδράνων, | ὦ γέρον, ἄκοντά τις ἄξει. Most MSS. and edd. have ἄξει. The sense requires the subjunctive, but the metre is against it. I suspect that we ought to read ἄρῃ. The canon of Dawes is this: "Οὐ μὴ ought to be construed with the future indicative or the second aorist subjunctive." Yet it would be strange if οὐ μὴ μάθῃς were good Greek, and οὐ μὴ διδάξῃς a solecism. The distinction is this: οὐ μὴ with the future forbids, with the subjunctive denies: οὐ μὴ γράψεις therefore = μὴ γράφε or μὴ γράψῃς, but οὐ μὴ γράψῃς = οὐ γράψεις. The construction may be explained by an ellipsis, which is supplied in Aristoph. Eccl. 646. ὥστ' οὐχὶ δέος μή σε φιλήσῃ. Xen. Mem. ii. 1. 25. οὐ φόβος μή σε ἀγάγω ἐπὶ τὸ ταῦτα πορίζεσθαι. Plato Apol. i. p. 28. A. οὐδὲν δὲ δεινὸν μὴ ἐν ἐμοὶ στῇ.

189, 190. ἄγε νῦν σύ με, παῖς, ἵν' ἂν εὐσεβίας | ἐπιβαίνοντες, τὸ μὲν εἴπωμεν, | τὸ δ' ἀκούσωμεν. Read with Turnebus εἴποιμεν, ἀκούσαιμεν: ἵνα, signifying that, is never joined with the particle ἄν: in this passage it signifies where, and ἂν must be taken in close connection with its verb: the order is, ἄγε με ἐκεῖσε ἵνα τὸ μὲν εἴποιμεν ἄν, supplying ἐκεῖσε. The sense is the same whether you say εἴποιμεν ἂν or ἐροῦμεν.

220. οὖν is often found in an interrogative sentence after οἶσθα: Trach. 1193. οἶσθ' οὖν τὸν Οἴτῃ Ζηνὸς ὕψιστον πάγον;

234. αὖθις: a false reading is αὖτις: Grammaticus ap. Bekker. p. 463. Αὖθις· ἐξ ἀρχῆς, πάλιν, ἐκ δευτέρου· σημειωτέον δὲ ὅτι τὸ μὲν αὖθις Ἀττικόν, τὸ δὲ αὖτις Ὁμηρικόν.

250. πρός σ' ὅτι σοι φίλον ἐκ σέθεν ἄντομαι. Observe the syntax. It was usual with the Greeks in adjurations to interpose something between the preposition and its case. So Eur. Hipp. 605. ναὶ πρός σε τῆς σῆς δεξιᾶς εὐωλένου. This is imitated by Virgil, Æn. iv. 314. per ego has lacrymas, dextramque tuam te. For ἐκ σέθεν I conjecture οἴκοθεν, for οἴκοι. Phil. 469. πρός τ' εἴτι σοι κατ' οἶκόν ἐστι προσφιλές: where the words εἴτι σοι κατ' οἶκόν ἐστι προσφιλές are instead of a genitive, as in our passage, ὅτι σοι φίλον ἐκ σέθεν.

273. ἱκόμην ἵν' ἱκόμην. " Thus the Greeks are wont to cut

short unpleasant subjects : 356. εἴσ᾽ οἵπέρ εἰσι. Œd. R. 1376. βλαστοῦσ᾽ ὅπως ἔβλαστε. Eur. Or. 78. ἐπεὶ πρὸς Ἴλιον | ἔπλευσ᾽ ὅπως ἔπλευσα θεομανεῖ πότμῳ." Schæf. Hermann on Viger, n. 30. The formula ἔπραξεν ἃ ἔπραξεν, and the like, is employed by those who are either unwilling or unable to explain a matter more clearly. Eur. Med. 1011. ἤγγειλας οἷ᾽ ἤγγειλας. Tro. 626. ὄλωλεν ὡς ὄλωλεν. El. 289. ἔκυρσεν ὡς ἔκυρσε : 1122. δέδοικα γὰρ νιν, ὡς δέδοικ᾽ ἐγώ.

278. 280. To some perhaps the repetition of βροτῶν within so brief an interval will appear inelegant; but the ears of the ancients were not so easily offended. Thus 1623. φθέγμα δ᾽ ἐξαίφνης τινὸς | θὤυξεν αὐτὸν, ὥστε πάντας ὀρθίας | στῆσαι φόβῳ δείσαντας ἐξαίφνης τρίχας. Eur. Phœn. 458. οὐ γὰρ τὸ λαιμό- τμητον εἰσορᾷς κάρα | Γοργοῦς, ἀδελφὸν δ᾽ εἰσορᾷς ἥκοντα σόν. Ion. 1. Ἄτλας ὁ νώτοις χαλκεοίσιν οὐρανὸν, | θεῶν παλαιὸν οἶκον ἐκτρίβων, θεῶν | μιᾶς ἔφυσε Μαῖαν, ἥ μ᾽ ἐγείνατο.

317. Of the present φημὶ the imperf. is ἔφασκον.

367. πρὶν μὲν γὰρ αὐτοῖς ἦν ἔρως, Κρέοντί τε | Θρόνους ἐᾶσθαι, μηδὲ χραίνεσθαι πόλιν. Nothing is more common in tragic writers than οὔτε or μήτε in the protasis, τε in the apodosis, as v. 1397-8. Πολύνεικες, οὔτε ταῖς παρελθούσαις ὁδοῖς | ξυνήδομαί σοι, νῦν τ᾽ ἴθ᾽ ὡς τάχος πάλιν. Nothing is more uncommon than such a construction as the following : νῦν τ᾽ ἴθ᾽ ὡς τάχος πάλιν, οὔτε ταῖς παρελθούσαις ὁδοῖς ξυνήδομαί σοι : where τε in the pro- tasis has οὔτε in the apodosis. The reading therefore μήτε χραίνεσθαι πόλιν, which Brunck suggests, is doubtful. In Eur. Iph. T. 697. we have an example of οὐδὲ in the apodosis : ὄνομά τ᾽ ἐμοῦ γένοιτ᾽ ἄν, οὔδ᾽ ἄπαις δόμοις | πατρῷος οὑμὸς ἐξαλειφθείη πότ᾽ ἄν.

385. ἤδη γὰρ ἔσχες ἐλπίδ᾽, ὡς ἐμοῦ θεοὺς | ὥραν τιν᾽ ἕξειν, ὥστε σωθῆναί ποτε ; Here ὡς is redundant, as Xen. H. Gr. vi. 5. 42. ἐλπίζειν δὲ χρὴ, ὡς ἄνδρας ἀγαθοὺς μᾶλλον ἢ κακοὺς αὐτοὺς γενήσεσθαι.

397. ἥξοντα βαιοῦ κοὐχὶ μυρίου χρόνου. " Understand διά. Herod. iii. 124. ταῦτα ὀλίγου χρόνου ἔσται τελεύμενα." Musgr. Rather ἐντός: πέντ᾽ ἐτῶν, Aristoph. Ach. 782. ἡμερῶν τεττάρων, Vesp. 260. So we say, within five years, within four days.

401. ἡ δ᾽ ὠφέλησις τίς θύρασι κειμένου; All MSS. have θύραισι. To the interrogative particles ποῦ, ποῖ, πόθεν, res- pectively answer the adverbs θύρασι, θύραζε, θύραθεν, as οἴκοι, οἴκαδε, οἴκοθεν. Eur. El. 1074. οὐδὲν γὰρ αὐτὴν δεῖ θύρασιν εὐπρέπες | φαίνειν πρόσωπον. Here also the common reading is θύραισιν.

405. μηδ᾽ ἵν᾽ ἂν σαυτοῦ κρατῇς. All MSS have κρατῇς, which is a solecism. See the note on 188. ἄγε με ἵν᾽ ἂν εἴποιμεν. The more usual mode of expression would be, μηδ᾽ ἵνα σαυτοῦ

κρατήσεις. So El. 379. μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων, | ἐνταῦθα πέμψειν, ἔνθα μήποθ' ἡλίου | φέγγος προσόψει, κ. τ. λ.

408. οὐκ ἄρ' ἐμοῦ γε μὴ κρατήσωσίν ποτε; This is affirmative, not interrogative. By a similar error in Phil. 106. is read, οὐκ ἄρ' ἐκείνῳ γ' οὐδὲ προσμῖξαι θρασύ; 114. οὐκ ἄρ' ὁ πέρσων γ', ὡς ἐφάσκετ', εἴμ' ἐγώ; In these three lines I would read οὔτ' ἄρα, i. e. οὔτοι ἄρα.

421. ἐν δ' ἐμοὶ τέλος | αὐτοῖν γένοιτο τῆσδε τῆς μάχης πέρι. I have substituted ἐν τ' for ἐν δ', on account of μήτε in the preceding line. So Trach. 143. μήτ' ἐκμάθοις παθοῦσα, νῦν τ' ἄπειρος εἶ.

425, 426. ὡς οὔτ' ἂν ὃς νῦν σκῆπτρα καὶ θρόνους ἔχει, | μείνειεν: Brunck's version is wrong: *ut neque qui sceptrum soliumque nunc tenet, iis potiatur amplius*: ὡς is not here for ἵνα, but ἐπεί, as v. 1528. ὡς οὔτ' ἂν ἀστῶν τῶνδ' ἂν ἐξείποιμί τῳ.

440. τὸ τηνίκ' ἤδη: observe τηνίκα for τηνικαῦτα or τηνικάδε, as below, 476. ἔνθεν for ἐντεῦθεν or ἐνθένδε.

459. τῆδε τῇ πόλει μέγαν | σωτῆρ' ἀρεῖσθε, τοῖς δ' ἐμοῖς ἐχθροῖς πόνους. In the latter clause we must not understand ἀρεῖσθε, which is the same as λήψεσθε, but rather δώσετε. Eur. Suppl. 740. μέτρια θέλοντος (sc. δοῦναι) οὐκ ἐχρήζομεν λαβεῖν.

469. ἀειρύτου. Most MSS. have ἀειρρύτου or ἀειρρύτου, in which ρ is doubled without necessity. All have εὔροον, Phil. 491. In Eur. Iph. A. 420. Markland contends for εὔρρυτον, with whom I do not agree.

470. δι' ὁσίων χειρῶν θίγων. More correctly, in my opinion, θιγών. The present is θιγγάνω, the 2. aor. ἔθιγον.

474. ἢ ποίῳ τρόπῳ; "Understand ἄλλῳ. Eur. Hec. 1254. ὑποπτέροις νώτοισιν, ἢ ποίῳ τρόπῳ;" So Latin writers, *quonam modo*, i. e. *quonam alio modo*.

475. οἷός γε νεαρᾶς νεοπόκῳ μαλλῷ λαβών. The particle γε is used when the reply is made with greater accuracy than the question demands. See v. 65. Eur. Andr. 914. ΟΡ. Κᾄκτεινας, ἤ τις ξυμφορά σ' ἀφείλετο; | ΕΡ. Γέρων γε Πηλεύς, τοὺς κακίονας σέβων. Iph. T. 511. ΙΦ. Φυγὰς δ' ἀπῆρας πατρίδος, ἢ ποίᾳ τύχῃ; | ΟΡ. Φεύγω τρόπον γε δή τιν' οὐχ ἑκών, ἑκών. Hel. 116. ΕΛ. Εἶδες σὺ τὴν δύστηνον, ἢ κλύων λέγεις; | ΤΕΤ. Ὥσπερ σέ γ', οὐδὲν ἧσσον, ὀφθαλμοῖς ὁρῶ.

486. Ὡς σφας καλοῦμεν Εὐμενίδας. All copies have ὡς σφας, which I have changed into ὡς σφᾶς. The pronoun σφᾶς should always be accented.

495. λείπομαι γὰρ οὖν | τῷ μὴ δύνασθαι, μηδ' ὁρᾶν, δυοῖν κακοῖν. For οὖν the common reading is ἐν: but I prefer the former, as in Æsch. Ag. 683. Μενέλεων γὰρ οὖν | πρῶτόν τε καὶ μάλιστα προσδόκα μολεῖν. Soph. Phil. 766. λαμβάνει γὰρ οὖν | ὕπνος

Guide. R

μ', ὅτ' ἄν περ τὸ κακὸν ἐξήκῃ τόδε.   Eur. Bacch. 920. Ἀλλ' ἦ
ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.   El. 290. αἴσθησις γὰρ
οὖν | κἀκ τῶν θυραίων πημάτων δάκνει βροτούς : in all which pas-
sages γὰρ is followed by οὖν.

496. τῷ μὴ δύνασθαι, μήθ' ὁρᾶν.   I read μηδ' ὁρᾶν. We have
οὐ for οὔτε in the apodosis in v. 973.   But the examples of this
license in the apodosis among tragic writers are not numerous,
and may be set aside with little trouble, and therefore I refer
them to copyists rather than to the writers themselves.

531. The writings of the Attic poets very often exhibit δύο
in conjunction with the plural; but I have little doubt that the
greater number of the instances of this construction is to be at-
tributed to the transcribers, in whose times the use of the dual
had almost disappeared.   Yet I have found some examples
which seem quite sound ; Soph. Aj. 237. δύο δ' ἀργίποδας κριοὺς
ἀνελών.   As far as regards δυοῖν, I doubt whether the Attics
ever joined δυοῖν with the genitive or dative plural.   In Æsch.
Pers. 722. Aldus has edited : ἀμφότερα · διπλοῦν μέτωπον ἦν
δύοιν στρατηλάτων : where traces of the true reading are visible
in the accent.   So in Ag. 1393. the common reading is : παίω
δέ νιν δίς · κἂν δύοιν οἰμώγμασι | μεθῆκεν αὐτοῦ κῶλα.   Eum.
603. δυοῖν γὰρ εἶχε προσβολὰς μιασμάτων : restore οἰμωγμάτοιν
and μιασμάτοιν.

557. " MSS. fluctuate between ἐρέσθαι and ἔρεσθαι.   I pre-
fer the former."   Schæf.   Rightly : Soph. Œd. C. 209. μή, μή,
μή μ' ἀνέρῃ τίς εἰμι.   Phil. 576. μὴ νῦν μ' ἔρῃ τὰ πλείον'. Aristoph.
Ran. 438. μηδ' αὖθις ἐπανέρῃ με.   All the copies that I have
seen have ἀνερέσθαι, Œd. T. 1304. ἐροῦ, El. 563.

563. χὥτι πλεῖστ' ἀνὴρ ἐπὶ ξένης | ἤθλησα.   Eur. Hec. 310.
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνήρ.   Rhes. 500. καὶ πλεῖστα
χώραν τήνδ' ἀνὴρ καθυβρίσας.   In this sense εἷς ἀνὴρ is generally
used. Eur. Or. 741. ποῦ 'στὶν ἢ πλείστους Ἀχαιῶν ὤλεσεν γυνὴ
μία;

570. ὥστε βραχέ' ἐμοὶ δεῖσθαι φράσαι.   Δέομαι for βούλομαι
is used, among others, by Eur. Or. 865. πυθέσθαι δεόμενος τά τ'
ἀμφὶ σοῦ | τά τ' ἀμφ' Ὀρέστου.   But I doubt whether any one
ever said ἐμοὶ φράσαι for ὑπὲρ ἐμοῦ λέγειν.   The interpretation,
which Brunck has adopted, ut paucis tantum mihi verbis opus sit,
would require such a reading as this : ὥστε βραχέα ἐμὲ δεῖν
φράσαι.   For it would be scarcely allowable to say δεῖ μοι
ποιεῖν, although we use promiscuously δεῖ μοι πολλῶν and δεῖ με
πολλῶν, as I have observed on Med. 552.   If Sophocles has
put δεῖσθαι for δεῖν, the dative ἐμοὶ must be accounted for from
Eur. Suppl. 594. ἐν δεῖ μόνον μοι, τοὺς θεοὺς ἔχειν, ὅσοι | δίκην
σέβονται.   But hear Suidas under the word χρή · λέγουσι δέ
ποτε καὶ χρῆσθαι ἀντὶ τοῦ δεῖ.   Φερεκράτης Λήροις · Τὸ δ' ὄνομά

μοι κάτειπε, τί σε χρῆσθαι καλεῖν. Ἀριστοφάνης Λημνίαις · Ἡ καρδία τέ τις · ἀλλὰ πῶς χρῆσθαι ποιεῖν ; If χρῆσθαι may be used for χρὴ, why not δεῖσθαι for δεῖ?

583, 584. τὰ δ᾽ ἐν μέσῳ, | ἢ λῆστιν ἴσχεις, ἢ δι᾽ οὐδενὸς ποιεῖ. Λῆστις and μνῆστις are similar forms for λήθη and μνήμη : μνῆστις occurs in Soph. Aj. 523. As regards the construction, supply *quod attinet ad*, as Œd. T. 717. παιδὸς δὲ βλάστας, οὐ διέσχον ἡμέραι | τρεῖς.

587. ὅρα γε μήν. The particles γε μήν are thus combined in Æsch. Eum. 51. Eur. Rhes. 196. 284. El. 754. and elsewhere. We may render them, *however*. We have a different phraseology in Soph. El. 1242. ὅρα γε μὲν δή, κἂν γυναιξὶν ὡς Ἄρης | ἔνεστιν. Eur. Alc. 1130. ὅρα γε μή τι φάσμα νερτέρων τόδ᾽ ᾖ.

589. κεῖνοι κομίζειν κεῖσ᾽ ἀναγκάσουσί με. All interpreters but Reisig have taken κομίζειν in the sense of κομίζεσθαι. The latter is met with in Æsch. Ag. 1044. εἴσω κομίζου καὶ σύ, Κασάνδραν λέγω. There is the same difference between κομίζειν and κομίζεσθαι, as between πορεύειν and πορεύεσθαι. We must supply σε thus : ἐκεῖνοι ἀναγκάσουσί σε κομίζειν ἐμὲ ἐκεῖσε.

620. ἐν δορὶ διασκεδῶσιν ἐκ σμικροῦ λόγου. Brunck has collected instances of this pleonastic use of ἐν, on Soph. Phil. 60. οἵ σ᾽ ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν. Add to this Œd. C. 54. ἀλλ᾽ οὐ μὰν ἔν γ᾽ ἐμοὶ | προσθήσεις τάσδ᾽ ἀράς. So Eur. Suppl. 592. ἐγὼ δὲ δαίμονος τοὐμοῦ μέτα | στρατηλατήσω κλεινὸς ἐν κλεινῷ δορί. Hel. 1132. πολλοὶ δ᾽ Ἀχαιῶν ἐν δορὶ καὶ πετρίναις | ῥιπαῖσιν ἐκπνεύσαντες. Æsch. Prom. 423. ὀξυπρώ|ροισι βρέμων ἐν αἰχμαῖς.

687. Κηφισοῦ νομάδες ῥεέθρων. This, not Κηφισσοῦ, is the correct reading. If the tragic writers had said Κηφισσὸς, they would have also said in familiar discourse Κηφιττός, Κηφιττό- δωρος, Κηφιττοφῶν. The comic writers seem to have retained σσ in three words only, πτήσσω, πτίσσω, πτύσσω, and that for the sake of euphony, to avoid the concourse of three τ.

690. νέομαι and νίσσομαι have both senses, that of the present and of the future.

716. εὐήρετμος πλάτα is similar to καλλίχειρες ὠλέναι, πόδα τυφλόπουν, εὐπήχεις χεῖρας, &c.

718, 719. τῶν ἑκατομπόδων | Νηρήδων ἀκόλουθος. As in v. 17. πυκνόπτεροι ἀηδόνες = πυκναὶ ἀηδόνες πτερούσσαι, so ἑκατόμποδες Νηρῇδες = ἑκατὸν Νηρῇδες ὀρχηστρίδες. In like manner εὐπατέρειαν αὐλὰν in Eur. Hipp. 68. means καλὴν πατρῴαν αὐλάν : πατροκτόνου χερός. Iph. T. 1038. πατρῴας παιδοκτόνου χερός.

726, 727. καὶ γὰρ εἰ γέρων κυρῶ, | τὸ τῆσδε χώρας οὐ γεγήρακε σθένος : τὸ τῆσδε χώρας σθένος in the apodosis is opposed to ἐγὼ in the protasis, to be understood in the verb κυρῶ. Nothing is

more common in tragic writers than to leave an emphatic word in the protasis to be supplied in the mind. Eur. Hec. 60. ἄγετ᾽ ὀρθοῦσαι τὴν (νῦν μὲν) ὁμόδουλον, | Τρῳάδες, ὑμῖν, πρόσθε δ᾽ ἄνασσαν. Hipp. 1042. εἰ γὰρ σὺ μὲν (ἐμὸς) παῖς ἦσθ᾽, ἐγὼ δὲ σὸς πατήρ. Suppl. 529. ἠμύνασθε πολεμίους καλῶς (μὲν ὑμῖν), | αἰσχρῶς δ᾽ ἐκείνοις: 700. ἔκτεινον, ἐκτείνοντο· καὶ παρηγγύων | κελευσμὸν ἀλλήλοισι σὺν πολλῇ βοῇ· | Θεῖνε (τοὺς Θηβαίους,) ἀντέρειδε τοῖς Ἐρεχθείδαις δόρυ.

731. ὃν μήτ᾽ ὀκνεῖτε, μήτ᾽ ἀφεῖτ᾽ ἔπος κακόν. "Ὃν refers to ἐμοῦ, which is contained in ἐμῆς of the preceding line : as in Trach. 264. πόλιν | τὴν Εὐρυτείαν· τόνδε γὰρ μεταίτιον : where τόνδε refers to Εὔρυτον, a name contained in Εὐρυτείαν." Vauv. For ἀφεῖτ᾽, read ἀφῆτ᾽, according to the canon, that μὴ is construed with the imperative present, μὴ τύπτε, not μὴ τύπτῃς : and with the subjunctive aorist ; ἀφεῖτ᾽, as an imperative, is not merely a solecism, but a barbarism.

733. πρὸς πόλιν δ᾽ ἐπίσταμαι |σθένουσαν ἥκων, εἴτιν᾽ Ἑλλάδος, μέγα. So in Aj. 487. ἐγὼ δ᾽ ἐλευθέρου μὲν ἐξέφυν πατρὸς, | εἴπερ τινὸς, σθένοντος ἐν πλούτῳ, Φρυγῶν.

741. ἴκου: so ἐνέγκου, 470. If we are correct in writing ἑλοῦ, ἑροῦ, λαβοῦ, πυθοῦ, &c., it is plain that we ought also to write ἴκου and ἐνεγκοῦ.

743. εἰ μὴ πλεῖστον ἀνθρώπων ἔφυν | Κάκιστος. Every one knows that πλεῖστον and κάκιστος are to be taken together, as πλεῖστον ἐχθίστης, Phil. 631. πλεῖστον ἡδίστην, Alc. 793.

748. αἰκείας. MSS. αἰκίας. The latter word is used by Æsch. Prom. 93. 177. 601. Soph. Œd. C. 748. El. 487. 511. 515. Eur. Bacch. 1371. Aristoph. Av. 1679. Eccl. 659. In all these passages the middle syllable is either long by necessity, or may be so, without violating the metre. Some nouns in ια certainly lengthen the penultima; as αἰθρία, καλία, κονία. But I would not refer αἰκία to this class. For analogy shows that we ought to write αἴκεια. All nouns derived from adjectives in ής have either the diphthong ει, as εὐσέβεια, or ι short, as ἀμαθία, in the penultima among the Attics. Therefore ἀείκεια is from ἀεικής, αἴκεια from αἰκής. Ἀεικίην, ἀληθίην, ἀναιδίην, are Homeric forms, in which the penultima is long, but by necessity alone.

751. Observe that τηλικοῦτος is used for τηλικαύτη. So Electr. 614. Clytemnestra says of her daughter, καὶ ταῦτα τηλικοῦτος.

765, 766. πρόσθεν τε γάρ με τοῖσιν οἰκείοις κακοῖς | νοσοῦνθ᾽. The accusative με depends on ὁρῶν understood. See note on Aj. 136. σὲ μὲν εὖ πράσσοντ᾽ ἐπιχαίρω.

790. χθονὸς λαχεῖν τοσοῦτό γ᾽, ἐνθανεῖν μόνον. Read τοσοῦτον ἐνθ. The tragic writers do not use τοσοῦτο or τοιοῦτο.

805. ἀλλὰ λῦμα τῷ γήρᾳ τρέφει; τρέφεσθαι signifies *to be*, as τρέφειν, especially in Sophocles, *to have*.

820. οἴμοι. ΚΡ. τάχ' ἕξεις μᾶλλον οἰμώζειν τάδε. MSS. have ὤμοι. This line, as well as others, has led me to the opinion which I have stated on Soph. Aj. 900. (Mus. Crit. t. i. p. 471.) that the Homeric form ὤμοι must be changed in the tragic writers into the Attic οἴμοι.

885, 886. μόλετε σὺν τάχει, μόλετ'· ἐπεὶ πέραν | περῶσι δή. All MSS. have πέραν, as in Æsch. Ag. 198. 1209. Soph. Œd. C. 885. Ant. 334. Eur. Hipp. 1053. Alc. 588. Suppl. 676. Herc. F. 386. In Ag. 198. Χαλκίδος πέραν ἔχων | παλιρρόθοις ἐν Αὐλίδος τόποις, πέραν signifies *on the opposite side*, and is right. But in the other passage of Æschylus, where the words πόντου πέραν τραφεῖσαν ought to be rendered *bred beyond sea*, I consider that πέρα should be written. In Eur. Hipp. 1053. πέραν γε πόντου καὶ τόπων Ἀτλαντικῶν is the common reading; but in my opinion, that in Herc. 234. is more correct, ὥστ' Ἀτλαντικῶν πέρα | φεύγειν ὅρων ἂν δειλία τοὐμὸν δόρυ. In this sense (*beyond*) I think πέρα ought always to be written.

897. οὐκ οὖν. All impressions have οὔκουν, which I have altered in every instance into οὐκ οὖν.

911. ἐπεὶ δέδρακας οὔτ' ἐμοῦ καταξίως. I should prefer κατάξια. The same variation occurs in El. 800. where most copies read καταξίως, but some κατάξια.

924. οὐκ οὖν ἔγωγ' ἄν, σῆς ἐπεμβαίνων χθονός. May we not read σῆς ἂν ἐπιβαίνων χθονός? Eur. Or. 350. ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός. Instances are not rare of the particle ἂν being doubled, with the interposition of a single word. So Œd. T. 339. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη; 862. οὐδὲν γὰρ ἂν πράξαιμ' ἄν, ὧν οὐ σοὶ φίλον.

927, 928. ἀλλ' ἠπιστάμην | ξένον παρ' ἀστοῖς ὡς διαιτᾶσθαι χρεών. Aldus and MSS. ξεῖνον; but this form the tragic writers appear to use only for the sake of the metre.

935. βία τε κοὐχ ἑκών. The conjunction (τε) seems as much out of place here as in 808. χωρὶς τό τ' εἰπεῖν πολλὰ καὶ τὸ καίρια. But in Sophocles, Œd. T. 1275. we find πολλάκις τε κοὐχ ἅπαξ, and in El. 885. ἐξ ἐμοῦ τε κοὐκ ἄλλου.

942. οὐδείς ποτ' αὐτοὺς τῶν ἐμῶν ἂν ἐμπέσοι | ζῆλος ξυναίμων. So all MSS. but one (Laur. B.) which has αὐτοῖς. The latter construction is undoubtedly more common, but the former not to be hastily rejected. Eur. Iph. A. 808. οὕτω δεινὸς ἐμπέπτωκ' ἔρως | τῆσδε στρατείας Ἑλλάδ', οὐκ ἄνευ θεῶν. If this is the correct reading, who would not prefer to take Ἑλλάδ' for the accusative rather than the dative? There are many verbs which govern both cases. Eur. Hec. 583. δεινόν τι πῆμα Πρια-

μίδαις ἐπέζεσε | πόλει τε τῇ μῇ. Iph. T. 987. δεινή τις ὀργὴ δαι-
μόνων ἐπέζεσε | τὸ Ταντάλειον σπέρμα.

947. Ἄρεος. It is now agreed that this form is used only for
the sake of the metre, as πόλεος, ὕβρεος, &c.

964, 965. θεοῖς γὰρ ἦν οὕτω φίλον | τάχ᾽ ἄν τι μηνίουσιν εἰς γένος
πάλαι. Ought we to read τάχ᾽ οὖν? Soph. Phil. 305. τάχ᾽ οὖν
τις ἄκων ἔσχε. Eur. Hec. 1247. τάχ᾽ οὖν παρ᾽ ὑμῖν ῥᾴδιον
ξενοκτονεῖν. Iph. T. 782. τάχ᾽ οὖν ἐρωτῶν σ᾽ εἰς ἄπιστ᾽ ἀφίξομαι.
Ἄν and οὖν are confounded in 980.

977. πῶς γ᾽ ἂν τό γ᾽ ἆκον πρᾶγμ᾽ ἂν εἰκότως ψέγοις; Read πῶς
ἂν τό γ᾽ ἆκον πρ. The particle γε has no place in an interroga-
tive sentence. See my note on Eur. Med. 1334.

1015. ἄξιαι δ᾽ ἀμυνάθειν. So all MSS., and in like manner
εἰκάθειν, 1170. 1378. παρεικάθειν, 1334. I have changed the
accentuation of these infinitives; they are aorists, as I have
shown on Eur. Med. 186.; the present ἀμυνάθω exists nowhere
but among grammarians. The juxtaposition of πιθέσθαι καὶ
παρεικαθεῖν, 1334. is an argument that both infinitives are of the
same kind. Sophocles rarely expresses himself as Eurip. Andr.
413. σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.

1021. ἵν᾽ εἰ μὲν ἐν τόποισι τοῖσδ᾽ ἔχεις Τὰς παῖδας ἡμῶν, αὐτὸς
ἐκδείξῃς ἐμοί. Theseus could not properly say of the daughters
of Œdipus, τὰς παῖδας ἡμῶν: read, therefore, ἡμῖν, and connect
it with ἔχεις. Similarly βέβηκεν ἡμῖν, 81. σὺ δ᾽ ἡμῖν ἔκηλος
αὐτοῦ μίμνε, 1038. See Œd. T. 631. El. 1332.

1023, 1024. οὓς οὐ μήποτε | χώρας φυγόντες τῆσδ᾽ ἐπεύχωνται
θεοῖς. Ἐπεύχεσθαι means to return thanks, as εὔχεσθαι in Eur.
El. 761. ἀλλὰ θεοῖσιν εὔχεσθαι χρεών. In favour of the imper-
fect subjunctive ἐπεύχωνται we have Xen. Anab. ii. 2. 12. οὐκ
ἔτι μὴ δύνηται βασιλεὺς ἡμᾶς καταλαβεῖν: Hier. 11. 15. οὐ μή
σοι δύνωνται ἀντέχειν οἱ πολέμιοι. But examples of this kind
are very rare. Therefore ἐπεύξωνται appears to me alone ad-
missible.

1044. δαΐων ἐπιστροφαί. See ἐπιστροφαὶ κακῶν, v. 537. In
both passages ἐπιστροφὴ probably is simply for παρουσία. The
v. ἐπιστρέφεσθαι is frequently joined with the accusative of the
place to signify versari in loco, visere locum, as in Eur Hel. 82.
τίς δ᾽ εἶ; πόθεν γῆς τῆσδ᾽ ἐπεστράφης πέδον; where both the
metre and the sense would have admitted of ἐλήλυθας.

1060. πελῶσ᾽. The Attics use both forms of the future.
Æsch. Prom. 282. πελῶ. Soph. Phil. 1150. πελᾶτε. El. 497.
πελᾶν. But Eurip. Or. 1684. Hel. 361. El. 1332. πελάσω.
Iph. T. 886. πελάσεις.

1076. τάχ᾽ ἐνδώσειν τὰν δεινὰ τλᾶσαν. The verbs ἐνδιδόναι
and ἀνιέναι have many significations in common; amongst
others, remittere, as applied to pains of body or mind, i. e. sedari,

quiescere. The chorus therefore means to say, τάχα ἐνδώσει, ἢ ἀνήσει, ἢ παύσεται, τὰ πάθη τῶν παρθένων τῶν δεινὰ παθουσῶν.

1081. ταχύρρωστος. Ῥώομαι, *i. e.* κινοῦμαι, is extant in Homer and other writers.

1094. στέργω διπλᾶς ἀρωγάς. The verb στέργω signifies *to desire,* provided that the words δείσαντες ἢ στέρξαντες be rightly understood in Œd. T. 11.

1119, 1120. The order is, μὴ θαύμαζε, εἰ τέκνα ἄελπτα φανέντα (ὁρῶν), μηκύνω λόγον πρὸς τὸ λιπαρές. See v. 765.

1158. θύων ἔκυρον. Although the tragic writers seem to have used the futures κύρσω and κυρήσω promiscuously, yet I doubt whether the barytone present κύρω is in use among them any more than δόκω or ὤθω. Hermann, on Aj. 307., thinks differently. Besides ἔκυρον in this passage, Hermann contends that κύρω is the reading in Æsch. Eum. 398.; κύρων in Eur. Hipp. 746. To me the question is involved in uncertainty.

1172. καὶ τίς ποτ᾽ ἐστὶν, ὅν γ᾽ ἐγὼ ψέξαιμί τι; Brunck considers that ἂν is required; but compare Æsch. Prom. 291. οὐκ ἔστιν ὅτῳ μείζονα μοῖραν | νείμαιμ᾽, ἢ σοί. See also the instances collected by Monk on Alc. 117. from which it is very clear that ἂν is not necessary. The principle, however, of the construction I confess that I do not thoroughly see.

1189, 1190. ὥστε μήτε δρῶντά σε | τὰ τῶν κακίστων δυσσεβεστάτων, πάτερ. Dawes well observes that, "since there is no other μήτε in the sentence, nor τε, nor καὶ, that μήτε is here opposed to the spirit of the language, and that μηδὲ should be read: *ut ne committentem* quidem *adversus te,*" &c. This conjecture no one will hesitate to admit. A similar error existed in Ant. 522. οὔτοι ποθ᾽ οὐχθρὸς, οὔθ᾽ ὅταν θάνῃ, φίλος : Brunck has properly οὐδ᾽. See on μηθ᾽ ὁρᾶν, 496.

1206. μόνον, ξέν᾽, εἴπερ κεῖνος ὧδ᾽ ἐλεύσεται. "This form (ἐλεύσεται) so frequent in epic poets (being well suited to hexameters) the scenic writers very rarely employ. It occurs in Trach. 595. Among other Attic writers it seems to be altogether obsolete." Schæf. Æsch. Prom. 853. πάλιν πρὸς Ἄργος οὐχ ἑκοῦσ᾽ ἐλεύσεται. Suppl. 531. ἐγὼ δὲ ταῦτα πορσυνῶν ἐλεύσομαι. These are the only instances in the tragic writers. See on Heracl. 210.

1209, 1210. σὺ δὲ | σῶς ἴσθ᾽, ἐάνπερ κἀμέ τις σώζῃ θεῶν. Understand ὤν. So Eur. Heracl. 199. οὐκ οἶδ᾽ Ἀθήνας τάσδ᾽ ἐλευθέρας ἔτι.

1213. ζώειν. The poetic form ζώειν Euripides again employs in El. 157. οἷα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα. It is not read in any other place in Attic writers; for in Eur. Alc. 716. for ζώοις is now read ζῴης.

1217. λύπας ἐγγυτέρω is the same as λύπας μετέχοντα : λύπας is the genitive.

1217—1220. τὰ τέρπον|τα δ' οὐκ ἂν ἴδοις, ὁπό|τ' ἄν τις ἐς πλέον πέσῃ | τοῦ θέλοντος. Read, οὐκ ἂν ἴδοις ὅπου, | ὅτ' ἄν τις ἐς πλέον πέσῃ : a conjecture to which I have been led from Aj. 33. τὰ δ' ἐκπέπληγμαι, κοὐκ ἔχω μαθεῖν ὅπου. Τὸ θέλον is the same as θέλημα. Trach. 196. τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων | οὐκ ἂν μεθεῖτο πρὶν καθ' ἡδονὴν κλύειν. Eur. Iph. A. 32. κἂν μὴ σὺ θέλῃς, | τὰ θεῶν οὕτω βουλόμεν' ἔσται.

1221. ἰσοτέλεστος Ἄϊδος μοῖρα seems to mean *mors omnibus communis,* or something of the kind. Ἄϊδος μοῖρα, as θανάτου μοῖρα, Æsch. Pers. 920. μοῖραν θανάτου, Eur. Med. 987.

1226. τὸ δ', ἐπὴν φανῇ : so, by a similar error, ἐπὴν δ' ἁμαρτῇ, Ant. 1025. The Attics said ἐπὰν, not ἐπήν. But the tragic writers seem to have used neither. Read ἐπεὶ φανῇ.

1236. ἀκρατὲς γῆρας : Eustath. οὐ τὸ ἀκόλαστον, ἀλλὰ τὸ ποιοῦν πάρεσιν, ὡς μὴ ἔχειν τὸν γέροντα κρατεῖν ἑαυτοῦ. There is the same ambiguity in the Latin *impotens.*

1239—1241. ἐν ᾧ τλάμων ὅδ', οὐκ ἐγὼ μόνος, | παντόθεν βόρειος ὥς τις ἀκτὰ | κυματοπλὴξ χειμερία κλονεῖται. The nominative τλάμων ὅδε has the verb κλονεῖται, so that there is no need of a comma after χειμερία in v. 1241. Eur. Tro. 827. ἀϊόνες δ' ἄλιαι| ἴαχον, οἷον οἰω|νὸς ὑπὲρ τεκέων βοᾷ : where ἴαχον is the accusative, governed by βοῶσι, which is contained in βοᾷ.

1251. ἀστακτὶ λείβων δάκρυα. Adverbs of this form more frequently shorten than lengthen the last syllable. But they not unfrequently lengthen it. See Blomf. Prom. 216.

1275. ὦ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' ὁμαίμονες. On this use of δὲ, see on Med. 940. πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν.

1303. γῆς ὅσοιπερ Ἀπίας. This word has the first syllable short in Homer. Il. A. 270. τηλόθεν ἐξ Ἀπίης γαίης : long in Æsch. Suppl. 268. αὐτῆς δὲ χώρας Ἀπίας πέδον τόδε.

1313. οἷος δορύσσους Ἀμφιάρεως. Δορυσσόος, *hastam quatiens* v. *agitans :* from the ancient σόω, whence the passive σοῦται, σοῦνται, σοῦ, σοῦσθω, σοῦσθαι, on which see Trach. 647. Hesychius : Δορυσσόον· ἀνδρεῖον δόρυ ὁρμᾶν· ἢ δόρατι φοβοῦντα καὶ σοβοῦντα. Æsch. Suppl. 190. ὄχλον δ' ὑπασπιστῆρα καὶ δορυσσόον | λεύσσω. Homer. Od. Ο. 244. λαοσσόον Ἀμφιάρηον, to which Sophocles seems to have alluded.

1350. δικαιῶν ὥστ' ἐμοῦ κλύειν λόγους. Were the particle (ὥστε) away, no one would miss it. So above, 969. εἴ τι θέσφατον πατρὶ | χρησμοῖσιν ἱκνεῖθ', ὥστε πρὸς παίδων θανεῖν. Eur. Hipp. 710. ἀλλ' ἔστι κἀκ τῶνδ' ὥστε σωθῆναι, τέκνον : 1327. Κύπρις γὰρ ἤθελ', ὥστε γίγνεσθαι τάδε.

1360. οὐ κλαυστὰ δ' ἐστίν. I prefer κλαυτά: so ἄκλαυτος, πάγκλαυτος, &c.

1366. ἦτ' ἂν οὐκ ἂν ἦν, τὸ σὸν μέρος. I have edited ἦ, as in 768. 973. τὸ σὸν μέρος, *quantum in te est.* Eur. Rhes. 405. Ἕλλησιν ἡμᾶς προύπιες, τὸ σὸν μέρος. Heracl. 678. Ἀλλ' εἶμ', ἐρήμους δεσπότας, τοὐμὸν μέρος, | οὐκ ἂν θέλοιμι πολεμίοισι συμβαλεῖν.

1389. καὶ καλῶ τοῦ Ταρτάρου | στυγνὸν πατρῷον Ἔρεβος. Hermann (Hec. 341.) more correctly τὸ Ταρτάρου. See Valck. and Porson on Phœn. 147. τίς δ' οὗτος ἀμφὶ μνῆμα τὸ Ζήθου περᾷ ;

1435, 1436. σφῷν δ' εὐοδοίη Ζεὺς, τάδ' εἰ τελεῖτέ μοι | θανόντ'· ἐπεὶ οὔ με ζῶντά γ' αὖθις ἕξετον. Two examples only of this elision (of the dative singular) are extant in Sophocles. For ἀρήξαντ', Aj. 1007. all confess to be the accusative. The other is in Trach. 677. ἀργῆτ' οἰὸς εὐείρῳ πόκῳ: where Lobeck proposes ἀργῆτ' οἰὸς εὐέρου πόκον. With respect to θανόντ', I have decided (Heracl. 693.) that it is the accusative case. So Æsch. Ag. 1619. οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί, | ἰδόντα τοῦτον τῆς δίκης ἐν ἕρκεσιν. Choëph. 408. πέπαλται δ' αὐτέ μοι φίλον κέαρ, | τόνδε κλύουσαν οἶκτον. Soph. El. 479. ὕπεστί μοι θράσος, | ἀδυπνόων κλύουσαν | ἀρτίως ὀνειράτων. Eur. Med. 814. σοὶ δὲ συγγνώμη λέγειν | τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγὼ, κακῶς. El. 1250. οὐ γάρ ἐστί σοι πόλιν | τήνδ' ἐμβατεύειν, μητέρα κτείναντα σήν. If these examples are not sufficient, understand ὁρῶσαι, as in 427. 765.

1439. μή τοι μ' ὀδύρου. So all copies. The places in the tragic writers, in which ὀδύρομαι is commonly read, I have noticed on Med. 156. All of them, with one exception, either require or admit δύρομαι. Therefore I have restored μήτοι με δύρου.

1442. δυστάλαινά τ' ἄρ' ἐγώ, | εἴ σου στερηθῶ. Hermann on Viger. n. 317. contends that this should be written τἄρα (*i. e.* τοι ἄρα). Others τᾶρα, τ' ἄρα, τ' ἄρα. It matters little provided it be understood that it is a crasis, not an elision.

εἴ σου στερηθῶ. Brunck considers this as a solecism, and proposes ἤν. But compare Œd. T. 198. τέλει γὰρ εἴτι νὺξ ἀφῇ.

1450. κιχάνει. Hermann (de Emend. Rat. Gr. Gr. p. 60.) correctly reads κιγχάνει: so also in Æsch. Cho. 620. Eur. Hipp. 1444. See Alc. 480. Hel. 603.

1456. ἔκτυπεν αἰθήρ. The Homeric form ἔκτυπε is not read in any other passage of Attic poetry. The common form ἐκτύπησε occurs 1606.

1462. μάλα μέγας ἐρείπεται | κτύπος ἄφατος ὅδε διάβολος. Ἐρείπω = *dejicio*: ἐρείπομαι = *cado*.

1489, 1490. ἀνθ' ὧν ἔπασχον εὖ, τελεσφόρον χάριν | δοῦναί σφιν. Sophocles uses σφε for αὐτὸν in v. 40., therefore he might on the same grounds have used σφιν for αὐτῷ. Matthiæ (Gr. Gr. § 147.) has compared with this passage Hom. H. in Pan. 19. σὺν δέ σφιν τότε νύμφαι ὀρεστιάδες λιγύμολποι. I have not met with any other instances.

1516. πολλὰ γάρ σε θεσπίζονθ' ὁρῶ | κοὐ ψευδόφημα. All edd. put a stop after ὁρῶ : but the words πολλὰ κοὐ ψευδόφημα are closely connected. Eur. Alc. 706. εἰ δ' ἡμᾶς κακῶς | ἐρεῖς, ἀκούσει πολλὰ κοὐ ψευδῆ κακά. So πολλὰ καὶ ἄλλα, πολλὰ καὶ καλά, &c.

1518, 1519. ἐγὼ διδάξω, τέκνον Αἰγέως, ἅ σοι | γήρως ἄλυπα τῆδε κείσεται πόλει. Σοι is here for σοῦ, as frequently. So Euripides thrice in one play, the Rhesus, provided it be his : 268. ᾗ πόλλ' ἀγρώσταις σκαιὰ πρόσκειται φρεσί : 644. ἐχθρῶν τις ἡμῖν χρίμπτεται στρατεύματι : 663. σύ τοί με πείθεις, σοί τε πιστεύω λόγοις. So below 1632. δός μοι χερὸς σῆς πίστιν ἀρχαίαν τέκνοις.

1525. μήθ' οὗ κέκευθε, μήτ' ἐν οἷς κεῖται τόποις. I have availed myself of this example on Eur. Bacch. 617. οὔτ' ἔθιγεν, οὔθ' ἥψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο. Valckenaer on Phœn. 1371. thinks that Sophocles was more partial to this tautology than Euripides : but the latter says (Hipp. 1070.) εἰ δὴ κακός γε φαίνομαι, δοκῶ τέ σοι.

1531. τῷ προφερτάτῳ μόνῳ | σήμαιν'. Προφερτάτῳ for προφερεστάτῳ is read in this place alone, if I remember rightly.

1555. εὐδαίμονες γένοισθε, κἀπ' εὐπραξία | μέμνησθέ μου θανόντος. After the optative γένοισθε, another optative μεμνῇσθε would perhaps be better than the imperative μέμνησθε. On this form of the optative consult commentators on Aristoph. Plut. 992. ἵνα τοὐμὸν εἱμάτιον φορῶν, μεμνῇτό μου.

1571. κνυζᾶσθαί τ' ἐξ ἄντρων. Grammarians acknowledge both forms, κνυζᾶσθαι and κνυζεῖσθαι. But the latter I consider more Attic. Aristophanes, Vesp. 977. has the participle κνυζούμενα.

1579, 1580. Ἄνδρες πολῖται, ξυντομωτάτως μὲν ἂν | τύχοιμι λέξας Οἰδίπουν ὀλωλότα. I observed many years since on Eur. Suppl. 967. where Hermann's text has δυστανοτάτως for δυστανότατος : " We believe that only one adverb of the same form as δυστανοτάτως, is to be found in all the remains of the Attic writers. Soph. Œd. C. 1579. The Scholiast seems to have read ξυντομώτατος. Adverbs of the comparative degree ending in ΩΣ, which are sufficiently common, afford no authority for δυστανοτάτως. The true reading is δυστανοτάταν—μοῖραν." If ξυντομώτατος be the true reading, we may compare ἀφίξεται ταχὺς, 307. βραχὺς ὀκλάσας, 196.

1580. ὀλωλότα for ὀλωλέναι. So Eur. Iph. T. 492. πότερος ἄρ᾽ ὑμῶν ἐνθάδ᾽ ὠνομασμένος | Πυλάδης λέλεκται; 1047. ταὐτὸν χεροῖν σοι λέξεται μίασμ᾽ ἔχων. Hel. 1082. ἀτὰρ θανόντα τοῦ μ᾽ ἐρεῖς πεπυσμένη; with the addition of ὡς, Æsch. Ag. 681. λέγουσιν ἡμᾶς ὡς ὀλωλότας: where Blomfield has given more examples.

1598. ἠνώγει: this preterite does not occur elsewhere in the tragic writers.

1605, 1606. κοὐκ ἦν ἔτ᾽ οὐδὲν ἀργὸν ὧν ἐφίεται, | ᾽κτύπησε μὲν Ζεύς. I have changed the reading of all MSS. ἐφίετο into ἐφίεται, that the first syllable of the next word ἐκτύπησε might be correctly elided. It makes no difference to the sense. Trach. 769. ἰδρὼς ἀνῄει χρωτὶ, καὶ προσπτύσσεται | πλευραῖσιν ἀρτί-κολλος, ὥστε τέκτονος, | χιτὼν ἅπαν κατ᾽ ἄρθρον. Eur. Alc. 181. κυνεῖ δὲ προσπίτνουσα· πᾶν δὲ δέμνιον ὀφθαλμοτέγκτῳ δεύε-ται πλημμυρίδι.

1606, 1607. αἱ δὲ παρθένοι | ᾽ρρίγησαν ὡς ἤκουσαν. Sophocles might have said ἔφριξαν ὡς ἤκουσαν, or rather ἔδεισαν ὡς ἤκου-σαν; but in imitation of Homer he has introduced ῥίγησαν, a word which does not occur in any other passage of the Attic writers. Grammarians improperly confound the Homeric ἔρριγα, *horreo,* with the common, ῥιγῶ, *frigeo.* The aorist of the latter is ἐρρίγωσα, whence ἐνερρίγωσα, Aristoph. Plut. 847. But Brunck has ᾽ρίγησαν, which is wrong. Unless ῥίγησαν be written, as generally, ρ ought to be doubled.

1622. οὐδ᾽ ἔτ᾽ ὠρώρει βοή. Æsch. Ag. 662. ἐν νυκτὶ δυσκύ-μαντα δ᾽ ὠρώρει κακά. These are the only passages in which ὄρωρα is read among Attic writers; of the same form are ἄραρα, ὄδωδα, ὄλωλα, ὄπωπα.

1666. οὐκ ἂν παρείμην οἷσι μὴ δοκῶ φρονεῖν. Understand ἐκείνων: for παρίεμαι governs the genitive. Phrynichus (ap. Bekker. p. 53.) Οὐδέν σου παρίεμαι· οὐδὲν παραιτοῦμαι, οὐδὲν ἀποτρέπομαι. The meaning of παρίεμαι is *veniam peto.* Plato, Apol. Socr. p. 17. C. καὶ μέντοι καὶ πάνυ, ὦ ἄνδρες Ἀθηναῖοι, τοῦτο ὑμῶν δέομαι καὶ παρίεμαι. The sense therefore of the words, οὐκ ἂν παρείμην οἷσι μὴ δοκῶ φρονεῖν is, *non tanti eos facio, quibus male sapere videor, ut eorum veniam impetrare cupiam.* This I have noticed on Eur. Med. 892. παριέμεσθα, καὶ φαμὲν κακῶς φρονεῖν.

1673. ὧτινι τὸν πολὺν | ἄλλοτε μὲν πόνον ἔμπεδον εἴχομεν. Ὅτου and ὅτῳ are more Attic than οὗτινος and ᾧτινι. Yet ex-amples of the latter are not wanting. Æsch. Ag. 1367. οὐκ οἶδα βουλῆς ἧστινος τυχὼν λέγω. Eur. Hipp. 903. τὸ μέντοι πρᾶγμ᾽, ἐφ᾽ ᾧτινι στένεις, | οὐκ οἶδα. Aristoph. Pac. 1278. σὺ γὰρ εἰπέ μοι, οἷστισι χαίρεις.

1697. πόθος καὶ κακῶν ἄρ᾽ ἦν τις. Ἦν is constantly used for

the present ἐστὶ, especially when accompanied with the particle ἄρα. So above 118. Ὅρα. τίς ἄρ᾽ ἦν; ποῦ ναίει;

1701. εἰμένος for ἠμφιεσμένος. Eur. Tro. 496. τρυχηρὰ περὶ τρυχηρὸν εἰμένην χρόα | πέπλων λακίσματ᾽. It is not read elsewhere in tragic writers.

1704. ΧΟ. ἔπραξεν; ΑΝ. ἐξέπραξεν οἷον ἤθελε. In using the compound ἐξέπραξεν after the simple ἔπραξεν, Sophocles has done nothing unusual. So Eurip. Iph. T. 984. σῶσον πατρῷον οἶκον, ἔκσωσον δ᾽ ἐμέ. Tro. 892. αἱρεῖ γὰρ ὄμματ᾽ ἀνδρὸς, ἐξαιρεῖ πόλεις.

1732. ἄταφος ἔπιτνε. On this line I have observed (Med. 53.) that ἔπιτνε is the preterimperfect tense. Hermann (Class. Journ. t. xix. p. 285.) answers, "that this is a gratuitous assumption on my part, for that the aorist is required." I am not such a novice in these matters, as to suppose that the aorist is foreign to the sense of this passage ; nor can Hermann be ignorant that in the Greek poets nothing is more frequent than the imperfect in the sense of the aorist. Therefore it does not depend on the sense, whether ἔπιτνε be the imperfect or aorist. Why I have stated it to be the imperfect, I will now explain. Whether πίτνω or πιτνῶ be written, all admit that the penultimate letter of this verb is not *radical*, as we say in Hebrew, but *servile*. For the root is ἔπετον, *cecidi*, which custom has changed into ἔπεσον. Hence the derivatives γαπετής, γονυπετής, διιπετής, δοριπετής, and the like. The same servile letter is found in δάκνω, κάμνω, τέμνω, ἱκνοῦμαι, ὑπισχνοῦμαι, whose aorists ἔδακον, ἔκαμον, ἔτεμον, ἱκόμην, ὑπεσχόμην, all discard the servile letter. Ἐπιτνον therefore, if any thing is due to analogy, cannot be an aorist. But if it be the preterimperfect, great weight is added to my surmise, which I have stated on Med. 53., that there is no circumflexed verb πιτνῶ.

1740. σφῶν. Hermann would read σφῶϊν, but this dissyllable seems to be without example in Attic writers.

1742. ὅπως μολούμεθ᾽ ἐς δόμους | οὐκ ἔχω. The future infin. μολεῖσθαι is used by Æsch. Prom. 689. The verb μολῶ, which has no existence, is of frequent occurrence in MSS. by the error of transcribers.

1751. παύετε θρῆνον. In some MSS. θρήνων. In Euripides indeed, Hel. 1335., is read Δρομαίων δ᾽ ὅτε πολυπλανήτων | μάτην ἔπαυσε πόνων. But examples of this kind are very rare in the Attics. Euripides is more constant with the common idiom, Andr. 1271. παῦσαι δὲ λύπης τῶν τεθνηκότων ὕπερ : 1277. παύω δὲ λύπην, σοῦ κελεύσαντος, θεά.

1766. ταῦτ᾽ οὖν ἔκλυε δαίμων ἡμῶν. Most MSS. ἔκλυε. Ricc. ἔκλυεν, which I have adopted. I have noticed on Med. 1051. and again on Œd. T. 1301. that anapæstic dipodiæ of this form

(∪∪‒‒∪∪) and (‒‒‒∪∪) are rare in Sophocles and Euripides. The former indeed (Œd. C. 146.) has said, Δηλῶ δ'. οὐ γὰρ ἂν ὧδ' ἀλλοτρίοις: 1773. Δράσω καὶ τάδε, καὶ πάνθ' ὁπόσ' ἄν. Ant. 129. πολλῷ ῥεύματι προσνισσομένους. Trach. 1272. λεῖπου μηδὲ σύ, παρθέν', ἐπ' οἴκων. Phil. 1463. δόξης οὔποτε τῆσδ' ἐπιβάντες. But in El. 96. for φοίνιος Ἄρης οὐκ ἐξείνισε, Brunck has rightly ἐξένισεν.

<hr>

CANONS FROM DAWES'S MISCELLANEA CRITICA.

" THE usage of Greek writers forbids the junction of the particle ἂν with the verb περίοιδε." P. v. (ed. Kidd.)

" 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 περίοιδε is excluded, as being strictly what Clarke (Il. A. 37.) calls the present perfect tense." — *Tate.*

" The future ἀπολαύσειν does not exist; for the future middle ἀπολαύσεσθαι is the only form; yet, although the aorist active ἀπέλαυσα may be met with constantly, the middle ἀπελαυσάμην is no where found. Similarly from the verbs ᾄδω, ἀκούω, the futures ᾄσομαι, ἀκούσομαι are in use; not so ᾐσάμην and ἠκουσάμην. So with other verbs." P. vi.

" Μᾶλλον ἂν ἐσοίμην is an expression unknown to Greek writers. It is equally wrong to join the future optative to the particle ἂν, as to use it in the expression of a wish." (P. ix.) [In the latter case, the first or second aorist optative should be used.]

 " *Incipe* si dicas et *scire* aut *scribere* jungas,
  Creticus efficitur :

This canon of Terentianus Maurus I recommend to be carefully inculcated upon scholars. This nicety, however, did not obtain among the Latins until after the time of Lucretius. The line of Virgil, Æn.xi. 309. ' Ponitĕ; spes sibi quisque; sed hæc quam angusta videtis:' may perhaps be defended; but there probably we should read :

 Ponite; quisque sibi spes, sed quam angusta videtis.

In Virg. Æn. ix. 37. we find the syllable lengthened before *sc* :

 Ferte citi ferrum: date telā: scandite muros.

So Juv. viii. 107.
> Occultā spolia et plures de pace triumphos.

Catull. lxi. 186.
> Nullā fugæ ratio; nullā spes: omnia muta.

Tibull. i. 5, 28.
> Pro segetē spicas, pro grege ferre dapem.

Propert. iii. 2, 46.
> Jura darē statuas inter et arma Marî."   P. 2—26.

"Dimeters of every kind run on in a continued verse by συνάφεια, until they come to the catalectic verse, with which every system closes.   This discovery in anapæstic verse which Bentley claims (Hor. Carm. iii. 12, 6.) is due to Terentianus Maurus.   I am the first to remark that the συνάφεια belongs equally to iambic and trochaic dimeters."   P. 57.

"The word ἅλις is not once construed with the genitive in Homer."   P. 73.

"The first syllable of the word υἱός is short more than once in Homer: (e. g. Il. Δ. 473. Od. Θ. 476.)   P. 77.

"The verb ἥκω answers in meaning to the Latin veni, adsum, not venio.   Of this the first line of the Hecuba is an example: Ἥκω νεκρῶν κευθμῶνα καὶ σκότου πύλας Λιπών: not, I am coming, venio: but I am here."   P. 78.

"The middle verb λιπέσθαι does not admit an accus. after it; nor does it ever signify (relinquere) to leave, in common with the act. λιπεῖν.   I see that it is so understood in several places by interpreters of Homer; but they are wrong everywhere."   P. 89.

"The future ἀρέομαι among the Ionians and Æolians answered to the Attic ἀροῦμαι, as φανέομαι, θανέομαι, &c. to φανοῦμαι, θανοῦμαι, &c.   The force of ἀροῦμαι will be shown by the following passages of Sophocles: Œd. T. 1247. (1224.)

> Οἷ᾽ ἔργ᾽ ἀκούσεσθ᾽, οἷα δ᾽ εἰσόψεσθ᾽, ὅσον δ᾽
> ἀρεῖσθε πένθος!

Œd. C. 471. (459.)

> τῇδε μὲν πόλει μέγαν
> Σωτῆρ᾽ ἀρεῖσθε, τοῖς δ᾽ ἐμοῖς ἐχθροῖς πόνους.

The theme of this future may be thus inferred.   Of δείκνυμι and ἄγνυμι the futures are analogous to those of δείκω and ἄγω; also of the middles δείκνυμαι and ἄγνυμαι to those of δείκομαι and ἄγομαι: therefore the futures of these verbs are δείξω, ἄξω; δείξομαι, ἄξομαι.   In like manner ἄρνυμαι ought to form the same future as ἄρομαι, which among the Attics would be no other than ἀροῦμαι, whose place, as we have just stated, is supplied among the Ionians and Æolians by ἀρέομαι.   From the

same source we read ἄρηται in Hom. Il. xii. 435. — ἵνα παισὶν ἀεικέα μισθὸν ἄρηται. Observe that ἀρέομαι μισθὸν should be rendered *consequar* s. *reportabo mercedem,* not *eligo mercedem.*" P. 44.

" As an instance of the virtue of accents in distinguishing words, a certain grammarian brings forward τυποῖμι as the second future optative, τύποιμι as the second aorist. But I undertake to assert that the second future, whether active or middle, does not exist in the Greek language. Τύπω is nothing but the aor. subjunctive, τύποιμι the aor. opt. Τυποῦμαι, τυπεῖσθαι, τυπούμενος, and the like, exist only in the writings and brains of grammarians. The difference of futures in the Ionic and Attic dialects seems to have given rise to these fancies. Their nature and analogy I will explain. The Ionic futures, from which the Attic differ, terminate the active form in ἄσω, εσω, εω, ἴσω, and οσω; the middle in ἄσομαι, εσομαι, εομαι, ἴσομαι, and οσομαι. The difference, however, which I am about to state, takes place only after a short syllable, except in ἴσω and ἴσομαι. For ἄσω, εσω, εω, and οσω, the Attics write ῶ: for ἄσομαι, ῶμαι: for εσομαι, εομαι, and οσομαι, ουμαι; for ἴσω and ἴσομαι, ιῶ and ιοῦμαι. For instance; for the Ionic futures, ἐλάσω, στορέσω, φανέω, ἀρόσω, the Attics wrote ἐλῶ, στορῶ, φανῶ, ἀρῶ; for κολάσομαι, κολῶμαι; for καλέσομαι, φανέομαι, ὀμόσομαι, καλοῦμαι, φανοῦμαι, ὀμοῦμαι; lastly, for βασανίσω and ἀγωνίσομαι, βασανιῶ and ἀγωνιοῦμαι. The Ionic καθέσομαι, the Athenians wrote in a singular form καθεδοῦμαι. But χορτάσω, αἰνέσω, ἁρμόσω, ἁρπάσομαι, αἰδέσομαι, ἁρμόσομαι were common to both races." P. 115.

" Having now stated the analogy of the futures which obtain in different dialects, let us consider, in the next place, whether we can conjecture on what principle the Attic race departed so widely from the Ionic in forming the futures of verbs. On this point I will briefly state my opinion. The Ionians were partial to the dactyl or heroic metre; the Athenians, on the contrary, to the iambic or trochaic. To the former we see that the Ionic futures, to the latter the Attic were suitable. For instance: ἐξελάσω, ἐκκαλέσω, σημανέω, διασκεδάσω, παραστορέσω, προσαμφιέσω: ἀγωνίσομαι, κολάσεσθαι, καλέσεσθαι, ὀμόσεσθαι, are suited to heroic verse: on the other hand, ἐξελῶ, ἐκκαλῶ, σημανῶ, διασκεδῶ, παραστορῶ, προσαμφιῶ, ἀγωνιοῦμαι, κολᾶσθαι, καλεῖσθαι, ὀμεῖσθαι, to iambic and trochaic metres. The syllabic quantity of the Attic termination ιῶ is, it is true, the same as that of the Ionic ισω: but the same cannot be said of the middle form. In the variation that has been noticed in the active form, the Attics had no other end than that the analogy which obtained in other verbs between the active and middle

forms might be preserved. These variations, as has been
already remarked, can only take place after a short syllable.
Had the Athenians adopted the same rules of crasis after a long
syllable, innumerable words would have been entirely excluded
from various positions of iambic and trochaic verse, which in
the Ionic form suit those metres just as well as heroic. For
instance, χορτάσω, αἰνέσω, ἁρμόσω, can be so placed in a
senarius, as to terminate the second, fourth, or last foot ; in a
trochaic, so as to commence the first, third, fifth, or seventh ; but
from all these places χορτῶ, αἰνῶ, ἁρμῶ, would be excluded.
Again : ἁρπασόμεθον, ἁρπάσεσθον, ἁρπασόμεθα, ἁρπάσεσθε,
ἁρπάσονται ; αἰδεσόμεθον, &c., ἁρμοσόμεθον, &c., suit various
positions of iambic and trochaic metre, which evidently reject
ἁρπώμεθον, ἁρπᾶσθον, ἁρπώμεθα, ἁρπᾶσθε, ἁρπῶνται ; αἰδούμεθον,
&c., ἁρμούμεθον, &c. Whoever attentively examines other
varieties of Attic crasis, will agree with me that the principle is
the same in all." P. 135.

" In Aristoph. Plut. 222. τί δρῶ ; δρῶ is not the contracted
future, as is generally supposed, neither is it the present in-
dicative used for the future, as Kuster thinks ; but it is the
subjunctive mood, which frequently has the force of a future, or
may be referred ·in its proper signification to ἵνα, or χρὴ ἵνα
understood. Similarly in Plut. 1198. ἐγὼ δὲ τί ποιῶ ; is the
same as in English, but what must I do ? Similarly in Ran.
1165. Æschylus says of Euripides : ἐγὼ σιωπῶ τῷδέ γ᾽ ; must I
hold my tongue for this coxcomb ? " P. 123.

" Xen. Ἀ. i. 5, 9. νομίζων ὅσῳ μὲν ἂν θᾶττον ἔλθοι, τοσούτῳ
ἀπαρασκευαστοτέρῳ βασιλεῖ μαχεῖσθαι· ὅσῳ δὲ σχολαιότερον,
τοσούτῳ πλέον βασιλεῖ συναγείρεσθαι στράτευμα. Now it is
plain, that, unless the idea of future time be attached to the
verb συναγείρεσθαι, no sense can be extracted from the passage
thus written. Will you then, it may be asked, deny that the
verbs εἶμι, ἄπειμι, ἔξειμι, &c., even in the poets, are frequently
used in a future sense ? Certainly not. On the contrary I
assert, that those verbs in the Attics (I care not about their
forms) are really futures ; and are never used except of future
time. But that these verbs ought properly to be written ἶμι,
ἄπιμι, ἔξιμι, may be inferred from the forms ἴτον, ἴμεν, ἴτε, ἴασι,
ἄπιτον, ἄπιμεν, &c. The reading of the passage in Xenophon
labours not only under one solecism, that a verb of present time
is used for a future ; but also with another, that ὅσῳ ἂν is joined
to the optative form ἔλθοι : ὅσῳ, and similar words, when accom-
panied with ἄν, are construed only with the subjunctive ἔλθῃ.
The true reading of the passage is this : νομίζων ἄν, ὅσῳ μὲν
θᾶττον ἔλθοι, τοσούτῳ ἀπαρασκευαστοτέρῳ βασιλεῖ μαχέσθαι·
ὅσῳ δὲ σχολαιότερον, τοσούτῳ πλέον βασιλεῖ συναγείρεσθαι στρά-

τευμα. To restore this, I have only changed the position of the particle ἄν: for other editions have μάχεσθαι. That particle belongs to both infinitives μάχεσθαι and συναγείρεσθαι, and gives to both the sense of future time. I will cite a few in· stances of similar construction from Xen. Anab. p. 200.: πρῶτον μὲν οἶμαι ἂν ὑμᾶς μέγα ὀνῆσαι τὸ στράτευμα, εἰ ἐπιμεληθείητε (1. ἐπιμεληθεῖτε) — οἶμαι ὑμᾶς πάνυ ἂν ἐν καιρῷ ποιῆσαι: p. 451. ἡγήσαντο οὖν, εἰ ἕνα ἕλοιντο ἄρχοντα, μᾶλλον ἂν δύνασθαι — καὶ εἴ τι δέοι λανθάνειν, μᾶλλον ἂν καὶ κρύπτεσθαι, καὶ εἴ τι δέοι φθάνειν, ἧττον ἂν ὑστερίζειν: p. 529. εἰ δέ μοι ὑμεῖς παραγένοισθε, οἶμαι ἂν σὺν τοῖς θεοῖς καταλαβεῖν τὴν ἀρχήν. To these I will add one example from Aristophanes, Plut. 464.

<div align="center">

Καὶ τί ἂν νομίζετον
κακὸν ἐργάσασθαι μεῖζον ἀνθρώπους; ΧΡ. ὅτι;
εἰ τοῦτο δρᾶν μέλλοντες ἐπιλαθοίμεθα.

</div>

Hence it is plain that the particle ἂν gives the same meaning to verbs of the infinitive mood as elsewhere to those of the optative. Thus οἶμαι ἂν ὑμᾶς ὀνῆσαι is precisely the same as ὑμεῖς ἂν ὀνήσαιτε, ὡς οἶμαι. Moreover the same particle gives the same meaning to participles: p. 363. ὡς ἁλόντος ἂν τοῦ χωρίου is correctly translated: *quasi futurum esset ut oppidum caperetur.*" P. 127—135.

" It has been long supposed that the subjunctive and optative forms, with certain particles, for instance, ἵνα, ὄφρα, and μὴ, might be used promiscuously. But a distinction is observed by all pure Greek writers. The form which is termed optative, when joined with the aforesaid and similar particles, might be, with no less propriety, termed subjunctive, than the other which alone bears the name; but the former is subjoined only to verbs of past time, and thus corresponds to the Latin tense *amarem;* the latter to none but verbs of a present or future signification, answering to the Latin *amem.* I will cite examples from Aristophanes of both forms joined to the particle ἵνα : —

I.   Plut. 90. ——— ὁ δέ μ' ἐποίησεν τυφλὸν,
              ἵνα μὴ διαγιγνώσκοιμι τούτων μηδένα.

      721. κατέπλασσεν αὐτοῦ τὰ βλέφαρ' ἐκστρέψας, ἵνα
            ὀδυνῷτο μᾶλλον.

  Nub. 1192. ἔθηκεν ἔς τε τὴν ἕνην τε καὶ νέαν,
             ἵν' αἱ θέσεις γίγνοιντο τῇ νουμηνίᾳ.

     1201. ἵν' ὡς τάχιστα τὰ πρυτανεῖ' ὑφελοίατο
            διὰ τοῦτο προὐτένθευσαν ἡμέρᾳ μίᾳ.

Ran. 282. ἠλαζονεύεθ' ἵνα φοβηθείην ἐγώ.

Guide.   s

II. Plut. 70. ἄπειμ᾽, ἵν᾽ ἐκεῖθεν ἐκτραχηλισθῇ πεσων.
        936. —— δὸς σὺ μοὶ τὸ τριβώνιον,
                ἵν᾽ ἀμφιέσω τὸν συκοφάντην τουτονί.
        959. νῦν δ᾽ εἰσίωμεν, ἵνα προσεύξῃ τὸν θεόν.
       1196. ἀλλ᾽ ἐκδότω τις δεῦρο δᾷδας ἡμμένας,
                ἵν᾽ ἔχων προηγῇ τῷ θεῷ σύ.
   Nub. 19. κἄκφερε τὸ γραμματεῖον, ἵν᾽ ἀναγνῶ λαβών.

Now if in these passages you write the subjunctives διαγιγνώσκω, ὀδυνᾶται, γίγνωνται, ὑφέλωνται, φοβηθῶ, you will violate the rules of language no less than of metre ; in like manner, if you substitute optatives ἐκτραχηλισθείη, ἀμφιέσαιμι, προσεύξαιο, προήγοιο, ἀναγνοίην, you will do the same.

   " Of the different force of the optative and subjunctive, there is a striking instance in Plato, Alcib. II. sub. fin. : — ὥσπερ τῷ Διομήδει φησὶ τὴν Ἀθήναν (l. Ἀθάναν) Ὅμηρος ἀπὸ τῶν ὀφθαλμῶν ἀφελεῖν τὴν ἀχλὺν,

              ὄφρ᾽ εὖ γινώσκοι ἠμὲν θεὸν ἠδὲ καὶ ἄνδρα.

The passage in Homer to which Plato alludes represents Minerva thus addressing Diomede : —

        ἀχλὺν δ᾽ αὖ τοι ἀπ᾽ ὀφθαλμῶν ἕλον, ἢ πρὶν ἐπῆεν,
        ὄφρ᾽ εὖ γινώσκῃς ἠμὲν θεὸν ἠδὲ καὶ ἄνδρα.

The aor. ἕλον in Homer answers to the present-perfect tense, and may be expressed in English by *I have removed*, and, therefore, is most properly followed by the subjunctive, ὄφρα γινώσκῃς, *that you may distinguish.* But in Plato the aor. ἀφελεῖν is used of past time : *Homer says that Minerva removed,* which requires the optative, ὄφρα γινώσκοι, *that he might distinguish.*" P. 136—142.

   [The indicative of a past tense may also be used with the conjunctions ἵνα, ὅπως, ὡς, &c. when a result is alluded to hypothetically : thus Aristoph. Pac.

       135. οὐκοῦν ἐχρῆν σε Πηγάσου ζεῦξαι πτερόν,
               ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος ;

that you might have appeared more grand and pompous ; in which case, you would have appeared.
   So Æsch. P. V. 773.

        τί δῆτ᾽ ἐμοὶ ζῆν κέρδος, ἀλλ᾽ οὐκ ἐν τάχει
        ἔρριψ᾽ ἐμαυτὸν τῆσδ᾽ ἀπὸ στυφλᾶς πέτρας,
        ὅπως πέδῳ σκήψασα, τῶν πάντων πόνων
        ἀπηλλάγην ;

in which case I should have been freed, that by so doing I might have been freed.

Soph. Œd. T. 1389.

   —— τί μ᾽ οὐ λαβὼν

ἔκτεινας εὐθὺς, ὡς ἔδειξα μήποτε

ἐμαυτὸν ἀνθρώποισιν, ἔνθεν ἦν γεγώς; ·

in which case I should never have disclosed. See Monk on Eur.
Hipp. 643.]

 " The active φυλάσσειν means *to preserve, observe, guard*, &c.
the middle φυλάσσεσθαι, *to beware*." P. 160.

 " The construction ῥάων φυλαχθῆναι, is shunned by the
Attics. To adjectives of this kind they subjoined verbs only
of an active or neuter sense. Eur. Med. 316. λέγεις ἀκούειν
μαλθάκ᾽: 675. σοφώτερ᾽ ἢ κατ᾽ ἄνδρα συμβαλεῖν ἔπη.

 " Soph. Œd. T. 689.

   —— αἱ δὲ τοιαῦται φρένες

αὐταῖς δικαίως εἰσὶν ἄλγισται φέρειν.

 " Similarly in Hom. Il. Ω. 243.

   ῥηΐτεροι γὰρ μᾶλλον Ἀχαιοῖσιν δὴ ἔσεσθε

κείνου τεθνειῶτος ἐναιρέμεν." P. 161.

 " Callim. H. in Jor. 93.

   τεὰ δ᾽ ἔργματα τίς κεν ἀείδοι;

οὐ γένετ᾽, οὐκ ἔσται, τίς κεν Διὸς ἔργματ᾽ ἀείσει;

On this passage H. Stephens has remarked : ' It is probable
that Callimachus wrote ἀείδοι, as in the preceding verse. The
particle κεν is certainly not well suited to the indicative mood ;
and, therefore, I would prefer ἀείδοι or ἀείσῃ: to ἀείσοι I should
decidedly object.' Whether τίς κεν ἀείσει, τίς κεν ἀείσῃ, or τίς
κεν ἀείσοι be read, a solecism will be the result. The first
reading is objectionable, not merely on the ground of the par-
ticle κεν being joined to the indicative mood, but on account of
its being the *future* indicative ; for the past tenses of that mood,
the imperfect, perfect, and both aorists are frequently accom-
panied by that particle. The second reading I have been the
first to point out as contrary to the genius of the Greek lan-
guage. With respect to the third, τίς κεν ἀείσοι, be it observed
that verbs of that form are never used in an optative sense, nor
connected with κεν or ἂν, but subjoined to past tenses in a
future signification :

Aristoph. Plut. 88. ἐγὼ γὰρ ὢν μειράκιον ἠπείλησ᾽ ὅτι

    εἰς τοὺς δικαίους καὶ σοφοὺς καὶ κοσμίους

    μόνους βαδιοίμην.

  998. —— ὑπειπούσης ϑ᾽ ὅτι

    εἰς ἑσπέραν ἥξοιμι——." P. 169, 170.

 " In the Sigean Inscription, written according to the most

ancient manner βουστροφηδὸν (*i. e.* from left to right, and from right to left, in alternate lines), critics have not understood the word ΣΙΓΕΙΕΣ, and therefore determine that it should be ΣΙΓΕΙΕΙΣ. The analogy observed by the Attics in such nouns escaped them: from the nominative in εϝs*, the Ionians formed the oblique cases —εϝos—εϝι—εϝa—εϝε—εϝοιν—εϝεs—εϝων—εϝσι—εϝas. The Attics, neglecting the mark of aspiration ϝ, by a crasis peculiar to themselves, changed εϝas into ηs. Hence, in Attic poets we read ἱππῆs, Ἀχαρνῆs, Μεγαρῆs: rightly, except that ι is written under the letter η. Also, from the writing ΚΑΓΟ, ΚΑΠΙΣΤΑΤΟΝ, in the same inscription, for ΚΑΙ ΕΓΩ, ΚΑΙ ΕΠΙΣΤΑΤΟΝ, I would have future editors of Attic writers learn to exhibit κᾱγώ, κᾱπειτα, not, as commonly, with the iota subscript, κᾳγώ, κᾳπειτα. Lastly, from the words ΗΑΙΣΟΠΟΣ, ΗΑΔΕΛΦΟΙ, must be corrected the common method of writing which prevails in ὥνθρωπος, ὡδελφὸς, ὡνήρ, &c. Hence also it will not appear surprising that before the words ἄνθρωπος, ἀδελφὸς, ἀνήρ, &c. the article should more frequently be wanting in comic writers; since an aspirate constitutes the whole difference between the right and wrong mode of writing." P. 219.

" The meaning of the verb λαχεῖν in Attic writers is not that of a neuter verb, *to have fallen by lot;* but of an active, *to have obtained by lot.*" P. 224.

" In Hom. Il. Z. 479.

> Καί ποτέ τις εἴποι, ‘ πατρὸς δ’ ὅγε πολλὸν ἀμείνων,’
> ἐκ πολέμου ἀνιόντα —

the construction has escaped all commentators. For they translate it as if the verb ἰδὼν, or some thing of the kind, could be understood, to which to refer the accus. ἀνιόντα. But the sentence is complete, and this is the order: καί ποτέ τις ἐκ πολέμου ἀνιόντα εἴποι, *and some one may say of him returning from war.* The construction is the same in Pind. Olymp. xiv. 31.

> —— Κλεόδαμον ὄφρ’ ἰδοῖσ’
> υἱὸν εἴπῃς, ὅτι οἱ νέαν, &c.

that having seen Cleodamus, you may tell him concerning his son.

" So also in Aristoph. Nub. 1147.

> καί μοι τὸν υἱόν, εἰ μεμάθηκε τὸν λόγον
> ἐκεῖνον, εἴφ’, ὃν ἀρτίως εἰσήγαγες.

And tell me of my son, whether he has learnt, &c." P. 263.

" The verbs οὐτάζω and βάλλω, which are more frequently

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* By this character Dawes represents the digamma ϝ.

joined to the accusative of the person only, which is the case also with ἀκέομαι, are sometimes construed with two accusatives, one of the person, another of the noun ἕλκος, but never with the dative.

Il. E. 361. λίην ἄχθομαι ἕλκος, ὅ με βροτὸς οὔτασεν ἀνήρ.

795. ἕλκος ἀναψύχοντι, τό μιν βάλε Πάνδαρος ἰῷ."

P. 265.

" In Od. Φ. 56. 83. τόξον ἄνακτος, read τόξα ἄνακτος : for τόξα is not unfrequently used of a single bow : see v. 90. 259. 359. 362. 369. 378." P. 267.

" The verb ἀριστᾶν, with all its family, always lengthens the first syllable." P. 291.

" In forming patronymics the genitive in ος or ου, after a short syllable, was changed into ιδης, after a long into ιαδης. Of which, as examples, are Ἀτρεΐδης, Ἑκτορίδης, Νεστορίδης, Ἀγχισιάδης, Τελαμωνιάδης." P. 314.

" The rules of Attic Greek require either ποῖ τίς φύγῃ; or ποῖ τίς ἂν φύγοι; i. e. a verb in the optative joined with ποῦ, πόθεν, ποῖ, πῶς, or any other interrogative particle, requires ἄν; the subjunctive, on the other hand, rejects it." P. 387.

" Neither λείπειν nor ἐκλείπειν in Attic writers ever signifies to be deficient ; this would be ἐλλείπειν." P. 391.

" Should it be asked, how it is that ἱματίδιον, ἀργυρίδιον, &c. have the antepenultima long, whereas γνωμίδιον, νοΐδιον, ἀδελφίδιον, χυτρίδιον, Σωκρατίδιον, and many others, have it short, the answer is: as from γνώμη, νόος, ἀδελφός, χύτρα, Σωκράτης, are derived the diminutives γνωμίδιον, &c., so from ἱμάτιον, ἀργύριον, are derived ἱματΐΐδιον, ἀργυρΐΐδιον ; and these by Attic crasis are expressed by ἱματίδιον, ἀργυρίδιον. In the same way in Latin, from *tuba*, *fides*, *tibia*, are formed *tubĭcen*, *fidĭcen*, *tibĭcen* ; for the latter is equivalent to *tibīicen*. In like manner, from ἀμφορεύς, βότρυς, ἰχθύς, or rather from ἀμφορέως, βότρυος, ἰχθύος (for the gen. cases must be noticed), come ἀμφορείδιον, βοτρυΐδιον, ἰχθυΐδιον." P. 397.

" Aristoph. Plut. 1141.

καὶ μὴν ὁπότε τι σκευάριον τοῦ δεσπότου
ὑφείλου, ἐγώ σε λανθάνειν ἐποίουν ἀεί.

The nature of Attic poetry forbids such a hiatus, as is seen in the second line. In the next place, I assert that the sentence itself, ὁπότε ὑφείλου — ἐποίουν ἀεί, involves a solecism; and that ὁπότε ὑφέλοιο is required. I therefore, on both grounds, write the passage thus : ὑφέλοι', ἐγώ. Similar constructions are to be met with every where. Plut. 1019. ἔφη ὁπότε προτείνοιεν. 1145. μετεῖχες — ὁπότε — ληφθείην. Equ. 1337. ὁπότ' εἴποι — ὁπότε χρήσαιτο — ἀνωρτάλιζες. Vesp. 279. ὁπότ'

ἀντιβολοίη — ἔλεγεν.   Av. 505.   Χὥποτε εἴποι — ἐθέριζον.   512.
ἐλάμβανε — ὁπότ᾽ ἐξέλθοι."   P. 401.   [See Soph. Trach. 924.

> εἴ που φίλων βλέψειεν οἰκετῶν δέμας,
> ἔκλαιεν ἡ δύστηνος.

Herod. vii. 211. ὅκως ἐντρέψειαν τὰ νῶτα, ἀλέες φεύγεσκον δῆθεν.]

" The particles οὐ μὴ must be construed either with the future indicative or second aor. subjunctive.

" Aristoph. Ran. 512.

> οὐ μή σ᾽ ἐγὼ
> περιόψομ᾽ ἀπελθόντ᾽.

" Eur. Med. 115.

> οὐ μὴ δυσμενὴς ἔσει φίλοις.

" Soph. El. 1058.

> οὔ σοι μὴ μεθέψομαί ποτε.

> 1035. ἀλλ᾽ οὔποτ᾽ ἐξ ἐμοῦ γε μὴ μάθῃς τόδε.

" Aristoph. Av. 461.

> λέγε θαρρήσας· ὡς τὰς σπονδὰς οὐ μὴ πρότερον παραβῶμεν."
>
> P. 410.

" I assert that ὅπως μὴ διδάξῃς is a solecism; and that the genius of the Greek language requires ὅπως μὴ διδάξεις. The particles ὅπως μὴ are never joined with the first aor. subj. either active or middle. The same may be said of οὐ μή, as noticed above.

Ὅπως, either with or without μὴ, is legitimately construed with the *second* aor. active or middle, as also with the *first aor. passive*. These aorists approach very nearly in signification to the future indicative, as in the expressions, ποῖ φύγω; *whither must I fly?* ποῖ τράπωμαι; *whither must I turn myself?* ποῖ πορευθῶ; *whither must I go?* which come nearly to the same, as: *whither shall I fly? whither shall I turn myself? whither shall I go?* Indeed, they are not unfrequently found in the same sentence, with future indicatives; as in Soph. Tr. 990. τί πάθω, τί δὲ μήσομαι; οἴμοι. But the first aorist, either active or middle, is never thus used." P. 423, 424.

" Aristoph. Nub. 1350.

> ὡς οὗτος, εἰ μή τῳ πέποιθεν, οὐκ ἂν ἦν
> οὕτως ἀκόλαστος.

The verb πέποιθεν, followed by οὐκ ἂν ἦν, is rejected by the nature of Greek construction. It ought to be, εἰ μή τῳ πεποίθειν, οὐκ ἂν ἦν — i. e. ἐπεποίθειν. But some one will say, what means the first person singular, when οὗτος requires the third?

Learn, then, that the Attic termination ειν of the preterper-

fect tense does not belong to the first person singular, but to the third; and that η is the proper termination of the first person. I assert this confidently, from an accurate examination of the Attic poets; for I concern myself not with prose writers, in which the dreams of grammarians are continually manifest. Nay, even in poets this is not unfrequently the case, but only where the verse will admit the true reading. Neither is an example wanting, in which the termination ειν is assigned to the first person, even contrary to the laws of metre. For instance, in Aristoph. Av. 511. editions generally exhibit:

τουτὶ τοίνυν γ' οὐκ ᾔδειν 'γώ· καὶ δῆτά μ' ἐλάμβανε θαῦμα.

For the monstrous reading ᾔδειν 'γώ, Kuster has well restored from a MS. in the Vatican, ἤδη 'γώ. What I have ventured to assert concerning these terminations, I have inferred from this: that wherever the verse requires the termination ειν, there the sense also requires the third person; where the former requires the termination η, there the latter requires the first person. Add to this, that the analogy of Attic crasis defends it. Thus the Ionic termination of the first person is εα, of the third εε, and when a vowel follows, εεν. But the Attic crasis, it is well known, turns εα into η, εε and εεν into ει and ειν." P. 426—431.

" Aristoph. Ran. 854.

οὐκ ἂν μεθείην τοῦ θρόνου, μὴ νουθέτει.

Whoever supposes that the active μεθίημι may be joined to a genitive, or the middle μεθίεμαι to an accusative, knows not the manner of speaking observed by the Attics. The subjoined examples will show the true construction of each:

Eur. Med. 728.

μενεῖς ἄσυλος, κοὐ σὲ μὴ μεθῶ ποτέ.

Soph. Œd. C. 830.

μέθες χεροῖν τὴν παῖδα θᾶσσον.

Soph. Phil. 1294.

μέθες με πρὸς θεῶν χεῖρα φίλτατον τέκνον.

Eur. Hec. 399.

ὡς τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι.

Eur. Hipp. 326.

καὶ σῶν γε γονάτων οὐ μεθήσομαί ποτε.

Eur. Herc. F. 627.

τρόμον δὲ παῦσαι· καὶ μέθεσθ' ἐμῶν πέπλων.

It can scarcely be necessary to produce more to persuade any one that the passage in question ought to be remodelled thus: —

οὐκ ἂν μεθείμην τοῦ θρόνου." P. 438.

" Aristoph. Ran. 1266.

ἀλλ' ὦ 'γάθ' ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ.

Here the active ἀποδιδόναι is used in a sense which belongs only to the middle, viz. *to sell:* we must read therefore: ἀπόδου πάσῃ τέχνῃ: ἀπόδος has quite a different sense, viz. *pay, restore, give back:* Ran. 272. ἔκβαιν', ἀπόδος τὸν ναῦλον." P. 447.

" Ran. 1496. ἴσως σωθῶμεν ἄν. To avoid a solecism, I propose to read, ἴσως σωθεῖμεν ἄν. The copyist, I suppose, who had learnt when young the inventions of the grammarians, τυφθείητον, τυφθειήτην, τυφθείημεν, τυφθείητε, τυφθείησαν, being offended with the true reading, with which he was unacquainted, substituted the other in its place; not knowing, in the first place, that the optative terminations ειητον, ειητην, &c., αιητον, &c., οιητον, &c., were unknown to real Greek writers; and, in the next place, that the particle ἄν is never construed with the subjunctive, unless accompanied by certain words. The following are examples of the analogy constantly preserved by genuine Greek writers, and also of the construction of the particle ἄν:

Vesp. 482.

ἆρά γ' ἂν πρὸς τῶν θεῶν ὑμεῖς ἀπαλλαχθεῖτέ μοί;

Thesm. ult.

τούτων χάριν ἀντιδοίτην.

Eur. Hipp. 349.

ἡμεῖς ἂν εἶμεν θὠτέρῳ κεχρημέναι.

Eur. Taur. 1025.

ὡς δὴ σκότος λαβόντες ἐκσωθεῖμεν ἄν.

Eur. Taur. 1028.

οἴ μοι διεφθάρμεσθα· πῶς σωθεῖμεν ἄν;

Eur. Her. 175.

ἐν ᾧ διεργασθεῖτ' ἄν· ἀλλ' ἐμοὶ πιθοῦ.

Eur. Hel. 777.

πάσχων τ' ἔκαμνον· δὶς δὲ λυπηθεῖμεν ἄν.

Eur. Hel. 821.

μί' ἐστὶν ἐλπίς, ᾗ μόνῃ σωθεῖμεν ἄν.

Eur. Hel. 1053.

ἀλλ' οὐδὲ μὴν ναῦς ἐστιν, ᾗ σωθεῖμεν ἄν.

Eur. Herc. 82.

ὡς οὔτε γαίας ὅρι' ἂν ἐκβαῖμεν λάθρα.

Soph. Ant. 938.

παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες." P. 452.

" Aristoph. Ach. 144.

καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
ὑμῶν τ᾽ ἐραστὴς ἦν ἀληθῶς, ὥστε καὶ
ἐν τοῖσι τοίχοις ἔγραφον, Ἀθηναῖοι καλοί.

Φιλαθηναῖος ἦν, ὑμῶν τε ἐραστὴς ἦν, ὥστε ἔγραφον. — In the first place, this is an atrocious solecism. In the second place, an anapæst following a dactyl is objectionable. So few verses of this kind are found in all the comic writings, and those may be so easily reduced to the laws observed elsewhere, that I have no doubt but that the Attic poets scrupulously abstained from this distinction of feet in iambic metres. The same remark will apply to an anapæst following a tribrach. The reason of this must be sought from the principle of accentuation, which I have stated above. [See the note, p. 186.] The two nearest accents are separated from each other by an interval of four syllables, to the grievous offence of the ears: ἐν τοῖσι τοίχοις ἔγραφον Ἀθηναῖοι καλοί. Read, therefore, both syntax and accentuation conspiring:

ἐν τοῖσι τοίχοις ἔγραφ᾽, Ἀθηναῖοι καλοί." P. 465.

" Aristoph. Pac. 1295. οὐ πράγματ᾽ ᾄσεις. Read ᾄσει: for the Attics do not acknowledge a future active of ᾄδω; but use the middle only ᾄσομαι." P. 534.

" Aristoph. Eccl. 57. κάθησθε τοίνυν, ὡς ἀνείρωμαι τάδε. Ionic poets were at liberty to use εἴρομαι and ἀνείρομαι; not so Attic. Neither do I remember to have read anywhere in Aristoph. even the second aor. subj. with ὡς, except in connexion with ἄν. Correct therefore: ὡς ἂν ἀνέρωμαι τάδε." P. 557.

" Whenever an adjective or participle of the masculine gender is applied to a woman, there also the plural number is used. Eur. Hec. 509. οὐκ ἄρ᾽ ὡς θανουμένους Μετῆλθες ἡμᾶς." P. 571.

" Of the verb ὄμνυμι the Attics have no future active; they used only the future middle, adopting their usual crasis, ὀμοῦ-μαι." P. 600.

" The particle οὐ with a verb of the subjunctive mood requires another negative μὴ as its companion." P. 603. See above, p. 262.

" Although the verb πένεσθαι in Homer has the sense to prepare (δαῖτα πένοντο, Od. Γ. 428.), yet in Attic writers it has no other meaning than to be poor, needy, &c., and never governs an accusative." P. 614.

DIALECT OF THE TRAGEDIANS.

FROM THE GERMAN OF C. G. HAUPT: "VORSCHULE ZUM STUDIUM DER GRIECHISCHEN TRAGIKER."

§ 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 only 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, ξεῖνος, αἰεὶ, μοῦνος, κεῖνος, Θρῆκες, μέσσος, τόσσον, πρόσσω, αὖτις and αὖτε, ζόη, ἔρος, πολιήτης, κ. τ. λ.—2. Epic forms of inflection: in the *declensions*, as, ἔδρης, γούνατα, δουρὶ and δορὶ, Datives in αισι, ῆσι, οισι, also τοκῆες, τοκήων, and resolutions νόον, εὔροον, εὐπετέος, ῥέεθρον: in the *conjugations*, as, πολεύμενος, κτίσσας, ὀλέσσας, &c.—3. Epic quantities of words, ἀθάνατος, ἀκάματος, &c. Doric forms of words also occur: as, Ἀθάνα, δαρὸς, ἕκᾱτι, κυναγὸς, ὀπαδὸς, δάϊος (*unlucky, disastrous*), νὶν, ναὸς, 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 ἅγος, 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

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[*] " Mea sententia, ita se res habet. Nemo ignorat, multas esse voces, quæ duas habeant formas; unam communem, etiam a comicis usurpatam; alteram poëticam, tragicorum propriam. Formæ communes, exempli gratia, sunt γόνατα, δούλειος, ἐκεῖνος, μόνος, ξένος, ὄνομα, πλείων, φῶς, χεῖρες: poeticæ γούνατα, δούλιος, κεῖνος, μοῦνος, ξεῖνος, οὔνομα, πλέων, φάος, χέρες. Formas poëticas satis multas in senariis usurpant tragici, sed ea lege, ut communis in eadem sede collocata metro adversetur."—*Elmsley on Eur. Med.* 88.

of the inserted τ, as in ἀρύτω. There is no doubt about the quantity of ἀλῦω 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 ἕλλος the reader may consult Lobeck (Aj. 1284.), and Elmsley (Œd. Col. 1074.) concerning ἔρδω and ἕρδω. [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.

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 βλ, γλ, γμ, γν, δμ, δν, see Porson on Hec. 298., Elmsl. Bacch. 1307., Herm. Antig. 296.

Seidler (Eur. Electr. 1053.) has shown that κλ 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 γν. Others have limited the position to the case of a mute before ρ. That ρ can make the short syllable of the preceding word in the arsis long we may take as an example μέγᾱ 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 λ 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: Τελεύταντος, Ἱππομέδοντος. (Lobeck on Aj. 210.) The Homeric πτόλις, πτόλεμος, occur also in the Tragedians, when the preceding short vowel must be made long.

The α in καλὸς, 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 ἆρα, which however Hermann denies. (Præf. ad Œd. Col.): " ubi neque interrogationi neque exclamationi locus est, non est ferendum ἆρα; in aliis locis ἆρα v. γ᾽ ἆρα in τ᾽ ἄρα (i. e. τοι ἄρα) mutandum; ut in Hipp. 443. ubi videndus Monkius."

The iota in λίαν is doubtful, as in ἀνία (Porson, Phœn. 1374.), ἰᾶσθαι, ἰαχὴ, and their compounds. The iota in ἴσος, φθίνω,

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* But Monk has edited: αἰσχρὸν δὲ   † But see Porson, Orest. 324.
παρὰ κλάουσι θοινᾶσθαι φίλοις.

and τίνω is long in Homer, short in the Tragedians. The iota in the datives of ἡμεῖς and ὑμεῖς is often short, at least in Sophocles; in which case ὑμὶν, ἡμὶν, or ἧμιν, ὕμιν, should be written. With this we may compare νὺν for νῦν. Whether the iota in comparatives in ιων is sometimes used short in the Tragedians (as would seem the case in ἥδιον, Eur. Suppl. 1104.) may be very much doubted. The long ι in ὄφις, ὄφιν, κόνις, 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 νηδὺν. (Eur. Androm. 356., Cycl. 571.) It is usual to shorten the diphthongs of one and the same word before vowels in ποιεῖν, τοιοῦτος, δείλαιος, γεραιὸς, οἷος (when the last syllable is long), παλαιὸς, 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, ἑλίσσω 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 ἀετὸς, κάω and κλάω. Hermann's Pref. to Ajax, p. 18. " Falli puto, qui, quod κάειν, κλάειν, ἀετὸς Attica esse accepimus, continuo tragicis hæc obtrudenda esse existimant." The same writer defends πείθου against the Atticising πιθοῦ (Electra, 1003.), as others do μικρὸς against σμικρὸς, &c. With respect to the diæresis, we must observe ἐλεεινὸς and ἀΐσσω, for which we usually have ἐλεινὸς and αΐσσω; other words appear almost always contracted, as οἰζύς. Elmsley writes ποία instead of πόα; so also ῥοιὰ, στοιὰ, χροιὰ, though not πνοιὰ but πνοά. In reference to κλείω (κλήω), κλεῖθρον (κλῆθρον), and all their derivatives, the researches of Poppo would lead us to adopt the ῆ generally, especially in the fluctuating κεκλειμένος (which in other passages is also written κεκλημένος) and ἐκλείσθης. The omission of the ν in σφὶν, πρόσθεν, ὕπερθεν, &c., is doubted by Elmsley (Med. 393.); but see Matth. (Androm. p. 831. Add.)

3. *Substantives.* — Along with βασιλεῖς (nom. and acc.) we have βασιλῆς, ἱππῆς; also the Doric ναὸς, Ionic νηὸς, with

πόλεως and πόλεος, ἄστεως and ἄστεος; Ἀπόλλωνα and Ἀπόλλω, Ἄρην, Ἄρη and Ἄρεα (thus Ἄρεος); γούνατα, according to Porson also γοῦνα; δορὸς, δορί; τὸ κρᾶτα with τὸν κρᾶτα, gen. κρατὸς, pl. κράτων. On the Tragic dative δόρει, see Herm. Aj. 1035.; on the vocative Οἰδίπους, Elmsl. Œd. C. 557. The accusative of words in ευς is η and έα; in the latter form we have sometimes the short α 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 χρεὼν 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 στερρὸς, ἡ ὀρφανὸς, ἡ γενναῖος, ἐλεύθερος, θῆλυς, ματαῖος, φαῦλος, μέλεος, βρύχιος, σκότιος, the latter only in the chorus (Alc. 125.), others more in the chorus than the dialogue, ἄλιος, πατρῷος, 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 ξυντομωτάτως, πανύστατον, and πανύστατα. In reference to the termination of adverbs fluctuating between εὶ and ὶ, as ἀμοχθεὶ and ἀμοχθὶ, see Blomf. on Prom. 216. Among numeral words δύο, δύω, δυεῖν and δυοῖν are in use. Elms. Med. 1256. Of pronouns we adduce ἧστινος, ᾧτινι, 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. ἄνω—'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 (ἰδών).

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 εὑρίσκειν, and in very many words beginning with ευ. For as the η did not exist in the ancient mode of writing, so ηυ appears to have arisen first in the New Attic dialect, been retained by later writers, and substituted by grammarians and transcribers for the proper ευ. Yet here we must be careful to distinguish the words not compounded with the particle εὖ, or at least consisting of the particle εὖ and a derived verb commencing with a consonant, (εὔχεσθαι, εὐνάζεσθαι, and of the second species εὐτρεπίζειν, εὐτυχεῖν,) from those verbs compounded with ευ, 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, εὔχομαι (Soph. Trach. 610.), ηὔγμην (166.), κατηύχετο (Antig. 1336.), ἐπηυξάμην (Eur. Hec. 540.), ηὐξάμην (Elmsl. Heracl. 305.). In like manner some verbs beginning with οι have seldom or never the augment, even not in pure prose, for instance, οἰνόω, οἴχομαι. According to Hermann, the augment is only exhibited by those verbs in οι which are of seldom occurrence. Of the verbs which commence with ει (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 ει and η. Except ὄψει, οἴει, and βούλει, which regularly retain ει, the termination η in many passages of the Tragedians is certain according to the MSS. But η and ει 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 form in ει. The opinions of the learned therefore differ greatly upon the subject. The first person plural often terminates in εσθα instead of εθα. Concerning the ν paragogic at the end of the senarius, consult Reisig. (*Præf. ad Comm. in Œd. Col.* xxiv.)

c). *Tenses.* *Present.* Concerning the present tenses in θειν (τελέθειν, μινύθειν†) Hermann may be consulted (Œd. Col. 1019.); and concerning ῥιπτεῖν and ῥίπτειν (*jactare* and *jacere*) the same writer may be consulted. (Aj. 235.)‡ Along with the Attic ἐχθαίρειν we have also ἐχθραίνειν, with ἰσχαίνειν also ἰσχναίνειν, with ξυνηρετεῖν also ξυνηρετμεῖν, with οἴχεσθαι also οἰχνεῖν, with λανθάνω also λήθω, with πέτομαι also ποτάομαι

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* "Secundam personam dualem a tertia diversam non fuisse, primus, ni fallor, monui ad Aristoph. Ach. 733." —*Elmsl. Med.* 1041.

† Elmsley writes τελεθεῖν, μινυθεῖν, &c. considering them as aorists: Med.

187. Hermann dissents from him, producing the pres. μινύθουσι from Œd. C. 692.

‡ On πίτνειν and πιτνεῖν, see Elmsl. Heracl. 150.

(not ἵπταμαι), &c. The imperatives have the Attic form in the
last pers. pl. præs. pass. and mid., ἀφαιρείσθων; the same in
the active, γελώντων. The form in ωσαν is denied: v. Elmsley.
(Seidl. Iph. T. 1480.)

Future. We may remark ὠθήσω instead of ὤσω; from
ἔρχομαι, ἐλεύσομαι; further from ἀείρω or αἴρω the future αἰρῶ.
We have the Attic future σκεδᾶ (Prom. 25.), πελᾷ (Œd. Col.
1060.), but also καλέσω, &c. The Attic futures in ούμεθα pro-
ceed generally from the transcribers, as φευξούμεθα, for which
Porson writes φευξόμεσθα (Or. 1610.); so πευσούμεθα (ibid.
1362.). Concerning αἰνῶ, ἀρκῶ, &c., see Brunck (Œd. R. 138.
232).

Perfect. ἔοικα, ἔοιγμεν, εἴξασι; ἄρᾱρα, Porson, Or. 1323. and
the aorist ἄρᾰρον in lyric verse (Herm. on Soph. El. 144). The
Ionic perfect ὄπωπα occurs, Antig. 1127.; οἶδα, plusquam-perf.
ᾔδη, but more commonly ᾔδειν, plur. ᾔσμεν, ᾔσαν.

Aorist. We may remark εἶπα, ἔπεσα, ἤνεγκα; the optatives
πείσαις and πείσειας; in the passive and middle λυπηθεῖμεν,
σωσαίατο, as also πυθοίατο in aor. 2.; the infinitive middle
ἤρασθαι, πτάσθαι, and πλήσασθαι; and the participles πτήσας
from πάσχω [a doubtful reading for πταίσας, in Æsch. Ag.
1637.], κέας and κήαντες from καίω. As the Tragedians have in
general a fondness for ancient and full-sounding forms, they
prefer the aor. 1. pass. to the otherwise more ordinary aor. 2.
Still we meet with ἀπηλλάγην, ἐζύγην, κρυβεὶς, 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 ἔπιτνον, ἔκτυπον, &c. As ῥήματα ἀυθυπότακτα we
may cite πορεῖν, ἐρέσθαι, and their compounds. Concerning
other poetical aorists, as ἔρρυτο, ἀραρὼν, ἀπαφὼν, 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 imper-
fect, 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 ἵημι they write
the present ἱεῖς, ἱεῖ, the imperfect ἵεις, ἵει. Of the verbs in νμι
there is even the first person present in νω together with the
participle in ύων; although Porson maintains that this first took
place in the newer comedy. The first person of the imperfect
of εἰμὶ 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. Œd. R. ed. n. xii.). Con-
cerning ἐμὲν, ἔσκε, ἔσσεται, see the interpreters on Æsch. Pers.

96. 614., Soph. El. 21. 818. We also remark ἑστάναι, ἑστὼς, ἑστήξω, and the imperatives τίθει, πίμπρη, ζῆ, ἄνα, ἵστασο, 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 postpositivus, in καὶ and other particles. How it should be written in all cases, the learnèd are not agreed. *Synecphonesis* is of no less frequent occurrence; for instance, in ἐγὼ οὐ, ἐγώ εἰμι, ἢ οὐ, ἐπεὶ οὐ, μὴ οὐ, μὴ εἰδέναι, μὴ ὥραισι, &c., mostly in the dialogue.

Synizesis occurs for the most part only in the lyric portions; for instance, εο in θεὸς, υο in νέκυος, υω in Ἐριννύων, &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 οἴμοι 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 ὀδύρομαι and ἐθέλω, if θέλω and δύρομαι are not distinct verbs: *Syncope*, in στεῦνται (Pers. 50.), ἐπαγχέασα (Agam. 147.), ἀμβήσῃ (Eur. Hec. 1263.), κατθανεῖν, ἵκμενος, (see Buttmann on Philoct. 494.): *Apocope*, κρέᾰ (Eurip. Cycl. 126.), with a short ᾰ instead of κρέατα; ἄνα instead of ἄναξ and ἀνάστηθι, μᾶ and βᾶ only in the lyric portions, πὰρ, Æsch. Supp. 556.

Diæresis occurs in ὀΐω, εὐρέϊ, ἀΐδα, and is particularly frequent in anapæsts: *Tmesis* in ὑπέρ—στένω and in other verbs compounded with prepositions; thus ἐν δὲ κλήσατε: *Epenthesis* in ἤλυθον, κεινὸν for κενὸν, εἰν and εἰνάλιος for ἐν, ἐνάλ., γοῦνα, &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;

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* " οὔτ' ἄρα est οὔ 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. 433.

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, μελισδέμεν, 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, ἕκατι, λοχαγὸς, &c.; and others existed already in the Epic language, δάπεδον, θᾶκος. Besides these we also remark in the choruses the following Doric forms: Μενελᾶς, gen. Μενέλα, dat. Μενέλᾳ. Thus Ἀΐδα, 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. Supp.), δᾶ for γῆ (Prom. 567.); further νᾶς, ναὸς, ναὶ 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, εἰσοιχνεῦσιν, ὑμνεῦται, ἀΰτευν.

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 *Ionic*, 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 Ἡρακλέης, ἀδελφεὸς, ῥέεθρον, ὕβρεος, εὐρέϊ, Νηρέος, πάθεα, βρετέων. Here we may cite also ἐοῦσα, καὶ ἐπ᾿ for κἀπ᾿, καὶ ἀκοντισταὶ, ἐλεεινὸς, πετεεινὸς, ἀεικὴς, as well as φαεννὸς, 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; μὶν, σέθεν, ἔθεν, &c.

Form of Conjugation: θρεῦμαι, ἤλυθον, ἔπεο, εἴσεται, ἔσκε, ἐμέν. Epic words, as ἠδὲ, ἔμπης (see Burgess, Eum. 228. 403.), ὅσσοι, θέαινα, λῆμα. *Attic forms*: λεὼς with λαὸς, γέλων with γέλωτα; ὄρνις for ὄρνιθας, ἀηδοῦς, δάκρυσι with δακρύοις, χρωτὸς with χροὸς, πλέως with πλέος, μείζω, βούκερω, ὅτῳ, ὅτου, γνωριοῖμι, σμικρὸς with μικρός.

Prosody. We meet with ἀέλιος ($\breve{a}$), ἀνὴρ with the long a [*]:

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[*] See Scholef. on Phœn. 1670.

φάρος, pl. φάρη, for φᾶρος; but it is to be met with in the Tragedians as well as in Homer with the long α; also φοιταλέος [Orest. 321.]; ἀΐσσω with the short α; in Homer it is always long; ἀΐω has the α doubtful in the Tragedians. [Hec. 170. 174.] Again, we have ἁμὸς and ἁμός; ἵημι with the long and short ι; and the quantity of the υ varying in ὑάδες, ὕδατος, ἁπύων, ἁλύω, &c.: also χρύσεος with the short υ. [Elmsl. Med. 633.] Brunck on Orestes (201.) says, "tertia in Ἀγαμέμνων corripi 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 ἐλεδεμνὰς (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, οἷος (even when the last syllable remains short), ναίει, δαίων, δειλαίων, αἰὲν, and before the vowel of another word, Κάδμου ἐπώνυμον, αἴ, αἴ, &c. The long vowel is shortened in Ἀρήΐων, ἵλᾶος, ξυνΐημι, Τρῶϊκῶν, Τρῳάδος, πατρῷος, &c.; and in separate words, ἐν νόσῳ εὐδρακές.

The Noun and the Adjective. There prevails a still greater freedom in lyrical passages, with respect to the feminine form of compound adjectives. Thus we have the old poetical forms ἀθανάτη, ἀταυρώτη, πολυκλαύτη, ἀπορθήτη, 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 τίς Ἑλλὰς, ἢ τίς βάρβαρος (Eur. Phœn. 1524.); even as neuter, δρομάσι βλεφάροις (Eur. Or. 835.); even in the nominative and accusative, σκάφος ὁλκὰς (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, ἀμφιπλῆγι 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: Rhes. 550. παιδολέτωρ ἀηδονὶς, Or. 1305. τὰν λειποπάτορα, Phœniss. 681. προμάτορος Ἰοῦς, Herc. Fur. 114. τέκεα ἀπάτορα. Of adjectives in ης, ητος, we adduce the following examples: ἀνδροκμῆς λοιγὸς (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

χερσίν (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 οὖς, οὖσσα, οὖν, particularly in the feminine πτερεῦσσα, αἰθαλοῦσσα, and ἁ Θεσπιέπεια πέτρα (Œd. 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, τολμῆς, 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 have been illustrated by numerous examples in the annotations of the critics.

The juxtaposition of adjectives and substantives, as νᾶες ἄναες (Pers. 677.), μεγάλα μεγαληγόρων (Sept. Theb. 539.), &c., is worthy of notice. Among the forms of comparison we also remark βέλτερος, βέλτατος, in Æsch.; μικρότερος, πλέους, in Sophocles.

Pronouns. Ὕμμε in Soph. Antig. 846.: νιν belongs exclusively to the Tragedians. The reflective pronoun οὗ, 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, occur in senarii; σφε for ἑαυτόν (Æsch. Sept. Theb. 615.); τεός, τεή, τεόν, generally only in choruses (Soph. Antig. 604., Eur. Heracl. 914.); ὃν for ἑὸν, ἑῶν, and ὧν; τοῖσι from τις in Soph. Trach. 984.
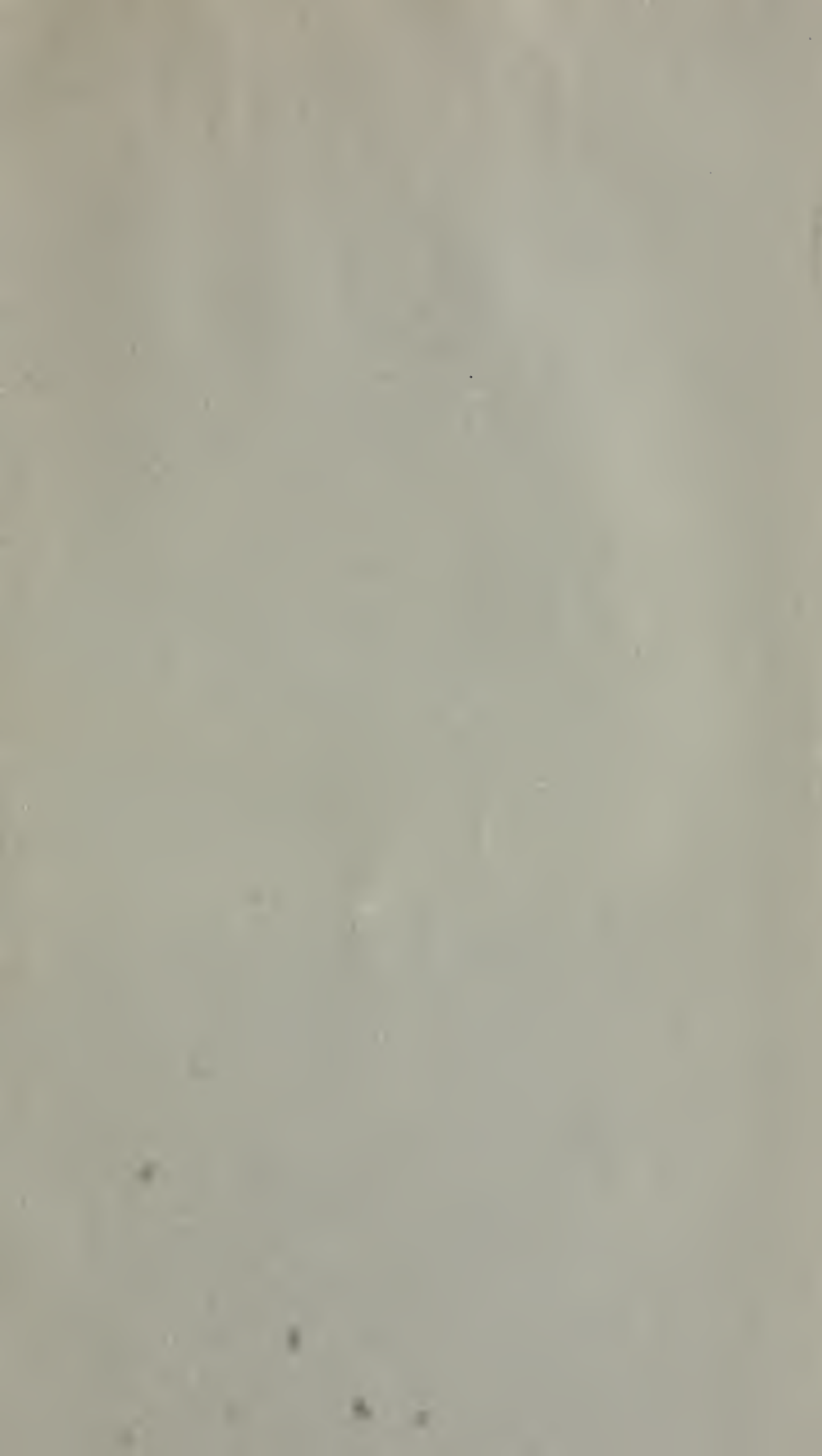
THE END.

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