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DEMONSTRATIONS

IN

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DEMONSTRATIONS

IN

GREEK IAMBIG VERSE

BY

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PREFACE.

THESE Demonstrations are not printed with any idea of entering into competition with the masters of verse writing. I believe they contain no blunders, and they are as good as I can make them; but my aim is practical, namely, to teach those who know little about verses how they may learn more. In games we often learn more from those who are just good enough to beat us, than we could learn from professional players; and so I trust that if these verses are only a little better than the learner can make, he will learn from them none the less.

What is here printed is the substance of composition lectures which I have been in the habit of giving for the last ten or twelve years. They have taken shape gradually, and bear signs of their origin in the cautions which will be found here and there. When the pupil is warned against a mistake, this is generally one which some pupil has actually made, and very often one which most pupils make. Sometimes I have taken a phrase or a line from a pupil's copy, as being better than any other I could
think of; and if any of my former pupils recognise their own hand, I hope they will pardon the innocent theft.

The lectures are of course not given exactly as they are here printed; but as far as possible all information is evolved from the class by questions, more Socratically. The requisites are a blackboard (or two, if possible, one for rough work and suggestions, one for the copy), chalk, and thorough preparation. The teacher can then begin with a simulation of ignorance, and by judicious hints and questions draw out one word or phrase after another, until he has material to begin the first section. Each phrase, when moulded into metrical form, is written on the board in its place in the line, with marks of long and short set between to show clearly what is wanted. By the time he has done his rough work thus, the line or group of lines will be written upon the board, and he can proceed to the rest.

I am not without hopes that some teachers may find this book useful, as I am not aware that this method of teaching has been advocated before, and I never knew any one who used it. If they try it, they may be sure that they will find their work more interesting and their pupils more interested. It is impossible to do without individual criticism, of course; but after the piece has been gone through in this way, each copy may be dismissed in five minutes. How weary we get of pointing out some common mistake a dozen times to a dozen different persons! This drudgery will be needless when the common mistake has been pointed out in the Demonstration. But the real advantage is, that we not only
show the result to a class, but the way in which it is attained. If they do not learn ten times as fast when this is done, then Greek Verses differ in principle from all other learning which is learnt on earth.

Another class of persons I have in view are those who have not had a good training in verse composition, or who have begun late and can find no teacher. Such as these will benefit most by the book if they use sheets of paper instead of blackboards, and write down each step as it is taken.

The earlier pieces are easy, and are treated in greater detail than the later. Words and Form are at first kept separate; but when the pupil may be supposed to have made some progress in understanding the principles of working, the two are dealt with together. A few have been taken from Holden’s *Foliorum Silvula*; the rest were selected by myself.

Before concluding I would express my firm conviction that time spent on verse composition is not wasted, even if the pupil never writes a good copy. A knowledge of verse rhythm is worth having, and he will probably never get a sound knowledge of rhythm, either verse or prose, unless he has written verses. Rhythm is so marked in verse that it cannot be missed by any except the utterly hopeless. How any ordinary person can understand the rhythm of prose if he cannot understand the rhythm of verse, passes my comprehension; on the other hand, verse once understood, it is a shorter step to the teaching of prose rhythm. Then again, the vocabulary of the poets is so much richer and finer than prose, so full of
fleeting allusions and fresh metaphors, that the verse-writer is bound to learn a great deal more about any language than he can learn from prose merely. Nor is it of small importance, that the translator has to use the most searching care in examining pieces of classical English. An English reader seldom gets at the heart of what he reads; never, unless he makes it his business to do so, with the same care as he who has to translate it. Further, it is a curious fact, but so I have nearly always found, that a boy loses by giving up verse. He very rarely writes prose so well as the boy who does both, although he usually gives to prose the time which others give to both. For all these reasons, besides the mere intellectual pleasure, the teaching of verse composition is of real importance in all linguistic studies.

I wish to express my thanks to several friends who have been so kind as to look through the proofs of this book, in particular Prof. Conway, of Cardiff, Mr W. G. Rushbrooke, Head Master of St Olave’s School, and Mr J. H. Williams. Prof. Conway’s searching criticisms have cleared out many things I am glad to be rid of. I have also to thank the Staff of the University Press for their care in detecting errors which had escaped me.
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ERRATUM.

P. 50, l. 8. Delete 1316.
INTRODUCTION.

He that would learn how to write Greek verse generally begins with some knowledge of the Latin Elegiac. Such a one must be warned at the outset to cast aside all prepossessions formed by the study of Latin elegiac verse. In Greek iambics rhetorical tricks are much more sparingly used than in Latin elegiacs. The structure of the verse approaches more closely to prose, and it has nothing whatever of the couplet or stanza form. In Latin elegiacs, it is necessary now to compress and now to expand; the couplet is a kind of Procrustean bed, which must be fitted. But in writing Greek iambics we have (within reasonable limits) a free hand. Often an English line will go into half the space in Greek; more often it will take just a little more space. Good translations rarely count more than five lines of Greek to four of English; but up to that limit, and sometimes even beyond, the translator is free. Indeed, if he produce a good copy, the number of lines will never be closely scrutinized.

The problem before the translator is twofold: he has a translation to make, and it must be metrical.

The first needs a knowledge of Greek words, grammar and idiom, the second of the iambic metre. For the first he has
been training ever since he began to write Greek prose. A certain amount of this knowledge is assumed to exist in any who shall use this book; but there are some points in which help may be given. The dramatists have to a certain extent their own vocabulary; and I shall endeavour to point out some of its characteristics. In accidence, and to some extent in syntax, the dramatists have forms of their own which may be used; and these also will be pointed out. But it cannot be too often said that a good copy of Greek verses may be made with the simplest possible words. The student will acquire his vocabulary in time; at first all he need do, is to reduce the English to its simplest terms, and so translate it.

The second point is the metre. Here again, it is assumed that the student has learnt the elements of the Greek iambic. He should know how to scan, that is to divide an iambic line into feet; and what feet are allowed in each part of the verse. But although the knowledge of scansion is indispensable to the student, it will help him but little in composing a copy of Greek verse. He will not find 'feet' in his dictionary, or in Greek authors; but words. The problem is, not—given a line, to find its feet; but, given a word or phrase, to find its place in the line. If he has learnt verse-writing on the true principle, he may proceed to his translation unhampered. But most elementary books regard the verse as made up of so many feet; and those who have hitherto looked at verse from this point of view, must consider the remarks on Metre given below¹, or they will not be able to understand the Demonstrations.

What follows will be grouped under two heads: I. Metre, II. Language and Style.

¹ These remarks are based on Damon, a Manual of Greek Iambic Verse (Rivington), where they are more fully worked out and illustrated for beginners.
INTRODUCTION.

I. Metre.

Explanation of Terms:

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The caesura divides a normal line into two unequal parts: one of five syllables, the Penthemimer; and one of seven syllables, the Hephthemimer: either of which may come first.

1. The Word or Word-group.

If we look at an iambic line, we shall see that it very often contains a word, or group of words, scanning as Cretic, Bacchius, Palimbacchius, Amphibrachys, or Molossus. This is because the Greek language contains a great number of such words, and a still greater number of groups having the same scansion. It must be remembered that in speaking we do not utter words separately, but in groups; and it is of the first importance to realize this as to any foreign language. If ηγεμών is a cretic, so is τοῦτ’ ἔξελ, and so also is τοῦτο μου: if λύσαντες is a palimbacchius, the same are τοῦτων δὲ and τοῦτ’ ἐστίν. Enclitics and the like form one group with the word that goes before; articles, prepositions and some conjunctions with the word that comes after. Thus τῶς λόγοις forms onemetrical group, a cretic; καὶ τοῦτων is the equivalent of a molossus, πρὸς στοὺς of a bacchius. No metrical break (caesura, for instance) can ever come between the parts of such phrases as these last, though it may come where the parts are less closely connected, as in τοῦτ’ ἐστί. The first thing the
translator has to do, is then, having got his words, to arrange them in natural groups, which shall be metrical. Let him remember also that the most useful groups are bacchius or amphibrachys, and cretic. If he can find one of each, his line is practically done. Suppose he has the word ἠγεμῶν and the word ἀμείνων: let him place them together thus


and he has left to find only two syllables (an iambus or spondee) for the beginning; and four (Ξ-ΞΞ) for the end. For example: οὐκ ἔστι may stand first, and τοῦμοῦ πατρός last, and there is a line complete


with the caesura after a penthemimer. Now iambic or spondaic words are so common, that he can be fairly sure of finding some. It follows then that, given bacchius + cretic, the iambic verse is as good as done.

The iambic verse may generally be divided into four groups in this fashion, though the groups are not always the same. We shall come to the different Types of line presently; but another general remark is still to be made. This is, that these 'feet,' cretic bacchius and so forth, may (within limits) have one of their long syllables resolved, the resultant form being metrically equivalent. Thus πολεμίων is metrically equivalent either to ἀμείνων (with second syllable resolved), or to ἠγεμῶν (first syllable resolved); and wherever these can stand in a verse, there can πολεμίων stand. Equivalents of spondee are ἀνέβην (anapaest), and καίρια (dactyl): in some parts of the verse where a spondee may go, these also may go. In this same way, a tribrach \(-\-\-\) is equivalent to either trochee \(-\-\) or iambus \(-\-\). But the learner must be very sparing in his use of such resolved equivalents. In a careful writer, such as Sophocles, there is hardly one instance in each twenty lines. Euripides used resolved syllables \(ad\)
We must imitate the more dignified style of Sophocles. The resolved cretic is the commonest form, when resolved forms are used.

It often happens that the student has to get into the line some word longer than any of these groups. Let it be said at once, that there is no restriction on the length of the words, except that the caesura must be kept. We often see one word taking up half a line, as ὀδωποροῦντων (first penthe-mimer), συγκατοικτιοῦμεν or ἔξυππετήσομεν (second hephthe-mimer). Indeed, there is no reason why a line should not consist of two words only, e.g.

ἀποσδοκήτως ἐξαπαλλαχθησεται,

if it has a satisfactory sound. But no such line does occur so far as I have observed; though the following line of Sophocles (fragm. 494. 2) is metrically two words:

τῷ καλλικοσσαβοῦντι νικητήρια.

However, lines of three words are not rare, and often very effective. Thus

ἀπλατον | ἀξύμμητον || ἔξηθεψάμην. Soph. frag. 355.


2. The Verse.

The chief types of the Iambic verse are the following. Word-groups are divided by single lines, the caesura is marked by a double line. Examples are given first of the strict type, second with resolved syllables. A note is added to each of the place where common metrical forms may go.

Type I. \( \text{ userType } \)

Cretic: First Position.
Bacchius: only possible place.
Amphibrachys.
GREEK VERSE COMPOSITION.

λάθρα μ' | ύπελθών || ἐκβαλεῖν | ἰμείρεται. Soph. O. T. 386.

(freq.) ἀλλ' αὐτ' | Ὄνυσσεί || παρέδοσαν | λέγων δο' ἄν. Phil. 64.

(rare) μητρὸς | ἵγημαι || καλ πατέρα | κατακτανεῖν. O. T. 826.


πότερα | πρὸς οἴκους || ναυλάχους | λιπὼν ἀδρας. Soph. Aj. 460.

(rare) ποδαπὸς δ' | δ' ἀνήρ || καλ πόθεν | κατέσχε γῆν;


(rare) οὔδ' ὠνομ' | ἄρ' ἄδει || τῶν ἐμῶν | κακῶν κλέος.

Soph. Phil. 251.

(rare) Χρύσης | πελασθεὶς || φύλακος, δς || τὸν ἄκαλυφῆ. 1327.

**Type II.** ☐ - ☐ | ☐ ☐ ☐ ☐ | ☐ ☐ ☐ ☐

_Cretic:_ First Position.

_Palimbacchius:_ First Position.

_Amphibrachys._

έκεινο | τλήμων || δεινά δ' ἥν | τάνθενδ' ὀρᾶν. Soph. O. T. 1267.

δοιά τε | φωνεῖς || ἐστι τ' ὦ τέκνον θέμις. Phil. 662.

πιμπλησί | πεδίον || πάσαν αἰκίζων φόβην. Ant. 419.

(rare) ἀθάνατον | ἄρετήν || ἔσχον ὦν πάρεσθ' ὀρᾶν. Phil. 1420.

(rare) ἀνάδημα | δέξαι || χειρὸς εὔσεβος ἀπό.

Eur. Hipp. 83 (see Soph. Phil. 1228).

**Type III.** ☐ - ☐ ☐ ☐ | ☐ ☐ ☐ ☐ | ☐ ☐ ☐ ☐

_Penthemimer-word._

_Cretic:_ First Position.


συνοπάξεται δὲ || πλήθος οὐχ ὦσον δοκεῖσ. Soph. frag. 344. 5.

These three Types show the Penthemimeral Caesura.

1 The hepthemimer is not divided, because it belongs to another Type. So in future. The student will notice that the Types do not always differ in both halves. The hepthemimer is the same, for example, in Types 1 to 3.
**INTRODUCTION.**

**Type IV.**  
\[\begin{align*} & \text{Molossus: only possible place.} \\ & \text{Cretic: Second Position.} \\ & \text{Palimbacchius: Second Position.} \\ & \text{Amphibrachys.} \\ & \text{Four-syllable group first.} \\
& \text{διαίγεται | θέαμα δ' | εισόψει | τάξα.} \text{ Soph. O. T. 1295.} \\
& \text{ἄλλ' οἱ μὲν ἐκβαλόντες || ἀνοσίως | ἐμὲ.} \text{ Soph. Phil. 257.} \\
& \text{(rare)} \quad \text{τί γὰρ κακῶν | ἀπεστί; || τὸν πατέρα | πατήρ.} \text{ O. T. 1496.} \\
& \text{(rare)} \quad \text{ἡσθὲν πατέρα | τὸν ἁμων || εὐλογοῦντά σε.} \text{ Phil. 1314.} \\
\end{align*}\]

This type has the Hephthemimeral Caesura.

**Type V.**  
\[\begin{align*} & \text{Molossus as before.} \\ & \text{Cretic: Second Position.} \\ & \text{Trochee.} \\
& \text{γνώμης δ' ἀπούσης || πῆμα || γλύγνεται | μέγα.} \text{ Aesch. Eum. 750.} \\
\end{align*}\]

This type has both Caesuras together.

**Type VI.**  
\[\begin{align*} & \text{Cretic Final, which must have a short syllable before it.} \\ & \text{Double Trochee.} \\
& \text{ός οὐχ ύπέρφευ || θυητόν ὄντα | χρῆ φρονεῖν.} \text{ Aesch. Pers. 820.} \\
& \text{(rare)} \quad \text{οὐκ ἀν μεθείην || φεῖν τί μ' ἄνδρα | πολέμιον.} \text{ Soph. Phil. 1302.} \\
& \text{(rare)} \quad \text{τᾶξας τε ταύτας || οὐράνιο τε | σήματα.} \text{ frag. 399. 3.} \\
\end{align*}\]

**Type VII.**  
\[\begin{align*} & \text{Cretic Final.} \\ & \text{Single Trochee.} \\ & \text{Palimbacchius: Second Position.} \\
& \text{σὺ μὲν, πάτερ | γεραὶ || τῶνδε | παρθένοιν.} \text{ Aesch. Suppl. 480.} \\
\end{align*}\]
Type VIII. \( \approx-\approx | -\approx\approx || -\approx\approx\approx \)

Words of four or five syllables.

Palimbacchius.

Amphibrachys.

\[ \text{σιγήσαρ } | \text{ω γυναικες } | \text{ἐξειργάσμεθα.} \quad \text{Eur. Hipp. 565.} \]

\[ \text{Αἰδώς δὲ } | \text{ποταμίαισι } | \text{κηπευει } | \text{δρόσους.} \quad 78. \]

Of course the final penthemimer may be of other types, such as IV, V, VII.

Type IX. \[ \{ \approx-\approx-\approx || -\approx | -\approx-\approx \} \]

Five-syllable word. If first part be a molossus, it must come here.

\[ \text{συγη } | \text{καλύψαθ } | \text{ἀνθάδ } | \text{εἰςηκούσατε.} \quad \text{Eur. Hipp. 712.} \]

\[ \text{ἀγὼ ῥυτοῖς } | \text{νασμοίσων } | \text{ἐξομόρξουαι.} \quad 653. \]

\[ \text{φεύγουσα } | \text{καὶ τλãδ } | \text{ἐργων } | \text{ἀνοσιώτατον.} \quad \text{Med. 796.} \]

Type X. \( \approx-\approx-\approx || -\approx-\approx-\approx \)

Five-syllable word, with molossus in second part.

\[ \text{oũκοῦν } | \text{λέγουσα } | \text{τιμιωτέρα } | \text{φανεί.} \quad \text{Eur. Hipp. 332.} \]

Type XI. \( \approx-\approx-\approx || -\approx-\approx-\approx \)

Five-syllable word.

\[ \text{ναλειν } | \text{ἐλευθέρωσι } | \text{θηλεῖων ἀτερ.} \quad \text{Eur. Hipp. 624.} \]

Type XII. \( \approx-\approx-\approx || -\approx-\approx-\approx \)

Hephthemimer word.

\[ \text{ἀλυπος } | \text{ἄτης } | \text{ἐξαπαλλαχθήσεται.} \quad \text{Soph. El. 1002.} \]

The student should carefully remember that a short syllable must precede the final cretic, not a long syllable. Such lines as

\[ νωμῶν, \text{ ὁ τ’ ἐσθλὸς Ἀριόμαρδος } | \text{Σάρδεσιν} \quad \text{Aesch. Pers. 321.} \]

\[ ἀ μοι προσελθὼν σῖγα σῆμαιν ’ | \text{εἴτ’ ἔχει} \quad \text{Soph. Phil. 21.} \]

are not to be imitated. There are probably not half a dozen in
INTRODUCTION.

the whole of the Greek tragic drama. But he should easily see that the line

\[ \text{θάρσει· παρέσταται ταύτά σοι καὶ θυγγάνειν} \quad \text{Soph. Phil. 667.} \]
does not end in a cretic: \( \text{kai θυγγάνειν} \) together form a four-syllable group of a familiar type. If the line ended \( \text{βάρβιτον μὲν θιγγάνειν} \), there would be a final cretic.

By examining the preceding Types it will appear that

- **Bacchius** has only one place (Type I).
- **Molossus** has only one place (Types IV, V).
- **Iambic Quadrisyllables** may go first or last.
- **Trochaic Quadrisyllables** must go in Types VI, VIII.

Given **Bacchius** and **Cretic**, we must look for **iambic** or **spondaic** words to complete the line:

Given **Molossus**, a **trochee** and an **iambus** will complete the final heptameter:

Given a **trochaic five-syllable** word \( -ο-ο-ο- \), we want a **trochee** (Type IX) or **iambus** (Type X):

Given an **iambic five-syllable** word \( -ο-ι-ο- \), an **iambus** or **spondee** prefixed will complete the first heptameter.

3. **The Verse-Paragraph.**

Iambic verse, like English blank verse and Latin hexameters, depends for rhythmic effect on the **Pause**. The metrical pauses come at the caesura and at the end of each verse; and care must be taken to keep the sense-pause from coming too often in these places. Verse so composed is monotonous and unpleasing. The student must try to vary the position of his sense-pause in such a way as to break up the set of verses into Periods or Paragraphs of different lengths..
As an example of what is meant, take the opening lines of Paradise Lost:

Of man's first disobedience, | and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world, | and all our woe, |
With loss of Eden, | till one greater man
Restore us, | and regain the blissful seat, |
Sing, Heavenly Muse. |

Here not one of the interior pauses is repeated, and only twice does a sense-pause come at the end of a line. In Greek verses the sense-pause is rather more frequent at the end of a line and at the caesura, than in Milton; but the variety possible, when combinations of the various groups with various pauses are used, may be seen from almost any passage in a well written play.

The following may serve as examples of the sense-pause:

1. It', | ö taceiai poimoi 'is Ereunves. Soph. Aj. 843.
2. idhe, | episacon xrasonoton hnav. 847.
3. gnwatos, | osepor oi ponon pollou plew. 1112.
4. aferpe vun | kamo gara aischiston kluev. 1161.
5. ei gar poisesis, || isthi themanoumenos. 1155.
6. apei kalos ploous esov, | othan feyegg kak. Phil. 641.
7. tis o potoes avton iset, || i theiow bia.... 601.
8. os patera prerebun, os filous, | os ton emon.... 665.
9. all' est' ekaino pantta lektai, | pantta de... 633.
10. es antlian, es proun, es prumyn, | opou.... 482.
11. kai mou xep', owa, dekian drepov, | os.... O. C. 1130.

There is a pause possible, as may be seen here, after every syllable of the line. So far is this desire for variety carried, that the grammatical construction may ignore the metrical pauses, and occasionally elision is found at the verse-end. It is therefore clear that the verse-paragraph was pronounced continuously, with only just enough pause in the metrical
INTRODUCTION.

breaks to prevent the hearer's forgetting that he hears verse. It may be useful to give a few examples of these two things.

(a) Grammatical construction interrupted by the metrical pause (Quasi-caesura).

At the Caesura:

\[ \pi\omega\varepsilon\iota\pi\alpha\varsigma; \eta\tau\iota || \delta\upsilon\sigma\mu\epsilon\nu\varepsilon\nu\sigma\tau\alpha\tau\omicron\beta\rho\omicron\tau\omega\nu; \] Soph. El. 407.

\[ \tau\omicron\gamma\alpha\rho\varsigma\omicron\nu, \sigma\omicron\nu \tau\omicron || \tau\omicron\upsilon\delta, \epsilon\pi\omicron\kappa\tau\epsilon\iota\rho\omega\sigma\tau\omicron\mu\sigma\omicron\alpha\varsigma \sigma\tau\omicron\alpha\mu\eta. \] O. T. 671.

\[ \omicron\upsilon\kappa \epsilon\iota\sigma\tau\eta \pi\epsilon\rho\sigma\alpha\iota||\sigma\omicron\nu \tau\omicron \Delta\alpha\rho\delta\alpha\nu\omicron \pi\epsilon\delta\omicron\nu. \] Phil. 69.

\[ \tau\iota \delta\gamma\iota' \alpha\nu \alpha\lambda\gamma\omicron\omicron\iota\varsigma \epsilon\iota' || \epsilon\xi\epsilon\iota\gamma\omicron\alpha\sigma\mu\epsilon\nu\omicron\eta\iota\nu; \] Aj. 377.

\[ \omega \varphi\iota\lambda\tau\zeta, \epsilon\gamma\nu\omicron\nu || \gamma\alpha\rho \tau\omicron || \pi\rho\omicron\sigma\phi\omicron\omicron\nu\eta\omicron\mu\alpha \sigma\omicron\nu. \] O. C. 891.

In such lines as these there is no real caesura; for the article and its noun are really one group, and so are \( \epsilon\gamma\nu\omicron\nu \gamma\alpha\rho \). The last line has actually two quasi-caesuras, neither of which is really a caesura. There are many other lines of this sort, and the type may be imitated; but of course this must not be done too often, or it becomes monotonous in its turn.

At the Verse-end:

\[ \tau\omicron\varphi\Lambda\alpha\beta\delta\alpha\kappa\epsilon\iota\varphi\pi\alpha\delta\omicron \Pi\omicron\nu\lambda\nu\omicron\delta\omicron\rho\omicron\nu \tau\epsilon \kappa\alpha\iota \ldots \] O. T. 267.

\[ \alpha\rho\chi\epsilon\iota\nu \epsilon\lambda\epsilon\sigma\tau\alpha\iota \sigma\omicron\nu \phi\omicron\beta\omicron\omicron\omicron\nu \mu\alpha\lambda\lambda\omicron \eta \ldots \] 585.

\[ \alpha\lambda\lambda' \eta \mu\epsilon\mu\eta\nu\alpha\varsigma, \omega \tau\alpha\lambda\alpha\nu\alpha, \kappa\alpha\iota \tau\omicron\delta\omicron\varsigma \ldots \] El. 879.

\[ \pi\alpha\sigma\alpha\nu \kappa\omicron\nu\nu \sigma\omicron\rho\alpha\tau\alpha\tau\omicron\varepsilon\sigma\tau\omicron\varsigma, \eta \kappa\alpha\tau\epsilon\iota\chi\epsilon \tau\omicron \mid \nu\omicron\kappa\nu\nu. \] Ant. 409.

\[ \lambda\epsilon\iota\omicron\pi\omicron\omicron\omicron\alpha\nu \gamma\alpha\rho \epsilon\nu \mid \tau\omicron \mu\nu\iota\tau\epsilon \sigma\omega\kappa\epsilon\iota\nu \mu\eta\theta' \omicron\rho\alpha\iota\nu. \] O. C. 495.

Compare O. T. 1234, Phil. 263, 312, etc.

This may be used very sparingly by a good composer.

(b) Elision at the end of a verse.

\[ \epsilon\upsilon \sigma\omicron\nu \phi\rho\omicron\omicron\omicron\nu\omicron\sigma\alpha\varsigma \epsilon\upsilon \lambda\epsilon\gamma\omicron \tau\omicron \mu\alpha\nu\theta\alpha\nu\epsilon\nu \delta'. \] Ant. 1030.

\[ \upsilon\omicron' \omicron\nu \kappa\epsilon\nu\omicron\tau\alpha\iota \delta\omicron\omicron\alpha \Kappa\alpha\omicron\mu\epsilon\omicron\omicron \mu\epsilon\lambda\alpha \delta'. \] O. T. 29.

So O. T. 785, 791.

This is very rare, and should not be imitated.
One of the pauses, that numbered 6 in the list of examples, is a favourite with Sophocles: there are a full dozen in the *Philoctetes* alone. This pause, which exactly divides the line into two halves, is very effective in throwing a monosyllable into emphasis; but of course it should never be used without reason, or it becomes a meaningless trick. A few more examples are appended.

{o\'kou\'n ev o\'s \(\gamma e\) \(\delta r\alpha\varsigma\)\'. | ev o\'s \(\delta\) \(\alpha\nu\delta\alpha\varsigma\) \(\sigma\kappa\nu\alpha\). Soph. Phil. 907.

'O\(\delta\nu\sigma\sigma\epsilon\epsilon\omega\varsigma\), \(\sigma\alpha\phi\)' \(\iota\sigma\theta\)', | \(\epsilon\mu\omega\) \(\gamma\)', \(\delta\nu\) \(\epsilon\lambda\sigma\rho\alpha\varsigma\). 977.

Ze\(\nu\)s \(\iota\sigma\theta\)', \(\iota\nu\) \(\epsilon\delta\delta\varsigma\), Ze\(\nu\)s, | \(\delta\) \(\tau\eta\sigma\delta\epsilon\) \(\gamma\eta\varsigma\) \(\kappa\rho\alpha\tau\omega\nu\). 989.

\(\acute{\alpha}n\acute{\alpha}\acute{\epsilon}i\acute{o}n \(\mu\epsilon\nu\) \(\sigma\om\nu\), | \(\kappa\alpha\tau\acute{\alpha}\acute{\epsilon}i\acute{o}n \(\delta\) \(\epsilon\mu\omega\) (with rime). 1009.

\(\acute{\alpha}g\acute{e}i\acute{n} \(\acute{\alpha}p\)' \(\acute{\alpha}k\tau\acute{\eta}\tilde{\acute{\iota}}\) \(\tau\tilde{\eta}\sigma\delta\)', | \(\acute{\epsilon}v\) \(\acute{\eta}\) \(\mu\epsilon\) \(\pi\rho\omicron\upsilon\beta\acute{\alpha}l\alpha\omicron\). 1017.

So 990, 1021, 1049, 1056, 1237, 1261; Eur. Medea 701, etc.

A similar effect is produced in the English trochaic tetrameter catalectic, the metre of *Locksley Hall* and many other poems, when the pause comes after the accent. Thus in the second line of this couplet:

'He will hold thee, when his passion | shall have spent its novel force,
Something better than his dog, | a little dearer than his horse.'

So again:

'Tis a purer life than thine: | a lip to drain thy trouble dry.'

'Half is thine and half is his: | it will be worthy of the two.'

Another variety of pause is seen in the Elided Caesura; where, if there were no elision, the line would conform to the strict type. This is quite common, and may be used by the student. The elision mostly takes place with the heptameter-mineral break, but not always so.

\(\kappa\acute{\alpha} \gamma\omega\) \(\mu\alpha\theta\omicron\upsilon\upsilon\)\' \(\epsilon\lambda\eta\xi\)', \(\delta\) \(\delta\) \(\epsilon\iota\sigma\omicron\upsilon\theta\eta\) \(\mu\omicron\nu\omicron\). Soph. *Af.* 294.

See Aesch. *Suppl.* 244, also Pers. 821. There are fourteen instances in the *Agamemnon*, eight or ten in the *Antigone*,
and there is probably no Greek play which does not contain one or more of them.

Sometimes the caesura is lacking altogether, as in the following:

oíδ' ἐν πτυχαίς βίβλων κατεσφραγισμένα. | Suppl. 947.
πιθοῦ' κράτος μέντοι πάρες γ' ἐκὼν ἐμοί. | Ag. 943.
καίτοι σὲ μὲν κάκει προσανδήσω ἔννών. | Soph. Aj. 855.
ἀλλ' εἶκε καὶ θυμῷ μετάστασιν δίδου. | Ant. 718.
oíδ' ὁρνις εὐσήμους ἀπορροιβδεῖ βοᾶς. | 1021.
ὅ Ζεῦ, τί μον ὅρασαι βεβούλευσαι πέρι; | O. T. 738.
κοῦδ' ἐν χρόνῳ μακρῷ διδαχθήναι θέλεις. | El. 330.
λέγω σ' ἐγὼ δόλῳ Φιλοκτῆτην λαβεῖν. | Phil. 101.


There is a certain hurry about such lines as these, and there can be no doubt that this effect was intended. The student may use the same artifice to the same end, but with the same restrictions; nor must he use it at all unless he is confident of being able to produce really good verses.

No one who has read a Greek play can have failed to notice the line-for-line dialogue called Stichomythia. Dialogues of this sort occur in English, but their form is more strictly balanced in Greek. In passages of this sort, of course, there can be no verse-paragraph; the rhythm depends on the structure of each single line or half-line. In these passages the rule is strict: each speaker has the same allowance. Occasionally each speaks two lines (Eur. Bacch. 930–962); generally each speaks one; and not infrequently a succession of lines occurs each of which is divided, more or less equally, between the two speakers. The half-line division, as we may call it, is often found at the end of a stichomythia proper, and has the same metrical effect as the short anapaestic system at the end of a Parabasis in comedy. Examples are
GREEK VERSE COMPOSITION.

numerous; I may instance Sophocles Ajax 591-594, Oed. Tyr. 626-629, 1173-1176, Oed. Col. 327-332, 652-655, Electra 1220-1226. Euripides has also a number such in trochaic stichomythia: Orest. 774-798, Ion 530-562, Hel. 1627-1638, I. T. 1203-1221, I. A. 1343-1368, etc. Occasionally a single line is divided between the two speakers, who otherwise speak one line each: Soph. El. 1209, 1347, 1349, 1400, 1402, 1410, 1411, etc. The lines may be divided anywhere, according to the sense.

Now it often happens that what the speaker has to say will not go into one line. What is to be done then? The Greek poet was equal to the emergency; come what would, the structural symmetry must not be lost, and the other speaker was made to interpolate a line, after which the first speaker finished his sentence. The student must bear this in mind when he is translating. If the English has any irregularity, such as two or three lines given to one of the speakers once only, he must interpolate a line for the other speaker. This will be usually a question, sometimes an exclamation; and to show the kind of thing wanted, a few examples will now be quoted.

A. ἀρ' οἴδεν ἀνθρώπων τις, ἀρα φράζεται—
B. τί χρήμα; ποῖον τούτο πάγκουνον λέγεις;
A. —ὅσω κράτιστον κτημάτων εὔβουλία; Soph. Ant. 1048.

A. τρισσάς γε πηγάς· τὸν τελευταίον δ' ὄλον—
B. τὸν τόνδε πλήσας θῶ; διδάσκε καὶ τόδε.
A. —ὑδάτος, μελίσσης· μηδὲ προσφέρειν μέθν. Ὀ. Κ. 479.

A. εἴ μοι θέμις γ' ἵν' ἀλλ' ὃ χῶρος ἐσθ' οἶδε—
B. ἐν ὅ τι πράξεις; οὐ γὰρ ἀντιστήσομαι.
A. —ἐν ὅ κρατήσω τῶν ἐμ' ἐκβεβληκότων. 644.

A. πρὶν ἂν δεθεῖς πρὸς κόν' ἐργείου στέγης—
B. τί δήτα τὸν δύστημον ἐργάσθην κακόν;
A. —μᾶστιγι πρῶτον νώτα φοινιχθεῖς δαμῇ. Aj. 108.
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A. θανοῦσα· τήμβῳ δ' ὄνομα σφι' κεκλησεται—
B. μορφῆς ἐπωδόν, ἢ τί, τῆς ἐμῆς ἐρεῖς;

In the examples quoted above, the interrupted lines are complete in their own construction. Sometimes, however, the interpolated question affects the construction of the first speaker, or these two together form a sentence. As examples take the following:

A. δεινὼν γε φωνεῖς, ἵ' ὑ' ἀμαρτία τίς ἦν;
B. ὅν σοι πυθόμενος τῷ τε σύμπαντι στρατῷ—
A. ἔπραξον ἐργον τοῖον δὲν οὐ σοι πρέπουν;
B. ἀπάταισιν αἰσχραῖς ἄνδρα καὶ δόλοις ἠλών1.
A. τὸν τοῖον; ὃμοι, μῶν τί βουλεύει νέον;
B. νέον μὲν οὐδέν, τῷ δὲ Ποιάντος τόκῳ—
A. τι' κρήμα δράσεις; ὃς μ' ὑπηλθὲ τις φόβος.
B. —παρ' οὔτερ ἐλαβον τάδε τὰ τόξα, αὖθις πάλιν—
A. ὃ Ζεῦ, τί λέξεις; οὔ τι ποιν δοῦναι νοεῖς;
B. —αἰσχρῶς γὰρ αὐτὰ κοι δίκη λαβὼν ἔχω.

Soph. Phil. 1225.

The construction of 1232 is never finished, but the answer catches up line 1233.

The two speakers together make a sentence in

A. τὸν μὲν Δίως πληγέντα Καπανέα τυρί—
B. ἢ χωρίς ἱρὸν ὃς νεκρὸν θάψαι θέλεις;
A. ναι· τοὺς δὲ γ' ἄλλους πάντας ἐν μιᾷ τυρᾷ.

Eur. Suppl. 934.

Half lines are interpolated in the same way when necessary, in a succession of half-lines:

A. καὶ τις ἄν γέ μ' οἰκτύσειε— B. μέγα γὰρ ἡγένεια σου.

1 Sc. ἔπραξα ἐργον, etc.
GREEK VERSE COMPOSITION.

A. —θάνατον ἀσχάλλων πατρῷ. B. πάντα ταῖν ἐν ὀμμασίν. 
   Eur. Or. 785.

A. σὺ δὲ μένων αὐτοῦ πρὸ ναὸν τῇ θεᾷ—  B. τί χρήμα δρῶ; 
A. —ἀγνισουν πυρσψ μέλαθρον.  I. T. 1215.

See also I. T. 1206, 1209, 1217, 1219.

The speakers occasionally have two lines each once only in a succession of single lines (O. T. 572).

Irregularities occur now and then; as for instance one line divided between two speakers in a stichomythia (Soph. El. 1347, 1349, etc.), or two lines given once to one speaker (Eur. Herc. Fur. 1403), or one line is divided in three (H. F. 1418, 1420, Ion 763). These need not concern us longer, but must be mentioned. The learner will of course keep to the strict rule until he is trained.

Before passing on to the next section, a few Hints and Cautions may be given.

(a) Position.

Vowels must be long by position before two consonants (including of course ζ, ξ, and ψ which are double consonants, but not including χ, θ, φ which are not).

Except a combination of Mute + Liquid or Nasal and that under restrictions.

The Mutes are

<table>
<thead>
<tr>
<th>Breathed (or hard)</th>
<th>Voiced (or soft)</th>
<th>Aspirate</th>
</tr>
</thead>
<tbody>
<tr>
<td>κ</td>
<td>γ</td>
<td>χ</td>
</tr>
<tr>
<td>τ</td>
<td>δ</td>
<td>θ</td>
</tr>
<tr>
<td>π</td>
<td>β</td>
<td>φ</td>
</tr>
</tbody>
</table>

Gutturals
Dentals
Labials

The Liquids λ ρ.
The Nasals μ ν.
INTRODUCTION.

Now be it remembered that the Soft Mutes, γ, δ, β, are the heaviest of the first group, and the Liquid ρ is the lightest of the second; and then it will be easy to see the reason for the following rules.

1. A Vowel must never be scanned short before a Soft Mute followed by λ, μ, or ν. There are a few exceptions, e.g. βυβλος Aesch. Suppl. 761, and occasionally a short final stands before γλῶσσα and βλαστάνω; but the beginner were best never to violate the rule.

2. A short final should remain short when the next word begins with a Hard Mute or Aspirate followed by ρ. To this also there are a few exceptions: as πάντ’ ἐκκαλύπτων δ’ χρόνος εἰς φῶς ἄγει Soph. frag. 832. But these should not be imitated.

3. A short final may be long or short before a Hard Mute or Aspirate followed by λ, μ, ν; but it generally remains short.

4. When these groups occur within a word, the lengthening is less rare. Such a word, for example, as ἐτρέποντο might be scanned —ο—ο; but even this is not common, and is better avoided. In the following cases, however, it is common¹:

(1) A few ordinary words, such as τέκνον, the oblique cases of πατήρ, with νεκρός, ὀπλα, δάκρυα (not δάκρυ singular).

(2) A number of words which carry epic associations, because in epic poetry the lengthening is far commoner. Such are μέλαθρον, ἄγριος, ἄκρος, πέτλος, πότνια, ὀχλος, ἴχνος, and the oblique cases of θυγάτηρ.

The conclusion is, that the learner had better keep to a hard and fast rule:

No vowel short before γ, δ, β + λ, μ, ν.

¹ See Classical Review, 1898, pp. 341-344, for statistics.
No final vowel long before any other combination of Mute + Liquid or Nasal.

One more remark must be made. A vowel may remain short, but is commonly lengthened, before a single initial ρ.

(b) Crasis.

We are chiefly concerned with the Article and with καί, as few other words are combined in crasis. The contracted syllable is always long. The rules are as follows:

**Article.**

\( o + a = a \).  ὁ ἀνήρ becomes ἀνήρ, τὸ ἀγαθὸν becomes τάγαθὸν, 

\( o + ε = ov \).  ὁ ἐπιόν becomes ὀπιόν, ὁ with ἔμε becomes 

\( oυμέ, τὸ ἔπος becomes τούπος. \)

\( o + o = ov \) (rare).  τὸ ὄνομα becomes τούνομα.

\( a + a = a \).  τὰ ἄλλα becomes τᾶλλα.

\( a + ε = a \).  τὰ ἔργα becomes τᾶργα.

\( η + a = a \) (rare).  In nom. fem. η: ἡ ἀρετή becomes ἀρετή, 

η ἀλήθεια becomes ἀλήθεια.

In dative: \( τῆ \) ἀφέσει becomes τάφέσει (note that the iota disappears).

\( η + ε = η \) (rare).  Nominative: η εἰλάβεια becomes ηλάβεια.

**Dative:**

\( τῇ \) ἐμαυτοῦ becomes τῇμαυτοῦ.

\( ov + a = a \).  τῷ ἄνδρος becomes τάνδρος.

\( ov + ε = ov \).  τῷ ἐμοῦ becomes τοῦμοῦ.

\( ω + a = a \).  τῷ ἄνδρι becomes τάνδρι (iota drops).

\( ω + ε = ω \).  τῷ ἐμῷ becomes τῷμῷ (iota drops).

\( ov + a = a \) (occasionally found).  οἱ ἄνδρες becomes ἄνδρες.

When an aspirate follows some form of the Article which begins with a consonant, this consonant is aspirated, and the smooth breathing is written over the vowel: τῇδε τῇ 

ημέρα becomes τῇδε θημέρα.
INTRODUCTION.

The word ἐτερος has a special contracted declension, the analogy of the neuter plural τὰ ἐτερα (θάτερα) being carried right through: ἐτερος, θάτερον, θατέρον, θατέρω. Of course this does not apply where contraction would be impossible; as τῆς ἐτέρας, τοῖς ἐτέρους.

ὁ and ἀ are also found in crasis, the latter being the commoner. The rules for contraction are the same as above:

ὁ + ἐφοβεῖτο becomes σύφοβεῖτο.

ἀ + ἐπαθεί becomes ἀπαθείν, besides which we find ἀγώ (and other cases), ἀν (ἀ ἀν), ἀχω.

καί.

In Crasis, καί is chiefly found before pronouns and prepositions the Augmented verb, a privative, a few adverbs such as ὁῦκ, ἐν, ἐπείτα, αὐθίς, and ἐστίν. With other forms it is found less freely; and if used with others the student must be careful not to produce an ugly sound in crasis. Thus although such crasis as in χυτέρ or χυτό may occasionally be found, it is better not to imitate. The rules are generally: Disregard the ε (of καί) and contract according to the regular custom (see above); but in case of a long vowel or diphthong, simply prefix κ—. The κ is aspirated in crasis with an aspirate, like the article.

καί + α = κα. κατό, κανεχαίτυσεν, καστί, κάλλος, καφιλος, κακούσας, χαρπάσαι. In O. C. 13 we have χάν = καὶ ἀ ἀν.

καί + ε = κα. καπί, καξέθρεψα, καγώ, καδει (καὶ ἐδει), καστίν.

καί + ο = κω. χό (καὶ ὁ), χόπως, χώτι, χόποσοι; and more rarely with other words than the article, as κωδύρεται (καὶ ὀδύρεται).

καί + η = κη. χη (καὶ η), χηδε.

καί + ὦ = κώ. χως (καὶ ύς).

καί + ει = κα. κατα (καὶ εἶτα); but καί + ει = κει.

καί + οι, οι = χοι, χαι (rare).

Other instances of crasis are confined to stock phrases,
such as ὀναξ, ὀνόρες, ἔγονδα for ἓγον ὀἶδα, μοντετί for μοι ἐστί (notice the vowels here), τὰν, μεντάν and τάρα, for τοι with ἄν and ἄρα. These phrases are all common enough, and may be used, but not imitated in other combinations. See also under Synizesis, which is really only another way of writing a crasis.

(e) Prodelision, that is the elision of an initial vowel after a long vowel, is allowable on occasion; but the licence should be used only with the vowel ε (in verbs, pronouns, or prepositions) and with ἄπο.

Examples are: ἀλγὼ 'πί... (Soph. El. 333), ἐμοῦ 'πάκονσον (O. T. 708), μῇ 'ξ... (El. 398), μῇ 'στι (O. T. 824), μῇ 'δόκεις (Soph. O. T. 402, cp. 432, 985). So with ἐν, ἐστίν, and also ἐγὼ, ἐμέ, ἐμαντόν.

So perhaps ἣν μῇ ῥπης (or μῇ ῥπης), Soph. Phil. 985; μῇ ἀλης (or μῇ ἀλης), Aesch. Sept. 714.

(d) Synizesis may be sometimes used when two long vowels come together, the two being run into one syllable. The following are instances, and the student must be careful not to go beyond that which is written. The types are few, but common enough.

μῇ οὖ Soph. Trach. 90, O. T. 1065, 1232, Ant. 544, etc.
η οὖ Soph. O. T. 539, 555, 993, 1140, etc.
ἐγὼ οὖ Soph. O. T. 332, 1002, etc.
ἐπεὶ οὐ Soph. Phil. 446, Aesch. Suppl. 910, etc.
μῇ εἰδότα Soph. O. C. 1155, Trach. 321, Ant. 33, etc.
μῇ is apparently so used with a short vowel in the following instances, though they are sometimes written as crasis, μᾶμελεὶν etc.:

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Suppl. 304. μη ἀναχαίτωσε Ευρ. Bacch. 1072. μη ἀπονοστήσας Ευρ. I. T. 731. μη ἀποδέξηται Ευρ. Hel. 832. μη ἀντί Ευρ. Andr. 808. See under (c) also, μη ἔρπης, etc.

The following rhythm is probably unique:

εἰ μη ὁ κελεύσας ρύσεται με μη θανείν Ευρ. Orest. 599.

This licence is found, even where a sense-pause comes between the two words:


Hiatus is rare, and only found with interjections or questions:

ὁ οὖτος Soph. Aj. 89, O. C. 1627. τί οὖν Soph. Phil. 100. τί ἔστιν Soph. Phil. 752.

(e) Metrical Variants.

It is indispensabule that the composer should have at his tongue's tip as many variations of a given word or phrase as are to be found. Often the same word exists in more than one form; or there are different grammatical formulae for the same idea; or again, the idea may be expressed by paraphrase. Compounds and cognates, synonyms and equivalents—all must be ready for an emergency. Let us examine some of these matters.

Different forms of one word.

Adverbs, Prepositions and Conjunctions.

ἀδίκ, ἄδικ, αἰν (rare). ἄνευ, ἄτερ, ἄτερθε, δίχα, χωρίς.
ἀμοι (rare), ἀμ. ἀνθείς, ἀντε (rare).
ἀντο, ἀντοθ. ἄψ, ἄψερρον. διά, διαί (rare).
ἐκείθεν, ἐκείσε, κείθεν, κεῖσε. ἡς οὖ, ἡς οὖν.
ὁς, ἡμος, ἦπτε. λιαν, λιάν.
ὅτε, ὅποι, ἡμος, ὅπηρκα, ῳκικα.
GREEK VERSE COMPOSITION.

"οτι, ουνεκα, οθιούνεκα. οικ, ουχί, ουτι, οιδέν, οιδαμώς.
ούποτε, ουπώποτε, οιδεπώποτε.
oιπο, οιπως, άδε, τήδε, ταύτη. τότε, τηνικαίτα.
σάφα, σαφῶς. υπό, υπαί (rare).

In composition, often άν- for άνα-, and so sometimes κατ-:
αγκαλούμαι, αμβαίνειν, αμμεμεγεμένος, αμμένω, άμπιπτο, άμπνοη,
άντέλλειν, αντολη, καθανείν.

Remember also that τοιοῦτος and other words beginning
with τοι-, even οῖς, may shorten the first syllable. The same
licence is found occasionally in other words; as Βοιωτίον
Soph. fragm. 881, παλαῖός Eur.

Adjectives and Pronouns.

έκεινος, κεῖνος. έμός, άμός. ίσος, ισήρης.
μέσος, μέσος (used predicatively). μόνος, μοῦνος.
νέος, νεοσσός, νεοχμός. ξένος, ξέινος.
pᾶς, ἄπας, πρόπας. πολύς, rarely πολλός.
treiς, τρισσός, τριπτυχος. τόσος, τοσόσδε, τοσοῦτος.

Verbs.

ἄτμαξω, ἀτίξω. γνάπτω, κάμπτω.
θράσσο (‘break ’), ταράσσω. λαμβάνω, λάξυμαι.
λάσκω, λάκάξω. λείπω, λιμπάνω. μένω, μίμω.
nαυστολείν, ναυσθλούν (Eur.). πίπτω, πίτνω.
προς-, ποτιψαίω, Ἰαχ. 1214.
φημί, φάσκω. φεύγω, φυγγαίνω.

Nouns.

γῆ, γαῖα, αἷα. ἥμαρ, ἥμερα (notice the breathing).
θάρσως, θράσος. λάός, λεώς. ὄνομα, οἶνομα.
ὁσε, ὀφθαλμός. πάθος, πάθη (f. rare), πένθος.
πόλις, πτόλεις, πόλισμα, πτόλισμα.
χαίτη, χαίτωμα; and many other pairs with masc. or
fem. and neuter, πύργος, πύργωμα, πέργάμα, etc.
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(f) Grammatical Usage.

Article.

This may be omitted at will; and indeed it is with Aeschylus generally, with Sophocles often, and sometimes with Euripides, used as a Demonstrative\(^1\) or Relative pronoun. The article should therefore be avoided in verse, as it is a mark of prose style.

Examples are:

**Demonstrative.** Aesch. Suppl. 439 ἡ τοῖσιν ἡ τοῖς, ‘these or those’: Eum. 693 ἐν δὲ τῷ, 814 ἐκ δὲ τοῦ: Soph. O. T. 1082 τῆς γὰρ πέφυκα, Trach. 549: Sophocles also has ἐκ δὲ τῶν. ὁ μέν and ὁ δὲ belong to this class. So πρὸ τοῦ.


These idioms (except ὁ μέν, etc., πρὸ τοῦ) should not be used by the beginner, but are allowable in a good copy of verses with distinct Aeschylean style.

τὸ is more frequently used with the prolate infinitive than it is in prose: as τὸ δρᾶν οὐκ ἡθέλησαν Soph. O. C. 442, τλῆσομαι τὸ κατθανεῖν Aesch. Ag. 1290.

It is common with the Infinitive of Consequence, where the prose construction-sign is ὁστε.

Inflexions.

The composer should notice the following:

1. **Nouns, Pronouns and Adjectives.** The dative plural in -αις and -οις may be expanded into the old form -αις(ν), -οις(ν). More, the -ν may be added before a consonant, merely to make position. The same use of -ν is allowable wherever it may occur. Thus πλείονών λόγοι Soph. El. 1353.

\(^1\) Of the weaker type called Anaphoric, referring to something mentioned before.


τοῖς δεί is sometimes written τοισὶ δε (Eur.).


The genitive in -εως, -εων may count as one syllable or as two, though it generally counts as one. So in neuter nouns like τεῖχος, gen. pl. τεῖχεων or τεῖχων. The dative plural of ἕως and σὺ is ἕμιν or ἕμιν, ὑμίν or ὑμίν. The short forms are chiefly used as ethical datives.

μὴ τὴν and θυγάτηρ have the longer gen. and dative μητέρος etc. occasionally in Euripides (Or. 423, frag. 360. 28). This is an affectation, and is better not imitated.

Certain words have various possibilities in declension. Thus Ζεῦς may make Διὸς or Ζηνός, etc.; γόνιν may make γονάτων and γόνασιν or γονάτων and γονάσιν; δόρυ has δορός and δορί; κάρα has κράτα or κάρα (acc.), κρατί or κάρα (dat.); ὀρνις has ὀρνιν or ὀρνιθα, ὀρνεις or ὀρνιθας; ναῦς makes νεώς or (ναός) νής in the genitive; χεῖρ declines χειρός or χερός, etc.; χρώς, χρῶτα or χρόα, etc.

2. Verbs. The 1st pl. in -μεθα may be written -μεσθα.

Euripides once has the old 3rd pl. aor. passive ἐκρυφθεν, Hipp. 1247. This should not be imitated.

Augments are omitted occasionally, especially in a narrative speech, as that of some messenger. The usage in this respect agrees with Homer, who omits the augment prevailingly in simple and unemphatic narrative (see Platt in Journal of Philology, xix. 211).


In the weak aorist active, such forms as λύσαις, λύσαι, alternate with λύσειάς, λύσειει.
n ἐφελκνοστικῶν may be added, in its proper place, for position; thus χαίρονσιν may stand before a consonant. This was often done in Attic speech, as testified by the inscriptions.

Shortened forms. θυήσκοι has τεθναμεν, τεθνάσι, τεθνάναι, τεθνώς (oblique cases), as well as the longer forms from τεθνήκα.

So βεβᾶσι, βεβώς; ἐσταμεν, ἐστατε, ἐστᾶσιν, ἐστώς; πεπτώς (oblique cases).

From έοικα, έογμεν.

Lengthened forms. ἀμμαθείν, εἰργαθείν, σχεθείν.

Note. The plural may be used freely for the singular in the first person, but can never be so used in the second. When a woman uses ήμεῖς for έγώ, an adjective or participle is put in the masculine.

II. Language and Style.

Poetry consists of three parts: thought, language, and rhythm. Of these the thought is by far most important: it is the substance, the others are but the form. A great poem may lack all regular rhythm, like the Hebrew psalms; it may be put in the very simplest words, such as any man may use in conversation; yet if the thought be noble, beautiful, or awful, the poem may still be great. Nothing can be simpler than this:

O Love, they wrong thee much
    That say thy sweet is bitter;
When thy rich fruit is such
    As nothing can be sweeter.

Or the final words of the same poem:

I know thee, what thou art:
I serve thee in my heart,
    And bow before thee.
Yet the lines are essentially noble, and no added graces could improve them. On the other hand, no beauty of rhythm, and no refinement of language, can make a great poem out of thought which is base or even trivial. Of course this saying must be reasonably understood. Base thoughts and acts often have their place in a great poem, but they do not make the poem great. So a base character, such as Iago, may serve to act and react with the other characters. He may even be in himself an interesting study, especially if the war of good and evil in him be made clear. But when a thing or a character is all base (if that be possible), the description of it for its own sake cannot be noble. It is in fact the more degraded, in proportion as it is clever.

This ought to be clearly understood by the student, because it simplifies his task very much in the earlier stages. In translating, we have nothing to do with the thought of the piece: that is fixt for us, and it is our duty to translate it as far as possible unchanged. But in beginning to write Greek verse, the student's attention may be confined to rendering the original in the simplest language he can think of. He will thus concentrate his mind upon the rhythmical difficulties; and once he has mastered the mechanical part, he may pass on to the use of poetic diction. This it is our task to consider in the section now before us.

I have already stated that a copy of Greek verses may be quite good, at times may be first-rate, even though put in the simplest language of every-day life. But as a rule, verses in Greek as in other languages should have some of those beauties of phrase, those fleeting suggestions and allusions, which add so much to the enjoyment of poetry. When Shakspere speaks of the daffodils, 'that come before the swallow dares, and take the winds of March with beauty,' we feel a thrill of delight at the image, which would never have been called up by simply saying 'that come in early spring,' or 'in cold March
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winds.' Or to take another phrase from the same passage, which shows the power of allusion:

violets, dim,
but sweeter than the lids of Juno's eyes
or Cytherea's breath.

The words almost intoxicate the imagination, and it would hardly be too much to say that never was flower so immortalised in a line. Lastly, take a splendid hyperbole. If Petra had been called a city 'half as old as the world,' the thought would have been striking; yet how much more striking is this line, which no one who has once heard it can ever forget—

A rose-red city, half as old as Time.

This then is what is meant by poetic diction: suggestions, allusions, images, and comparisons, beautiful in themselves, and so adding to the beauty of the whole. There must be nothing in them not suited to the idea which you are trying to express. Thus to call Petra a 'rose-bud city' would be to suggest youth, not age. Then again, in choosing them, care should be taken not to lose sight of the beauty of mere sound; and no less, that the sound may suit the sense, sonorous and strong words being used for a strong effect, and not otherwise. Any neglect of this produces bathos. To use big words of petty things is mere bombast, and how it would sound in Greek may be judged by such a burlesque poem as Chrononhotonthologos, or the play in Sheridan's Critic.

In an art like poetry, no amount of teaching can do more than guide. Given a poetic imagination, and the requisite knowledge, the right images and words will come up unbidden; knowledge without imagination will too often suggest the wrong words. But imagination cannot be given; all that we can do here is to supply some material for it. The following pages will show the kind of material which was
in the mind of the Greek poet: the images and allusions which occurred to him, the ancient point of view. Added to this will be a few hints on Idiom which it is useful to bear in mind.

We will classify the material under the following heads: (1) Simile; (2) Metaphor; (3) Personification, Antithesis, Repetition; (4) Paraphrase; (5) Compound Words; (6) Idioms with Neuter Nouns.

The Greek language, unlike Latin, is very rich in Metaphor; and in the epic and lyric poets rich also in Simile. But in the dramatists, Simile is rare as compared with Metaphor, and is confined to a narrower scope. This is due partly to the nature of the case. A Simile is more in place when one tells a story than when one is talking with a friend; hence Homer has many Similes, and Sophocles few. Metaphor, on the other hand, is of the essence of poetic diction; and we find it abundant in Greek poetry, but rarer in Latin.

(1) Simile.

A true Simile contains some word of comparison, 'like,' 'as,' etc., and this in Greek may be ὡς, ὁσπερ, ὅστε, ὅπως, δίκην, τρόπῳ, and so forth. These may be varied by such phrases as οὐδὲν ἃστον ἤ, οὐ μᾶλλον ἤ. Lastly, the Simile and the thing it is compared with may go side by side, and the thought alone may connect them. Thus in English we may say:

(1) He falls like a tall pine:
(2) He falls not otherwise than a tall pine:
(3) He falls: so falls a tall pine:
(4) The tall pines fall: he too falls:

and so forth. The last three may be called Equivalents to a Simile.
As to the matter of the Similes, no such restrictions apply as apply with Metaphor. Anything that suits the case may be used as a Simile. As a matter of fact, however, the Similes in Greek tragic dialogue are quite simple, and drawn chiefly from the following subjects: (1) Animals, birds, fish, reptiles and their habits; (2) Arts and Crafts, Agriculture, Physic, and so forth; (3) Athletic Contests, racing, boxing, dicing, etc.; (4) Hunting and Fishing; (5) Nature, and Natural Processes, always a fruitful source of Simile and Metaphor; (6) Ships and Sea-faring.

We shall not give examples of the matter of Similes, which would take up too much space; but it may be useful to add examples of the less usual forms.

(a) With Adverb:

εὖν πόδα τιθεὶς ἦσον πτεροῖς.

(b) With Adjective or Participle:

εὐθαδεστέρα γέγονον θαλάσσης.

(c) With Verb:

ὁ τέκν’, ἐσαγμὲν ναυτίλουσιν.

(d) Equivalent:

οἷς τ’ ἀλειφά τ’ ἐγχέας ταύτῳ κύτει
διχοστατοῦντ’ ἀν, οὐ φίλῳ, προσευνέποις.
A knowledge of Metaphor is essential to good composition in any language; and it is even more important in verse than in prose. The Greek language is rich in Metaphor, as might be expected in an imaginative people; and the following pages will serve to give an oversight of the whole field as far as dramatic dialogue is concerned.

In the classification which follows, those simple physical ideas which are used metaphorically by all literary languages are omitted. The student may take for granted that words with such meanings as bitter and sweet, bright and dull, cold and hot, deep and shallow, full and empty, hard and soft, high and low, rich and poor, rough and smooth, straight and crooked, can almost always be used metaphorically. The remainder may be classified as follows:

1. **Agriculture**: trees, plants, flowers; plowing, sowing, reaping, and the like.

2. **Animals**: including all sorts of creatures, birds, cattle, horses, with riding, driving, and the like.
3. **Art**: music, architecture and buildings.
4. **Books and Writing**.
5. **Coins**, payments, fines.
6. **Crafts and Trades**: weaving, spinning, etc.
7. **Day and Night, Light and Dark, Fire and Heat**.
8. **Dice and gaming**, **Lots**.
9. **Dress**, cloth, etc.
10. **Eating and Drinking**.
11. **Fighting, War, and Weapons**: shooting.
12. **Games** and all kinds of contests: wrestling, racing, boxing.
13. **Government**: ruling and serving.
15. **Hunting, Snaring, Fishing**: nets and toils.
16. **Law** and the courts, political and social life.
17. **Physic** and **Disease**.
18. **Roads**, paths, the act of going in various forms (walk, run, etc.).
19. **Sea and Sky**: sun and stars, calm and storm.
20. **Ships** and seamanship.
21. **Stone and Metals**.
22. **Teaching and Schools**.
23. **Water**: rivers, fountains, etc. (See also **Sea and Sky**.)
24. **Wealth**.
25. **Weights and Burdens**.

1. **Agriculture**.

   ὡς πρὸς οἶκον ὄχετεύετο | φύτις. | Aesch. *Ag.* 867.


   Compare *Ant.* 569, *O. T.* 1257, 1485, 1497 ff.
καὶ σπέρμα πάσης ἔξαπόλλυται χθονὸς.
Aesch. Ag. 528.
Pαλλὰς φυτεύει πῆμ᾽ Ὄδυσσεώς χάρων.
Soph. Aj. 952.
όσα αὐτίκα μοι καταστείρας φήμεις.
1005.
ἀλλ᾽ αὐτόδελφον αἴμα δρέψασθαι θέλεις;
Aesch. Sept. 718.
pανώλθρον | αὐτόχθονον πατρῴον ἔθριεν δόμον.
Ag. 535.
ἀλλὰ καὶ τάδ᾽ ἐξαιμήσαι πολλὰ δύστηνον θέρος.
1655.
μή μοι πόλιν γε πρέμνοθεν πανώλθρον
ἐκδαμνίσητε δήμαωτον.
Soph. Aj. 952.
ῥίζης γὰρ ὄψης φυλλὰς ἵκετ᾽ ἐς δόμοις,
Soph. El. 765.
σκιάν ὑπερτείνασα σειρίον κυνὸς.
Ag. 967.
πρόρριζον, ὥς ἐοικεν, ἐφθαρται γένοις.
Soph. El. 457.
γένους ἀπαντὸς ῥίζαν ἐξημμένοις.
Ap. 718.
βαθεῖαν ἁλοκα διὰ φρενὸς καρτούμενος,
ἐξ ἂς τὰ κεδνὰ βλαστάνει βουλεύματα.
Soph. O. C. 437.
ὁτ' ἡδη πᾶς ὁ μόχθος ἦν πέπων.
So Trach. 728 ὅργη πέτειρα.
Aesch. Suppl. 998.
tὸ Περσῶν ἄνθος οἴχεται πεσόν.
Pers. 252.
ὄρωμεν ἄνθουν πέλαγος Αἰγαίου νεκροῖς.
Ag. 659.
tῶν σῶν δὲ γονάτων πρωτόλεια θειγάνῳ
ἐκέτας ἀφύλλου στόματος ἐξὰπτων λιτάς.
Eur. Orest. 382.
ὑβρὶς γὰρ ἐξανθοῦσ᾽ ἐκάρπτωσε στάχνιν
ἅτης, ὅθεν πάγκλαυτον ἔβαρα θέρος.
Suppl. 316.
Λιβύη, μεγίστης ὄνομα γῆς καρπούμενη.
Sept. 618 (cp. 600).
καρπὸς ἔσται θεσφάτουσιν.
ἀλλὰ τούσδ᾽ ἐμοὶ ματαίαν γλώσσαν ὅδ᾽ ἀπανθίσαι...
Ag. 1662.
ὑμᾶς δὲ κωκυτοῖς ἐπανδίξειν νόμος.
Cho. 150.
ἀτης ἄρουρα θάνατον ἐκκαρπίζεται.
Sept. 601.
See also Aesch. Pers. 811, Cho. 532, P. V. 7, 23, Ag. 954,
1044, Soph. El. 43, 260, frag. 750, 844, O. T. 742, Trach. 548.
2. Animals.

Horse.


ἀλλ’ αὐτίκ’ ὁμοίς αὐτὸν ἐν νόμοις πατρὸς


οὔδ’ γὰρ καλὸν


πληγεῖς θεοῦ μάστιγι παγκοίνῳ.

ζευχθέας ἔτοιμος ἦν ἐμοὶ σειραφόρος. Ag. 842.

χαλινὸν δ’ οὐκ ἐπίσταται φέρειν. 1066.


ἄ τλήμον, οἷς ἐμφόρῳ ἔννεξόγης.


μάστιγι θείας γῆν πρὸ γῆς ἑλαύνομαι.

κρυφὴ κάρα σελόντες, οὔδ’ ὑπὸ ξυγῷ

λόφον δικαίως εἰχον, ὡς στέργειν ἐμέ. Aesch. P. V. 682.


ὐπ’ ἀτης ξεύγλαν ἀσχάλλει πεσόν. Aesch. P. V. 931.

ποὺ γὰρ τοσοῦτο κέντρον ὡς μυτροκτονεῖν; Eur. frag. 285, 10.

νῦν δ’ ἢν τὸς οἴκων πλουσίαν ἔχη φάτνην... Eur. frag. 378.

See also Aesch. P. V. 672, 1009, Ag. 642, 842, 1540, Cho. 1022, 1044, Sept. 793, Eur. Hec. 376, Hipp. 1303.

Dog.


σαίνειν μόρον τε καὶ μάχην ἄψυχιά. Sept. 383.


παιδὸς με ςαίνει φθόγγος. Soph. Ant. 1214.

σαίνεις δάκτυλος καὶ κόων λαίθαργος εἰ. frag. 800.

ὁρώσαι χοῦτοι, σοι δ’ ὑπέλλουσα στόμα. Ant. 509.

Cattle.

τίς δὲ ποιμάνωρ ἐπέστι κάπις επισποῦει στρατῷ;


(Corpses in the sea) κύρισσόν ἵσχυρὰν χθόνα. 310.

οὐδ’ ἐν ἀγκυροχώαις

θαρσοῦσι ναὸν ποιμένες παραντίκα. Suppl. 767.

ἂνοτ’ ἀφαντοί, ποιμένος κακοῦ στρόβῳ. Ag. 657.

πομπαῖος ἦσθι, τόνδε ποιμαίνων ἐμὸν ἤ ἰκέτην. Eum. 92.

νεὼν τε ποιμαντήρου ἑνθαλασσίωις. Soph. frag. 399, 10.

χωρεῖτ’ ἄνευ βοτήρος αἰτολούμενα: Soph. frag. 399, 10.


ἄβουκόλητον τούτ’ ἐμῷ φρονήματι. Suppl. 929.

ἐβουκολούμεν φροντίσσιν νέον πάθος. Ag. 669.


(Of a girl) σκίρτημα μόσχου σῆς καθέξοντες χερῶν.

Hec. 526.

κωτίλος δ’ ἀνήρ λαβῶν

πανούργα χερσὶ κέντρα κηδεύει πόλιν. Soph. frag. 662.

Lion.

λέοντ’ ἀναλκιν ἐν λέχει στρωφώμενον. Aesch. Ag. 1224.

αὐτὴ δίπος λείανα συγκοιμώμενη. 1258.

Snake.

( Led up to by a dream): ἐκδρακοντωθεῖς δ’ ἐγὼ | κτεῖνῳ νυν.

Aesch. Cho. 549.

τὸ σοὶ δοκεῖ; μῦρανά γ’ εἶτ’ ἔχειν’ ἐφι. 994.

ήλευθέρωσας πᾶσαν Ἀργείων πόλιν

ὄνοιν δρακόντων εὔπετῶς τεμών κάρα. 1046.

(He is like a snake),

θείει δ’ ὤνείδει μάντιν Οἰκλείδην σοφόν. Sept. 381.

Birds.

κύρκοι πελεών οὖ μακρὰν λελειμμένοι. P. V. 857.

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3. Art.

Architecture.

κοινής κακῶν


κάτεισιν, ἄτας τάσσε θρυγκώσων φίλοις. Ag. 1283.


τέχνης δὲ νιν Ζεὺς ἐνθεον κτίσας φρένα. Aesch. Eum. 17.


Μενέλαιον ἐπον, οὐ πεπύργωσαι θράσει. Eur. Or. 1568.

So Herc. F. 238, 475, Tro. 608, Med. 526.


εὗ γε στοιχάζει καποφράγνυσαι κύκλῳ | τὸ πράγμα. 241.

ὁργήν ἐμέμψω τὴν ἐμῆν, τὴν σοι δ' ὀμοῦ ναίοντον οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις. O. T. 337.

ὁ δυσφίλης σκότῳ | λυμὸς ξύνοικος. Aesch. Ag. 1641.


γέρων γέροντε συγκατώκηκεν πίνων. O. C. 1259.

ἐν δ' ἑρεπίδοις | νεκρῶν ἐρειφθεῖς ἔζετο. Aj. 308.

Statuary.

οὐ πεπλασμένοι | οἱ κόμποι. Aesch. P. V. 1030.

So πλάσσειν in other forms.

Music.

ἐν τῇ γάρ μακρῷ

γῆρᾳ ξυνάδει τῷ δε ταῖνθρι σύμμετρος. Soph. O. T. 1112.

3—2

aίνω φυλάξαι τὰμ’ ἐπὶ δελτομένας. Suppl. 179.
θὲς ἐν φρειός δέλτοις τοὺς λόγους. Soph. frag. 540.
καὶ ταύτ’ ἐπίστω, καὶ γράφου φρενῶν ἔσω. Phil. 1325.
οὕς γὰρ νῦν ἀκήκοας λόγους

5. Coins.

βοῦς ἔπι γλώσσῃ μέγας | βέβηκεν. Aesch. Ag. 36.
καὶ γὰρ χαρακτήρ αὐτὸς ἐν γλώσσῃ τί με

6. Crafts and Trades.

τῶν’ ἐφήλωται τορῶς
γόμφος διαμπάξ, ὡς μένειν ἀραμότως. Aesch. Suppl. 944.
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tῶν δ' ὑπαί γένους

Soph. Ant. 1036.

έξημπόλημα κάμπεφόρτισμαι πάλαι. Phil. 978.
oμοι: πέπραμαι κατόλωλα.

oἴδεν τὸ γ' αἰσχρόν, κανόν του καλοῦ μαθών. Hec. 602.

κάγω δίκαιος τούδε τοῦ φόνου ῥαφεύς. Aesch. Ag. 1604.

αὐτὸς καθ' αὐτοῦ τάρα μηχανορραφώ. Cho. 221.


τι δρώσω; ποιάς μηχανάς πλέκουσιν αὖ; Eur. Andr. 66.

μῶν ἐς γυναῖκ' ἱρραφασ οἷς δὴ γυνή; 911.
See also Aesch. Cho. 529, P. V. 510, Eur. Hipp. 274, El. 52, Andr. 447.

7. Day and Night, Light and Dark, Fire and Heat.

oὔτε νῦν φυγόντα μητρόθεν σκότον. Sept. 664.

σάλπιγξ δ' αὕτη πάντ' ἐκείν' ἐπέφλεγεν. Pers. 395.

So also ἀνδρεία φλέγων (Sept. 52), αἴθων τέτακται λήμα (448),

ὦ πῦρ σύ (Soph. Phil. 927).


ὁρῆτις; αὖ αὖ σὺ ἑωπυρεῖς νείκη νέα. El. 1121.

8. Dice and Lots.

tά δεσποτῶν γὰρ εὖ πεσόντα θέσομαι τρίσ ἐξ βαλούσις τῆς' ἐμοὶ φρυκτωρίας. Ag. 32.

So εὐπτέτως ἔχειν (552), ἢν γὰρ εὐβόλως ἔχων (Cho. 696).

κάγῳ πάλου τ' ἐκυρίσα τοῦπερ ἦθελον. Pers. 779.


τίς παραρρῆψει, τέκνα... (risk the throw). Soph. O. T. 1493.
See also Soph. frag. 511, 686, 809.

τρισώματος τῶν θηριών ὁ δεύτερος
χθονὸς τρίμοιρον χλαίναν ἐξήχει λαβῶν. 

Aesch. Ag. 870.

 purchaser ὑ οὐχ ὁμόστολος φύσις.

Suppl. 496.

αὕτου διαπτυχθέντες ὀφθησαν κενοί.

Soph. Ant. 709.

οὖδὲ πᾶν ἀναπτύξαι πρέπει.

El. 639.

χυτῶν σ’ ἄπειρος ἐνυδυτήριος κακῶν.

frag. 483.

10. Eating and Drinking.

ἐξεις ὁμοίας χειρὸς εὐθονόν γέρας;

Aesch. Cho. 257.

ἀμηχάνου βόσκημα πημονῆς πέλειν.

Suppl. 620.

tέως ὑ πούφοις πνεύμασιν βόσκου.

Soph. Aj. 558.

ἐμοὶ μὲν ἐστο τοῦμε ἡ λυπεῖν μόνον | βόσκημα.

Aesch. Ag. 395, Soph. Trach. 144, Eur. Alc. 1069,

τὰ μὲν παλαιὰ συγκεκραμένα | ἀληθεύοντα.

Ion 1196.

Suppl. 507.

11. Fighting.

Zeus γὰρ ἵμερον βέλει | πρὸς σοῦ τέθαλπται.

Aesch. P. V. 649.

ὁ γὰρ ῥάδιον λόγχη μιᾷ (‘single-handed’)

Eur. Or. 713.

στῆσαι τροπαία τῶν κακῶν, ᾧ σοι πάρα. 

Aesch. Suppl. 507.

καὶ ἡ σφὶ λείπω, χειρὰ λόγους σέθεν. 

Hipp. 703.

κρείσσων ὑ πῶργου βωμός, ἀρρηκτὸν σάκος.

924.

διπλοῦν γὰρ αὐτῇ τῷ ἐπεστρατεύετο.

Hipp. 703.

πρώσασαν ἡμᾶς εῖτα συγχωρεῖν λόγους.

939.

dέοικαι μὴ σοῦ γλῶσσο ὑπέρβαλη κακοῖς.


eἰς ὑπερβολὴν | πανούργος ἔσται.
INTRODUCTION.

λαβὼν | πρόβλημα σαυτοῦ παιδα τόνδε (shield). Phil. 1008.
ἡ γὰρ σιωπὴ τῷ λαλοῦντι σύμμαχος. frag. 842.
See also Eur. Tro. 638, Orest. 1241, Suppl. 456, Bacch. 785, Med. 232.

12. Games.

The shooting of arrows is a favourite type of metaphor with Euripides. τυγχάνειν ‘hit’ and ἀμαρτάνειν ‘miss’ are common.

κάψαε διαύλου θάτερον κάλου πάλιν
γένοιτ’ ἄν. Aesch. Ag. 344.
tα δ’ ἀλλ’ ἀκούσας ἐκ δρόμου πεσῶν τρέχω. 1245.
tέλος δὲ κάψαει ωσπερ ἡρέαμην βίον. Hipp. 87.
οὐτείχεντ’ ἀγώνα θανάσιμον δραμούμενον. Orest. 878.
τοῖον παλαιστὴν νῦν παρασκενάζεται
ἐπ’ αὐτὸς αὐτῷ δυσμαχωτατον τέρας. P. V. 920.

A. ἐν μὲν τὸδ’ ἡδη τῶν τριῶν παλαισμάτων.

B. οὐ κεμέναι τω τόνδε κομπάτεις λόγον.

ἡ τὰς ὀμοίας ἀντίδος λαβᾶς λαβεῖν. Eum. 590.
ἡ γὰρ πατὴρ τι σφάλλεται βουλευμάτων;

ἤθλησα κινδυνεύματ’ ἐν τομῷ κάρα. Soph. O. C. 564.

ὁθεν πετραῖον ἀλμα δισκευθήσεται. Ion 1268.

νέος, πόνοις δὲ γ’ οὐκ ἀγύμναστος φρένας. frag. 344.
καὶ γλωσσὰ τοξεύσας μὴ τὰ καῖρα. Aesch. Suppl. 446.

μίασμ’ ἐλέξας οὐχ ὑπερτοξεύσατον. 473.

ἀλλὰ γὰρ τι τοὺς Ὀδυσσεός ἔκακοντιξον πόνους; Eur. Tro. 444.
καὶ σοῦ τὸ σώφρον ἔξετοξεύσεν φρενός. Andr. 365.


πᾶς ἀνὴρ κόπης ἀναξ.  

πᾶς θ' ὀπλων ἐπιστάτης.  

πῶς γὰρ ἐλπίσω  

ἀστῶν τιν' ἄλλον τῆςδε δεσπόζειν φόβης;  
Chö. 186.

ὑπαί τις ἄρβυλας  

λύοι τάχος, πρόδουλον ἐμβασιν ποδός.  
Ag. 944.

μόχθοις λατρεύων τοῖς ὑπερτάτοις βροτῶν.  
Soph. O. C. 105.

καλῶς γ' ἂν, οἴμαι, τῶδ' ὑπηρέτεις λόγῳ.  

14. **Human Body and Human Life.**

*Parts of the Body. Mind.*

ὁστις πημάτων ἔξω πόδα | ἔχει.  
Aesch. P. V. 263.

τραχεία πόντου Σαλμυνησία γνάθος.  
726.

πετραία δ' ἀγκάλη σε βαστάσει.  
1019.

πρέσβυστον ἀστρων, νυκτὸς ὀφθαλμός (moon).  
Sept. 390.

διπλῶν μέτωπων ἃν δυοῖν στρατευμάτων.  
Pers. 720.

εὐδοσα γὰρ φρήν ὄμμασιν λαμπρύνειν.  
Eum. 104.

καὶ μὴν μέγας γ' ὀφθαλμός οἱ πατρὸς τάφοι.  
Soph. O. T. 987.

τὸ γὰρ | περισσά πράσσειν οὐκ ἔχει νοῦν οὐδένα.  
Ant. 67.

ἐν τοῖς λόγουι δ' οὐκ ἐνείσι σοι φρένες.  
Eur. Bacch. 269.

ἐυνῆκας: ὠμμάτωσα γὰρ σαφέστερον.  
Aesch. Suppl. 467.

μὴ τοι φύσιν γ' ἀσπλαγχνὸς ἐκ κείνου γεγώς.  
Soph. Aj. 472.

*Actions, Feelings, and Conditions. (For Taste see Eating and Drinking.)*

ποταμὸς ἰκφυος μένος | κροτάφων ἀπ' αὐτῶν.  
Aesch. P. V. 720.

καὶ γὰρ χαρακτήρ αὑτός ἐν γυλώσῃ τί με  

παρηγορεῖ Δάκωνος ὀσμᾶσθαι λόγον.  
Soph. frag. 178.

τοῦ γε κερδαίνειν ὀμος | ἀπρὶς ἕχονταi.  
328.
INTRODUCTION.

πταίσας δὲ τῷδε πρὸς κακῷ. Aesch. P. V. 926.
θεοῦ δὲ πληγὴν οὐχ ὑπερπηδᾶ βροτός. Soph. frag. 876.
lόγοι | πεδάρσιοι θρόσκουσι, θυμοκοντες μάθην;

τὰς συμφορὰς
ζώσας ὅρῳ μάλιστα τῶν βουλευμάτων. Soph. O. T. 45.
χώρα δ᾽ ἄχθος ἄειξων πέλοι.
ἀλλ' ἐκδιδάσκει πάνθ᾽ ὁ γηράσκων χρόνος.
βρίζει γὰρ αἷμα καὶ μαραίνεται χερός.

ωὶ δὲ τῆς μελλοὺς κλέος
πέδοι πατοῦντες οὐ καθεύδουσιν χερὶ.
λέγοις ἀν᾽ ὀρχεῖται δὲ καρδία φόβῳ.
πῶς ταῦτ᾽ ἄληθὴ καὶ βλέποντα δοξάσω;
δόλων ἀγρύτην, ὡστις ἐν τοῖς κέρδεσιν
μόνων δέδορκε, τὴν τέχνην δ᾽ ἐφύ τυφλός.
καὶ πάντα ταῦτα λαξ ὅρῳ πατούμενα. Aesch. Eum. 110.
πρὸς ταῦτα καὶ Κρέοντα καὶ τούμον στόμα
προπηλάκιζε.

νῦν δ᾽ ἐς τὸ κεῖνον κρᾶτ᾽ ἐνῆλαθ᾽ ἡ τύχη.

όμοι: τὸ σεμνὸν ἦς μ᾽ ἀποκτεῖνε τὸ σόν.
Soph. O. T. 426.


κοῦκ ἐτόλμησεν πόνων σῶν ἀντιλάξυσθαι παρῶν. Or. 753.
καὶ σῆς μάλιστα καρδίας ἀνθάψεται.
Hel. 960.

ϕολαξί η γ θράσος τέκη φόβων. Aesch. Suppl. 498.

ϕιλεῖ ὁ ὅδινα τίκτειν νῦς κυβερνήτῃ σοφῷ. 769.

ὅτι τῆς ἐγνέοι ἑρώτος τῆς ἀποικίας Φρυγών. Soph. frag. 344, 6.

Relations.


εὐάγγελος μὲν, ὡσπερ ἡ παροιμία,

eus γένοιτο μητρὸς εὐφρόνης πάρα. Ag. 264.

ἐχθρόξενος ναύταισι, μητρινὰ νεὼν.
P. V. 727.

GREEK VERSE COMPOSITION.

καὶ νῦν ἀδελφὰ τῶν δι κηρύξας ἔχω.
φάος τὸδ᾽ οὐκ ἀπατσέν Ἰδαίου πυρὸς.

Soph. Ant. 192.
Aesch. Ag. 311.

Sex.

ἔθηλώθην στόμα.

Soph. Aj. 651.


15. Hunting and Fishing.

καὶ μαρτυρεῖτε συνδρόμως ἵχνος κακῶν
μινιλατούση τῶν πάλαι πεπραγμένων.


Aesch. Ag. 1184.

ἵχνος παλαιᾶς δυστέκμαρτον αἰτίας.

Aesch. Ag. 3174.

πώς γάρ τις...πημοῦν ἁρκύστατ᾽ ἄν
φάρξειν ἵψος κρέασιν ἐκπηθήματος;

1048.

ἔντος...οὕσα μοροσίμων ἀγρευμάτων.

Aesch. Ag. 1374.


δίκας | μέτεμι τόνδε φώτα κάκκυνυγετῶ.

Eum. 230.

καλὸν τὸ θήραμι, ἥν ἀλὼ, γενήσεται.

Eur. Or. 1316.

φίλον διδοῦσα δηλεαρ ἀνδρὶ σῶν τρόπων.

Tro. 695.


16. Law.

οὐκ εὐκριτον τὸ κρίμα· μὴ μ᾽ αἴροι κριτὴν.

Aesch. Suppl. 397.

όφλων γὰρ ἄρταγῆς τε καὶ κλοπῆς δίκην.

Aesch. Ag. 534.

οὐτοὶ δικαστὴν σ᾽ εἰλόμην ἔμων κακῶν.


ψηφίξομαι τι δρᾶν· τὸ μὴ μέλλειν δ᾽ ἀκμῆ.

Aesch. Ag. 1353.

ὁδ' ὄραν | τὰ πρόσθε λαμπρὰ προεξένησαν ὀμματα.

Soph. O. T. 1483.

See also Aesch. Ag. 815—17.
17. Physic and Disease.

ὑπνοι τὸδ' ἀντίμολπον ἐντέμνων ἄκος. Ag. 17.
ὡς δὲ καὶ δεὶ φαρμάκων παισνών,
ητοι κέαντες ἄτεμόντες εὐφρόνως
πειρασόμεσθα πῇρι ἀποστρέψαι νόσου.
ἀκος τομαῖον ἐλπίσασα πημάτων. Cho. 539.
καὶ φίλτρα τόλμης τήσε ὀλευστηρίζομαι
tῶν πυθόμαντων Δοξίων,
nοσοῖν' ἂν, εἶ νόσημα τοὺς ἐχθροὺς στυγεῖν. P. V. 978.
ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς (infected).
Soph. Ant. 1052.
nουθετούμενοι
See also Eur. Tro. 52, Phoen. 893.

18. Roads.

ἀλλ' ἐν τι μοι πρόσαντες. 381.
nόσον πυθεῖσθαι τήσε καὶ πλάνον φρενῶν. Hipp. 283.
dιπλῆς μερίμνης διπτύχους ἱὼν ὀδοῖς. Or. 633.
σὺ δ' εὐτροχοῦν μὲν γλῶσσαν ὡς φρενῶν ἔχεις. Bacch. 268.
ἥ ποι θραφεῖς ἀν μητρὸς εὐγενοὺς ἀπὸ
ὑψήλ' ἐφώνεις κἂν ἄκρων ὀδοιπόρεσ. Soph. Aj. 1230.
tαχεῖα πειθῶ τῶν κακῶν ὀδοιπορεῖ. frag. 786.
19. Sea and Sky, Calm and Storm.

A common metaphor is ‘to blow,’ or ‘breathe’; πνεῦν Ἀρη, φῶβον, κότον, μένος, πύρπνουν βέλος, etc.

σμικροῦ νέφους τάχ’ ἃν τις ἐκπνεύσας μέγας
χεμών κατασβέσει τὴν πολλὴν βοήν.  

Soph. Aj. 1148.
d ο σπρατιγός οὐπροφτήτος μολὼν.

1386.

ἀλλὰ ταύτα μὲν ἡβίστω κατ’ ὀφρον.

Trach. 468.

αἰαὶ, κακῶν δὴ πέλαγος ἔρρωγεν μέγα.


ἐπαν κλύδων
κακῶν ἐπέλθη, πάντα δειμαίνει φιλεῖ,
ἐπαν δ’ ὁ δαίμων ἐφροθ, πεποιθέναι
tὸν αὐτὸν ἀεὶ δαίμον’ οὕριεν τύχης.

599.

νῦν τέ σε ἡ χλώθ θανῶτα, πρὶν κακῶν ἴδεῖν βάθος.

712.

tαῖς σαῖς ἀπελαῖς, αἰς ἑκμασθῆν τότε.

Soph. Ant. 391.

ἀστραπήν τιν’ ὀμμάτων ἕχει.

frag. 433.

ὁφθαλμοτέγκτῳ δεύτερα πλημμυρίδι.


Notice the effect of the epithet.

20. Ships.

Parts of the Ship: Anchor, Cable, Cross-benches, Helm, Hold and bilge, Oar, Prow, Sails, Stem.

ἐχθροὶ γὰρ ἐξίσοντα δὴ κάλων.  

Eur. Med. 278.

ἐκ τοῦ ἀναψώμεθα πρυμνῆτην κάλων.

770.

ἐρπε νῦν ολαξ ποδὸς μοι.

Or. 796.

tὶ σοι ὃδε τὸντοι τῶν ἀπαντῆσαι τῶν;

Aesch. P. V. 84.

σὺ ταύτα φωνεῖς νερτέρα προσήμενος
κώπη, κρατοῦντων τῶν ἐπὶ ξυγῇ δορός;

Ag. 1617.

οὕτις φυλάσσει πράγας ἐν πρύμη πόλεως
οῖκα νωμῶν βλέφαρα μὴ κοιμῶν ὑπνώ.

Sept. 3.

ἄλλοτ’ ἀνδρεῖοι κύτει | βούπρωροι.

Soph. Trach. 12.

χωρεῖ δὲ πρύμναν (of a man attacked).

Eur. Andr. 1120.
INTRODUCTION.

Similarly are used ἀντλεῖν, διαντλεῖν, ἐξαντλεῖν, ὑπεξαντλεῖν.


**Harbour, Beacon.**


So ἑταῖρεῖς λιμήν (Soph. Aj. 682), βοής (O. T. 420), βουλευ-


ἀνέσχον σοὶ φάος σωτηρίον. Med. 482.

**Sailing, Beaching, etc. (see Sea and Sky).**

πλεῖν υφεμένη δοκεῖ (‘close reefed’). Soph. El. 335.

ἐπεί θρασύνει κοὐχ ὑποστελλει λόγῳ.

καὶ δὴ πέφρασμα ἀδύνατο δὲ εἶκεν καὶ ταύτης ἔτι

πλέοντες ὀρθής τοὺς φίλους ποιούμεθα. Soph. Ant. 190.

ξύμπλοου ἐμαυτὴν τοῦ πάθους ποιούμενη.

τοιγάρ δ' ὀρθής τὴν ἐναυκλήρας πόλιν.


**Crew.**

οὗ γὰρ τις ἄν δύνατο πρωφάτης στρατοῦ

toῖς πάσιν εἶξαι καὶ προσαρκέσαι χάριν. Soph. frag. 481.

Δελφὸς τε χώρας τησὺδε πρωμήτης ἀναζ. Aesch. Eum. 16.

tα τ' εἰσπέπετα σῇ κυβερνῶμαι χερῆ.

ἵππουσιν ἢ κυμβαισι ναυστολεῖς χθόνα; Soph. Aj. 35.

φρένες γὰρ αὐτοῦ θυμῶν ὕμακαστρόφουν. frag. 123.

φοῖνος τέω ἀνάγγισε ἔστιν οἰακοστρόφος; Aesch. Pers. 767.

οὗ δ' αὐτῶς γνωθί ναυκληρεῖν πόλιν.

Soph. P. V. 515.

Wreck.

πᾶν δ' ἐπίμπλατο

GREEK VERSE COMPOSITION.

λελοιπόθ' ἵππικοίσιν ἐν ναυαγίοισι.  Soph. El. 1444.

περὶ δ' ἐμῶ κάρα

πληγεῖσ' ἐνανάγησεν ὀστρακομείνη.  frag.

Observe how often ship-metaphors are used of horses, and horse-metaphors of ships.


σιδηρόφρων γὰρ θυμὸς ἀνδρεία φλέγων.  Sept. 52.


οὖ γὰρ μ' ἀρέσκει γλώσσα σου τεθημένη.  Aj. 584.


ἐν' οὐκέτ' ὄκνεῖν καιρός, ἀλλ' ἐργαν ἄκμη (point).  El. 22.

καὶ ταῦτ' ἀθρησκον εἰ κατηργυρωμένον | λέγω.  Ant. 1077.

22. Teaching.

ναρθηκοπλήρωτον δὲ θηρώμαι πυρὸς

πηγὴν κλοπαίαν, ἢ διδάσκαλος τέχνης

πάσης...  Aesch. P. V. 109.

ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.  981.


23. Water: Fountain, River, etc.

(See also Sea and Sky, and Agriculture.)

ἀργύρου | πηγὴ τις αὐτοῖς ἐστι, θησαιρὸς χθονός.

Aesch. Pers. 238.

ἐμοίγε μὲν δὴ κλαμμάτων ἐπίσωστοι

πηγαὶ κατεσφῆκασιν.  Ag. 888.

τῆς ἀκούοντος...πηγῆς δὲ ὅτων φραγμός...

Soph. O. T. 1385.

πολλὴν γλώσσαν ἐκχέας μάτην.  frag. 843.

σοὶ δὲ πλούσια | τράπεζα κείσθω καὶ περιππεῖτω βίος.  El. 361.
INTRODUCTION.

24. Wealth, Poverty.

τίς δὴ ἔμοι γένοιτ' ἂν ἀντι σοῦ πατρίς; Soph. O. C. 434.

25. Weights and Burdens.

τούαδ' ἐπ' αὐτοῖς ἦλθε συμφορὰ πάθους,

26. Miscellaneous.

A few Metaphors may be added which do not fall in any of the above classes.

Miscellaneous.

A few Metaphors may be added which do not fall in any of the above classes.

év γὰρ ἐξεπισταμαι

ómiliaς κάτοπτρον, εἴδωλον σκιᾶς. Aesch. Ag. 838.
...όριο γὰρ ἡμᾶς οὔδεν οὔτας ἄλλο πλὴν
eἰδωλ', ὁσιοπερ ζωμεν, Ἠ κούφην σκιάν.

Soph. Aj. 125.

βραχύν τιν' αίτει μίθον οὐκ ὄγκον πλέων.

O. C. 1162.

τίνος χάριν τοσοῦτ' ἀνάλωσας λόγον;

Aj. 1049.

ὀστει ἄρτιφρων πέφυκ' ἄνηρ (well-balanced mind).


Mist Metaphors should be avoided: such as

κτύπον δέδορκα [iambic line in chorus].


ὀσμὴ βροτείου δ' αἵματος με προσγελά.

Eum. 254.

Proverbs.

Occasionally a proverbial turn of expression occurs in the dramatists, but only a few of the thousands of Greek proverbs are found. Such are:

πρὸς κέντρα μὴ λάκτιξε, μὴ πταίσας μογῆς.

Aesch. Ag. 1624.

οὐδ' οἶδα τέρψιν οὐδ' ἐπίψογον φάτιν

611.

ἄλλου πρὸς ἀνδρὸς μᾶλλον ἥ χαλκοῦ βαφᾶς.

Sept. 398.

καὶ τῷδε κέρδει κέρδος ἄλλο τίκτεται.

437.

ἔρθον γενοῦ, χαρῆ δἐ μὴ 'κπλαγῆς φρένα.

Cho. 233.

ἐφήμα φωνεῖ· μὴ κακὸν κακῶ διδὸς

Soph. Aj. 363.

ἀκός πλέον τὸ ἑμίμα τῆς ἀτης τίθεi.

786.

ἐξηρέ γὰρ ἐν χρῷ τοῦτο μὴ χαίρειν τινά.

665.

ἐχθρων ἄδωρα ἄδωρα κοῦν ὀνήσιμα. ἀλλὰ ἐγὼ καπνοῦ σκιάς

ταῦτα οὐκ ἀν πρωάμην οὐδένος λόγου βροτόν.

477.

φρόνει βεβώς αὐ̂ νῦν ἐπὶ ξυροῦ τὐχῆς.

Antig. 996.

ἐν παντὶ γὰρ τοι σκορπίως φρονεῖ λίθφ.

frag. 34.

κακοῖς ὅταν θέλωσιν ἱσθαι κακά.

76.

ἐκ κάρτα βαϊών γνωτός ἄν γένοιτ' ἄνηρ.

260.

τὰ πάντ' οἴνον σκιά.

308.

ὀρκοῦσ ἐγὼ γυναικὸς εἰς ὕδωρ γράφω.

742.

ἁεὶ γὰρ εὖ πρεπούσιν οἱ Διὸς κύβοι.

809.

κοινὰ γὰρ τὰ τῶν φίλων.

Eur. Or. 735.
(3) Personification, Antithesis, Repetition.

Personification.

The Greeks never use Personification as a mere metrical convenience, in the manner of Ovid. It is widely used, however, when the sense requires it; the natural place being in a moment of high exaltation or excitement, or when there is grim irony, or repressed feeling. There is no limit to the things which may be personified, except good taste; and what the Greeks thought good taste can only be seen by examining the documents.

1. Adjuration. Personification by simple address is fairly common, but chiefly in Euripides. We find, for example,

\[ \text{ο̂} \text{θάνατε, θάνατε, νῦν μ' ἐπίσκεψαι μολὼν.} \quad \text{Soph. Aj. 854.} \]

\[ \text{ο̂} \text{πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης | ὑπερφέρομαι.} \quad \text{O. T. 380.} \]

\[ \text{ο̂} \text{γλώσσαι, σιγήσασα τὸν πολὺν χρόνον.} \quad \text{frag. 690.} \]

So \[ \text{ἐρις Aj. 731, χρόνος O. C. 7.} \]

Euripides supplies us with \[ \text{ο̂} \text{δόξα δόξα (Andr. 319), ο̂} \text{φύσις} \text{ (Or. 126), ο̂} \text{φίλων ὕπνου θέλγυρτον (Or. 211), ο̂} \text{νός} \text{ μέλαινα} \text{ (El. 54), ο̂} \text{καρδία} \text{ τάλανα (I. T. 344), ο̂} \text{χρυσέ} \text{ (frag. 324).} \]

2. Real Personification, which attributes the actions or qualities of living beings to other things, is far more common. The student must remember that the Greek language was fresh, and that words meant what they said. When an Englishman says, 'silence reigned supreme,' he has usually no idea that he is using personification; but a similar phrase in Greek would be very forcible, even harsh, and could never be used in commonplace surroundings unless by way of burlesque.

\[ \text{ἐννώμοσαν γὰρ, ὄντες ἕχθιστοι τὸ πρὶν,} \]

\[ \text{πῦρ καὶ θάλασσα.} \quad \text{Aesch. Ag. 650.} \]

r. 4
πρὸς δὲ καρδία φόβοσ
ἀδειν ἐτομος ἡδ᾽ ὑπορχεῖσθαι κότῳ. Cho. 1024.

See for other examples:
Aeschylus Sept. 439; Ag. 14, 37, 271, 893, 1177, Suppl. 486, 523; Cho. 301, 497.
Sophocles Aj. 646, 669, 672, 756, 815, 1124, 1267; Ant. 700; O. C. 58, 609 ff., 618, 1316; El. 415; frag. 287, etc.

Antithesis.

An inflexional language can employ this device with fine effect. It is a common rhetorical trick, but if properly handled will always be something more. The student is probably familiar with the indiscriminate use of this in Latin elegiacs; he must be warned that in Greek it is less frequent and consequently stronger. Let it be kept for special effects, so that the edge of the tool be not blunted.

The commonest type of it is where two opposites are placed side by side.

Antithesis.

τοιχώρ θέλουσκι αἰκονίῳ κοινώνει κακῶν
ψυχῆς, θανόντι ζώσα συγγόνω φρενί. 1033.

A second type sets two parts of the same word in opposition.

ὁρνιθὸς ὄρνις πῶς ἀν ἀγνεύοι φαγών;
pῶς ὅ ἀν γαμμῶν ἀκουσαν ἀκοντος πατρὸς
ἀγνὸς γένοιτ' ἂν;
ἣ κοινὸς ἐν κοινοῖς λυπείσθαι ξυνών. Suppl. 226.
κακῶς κακῶς ἀθαντος ἐκπέσων χθόνος. 467.
φίλος μ' ἀπόλλυσ' οὐχ ἐκουσαν οὐχ ἐκὼν. Soph. Aj. 1317.

Εὐρ. Ηηπ. 319.
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So with cases of αὐτὸς and ἄλλος, very often.
Or, again, the contrasted words may be placed one at each end of a line:

\[ \text{θεὸς πόλιν συζουεῖ Παλλάδος θεᾶς.} \quad \text{Aesch. Pers. 349.} \]
\[ \text{νία γὰρ, οὐδὲν θαῦμ', ἀπεξειύθης νέον.} \quad \text{Eur. El. 284.} \]

But the most subtle and characteristic idiom is the use of Antithesis where in English we should probably use none. A simple thought such as ‘I prefer to be ignorant of such things as that,’ is in Greek broken up into two parts: ‘I prefer to be ignorant, rather than wise’:

\[ \text{θέλω δ' ἄδρις, μᾶλλον ἕ σοφός, κακῶν | εἶναι.} \quad \text{Aesch. Suppl. 453.} \]

Or a statement such as ‘All comes to pass, every jot,’ may be put thus:

\[ \text{συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὐ.} \quad \text{Aesch. Pers. 802.} \]

‘Not some parts, while other parts remain unfulfilled.’

Repetition.

The repetition of a single word may be used for Emphasis, as

\[ \text{βαρὺς βαρὺς ἕννουκος, ὡς εἶνοι, βαρὺς.} \quad \text{Soph. frag. 686.} \]
\[ \text{καὶ μέμφωμαι μὲν, μέμφωμαι παθὼν τάδε.} \quad \text{Eur. Alc. 1017.} \]
\[ \text{αἰνῶ μὲν, αἰνῶ.} \quad 1093. \]

If used with care, it is effective, but it may easily be overdone; and Euripides is not without blame in this respect. There is hardly another example in Sophocles, and beginners had better keep clear of it altogether. But there is another kind of Repetition which is found in public speeches, and may be called Rhetorical Repetition. Here the same phrase begins two or more clauses, followed often by μὲν and δὲ, but sometimes alone, and so taking the place of a conjunction. This too has its place, and may often prove useful. Examples are:
With Conjunction.

If evas, as in Sophocles' "O. T." 259.

If evas, and as in "Sophocles' Fragments." 312.

If evas, and as in Sophocles' "O. C." 1342. Cp. 1399.

Taking the place of a conjunction. This is rare in Greek as it is common in Latin. In Greek it is only used in high passion or excitement.

For similar reasons, emphasis namely, or rhetorical effect, an idea is sometimes repeated. This device the composer finds useful now and again to fill space; but it need hardly be said he must conceal the art, else the insertion stands declared as padding. The Repetition of an Idea is effected

1. By synonyms. The second should add a new idea, or put the old in a new light.
2. By synonymous phrases.

\[ \text{tis de poimamwr epesw kaptidestpoei stratw}; \quad \text{Aesch. Pers. 241.} \]

\[ \text{tagein, exonta skhptron euvinthron.} \quad 764. \]

\[ \text{tebnavin oiktrws duvkleestatw Minneapolis.} \quad 444. \]

\[ \text{steichoonta d' avtofrorton oikeia sany.} \quad \text{Cho. 675.} \]

\[ \text{avtois avtourgw xeri.} \quad \text{Soph. Ant. 52.} \]

\[ \text{Kalhhas metastrapos oios 'Aotreidovn dixa.} \quad \text{Aj. 750.} \]

\[ \text{idou, sioptw, kapiplaxwvai stoma.} \quad \text{Eur. Andr. 250.} \]

3. By repeating the idea in a negative form.

\[ \text{gnoata kouk aynwta maoi.} \quad \text{Soph. O. T. 58.} \]

\[ \text{dorhston, ouk aityton.} \quad 384. \]

\[ \text{pollakis te kouk aapaz.} \quad 1275. \]

\[ \text{ekholos istori mayd' ayan uperphobou.} \quad \text{Aesch. Sept. 238.} \]

\[ \text{luscwson aityn ou'd' epibolov frienwv.} \quad \text{Soph. Ant. 492.} \]

\[ \text{pavustaton dh koupot' avthis wsteron.} \quad \text{Aj. 858}. \]

\[ \text{auty pelas sou' mhek' alllose skopex.} \quad \text{El. 1474.} \]

\[ \text{ou gar vin ekseswgas, ouk alllos brotovw.} \quad \text{O. C. 1123.} \]

\[ \text{tou'tou' kouk allouisn armosthgetai.} \quad 908. \]

\[ \text{ous de prds pelas} \]

\[ \text{gouw aphykont', ou'd' et' wrapei boi.} \quad 1621. \]

With the negative first:

\[ \text{ous oupot' avthis, allav vin pavustaton.} \quad \text{Eur. Hec. 411}. \]

The effect of this, and the kind of passage where it is proper, are seen from these lines of a Messenger's speech. The man is in fear of death, and much moved:

\[ \text{ouk ou'd' ekui gar ous teou gevndos vin} \]

\[ \text{plhyia, ou dikella ekbolhi' stuflos de gi} \]

\[ \text{kai xerasos, arrow ou'd' eptmagemeven} \]

\[ \text{trochoiow, all' aspimo ourygatns tis vin.} \quad \text{Soph. Ant. 249.} \]

\[ \text{1 This is an exact repetition of idea. The effect in its context is pathetic; but it is not suited for imitation in all circumstances. Compare the curious phrase avthis av paliv, Soph. Phil. 952.} \]
All this is merely the most emphatic way of saying: ‘There was no trace of the doer.’

Finally, take a few more instances of more subtle Repetition, where one word enforces another, or the original idea is put in a different form.

εὔτε πόντος ἐν μεσημβριναῖς
κοίταις άκυμων νηνέμως εὐθοὶ πεσὼν.

τοῦ γὰρ εἰκότος πέρα
ἀπεστὶ πλεῶ τοῦ καθήκοντος χρόνου.

ταΰτη σὺν ὄρμῃ καμὲ κατθανεῖν ἀμα.

πόντου νιν ἐξήνεγκε πελάγιος κλύδων.

κοινῆς τραπέζης ἀἐξίωμ’ ἔχον ἱσον.

βεβάσι φρούδοι διπτυχοί νεανίαι.

(Sc φρούδος οἰχεῖται.)

τοὺς ύπερπόλλους ἄγαν.

eιτ’ ἄψορρον ἡξομεν πάλιν.

Aesch. Ag. 565.
Soph. O. T. 74.
Trach. 720.
Eur. Hec. 703.
Or. 9.
I. T. 1289.
Soph. El. 53.

(4) Paraphrase.

It is most important for a composer to be able to express one idea in different ways. Simpler equivalents, such as τοῦτοις, τούτουσιν and τοῦδε, ἐγὼ and ὦ ἄνήρ or ὦ δε ὦ ἄνήρ, are here omitted; but a number of less obvious paraphrases collected from the dramatists are given below to serve as models. After studying these, the composer ought to find small difficulty in paraphrasing.

First and foremost, the composer must make his collection of Synonyms. I have no space to give such a collection as would be useful, but must refer him to a good dictionary, or better still, recommend him to make his own. A few hints may however be given.

(1) Make lists of compound verbs. Thus οἶδα, ἔξοιδα, κάτοιδα, σύνοιδα, with εἴ οἶδα, σάφ’ οἶδα, ἐγνω, ἐπίσταμαι, ἔξεπισταμαι; κτεῖνω, ἀποκτεῖνω, κατακτεῖνω, with φονεύω, &c.
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(2) Note common phrases for common ideas. Thus εἰμί may be ἔφυν, πέφυκα, κέκλημαι; or τυγχάνω and κυρώ with or without ὁν. So with ἔλθειν group χωρεῖν, ἔρπειν (not to 'crawl,' but rather to 'advance'), μολεῖν, στεῖχειν.

(3) Note verbs which are often used in paraphrase. Chief of these are γίγνεσθαι, ποιεῖσθαι (not the active), ἔχειν and τιθέναι or τίθεσθαι. Thus ποιεῖσθαι φίλους, λόγους, ἔρνις, μάχην, or any verbal noun; ἔχειν μνήμην, &c.; θεῖαι κήρυγμα, θέσθαι λήθην.

The method of classification practically most convenient is to take the chief parts of speech in turn, and show how each may be paraphrased. We will consider them in the following order:

i. **Verb**: (1) Phrase consisting of Verb and Noun.
   (2) Verb and Adjective.
   (3) Verb and Participle.
   (4) Noun in Apposition.

ii. **Noun**: (1) Phrase consisting of Noun and dependent Genitive.
    (2) Noun and Adjective.
    (3) Article and Participle.
    (4) Relative Sentence.

iii. **Adjective**: (1) Noun in Apposition.
     (2) Relative Sentence.
     (3) Idioms with Numerals.

iv. **Adverb**: (1) Prepositional Phrase.
    (2) Neuter Article.
    (3) Adjective.
    (4) Phrases of Time.

v. **Preposition** replaced by Adjective.
Besides these (vi) a whole Sentence may be paraphrased by a Noun in Apposition. Other paraphrases are made with (vii) Abstract Nouns for Concrete, and by adding (viii) Redundant elements: (a) Instrumental, (b) λέγω, and (c) an Explanatory phrase. (ix) Again the idea may be put Negatively instead of Positively; and finally the paraphrase may be a general description.

i. Verb: (1) Verb with Noun=Verb.

γίγνεσθαι and compounds.

So ὑβριστῆσι γένη (1092), συνλήπτωρ γενού (Eur. Or. 1230), σωτηρ γένοιτο (Aesch. Sept. 503).
κατάστασις γένοιτ' ἄν οὐδενός νόμον. Aj. 1247.
μύσος ὅν τέκη προσγίγνεται. El. 771.
φοράς γε τοι φθόνησις οὐ γενήσεται. Trach. 1212.
ἀλλὰ πολλὰ γίγνεται πέρος πεσήματ’ ἀνδρῶν κάπολακτισμοι βίων. Aesch. Suppl. 936.

ἐίναι and compounds.

tάχ’ ἄν πρὸς ἡμᾶς...ὀπτήρες εἰν (=‘come to see’). Aesch. Suppl. 185.
οὐτ’ ἐδρασ’ οὐτ’ εἶδον ὡστὶς ἦν ὁ δρῶν. Soph. Ant. 239.
τὸν’ ἄρνησι σύν ἐνεστὶ μοι. El. 527.
So ἐνεστὶν ὡφέλησις, πυκρότης ἐνεστὶ τις.
κόμπος πάρεστι κοῦκ ἀπαρνοῦμαι τὸ μη. Aj. 96.
So πάρεστιν ὃδε, σοι μάθησιν οὐ πάρα, &c.
Compare τέρψης ὑδε σοι τὸ δρᾶν (Soph. Aj. 114), εἰ χάρις ‘if you care,’ ὡς θυμὸς ‘as you will,’ &c.

ἐχειν, ἵσχειν.

ἀλλ’ ἵσχε καμοῦ μνήστων (= μέμνησο κάμου). Soph. Aj. 520.
So ἵσχειν λῆστιν, πρόνοιαν, εὐγγνοιαν, οἴκτον, εὐφημίαν.
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State.

tί δὴτα μέλλει μὴ οὐ παρουσίαν ἔχειν; Soph. Aj. 540.
So ἔχειν ἄθυμιαν, θαῦμα, προθυμίαν (with infin.), μεταβολάς, &c.

Transitive.

ἀλλ’ οὖκ ἔρευναν τοῦ θανάτος ἔσχετε; Soph. O. T. 566.
σοὶ προστροπαίονς, ὦ πάτερ, λυτὰς ἔχων. O. C. 1309.
ὁργῆν ἔχους ἀν οὐδὲ μέμψιν εἰς ἐμὲ.
πρόθυμον εἴχ’ ὀφθαλμὸν εἰς ἑαυτόνα. Phil. 1309.

Passive Notion.

ἀ μὲν γὰρ ἐξεύρηκας ἀγνολα μ’ ἔχει.
γλώσσης δὲ σιγήν ὁμμα θ’ ήσυχον πόσει | παρείχον. Tro. 649.
oίον μ’ ἀκούσαν’ ἀρτίος ἔχει, γώναι,
ψυχῆς πλάνημα κάνακινησις φρενῶν. Soph. O. T. 726.
So προθυμία ποδῶν ἔχει σε, φόβοσ μ’ ἔχει, &c.

ποιείσθαι.

ἐὰν...θέληθ’ ὀμοῦ...ἀλκήν ποιείσθαι. Soph. O. C. 459.
So καταφυγᾶς ποιούμεναι, θεοὺς μοίραν ποιείσθε (’honour’);
ποιείσθαι πλοῦν, ὀργὴν, ἀναβολάς, γάμους, μάχας, σύλλο-
γον, σύμβασιν, χέρνιβας, &c.
tὸν θεὸν ποιούμενος | ἀρωγόν. Soph. O. C. 1285.
ξυμπλοῦν ἐμειτήν τοῦ πάθους ποιομένη. Ant. 541.
tοῦμόν ἐν σμικρῷ μέρος | ποιούμενοι. Phil. 499.

τιθέναι, τίθεσθαι and compounds.

λάκτισμα δείπνου εὐνόικος τιθέας ἀρα. Ag. 1601.
So κηρυγμα θείαι, κραυγὴν ἔθηκας.
θοῦ νῦν καθαρμὸν τῶνδε δαιμόνων. O. C. 466.
GREEK VERSE COMPOSITION.

This is too simple to need examples. The type is ἐυφήμος ἵσθι = ἐυφήμει, ἀπαρνος καθίστασθαι = ἁρνεῖσθαι, γενέσθαι ἁγνώμων, καλλίνικος, &c.

(3) Verb with Participle = Verb.

This incipient Auxiliary idiom is common in Greek with τιγγείν and κυρέων. There are also a few examples with εἰναι, which here follow¹.

¹ Distinguish phrases like ἦν ὁ δρῶν, where ὁ δρῶν is equivalent to a noun substantive.
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Finally, there is a favourite idiom of Sophocles, the aorist participle with ἔχειν, like and yet unlike the English perfect. For whereas the participle in such a phrase as ‘I have done’ is passive, that of the Greek idiom is active.

τὰ τῶν θεῶν ἐντιμὸρ ἀτμιμᾶσσα ἔχει. Soph. Ant. 77.
καὶ σοῦ ὃ ἔψωνε θαυμάζας ἔχω τόδε. Phil. 1362.
ηδότο γὰρ ταῦτ’, οὔδε πω λήξαντ’ ἔχει. O. T. 731.
ποίῳ σὺν ἔργῳ ταῦτ’ ἀπειλήσας ἔχεις; O. C. 817.
σὺν ὃ ἐσ τί δὴ με ταῦτ’ ἐφωτήσας ἔχεις; Trach. 403.

So μὴν...στῆσαι ἔχεις (O. T. 698), ἔχει περάνας (Aj. 22), and in Obliqua φασὶ...κηρύξαντ’ ἔχειν (Ant. 31, compare 192). Other examples may be found.

Note. The following phrases for the common ideas ‘live’ and ‘die’ are useful:

Live: εἰσορᾶν φάος, λεύσσειν φάος, βλέπειν φάος (or simply βλέπειν), φῶς ὀρῶντες ἥλιον, ἢν ἐτ’ ἐν φάει.

Die: The negatives of the above, or λιπεῖν φάος, &c.

(4) Appositional Noun. See p. 65.

ii. Noun or Pronoun: (1) Noun with Genitive Dependent. Person.

τεθνηκε θεῖον Ἰοκάστης κάρα. Soph. O. T. 1235.

These words are common in paraphrase of names: so
sometimes δέμας. Note the sense-construction of φίλτατε masc., and contrast Eur. Phoen. 56.

μῶν Πιθέως τε γῆρας εἴργασται νέον; Eur. Hipp. 794.

Time.


ως εἰ μελαίνης νυκτὸς Ἰητει κνέφας. Pers. 357.

Place.

ἐν Ἑλλάδος τόποις = Ἑλλάδι, τέμενος αἰθέρος = αἰθήρ, &c.

Number.

πρὸς τοὺς ἐμαυτῆς, ὡν ἀριθμὸν ἐν νεκροῖς πλείστων δέδεκατον Φερσέφασον ὀλωλότων. Soph. Ant. 893.

Descriptive: where the genitive might be omitted.

ὅς εἰς ἀγώνα τῶδε συμπέσων μάχης. Soph. Trach. 20.
tεμοῦσα κρατῶσ βοστρύχων ἀκρας φόβας. El. 449.

γένους κατ’ ἀγχιστεία. Ant. 174.


ὁθεν δροσώδης ὕδατος ἐκτηνὸ ὀνοτίσ. Bacch. 705.

Where both are necessary, but the genitive might have stood alone in some other case.

πῶς δή; τοσοῦτο μήκος ἐκτείνων λόγον. Aesch. Eum. 201.

περπάτεστ’ ὀρθῶς ἐκβολᾶς ψήφων, φίλοι. 748.

οὕς ἀν...μᾶθω γυναικῶν ἠτίς ἢδε προστροπή. Cho. 20.

οὐχ ὀρμος, οὐδὲ πεισμάτων σωτηρία. Suppl. 765.

εὐθὺς δὲ κόπης ῥοθιάδοις ἐμεμβολῇ... Pers. 396.

Descriptive and picturesque, both words necessary, and neither could be used alone.


(2) Noun with Adjective, for Noun.

ναυβάτη στόλῳ (= ναυσίν).
τούτῳ δὲ πολλὴν εὐμάρειαν... (= πολλὰ).

(3) It is unnecessary to give examples of this familiar use, ὁ σῶσας or ὁ σώσων = σωτήρ, &c. I may however note a few phrases for 'father': ὁ φιμυσας πάτηρ, ὁ νυτοσπόρος, σύκφυσας ἐμέ, φυτάλμιος πατήρ.

The following phrases for Ruler may also be found useful. τῆς δὲ γῆς ἀρχηγῆται (Aesch. Suppl. 184), φῶτος ἀρχηγοῦ (Ag. 259), ὁς σκῆπτρα καὶ θρόνους ἔχει (Soph. O. C. 425), ὁ κραῖνων τῆς δὲ τῆς χώρας (296), γῆς...κράτη τε καὶ θρόνους νέων (O. T. 237).

(4) Occasionally a Relative Sentence may serve: as
καὶ γαῖαιν αὐτήν, ἢ τὰ πάντα τίκτεται (= μητέρα).

iii. Adjective: (1) Noun in Apposition: as μαστικήρα καρδίας λόγον (Aesch. Suppl. 466), οἵκας ἰδινηρός ὕστάτου νεώς (717): compare bellator equos.

(2) Relative Sentence = Adjective.
καὶ τῶν δὲ καιρῶν ὡστὶς ὡκιστος λαβέ (= ὡκιστον).
Aesch. Sept. 65.

θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη (= ἀγριωτάτης).
Soph. O. T. 344.

πῶς γὰρ ἦτις εὐγενὴς γυνὴ...οὐ δρψῆ τάδ' ἄν; El. 257.
These lines gain a trochee each, and a new emphasis to boot.
πάντων δὲ ἔστων ἄνθεών (gains an amphibrachys).
Soph. El. 896.

ἀνευ γε τοῦ κραίνοντος, ὡστὶς ἤν, χθονὸς (gains cretic).
O. C. 926.
(3) Numerals are often difficult to get into a verse, and the following may be examined with benefit.

τρίτον γὰρ ὄντα μ’ ἐπὶ δέκ’ ἀθλίῳ πατρί. Aesch. 


ναῦν, δεκάς δ’ ἂν τῶνδε χωρίς ἐκκριτος. 340.

ἐκατόν δις ἡσαν ἐπτά θ’. ὡδ’ ἔχει λόγος. 343.

χρόνον γὰρ ὀὐχί βαιών, ἀλλ’ ἡδὴ δέκα 

μήνας πρός ἀλλοις πάντι ἀκήρυκτος μένει. Soph. Trach. 44.

δέκατον ἐκπληρῶν ὦχον (= tenth in the race). El. 708.


iv. Adverb: (1) Prepositional Phrases.

This is a most useful class. The composer should exercise himself in collecting metrical variants of the same idea. Thus ‘quickly’ may be ἐν τάχει, σὺν τάχει, ἐν or σὺν τάχει τιν, διὰ τάχους (besides ὡς τάχος and others which do not come here); ‘violently’ πρὸς βίαν, rarely ἐν βία; ‘angrily’ δι’ ὁργῆς, κατ’ ὁργῆν, σὺν ὁργῇ; ‘heavy with age’ may be γῆρα βαρύς, σὺν γῆρα βαρύς or ἐν γῆρᾳ βαρύς.

Again, many prepositions (it should be remembered) may be used as adverbs without more ado: thus ἐν δὲ ἀμοίβας them,’ σὺν δέ ‘and with it,’ καὶ πρὸς γε ‘and besides,’ ἐκ δὲ ὥστε ἀμοίβας ‘shouting out’.

ἀνά. ἀνὰ στόμα ἔχειν ‘to have on the tongue.’

ἀπό. τλῆμον ὡς ἀπ’ εὐτόλμον φρενῶς (‘with, from’), μνήμης ἀπό (‘from memory, on the spur of the moment), ὡς ἀπ’ ὀμμάτων (‘to judge from a look’), οὐκ ἀπ’ ἀνῆμῆς λέγεις (‘not without’), τὰ...γλώσσης ἀπό (‘as far as tongue is concerned’).

διὰ. διὰ γλώσσης ‘on the tongue,’ διὰ χερῶν ‘in the hands,’

diὰ στέρνων, diὰ φρενῶν ‘in heart,’ διὰ χρόνων ‘after a time,’ ‘in time,’ διὰ τέλους ‘speedily’ or ‘for ever, till the end’; and

1 To call this Tmesis is beside the mark. The point is, that the particle is used with a separate adverbial force.

2 And ὡς ὀσίων χερῶν θυγάων, instr., Soph. O. C. 470.
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many phrases with abstract nouns, such as διὰ δίκης ἰῶν 'having a quarrel with,' διὰ φόνου χωροῦσιν 'do deeds of bloodshed,' δι' αἰδοὺς εἰπέων, δι' εὑρετείας.

εἰ. τυφλὸς ἐκ δεδορκότος 'after,' 'instead of,' ἐκ κυναγίας 'after'; ἀρχόμεσθ' ἐκ κρεισσόνων 'by,' ἐκ τρίτων 'thirdly.'

εἰ óμμάτων ὑβρών τε καὶ ὑβρῆς φρενός ('with'). Soph. Ο. Τ. 528.

κεῖνοι δ' ὑπερχλώντες ἐκ γλώσσης κακῆς. Trach. 281.

ἐν: 'in the sphere of, or person of,' so and so.

ἐν τοῖς δικασταῖς κούκ ἐμοὶ τάδ' ἐσφάλη. Soph. Αją. 1136.

So ἐν σοι γελᾶν (Soph. Αnt. 551), ἐν γνώμη φίλα, ἐν τοῖς ὀφίν...δάκιει (Αnt. 317), σώφρονας μὲν ἐν λόγοις (Ευρ. Ηιπρ. 413), ἐν ὀμμασιν 'before one's eyes,' ἐν τοσίν 'before one's feet,' τάν τοσίν 'commonplaces.' A curious idiom is ὄψ ἐν μιᾷ πληγῇ κατέφθαρται πολὺς | ὀλβος. Αesch. Πers. 251. ὀἱ σ' ἐν λαταισι στείλαντες ἐξ οἰκῶν μολείν; Soph. Phil. 60.

τί δ' ἐν δόλῳ δεὶ μᾶλλον ἢ πείσαντ' ἄγειν; 102.

τὸ νείκος δ' οὐκ ἐν ἀργυρῷ λαβῇ | ἐλυσεν. Aesch. Συπφλ. 935.

Here the instrumental would be more usual; the sense of ἐν is 'at.'

A number of useful phrases show ἐν used much after the English fashion; as πάντες ἐν ἡσυχώ, ἐν γαλήνῃ. Varieties of this idiom are ἐν παρέργῳ θοῦ με (Soph. Phil. 473), ἐν δὲ κιβδηλῷ τάδε (Ευρ. Ελ. 550), ἐν ἔλπισιν ταῦτα (352). Lastly, of time: ἐν τάχει, ἐν χρόνῳ, ἐν ἡμέρᾳ μιᾷ all occur.

ἐπὶ: 'on the basis of,' hence (1) of sine qua non, (2) of purpose.

(1) ἀλλ' οὐκ ἐπ' ἀρρήτωσι τοῖς ἐμοῖς λόγοις. Soph. Αnt. 556.

χρὴν σ' ἐπὶ ῥητοῖς ἀρᾳ


(2) κατὶ θητείᾳ πλάνῃ (Soph. Ο. Τ. 1029), ἐφ' φ' (Ευρ. I. Τ. 1040); so with accusative, commonly.

A limitative use is seen in τούπτε σε 'as far as you are concerned.'
GREEK VERSE COMPOSITION.

ёс. ёс калον 'for good,' ёс δέον 'for need,' ёс πλείστων πόλεως 'more than all the rest,' etc. With verbs of seeing the idiom recalls our own language: ёс κείνον γ' ðρα (Soph. El. 925), so βλεπειν ёις (958), λεύσειν ёς (Eur. Phoen. 596), etc.

κατά. καθ' ήδονήν 'pleasently, for pleasure,' κατ' έχθραν, καθ' άρμήν 'with zeal'; of comparisons, κατά γλώσσαν δοκῶν 'by hearsay,' σοφώτερ' ή κατ' ανδρα συμβαλείν επη (Eur. Med. 675) 'sayings wiser than man could compose.'

πρόσ. πρὸς ήδονήν 'pleasently, pleasure-wards,' μηδέν πρὸς άργην 'in wrath,' πρὸς βιάν 'violently,' μη πρὸς ἴσχυος χάρων (Eur.), πρὸς χάριν βορᾶς (Soph.). Sometimes it is used of agent or cause, with Genitive case.

σύν: often used where instrumental is the rule. σύν τάχει ταύτι, σύν δόλῳ κεντήσετε, σύν γήρα βαρύς, σύν σπουδῆς ταχύς, σύν χρόνω, σύν άργη, κτανείν...σύν πληθεί χερών (Soph. O. T. 123), ὕπο' ἀκόσμῳ έιν φυγῇ (Aesch. Pers. 470).

πληγέντες αὐτόχειρι σύν μιάσματι. Soph. Λυτ. 172.

υπό. Of origin or cause: υπ' εὐθύμον φρειόν λέγειν.


Of accompaniment: χαλκῆς ὑπαί σάλπιγγος (Soph. El. 711), υπ' εὐφήμον βοᾶς (630). Note the absence of the article in all these poetic phrases.

(2) Phrases with the Neuter Article.

τὰ νῦν, τὸ νῦν, τούπέκεινα, τάκείθεν, and many others.

An extra syllable or two may often be gained, or hiatus avoided, by using these for the simple adverb. But these should not be used with another article.

(3) Adjective for Adverb.

τῆλωτός οἰχυνεί (= τῆλε), δρομαία βᾶσα (= δρόμω), κλύδων παλίρρους ἤγε ναῦν (= πάλιν, Eur. I. T. 1397), ἡσθ' ἀπόπτολις (= 'abroad'), άψεφορον ἐκνεμεὶ πόθα (= ἄψι).

κτείνοιεν εὔχειρωτον Ελλήνων στρατόν (= ῥαδίως).

Aesch. Pers. 452.
(4) *Phrases of time* are often peculiar enough
to be worth quoting.

\[ \text{ Soph. } O. \ T. \ 73. \]
\[ \text{ τῷ μακρῷ γε } \text{ εὐμμετρούμενος } \text{ χρόνῳ } \text{ (of a person). } 963. \]
\[ \text{ καὶ } \text{ τίς } \text{ χρόνος } \text{ τοῦ } \text{ ἐστὶν } \text{ οὐδεμηλυθὼς; } 735. \]
\[ \text{ λαμπρά } \text{ μὲν } \text{ ἀκτίς } \text{ ήλίου, } \text{ καὶ } \text{ νῶν } \text{ σαφῆς;} \]
\[ \text{ ἕβαλλε } \text{ γαίαν } \text{ (i.e. 'at sunrise'). } \text{ Eur. Suppl. } 650. \]

So too we have \[ \text{ καθ' } \text{ ἡμέραν } \text{ τὴν } \text{ νῦν, ἐς } \text{ τὸ } \text{ ἡμέρας, χρόνῳ } \theta' \text{ ἐν } \text{ ύστερῳ } (=\text{ύστερον}, \text{ ἐν } \text{ τῷ } \text{ πρῖν } \text{ χρόνῳ } (=\text{πρίν}), \text{ ἐνιαυτῷ } \text{ κύκλος, } \text{ ἐνιαυσίον...δηύθον } \text{ ἐπτὰ } \text{ περιόρομᾶς } \text{ ἐτὼν } \text{(Eur. Hel. } 775). \]

v. Preposition.

This may often be replaced by an adjective. Thus \[ \text{ μέσος } \text{ = } \text{μεταξὺ, ἀντίσταθμος } \text{(or some other compound epithet) stands for } \text{ἀντί (Soph. } \text{El. } 571). \]

vi. Noun in Apposition.

This may be used to express (1) a description, (2) a comment, (3) a purpose; which cannot always be kept apart, as one shades into another. Apart from its neatness the idiom is often convenient metrically. Thus when Sophocles says \( \text{El. } 685), \text{ εἰσῆλθε } \text{ λαμπρός, } \text{ πᾶσι } \text{ τοῖς } \text{ ἐκεὶ } \text{ σέβας, there } \text{ would not have been room in the line for such a phrase as 'and they were all astonied at him.' We give a few examples; the student will find it well worth while to collect more.} \]

(1) \[ \text{ ὁρῶ } \text{ κόνιν, } \text{ ἀνανδόν } \text{ ἀγγέλον } \text{ στρατοῦ } \text{ ('which tells'). } \]
\[ \text{ Aesch. } \text{Suppl. } 180. \]
\[ \text{ τὸν } \text{ σῶν } \text{ πόδι, } \text{ ὄναξ, 'Ιλίων } \text{ πορβήτορα } \text{ ('which sackt'). } \text{ Ag. } 907. \]
\[ \text{ νεκρὸς } \text{ δὲ, } \text{ τῆσδε } \text{ δεξίως } \text{ χερὸς } | \text{ἐγρον } \text{ ('done to death'). } 1405. \]

R. 5
GREEK VERSE COMPOSITION.

So κοινὸν ἔχθος 'which all men hate,' ναυτίλους βλάβη 'who destroys,' γείσα τεκτόνων πόνον 'which the masons made,' χώρας μίαςμα 'who polluted.'

(2) Here falls the construction known as accusative in apposition to the sentence.

εἰςε συμπενθείν ἔμοι,
'ἔσταν δι' αἰθέρος | Πενθέως, στόχοι δύστηνον. Bacch. 1099.
So δίκην, τρόπον, 'like.'

(3) Commonest of all is the use of nouns to express a purpose; and it is easy to see how useful a variant this is for the future participle or dependent clause.

ἀκλητος ἐρπτων δαίταλεως πανήμερος ('to dine').
Aesch. P. V. 1024.

θεοὺς γενεθλίους
καλεὶ πατρίδας γῆς ἐποπτήρας λιτῶν ('to see'). Sept. 639.
κυνηίδας, αἴχμης καὶ πετρῶν προβλήματα ('to keep off'). 676.
ἐξω βαλεῖν ἄθαπτον, ἀρπαγῆν κυσίν ('to devour'). 1014.
τρίτην ἐπειδοδωμί, τοῦ κατὰ χθονὸς
"Αἰδοῦ νεκρῶν σωτῆρος εὐκταλαν χάριν. Ag. 1386.
So χάριν generally, 'to please,' 'for the sake of.'

Similarly, we have πημονῆς ἄκη 'to heal,' ποινᾶτωρ πατρὸς 'to devour,' μειλέγματα 'to appease,' κολαστής 'to punish,' ἐπίσκοπος 'to behold,' τιμωρῶ 'to avenge,' καθαρτής 'to purify,' ἐλκημα 'to be dragged,' and a world of others.

Note. Adjectives may be used in the same way: as

Κάστορι τε Πολυδέικει τ' ἐν αἰθέρος πτυχαῖς

λέοντος εὐγενοῦς ἀποντία = ἀπόντος. Aesch. Ag. 1259.

dικαϊὸν ὄμμάτων παροντία = δικαίου παρόντες. Cho. 671.

So with ἔρημία. See also Soph. O. C. 948, Eur. Alc. 606, Heracl. 632, I. A. 651.


ὁφεὶς μαρὰναι (= ὀφθαλμοῦς, Soph.), δέχηλος ἐμβασις (‘hoof,’ Eur.), ναυτικὴ ἀναρχία (= ναῦται ἀναρχοι, Eur.), κλίμακος προσαμβάσεις (‘steps,’ Aesch.).

viii. ‘Redundant’ Elements.

This need not be dealt with at length, since it is not to be used as a literary trick, i.e. when it adds little or nothing to the effect. An exception must be made however, of instrumentals like χειρί, χερί, χεροῖν, χεροῖν, ποδί, ποδοῖ, ποσίν, ὀμμασίν, ὀφθαλμοῖς, ὤσίν, and other parts of the body, which are common and idiomatic.

(a) Instrumental Dative. (See above.) So the sun φλέγει ἀκτίσιν, a river ἂρῳ ὅραῖς, or εὑμενεῖ ποτῷ, people are banished φυγῇ or διωγμοῖς.

(b) λέγω redundant is often useful.


(c) Explanatory phrases may be added:

τί τούς ἀναλῳθέντας ἐν ψήφῳ λέγειν; Ag. 570.


(d) Parentheses: such as οἶδα, οἶδ’ ἐγὼ, καὶ γὰρ οἶδα, ἐγὼδα, ταῦτ’ ἐγὼδα, οἶδ’ ὅτι (often last in a sentence, as Soph. Ant. 276); ἵσθι, σάφ’ ἵσθι, εὖ τούτ’ ἵσθι; τί δ’ οἶχι, πῶς γὰρ οἶχι, πῶς γὰρ οὐ, πῶς δοκεῖς, τίς ἄντερει, οὐκ ἄλλως λέγω.
(e) A phrase is sometimes added at the end of a speech, such as εἴρηται λόγος, πάντ’ ἔχεις λόγον, πάντ’ ἀκήκοας λόγον.

ix. **Negative Idioms.**

The Greek love for saying less than is meant must be familiar to any one who has read much Greek. οὐχ ἡμιστα is actually a stronger way of saying μάλιστα. This device is frequently quite enough to fill a gap in some line of the composer’s. Thus we have κέλαδος οὐ παίώνιος (Aesch. Pers. 605), φᾶσι τὸδ’ οὐκ ἀπατπον ἱδαίον πυρός (Ag. 311), οὐκ ἀμήνιτον θείος (649), οὐκ ἀνανδος, οὐκ ἀφρόντιστος, οὔ θαρσῶ (=‘I fear’); ἀειθος θέα (Soph. El. 1455). Other such are οὐκ ἀμηνημόνω (=μέμνημαι), ον διχορρόπως (=δροϊως), ου Σύριον ἀγλαῖσμα (Aesch. Ag. 1312), Ορφεῖ δὲ γλώσσαν τὴν έναντίαν ἔχεις (1629).

The dramatists are especially fond of a type of phrase, where a noun is used with the negation of itself; as μήτηρ ἀμήτωρ (Soph. El. 1154) ‘a mother who is no mother, who is unworthy of the name.’ Where a compound adjective is not to be had, the adverb οὔ does duty (as in Catullus’s funera nec funera).

| δεσμὸν δ’ ἀδεσμον τόνδ’ ἔχουσα φυλλάδος. | Suppl. 32. |
| γυναίκα δ’ οὐ γυναίκα. | Soph. O. T. 1256. |
| ’Αργεῖος οὐκ ’Αργεῖος. | Eur. Or. 904. |

**Paraphrase with Intention.**

A paraphrase is often used with intention, in order to make the expression of some idea picturesque or sublime. To give full lists of examples would be to transcribe a large portion of the Greek dramatic poets; and indeed it is not necessary, since in this point we are more or less bound by the English.
However, a few examples are worth giving, to show the wealth of poetic diction in Greek. It should be borne in mind that he who uses fine phrases to express trivial ideas makes a fool of himself; the result is not grandeur, but bathos.


\begin{quote}
θηλυκτόνω | "Αρεί δαμέντων νυκτιφρουρήτω θράσει. 861. 
δύν Ζεὺς ἀλεξητήριος | ἐπώνυμος γένοιτο. 
τοῦ πηλοπλάστου σπέρματος θηνητῇ γυνῇ. Sept. 8. 
τί δ' ἐστι; ποία εὔμμετρος προὔβην τύχη; Soph. Ant. 387. 
ἀφαντός ἔρρει θανασίμω ἱερόματι; 
ἐκ δὲ δασκίων γενειάδος 
κρονοι διερραίνοντο κρηναῖον ποτοῖ. Trach. 13. 
οπονδῇ τε καὶ ῥαξ εὖ τεθησαυρισμένη. 
ἐνήν δὲ παγκάρπεια συμμαγής ὁλαις 
λίτος τ' ἐλαιαῖς, καὶ τὸ ποικιλότατον 
εὐθῆς μελίσσης κηρόπλαστον ὄργανον. frag. 366. 
\end{quote}

So a driver ἐν ἡνίαις δ' εἰχεν εὔαρκτον στόμα (Aesch. Pers. 193); or a sacrificer stands by the altar σὺν θηντόλῳ χερί (202); a dying man ἀνανήστην τάξιν ἄρημον θανών (298); those who rejoice are ὑπχίν διδόντες ἡδονή (841); a sinner has to fear δημορριφεῖς. σάφ' ἵσθι, λευσίμους ἀράς (Ag. 1616).

(5) Compound words.

Much of the beauty and power of the Greek language depends on its Compounds. The student should make lists of these on various principles. Thus he may group together all compounds which show a given element. For example,

\begin{quote}
ἀντίδονος, ἀντίκεντρος, ἀντικτόνος, ἀντίμολπος, ἀντίπαυς, ἀντι-

φερνος: or 

ἀντικτόνος, πατροκτόνος, μητροκτόνος, Ἑνοκτόνος.

A large number of useful compounds may be found beginning with ἐν-, δυσ-, αὐτο-, κοῦν-, μονο-, παν-, πολυ-, φιλο-.
Or he may class synonyms together, as

φονεύς: σφαγεύς, ἀνδροφόνης, ἀνδροκτόνος, βροτοκτόνος, αὐτοκτόνος, αὐτόχειρ.

Again, he will note where the same compound is used in noun and verb forms: πατροκτόνος and πατροκτονεῖν, ἔυθυμος and ἔυθυμεῖν.

By these means he will find that a given word will surely call up both a group of similar forms, and a group of words with similar meanings; which will bring him more and more close to the position of a native Greek who thought in the language. Many of these words are useful for metaphors. Thus he may say not only ἔνθηκτον φάσγανον, but ἔνθηκτος γλῶσσα, ἡμιστρόφος νεώς as well as ἵππων.

Another useful exercise is to classify compounds on a Metrical principle. Thus we have

Cretic: ἀλλόθρους, ἀμφιπλῆς, βουκολεῖν, and

Cretic Equivalent δοριστής, κεροτυπεῖν.

Bacchius or Amphibrach: βαθύρρους, στενωτός.

Palimbacchius: κλήδοιχος, φαιδρωπός.

Molossus (rare): γαμψώνιξ, χειρώναξ; βουφόρβεῖν; or the equivalent, νεόδραπτος (in some of its cases, or in position).

Four-syllable words with trochaic rhythm (very numerous): ἀγγυτέρμων, ἀιματωπός, ποντοναύτης, φιτυπομήν; πωλοδαμνεῖν, σεμνομυθεῖν.

Four-syllable words with Iambic rhythm (very numerous): αἰμορραγῆς, ἀνδροθέρος; διφρηλάτης; δακρυρροεῖν, ψευδηγορεῖν.

Four-syllable words containing a Molossus (fairly common): ἀειμυστός, δουρίκτητος (in position); χαμαίκοιτης; λιποφυχεῖν.

Five-syllable words of Iambic rhythm (one of these makes a first pentemeter complete): ἀληθομαντίς, ὀφθαλμότεγκτος; ἀγωνοθήκη; γερονταγωγεῖν.

Five-syllable words of Trochaic rhythm (making a final penthemimer): αἰματοσταγῆς, ποικιλόστολος; ἡμιστρόφος: μηχανορραφεῖν.
INTRODUCTION.

Five-syllable words containing a Molossus: καλλιπύργωτος (trochaic), ὀφθαλμώρυχος (iambic).

Longer words still, such as ἐξελευθεροστομεῖν, which fill more than half a verse.

It should be remembered that the rhythmical value of words can be changed by crasis and prodelision. Thus the word ἄθυρόγλωσσος is impossible, but with crasis (καθυρό-γλωσσος) it may be brought in.

Let the learner make full collections of these words from his own reading. If he has no time for this, he may do it with the aid of Beatson's Indices in Tragicos Graecos.

(5) Epithets.

The student who comes to Greek composition with notions conceived after a practice of Latin elegiacs, is apt to use epithets in a way foreign to Greek idiom. In Greek the epithet means a great deal more than in Ovidian elegiacs. It is never added as a make-weight, and nouns do not go in pairs with adjectives in the same way at all.

Epithets are used in Greek verse only when they tell part of the story. The translator should never, without strong reason, use an epithet which is not necessary to translate part of the English. Of course I do not mean that it must always translate an English adjective; but it should answer to one of the ideas express by some word in the English. Thus the line of Sophocles,

ὑφεῖς μάγον τοιόντι μηχανορράφον,

might be rendered in English 'suborning this charlatan to weave a plot.' There is no need to enlarge on this matter, which must be familiar to all students who are not mere beginners.
Passing by, then, this use of epithets to translate ideas expressed in other forms, we have to consider one or two points in the practice of Greek tragedians which may be useful to the student.

1. **Epithets in Greek verse need have no connecting link.**

This practice is contrary to the practice of Ovid, but has its parallel in Virgil where the epithets come after the noun:

*monstrum horrendum, informe, ingens...*

It should not be overdone by the composer, but should be kept for such places as call for a strong expression of feeling. In Greek the string of epithets may come before or after the noun. Here are a few examples:

\[ \text{Soph. Phil. 1018.} \]
\[ \text{Soph. Ant. 29.} \]

So with two epithets:

\[ \text{Soph. Phil. 1018.} \]


2. **Picturesque Epithets** are sometimes employed, to heighten the effect, though they may be unnecessary to the sense. Take as examples the following:

\[ \text{Aesch. Cho. 169.} \]
\[ \text{fr. 196.} \]
\[ \text{Soph. Aj. 1297.} \]
\[ \text{El. 567.} \]
\[ \text{Trach. 919.} \]
This is especially common in elevated passages (see above, p. 68). For instance, take the description of sacrifice, Aesch. P. V. 612.

3. Sometimes the Epithet takes the place of Inflection. Thus ἐμὸς and the other possessive pronouns may replace ἐμοῦ, even when it is objective.

4. Or it may replace another part of speech, an adverbial phrase for example:

5. Another use is the Proleptic Epithet, where the result of an action is anticipated.

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1 So Med. 922.  
2 So Soph. Ant. 246, 429.
GREEK VERSE COMPOSITION.

6. An epithet belonging by right to one thing may be transferred to another connected with it.

χαμαίπετες βόαμα προσχάνης ἐμοί. Aesch. Ag. 920.

7. An Epithet may give quite a new turn to the noun, contradicting it, or making it sarcastic. This often involves a metaphor, and may be called the Metaphorical Epithet.

τερπνής ἄρ’ ἢτε τῆσδ’ ἐπήβολοι νόσου (weeping for joy).

Aesch. Ag. 542.

οὐ τίθημ’ ἔγω
κλύδων’ ἐφιππον ἐν μέσῳ κυκώμενον. El. 733.
ἐως υφήψε δώμ’ ἀνήφαλτῳ πυρί.
οὐ ναὶς χαλινοῖς λινοθέτου ὅρμεϊ σέθεν. Phoen. 939.

I. T. 1043.

8. Lastly, we have a very pretty idiom. The Compound Adjective often contains a synonym of the noun it is joined with.

σιδηρόφρων δὲ θυμός. Aesch. Sept. 52.
ἐξ ἐλευθεροστόμου | γλώσσης. Suppl. 948.
πέτραι | ὑψηλόκρημνοι. P. V. 4.
ὁ καλλίπηχος Ἐκτορός βραχίων | σφέγουσα. Tro. 1194.
κακογλώσσον βοής. Hec. 661.
θηλύτουν βάσιν. I. A. 421.

1 See other examples under Metaphor, pp. 32 ff.
2 See Negative Idioms, p. 67.
In each of these, the first part of the compound alone would have given the sense in a simple form: σιδηροῦς θυμός, χαλκοίς ἐμβόλοις, ἐλευθέρας γλώσσης, and so forth. But it must be clear to any person with feeling how much balder these phrases would be than the compounds are.

There are divers varieties of this idiom. Many compounds of this sort include something more than a mere synonym, and add a new touch: as αἰολοστάμονας χρήσμοις (Aesch. P. V. 661), κοιλογάστορος κύκλον (Sept. 496), δημόθρους ἀναρχία (Ag. 883). Occasionally one part of the compound catches up the verb proleptically, as κελαυνόβρωτον ἦπαρ ἐκθοινήσεται (P. V. 1025). Lastly, a few seem to lose the sense of the second element so completely, that it can hardly be translated; as ἀνδρόπαυς ἀνήρ (Aesch. Sept. 533), πρόχειρον...πάρα ἔφος χεροῖν (Soph. Phil. 747). These last examples are not suited for frequent imitation, but they serve to show how natural the idiom seemed to the Greek poets.

(6) Neuter Abstract Nouns used of Persons.

Very commonly a neuter abstract noun is used of a person. Among these are:

<table>
<thead>
<tr>
<th>Greek</th>
<th>Greek</th>
<th>Greek</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἀλημα</td>
<td>λήμα</td>
<td>παϊδευμα</td>
</tr>
<tr>
<td>ἀπέχθημα</td>
<td>λώτυσμα 'flower'</td>
<td>πίστευμα</td>
</tr>
<tr>
<td>βουλευτήριον</td>
<td>μέλημα</td>
<td>στῦγμα, στῦγος</td>
</tr>
<tr>
<td>δείμα</td>
<td>μίαμα</td>
<td>συγκούμημα 'bed-fellow'</td>
</tr>
<tr>
<td>δῆλμα</td>
<td>μίσσα, μῖσος</td>
<td>ὑβρίσμα</td>
</tr>
<tr>
<td>δούλευμα</td>
<td>οἰκούρημα 'stay-at-home'</td>
<td>ὑπαγκάλισμα</td>
</tr>
<tr>
<td>ἔρμυνευμα</td>
<td>οχήμα 'supporter'</td>
<td>φρούρημα</td>
</tr>
<tr>
<td>θράσος</td>
<td>(of Zeus)</td>
<td>ωφέλημα</td>
</tr>
</tbody>
</table>
These words are most commonly used in the vocative, and under the influence of strong feeling. They may be either active (δῆλημα ‘bane’) or passive (μίσημα ‘thing abhorred’). Abstract nouns not neuter are also occasionally used in the same way: η πᾶσα βλάβη ‘that utter pest’ of a man (Soph. Phil. 622).
EXERCISES.

PRELIMINARY.

The student of Shakespeare is often surprised to find how closely he follows his authorities. In the historical plays, for instance, line after line may be found in North's Plutarch with hardly a change. It may be interesting to give an example¹. North's rendering of the speech of Coriolanus to Aufidius begins as follows:

"If thou knowest me not yet, Tullus, and seeing me doest not perhaps believe me to be the man I am indeed, I must of necessity bewray myself to be that I am. I am Caius Marcius, who hath done to thy self particularly, and to all the Volsces generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus that I bear. For I never had other benefit or recompence, of the true and painfull service I have done, and the extreme dangers I have been in, but this only surname: a good memory and witness of the malice and displeasure thou shouldst bear me."

Now hear Shakespeare (Coriolanus, Act iv. Scene 5):

"If, Tullus, not yet thou knowest me, and seeing me, dost not think me for the man I am, necessity commands me name myself...

"My name is Caius Marcius, who hath done To thee particularly, and to all the Volsces, Great hurt and mischief: thereto witness may My surname, Coriolanus; the painful service, The extreme dangers, and the drops of blood Shed for my thankless country, are requited But with that surname: a good memory, And witness of the malice and displeasure Which thou shouldst bear me."

¹ Compare Wyndham's Introduction to North, Tudor Translations, pp. lxxxviii ff.
A few changes, as we see, suffice to turn simple prose into simple blank verse; and the same is true of Greek. The fact is, iambic verse comes nearer in rhythm than any other to prose; so much so, that complete iambic lines are occasionally found in prose writers. Demosthenes (with all his care and skill) occasionally has a line of iambic verse; and half lines or more are found in many authors. In English, not to mention writers less distinguished, Dickens writes whole paragraphs in iambics, when he becomes emotional.

Let us now take a simple piece of Greek prose, and see whether it can be turned into verse as Shakespeare turned his North. I open Herodotus at random, and take the first speech my eye falls on.

Ξέρξης δὲ ἄμειβετο λέγων, 'Αρτάβανε, βιοτῆς μὲν νυν ἄνθρωπης πέρι, ἐσόβης τοιαύτης οὖν ὑπερ σὺ διαφέρει καὶ εἶναι, πανσώμεθα, μηδὲ κακών μεμνεώμεθα, χρηστὰ ἔχοντες πρήγματα ἐν χερσὶ· φράσου δὲ μοι τόδε. εἰ τοι ἡ ὅψις τοῦ ἐνυπνίου μὴ ἐναργῆς οὖτω ἐφάνη, εἰξε ἀν τὴν ἀρχαίαν γνώμην, οὐκ ἐὼν μὲ στρατεύσεσθαι ἐτὶ τὴν Ἑλλάδα, ἥ μετέστης ἄν; φέρε μοι τοῦτο ἀτρεκέως εἰπέ. 7. 47.

Ξέρξης δὲ we note is a palimbacchius, and so may stand first, while ἄμειβετο will come last in the simplest typical line (Type I.). We require now a trochee or spondee −− and a cretic −− to follow; and to get both all we need do is to paraphrase λέγων by τοῦσκε τοῖς λόγοις.

Ξέρξης δὲ τοῦσκε τοῖς λόγοις ἄμειβετο.

Next get rid of the anapaest βιοτῆς and substitute βίον, when βίον μὲν appears at once as a bacchius. There is no room for the name before it, but Xerxes may use ὀνερ instead. The long adjective is impracticable, but its equivalent, ἄνθρωπων, is a molossus, and therefore we know its place; πέρι will stand last. τοῦ should come before this, but cannot; yet it can, if παρ' ἄνθρωπων be used instead of the genitive. τοιοῦτον again may scan as a bacchius, and ὄντος precede it as a spondee; if
γε be added, as it often is to this word, we may pass straight on to δν, and the line may end εἰναι λέγεις (the simplest synonym for διαφέαι). The missing iambus may be σὺ νῦν.

δὲνερ, βίον μὲν τοῦ παρ' ἀνθρώποις πέρι,
ὁντος τοιούτου γ' δν σὺ νῦν εἰναι λέγεις....

Again: πανσώμεθα may begin the following line in elision, when it will count as palimbacchius; and what more simple than to add ἡμεῖς? The next phrase will actually scan as it stands, if we read μὴ for μηδὲ. ἐν χερσίν is another palimbacchius, which we may also write, if we will, ἐν χερσίν (cretic). χρήστ' ἔχοντες needs only an introductory ὡς to make a penthemimer, which πράγματα may follow in elision as a trochee, followed by ἐν χερσίν in the second cretic position (Type IV.); the line may be completed by an explanatory νεμεῖν:

πανσώμεθ' ἡμεῖς· μὴ κακῶν μεμνώμεθα
ὡς χρήστ' ἔχοντες πράγματ' ἐν χερσίν νεμεῖν.

The next sentence needs no change whatever, but merely a final elision; which is made if εἰ be the next word, as it should be. τοι will not do, of course; but no particle is needed; ἐνύπνιον is a proper end-word, and τοῦτο may precede it. ἐπαργῆς and οὖτω need only to be transposed, and there is another half-line; μὴ ἑρμη, with prodelision, furnishes a cretic. But there is no room for ὄψις. We may however change τοι to γε, or εἰχες ἀν may stand final, if τότε be added after the cretic. If the next phrase is to take its natural place, the molossus ἄρχαιαν must be changed, or the whole phrase; γνώμην, if used, can stand only first, otherwise the initial would lengthen any preceding vowel. ἄρχαιαν may be paraphrased τὴν πρὶν, but this is of no use, for γε is inadmissible here; ἤν πρὶν (εἰχες) would also stand, and we can use this with a little adjustment; or ὰνα, with the first syllable shortened as is sometimes
done. οὐκ ἔδων is a cretic, and may follow πρίν, while we have only to omit the article τῆν (and articles are not common in verse) to get the remainder of the verse, ἐφ' Ἐλλάδα. στρατευέσθαι ought to precede the last foot, if used; but it should come nearer the beginning, and must therefore be paraphrased. The simplest paraphrase, ἀγεῖν στράτευμα, will scan; so will ἦ μετέστης ἄν, which must follow the caesura; and the two may stand together, if we place με between them. The last word will be λέγε.

φράσων δέ μου τόδ', εἰ γε τοῦτ ἐνύπνιν
οὖτως ἐναργές μὴ 'φάνη τότ', εἰχές ἄν
γνώμην οίαν πρίν, οὐκ ἔδων ἐφ' Ἐλλάδα
ἀγεῖν στράτευμα μ', ἦ μετέστης ἄν; λέγε.

How close to iambic verse comes any simple speech or piece of narration, the above experiment will show. The verse as here made is only passable, it is true, but that is because no changes have been made except where absolutely necessary. It would be easy to work this up into something better with a very small knowledge of poetic diction. But let this suffice to comfort the beginner. If he can put English into simple Greek prose, it is only a step from this to simple Greek verse; and his aim should be always to make the verse simple, until his knowledge increases and he feels sure of his own power. Half the mistakes of verse writers come from attempting to write finely before they can write simply.

The beginner, then, who understands fairly the principles on which the iambic line is built up, but knows nothing of poetic diction, may find it helpful to write down in plainest prose a translation of the piece set him. When he has done this a few times, and has gained some skill in noting the phrases which will be useful, he will be able to do the

1 τοίσδε τοῖς λόγοις, for example, is bald prose. The dramatists hardly use the article with δοε.
preliminary part in his head. By degrees, as he reads the poets, their phrases and words will recur to his memory, and his translation will begin to change from verse to poetry; and the last stage will be reached, when he is able to hit on the nearest Greek equivalent for each phrase or metaphor in the English, and when he can embellish his verse with the allusions or metaphors most familiar to the Greeks.

The exercises which follow will begin at the second stage. We shall assume it not to be necessary to write down a complete translation in prose of each piece; but at first we shall begin on each section of the English by writing down a number of possible translations of the chief words or ideas, metrical or not, and from these we shall build up our piece of verse. The language will be simple at first, and gradually poetical phrases will be introduced; until in the concluding exercises, we shall assume a wide knowledge of the Greek dramatists, and draw on the whole area for our renderings.

I.

First we will take a simple piece of narrative from *The Earthly Paradise*.

A king there was in days of old
Who ruled wide lands, nor lackt for gold
Nor honour, nor much-longed-for praise;
And his days were called happy days;
5 So peaceable his kingdoms were,
While others, wrapt in war and fear,
Fell ever into worse and worse.

Therefore his city was the nurse
Of all that men then had of lore,

10 And none were driven from his door
That seemed well skilled in anything;
So of the sages was he king;
And from this learned man and that,
Little by little, lore he gat,
15 And many a lordless troubled land
Fell scarce loth to his dreaded hand.

This we shall now turn into verse, using only such words
as a beginner may be supposed to know; careful not so much
of beauty of phrase or fineness of rhythm as of bare simplicity.

A king there was in days of old
Who ruled wide lands, nor lackt for gold
Nor honour, nor much-longed-for praise.

We avoid the word βασιλεὺς, which as an anapaest is less
easily managed, and translate 'a king' by ἄναξ τις; an amphibrachys at once. 'In days of old' is πάλαι, or ποτέ, or both
together πάλαι ποτέ, which in elision is another amphibrach.
We have only to place ἤν after it, when πάλαι ποτέ ἤν presents
itself as a four-syllable group of the proper shape to fill two
feet at either end of the verse; ἄναξ τις, the amphibrach,
added to this, makes a heptameter. Bearing in mind that
χθῶν is a poetical synonym of γῆ, we translate 'Who ruled
wide lands' literally ὅς ἠρχεσ ευρείας χθονός, actually metrical
without change. The last two words exactly complete our
first line, and the others may begin the second. 'Nor lackt
for gold,' οὔδε χρυσοῦ ἐπανύζετο, is not so promising; though
we can make a metrical sentence of it after a fashion.
ἐπανύζετο forms a final pentameter by itself; and as other
nouns follow, we may add μέν, making χρυσοῦ μέν a palimbacchius; this may precede the verb, and οὗ go before it.
The lack of a conjunction is abrupt, but such things are. As
the verb ought to recall the noun σπάνις, we may also say
'where was no lack,' ἥν χρυσοῦ μέν οὗ σπάνις, and then παρῆν
for ἤν completes the line easily. The next sentence will be
cast in a similar mould, τιμῆς δὲ first, and second ἐπινύν τε
(in elision), which is at once seen to be a bacchius. 'Much-
longed-for' is the same as 'very dear,' i.e. εὐφιλῆς, or εὐφιλῆς
βροτοῖς: cretic and iambus, leaving (when we have made the adjective agree) one foot to find. This may be ἄλις, a synonym of οὐ σπάνις. The phrase may be paraphrased ὃν βροτοὶ φιλοῦσι, which in elision has the same scansion. The first lines then will be:

πάλαι ποτ’ ἦν ἄναξ τις, εὐρείας χθονὸς
δὲ ἤρχεν, ἦ χρυσοῦ μὲν οὐ σπάνις παρῆν,
tυμής δ’un ἐπαίνου β’, ὃν βροτοὶ φιλοῦσ’, ἄλις.

And his days were called happy days.

‘Days’ must not be repeated in Greek; in the English it is a mere affectation to repeat it, effective sometimes, but much overdone by modern writers. In Greek such repetitions are rarely necessary, and if not, are mere padding; repetition should be kept to express a real emphasis. We make ἡμέρας accusative at once, for clearly the form of the sentence will be ‘he lived’ or ‘he past’ happy days. The word is a cretic, and so is ὀλβίας; as it is unlikely that two cretics will fit easily in one line, suppose we paraphrase one. That easier to paraphrase is ὀλβίας, which may be rendered ὀλβοὺ πλήρεις or μεστάς. The cretic finds its own place at once; let it go in the first cretic position (Type I.) to begin with. We want a short syllable to work out the first penthemimer; and a conjunction δὲ added to either spondee makes up a palimbacchius group. Since a consonant must follow δὲ, we write ὀλβοὺ δὲ μεστάς. A verb is now needed; perhaps the beginner may think of ζή. This would do, but διήγησι is more idiomatic. A subject, such as ὁδὲ, will complete the line.

ὀλβοὺ δὲ μεστάς ἡμέρας διήγη’ ὁδὲ.

5 So peaceable his kingdoms were,
While others, wrapt in war and fear,
Fell ever into worse and worse.

‘Kingdoms’ will not be ἄρχαι or any such abstract term;
but πόλεως, or some such phrase as 'all the land,' πᾶσα χθὼν. (Be careful to remember that this is a molossus, not a cretic, -α being lengthened before χθ.) εἰρηναῖος in the proper case is impossible in iambics; but it may be paraphrased ἐν εἰρήνῃ. Now this group needs only one long syllable in front to bring it in after the caesura: let χθὼν be placed there. A suitable verb is 'continued,' διετέλει οὖσα, or ἐμένει alone. Change the latter to the historic present, and there is a final iambus, μένει.

'So' peaceable may be τοσαύτη, or πολλὴ. πᾶσα is of no use with the former, but with the latter lacks only a syllable to complete the verse. The lack is supplied when we remember the long form ἀπασα. A conjunction δὲ prevents hiatus. 'While' may be turned (1) by μέν and δὲ with two coordinate sentences, or (2) by the genitive absolute. 'Wrapt' the beginner will probably have to leave out; he need only say 'war and fear being present elsewhere.' As we avoid all groups of three short syllables for the present, wherever we can, πόλεμος is ruled out; but μάχη will do for our purpose, or perhaps even the beginner will remember δόρυ (gen. poet. δορός): παρόντος (amphibrachys) will follow δόρος. 'Elsewhere' is ἄλλοθι; but this can only stand last, unless we are lucky enough to get a double mute to follow it. πανταχοῦ is not quite what is wanted; but there is no need to use it, for ἄλλοθεν will do. φοβου τε comes next, and it needs small ingenuity to discover that ἀμα suits verse and sense equally well. The next line cannot be rendered literally; but we may say 'so as to bring ever an evil worse than the former evil.' From this we extract ὁστ' ἀγεῖν, clearly a cretic group, and κάκιον an amphibrach; whereupon the student will perceive that the whole difficulty of the line is solved. 'Than the former evil' is τοῦ πρὶν κακοῦ. Of these words κακοῦ will stand first, and τοῦ πρὶν in the fifth foot, if the last word begins in a consonant. But ἀεί begins in a vowel; what is to be done now? Place ὁστ' ἀγεῖν in the second cretic
EXERCISES.

position (Type III.); then τοῦ πρῶν, which is a natural trochee, falls into line before it. We have now finished three more lines as follows:

\[ \text{πολλῆ} \text{ δ' ἀπασα} \chi\'\text{ων} \text{ ἐν εἰρήνη} \text{ μένει}, \]
\[ \text{δορός παρόντος} \text{ ἄλλοθεν} \text{ φόβου} \text{ θ' ἁμα,} \]
\[ \text{kakou} \text{ κάκιον} \text{ τοῦ πρῶν} \text{ ὡστ' ἁγειν} \acute{\text{α}}\text{εί.} \]

Therefore his city was the nurse
Of all that men then had of lore.

‘Therefore’ is οὖν, τουγάρ, τουγαροῦν, or έξ ὧν, έξ ὧν πέρ. A cretic discloses itself here, but unluckily τουγαροῦν must stand first in its clause; we therefore dismiss it, and leave the particle for the present. No other cretic is seen, or anything more useful than spondee (αὐτόν) or iambus (πόλις, τροφός). ἰν is of little use, still less ἐγένετο; but the student ought to remember έφυ (another iambus), ύπηρχεν, or κατέστη, a natural bacchius; the last word can be used with complementary noun as in Hdt. i. 92, ἀντιστασιότης κατεστήκε. Let us pass on and see what the next line can give us. ‘Lore’ is the key-stone of the line; and this in Greek would be σοφία, or some paraphrase with μανθάω: ὁσα ἔμαθον τότε οἱ ἄνθρωποι. μονική would give us a cretic, but the word is too narrow. Or we might say ‘a nurse of teachers,’ διδασκάλων, or ‘of arts’ τεχνῶν. This will suggest as a simple rendering, ἦ πόλις ύπηρχε τροφός πασῶν τεχνῶν ὁσα εἰχον ἄνθρωποι τότε. From this we get for the first line ύπηρχεν (amphibrachys), ἦ πόλις (cretic), and for the second ὁσα τότ' εἰχον (penthemimer), ἄνθρωποι (molossus), and τεχνας last. The lines are now nearly complete. We now prefix εἴθος to the cretic in the first line, and place τροφός at the end; placing πασῶν before the amphibrachys in the second line. The relative will probably be attracted to the case of its antecedent, and thus we get:

\[ \text{έξ ὧν} \text{ ύπηρχεν} \text{ εἴθος} \text{ ἦ} \text{ πόλις} \text{ τροφός} \]
\[ \text{πασῶν} \text{ ὁσων} \text{ τότ' εἰχον} \text{ ἄνθρωποι} \text{ τεχνῶν.} \]
10 And none were driven from his door
    That seemed well skilled in anything;
    So of the sages was he king.

'Driven from his door' ought to suggest to all who have studied the Attic idiom, the phrase ἐκπλήτευ, which is regularly used instead of the passive of ἐκβάλλειν. The proper tense is an aorist, and ἐξέπεσε is the equivalent of a palimbacchius, the second syllable being resolved. There is here no help for it; a trisyllabic foot is inevitable unless we paraphrase, or make the king subject and write οὐδ' ἐξεβάλλε (complete penthemimer). 'Door' will be 'house,' δωμάτων, a cretic at once. 'Skilled' is ἔμπειρος, which with οὖν may end the line in the first construction; a spondee or trochee will complete it, and this may be οἴδεις. But this is to omit 'seemed,' which has point (for the poet might have written 'was'). 'To seem' is δοκεῖν, but νομισθείς is a bacchius. εἶναι might precede it, but this would take οὖν from the preceding line. However, ἐμπειρίαν ἔχειν gives the same sense, and will suit the metre. In the second construction, 'king' must be inserted; and that would sound ill with the phrase which follows; let us then keep to the other. Now to proceed: 'king of the sages' is ἀναξ τῶν σοφῶν, whence we get a cretic at once in the last two words. οὕτως will not stand here; but we may carry on the construction with δὲ, τῶν σοφῶν δ' ἀναξ, placing ἐφ' last. We now have two lines of Greek representing three of English; quite enough, for the English is diluted:

ἐξέπεσε δ' οἴδεις δωμάτων, ἐμπειρίαν
ἔχειν νομισθείς· τῶν σοφῶν δ' ἀναξ ἐφ'.

And from this learned man and that,
    Little by little, lore he gat,
15 And many a lordless troubled land
    Fell scarce loth to his dreaded hand.

'From this and that' must recall the idiom ἄλλο ἀπ' ἄλλον.
Here ἀπ’ ἄλλων is a bacchius, and we only need a particle, such as ὀστε, to complete the penthemimer. ‘Learned man’ may perhaps be σοφιστής, though the word has a special meaning; but φίλοσόφου is a cretic equivalent (the first syllable resolved), and may follow ἄλλων. μαθών may come next, and σοφόν last. But we should avoid these resolved syllables, if possible; they are rare in the best writers, and we had one just now. Suppose then we say σόφισμα, or (more convenient) σοφίσματα, making ἄλλα and ἄλλων plural at the same time. A cretic is now wanted; and μαθών can join with (say) εὖ to produce it:

ὦστ’ ἄλλ’ ἀπ’ ἄλλων εὖ μαθὼν σοφίσματα... The ‘learned man’ is easily understood in this context.

Before going further, we had best decide what construction to use. ‘Fell to’ suggests no good idiom; accordingly we fall back on the simple sense, and say ‘he conquered,’ ἐνίκα or ἐνίκησε, both useful words. ‘The lands’ will now be accusative: πολλάς or πλείστας πόλεις. ‘Little by little’ cannot be translated literally, nor will κατὰ μίαν do at all; but the proper Greek word is ἐφεξῆς, ‘one after the other,’ a bacchius. Set before this πλείστας, and the first penthemimer is ready. ‘Scarce loth’ is οὐκ (or οὐδὲν) ἀκούσας or ἀκούσιοις. If we use οὐδὲν ἀκούσας, only an iambus is left to find for this line; and the Greek love for antithesis will suggest ἑκὼν. πόλεις will come first in the next line, and a literal translation of ‘Jordless’ is ἀνάρχους, a bacchius, which will follow after. ‘Trouble’ is ταράσσω; and in default of a convenient adjective, we may paraphrase by using the participle ταραχθείσας: a long syllable placed before this word ( 그것은) brings the line to the sixth foot; and καὶ is obvious. We may add τὸ πρῖν to the participle, or πάρος, completing the line, and at the same time giving distinctness to the sense; for after the king took them the case was altered.

We come now to the last line, a bacchius for which we
have already: ἐνίκα. 'Dreaded hand' will be put in the dative, δευτῇ χειρί. We need only change δευτῇ to the plural, and it will stand first before ἐνίκα, while χερσίν is a trochee, and so will follow. Now we may wind up the piece with some amplification of the context, so as not to end in the middle of the line: say ὦ στ' ἀρχὴν ἔχειν, or better ὄστε κοιρανεῖν. So manifest a tag can of course be easily avoided when we know a little more of poetic diction; but at present we are dispensing with it as far as we can.

πλειστάς ἐφεξῆς οὐδὲν ἀκούσας ἐκὼν
πόλεις ἀνάρχους καὶ ταραχθείσας τὸ πρὶν
δειναῖς ἐνίκα χερσίν, ὄστε κοιρανεῖν.

We have now produced a set of verses, which conforms to all rules of metre and grammar, and yet is an almost literal translation of a piece of English verse. There is nothing very poetical about them, and they are perhaps dull to read; but let them suffice to prove that no one need despair of mastering the technique of Greek verse. And the student should never forget, that such a set as this is worth more than a more ambitious piece marred by blunders. Whenever he is in doubt about a word, phrase or construction, he should ruthlessly cut it out. By this means, his first attempts may be bald and dull, but they will be sound; and he will lay a good foundation. The rock is a foundation for anything, from cottage to palace; but no matter how fine the palace, there is no living in it if it be built upon the sand.
II.

ETEOCLES—POLYNICES.

Pol. O altares of my country soile.
Et. Whom thou art come to spoile and to deface.
Pol. O Gods, give eare unto my honest cause.
Et. With foren power his country to invade.
5 Pol. O holy temples of the heavenly gods.
Et. That for thy wicked deeds do hate thy name.
Pol. Out of my kingdom am I driven by force.
Et. Out of the which thou camest me for to drive.
10 Et. Pray to the Gods in Greece and not in Thebes.
Pol. No savage beast so cruell nor unjust.
Et. Not cruell to my country like to thee.
Pol. Since from my right I am wyth wrong deprived.
Et. Eke from thy life, if long thou tarry here.
15 Pol. O father, heare what injuries I take.
Et. As though thy divellish deeds were hid from him.

G. GASCOIGNE.

Remember, in a piece of stichomythia, to give one line and no more to each speaker; to balance one line against another; to carry on the construction wherever you can; and to use appropriate particles. γε is very common in answers to a question, where we use yes or no as the case may be. It is curious to observe that the lines given to Polynices make sense and construction if taken without the answers.

Pol. O altares of my country soile.

Words. ‘Altar’: βωμός. ‘Of my country’: πατρῶος, or paraphrase, as τῆς δέ or ταύτης πατρίας χθονός.

Form. It is possible to make a line out of the words suggested, but the tautology of πατρῶος and πάτρως is ugly. We therefore cast about for some verb, such as ‘I hail,’ ‘I salute’: προσκυνῶ. Now we get a simple beginning with
spondee (\(\beta\omega\mu\omega\)) and bacchius (\(\pi\alpha\tau\rho\omega\nu\); \(\tau\hat{\iota}\sigma\delta\epsilon\) being a trochee, place \(\pi\rho\sigma\kappa\nu\nu\omega\) in the Second Cretic Position, and write:

\[
\beta\omega\mu\omega\pi\alpha\tau\rho\omega\nu\tau\hat{\iota}\sigma\delta\epsilon\pi\rho\sigma\kappa\nu\nu\omega\chi\theta\omega\nu\omega.
\]

*Et.* Whom thou art come to spoile and to deface.

**Words.** ‘Spoil’: \(\pi\epsilon\rho\theta\omega\). ‘Deface’: (δι)\(\alpha\lambda\nu\mu\iota\), δια\(\phi\theta\varepsilon\iota\rho\omega\).

**Form.** A literal translation gives ο\(\nu\) σ\(\nu\) π\(\epsilon\rho\sigma\omega\nu\) κα\(\iota\) δια\(\alpha\phi\theta\varepsilon\rho\omega\)ν η\(\lambda\theta\varepsilon\iota\). It is easy to see that κα\(\iota\) δια\(\alpha\phi\theta\varepsilon\rho\omega\)ν, a five-syllable word in rhythm, may stand last after a trochee (Type IX. \(-\circ|\circ\circ\circ\circ\circ\circ\circ\)); or may follow the caesura, since the group begins with a trochee (Type IX.). σ\(\nu\) π\(\epsilon\rho\sigma\omega\nu\) is a bacchius group, and we now need only to expand ο\(\nu\) one syllable, by adding \(\pi\epsilon\rho\), to complete five of the six feet. η\(\lambda\theta\varepsilon\iota\) however is impracticable. Exchange it for π\(\acute{\alpha}r\rho\epsilon\iota\), ‘you are here,’ and the thing is done.

ο\(\nu\sigma\pi\epsilon\rho\) σ\(\nu\) π\(\epsilon\rho\sigma\omega\nu\) κα\(\iota\) δια\(\alpha\phi\theta\varepsilon\rho\omega\)ν π\(\acute{\alpha}r\rho\epsilon\iota\).

*Pol.* O Gods, give eare unto my honest cause.

**Words.** ‘Give ear’: \(\acute{\alpha}k\omega\nu\omega\), ει\(\sigma\alpha\kappa\omega\nu\omega\), κλ\(\iota\)\(\omega\). ‘Honest cause’ should be personal: ‘me asking honest things,’ α\(\iota\o\nu\nu\nu\)δος δ\(\acute{i}k\alpha\iota\). δ\(\acute{i}k\ieta\) is not impossible, but this is more idiomatic.

**Form.** It is clear that \(\acute{\alpha}k\omega\nu\omega\delta\acute{\alpha}r\acute{\alpha}t\acute{e}\) is a convenient form; it may stand last, for instance, in several types; or by elision it may become a bacchius. α\(\iota\o\nu\nu\nu\)δος \(\acute{\alpha}r\acute{\alpha}t\acute{\alpha}t\) again is a palimbacchius, or in position may scan as a molossus. Type II. is no help here; suppose we try what can be done with Type VII., where the palimbacchius takes its second position. The student ought to perceive that but one syllable is needed to complete the latter part of the line; and this is got by using the compound ει\(\sigma\alpha\kappa\omega\nu\omega\delta\acute{\alpha}r\acute{\alpha}t\acute{e}\), which has an extra syllable. δ\(\acute{i}k\alpha\iota\) may now stand before α\(\iota\o\nu\nu\nu\)δος, the -\(\alpha\) elided; and first will come \(\theta\epsilon\omega\iota\), or better, \(\acute{\alpha}\ \theta\epsilon\omega\iota\), the latter word being scanned as one syllable:

\(\acute{\alpha} \ \theta\epsilon\omega\iota\), δ\(\acute{i}k\ieta\) α\(\iota\o\nu\nu\nu\)δος ει\(\sigma\alpha\kappa\omega\nu\omega\delta\acute{\alpha}r\acute{\alpha}t\acute{e}\).
EXERCISES.

Et. With foreign power his country to invade.

Words. ‘Invade’: ἐσβάλλω. ‘Country’: πάτρις, πάτρα, πόλις. ‘Foreign power’: βαρβαρος, or a more literal translation, χεῖρ βαρβαρος for example.

Form. The construction is consecutive, and may be carried on by a simple infinitive (with γε or some other particle), or the infinitive with τό or ὅστε. ‘With foreign power’ is ἔνν βαρβάρως, which may stand first with a particle, or last alone. The aorist inf. ἐσβάλειν is a cretic, true; but it goes better for emphasis near the beginning, and we may make a four-syllable group by prefixing ὅστε. A cretic, which we do want, is πάτραν or πόλιν with the article. It now remains to select some particle. As has been said, γε will do; but more telling is δή, ‘as we see,’ ‘just see.’

ὥστε ἐσβάλειν δή τὴν πάτραν ἔνν βαρβάρως.

5 Pol. O holy temples of the heavenly gods.

Words. ‘Holy’: σεμνός, i.e. worthy of reverence. ‘Temples’: ἱερά, with ἵ, or contracted ἵρα; νάός, νεώς are less dignified, as they mean ‘house or dwelling.’ ‘Heavenly’: ὕλυμπιος.

Form. This line is simple in form. We may either use ὕλυμπιον and conform to Type I. or VII.; or add the article, thus getting a five-syllable group (Types IX. and X.). ἱερά as a trochee, or uncontracted ἱερά, may precede the five syllables (IX.). Now place the palimbacchius ὅ σεμνά first, and we need only a trochee or spondee. This will of course be τῶν θεῶν, and the line runs:

ὅ σεμνά τῶν θεῶν ἱρά τῶν ὕλυμπιων.

Et. That for thy wicked deeds do hate thy name.

Words. ‘Hate’: μισῶ, στῦγῶ. ‘Name’: simply σύ. ‘For’: ἐνεκα, οὐνεκα; or paraphrase, ‘hate thee doing
wickedly.' 'Wicked': κακός. 'Deeds': ἔργα, πράγμα, or use πεπραγμένα.

**Form.** oî γε is the best beginning; and if we use the literal translation of the next phrase, we can make up a palimbacchius with oî γούνεκ’, placing next it the spondee ἔργων. A four-syllable group is μισοῦσι σε, and we now need only a cretic. This we get by putting κακῶν into a negative form, οὐ καλῶν; which by the way is in Greek idiom even stronger.

οî γοùνεκ’ ἔργων οὐ καλῶν μισοῦσι σε.

**Pol.** Out of my kingdom am I driven by force.

**Words.** ‘Kingdom’: use θρόνοι, or βασιλικοὶ θρόνοι. ‘Driven’: ἐκπίπτω (the regular passive of ἐκβάλλω), or ἔξελαύνομαι. ‘By force’: βία, πρὸς βιαν, βιώσες.

**Form.** If we observe, as we should, that βασιλικῶν is a resolved cretic or a resolved bacchius, we need not be at a loss to write θρόνων βασιλικῶν first. We may now write ἐκπίπτω βίᾳ, leaving a trochaic gap; or complete the line as in Type IX. with the five-syllable ἔξελαύνομαι.

θρόνων βασιλικῶν ἔξελαύνομαι βίᾳ.

**Et.** Out of the which thou camest me for to drive.

The **Words** we have already. As to **Form**, the line naturally begins ἔξ ὃν γε, ‘yes....’ ‘To drive,’ for which we must use the same word as in the preceding line, whatever it be, is ἔξελῶν, a cretic. ‘Camest’ is ἡλθες, a trochee, which we place before ἔξελῶν in the Second Position. Use the long form for ‘me,’ and ἐμὲ may end the line. Then the vacant spondee can be found in a word which shall emphasise the subject, αὐτὸς or καῦτος, καὶ meaning τού χείρονε:

ἔξ ὃν γε καῦτος ἡλθες ἔξελῶν ἐμὲ.

**Pol.** Punish, O Gods, this wicked tyrant here.

**Words.** ‘Punish’: τιμωρῶ (acc.), δίκην λαμβάνω, etc.
‘Tyrant’: τύραννος; though alone the word is weaker than ‘tyrant,’ there is nothing else, and the epithet κακός will strengthen it.

Form. With τύραννος in view, we need not doubt what to write in the first penthemimer: κακὸν τύραννον. The verb gives us τιμωρεῖτε. The VIIIth Type is barred by our beginning; but if we tack on θεοί as a monosyllable, we can copy Type IX.: τιμωρεῖτε θεοί. ‘This,’ as a trochee, is τόνδε. 

κακὸν τύραννον τόνδε τιμωρεῖτε, θεοί.

10 Δι. Pray to the Gods in Greece and not in Thebes.

Words. ‘In Greece’: not literal, since Thebes is in Greece; but ἄλλη, ἄλλαξο. ‘In Thebes’: ἐν Θῆβαις, Θῆβησιος. ‘Pray’: εὐχαριστεῖ.

Form. Be careful to use μὴ for ‘not,’ as the sentence is imperative. We first note that a cretic is impossible, or there will be no room for the latter half of the sentence. ‘And not,’ μηδὲ, is a trochee, and we settle upon Θῆβησιος to follow, because the other would cause hiatus. θεοῖς is a natural ending. εὐχοῦ and ἄλλη are both spondees, but either may be turned into the palimbacchius if we affix μέν. The more emphatic is ἄλλη, so write

ἄλλη μὲν εὐχοῦ, μηδὲ Θῆβησιος θεοῖς.

Pol. No savage beast so cruel nor unjust.

Words. ‘Savage, cruel’: ὁμός, ἀγριός (ἀ, with exceptions only in late Greek). ‘Beast’: θήρ, θηρίον. ‘Unjust’: ἀδικος, κακός.

Form. There is no room for a literal translation; nor indeed would it be good taste in Greek to give synonymous adjectives to the noun and its simile. Simplify the simile: that is the golden rule, and we get the best term by something of this sort—‘What beast more savage than this man?’ or carrying on the construction, ‘(being) cruel and unjust as not
even beasts are.' Either form can be made into a Greek line: \( \tau \dot{i}s \ \theta \eta \rho \omega \nu \ \dot{a} \gamma \rho \omega \dot{t}e \rho o \zeta \) needs only \( \tau o \delta e \) placed second and \( \pi o \tau e \) last; or we may write \( \omega s \ \omega \delta e \ (\text{‘not even’}) \ \theta \eta \rho e s \) or \( \theta \eta \rho i a \), then comes \( \dot{a} \gamma \rho i o n \) as cretic, with \( k a i \ \kappa \alpha k \dot{a} \) last: to the former add \( \tau e \), and behold

\[
\omega s \ \omega \delta e \ \theta \eta \rho i \ \dot{a} \gamma \rho i o n \ \tau e \ k a i \ \kappa \alpha k \dot{a} .
\]

\textit{Et.} Not cruel to my country like to thee.

The \textit{Words} are the same.

\textbf{Form.} Begin with \( \dot{a} \lambda \lambda \ ' o u \); and if you will, carry on the construction \( \ldots \ddot{o}n \tau a \ \tau \dot{y} \ \pi o \lambda e i . \) Or, as this fails to fill the line, make a new sentence, which will give an excuse for using a pronoun, \( \dot{e}g \omega \), with \( \epsilon i m i \). We now see that neither \( \dot{a} \gamma \rho i o s \) nor \( \kappa \alpha k \dot{a} s \) is of use; but though no synonym is allowable, the substitute \( \tau o i o \dot{u}t o s \) may stand; and this just meets our need.

\[
\dot{a} \lambda \lambda \ ' o u k \ \dot{e}g \omega \ \tau o i o \dot{u}t \dot{a} s \ \epsilon i m i \ \tau \dot{y} \ \pi o \lambda e i .
\]

\textit{Pol.} Since from my right I am wyth wrong deprived.

\textbf{Words.} ‘Deprive’: \( \dot{a} \pi o \sigma \tau e r o \dot{w} \). ‘My right’: \( \dot{d}i \kappa \eta \), or use \( \chi r e o \nu \), or \( \tau \dot{o} \ \dot{i} \sigma o n \ (\tau \dot{a} \ \dot{i} \sigma a) \), ‘my fair share.’ Whatever be the word, let it be such that ‘wrong’ can form a pair to it. Thus with \( \dot{d}i \kappa \eta \) we should want \( o u \ \dot{d}i k a i o s \); with \( \chi r e o \nu \), its negative; with \( \tau \dot{a} \ \dot{i} \sigma a \), \( o u k \ \dot{e} \zeta \ \dot{i} \sigma o n \).

The \textbf{Form} emerges from the last phrase; for as ‘depriving’ implies the genitive, ‘right’ becomes a cretic, \( \tau \dot{o} n \ \dot{i} \sigma o n \) (the singular will not scan), and \( o u k \ \dot{e} \zeta \ \dot{i} \sigma o n \) completes a hephthemimer. ‘Deprive’ has only to be put in its proper form to finish the whole line:

\[
\dot{a} \pi o \sigma \tau e r o \dot{u}m a i \ \tau \dot{o} n \ \dot{i} \sigma o n \ o u k \ \dot{e} \zeta \ \dot{i} \sigma o n .
\]

(Note that \( \dot{a} \pi e \sigma \tau e \rho \eta \eta \eta m a i \) would do also, both in metre and in meaning.)
EXERCISES.

Et. Eke from thy life, if long thou tarry here.

Words. 'Life': βός; a paraphrase cannot be used in this instance because it would spoil the effect. 'Tarry': μένω.

Form. The passive form ἀποστερηθῆσει is theoretically possible with short particle added, but no particle suits the context but τοι. However, the middle form in this verb has a passive sense, and this fills the penthemimer: ἀποστερήσει. 'If thou tarry' is ἐὰν μένησ, which becomes a cretic by simply changing ἐὰν to ἡν. βίου will stand last, and is best in that position because it gains emphasis. A beginner might be tempted to write τοῦ σοῦ βίου, and to fill the hiatus with δέ, making a strong line flat as ditch-water; not to mention that a Greek would laugh at τοῦ σοῦ, and wonder whose life else could it be? Let us avoid padding of this infantile sort, and seek for something that may really strengthen instead of weakening. Take for example the adverbial πρὸς, 'besides,' which again may be strengthened by καί: then we have, with the cretic in the Second Position,

ἀποστερήσει καὶ πρὸς, ἡν μένης, βίου.

15 Pol. O father, heare what injuries I take.

Words. 'What injuries I take': οἶα κακά, οἶα πάσχω. Of course πάσχω means 'experience' or 'feel,' not 'suffer,' but the meaning 'suffer' is implied in οἶα. Or turn the expression, 'what he does to me.'

Form. Place 'hear' first, as is natural, and πάτερ provisionally last; ἄκουε (ἄκονσον)...πάτερ. Now οἶα may stand second, just before the caesura, which leads us to choose ἄκονσον. πάσχω can easily be placed, but no suitable cretic is forthcoming. What can we say for 'injuries'? Suppose κακά be paraphrased as οὐ δίκαια, which is as strong, or stronger, be it remembered; perhaps the student will then see that he has merely to add δρᾶ, and a five-syllable group emerges into view. The object με will avoid hiatus:

ἄκονσον οἶα μ' οὐ δίκαια δρᾶ, πάτερ.
Et. As though thy divellish deeds were hid from him.

Words. 'As though': this cannot be literal; say 'do you think...?' ἐὰν γὰρ, or γὰρ alone; or other particles may do. 'Devilish deeds': κακούργια or some equally strong noun, a good long one if possible, a mouthful of sound. 'Hid': λαμβάνω.

Form. τὴν σὴν κακούργιαν needs only γε to make a final hephthemimer; but is γε allowable? Certainly; for it implies 'such villainy as yours' cannot be hid, though others' may. It is obvious that no cretic is now possible with οἴει γὰρ, or ἐὰν γὰρ οἴει, so we write at once λαβέων γὰρ οἴει:

λαβέων γὰρ οἴει τὴν γε σὴν κακούργιαν;

The student may now read the lines given to Polynices, and see that as in the English they run continuously, without break in the construction.

III.

King Edward IV.—Lady Grey.

K. E. Now tell me, madam, do you love your children?
L. G. Ay, full as dearly as I love myself.
K. E. And would you not do much, to do them good?
L. G. To do them good, I would sustain some harm.
5 K. E. Then get your husband's lands, to do them good.
L. G. Therefore I came unto your majesty.
K. E. I'll tell you, how these lands are to be got.
L. G. So shall you bind me to your highness' service.
K. E. What service wilt thou do me, if I give them?
10 L. G. What you command, that rests in me to do.
K. E. But you will take exceptions to my boon.
L. G. No, gracious Lord, except I cannot do it.
K. E. Ay, but thou canst do what I mean to ask.
L. G. Why, then I will do what your grace commands.

Shakespeare.
K. E. Now tell me, madam, do you love your children?

The Words need no remark, except 'madam': γύναι. If we translate the sentence literally it runs: ὃ γύναι, λέγον· ἄρα φιλεῖς τὰ τέκνα (or τοὺς παιδας); Here are two iambic words (γύναι and φιλεῖς); two trochees (λέγον, ἄρα); and for the rest, a sufficient variety of combinations are possible. No cretic or bacchius appears. But there is a molossus, τοὺς παιδας: and, as we have seen, half a line will be made if we can find a trochee and an iambus which will suit the sense. Now φιλεῖς is an iambus, and ἄρα a trochee: ἄρα τοὺς παιδας φιλεῖς is therefore the latter hephemimer. Now for the penthemimer. γύναι we place first, and the problem is to make λέγον a bacchius. This is easy, if we remember the polite idiom of command: λέγοις ἂν.

γύναι, λέγοις ἂν· ἄρα τοὺς παιδας φιλεῖς;

L. G. Ay, full as dearly as I love myself.

Words. 'Ay': particle, γε or γάρ, according to the construction; γε if we carry it on, γάρ with a new verb. 'As dearly': οὖχ ἥσσον, ουδὲν ἥσσον, a strong form of expression.

Form. A literal translation is unpromising: οὖχ ἥσσον ἥ ἑμαυτήν, which will probably tempt the novice to write ἥ γ' ἑμέ. But we shall clearly find it a help, if the pronoun can be changed to some other case, whether it be ἐμοὶ, ἐμοῦ, or ἐγὼ. Follow up this hint, and see what it brings out: οὐδὲν ἥσσον ἐμοὶ φίλου εἰς ἣ ἑγὼ (or αὐτή). Now the matter grows clearer; for if we add γάρ to ἐμοὶ we have a palimbacchius: ἐμοὶ γάρ. There are two trochees, each beginning with a vowel; place οὐδὲν next, and ἥσσον will naturally follow it. φίλου will stand last, and now we have only to block the hiatus in ἥ ἑγὼ to complete our line. Remembering the emphatic καὶ, we may write ἥ κάγω, and the thing is done. ἐμοὶ γάρ οὐδὲν ἥσσον ἥ κάγω φίλου.
K. E. And would you not do much, to do them good?

Words. ‘Do good’: εὖ δρᾶν or ποιεῖν with accusative (the beginner is sure to think a dative is right); or εὕρησεῖν.

‘Them’: αὕτοις, μν, σφε, or τέκνα repeated.

Form. ἀρ’ οὐκ ᾗν ποιοῖς or ποιοῖς πολλὰ is easily manipulated, if we recollect that ποι- may be short. If we use ποιοῖς, we need only transpose ᾗν to stand after πολλὰ; or we may make an amphibrachys with ποιοῖς ᾗν. ‘To do them good’ may be simply ὅστ’ εὑρήσεῖν, or εὖ δράσουσα, leaving room for μν. An improvement will be to place ᾗν nearer the beginning (such is the Greek idiom); so οὐκ ᾗν ποιοῖς will be better than what was suggested. Now add γε, which is amply justified by the emphasis, and the line runs:—

οὐκ ᾗν ποιοῖς πολλὰ γ’ εὖ δράσουσά μν;

L. G. To do them good, I would sustain some harm.

Words. ‘Suffer harm’: πᾶσχειν τι, a favourite meiosis in Greek, used in a bad sense, as we use ‘if anything should happen.’

Let the Form recall the last line, and get in εὖ δράσουσα near the beginning. δράσουσα is a palimbacchius; if we place it first, a spondee (or trochee) must follow, and we have only a monosyllable εὖ. But if we add an object, such as τέκνα, or better τοῦσδε, we can make a spondaic group: τοῦσδ’ εὖ. We have now πάθομ’ ᾗν τι left to make half a line of. πάθομι τι may stand last, as the student must readily see; can we expand ᾗν into a cretic? Will εὖ help? Yes; for the emphatic καὶ is often used with ᾗν, and κἂν εὖ is a cretic.

δράσουσα τοῦσδ’ εὖ κἂν εὖ πάθομι τι.

εὖ, please observe, is not meaningless, but adds still more to the emphasis.
K. E. Then get your husband's lands, to do them good.

Words. 'Get': κέκτημαι, πέπαμαι. 'Husband's lands': perhaps κλῆρος may help, or we may use γύαι; but ἀγροῖ does not seem to be used for 'estate' in dramatic poetry.

Form. 'To do them good' must be so translated as to recall or echo εὖ δράσουσα νν; and there seems to be more than will easily fit in one verse. If after trying we find this to be so, there is a way to avoid a cramped or ugly line; namely, to divide the sense between two lines, and interpolate another spoken by the second person. The interpolated line is merely 'What do you say?' or 'Say on,' or 'What am I to do?' or some similar phrase. Examples of this curious practice may be seen above (p. 14). This speech may be divided as follows:

K. E. 'To do them good—do I make my meaning clear?'
L. G. 'What must I do? that is what I wish to hear.'
K. E. 'You must get your husband's lands.'

First we must settle on the construction. It seems simplest to use δεῖ, so that the echo of line 4 will be ως εὖ δράσουσαν. Insert οὖν for 'therefore,' and it will be seen that one short syllable alone is needed to make a beginning according to Type VIII. Such a one is to hand in νν: ως οὖν νν | εὖ δράσουσαν. Finish up with a stock phrase such as ἡ σαφῶς λέγω;

ως οὖν νν εὖ δράσουσαν—ἡ σαφῶς λέγω;

For the lady's answer, the student must draw upon his own memory. Phrases ought to suggest themselves: τί δεῖ με δρᾶν or ποιεῖν, τί δρᾶν προσήκει, will do for the first half of the verse; θέλω κλύειν for the end; and τοῦτο γὰρ is the cretic:

τί δρᾶν προσήκει; τοῦτο γὰρ θέλω κλύειν.

The king now concludes his interrupted speech: δεῖ δ' ἀνδρός will make a palimbacchius, and κέκτησθαι γύας may stand at the verse-end. A contrast of persons is implied,
which suggests αὐτήν for the spondee; but a trochee does not appear. Paraphrase κέκτησθαι, then, by adjective + some other verb; the cognate adjective κτήσιος will give a cretic, and ἔχειν will do for the verb.

δεῖ σ’ ἀνδρὸς αὐτήν κτήσιος ἔχειν γιάς.

L. G. Therefore I came unto your majesty.

Words. 'Your majesty' need not be translated, for the simpler Greek has στ. If preferred, however, ὅναξ or the like may be added. 'Therefore' = 'for this': use ἐκατε, χάριν, etc., not οὖν; or πρὸς ταῦτα.

Form. τούτων ἐκατε is a penthemimer already, so let it stand. προσηλθὼν is of no use with ἐκατε, though we may say τούτων χάριν προσηλθὼν (Type VII.). But πάρειμί is more idiomat, and πάρειμί σου may stand last. The cretic still lacks, but there is a quasi-auxiliary τυγχάνω which has the required scansion, and we may write: τυγχάνω παροῦσά σου. Now the line is done, unless it is felt more satisfactory to get in 'your majesty'; in which case we will write

πρὸς ταῦτα γ’, ὅναξ, τυγχάνω παροῦσά σου.

Κ. E. I'll tell you, how these lands are to be got.

Words. 'Tell': remember the metrical variants of λέγειν, such as σαφηνίζειν (σαφηνίζαι), δηλοῖν, ἀναπτύσσειν.

Form. There are plenty of turns available: δηλώσω τὸ πᾶν, πᾶντ’ ἀναπτύξω τάχα, σαφηνιῶ τάδε. Which we choose will depend on the rest of the line. The natural word to use is ὅπως, and the verb is λήψει, leaving just room for δέ (Type II.). We might also begin βούλει δέ λέξω 'do you wish me to say?' Now if we can find a cretic, σαφηνιῶ may stand last; and the cretic is easy enough, τοῦτ’ ἐγώ, or ταῦτα σου, and so forth. (Observe that ὅπως can also be transformed into a cretic: τῷ τρόπῳ or resolved τίνι τρόπῳ.)

ὅπως δὲ λήψει ταῦτ’ ἐγώ σαφηνιῶ.
L. G. So shall you bind me to your highness' service.

Words. 'Bind': ζεύγνυμι, συζεύγνυμι. 'Highness,' like 'your majesty,' might be left out, or turned into a vocative. 'Service': a paraphrase is necessary; either ὁστ ὑπηρετεῖν, or a noun in apposition, as ὑπηρέτης, ὑπουργός, perhaps even ὑπηρέτημα, ὑπουργία.

Form. The necessary words are οὗτος, ἐμὲ (με), and ζεύξεις (συζεύξεις). Clearly then the most convenient of those given for 'service' is ὑπουργός (amphibrachys). The first pentathemimer is already made, as the student doubtless perceives; and with ἐμὲ last, the choice of simple or compound verb depends on what we can get for the space still empty. ἵσθι suits the tone of the piece (we then change the verb to a participle); and on the whole it will be clearer if σοι be added, and at the same time the construction will be made perfect.

οὗτος ὑπουργὸν ἵσθι σοι ζεύξεων ἐμὲ.

K. E. What service wilt thou do me, if I give them?

The Form may either recap (8), as 'for what will you be ὑπουργός?' or it may be literal, the only change being ἔχειν instead of 'do.' The Greek idiom is ἔχειν τι for 'to be able to furnish'; as λαβῆν ἔχει, lit. 'he has a handle (or grip),' i.e. 'he gives me a handle (or grip), lets me get hold.' We shall therefore be right in translating τίνα ἔχεις ὑπουργίαν. Again, 'if I give' is best changed so as to give a participle agreeing with the subject, i.e. ἔχονσα or λαβοῦσα. Now ὑπουργίαν places itself last at once, and λαβοῦσα we will put provisionally in the bacchius position; its object, ταῦτα, will with ἔχεις make up a cretic, and we have only to find a spondee (or iambus) that will do duty for τίνα. Such is ποιάν.

ποιάν λαβοῦσα ταῦτ' ἔχεις ὑπουργίαν;
L. G. What you command, that rests in me to do.

Words. 'Command': κελεύω, τάσσω. 'Rests in me to do': either 'I will do,' or (better) something less commonplace, like the English—as ἔργον ἔμοι, or ἱσθι with participle, or ἀρκέσω τάδε (Soph. Aj. 439 οὖδ' ἔργα μείω...ἀρκέσας).

Form. Be careful to use the general relative, ὅς ἂν, not ὅς simply. It will agree with ὑπουργίαν, that is, it will be ἦν ἂν. This must of course stand first, and κελεύω is a bacchius, so we need go no further. Perhaps however σὺ τάξις is better, as there is point in emphasising σὺ; there is not much to choose between them. ἀρκέσω will give a cretic, and the sense is all there. But if σὺ be used, there is point in adding ἐγώ (it is possible to use it even without σὺ), and ταύτην will add yet more to the emphasis.

η̣ν ἂν σὺ τάξις, ἀρκέσω ταύτην ἐγώ.

K. E. But you will take exceptions to my boon.

Words. 'Exceptions' = 'object,' 'deny': οὐκ αἰνῶ, φθονῶ, ἀπαρνοῦμαι, ἀποπτῶ (strong, 'spit away'). 'Boon' = 'what I want': θέλω, χρύζω, αἴτω.

Form. This is better put conditionally, as the Greeks love to do, with ἂν or τάχ' ἂν. With the combination κἂν, and ἀποπτῶ, we can make a hephemimer of Type X.: κἂν ἀποπτύσαις. A bacchius is easily made with 'What I want,' ἄ χρύζω, but it can only stand if the speaker has a definite boon in mind. This seems really to be the meaning (see line 13), not 'you will refuse whatever I ask,' ἄ ἂν χρύζῳ. The line may be ended with γῦναι:

τάχ' ἂν δ' ἄ χρύζω κἂν ἀποπτύσαις, γῦναι.

L. G. No, gracious Lord, except I cannot do it.

Words. 'Gracious lord': simply ὧναξ. 'No': ἡκιστα, or ἡκιστά γε. 'Except I cannot': a literal translation is awkward, but we may say 'if I can,' εὰν σθένω, ἦν σθένω, etc.
EXERCISES.

Form. ἰκιστα is a palimbacchius, and may stand first: as ὅναξ naturally comes second, we add the γε often found in answers. But ἢν σθένω is not enough to complete the line. The student must therefore cast about in his mind, or look in the dictionary, for synonyms; and must be ready to paraphrase, using an adjective or noun containing the desired meaning. A poetical adjective for 'able' is φερέγγνος, and a poetical verb meaning 'to be' is τυγχάνω or κυρώ. These give the line as follows:

INDOWΣΤΑ γ', ὅναξ, ἢν φερέγγνος τύχω.

K. E. Ay, but thou canst do what I mean to ask.

The Words are simple, but we must remember to echo the preceding line. φερέγγνος εἰ will therefore be the proper translation of 'thou canst,' and 'to do' may still be infinitive (consecutive), or ὅστε may be used, or a paraphrase with πρός, as πρός ταῦθα ἄ χρήζω. By adding ἓ or γάρ we can make φερέγγνος εἰ scan, and these words are best placed at the beginning, because they are emphatic. A paraphrase must now be made of the remainder. We may use the noun cognate with χρήζω, that is to say χρέος, and write 'for my purpose,' πρός τούμον χρέος. σύ only is necessary to complete the line:

φερέγγνος γάρ εἰ σύ, πρός τούμον χρέος.

L. G. Why, then I will do what your grace commands.

The last line is easy enough. The idiom with ἵσθι is here convenient: ἵσθι ὁν or ἄλλ' ἵσθι, and we may complete the construction with δράσουσαν or ἀρκέσουσαν, words already used. 'What you command' is indefinite (not known) to the speaker, for which reason ἄ χρηζεις would be wrong, and ἄν χρηζης is right. This is a molossus, and its place is invariable. Observe now, that the molossus wants a trochee.
before it, and both the participles end in a trochee; we therefore follow Type VII. or VIII. ἀναξ may stand last for 'your grace'; and με inserted before ἀρκέσουσαν gives finally ἀλλ' ἵσθι μ' ἀρκέσουσαν ἄν χρήξης, ἀναξ.

IV.

CREON—TIRESIAS.

Cre. Why wouldest thou that he should not be here?
Tir. I would not have him heare what I should say.
Cre. He is my son, ne will he it reveale.
Tir. And shall I then while he is present speake?
Cre. Yea, be thou sure that he no lesse than I doth wish ful well unto this commonweale.
Tir. Then, Creon, shalt thou know: the meane to save this citie, is that thou shalt slea thy sonne for his countrey.
Cre. Oh, oh, what hast thou said, thou cruell soothsayer?
Tir. Even that that Heaven hath ordered once and needs it must ensue.
Cre. How many evils hast thou knit up in one!
Tir. Though evil for thee, yet for thy countrey good.
Cre. And let my countrey perish, what care I?
Tir. Above all things we ought to hold it deare.

G. GASCOIGNE.

These lines are a free translation of a passage in Euripides beginning at Phoenissae 911, where the student may look for hints if he will.

This piece, it will be observed, is less regular than the last, for in the middle of it the speakers allow themselves more than one line each. We must be allowed the same liberty, only be careful to give each speaker the same number of lines (two or three as it may be) for each pair of speeches.
Cre. Why wouldest thou that he should not be here?

Words. ‘Why’: τί, τίνος χάριν, etc. ‘Not be here’: μὴ παρεῖναι, ἀπεῖναι, ἀποστατεῖν. ‘Wouldest’: θέλεις, χρηζεις.

Form. We see a bacchius at once, ἀπεῖναι; and perhaps it will be noticed that τίνος needs only to be changed into its short form to give a cretic: τῶν χάριν. ‘He’ may be expressed by τοῦτον, which with δὲ can be made to scan. There remain but two feet, and we have one all ready for us in χρηζεις; the last may be a vocative, γέρον.

τοῦτον δ’ ἀπεῖναι τῶν χάριν χρηζεις, γέρον;

Tir. I would not have him heare what I should say.

The Words are so simple that we may consider them with the Form.

This sentence may be put independently, with γάρ as οὐ γὰρ θέλωμι ἁν; but it is usual in stichoi to carry on the construction, hence we will make the line subordinate, and begin with μή. ‘Hear’ would then give a bacchius, ἀκούῃ, and with τῶς interpolated a penthemimer would appear. ‘What I say’ might be ἓν λέγω, but this would cause hiatus in the First Cretic Position. A simple paraphrase is τῶς λόγους, also a cretic, or τῶς ἐμοὶς λόγους. The line might end with Κρέον. But this would be a stupid line, and too much like the preceding; it would have the effect of flippancy for that reason. If then we cast about for some more poetical phrasing, we may think of ξυνίστωρ ‘privy to’; and then after changing λόγους to the genitive, we should want only a verb. ἣ is too short, γένηται is impossible, being a second bacchius; but ἀπεῖναι suggests παρῆ, and this leaves us with the following line:

μὴ πῶς ξυνίστωρ τῶν ἐμῶν παρῆ λόγων.
Cre. He is my son, he will he it reveale.

Words. 'My': ἐμὸς, ἀμὸς. 'Son': παῖς, τέκνον, γόνος, etc. 'Reveal': δηλοῖν, ἐκφαίνω, ἐκκαλύπτω, ἀναπτύσσω. Or negatively 'not reveal' is σιγᾶν, σιωτᾶν.

Form. This sentence will be linked with the last by γάρ. It is possible to be quite literal thus. ἐμὸς γάρ makes an amphibrachys, and παῖς ἐστι' can stand before it as a spondee; the sentence continues with οἶδε, leaving room for δηλώσει (molossus) with τοῦτο in the last foot. But this version may be improved on. It may be made one sentence, ἐστι becoming ὅν, and ἐμὸς γάρ standing as the first word-group. σιγήσεται is a strong word to end with, and the speech may be clinched by a contrast, 'even if he hears,' καὶ κλύων (cretic). So written, it will be idiomatic and forcible.

ἐμὸς γάρ ὅν παῖς καὶ κλύων σιγήσεται.

Tit. And shall I then while he is present speake?

Words. 'Shall' is better rendered by a deliberative subjunctive, or by δὲ, χρὴ, and the like, or βούλει. 'Speak': λέγειν, εἴπειν, σαφηνίζειν, δηλοῖν. 'Present': παρεῖναι, παραστατεῖν.

Form. βούλει τάδ' εἴπω would give a penthemimimer, but it is weak; the surprise, even indignation of the tone is better expressed by ἦ γάρ or ἦ καί. 'While he is present' literally translated is παρόντος, which may stand next (amphibrachys). The rest may be variously treated: as δηλώσω τὸ πᾶν, or ταῦτα δὲ λέγειν, with τοῦτο added to complete. But σαφηνίζειν is a prettier word, and with δὲ can stand next following. The line may then finish with τάδε. Or we may use ταῦτα, and make the verb aorist, thus:

ἲ καὶ παρόντος ταῦτα δὲι σαφηνίσαι;
Cre. Yea, be thou sure that he no lesse than I doth wish ful well unto this commonweale.

Words. 'Be thou sure': εὐ ὶσθι, or κατίσθι. 'Wish well': use εὐνοοῦ. 'Commonweal': simply πόλεις, πτόλεις. 'No less than I': οὐχ ἡσσον ἐμοῦ.

Form. γὰρ will be the natural particle, as it implies 'yes.' If we prefix ἐμοῦ, we get an amphibrachys, which we place first; and no more is necessary than a change of οὐ to οὐδὲν, in order to make a phrase which can follow after. We then get οὐδὲν before the caesura, and ἡσσον afterwards, giving a line of Type V. Now εὐ κατίσθι will scan, but the οὐ gives a tinge of contempt, or at least is dictatorial; we will therefore make the clause dependent, and say, 'that you may know': ὦς εἰδῆς. An object τόδε, or better σαφῶς, may complete the line. We next notice that 'to this commonweal,' literally translated as τῇ ἔδε τῇ πόλει, is metrical, and that τῇ πόλει forms a cretic. We can therefore make a line of Type V., or by using ταῦτα and transposing it after the cretic, of Types I.—III. εὐνοοῦ may stand first or last in the earlier half of the line; and all we want now is a bacchius or amphibrach for the verb. Although ἐστίν is too short, πέφυκε will just do. γέρον may now be added at the end.

ἐμοῦ γὰρ οὐδὲν ἡσσον, ὦς εἰδῆς σαφῶς,
εὐνοοῦ πέφυκε τῇ ἔδε τῇ πόλει, γέρον.

Tir. Then, Creon, shalt thou know: the meane to save this citie, is that thou shalt slea thy sonne for his countrey.

Words. 'Then': δῆ, νῦν, or both; πρὸς ταῦτα, οὖν. 'Thou shalt know': ὶσθι, etc., ἄκουε, ἄκουσον. 'The meane is': no noun is needed here, but use a participle as shown below. 'Slay': κτείνειν, κατακτείνειν, etc. 'For': ὑπέρ, ἐκατί, χάριν, ὠθοῦσεκα.

Form. We must be careful not to exceed two lines in this speech, as it must match the last. It is easy to make a
penthemimer out of the materials: ἀκονε and ἀκονσον are each an amphibrach, and δὴ νῦν may stand after the first, πρὸς ταῖτα before either. The particle τοι should be used in the following sentence, as is the wont where the speaker dictates, or professes superior knowledge. The idiomatic form is ‘thou shalt save this city by slaying thy son.’ We get hence τὴνδε τοι for a cretic (First Position), and a literal translation gives σῶσεις πόλιν to follow. ‘For his countrey’ will be πόλεως χάρων or ἐκατί, the latter of which makes up a penthemimer with πόλεως. ‘Thy son’ is τὸν σον παῖδα; omit the article, which is not needed in verse, and transpose, and a cretic appears. We want now a four-syllable word, of the scansion ζ−−ο−, for ‘slaying,’ and this is the aorist of κατακτεῖνω:

ἀκονε δὴ νῦν· τὴνδε τοι σῶσεις πόλιν
πόλεως ἐκατί παῖδα σὸν κατακτανῶν.

The student should note the antithesis in πόλιν πόλεως, and the force of κατακτανῶν placed last. In these respects the English is less satisfactory.

Cre.
Oh, oh, what hast thou said,
thou cruell soothsayer?

Words. ‘Oh’: αἰαὶ (φεῦ is less strong, but would do). ‘Cruel’: βαρὺς, etc. ‘Soothsayer’: μάντις.

Form. The vocative may be used, or (which is more idiomatic) a participial phrase: ‘What is this thou hast said, being a cruel soothsayer?’ ‘Said’ may be εἰπες or ἔλεξας; the latter, we need hardly now point out, suits our verse, for with τί τοῦτ’ it makes up the first penthemimer. αἰαὶ may stand outside the metre, as exclamations frequently do. From the remainder we get at once μάντις ὁν, a cretic; βαρὺς may stand last, and ἐμοὶ between. (Notice how flexible this phrase is: we might write ὁν ἐμοὶ | μάντις βαρὺς.)

αἰαὶ
τί τοῦτ’ ἔλεξας, μάντις ὁν ἐμοὶ βαρὺς;
EXERCISES.

Even that that Heaven hath ordered once and needs it must ensue.

Words. 'Heaven': θεός. 'Ordered': use ἀραπέ, or ἐδοξε, the technical word for decrees of the Ecclesia. 'Ensue': say 'shall happen,' γενήσεται. 'Must': ἀνάγκη in some form; but see below.

Form. Be careful to get the English into one line. The construction is carried on (as in the English), by α or ἀπερ, α δή, α τοι. There is no room for μὲν and δέ, but we may again use the idiomatic participle: then 'once hath ordered' becomes ἄπαξ δόξαντα, with θεοίς in the dative. We notice that δόξαντα is a palimbacchius; and by scanning θεοίς as a monosyllable we can make a line of Type IV.: ἄ θεοίς ἄπαξ | δόξαντα ||. Five syllables remain, and γενήσεται has but four; ἀνάγκη is too long to come in; we add therefore the emphatic καὶ to express 'must.'

ἄ θεοίς ἄπαξ δόξαντα καὶ γενήσεται.

Cre. How many evils hast thou knit up in one?

Words. 'How many': ὅσα. 'Knit up': the corresponding metaphor of 'weaving' expresses rather 'making plans or plots'; but in Greek ζεύγνυμι or συζεύγνυμι is the equivalent. 'In one': εἰς ἑν, literal.

Form. This line is not so simple as the others have been. ξυνέζευξας, preceded by a monosyllable, would stand just after the penthemimeral caesura (Type X.). No monosyllable, however, is forthcoming; for εἰς ἑν go together in rhythm, and form a trochee. Suppose we paraphrase ξυνέζευξας, by finding another verb compounded with ξυν, and adding (if we please) ζεύξας as a participle. Such a verb is ξυμβάλλειν; and its aorist, ξυνέβαλες, is a cretic with the first syllable resolved. εἰς ἑν will precede this word in the First Cretic Position, and ζεύξας may follow it (but is not necessary). We now want three syllables to precede εἰς ἑν, and ὅσα (which must be
elided) has but one. Suppose we write ὡς πολλά, or, as that would make hiatus, ὡς μυρία. In this phrase, observe that ὡς is the exclamation, and goes with the verb, not the noun; it means 'how (true it is that)....' The line will end with κακά. ὡς μυρί’ εἰς ἐν ἐνεβάλεις ἐνεβάλεις κακά.

Τίρ. Though evil for thee, yet for thy country good.

Words and Form. We must certainly get in μὲν and δὲ: σοὶ μὲν...πόλει δὲ, or τῇ δὲ...πόλει. κάκ’ ἐστὶν would scan in the first clause, but is flat, as giving some prominence to an unimportant and unnecessary verb. Moreover, dissyllables like κακά are very rarely elided, except in set phrases, such as τάχ’ ἀν, σάφ’ ἰσθι. But a satisfactory paraphrase is τοιαύτα (scanned at pleasure ο–ο), which is often used to avoid repeating an adjective. 'Thy' country is σῇ, which we may place after δὲ, and then we have only to add καλά last.

σοὶ μὲν τοιαύτα, τῇ δὲ σῇ πόλει καλά.

Note that κακά may be understood, and we may write σοὶ μὲν, πόλει δὲ....

Cre. And let my country perish, what care I?

Words. 'Let perish': ὅλοιτο, χαρέτω ‘farewell to it.’ 'Care': μέλει.

Form. The line is quite easy. We may remember that ὀλέσθαι often has κακῶς, and then write κακῶς ὅλοιτο. Some may be tempted to go on ἐμῇ πόλις, but no Greek would say ἐμῇ in such a connexion; at most he would use ἦ. Even this with γε would scan; but some particle is better, as δῆ, or better μὲν. Observe that μὲν πόλις is no cretic, for μὲν goes in rhythm with the word before it. The line, in fact, has no real caesura, and differs from all our Types; but such lines are common enough, and quite permissible if the hobby is not ridden to death1. 'What care I' is literally τί μοι μέλει; which

1 See Introduction, p. 13.
just completes the line. The use of μὲν without δὲ is here no objection; it often implies an obvious antithesis, such as 'what then?'

κακῶς ὁλοῖτο μὲν πόλις· τί μοι μέλει;

Τίν. Above all things we ought to hold it deare.

Words. 'Ought': χρή, δεῖ, πρέπει. 'Hold': νομίζειν. 'Dear': φίλον, φίλτατον.

Form. νομίζειν as a bacchius finds its inevitable place; and χρή with a particle, γάρ surely, will precede it. φίλτατον will follow, and 'it' may be πόλιν, placed last. We will add πάντων to strengthen φίλτατον, and thus appears a simple line of the First Type.

χρή γάρ νομίζειν φίλτατον πάντων πόλιν.

V.

YOUNG MORTIMER.

Lords,
Sith that we are by sufferance of heaven arrived, and armed in this prince's right, here for his country's cause swear we to him all homage fealty and forwardness;
5 and for the open wrongs and injuries Edward hath done to us, his queen, and land, we come in arms to wreak it with the sword; that England's queen in peace may repossess her dignities and honours; and withall
10 we may remove those flatterers from the king that havock England's wealth and treasury.

Marlowe, Edward II., iv. 4. 18.

So far our task has been simplified, inasmuch as one line of English had to be got into one line of Greek. But that is of course not so as a rule. Iambic verse in Greek, as blank
verse in English, depends for much of its beauty on the Verse Paragraph; or in other words, the arrangement of the pauses. One of our aims must be to avoid too many stops at the end of a line, and to break the sense in different parts of successive verses. It is generally found, moreover, that a good Greek version contains rather more lines than the English. In translation then it is allowable to make about six lines to five of the English, or even five to four.

We shall no longer proceed by taking each line by itself, but we shall take a whole sentence, or a couple of thoughts closely connected, and in that manner proceed.

Lords,
Sith that we are by sufferance of heaven
arrived, and armed in this prince's right.

Words. ‘Lords’: ὁ ἄνδρες simply (ᾠνδρεῖς by crasis); or use a more ornate phrase, such as τίσδε κοίρανοι χθονός.
‘Sufferance of heaven’: ξυν θεοῖς, ξυν θεῶ τινι, συν άνεν θεῶν.
‘Arrive’: ἵκνεωμαι (άφ-), ἕκω, πάρειμι. ‘Arm’: ὀπλίζω. ‘In this prince's right’: paraphrase ‘on behalf of,’ ‘to help,’ using ἀμίνῳ, ἀγωγός, ὑπέρ, or what not. Useful synonyms are ἀμύντωρ, τιμωρός, προστάτης. The idea of ‘right’ is got in by using δίκη; ξυν δίκη, δικαίως, ὑς θέμι, etc.

Form. A whole line may be made of ‘lords’: ἄνδρες χθονὸς τίσδε εὐγενεῖς οἰκήτορες, where εὐγενεῖς gives the sense of high birth. A Greek dramatist might not improbably have begun the speech so; but it goes rather far from the English. It will be better to say simply ᾠνδρεῖς. ‘Sith’ is ἐπεί, and observe this only needs the addition of μέν (a natural particle here) to make an amphibrach. Place ἐπεί μέν before the trochee ᾠνδρεῖς. ‘Arrived’ might be ἀφικόμεσθα at the beginning of the line; but ἡκομεν (possible cretic) is more convenient for the last half. ξυν θεοῖς is also a cretic, and two cretics together cannot stand. (Be careful not to write
EXERCISES.

\[\xi \nu \theta \epsilon \varphi \ \tau \iota \nu \ \heta \kappa \omega \mu \epsilon \nu, \] for the dative -ι cannot be elided.) Which is easier: to add a syllable to the end of one of these, or to the beginning? To the end; for while there is no suitable compound of \( \heta \kappa \omega \), \( \theta \epsilon \omega \iota \varsigma \) may be written \( \theta \epsilon \omega \iota \varsigma \omega \nu \).

\[\epsilon \pi \epsilon \ \mu \epsilon \nu \ \delta \nu \delta \rho \varepsilon s \ \xi \nu \ \theta \epsilon \omega \iota \varsigma \nu \ \heta \kappa \omega \mu \epsilon \nu-\]

‘Armed’ is \( \omega \pi \lambda \iota \sigma \mu \mu \epsilon \nu \) or \( \delta \pi \lambda \iota \sigma \theta \varepsilon \nu \tau \varepsilon s \), the former preferable because it implies an abiding state; or a more ornate expression, \( \epsilon \sigma \tau \omicron \lambda \iota \sigma \mu \mu \epsilon \nu \) \( \delta \omicron \iota \). ‘This prince’ is \( \omicron \tau \omicron \varsigma s \) (not king Edward of course, and the pronoun is necessary): \( \tau \omicron \upsilon \tau \omega \) followed by one of the nouns suggested. A bacchius is wanted, and such is \( \delta \rho \omega \gamma \omicron \omicron \). This involves hiatus; but this we easily avoid by putting in \( \tau \epsilon \) to be followed by \( \kappa a i \) (or a second \( \tau \epsilon \)). A crestic (or with \( \kappa a i \) an iambus) is now needed; and \( \xi \nu \ \delta \iota \kappa \eta \) might do but for two reasons,—the phrase must end in a consonant, and we must not use a phrase so much like \( \xi \nu \ \theta \epsilon \omega \iota \varsigma \). But a glance at the prepositional phrases given in the Introduction will suggest \( \pi \rho \delta s \ \delta \iota \kappa \eta s \):

\[\tau \omicron \upsilon \tau \omega \ \tau \ ' \ \delta \rho \omega \gamma \omicron \omicron \ \pi \rho \delta s \ \delta \iota \kappa \eta s \ \theta \ \omega \pi \lambda \iota \sigma \mu \mu \epsilon \nu \].

here for his country’s cause swear we to him all homage fealty and forwardness.

Words. ‘Swear’: \( \delta \omicron \nu \nu \mu \mu, \ \kappa a t-\). (Remember that \( \delta \rho \kappa o n \ \delta \iota \delta \omicron \nu a i \) means to ‘administer’ or ‘suggest’ an oath.) More poetical: \( \delta \rho \kappa \omega \mu o t \omega \). ‘Country’s cause’: \( \tau \omicron \lambda \epsilon \omega \varsigma s, \ \tau \alpha \tau \rho \alpha s, \ \pi \alpha \tau \rho \iota \delta o s \ \chi \alpha \rho \nu \). ‘Homage’: \( \pi \epsilon \iota \theta \alpha \rho \chi \iota \alpha, \ \sigma \epsilon \beta \alpha s, \) etc. ‘Fealty’: \( \pi \iota \tau \iota \iota \varsigma s. \) ‘Forwardness’: \( \tau \omicron \lambda \mu a, \ \pi \rho \theta \nu \mu \iota \alpha \). Remember that we may have to use cognate adjectives or verbs: \( \pi \epsilon \iota \theta \alpha \rho \chi \iota \alpha \sigma s, \ \epsilon \iota \pi \epsilon \iota \theta \eta \varsigma s, \) —\( \pi \iota \tau \iota \iota \varsigma s,—\epsilon \iota \tau o \lambda \mu \iota \varsigma s, \ \pi \rho \theta \nu \mu \iota \varsigma s, \) and so forth.

Form. Either of the two words for ‘swear’ can be got in: \( \kappa a t o m \omicron \omicron \sigma a i \) as a bacchius equivalent, with some governing word like \( \delta e i \), or \( \delta \rho \kappa \omega \mu o t \omicron \omicron \mu e n \) filling the first penthemimer. To either \( \theta \epsilon \omega \iota \varsigma s \) may be added, ‘by the gods’ (for the second
see Soph. *Ant.* 265); and it will be seen that the article τοῦς will combine with this word into a cletic. Better however is δὴ, 'as you see,' which will do to translate 'here.' The space left vacant is exactly filled by πάτρας χάριν:

δοκιμοτοῦμεν δὴ θεὸς πάτρας χάριν.

Observe that this line has only a quasi-caesura, since δὴ goes before it. (For this caesura, which is common enough, see Introduction, p. 11.)

It is not possible to add 'homage' and the rest as direct objects, like the English sentence; but the proper way to go on is to use the recognised formula ἡ μὴν, followed by an infinitive. This phrase must of course stand first. We must now look for some phrase suggesting faith that may be worked in; such as ἔχειν εὐπειθῆ φρένα, for the simpler εἶναι εὐπειθεῖς is impracticable. ἔχειν may come in the second foot according to Type VII.; and if we adopt this type we want a word scanning =ο to follow. ἐντολμὸς is of the kind we want; and with this the next line is complete:

ἡ μὴν ἔχειν εὐτολμὸν εὐπειθῆ φρένα.

The two compounds of εὖ in succession are effective, but ἔχειν is weak. A more expressive word is τρέφειν 'to cherish,' let this be substituted. One idea still remains; 'fealty,' and we might express this by πιστὴν τε; but it will be neater to vary the expression somewhat, and use one of the other phrases for promising faith. δοῦναι πιστὶν is common in such a connexion, so that the next line may begin

πιστὶν διδόντας.

and for the open wrongs and injuries
Edward hath done to us, his queen, and land,
we come in arms to wreak it with the sword.

There is little in the *Words* to call for remark, and they
are best considered along with the **Form**; for the idioms of the two languages differ here. We must observe first that the English is of a formal cast, and almost like a legal indictment with its repetition. The same effect may be got by a formality in the Greek, though not necessarily the same formality as the English. 'Wrongs' and 'injuries,' I mean, need not be two words, but it may be better to use the device of antithesis, of which examples have been given (Introduction, p. 50). As this is not a commonplace in Greek, as it is in Latin, the greater is its effect when used. An opportunity is given by the words 'his queen.' If we insert the implied 'king,' and write ἄναξ ἄνασσαν, we have done what the English does by different means. The second point to note is, that 'wrongs' is best translated as a verb, with a neuter relative as object. In other words, the sentence in plain prose would be, ἄνθ' ὅν ἡδίκησεν ἄναξ ἄνασσαν. Next we must decide on the main verb. This should be some compound of ἀντι- such as ἀντιτίσασθαι or ἀντιμωτέρωσθαι (middle, because the speakers are interested). Thirdly, we may Grecise the name, as a Greek poet would have done: not picking out Xerxes or Philip at random from the astonished pages of history, but rather making a name as much like Edward as possible, and yet not unpleasant to Greek ears. The simplest plan here is to omit the ὦ, and write Ἐδὰρδιος.

We are now in a position to tackle the translation, remembering that we left the line just at the caesura. A trochee or cretic is wanted, and this must include the relative. Hence ἄνθ' ὅν is impossible. But the genitive alone may be used, because of the compounded ἄντι (as in Aesch. Ag. 1263 ἀγωγῆς ἀντιτίσασθαι φόνον, 'to inflict death in return for bringing'). The desired trochee is then ὅν δέ. 'Ἐδὰρδιος may end the line, and we may insert τήνδε in agreement with 'queen' which is to come. ἄναξ ἄνασσαν may follow in the next line, and ἡδίκησεν (a double trochee) can stand next,
leaving a cretic to fill. The line may be completed by paraphrasing ηδικησεν as ηδικημένην ἔχει: thus

\[ \delta \nu \hspace{1em} \delta \varepsilon \hspace{1em} \tau \eta \nu \delta \hspace{1em} \varepsilon \delta \alpha \delta \rho \delta \iota \nu \alpha \\varepsilon \hspace{1em} \varepsilon \alpha \nu \alpha \sigma \sigma \sigma \varepsilon \eta \delta \iota \kappa \iota \mu \varepsilon \eta \mu \varepsilon \varepsilon \hspace{1em} \varepsilon \chi \varepsilon \varepsilon \iota \iota \varepsilon \iota \varepsilon \iota . \]

The other objects, 'us' and 'land,' must follow. 'Land' may be πόλις (certainly not γῆ), or it may be πολίτας; and the last word, a bacchius, suggests καὶ τοὺς πολίτας for the penthemimer. 'And us' is καὶ ἡμᾶς, or by crasis χήμᾶς, which can only go in the fifth foot. This leaves space for 'open,' which must in our version be an adverb, and a cretic: ἐμφανῶς. Finally we add τρίτους (as in Soph. Aj. 1174 κόμας ἐμᾶς καὶ τῆσε καὶ σαυτοῦ τρίτου): this is another term of formality, like the never-forgotten δέκατος αὐτός:

καὶ τοὺς πολίτας ἐμφανῶς, χήμᾶς τρίτους.

'We come' must not be ἦκομεν again, but suppose this time we say πάρεσμεν. Now observe that a whole final hephthemimer is made by the participle of one of the verbs suggested above, ἀντιτιμωρούμενοι: a fine mouthful, which must add to the impressiveness of the passage. But can any word, not mere padding, be found to complete the line? There is one, if we remember that the correlative of ὅν may well be exprest:

τοῦτων πάρεσμεν ἀντιτιμωρούμενοι.

There remain two phrases, 'in arms' and 'with the sword.' But the word ὀπλισμένοι has been used already, and the vigorous determination exprest by them is fully brought out by the strong word we wrote last. We may, however, begin a new sentence here, by saying: 'nor will we cease,' κοῦ λῆξο-μέν ποτε, or 'we will fight with the sword, until...'
that England’s queen in peace may repossess her dignities and honours.

**Words.** ‘England’s’ will be omitted; a Greek would say simply ‘the queen,’ if he owned one. ‘Dignities and honours’: formality again, but τιμή and γέρας are exact translations. ‘Her’: the article, or οἱ πρῶν, ὥς τὸ πρῶν, etc.; or again, οἱ προσηκούντες. ‘In peace’: εἰρήνη, or look at the prepositional phrases (Introd. p. 62), and follow the type; δι’ εἰρήνης. ‘Repossess’: ἔχω πάλυν, αὖ, αὖθις.

**Form.** Beginning with the phrase already suggested, and placing εἰρήνη in the molossus position, we may complete it with ‘until,’ ἔστ’ ἀν, and πάλυν:

κοῦ λίξομεν ποτ’, ἔστ’ ἀν εἰρήνη πάλυν....

The next line is practically made already. For we at once mark a spondee τιμᾶς, an amphibrachys ἀνασσα, a five-syllable group τὰς προσηκούσας, and an iambus ἔχῃ:

τιμᾶς ἀνασσα τὰς προσηκούσας ἔχῃ.

There remains only γέρα, which with a conjunction will begin the next line:

γέρα τε.

and withall

we may remove those flatterers from the king that havock England’s wealth and treasury.

**Words.** ‘Withal’: πρός, πρὸς τούτοις. It is however only another formal phrase, and we may leave it out if we will, for the formality has been reproduced well enough. ‘Remove’: ἐκβάλλω may be used, or a more expressive word, perhaps a metaphor, θηρεύω. ‘Flatterers’: κόλακες, οἱ θω-πεύοντες, even θωπεύματα (see Introd. p. 75). Be careful not to write θωπεύοντες alone, for the article is needed to make it serve as a noun. ‘Havoc’: use a word meaning ‘rob by
violence,' συλω or ἀρπάζω. ‘Wealth and treasury’: πλοῦτος, θησαυρός.

**Form.** Let us first see what words will most easily combine with καί. We may it is true begin κακβαλοῦμεν, and to follow it the phrase ἐκ πόλεως irresistibly suggests itself. But how is the king to be got in? When we try what can be done with ‘king,’ taking the commonest word βασιλεύς, we find that κατὸ βασιλέως is just the group we want: trochee and cretic, which fit neatly after γέρα τε. Then taking the second word suggested for ‘remove’ (since ἐκβαλοῦμεν will not suit this construction), we see with relief that θηρεύσομεν fills the rest of the line:

\[ \omega \omega\kappaατὸ\betaασιλέως\thetαρευσομεν... \]

‘Flatterers’ should come next, but κόλακας gives little help. τοὺς θωπεύοντας, again, is impossible without something between the two words. And nothing can stand between, except a word that can act as an adjective. No real adjective is authorised by the English; but we may insert such a word as ἀρτί, ‘who have been flattering, and still do so.’ οἱ will naturally follow; and we may strengthen the verb by adding the phrase ‘like pirates’:

\[ \tauοὺς\alphaρτι\thetωπευοντας,\ οἱ\ ληστῶν\ δίκην... \]

The last line may be worked out in more than one way. συλωσὶ may stand first, as in Type II.; or ἀρπάζουσιν in the middle, as in Type VIII. If we take the latter alternative, θησαυρὸν may go first, καὶ πλοῦτον in the molossus position, and πόλεως last. Or a somewhat prettier turn may be got, by using an adjective in place of πλοῦτον, such as πάγχρυσον:

\[ \thetασαυρὸν\ αρπάζουσι πάγχρυσον πόλεως. \]
VI.

King Henry IV.—Duke of Clarence his son.

Cla. What would my lord and father?

K. H. Nothing but well to thee, Thomas of Clarence.

How chance thou art not with the prince thy brother?
He loves thee, and thou dost neglect him, Thomas;
5 thou hast a better place in his affection
than all thy brothers: cherish it, my boy;
and noble offices thou may'st effect
of mediation, after I am dead,
between his greatness and thy other brethren:—
10 therefore omit him not; blunt not his love:
nor lose the good advantage of his grace
by seeming cold or careless of his will:
for he is gracious, if he be observed;
he hath a tear for pity, and a hand
15 open as day for melting charity:
yet notwithstanding, being incensed, he's flint;
as humorous as winter, and as sudden
as flaws congealed in the spring of day.

Shakespeare: Henry IV., part 2, iv. 4.

Cla. What would my lord and father?

Words. Beware of using δεσπότης for ‘lord’: for this word the Greeks had the same rooted objection as the Romans for rex; it signifies a ‘slave-master,’ and as such is used with scornful emphasis of a king like Xerxes (Aesch. Pers. 666, etc.). ἄνδρις is best (voc. ἄνδρις, not ἄνα as sometimes in epic). ‘What would’ is simply τί θέλεις, or in metrical phrase τί βούλει (hardly respectful enough), τί χρηζεῖς;

Form. If, as is most convenient, we place the vocative
first, ὅναξ πάτερ τε, the phrase τί χρήζεις being a bacchius can come in nowhere. It must therefore be altered: moreover, it must be expanded in order not to break the line. Something like τί χρήζεις παρόν, τί χρήζων πάρει would do, but these also contain each a bacchius. If the father sent for the son, as here, τί ζητεῖς ἐμέ;

The rhythm wanted for a final hepthemimer is either cletic -ο- | νο-ο- or trochaic -ο- | νο-ο-. Let τι be changed to πρὸς τί νῦν and we have the latter. The syllable still lacking may be some suitable word such as νῦν, δὴ, μοι: and we have the line complete:

ὅναξ πάτερ τε, πρὸς τί νῦν ζητεῖς ἐμέ;

K. H. Nothing but well to thee, Thomas of Clarence.

Words. The name need offer no difficulty: it can be Grecised, as Κλαρούντιος, or a Greek name chosen, or better, we may use τέκνον simply. 'Nothing but' may be οὐδὲν ἄλλο γ' ἦ, which is metrical, or the form may be altered.

Form. The important point is to echo, or to carry on the construction of line (1): i.e. use some word with which πρὸς may be understood. It is quite possible to be literal, somewhat thus: πρὸς οὐδέν ἄλλο γ' ἦ...or οὐκ ἄλλο γ' οὐδέν ἦ..., followed by a noun meaning benefit, or an infinitive of similar meaning, as ἦ σ' ἀεὶ πράσσειν καλῶς. Neater and more emphatic is a noun near the beginning. It will be well to use a forward particle, such as μὲν— 'I wish you well, as far as that goes; but you have your part to play.' Possibly τέκνον may need to be expanded, φιλτατον τέκος, or φιλτατον κάρα.

tὸ σὸν μὲν ὦφέλημα, φιλτατον τέκος.
How chance thou art not with the prince thy brother?

Words. 'Not with' is δίχα, ἀνευ, ἄτερ: or, according to the context, οὐκ ἀγων, οὐ waiting upon. 'The prince' is best omitted. For 'brother,' besides ἄδελφος, we have κασίγνητος, which if used finds its place in the verse inevitably (see Types IV. and V.), or κάσις (defective).

Form. 'Why have you come without your brother?' τί δ' ἡλθες τοῦ κασιγνήτου δίχα; to which we may add αὐτός, 'by yourself,' echoing the idea. The translation is literal, and needs no further comment:

τί δ' αὐτός ἡλθες τοῦ κασιγνήτου δίχα;

He loves thee, and thou dost neglect him, Thomas.

Words. Contrasted pronouns must be used, as always where there is a contrast of persons: κεῖνος (not αὐτός, which means 'by or of himself'), ὥ μὲν x σὺ δέ. 'Love' is always a difficult word. Do not use ἐραν ('to be in love') or ποθεῖν ('to long for, desiderare'), but φιλεῖν or στέργειν (rather weak). 'Neglect': perhaps ἀμελεῖν may come in useful; or καταφρονεῖν, though this is stronger than 'neglect.'

Form. Φιλεῖ σὲ κεῖνος makes the penthemimer: note that κεῖνος is strong enough to do without μὲν, if convenient. (Be careful not to write κεῖνος σὲ στέργει, with σὲ in position before στ: a common mistake of beginners.) σὺ δέ καταφρονεῖσ completes the sense, and we may stop here, if we can see our way to the next phrase. But remember that a final iambus, if stopt off from the rest of the line, should contain a conjunction. Thus a phrase like σὺ δέ, ὥ δέ may end a line; but an iambic word without conjunction, such as ἔχεις, is impossible in this place of the verse. Suppose then we expand the verb by some participial idiom; we then have

φιλεῖ σὲ κεῖνος, σὺ δέ καταφρονεῖσ ἔχων.
(The line might also end with a vocative, τέκνον, which of course forms part of the preceding sentence, and therefore the objection just stated does not apply.)

thou hast a better place in his affection
than all thy brothers: cherish it, my boy.

So far the Greek lines have corresponded to the English. It is as a rule bad to stop many successive lines at the end, since the rhythm of iambics, as of English blank verse, depends more on the verse-paragraph than on the line. But there is sometimes reason to do this very thing, and if only done for a reason it has a definite effect. In translating a first-rate writer of blank verse, such as Shakespeare or Milton, we need never be afraid to copy his pauses exactly, though this of course is not compulsory; but with any other writer the principle must be carefully borne in mind, that a succession of end-stopt lines is to be avoided.

Words. 'Affection': στοργή is prosaic, though στέργω is not; φιλία is too weak, ἔρως and πόθος imply the same as ἔρων and ποθεῖν. Thus almost the only word that we can use is εὔνοια, as no word in Greek exactly answers to 'affection.' For 'place' we had best substitute 'share,' μέρος or μοῖρα. 'Better' will be πλείστος, not ἀμείνων, to suit the noun. The phrase may be strengthened with εἰ τις (καί) ἄλλος. The plain prose of it is πλείστον σὺ πάντων τῶν ἀδελφῶν ἐλαχές μέρος τῆς εὔνοιας. Emphasise the utterance by ἴσθι, and subordinate the verb to it, ἴσθι...λαχῶν. The proper particles are ἀλλὰ...γὰρ 'but in fact,' to which τοι may be added (didactic).

Form. εὐνοίας, a molossus, places itself (Introd. p. 9), and the trochee before it, πλείστον. We have then

άλλ' ἴσθι γὰρ — πλείστον εὐνοίας μέρος
πάντων ἀδελφῶν — — — λαχῶν.

The gap may be filled by a dative of person judging, and
EXERCISES.

it will be convenient to use a name: τῷ γε Γενδρικῷ. There is here a jingle of γε Γεν-, which we may avoid by some prepositional term, as τάπο Γενδρικοῦ:

ἀλλ' ἵσθι γάρ τοι πλείστον εὐνοίας μέρος
πάντων ἀδελφῶν τάπο Γενδρικοῦ λαχών.

Note that λαγχάνω takes gen. of the whole, thus—εὐνοίας λαχέω, but the idea of 'part' is understood, and if 'part' is exprest by a word, that word will be accusative.

...and noble offices thou may'st effect
of mediation, after I am dead,
between his greatness and thy other brethren.

Words. 'Cherish' is τρέφειν. 'It' may be τῇνδε (sc. εὐνοιαν), or repeat the idea, e.g. by using προθυμίαν. 'Noble offices,' etc.: this may be paraphrased personally, 'you may reconcile him and your brothers when quarrelling, συμβάλλοντας...ἐριν'; or 'you may make a reconciliation of anger, διαλλαγῇ (διάλυσιν) χόλου θείς ἀν' (not ποιοῖς, which means to 'manufacture,' nor ποιοῖ 'become reconciled'). 'Noble' is important enough to be made a statement in Greek, not merely an allusion. This can best be done by the Accusative in Apposition to the sentence: καλὴν διάστατον, ὕπατον τόνων, or the like. The dative will follow. 'When I am dead': ἐμοῦ θανόντος, which may begin a line, or ὅταν θάνω γάρ, the same + a necessary conjunction filling the same space as the last. 'His greatness' may be κεῖνος simply, or better 'the king.'

Form. τρέφει comes naturally as the last word in a line; but for the beginning the polite imperative is better: τρέφοισ ἂν. We get then as a skeleton:

τρέφοισ ἂν — τῇνδε: — ὅταν θάνω
ἐν τοῖς ἀδελφοῖσ (and to the king)
θείς διαλλαγὴν τίν' (or ἂν),
with an appositional phrase to wind up. To fill the first line ἂεὶ will do, with κατὰ for link: in the second χόλου or ὀργῆς should stand, else there will be no room for the appositional phrase. Thus the lines run:

τρέφοις ἂν ἂεὶ τῆνδε· καθ' ὅταν θάνω
ἐν τοῖς ἀδελφοῖς τῷ τε κομάνῳ χόλου
θεὶς διαλαγήν ἂν, ὥραίον πόνον.

therefore omit him not; blunt not his love:
nor lose the good advantage of his grace
by seeming cold or careless of his will.

Words. ‘Omit’ means ‘neglect,’ and may be turned by ἀπωθεῖν (rather stronger). ‘Blunt’ is literal, ἀμβλύνω: or by periphrasis, θεῖαι ἀμβλεῖαν (τῆν προθυμίαν). (Note that θεῖαι in this phrase means ‘make,’ θέσθαι would mean ‘exhibit,’ like ποιεῖσθαι.) ‘Lose,’ ἀπολλύναι, or some compound. ‘Cold’ can hardly be ψυχρός, though if the emphasis were strong enough a phrase like ψυχρός βλέπων might be worked in. The sense is reluctance and lack of sympathy; for which ὁκνεῖν is the simplest translation. ‘Careless’ can be turned with ἀμελεῖν, followed by a genitive: or ἀφροντις adj. ‘His will’ goes most naturally into a conditional clause, ἦν τί σπειόδη, or a genitive participle.

Form. The first line runs off without difficulty:

μὴ τ' οὖν ἀπωθεῖ, μὴ τ' τῆν προθυμίαν
ἀμβλύνον·

and ‘nor lose’ can be neatly linked to this by ὁστε, instead of having a new coordinate sentence: ὁστ' εὖνοιαν — ὃ διλλύναι, which we easily complete with the compound ἐξαπολλύναι.
‘By seeming’ will be a participle, and this gives ὁκνεῖν δοκῶν ἦ καμελεῖν: note how convenient is the emphatic καὶ for metrical purposes; the device should be sparingly used, but
is quite legitimate when the sense admits of emphasis for any reason. We are now brought to a standstill, as none of the turns of phrase suggested will scan; ἑπεύδοντος, the construction most suitable, leaves a syllable to seek. We must therefore cast about for a four-syllable participle of the required scansion. Such an one is the Aeschylean λελιμμένος (λίπτομαι), which meets the case. Proceeding from the last stop, we have:

\[
\text{ὡστ}^\prime \ \varepsilon ν\nuοιαν \varepsilon'\varepsilonαπολλύναι \\
\text{δκνείν δοκῶν ή καμελείν λελιμμένου.}
\]

for he is gracious, if he be observed; he hath a tear for pity, and a hand open as day for melting charity.

Words. ‘Gracious’ is εὐμενής, εὐφρων, etc. ‘Observed’ of course means treated with respect, and for this idea we have many verbs, the best being θεραπεύειν: others are τῖμαν, τίμαλφειν, σέβειν, or, in a bad sense, θωπεύειν (‘flatter’). ‘A tear for pity’ has quite a Greek look, and we may use the phrase πρὸς οἶκτον ‘pity-wards’; though of course an exact analysis of the English shows that ‘pity’ is almost a personification: δακρύει....πρὸς οἶκτον, or the more picturesque δακρυμησοῖ. What follows must be paraphrased, for ‘open as day’ is impossible to translate literally. It will be necessary to use a fully formed metaphor, and say, ‘His hand is generous, so that if one lacks [this comes out of the context, and is implied in ‘charity’] he is soon softened (μαλάσσειν, μαλθακίζειν: this translates the sense of ‘melting’), like the sun which warms all the world.’ The last phrase is necessary to explain the use of the metaphor, and ‘warms’ echoes ‘melting’ in the description. ‘Generous’: ἀφθονος. ‘Lead’: σπανίζω. ‘Warm’: θάλπω or θέλγω ‘charm’; or we may use Aesch. Ag. 619 πλῆν τοῦ τρέφοντος ἥλιον γαίας φύσιν.
Form. \( \theta \varepsilon \rho \alpha \pi \varepsilon \nu \theta \varepsilon \iota \varsigma \) is a molossus, with the first syllable resolved: hence its place is fixed. This bars \( \epsilon \nu \mu \varepsilon \nu \varsigma \) from all the three cretic positions; but if we add \( \gamma \dot{\alpha} \rho \) to it we alter its rhythm, and can then place it

\[- \epsilon \nu \mu \varepsilon \nu \varsigma \; \gamma \dot{\alpha} \rho \; - \; \theta \varepsilon \rho \alpha \pi \varepsilon \nu \theta \varepsilon \iota \varsigma \; - \; - .\]

The trochee is obviously \( \dot{\epsilon} \sigma \tau i \), the first place may be taken by a particle of emphasis such as \( \kappa \alpha \rho \tau \alpha \), and it will then be convenient to paraphrase \( \theta \varepsilon \rho \alpha \pi \varepsilon \nu \theta \varepsilon \iota \varsigma \) by \( \theta \varepsilon \rho \alpha \pi \varepsilon \nu \theta \varepsilon \iota \varsigma \; \tau \upsilon \chi \omega \). The beginning of the following line is also obvious, \( \delta \alpha \kappa \nu \rho \rho \rho \varepsilon \iota \pi \rho \; \pi \rho \; \sigma \delta \) \( \omicron \delta \dot{i} \kappa \tau \nu \). A vowel must follow this, therefore \( \chi \epsilon \iota \rho \) cannot; but ‘generous’ at once suggests \( \dot{\alpha} \phi \theta \nu \omicron \omicron \; \delta \dot{e} \; \chi \epsilon \iota \rho \), leading up to \( \omega \sigma \tau e . \) \( \sigma \tau \alpha \nu \iota \varsigma \omega \) must come in the bacchius position, and this gives \( \omega \sigma \tau \; \dot{\eta} \nu \; \sigma \tau \alpha \nu \iota \varsigma \gamma \; \tau i \varsigma : \) and the line will be readily completed out of the words given above, \( \mu \alpha \lambda \alpha \chi \theta \nu \nu \; \tau \alpha \chi \alpha \), or \( \mu \alpha \lambda \alpha \sigma \sigma \sigma \tau e \tau a i \; \kappa \epsilon \iota \rho . \) For the remaining line we think at once of \( \dot{\eta} \iota \iota \; \nu \; \delta \iota \kappa \iota \nu \), which will end it; and it will not be difficult to arrange \( \theta \alpha \lambda \pi \sigma \nu \tau o \tau \; \pi \alpha \tau \iota \) in the verse, or the words suggested from Aeschylus. We then have finally:

\[
k\alpha \rho \iota \epsilon \nu \mu \varepsilon \nu \varsigma \; \gamma \dot{\alpha} \rho \; \dot{\epsilon} \sigma \tau i \; \theta \varepsilon \rho \alpha \pi \varepsilon \nu \theta \varepsilon \iota \varsigma \; \tau \upsilon \chi \omega \; \delta \alpha \kappa \nu \rho \rho \varepsilon \iota \pi \rho \; \pi \rho \; \sigma \delta \; \delta \alpha \kappa \nu \rho \rho \varepsilon \iota \iota \; \dot{\eta} \nu \; \sigma \tau \alpha \nu \iota \varsigma \gamma \; \tau i \varsigma \; \dot{\gamma} \alpha \iota \varsigma \; \phi \upsilon \iota \nu \; \tau \rho \varepsilon \phi \omicron \tau \omega \tau \; \dot{\eta} \iota \iota \; \nu \; \delta \iota \kappa \iota \nu .
\]

The learner will observe that the third of these lines has no real caesura, since \( \tau i \varsigma \) goes in speech-rhythm with the preceding word. See Introduction, p. 11.

yet notwithstanding, being incensed, he’s flint;
as humorous as winter, and as sudden
as flaws congealed in the spring of day.

Words. ‘Yet notwithstanding’: \( \dot{o} \mu \omega s \), \( a \upsilon \theta i s \). ‘Flinty’ is in Greek \( \sigma \dot{\iota} \delta \iota \rho \omicron \rho \omicron \omega n \), \( \dot{\epsilon} \kappa \pi \tau \rho \alpha s \; \tau \pi \epsilon \lambda \alpha \sigma \sigma \mu \epsilon \nu \varsigma \), or the like. ‘Humorous’ is of course used in the old sense of ‘capricious,’
full of 'one-sided feeling'; the old medical theory being that in such minds one of the 'four humours' overbalanced all the rest. This would be in Greek literally \( \text{περισσόφρων} \times \text{αρτίφρων}, \) 'with a well-balanced mind.' But the word 'winter' suggests 'stormy' as a better translation of the poet's thought; for \( \text{περισσόφρων} \) refers rather to the intellect than to the passions. For this we have \( \delta \upsilon \chi \mu \omicron \sigma, \delta \upsilon \chi \varepsilon \iota \mu \epsilon \rho \omicron \sigma : \) to which should be added \( \theta \upsilon \mu \omicron \omicron \), the better to define the metaphorical sense of the word. 'Flaw' (or 'floe') is 'ice,' \( \kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda \omicron \sigma \)'; and 'to freeze' is \( \pi \acute{\iota} \gamma \nu \nu \alpha \iota \) (trans.). 'As sudden as flaws' is best rendered by 'cracks like ice'; and we may use the gnomic aorist. 'Ice' is \( \kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda \omicron \sigma \). 'Incense' is \( \chi \omega \lambda \omega, \chi \alpha \lambda \varepsilon \tau \alpha \iota \omega \), or a phrase with \( \delta \iota \overline{\omicron} \gamma \acute{\iota} \acute{\iota} \). 'Spring of day' may be simply \( \acute{\iota} \omicron \omega \).

**Form.** \( \chi \omicron \omega \theta \acute{e} \iota \varsigma \) takes the sole bacchius place, and \( \sigma \delta \eta \rho \acute{o} \phi \omicron \omicron \) will be put last; \( \acute{\iota} \sigma \theta \ '\acute{o} \mu \omicron \varsigma \) make a good cretic; and \( \alpha \omicron \theta \iota \varsigma \) completes the line. \( \delta \upsilon \chi \varepsilon \iota \mu \epsilon \rho \omicron \sigma \, \tau \epsilon \, \theta \upsilon \mu \omicron \omicron \) is already metrical. A slight difficulty offers at the end of this line; as a vowel must follow, \( \kappa \alpha \iota \) cannot stand; the rarer \( \eta \delta \acute{e} \) will prove useful, and we must find a compound instead of \( \epsilon \rho \rho \acute{\alpha} \gamma \eta \). In the concluding line, \( \acute{\iota} \acute{\iota} \acute{\iota} \, \acute{\iota} \omega \, \tau \pi \alpha \acute{g} \acute{e} \acute{i} \acute{s} \) goes naturally at the end, and will be naturally preceded by \( \kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda \omicron \sigma \); we may echo the idea of \( \acute{\iota} \omega \varsigma \) by an adjective, such as \( \acute{\iota} \rho \theta \rho \iota \omicron \iota \). There is now no room for \( \acute{\iota} \pi \tau \epsilon \rho \) , but \( \omega \acute{\iota} \sigma \tau \epsilon \) is often used with the same meaning: e.g. \( \textit{Medea} 523, \varsigma \upsilon \delta \, \omega \acute{\iota} \sigma \tau \epsilon \, \nu \alpha \omicron \, \kappa \acute{e} \delta \acute{n} \varsigma \, \omicron \alpha \kappa \sigma \sigma \tau \rho \omicron \phi \omicron \omicron \). The lines then take shape as follows:

\[
\begin{align*}
\alpha \upsilon \theta \varsigma \, \chi \omicron \omega \theta \acute{e} \iota \varsigma & \, \acute{\iota} \sigma \theta \ '\acute{o} \mu \omicron \varsigma \, \sigma \delta \eta \rho \acute{o} \phi \omicron \omicron \\
\delta \upsilon \chi \varepsilon \iota \mu \epsilon \rho \omicron \sigma \, \tau \epsilon & \, \theta \upsilon \mu \omicron \omicron \, \, \eta \delta \, \acute{\iota} \epsilon \acute{\iota} \rho \acute{\alpha} \gamma \eta \\
\omega \acute{\iota} \sigma \tau \epsilon \, \acute{\iota} \rho \theta \rho \iota \omicron \iota \, \kappa \rho \upsilon \sigma \tau \alpha \lambda \lambda \omicron \sigma & \, \acute{\iota} \omega \, \tau \pi \alpha \acute{g} \acute{e} \acute{i} \acute{s}.
\end{align*}
\]
VII.

Edward. What, are you moved that Gaveston sits here? It is our pleasure, and we will have it so.

Lancaster. Your Grace doth well to place him by your side, for nowhere else the new earl is so safe.

5 Elder Mortimer. What man of noble birth can brook this sight? See what a scornful look the peasant casts!

Pembroke. Can kingly lions fawn on creeping ants?

Warwick. Ignoble vassal, that like Phaeton Aspir'st unto the guidance of the sun!

10 Young Mortimer. Their downfall is at hand, their forces down: we will not thus be faced and over-peered.

Edward. Lay hands on that traitor Mortimer!

Elder Mortimer. Lay hands on that traitor Gaveston!

Kent. Is this the duty that you owe your king?

15 Warwick. We know our duties—let him know his peers.

Edward. Whither will ye bear him? Stay, or ye shall die!

Elder Mortimer. We are no traitors; therefore threaten not.

Marlowe: Edward II. i. 4. 8—24.

Edward. What, are you moved that Gaveston sits here?

Words. 'Moved': κινῶ is not used so freely as Lat. moveo, and a more exact word is necessary, such as δυσφορεῖν, δυσχεραινεῖν, κνίζεσθαι. 'Sit': ήμαι, κάθημαι, or compounds; ιζω, etc.

Form. Several different lines might be made to render this sentence; for we have only to put each of the above words in its proper form to see metrical phrases. κνίζεσθαι might stand first, δυσφορεῖτε completes a penthemimer after η, δυσχεραινεῖτε is a final penthemimer. The noun will be in the genitive absolute: τοῦδε ἐνθάδε ἡμένου needs only a very natural γε to make it scan, καθημένου may stand first or last,
and so forth. Or a participle may be introduced, say δραντες. On the whole, ἡ δυσφορεῖτε makes the best beginning, because the simplest; and a more impressive ending will be got by using the compound συγκαθημαι (‘sit with me’), which the context shows to be the meaning.

η δυσφορεῖτε τοῦτε συγκαθημένου;

It is our pleasure, and we will have it so.

Words. ‘Pleasure,’ as a technical term, is δοκεῖν; or still stronger, ἀφαίρε. ‘Will’: use χρὴ, χρεῶν, ἀνάγκη or the like: or perhaps γενήσεται.

Form. οὖν ὁδόκται is a literal rendering, and it forms a half-line. Another half-line is ὡς ταῦτ' ἀφαίρε. The completion is easy. καὶ γενήσεται is a five-syllable group, and with τάδε last we get a line of Type IX. But after all, this has happened, and the future is out of place. Then it is equally easy to make a half-line with χρεῶν (ἀνάγκη is barred, being a bacchius). καὶ χρεῶν is a cretic, τάδε comes last, and εἶναι between:

οὖν ὁδόκται, καὶ χρεῶν εἶναι τάδε.

Lancaster. Your Grace doth well to place him by your side, for nowhere else the new earl is so safe.

Words. ‘By your side’: πέλας σου. ‘New earl’: νέος ταγός, δυναστωρ, or perhaps νέοςτε κοίρανος, or ταγός. ‘Safe’: σῶς, ἀσφαλής, or of places βέβαιος, ἔχεγγυος, ἀσφάλητος. ‘Elsewhere’: ἀλλαχοῦ, ἀλλος τόπος or θάκος. ‘Your Grace’: ὡναξ.

The Form of the first sentence will be in Greek ‘Well you place him beside you,’ ἀλλ' εὖ μὲν ἔχεις πέλας σου. This gives the beginnings of two lines: ἀλλ' εὖ μὲν, palimbacchius, and πέλας σου bacchius. These can also stand together if we omit either μὲν or ἀλλα: εὖ μὲν πέλας σου.... But though the second line could be got into the remaining space, ‘your
Grace’ must then be left out. Here the phrase has some point, its formal respect giving emphasis to the veiled insolence of the rest. We will keep it then, and begin the line: ἀλλ' εὖ μὲν, ὅναξ... with έχεις πέλας σου in the next. The space between them may serve for ‘the new earl,’ which can be taken out of the succeeding sentence, and will just complete the first line: τὸν νέον δυνάμενον. Our business now is to expand: the next sentence may accordingly begin with καὶ γὰρ. ‘Nowhere else’ would give a rather awkward phrase, unless we wrote οὐκ ἄλλαχον simply. The paraphrase with θάκος is more convenient, ‘no other seat is so safe’; and this, it will be seen, is capable of expansion. Translated simply into prose the thought would be exprest thus: οὐκ ἄλλος θάκος οὕτως ἀσφαλῆς ἐστίν. Here are trochees and spondees: what we want is an iambus. Change ἐστίν to δοκεῖ, and there it is. Now we can utilize our trochees by making the line of a trochaic rhythm, that is to say, by following Type VI. Let οὖ δοκεῖ be the final cretic, and place ἄλλος before it. Next, if we take the word for ‘safe’ which scans as an amphibrachys, οὕτω βέβαιος will give an initial half-line. This completes the translation, but we must finish the line; and it is easy to expand by completing the construction of ἄλλος. ‘No other seat is so safe as that,’ ἦ κεῖνος, to which again μόνος may be superadded. The piece then is completed as follows:

ἄλλ' εὖ μὲν, ὅναξ, τὸν νεωστὶ κοίρανον
ἐχεις πέλας σου· καὶ γὰρ ἄλλος οὖ δοκεῖ
οὕτω βέβαιος θάκος ἦ κεῖνος μόνος.

These lines are slightly inflated, it is true; yet a terse translation would have to sacrifice something.

5 Elder Mortimer. What man of noble birth can brook this sight?

Words. ‘Noble birth’: γενναῖος, εὐγενής. ‘Brook’: τληναι. The Form of the line is practically settled by τλαίη ἄν. These words reversed make up a molossus, and εὐγενής becomes
impossible. But \textit{γενναῖος} may stand immediately before them, as in Type IV. \textit{τὸς} must begin the line; and 'this sight' will be in our sentence \textit{ταῦτ' ἰδεῖν} or the like. The adjective however cannot stand thus alone. We must add an indefinite \textit{τὸς}, which would be poor in style; or \textit{ὁν}, not much better; or \textit{ἀνὴρ}, which is exactly the right word. But \textit{ἀνὴρ} cannot stand last; place it then before \textit{γενναῖος}, which is exactly its right place, and find a verb meaning 'to see' which shall begin with a consonant. It is easy to think of \textit{βλέπειν}, and the line runs
\[
\textit{τὸς ταῦτ' ἀνὴρ γενναῖος ἀν τλαῖη βλέπειν;}
\]

See what a scornful look the peasant casts!

\textbf{Words.} 'Peasant': \textit{ἄγροτης}, \textit{ἀγρώστης}, etc. 'Scornful look': use an idiomatic paraphrase, e.g. \textit{ὦβριν βλέπει, σεμνύνεται}.

\textbf{Form.} With these words a good line may be made. 'The peasant' will be \textit{ἀγρότης} (= \textit{ὁ ἄγροτης}), or \textit{ἀγρότης} \textit{πρὶν ὁν,} and \textit{βλέπει} will then complete a final hepthemimer. \textit{ὦς ὦβριν} is a palimbacchius, and \textit{ὀντος} completes the line. The jingle of \textit{βλέπειν} and \textit{βλέπει} can be paralleled (e.g. Soph. \textit{O. T. 777, 778}); but it is to be avoided if possible. We will try another way. Contemptuous expressions are often made with neuter nouns, and 'peasant' might be \textit{θρέμμα δυσγενὲς}. Here we have a possible cretic; and if we place \textit{σεμνύνεται} after it, the line is as good as made. \textit{ὦς τοῦτο} may begin it; or better, \textit{ὦς θρέμμα}, which gives a true balance to the words:
\[
\textit{ὦς θρέμμα τοῦτο δυσγενὲς σεμνύνεται.}
\]

The unemphatic \textit{τοῦτο} between two strong words throws up each into stronger relief.

\textit{Pembroke.} Can kingly lions fawn on creeping ants?

\textbf{Words.} 'Kingly': \textit{βασιλικός}. 'Ant': \textit{μύρμηξ}. 'Creeping': there is no suitable adjective to translate this, but the
tone of contempt may be reproduced by φαῦλος or some such word. ‘Fawn’: σαίνω.

**Form.** The line is very simple, and there is little choice of words. All we need premise is that the singular must be used, because there would be no room for the plural. For the same reason, ‘can’ must be omitted. βασιλικός is a cretic equivalent, and σαίνει λέων the four-syllable group which we are familiar with. μύρμηκα is a palimbacchius, and φαῦλον a trochee.

μύρμηκα φαῦλον βασιλικός σαίνει λέων;

*Warwick.* Ignoble vassal, that like Phaeton
aspir’st unto the guidance of the sun!

**Words.** ‘Ignoble’: δυσγενής, ἁγενής. ‘Vassal’: δοῖλος, δμώς, τρίδουλος; or by a favourite idiom, δούλεμα. ‘Like’: ὃς, ὡςπερ, δίκην. ‘Aspire’: ἄξιοι. ‘Guidance’: use ἐλαύνειν, διφρηλατείν or a similar word.

**Form.** The beginning of the line admits of various arrangement. δούλεμα may stand first, and be followed by ἁγενής; or we may write ὃ χρῆμα ἁγενής. Again, by Type IV., we may place δούλεμα after a four-syllable group, e.g. ὃ δυσγενής. (Observe however that δυσγενής has just been used.) Φαέθοντος is a molossus equivalent, the first syllable being resolved: this with δίκην will naturally form the final penthemimer. A relative to connect the two clauses is ὃς, which by adding γε (allowable, like περ, with almost any emphatic relative) will make up the line

δούλεμα ἁγενής, ὃς γε Φαέθοντος δίκην....

In the next line we have the latter half ready for us, ἄξιοι being a cretic, and διφρηλατείν the proper end-word of four syllables. ἕλών cannot be used, because there is no room for a second cretic, and the article cannot be prefixt to it without hiatus. A slightly longer phrase is necessary, and the
EXERCISES.

context suggests that 'chariot' be inserted: ἄρμα is of no use, but the sun drove a four-in-hand—τέθριππον. Add Φοίβοι, and write

Φοίβοι τέθριππον ἀξιοὶς διφρηλατεῖν.

Young Mortimer. Their downfall is at hand, their forces down.

The Words can hardly be discussed separately; most of them are simple, but there is a metaphor, 'forces down,' which cannot be reproduced. A Greek might say 'they are down,' χάμας, or 'their power is gone,' φροῦδος οἴχεται. This will give us an excellent ending: φροῦδον οἴχεται κράτος. The first part is best expressed by a verb: 'they are falling,' πίπτουσι. A spondee or trochee remains. Why not repeat this verb, transposing φροῦδον and οἴχεται? The asyndeton will greatly strengthen the line:

πίπτουσι, πίπτουσι', οἴχεται φροῦδον κράτος.

we will not thus be faced and over-peered.

Words. 'Faced': ἐναντίον βλέπει, or ὁ ὁρθοὶς ὁμμασῃ, is used of bare-faced impertinence. 'Over-peered,' i.e. overhung or overshadowed, tyrannised over, put in the shade: some paraphrase is necessary, perhaps one that suggests the being 'puffed up with pride.' κόμπος may be useful, or ὄγκος, or its verb ἐξ-ὀγκοῦσθαι.

Form. We can see from the first words that this line cannot be compressed into one. For 'we will not,' if it is to be properly rendered, must be rendered by some phrase like οὐκ ἦσθ' ὁπός, or a string of negatives; and here is half the line filled already. The phrases given above are also long: ἐναντίον βλέπειν is half a line exactly, ἐξωγκομένου is a final penthemimer. We must therefore make two lines of it. Now we can choose with more freedom; and the sense suggests οὐκ ἦστ' ἁνέκτων for a beginning, or more idiomatically, ἐπεὶ οὐκ
GREEK VERSE COMPOSITION.

This line repeats line 12, save only that the name is corrected. In Greek such exact repetitions are not usual; but the correction is implied by particles, μὲν οὖν. The line should then begin with the name, or κεῖνον μὲν οὖν. Εἴπερ οὖν ἄνεκτὸν ἀνδρας ἔξωγκωμένους κόμποισιν, ἦμᾶς δὲ ἐναντίον βλέπειν.

Edward. Lay hands on that traitor Mortimer!

Words. 'Lay hands on': λαβεῖν. 'Traitor,' προδότης, προδοῦναι. 'Mortimer': Grecise the name, e.g. Μόρσυμος; or use a pronoun.

Form. A paraphrase will be the best means of translating this line. We may take a hint from Soph. Oed. Tyr. 1154: οὖς τάχος τις τοῦ ἀποστρέφει χέρας; This suggests οὖ λήψεται τις; or we may begin with the anapaest λαβέτω. προδότης is not a convenient word, especially if λαβέτω be used; two trisyllabic feet in a line would be a great rarity. Put in participial form the idea is more idiomatically expressed: this gives τὸν προδόντα, two trochees, looking forward to a final cletic. The object to προδόντα is easily supplied, πόλυ, with the article a cletic, τὴν πόλυ. Taking the first alternative for 'seize' we get a good line enough; but 'that' is omitted. We can get the word in by writing 'who will lead off...?'

τὸς τὸν’ ἀπάξει τὸν προδόντα τὴν πόλυ;

Elder Mortimer. Lay hands on that traitor Gaveston!
line is to go on from this beginning, we want a monosyllable, a palimbacchius, or an amphibrachys. No further particle would be appropriate, and ἰόν προδόντα or ὡς προδόντα is trochaic, the wrong kind of rhythm therefore. But a new sentence may begin with προδόκωκε γάρ κεῖνοι, which contains the required form. Or we may continue ‘who will take Gaveston?’ which with an ethical μοι gives:

κεῖνοι μὲν οὖν· τίς λήψεται Γαύστωνά μοι;

*Kent.* Is this the duty that you owe your king?

**Words.** ‘Duty...owe’: a paraphrase should be made with πίστις, πειθαρχία, σέβας, and ὑφείλειν; or the sarcastic idiom with καλῶς—‘nicely you obey your king!’ A proper particle is ἀρα, ‘as it seems.’

**Form.** ‘Your king’ may be literal, but it is a common idiom in Greek to use the indefinite plural: ‘you know how to obey kings, it seems!’ This will give τυράννοις (a bacchius) for the second place, and καλῶς we will put first. ‘Obey’ gives us a molossus, πειθαρχεῖν, and ἵστε will stand before it, ἀρα coming last (the particle might go almost anywhere):

καλῶς τυράννοις ἵστε πειθαρχεῖν ἀρα.

15 *Warwick.* We know our duties—let him know his peers.

**Words.** ‘Peers’: οἱ ἴσοι.

**Form.** A μὲν and δὲ sentence is clearly called for. We commence with ἡμεῖς μὲν, palimbacchius; the pronoun is necessary to make a balance to ‘him,’ ὡς, ὡς. ἵσμεν follows as trochee (Type II.). ‘Him’ is Gaveston; the second clause will take this shape—‘but this man (knows) not his equals.’ τοῦς δ´ ἴσους falls into the third place, as a cretic, and οὗκ οἶδα ὡς may stand last, as usual. A more forcible line may yet be made of it, if we get the negative last. Leave out the verb οἶδα, and let the last foot be ὥσιν οὐ
(accented, by rule, in this position); then move the cretic forward to the Second Position (Type V.), and insert ταῦτα for the trochee:

ημεῖς μὲν ἵσμεν ταῦτα· τοὺς δ' ἵσους ὦδ' οὐ.

Edward. Whither will ye bear him? Stay, or ye shall die!

Words. 'Bear': ἀγεῖν, φέρεῖν. 'Stay': παῦεσθαι, or better ἐπισχεῖν. 'Shall': some word like χρῆ, χρεῶν will do instead of a future, if so it prove convenient.

Form. The first phrase turns out a palimbacchius without alteration: ποῦ δ' ᾗςτε, with elision. Either παῦεσθε or ἐπισχεῖτε (elided) can stand before the caesura, according to Type VIII., if a monosyllabic particle can be found to precede it. ἀλλά is often used in excited commands; so we write ἀλλ' ἐπισχεῖτε. The remainder is no less easy: ἦθανεῖν comes next as a cretic (Second Position), and χρεῶν may end the verse:

ποῦ δ' ᾗςτε; ἀλλ' ἐπισχεῖτε, ἦθανεῖν χρεῶν.

Elder Mortimer. We are no traitors; therefore threaten not.

Words. 'Threaten': ἀπεῖλεῖν, c. dat.

Form. A literal translation does not fall into metrical shape. It is better therefore to combine the two clauses thus: 'Do not threaten us as traitors,' ὡς προδοσίαν, and δὴ may be added. ἀπεῖλει is a bacchius, and μὴ δῆτα may precede it; ἦμῶν will stand first, and ὡς προδοσίαν last. Now ἀπεῖλει can be turned into the infinitive by using οὐ χρῆ, οὐ χρεῶν; which will not inappropriately recall the χρεῶν of the last line: place this cretic group last, and insert se, and we have finally

ημῶν σ' ἀπεῖλεῖν ὡς προδοσίαν οὐ χρεῶν.
Philip van Artevelde bids farewell to Ghent.

Then fare ye well, ye citizens of Ghent.
This is the last time you will see me here, unless God prosper me past human hope.
I thank you for the dutiful demeanour

which never—no not once—in any of you
have I found wanting, though severely tried
when discipline might seem without reward.

Fortune has not been kind to me, good friends;
but let not that deprive me of your loves,
or of your good report. Be this the word:
My rule was brief, calamitous, but just.

Then fare ye well, ye citizens of Ghent.

Words. 'Fare ye well': χαίρετε, ὁ χαίρετε, χαίροιτε, καίροιτ' ἀν, χαίρειν λέγω. 'Citizens': ὁ ἄνδρες, ἄνδρες. 'Of Ghent' is easily Grecised as Γαντικός.

Form. We have among the above words a cretic Γαντικοί; and as ἄνδρες naturally takes place before it, the line should be of Type II. Either χαίροιτ' ἀν or ὁ χαίρετε would just do for the beginning, as either forms a palimbacchius. But the effect is better if we take a whole line to the address, as the English does. We must try what can be done to that end. Observe that χαίρειν λέγω is a four-syllable group suitable to follow the cretic. If we use this, the construction must be completed with ἕμας, and a natural particle to add is ἀρα, 'as it seems.' ἕμας ἀρα in elision is also a palimbacchius, which is what we want,

ἕμας ἀρα, ἄνδρες Γαντικοί, χαίρειν λέγω.

This, however, gives a forced prominence to the pronoun; and it will be better to repeat χαίρετε; or as that will not scan, replace it by χαίροιτε μοι:

ὁ χαίρετ' ἄνδρες Γαντικοί, χαίροιτε μοι.
This is the last time you will see me here.

Words. 'Last time': ὑστατον, πανύστατον. 'See': ὅραν, βλέπειν, &c. 'Here': ἐνθάδε, ἐνταῦθα.

The Form of expression is a familiar catch. In English, if it is desired to emphasize a word, the word has to be put in a separate sentence: 'it is I who speak,' 'it was this I wanted.' But in Greek, emphasis is made by putting the word out of its natural place; at the beginning, if possible, or else at the end of a sentence. 'Last time' will therefore come first. Another mistake beginners will probably make in this sentence is to translate 'will see' literally. The right way is to render it 'For the last time you now see me': ὑστατον με νῦν ὅρατε. A link is necessary, and γάρ is the best. It will now be noticed that ὑστατον γάρ needs only one syllable before it to complete a penthemimer. A longer word is to hand in the compound πανύστατον, which suits our present purpose. Again: ὅρατε με may fill the last two feet, leaving a cletic gap. Is there any word meaning 'here' which has the required scansion? There is none, and ἐνθάδε (in elision) falls short of it by a syllable. But it is easy to turn the verb into a compound, and then we have

πανύστατον γάρ ἐνθάδ’ εἰσοράτε με....

unless God prosper me past human hope.

Words. 'God': θεοί, θεός τις, θεών τις. 'Prosper': βοηθεῖν, or subst. βοηθεία. 'Past': i.e. beyond, πέρα; or in paraphrase, 'greater help than...,' μείζων ἡ κατά.... 'Human hope': ἐλπίς βροτῶν or βροτεία, ἀνθρώπων, etc.

Form. εἰ μῇ of course should begin the line. A future indicative may follow (βοηθήσει), or an optative (βοηθοῖ, Type I., or βοηθοῖν, the more usual form). The two longer words need only the addition of τις to make up a hephthemimer of Type XI. The student, it is to be hoped, will not fail to see
that ἐλπίδος πέρα gives a cretic and iambus which will complete the line. The next should begin with θεός, and a bacchius to follow is βροτείας:

εἰ μὴ βοηθοῦῃ τις ἐλπίδος πέρα
θεός βροτείας.

Note the additional force of these two words in antithesis.

I thank you for the dutiful demeanour which never—no not once—in any of you have I found wanting.

Words. ‘Thank’: οἶδα χάρω. The construction should be ὅτι or some equivalent, with dependent clause. ‘Dutiful demeanour’: i.e. ‘that you have behaved dutifully,’ or ‘that you have shown (used) obedience’: πειθαρχεῖν may be used, or πειθαρχία χρῆσθαι, πειθαρχός, εἰπειθής. The student should always think of all possible parts of speech which may express a meaning, so as to vary the construction if necessary. ‘Wanting’: use ἐλλείποντα, ἐλλιπής.

Form. We begin after the caesura; and note first that οἶδα may follow at once (Type V.), with a suitable conjunction, such as δὲ. χάρω may come last, and it is allowable to add such an adjective as is found in thanksgiving. πολλὴν occurs first to the mind, but this will not scan; however, the same idea will scan if put negatively, οὐ σμικράν. This line finished, we pass on to the next; and the beginner will probably elide the final of ὅτι. But this is never done in iambic verse, either tragic or comic. We may if we please substitute ἔπει, but there are more exact synonyms which will do, οὖν καὶ or ὅθοινεκα. If we add ἀεὶ to the latter, a penthemimer is ready made. πειθαρχία may now end the line, the verb ἔχρησθε being kept for the next. A careful composer will not fail to observe that there is alliteration in the English, ‘dutiful demeanour’; and if an alliterative adjective can be found for πειθαρχία, such as will suit the context, it will be justified.
\[ \text{GREEK VERSE COMPOSITION.} \]

\[ \pi\upsilon\tau\varepsilon\lambda\iota \upsilon \varepsilon \] will do for the purpose, and this we accordingly use for the eretic. 'To me' remains, and this is quite simply translated by \(\pi\rho\sigma\varsigma \mu\epsilon\), which may follow \(\varepsilon\chi\rho\iota\sigma\theta\epsilon\). The sentence may now be compacted by substituting a genitive for the relative clause, and we now get as the result of our labours:

\[ \text{o\i\delta\a \d' o\upsilon \sigma\mu\iota\kappa\varphi\alpha\nu \chi\acute{a}r\iota\nu} \]

\[ \heta\varsigma \pi\rho\sigma\varsigma \mu' \varepsilon\chi\rho\iota\sigma\theta\epsilon \pi\upsilon\tau\varepsilon\lambda\iota \omega\upsilon \varsigma \pi\epsilon\upsilon\vartheta\alpha\chi\varsigma\iota\varsigma. \]

Having already used a relative, it would be clumsy to translate 'which' by another; but this part is easily introduced by a participle, \(\text{o\upsilon k' \ell\lambda\lambda\iota\pi\omicron\omicron\nu\tau\epsilon\sigma\varsigma}\. 'Never, no not once' can easily be rendered by accumulating negatives in the Greek manner: o\upsilon\delta' e\upsilon\delta e\varpi\upsilon\varphi\omicron\tau\omicron\upsilon\tau\epsilon\sigma\varsigma, for example, o\upsilon\delta' e\upsilon\delta meaning 'in no respect.' These words form a final hephthemimer as they are, and we get as the complete line

\[ \text{o\upsilon k' \ell\lambda\lambda\iota\pi\omicron\omicron\nu\tau\epsilon\sigma\varsigma o\upsilon\delta' e\upsilon\delta e\varpi\upsilon\varphi\omicron\tau\omicron\upsilon\tau\epsilon\sigma\varsigma.} \]

though severely tried
when discipline might seem without reward.

Words. ‘Tried': \(\gamma\nu\mu\nu\acute{a}\zeta\epsilon\upsilon\nu, \pi\epsilon\iota\varphi\alpha\nu, \varepsilon\lambda\epsilon\gamma\chi\epsilon\upsilon\nu (or \varepsilon\'); or use \(\acute{a}g\omega\nu, \varepsilon\lambda\epsilon\gamma\chi\varsigma\). ‘Severely': more simple in Greek, \(\pi\omicron\lambda\upsilon, \pi\omicron\lambda\lambda\acute{a}, \delta\epsilon\nu\alpha\); or use \(\beta\alpha\rho\upsilon\). ‘Discipline': \(\pi\epsilon\upsilon\vartheta\alpha\chi\iota\alpha\), but a variant is better; say \(\epsilon\iota\tau\alpha\varsigma\iota\varsigma\). ‘Without reward': \(\acute{a}m\upsilon\sigma\theta\varsigma\).

Form. The construction may be participial; \(\pi\epsilon\iota\rho\omega\mu\epsilon\nu\omicron\iota\pi\epsilon\rho \pi\omicron\lambda\lambda\acute{a} \text{or} \delta\epsilon\nu\alpha\) would make a beginning. But the sentence begins better with o\upsilon\delta', which expresses 'even' in a negative sentence. The participles do not look promising; and we may paraphrase (say) \(\varepsilon\lambda\epsilon\gamma\chi\omicron\mu\epsilon\nu\omicron\iota \text{by} \epsilon\iota\epsilon\iota\epsilon\gamma\chi\omicron\nu \varepsilon\lambda\theta\omicron\nu\tau\omicron\epsilon\tau\epsilon\sigma\varsigma, \text{or} \mu\omicron\lambda\omicron\upsilon\nu\tau\omicron\epsilon\nu\nu\tau\epsilon\sigma\varsigma, \kappa\alpha\tau\alpha\sigma\tau\alpha\tau\alpha\nu\tau\epsilon\sigma\varsigma\). If now we use the first phrase, treating \(\varepsilon\lambda\theta\omicron\nu\tau\epsilon\sigma\varsigma\) as a molossus, and placing \(\beta\alpha\rho\upsilon\nu\) last, we have a line done all but one trochee; which may fairly be filled with some word meaning 'often' or 'at times': \(\epsilon\sigma\theta' \omega\tau\epsilon\). This gives the following:

\[ \text{o\upsilon\delta' \epsilon\iota\epsilon\iota\epsilon\gamma\chi\omicron\nu \epsilon\sigma\theta' \omega\tau\epsilon' \varepsilon\lambda\theta\omicron\nu\tau\epsilon\sigma\varsigma \beta\alpha\rho\upsilon\nu.} \]
For the next line we have an amphibrachys (ἀμισθος), and a four-syllable word (ἕταξια); so that we can see our way clear to a simple line if there be found but a cretic. What shall the verb be? is the question. 'Might seem' is of course a past tense, and in prose would be ἔδοξεν ἢν; can this be worked into a cretic by any means? By using the emphatic καὶ this is easy; for καὶ and ἢν coalesce into κᾶν, and κᾶν ἔδοξε becomes a cretic by elision. All we now want is a word to precede ἀμισθος, and meaning 'when'; for example ἐπεί, or ὅπου γε:

ὅπου γ' ἀμισθος κᾶν ἔδοξε εὐταξία.

(Some may prefer a conditional sentence. If so, be careful to use the optative, which expresses indefinite frequency in past time; not ἢν, which would refer to the future.)

Fortune has not been kind to me, good friends.

**Words.** 'Fortune': τύχη, δαιμων. 'Kind': ἰλεως. A particle should be added: τοι is rather didactic, δῆ ('as you see') more sympathetic.

**Form.** The Greek idiom requires χρησθαι in this sentence: 'I have not found Fortune kind,' οὐ κέχρημαι τύχη ἰλεω. οὐ γὰρ κέχρημαι would do well enough to begin with, but it will be difficult to go on without γε ex machina. On the other hand, a slightly different arrangement gives another kind of penthemimer, οὐχ ἰλεω δῆ, predicative. The article added to τύχη makes a cretic; and the verb may be used in the plural, a frequent idiom with speakers:

οὐχ ἰλεω δῆ τῇ τύχῃ κέχρημεθα.

'Friends' is unnecessary; but it may easily be brought in later.
but let not that deprive me of your loves,
or of your good report.

Words. 'Deprive': ἀπο-στερέων. 'Love': difficult to turn by a noun, but στέργηθρον may do, or κηδεμον, or προθυμία. Do not suppose these all have the same meaning; the verb must be chosen to suit them. 'Good report': καλὴ βαξίς lit., or use κλέων εὖ.

Form. As κλέων εὖ is so good a phrase, it will be more convenient to reverse the order of the clauses: 'May I be spoken well of as before, and not be deprived of your love.' κλόων εὖ makes a bacchius, and a strong 'but' is ὁμος, which we place before it. ὥς τὸ πρίν might follow, but for the hiatus. Turn this negatively, and you have 'no less than before,' μηδέν ἡσσὸν ὅ τὸ πρίν, which scans without more ado:

ὁμος κλόων εὖ μηδέν ἡσσὸν ὅ τὸ πρίν....

'And may I not be deprived' also scans, μηδέ στεροίμην. τῆς προθυμίας may stand next (Type X.). 'Your' cannot be got in; but the vocative φιλοι may be added, and in this connection the meaning must be 'your,' unless there were a stronger reason to the contrary:

μηδέ στεροίμην τῆς προθυμίας, φιλοι....

Be this the word:
My rule was brief, calamitous, but just.

Words. 'Rule': τυπανίς; ἀρχή better, as less invidious. 'Brief': βραχύς. 'Calamitous': οἰκτρός, δύστηνος, δυσ-άθλιος, etc. 'Just': δίκαιος, ἔνδικος.

Form. 'Be this the word' cannot be translated literally. We shall use as a model καὶ ποτὲ τις εἰπησιν (Homer), or similar phrases. Connect this with the rest of the sentence by ὥστε or ὥς: ὥστ' εἰπεῖν τινα, or ὥς κἂν τιν' εἰπεῖν, a penthemimer. The idiom also requires ἀρχή to come into this part of the
sentence, 'about my rule,' \( \pi \epsilon \rho \iota \tau \hbar \sigma \varepsilon \mu \nu \varsigma \ \lambda \rho \chi \varsigma \). Here is a cretic, \( \tau \hbar \sigma \varepsilon \mu \nu \varsigma \), and by placing \( \pi \epsilon \rho \iota \) last we get the line

\[ \omega \varsigma \ \kappa \alpha \nu \ \tau \iota \nu \ \varepsilon \iota \pi \epsilon \varepsilon \nu \ \tau \hbar \sigma \varepsilon \mu \nu \varsigma \ \lambda \rho \chi \varsigma \ \pi \epsilon \rho \iota \ldots \]

In the remainder one point must not be missed. 'Calamitous' and 'just' are in strong contrast, and 'brief' stands on a different footing. In prose it would be \( \omega \iota \kappa \tau \rho \omega \varsigma \ \mu \acute{e} \nu \), \( \delta \iota \kappa a \iota \varsigma \ \delta \acute{e} \ \heta \rho \chi \epsilon \nu \), and 'brief' would be put in a different form, say \( \delta \lambda \iota \gamma \omicron \omicron \nu \chi \rho \omicron \omicron \nu \), \( \sigma \omicron \nu \chi \omicron \omicron \nu \chi \rho \omicron \omicron \nu \). Now \( \omega \iota \kappa \tau \rho \omega \varsigma \ \mu \acute{e} \nu \) begins the line well enough, but leaves no room for the bacchius \( \delta \iota \kappa a \iota \varsigma \). However, \( \epsilon \nu \delta \acute{k} \omega \varsigma \) may replace it in the First Cretic Position. \( \heta \rho \chi \epsilon \nu \) may follow either; but as \( \delta \lambda \iota \gamma \omicron \omicron \nu \) can only fall after \( \omega \iota \kappa \tau \rho \omega \varsigma \ \mu \acute{e} \nu \), we place \( \heta \rho \chi \epsilon \nu \) after \( \epsilon \nu \delta \acute{k} \omega \varsigma \ \delta \acute{e} \). Then \( \chi \rho \omicron \omicron \nu \) takes the last place, and we have finally

\[ \omega \iota \kappa \tau \rho \omega \varsigma \ \mu \acute{e} \nu \ \delta \lambda \iota \gamma \omicron \omicron \nu \ \epsilon \nu \delta \acute{k} \omega \varsigma \ \delta \acute{e} \ \heta \rho \chi \epsilon \nu \ \chi \rho \omicron \omicron \nu \].

This sentence is in direct speech, and in prose \( \acute{o} \tau i \) would introduce it; but that is not indispensable in verse.

**IX.**

**Courage in Difficulties.**

Great lords, wise men ne'er sit and wail their loss, but cheerily seek how to redress their harms. What though the mast be now blown overboard, the cable broke, the holding-anchor lost, and half our sailors swallowed in the flood? Yet lives our pilot still: is't meet that he should leave the helm, and, like a fearful lad, with tearful eyes add water to the sea, and give more strength to that which hath too much; whiles, in his moan, the ship splits on the rock, which industry and courage might have saved? Ah, what a shame! ah, what a fault were this!

*Shakespeare.*
Great lords, wise men ne'er sit and wail their loss,

**Words.** 'Great lords': ἀνδρὲς φέρωστοι, etc. 'Sit': literal, or use ἐντὸς μένειν, 'to be a stay-at-home.' 'Wail': θανάτῳ, αἰαίω, αἰμάζω, etc. 'Loss': ζημία, or paraphrase such as τὸ μὴ κατορθοῦν; δυστύχημα.

**Form.** ἀνδρὲς φέρωστοι, which is already a penthemimer, naturally stands first. 'Wise men' may be οἱ σοφοὶ, or more idiomatically, σοφὸς τις; and, taking the conditional form of sentence which comes unprompted into the mind, we get οὐκ ἄν σοφὸς τις, another penthemimer. If we follow up this hint, it will be necessary to put 'wail their loss,' or part of it, into the first line. ζημίαν drops easily into the First Cretic Position, but οἰμώξοι, a molossus, can find no place in the same line as a cretic. But μὲν is called for by the context, as looking forward to δὲ in the second clause. Place this after ζημίαν, and the group becomes a double cretic. In this type of verse (Type VI.) the student will remember that a final cretic is necessary. The words of the English furnish no other; but one is readily evolved. To a noun used indefinitely τίνα may be added; and a paraphrase for τίνα is εἰ τύχοι, 'should there be one.' The second line is already half done; and οἰμώξοι falls into its place, leaving the last foot for μένων. A trochee is now needed to complete the line, and ἐντὸς is a trochee,

ἀνδρὲς φέρωστοι, ζημίαν μὲν, εἰ τύχοι,
οὐκ ἄν σοφὸς τις ἐντὸς οἰμώξοι μένων.

but cheerly seek how to redress their harms.

**Words.** 'Cheerly': εὖθυμος. 'Seek': ζητεῖν, σπείδειν. 'Redress': use metaphor ἵσσοείν; or, less picturesque, ὀρθοῦν. 'Harm': νόσος, κακῶν, βλάβη.

**Form.** Here we perceive another molossus: ἵσσοείν. As for ζητεῖν, in its usual form ζητοῖν it is impossible in iambic verse: the ζ would lengthen any preceding vowel, and hence
a trochee could never precede it. We must therefore use the shorter and rarer form ξητοÏ... Now this, with the necessary δέ, and ἄν following, makes a palimbacchius: ξητοÏ... δέ ἄν. We now need a long word of four syllables (as in Type VIII.), or a double trochee, to come next this first group. Ἕθυμος is too short by a syllable; but put the same thought negatively, ἐν Ἕθυμος, and you have it. κακά will now stand last, and the line runs thus:

ξητοÏ... δέ ἄν ἐν Ἕθυμος ἦσθαι κακά.

What though the mast be now blown overboard, the cable broke, the holding-anchor lost, and half our sailors swallowed in the flood?

Words. 'What though': εἰ, the sentence put as a simple conditional. 'Mast': ἰστός. 'Blown overboard': use πιπτεῖν, adding 'into the sea' if you will, with some instrumental phrase, πνοαῖς or the like. 'Cable': κάλως. 'Broke': ἀπορραγήναι, or adj. διχορραγής. 'Anchor': ἄγκυρα, or ἰσχάς, which is literally the 'holding-anchor,' Soph. Frag. 669. 'Sailors': ναυτῖλοι, ναῦται, ναυβάται (ἀνδρεῖς). 'Swallowed,' etc.: ποντισθεῖσ.

Form. Sea metaphors are as familiar in Greek as in English, and the sentence may be translated literally. On the other hand, it is just as neat and rather more convenient to introduce it by a simile: 'What if we are like sailors in a storm, whose mast,' etc. This gives εἰ μὲν γὰρ as a beginning (palimbacchius), and ὤσπερ or ὦστε to follow. There is more than one cretic available: ναυβάται, ναυτῖλοι. 'To be in storm' is σαλεύειν, which gives the desired four-syllable group for the verse-end. We thus get a line of Type Π.:

εἰ μὲν γὰρ, ὦσπερ ναυβάται, σαλεύομεν....

ὁς will of course begin the next line, and if we place ἰστός next, the result is another palimbacchius, but of different
internal rhythm. ἐπεσε may stand next as trochee-equivalent. As the mast has not merely fallen, but been 'blown' down, it is necessary to add the winds in one shape or another: ταῖς πνοαῖς as an instrumental, or ἐκ πνοῆς, to which we may add a 'stormy' epithet, δυσχείμερος for example, or δυσπέμφελος:

οἷς ἵστος ἐπεσεν ἐκ πνοῆς δυσπέμφελου....

The next phrase may be a similar sentence, or a genitive absolute. The line may begin with διχορραγῆς, but this helps no further. On the other hand, ἀπορραγέντος suggests Type XI., and before it we may place κάλω with a conjunction δὲ (if a finite verb is to come), or τε (if another genitive). The latter suits our line better; for ἵστάδος τ' ἄπο will just complete it:

κάλω τ' ἀπορραγέντος ἵσταδος τ' ἄπο....

'The ship being loosed' gives at once νεῶς λυθεῖσθης for the first penthemimer of the next line. It were now better to use another finite verb; else these genitives pall. The sense we have to translate is 'Half the sailors have been lost in the flood.' 'Half' must not be translated literally. A Greek would probably say 'the best of the sailors,' ἀκμή, or 'many,' πολλοὶ, οἱ μέν, if the sentence admitted. A poetical paraphrase would be ναυτιλῶν ἄνδρῶν ἀκμή, or stronger still ναυκράτωρ ἄνδρῶν ἀκμή; either of which will complete this verse. The verb is ἐποντισθησαν, again suggesting Type XI.; 'lost' is ὀλωλότες, which in its compound with ἐξ- completes the line onward. One foot now remains, and no necessary word to fill it. But we may add the proper instrumental to the verb, 'in the flood,' if some noun can be found which will scan. κύμαιν will do, since a dactyl is admissible in the first foot:

...νεῶς λυθεῖσθης, ναυτιλῶν ἄνδρῶν ἀκμή
kύμαιν ἐποντισθησαν ἐξολωλότες.
Yet lives our pilot still.

**Words.** ‘Pilot’: οἰακοστρόφος, κυβερνήτης.

**Form.** ‘Yet’ is ὅμως, ‘lives’ is ἐκείνη; and if we add ‘still,’ ἐτι, we get an iambus and a bacchius (ἐτι ἐκείνη, with -i lengthened by the double letter). The beginner, if he gets thus far, will probably go on to write νῦν κυβερνήτης (Type X.) which is passable. But νῦν has an intrusive air; ἐτι gives the same sense in a more natural way. But the other word, οἰακοστρόφος, should recall to the student that passage where it is used (Medea 523); and he should remember the epithet κεδνός there used with it, which is equally suitable here. He will then write:

οἷμως ἐτι ἐκείνῃ κεδνός οἰακοστρόφος.

is’t meet that he

should leave the helm, and, like a fearful lad,

with tearful eyes add water to the sea...

**Words.** ‘Meet’: πρέπει. ‘Helm’: οἰάξ. ‘Like’: δίκην.

‘Fearful’: μαλθακός. The rest must be paraphrased; see below.

**Form.** The English gives ἀρα, or with a natural particle ἄρ’ οὖν. πρέπει αὐτῶν is impossible. If the pronoun be omitted, we must seek some other word to settle the Type of verse; but replace it by νῦν, and you have an amphibrach. ‘Leave the helm’ gives a palimbacchius οἴακα, and a spondee λείπειν¹, which may go in the next verse; this therefore is the place for the simile. ‘Like a fearful lad’ is metrical without sophisticating: μαλθακὸς (cretic) παιδὸς δίκην (four-syllable group):

ἀρ’ οὖν πρέπει νῦν, μαλθακὸς παιδὸς δίκην,

οἴακα λείπειν....

What remains is somewhat affected, and it is neither meet nor possible to translate it literally. The student must draw

¹ προδοῦναι might be used.
on his memory to find something that will do, and beat out a phrase such as this: ‘increase the sea with a flood of tears,’ or ‘by pouring tears out of his eyes.’ Now ‘flood of tears’ is a worn-out metaphor in English, but in Greek it is strong. Yet it is actually used: Eur. _Alc._ 183 πᾶν δὲ δέμνων ὀφθαλμοτέγκτω δεύεται πλημμυρίδι. This is exactly the turn of phrase we are looking for. Place δακρύων instead of δεύεται, and you have the very thing. To finish the line we left half done, we have to bring in a conjunction, verb, and the word ‘sea’; αὐξέων or αὐξάνειν θάλασσαν. Now here we have the materials for a heptameter. Place καὶ before θάλασσαν, there is a double trochee (Type VI.); and αὐξάνειν may stand as final eretic:

...καὶ θάλασσαν αὐξάνειν ὀφθαλμοτέγκτω δακρύων πλημμυρίδι.

and give more strength to that which hath too much.

**Words.** ‘Strength’: κράτος. ‘Too much’: λινὰν, ἄγαν.

**Form.** This line is equally affected, and it is to be feared that it will never look well in Greek. Such an exaggeration of sentiment would have been impossible to Sophocles, and we may say then that he never could have written such a line. But there it is, and it has to be translated; our business must be to so translate it that a Greek could have understood what was meant. This is not difficult. δοῦναι is ‘to give,’ and κράτος with the conjunction τε may precede it as an amphibrach. It will be rather neater to express the idea by a participle: κράτος διδόντα. But ‘that which has too much’ must not be translated τῷ λινὰν ἐξοντι, or anything of the sort. The noun understood is ‘sea’; no Greek would have been likely to take τῷ ἐξοντι as referring to the sea, nor indeed would he have used λινὰν ἐξειν together, we may be sure, when an adjective is really wanted. A Greek would put the thought into the verb, using κρατᾶν or a synonym. This we will also
do. τῇ κρατυνοῦσῃ is a five-syllable group suited to Type X., and λίαν may stand last:

κράτος διδόντα τῇ κρατυνοῦσῃ λίαν.

while, in his moan, the ship splits on the rock, which industry and courage might have saved?

Words. 'While's': ἐν φ. 'In his moan': στένοντος or γοῦντος αὐτοῦ (τοῦδε). 'Split': συντρίβευσθαι, or use κατέαγεν, ἔγγ. 'Ship': ναὸς, πλοῖον. 'Rock': πέτρα, ἕρμα, χοιράς, &c. 'Save': σώζω. 'Industry': no convenient noun, but ἄοκνος may be useful. 'Courage': θάρσος, ἀνδρεία, &c.

Form. A literal translation gives ἐν φ. for the first group, and τὸ πλοῖον (amphibrach) for the second; συντρίβεται will stand last. 'On the rocks' is in Greek idiom περὶ πέτραις, the thing which is pierced being the centre of thought, not that which pierces. (πρὸς πέτραις might also stand, or πέτραις alone, besides other constructions.) Now περὶ πέτραις is equivalent to a cretic with the first syllable resolved; and we thus have a complete line:

ἐν φ. τὸ πλοῖον περὶ πέτραις συντρίβεται....

στένοντος αὐτοῦ may begin the next line; but it had better be left out for more than one reason. The chief reason is that the phrase might imply he was groaning at the catastrophe, and might be retranslated 'to his dismay.' This is not the meaning at all, and it would spoil the picture of unconsciousness which is drawn by the original. Another reason is, that it ought to come directly after ἐν φ. if it comes at all; and lastly, it will mean in the end another whole line of Greek. The sense is equally clear without it; be it therefore omitted. The succeeding sentence should be made personal in Greek, the same subject being kept: 'which he, he had been ἄοκνος and ἀνδρείος, might have saved,' έσωσεν ἄν. 'Had he been' is simply ὅν, the ἄν giving a conditional cast to the whole
sentence. Thus we have a number of metrical possibilities: four-syllable groups ēσωσεν ἀν, ἄοκνος ὄν, ἄνδρεῖος ὄν; amphi-brachys ἄοκνος, palimbacchius ἄνδρεῖος. The emphatic καὶ may be added; this will give ὃ καὶν for the first group, and ēσωσε may follow. This is a line of Type I., but no cretic appears. However, we have only to elide the final of ēσωσε, placing after it either of the adjectives, to get a hephthemimer of Type IV. The other adjective with ὄν makes a four-syllable final, if a conjunction can be found to stand between. This conjunction must be, or become, a monosyllable, and must begin with a vowel. Hence καὶ will not do; but just such a word as we want is ἦδε:

...ὁ καὶν ἐσωσ’ ἄνδρεῖος ἦδ’ ἄοκνος ὄν.

Ah, what a shame! ah, what a fault were this!


Form. The student must be careful how he expresses this exclamation. ποῖος is sometimes used in a similar way, but more often with incredulity: ‘I don’t believe there is such a thing.’ In Greek we find πῶς ὦν used with indignant exclamations; and this suits our line exactly. πῶς οὐκ ὅνειδος makes a penthemimer of the first Type, and τοῦτο may follow. The line, if thus begun, must finish as in Type IV., with a Cretic in the Second Position, or a Molossus. None of the nouns suggested will do; and the line must be remodelled, unless the student happens to think of βλάβη. With βλάβη all is plain sailing; for we have only to use the long form of the negative, οὐχί, to get a molossus in position before βλάβη:

πῶς οὐκ ὅνειδος τοῦτο; πῶς οὐχὶ βλάβη;
Queen Catherine's Speech.

Sir, I desire you do me right and justice, and to bestow your pity on me: for I am a most poor woman, and a stranger, born out of your dominions; having here no judge indifferent, nor no more assurance of equal friendship and proceeding. Alas, Sir, in what have I offended you? what cause hath my behaviour given to your displeasure, that thus you should proceed to put me off, and take your good grace from me? Heaven witness, I have been to you a true and humble wife, at all times to your will conformable: ever in fear to kindle your dislike, yea, subject to your countenance,—glad, or sorry.

Shakespeare.

Sir, I desire you do me right and justice.

Words. 'Sir': ἄναξ, ὁνάξ, φέρμουτε. 'Right and justice': δίκη, γέρας, θέμις, or use ἐν καὶ δικαιώς, ἀ χρῆ, ὦς χρεών. 'Do': δραν (acc., not dat.), or κρίνεων τὰμᾶ. 'Desire': αἰτῶ, ἀξιῶ, not λίσσομαι or the like which would mean 'I beseech.' The tone is confident and dignified.

Form. With the introductory μέν it is easy to put together the first penthemimer: αἰτῶ μέν is a palimbacchius, and ὅναξ a spondee. A cretic also appears among the phrases suggested: ὦς χρεών. 'Do me' will be νέμεω ἐμοί; σε should be added, and we may then arrange the words so as to scan:

αἰτῶ μέν, ὁνάξ, ὦς χρεών σ' ἐμοὶ νέμεω.

The 'right and justice' may be rendered γέρας δίκαιον.
and to bestow your pity on me: for
I am a most poor woman, and a stranger,
born out of your dominions.

Words. 'Pity': οἰκτίρειν, κατ-, ἐπ--; or a longer paraphrase
like the English, ἔχειν δὴ οἰκτον, οἰκτον ἔχειν; αἰδεῖοθαί. Adjectives
are οἰκτίρμων, μηδ' ἀνουκτίρμων γενόν, &c. 'Poor': δύστηνος,
δυστυχής, τλήμων, &c. 'Stranger, born, &c.': ξένος, ἐπηλις,
ἀλλόθρος; ἀπὸ (ἐκ) βαρβάρου χθονός, οὐκ ἑντοπος γεγώσα.

Form. No cretic seems to be forthcoming, but a line of
Type X. may be made with καὶ κατοικτίρειν, followed by ἐπεί,
'for.' The two parts 'poor woman' and 'stranger' may be
introduced by πρῶτον μὲν and ἐπειτα δὲ, which suit the oc-
casion—a pleading in court. πρῶτον μὲν εἰμι begins the line
naturally enough; and the last two adjectives suggested for
'poor' make a five-syllable word in the superlative convenient
for Type IX. or X.: τλημονεστάτη, δυστυχεστάτη. The line will
end with γυνη. Be careful not to translate 'out of your
dominions' literally; for ἐκ τῆς σῆς χθονός would mean
'sprung from,' which is just the opposite. The first group
may be a palimbacchius, ἔνη τε; ἑντοπος will stand for a
cretic in the First Position before γεγώσα, while the phrase
may have τῦδε before it and γῆ after. There is now just space
left for καὶ οὐ in crasis. The lines therefore run:

...καὶ κατοικτίρειν, ἐπεὶ
πρῶτον μὲν εἰμι τλημονεστάτη γυνη,
ἔνη τε κού τῦδε ἑντοπος γεγώσα γῆ.

having here

5 no judge indifferent, nor no more assurance
of equal friendship and proceeding.

Words. 'Indifferent,' i.e. 'impartial': ἰσος, κοινός. 'As-
surance': πίστις. 'Friendship': εὔνοια. 'Proceeding': δίκη,
κρίσις, ψήφος. 'Here': ἐνθάδε, ἐνταῦθα. 'More': ἀλλος.
**Form.** έπειτα δέ will be the first words, leaving room for the spondee or trochee of Type II. The word must begin with a vowel; and either of those suggested for 'here' will do. 'I have not' is a retic at once, οὐκ έχω or οὐτ' έχω, and a literal rendering of the object gives κριτήν ἵσον, which completes the line:

έπειτα δ’ ἐνθάδ’ οὐτ’ έχω κριτήν ἵσον....

When we set down the significant words of the next sentence, πίστιν εὐνοίας, we see a trochee and molossus, and no one should now be at a loss where to put these (Type IV.). ἀλλήν may precede these words, and the line will begin with οὐτε. To follow οὐτε a word is needed with a vowel initial; and the particle αὖ ‘again,’ so frequent in double negatives, will do for that place. One short syllable remains to find, and τώνα suits the sense. There is no room for the rest of the sentence in this line; so we may add an infinitive 'to get,' such as τυχεῖν, which will then govern εὐνοίας. The remaining phrase has only to be written down in Greek to show how easy it is to deal with. καὶ κρίσεως (or ψήφου) κοινής will scan at once, when καὶ is replaced by τε:

οὐτ’ αὖ των’ ἀλλήν πίστιν εὐνοίας τυχεῖν

ψήφου τε κοινῆς.

Alas, Sir,

in what have I offended you? what cause
hath my behaviour given to your displeasure,
that thus you should proceed to put me off,
10 and take your good grace from me?

**Words.** 'Alas': φεῖ, etc.; but it is better turned by an adjective, or an adjective may be used as well as φεῖ. As ὁ πανάθλε means 'I am sorry for you,' so ἡ παναθλία, in apposition to the subject, fairly reproduces 'alas.' 'Offend': ἀδίκω. 'Cause': αἰτία, if a noun be used. 'Behaviour,' etc.: para-
phrase with ὀδλισκέων or κεκτήσθαι; ‘how have I earned thy anger?’ ‘Put off’: ἀποθεεῖν. ‘Grace’: εὔνοια, εὔμενεια.

**Form.** ‘In what have I offended’ is literally τι ἡδίκησά σε; we change τι to πῶς, and the words scan as a penthe-mimer. This phrase we then reserve for the beginning of the next line. But it may be asked, how can πῶς go there, when it is wanted to begin the sentence? The answer is, by repeating it; and our half line will begin πῶς γάρ, and ἡ παναθλία follows according to Type IX. The next question may be introduced by ἕ, as is often done; and this is convenient here, because σε must be elided. ‘For what cause’ may be variously rendered with διὰ, ἐξ, ἀπό. δι’ αἰτίαν τίνα completes the line just begun, and we now have

πῶς γάρ ἡ παναθλία,
πῶς ἡδίκησά σ’; ἕ δι’ αἰτίαν τίνα... 

The sentence should take an idiomatic form, such as this: ‘How having earned thy displeasure dost thou reject me?’ The speaker thus falls into the accusative case. The proper tense being aorist, we get ὀδλοῦσαν for ‘earned,’ an amphibrach; and ‘displeasure’ will be ὀργήν, which can stand either before or after it. ‘Put off’ will be ἀθησας or ἀπωθησας; the latter, with the addition of σήν, may form a five-syllable group of Type IX. The last word may be ἐμε if we prefix τε, as another verb is to follow,

ὄδλοῦσαν ὀργήν σήν ἀπώθησας τ’ ἐμε....

‘Take your good grace’ is ἀφεῖλου or ἐξείλου τὴν εὔνοιαν or εὔμενειαν. The verb, it will be seen, is a molossus; consequently we shall follow Type V. or XI. or some modification of them. Either noun may stand before this verb; but the longer is here better, because we want to fill out the line. καὶ will stand first, and a trochee now remains to be found. If we add πρῖν to the article, we get our trochee; choosing a longer verb we have

καὶ τὴν πρὶν εὔμενειαν ἐξαποστερεῖς;
Heaven witness,

I have been to you a true and humble wife,
at all times to your will conformable.

Words. ‘Heaven witness’: θεοὶ εὐνόστορες, θεῶς μαρτύρο-
μαι; perhaps πρὸς θεῶν, though that is better suited to a
request. ‘True’: πιστὸς. ‘Humble’: εὐπειθής, εὐπιθής; perhaps
tαπεινός, but this is less respectful. ‘To thy will conformable’:
the same words will do, or ἐμμελής, ἔμμετρος, for ‘conform-
able,’ βούλευμα or βουλή ‘will.’ A metaphorical phrase may
be useful, e.g. νερτέρα προσήμενος κόπη, ‘sitting at the lower
oar,’ ‘playing second fiddle.’ ‘Wife’: γυνὴ, δάμαρ.

Form. ‘For’ may introduce the sentence; but it is
better to use the idiomatic ἡτίς or ἡτίς γε, the latter of which
as a palimbacchius may stand before πιστῇ (Type II.). Now
observe that θεῶς μαρτύρομαι will serve to complete the line,
if an article be added; the phrase may go in as a parenthesis:

ἡτίς γε πιστῇ——τοὺς θεῶς μαρτύρομαι——...

‘I have been a humble wife’ is the thought which has to
be translated in the next line. The words suggested include
a cretic (εὐπιθής) and a molossus (εὐπειθής), while δάμαρ may
stand last. The verb may be πέφυκε, or, if the construction
prefer a participle, γεγωσά; and ἀεὶ will stand as the first
foot. A foot still remains unfilled: trochee or iambus accord-
ing to the word we choose for ‘humble.’ καὶ is natural, as
another adjective πιστῇ has already been applied to the subject;
and an emphatic μάλα makes up the remaining syllable:

ἀεὶ γεγωσά, καὶ μάλ’ εὐπειθής δάμαρ.

The next line is simple; for ἔμμετρος and ἐμμελής are both
cretics, and ‘will’ in the proper case, βουλέυματι or βουλέυμασι,
suits the verse-end. The verse may begin with ἀεὶ ‘at all
times,’ followed by δὲ, as the word has already been used;
and the necessary possessive σῷ or σοῖς with the article
gives a spondee to follow it:

ἀεὶ δὲ τοῖς σοῖς ἔμμετρος βουλέυμασι....
ever in fear to kindle your dislike,
yea, subject to your countenance,—glad, or sorry.

**Words.** ‘Fear’: φοβείσθαι, τρείν, ταρβέιν; with the nouns cognate, which here are not likely to be needed. ‘Kindle’: the corresponding metaphor would be too strong; we must simply say ‘earn,’ ὀφλεῖν, etc., or ‘arouse,’ κυνεῖν, etc. ‘Dislike’: ἀπέχθεια; or use ἐπίφθονος, ἀπέχθεσθαι. ‘Subject, etc.’: use πλάσσειν στόμα, with κατά, ‘according to.’

**Form.** ταρβῶ γενέσθαι forms a pentemiminer; and ἐπίφθονος may stand last, with the cretic τοῖς τρόποις between; this may be helped out by adding διχοστατοῦσα ‘if I should quarrel’:

ταρβῶ γενέσθαι τοῖς τρόποις ἐπίφθονος
dιχοστατοῦσα....

πλάσσω στόμα may end the line just commenced; and a simple expedient for the cretic is to use some phrase meaning always: διὰ τέλους. The last line will be ‘glad or sorry according to thine.’ Observe that Greek does not disjoin but conjoin in phrases like this: εὐφρόν τε καὶ μὴ, not ἦ. The remaining words must be paraphrased more at length. The simple prose translation is κατὰ σὲ or κατὰ (τὸ) σῶν; perhaps the reader will think of the common Greek metaphor of weights and scales, and use ὑπὸ φρενὸς. κατὰ may precede ὑπὸ, for the ὑ- has the power of lengthening a short vowel; and σῆς completes the line:

...διὰ τέλους πλάσσω στόμα
εὐφρόν τε καὶ μὴ σῆς κατὰ ὑπὸν φρενὸς.
XI.

Herald. Lady, good cheer and great; the boar is slain.
Chorus. Praised be all gods that look toward Calydon.
Althæa. Good news and brief; but by whose happier hand?
Herald. A maiden’s and a prophet’s and thy son’s.
5 Althæa. Well fare the spear that severed him and life.
Herald. Thine own, and not an alien, hast thou blest.
Althæa. Twice be thou too for my sake blest and his.
Herald. At the king’s word I rode afoam for thine.
Althæa. Thou sayest he tarryeth till they bring the spoil?
10 Herald. Hard by the quarry, where they breathe, O queen.
Althæa. Speak thou their chance; but some bring flowers and crown
these gods and all the lintel, and shed wine,
fetch sacrifice and slay; for heaven is good.

Swinburne: Atalanta in Calydon.

This piece, like most of Swinburne’s line-for-line dialogue, contains more than is easily got into the same number of Greek lines. The translator’s skill will be taxed if he is to do this piece without dropping something.

Herald. Lady, good cheer and great; the boar is slain.

Words. ‘Good cheer and great’: χαῖρε πολλά, or a paraphrase such as εὐάγγελος μὲν ἡλθον. ‘Boar’: σῦς. ‘Lady’: γυνή, or in this case, ἀνασσα.

Form. ὁ χαῖρε naturally begins the sentence. To follow it we need a trochee or spondee, and πολλά would do. Or we may put ἀνασσα in this place, with πολλά or πολλά γε next. ‘The boar is dead,’ ὁ σῦς τέβνηκε, might stand first as far as scansion goes, but the form of the sentence requires the address to precede it. By a little rearrangement we get τέβνηκ’ ὁ σῦς, a four-syllable group suited to the last place. One syllable remains to find. The beginner may be tempted to use νῦν or
some other obvious pad; but a moment's thought should convince him of the flatness and fatuity of such a word. ως however may be used, as a conjunction:

δ χαιρ', ἀνασσα, πολλά γ', ως τέθνη' δ σύς.

Chorus. Praised be all gods that look toward Calydon.

Words. 'Praised': use χάρις in some form, either alone, or with ἔστω, or with αἰδα. 'Calydon' need not be rendered by any such adjective; ἐγχώριος or εὐπολις is sufficient.

Form. The first words give χάρις θεοίς, which only needs the longer form of the dative, θεοίσι, to make a full penthemimer. τοῖς ἐγχώριοις translates the remainder, but needs a trochee to complete the line. However, τῆςδὲ γῆς may be added, and then if we omit τοῖς, the line will run

χάρις θεοίσι τῆςδὲ γῆς ἐγχώριοις.

Althaea. Good news and brief ; but by whose happier hand?

Words. 'Good news': εὐάγγελος may be used, or εὖ εἰπάς, or εὖ ταῦτα. 'Brief': βραχύς, σύντομος. 'Happier': εὐτυχίς, or the verb εὐτυχέων.

Form. A μέν and δέ sentence is clearly called for. The beginning may be made in more than one way. We may place εὖ ταῦτα first as palimbacchius, and συντόμοις δέ next as double trochee (Type VI.). The μέν would not be indispensable. Or again we may use βραχέως μέν for the first group (palimbacchius equivalent, βραχέως pronounced as two syllables), and place εὖ δέ next. Or εἰπάς may complete the penthemimer, and εὖ δέ may follow. This second position of βραχέως is more natural. The two ideas that remain cannot be got into the space, though we may say either 'by whose hand?' πρὸς τίνος χερός; or 'who was so lucky?' τίς δ' ἄρ' ἡντύχει: The question is, which can most easily be understood without saying? Obviously the 'hand.'

βραχέως μὲν εἰπάς, εὖ δέ· τίς δ' ἄρ' ἡντύχει;
EXERCISES.

Herald. A maiden's and a prophet's and thy son's.

Words. 'Maiden': κόρη, παρθένος. 'Prophet': μάντις. 'Son': νίος, παῖς, τέκνον are the simple words, but there are many periphrases.

Form. The construction is settled by the previous line; these nouns must be in the nominative. 'Son' should be kept to the last, or its emphasis will be lost; the other two do not so much matter, which is lucky, for καὶ μάντις cannot stand second. κόρη τε, however, can (as an amphibrach), and μάντις falls naturally into the first place. (We might write κόρη τε μάντις τ', if elision were used.) The next words shape themselves into a cretic: καὶ τέκνον, with τὸ σὸν next, or καὶ τὸ σὸν followed by τέκνον. The balance of emphasis is better in καὶ τέκνον τὸ σὸν, as we get the three nouns thrown up strongly against the rest of the sentence. The remaining iambus may be suggested by such a line as Soph. Oed. Col. 7—8 αἱ πάθαι... χῶ χρόνος...καὶ τὸ γενναῖον τρίτον. We may use either τρίτος in agreement with the sense (in which case it will be best to place it before the neuter noun, καὶ τρίτος...), or τρίτον in grammatical agreement, which may come last.

μάντις κόρη τε καὶ τρίτος τὸ σὸν τέκνον.

Althaea. Well fare the spear that severed him and life.

Words. 'Well fare': εὔτυχεῖν, or perhaps τρισόλβως may be useful. 'Spear': δόρυ. 'Sever him and life': use βίον νοσφίζειν. Of course κτείνειν alone would give the sense at its simplest; but the form should also be kept, if possible.

Form. The verb should be in the optative of wish: εὔτυχοῖθ, which with a prefixt ἀλλὰ will make a penthemimer. The rest of the sentence would be in prose, taking the words suggested, τὸ δόρυ δ ἐνόσφισεν αὐτὸν βίον. There is no room for all this. We drop the article at once, and the object (which may be easily understood); a participle may now
replace the relative clause, and this turns out to be a possible cretic, \( \nuo\phi\iota\sigma\nu \). Thus exactly enough is left, and not too much; for \( \beta\iota\nu \delta\omicron\nu \), thus arranged, make the fourth group in lines of Type I. or II.

\[ \alpha\lambda\lambda' \varepsilon\nu\nu\chi\omega\iota\eta \nuo\phi\iota\sigma\nu \beta\iota\nu \delta\omicron\nu. \]

_Herald._ Thine own, and not an alien, hast thou blest.

**Words.** ‘Bless’: \( \varepsilon\nu\lambda\omicron\gamma\epsilon\iota\nu \), or some word that recals \( \varepsilon\nu-\nu\chi\epsilon\iota\nu \) by its sound.

**Form.** The meaning is ‘thine own kinsman,’ as ‘alien’ shows; not ‘thine own spear,’ as the careless observer might imagine. ‘His’ in the next line bears out the same interpretation. Obviously then the beginning will be \( \tau\omicron\nu \sigma\omicron \mu\epsilon\nu \) (palimbacchius), or \( \tau\omicron\nu \sigma\omicron \gamma\epsilon \). ‘Not an alien’ recals a common type of sentence in Greek: \( \kappa\omicron\iota\delta\epsilon\iota \\alpha\lambda\lambda\omicron, \sigma\iota \\alpha\lambda\lambda\omicron \tau\iota\omicron \), etc. Either of these will suit our line in the accusative, making it conform to Type VIII. \( \varepsilon\nu\lambda\omicron\gamma\epsilon\iota\nu \) then falls into the Second Cretic Position; and the line may be completed by some word meaning ‘thus,’ e.g. the adverbial accusative \( \tau\acute{\alpha}\delta\epsilon \).

\( \tau\omicron\nu \sigma\omicron \mu\epsilon\nu, \sigma\acute{\iota}\delta\epsilon\nu' \\alpha\lambda\lambda\omicron, \varepsilon\nu\lambda\omicron\gamma\epsilon\iota\nu \tau\acute{\alpha}\delta\epsilon. \)

_Althaea._ Twice be thou too for my sake blest and his.

**Words.** ‘Twice’: \( \delta\iota \). ‘Sake’: \( \chi\acute{\alpha}\rho\iota\nu, \acute{\iota}k\alpha\tau\iota \).

**Form.** Either of the words already used may be repeated; \( \delta\iota \varepsilon\nu\lambda\omicron\omega \sigma\epsilon \), or \( \delta\iota \varepsilon\nu\nu\chi\omega\iota\eta\iota \). The former allows of a literal translation: \( \acute{\epsilon}\mu\omicron\nu \chi\acute{\alpha}\rho\iota\nu \kappa\epsilon\iota\nu\omicron \tau\epsilon \) forming a hephthemimer; but the latter gives a more telling line. We shall follow up the verb with \( \kappa\alpha\iota \sigma\omicron \), the pronoun being indispensable; and couple the two persons into \( \tau\omicron\nu \\delta\iota\sigma\sigma\omicron \chi\acute{\alpha}\rho\iota\nu \). Now \( \kappa\alpha\iota \sigma\omicron \) will be very strong from its position, while \( \delta\iota \) and \( \delta\iota\sigma\sigma\omicron \) will reinforce one another.

\( \delta\iota \delta' \varepsilon\nu\nu\chi\omega\iota\eta \kappa\alpha\iota \sigma\omicron, \tau\omicron\nu \\delta\iota\sigma\sigma\omicron \chi\acute{\alpha}\rho\iota\nu. \)
Herald. At the king's word I rode afoam for thine.

Words. 'King': βασιλεύς, τύραννος, ἄναξ. 'Word': κέλευσμα, ἐφημή, ἐπιστολή; or by participle κελευσθείς. 'Afoam': use ἰδρώκ explained by ἵππος or the like, else it must refer to the speaker. (ἰδρώκ is only Epic.)

Form. The first thing to settle is the meaning of 'thine'; is it 'thy word' or 'thy sake'? Clearly the latter, since he asks no directions from the lady; we must therefore translate σοῦ χάριν. Now as 'sake' cannot be omitted, and there is no short phrase for 'afoam,' it becomes necessary to leave out 'afoam,' or rather to express it by some less exact word such as τόχος, σὺν τάχει, ἐν τάχει, ὡς τάχιστα. The idea may be expressed by a verb, as ἡπειρόμην or ταχύνομεν, either of which might stand last in the line. If the idea be altogether omitted, πάρειμ' ἔγω might take this position. The only alternative is to interpolate a line of this sort—'What is it you would say? Speak on.' There would then be room enough for 'afoam.' But it would be a fault in taste so to do, since there is only one really important idea in this verse, and it cannot well be divided. We put therefore ἐφετμαῖς or κελευσθείς second, as a bacchius, and σοῦ χάριν in the First Cretic Position, completing the line with βασιλέως (anapaest) and ταχύνομεν:

βασιλέως ἐφετμαῖς σοῦ χάριν ταχύνομεν.

Althaea. Thou sayest he tarrieth till they bring the spoil?

Words. 'Tarry': μένειν. 'Bring': ἐσφέρειν, or φέρειν with defining adverb, such as οἰκαδε. 'Spoil': ἔλωρ, ἀγρα, or 'boar' again. 'Till': ἔως, ἔστ' ἂν.

Form. 'He' must be express, and will be some such word as κεῖνος, ἐκεῖνος. 'Tarries' is the significant word of the sentence, and we will therefore begin with μένει δέ: the pronoun may follow. Next will come the conjunction, be it
€ως as a monosyllable, or the trochee €στ' άν. We take the latter by preference, because it is likely to help in constructing the verse more than €ως. The verb in its proper form is €σφέρωςι, and if we place €λωρ last (eliding the -ι) the line is finished:

μένει δ' €κείνος €στ' άν €σφέρωςι €λωρ;

The essentials are all here; but if it be desired to give expression to 'thou sayest,' that is easily done. Then we must get a shorter word for 'he': νυν or σφε. λέγεις νυν is an amphibrach, which may follow μένειν; and φης νυν allows our keeping δέ:

μένειν δε φης νυν €στ' άν €σφέρωςι €λωρ;

Herald. Hard by the quarry, where they breathe, O queen.

Words. 'Quarry': see 'spoil,' 9. 'Hard by': πέλας, πλησίον, or €πι with αὐτός, 'right over the quarry.' 'Breathe': use ἀμπνείν, ἀμπνοή (= ἀναπνοή).

Form. ἀγρας πέλας would do as a translation of 'hard by the quarry,' but is faulty, because a particle (commonly γε) is required in the answer to a question. Moreover, the phrase is of no help structurally. We have a cretic ἀμπνοή, and this implies that Type I. will be possible. For the same reason, πλησίον is not likely to prove useful. On the other hand, €π' ἀγρα is a bacchius, and this should be chosen without hesitation. αὐτήγε can now be placed first in the line. Paraphrasing 'breathe' as ἀμπνοήν ἔχουσι we get in our cretic. If δὴ be added to ἔχουσι, a final group of the proper form is ready, and the particle has point: 'they are now resting.' It remains only to bar the hiatus, which is done by prefixing καί. This word may be justified either as a conjunction or as an adverb. If καί is a conjunction, μένει is understood; if an adverb, it emphasises the thought of the second clause.

αὐτήγε ἐπ' ἀγρα, καὶμπνοήν ἔχουσι δὴ.
EXERCISES.

Althœa. Speak thou their chance;

Words. 'Speak': λέγειν, synonym, or compound, e.g. κατειπείν. 'Chance': τύχη, or 'how they are situated,' πῶς ἔχουσιν.

Form. Of the words suggested, κατειπείν alone furnishes a form which will be useful in the verse-construction. κάτειπε being an amphibrach we may place second, and σὺ μέν will do to begin with. Next may stand either τὴν τύχην or πῶς ἔχουσι. The latter is more idiomatic, and is also a better translation, since it includes 'their': we therefore write

σὺ μέν κάτειπε πῶς ἔχουσι....

but some bring flowers and crown
these gods and all the lintel, and shed wine,
fetch sacrifice and slay; for heaven is good.

Words. 'Flowers': ἀνθὸς. 'Crown': στεφανὸν, or a phrase with στέφανος. 'Lintel': ῥήρθυρον. 'Shed': ἐκχεῖν. 'Sacrifice': ἱερὸν, ἱρὸν. 'Slay': θύω, κτείνω, or use σφαγή. 'Heaven': οἱ θεοὶ. 'Good': use a word customary in prayers or religious phraseology, such as ἰλέως. The words are simple for the most part, and there is not much choice.

Form. 'Some' and 'others' would ordinarily be οἱ μέν—οἱ δὲ, but here they follow mention of another person, σὺ μέν. It will be necessary therefore, either to prefix καὶ, or to use οἱ δὲ for both classes. The latter is most convenient; and if we insert εὐθέως (which is natural enough) we get a four-syllable group suited to the last place in οἱ δ' εὐθέως. The rest of the clause literally translated is φερόντων ἀνθή, which if transposed becomes a penthemimer of Type I. But it is impossible to go on literally, because the imperative of στεφανοῦν is not practicable in iambic verse at all. στεφανοῦν can however be used in the infinitive or subjunctive, and the construction may be varied so as to admit of this: ἀστε
στεφανοίν, for example, or ὡς or ὡπος στεφανώμεν, ὡς παρῇ στεφανοίν 'that it may be possible to crown.' None of these words is of any use structurally, and we turn to the object. The prospect improves at once when we observe that 'these gods' becomes τούσδε τοὺς θεούς (trochee and cretic). ὡπος might end this line, and the next might begin στεφανώμεν. 'And all the lintel' becomes πάν θ᾽ υπέρθυρον, to which we may add τόδε; thus leaving a trochee or spondee to find. Nothing suggests itself but εἰθὺς, which would fall flat after εἴθεωσ. It remains to paraphrase; and we may say 'to honour (or adorn) with garlands,' στεφάνους ἄγάλλειν, replacing ὡπος by παρῇ in the line above. The sentence now lacks a conjunction; but observe that ὡς θεούς combine into a cretic group, while τούσδε may become τούτους, and we write

...οἱ δ᾽ εἴθεωσ

ἀνθη φερόντων, ὡς θεούς τούτους παρῇ
στεφάνους ἄγαλλεον πάν θ᾽ υπέρθυρον τόδε.

Passing on to the next clause, we get ἐκχεόντων for the verb, which with οἱ δὲ prefixt fills the first penthemimer. ὅνον follows next as a trochee. οἱ δ᾽ ἵρον again may make a molossus; and as no word in the English suggests how to complete the verse with an iambus, τάχα may be added. 'Slay' gives θυόντων and κτεινόντων (molossi), and κτανόντων (bacchius); prefix σφαγῆ, and the penthemimer of this last line is done. 'Bring' is omitted, but to insert it would make it impossible to complete the piece in this line, and it is not essential. ἰλεῶ γάρ or οἱ θεοὶ γάρ may stand next as a double trochee (Type VI.); whichever we choose, a final cretic remains. As a matter of taste, ἰλεῶ is better placed first; it thus gains the emphasis which is required. The last couplet then runs as follows:

οἱ δ᾽ ἐκχεόντων ὅνον, οἱ δ᾽ ἵρον τάχα
σφαγῆ κτανόντων: ἰλεῶ γάρ οἱ θεοὶ.
XII.

Beneath your leafy gloom, ye waving boughs of this old, shady, consecrated grove, as in the goddess' silent sanctuary, with the same shuddering feeling forth I step, as when I trod it first, nor ever here doth my unquiet spirit feel at home.

Long as the mighty will, to which I bow, hath kept me here conceal'd, still, as at first, I feel myself a stranger. For the sea doth sever me, alas! from those I love, and day by day upon the shore I stand, my soul still seeking for the land of Greece. But to my sighs, the hollow-sounding waves bring, save their own hoarse murmurs, no reply.

A. Swanwick: from Goethe.

Beneath your leafy gloom, ye waving boughs of this old, shady, consecrated grove, as in the goddess' silent sanctuary,

Words. These are the only words that need mention. 'Leafy gloom': εὐφυλλος σκια or the like; or we may express the idea by 'gloomy leaves,' using σκιερός, δάσκιος, κατάσκιος, ὑπόσκιος, εὔσκώστος, perhaps εὔσκιος (Pind., Theoc. etc.). Another way is to use the idiom by which the meaning of the noun is repeated in the adjective, thus—μελάμφυλλος σκότος. The idea is capable of many poetic expressions, and a good phrase is ἥλιοστερής κόμη. For 'boughs' we have πτόρδος, κλών, κλάδος (κλήμα in prose). A 'consecrated grove' is ἀλσος, without need of any epithet.

Notice that the third line means 'I walk this grove, feeling it to be a sanctuary of the goddess,' and does not allude to any temple. The proper word to use here is therefore ἄδωτον,
which should be put in apposition with the ‘grove.’ ‘Old’: παλαιός, ἀρχαῖος, δηναιός; for ‘silent’ we may use σιωπηλός, as the implication is that people may not speak there, or ἀφθεγκτον νάπος (Soph.).

Form. We should begin with the invocation, and make the thing addrest singular, i.e. ‘grove’ rather than ‘boughs’: ‘O shady grove, whose boughs wave in the wind their shady leaves, old and silent sanctuary of the goddess, beneath your leafy gloom I step forth, etc.’ ὁ σκιερὸν ἄλσος serves for the first phrase. In the next line will come ἕλιοστερῆ κόμην, with some words for boughs and the verb πάλλουσι, or πάλλουσι κλώνες or κόμην κλάδοι πάλλουσιν; line 1 will be completed by the link-relative ὦ, and a suitable phrase for ‘winds’: say αὕραι ὑπήνεμοι (Soph.), ‘gentle breezes,’ for the boughs ‘wave’ only, not toss about. πνοαὶ will take the place of αὕραι, to get a cretic, ὧν πνοαὶς. If in (3) we use σιωπηλός, this must have καὶ or some similar monosyllable before it, and come after the penthemimer: i.e. we have as one skeleton δηναιῶ — καὶ σιωπηλῶν — —. The obvious final is θεᾶς, and ἀδυτον will serve as resolved spondee. Or we may place ἀδυτον first, followed by θεᾶς and the epithet, and use the phrase of Sophocles quoted above. In point of taste it is a gain to get rid of the καὶ. Thus we get the following version:

ὁ σκιερὸν ἄλσος, ὧν πνοαῖς ὑπηνέμοις
κλάδοι κόμην πάλλουσιν ἕλιοστερῆ,
ἀδυτον θεᾶς δηναιῶν, ἀφθεγκτον νάπος.

with the same shuddering feeling forth I step,
5 as when I trod it first,

Words. It will be necessary to deal warily with ‘feeling,’ and the best way is to paraphrase: ‘stepping forth I shudder,’ πέφρικα, φρίσσω. (Distinguish τρέμω ‘I tremble,’ ῥυγῶ ‘I shiver with cold,’ φρίσσω ‘my hair stands on end.’) For ‘step’
there are hosts of phrases: ἔρπευν (not to creep, cp. Eurip. Medea 333), στείχευν, αὖρευν πόδα, βαίνειν πόδα, διώκειν πόδα, ἀνειλίσσευν πόδα, πορθμεύειν πόδα (Eurip., to go delicately, on tiptoe), and some phrases with ὄδόν or κέλευθον. ‘Same’ will be οὐδὲν ἦσσον ἦ πάλαι, which is a final hephemimer.

**Form.** We must begin with ‘beneath your leafy gloom,’ which has not yet been translated. Instead of using a preposition for ‘beneath,’ it is more poetical to use some adjective such as ‘shaded by’; and thus κατάσκιος μὲν will open the line, with ἁκότῳ at the end, and one of the adjectives suggested. This adjective should scan ς — ς — because it must have τῶ or σῶ to complete the sense; we will choose μελαμφύλλος. The next line will be easy to make out of our materials: πέφρικα βαίνουσα (a lady speaks, please observe), followed by the hephemimer already made. πάλαι however is not precise enough for ‘when first I trod it,’ and we can go on, without hesitation, ἐπεί with τὸ πρῶτον for amphibrach. There is no need to repeat the word βαίνω, but we may choose any convenient phrase for ‘came hither,’ δεῦρ’ ἄφικόμην. The line must be finished, because a final iambic break, without conjunction, is not to be thought of; this we can do by adding ἐγώ; which completes the piece.

κατάσκιος μὲν σῶ μελαμφύλλω σκότῳ
πέφρικα βαίνουσ’, οὐδὲν ἦσσον ἦ πάλαι
ἐπεί τὸ πρῶτον δεῦρ’ ἄφικόμην ἐγώ.

nor ever here
doth my unquiet spirit feel at home.

**Words.** Any attempt to be literal here will result in something absurd. We cannot for example say: θυμὸς οὗ κατὰ δόμον ἐστὶν ἐνθάδε, nor use any word like δόμος at all. δόμος carries no sentiment with it; and the rendering we want must carry sentiment. This can often be conveyed by
GREEK VERSE COMPOSITION.

εστία, or Ζεὺς ἐστιαίως: but only where a dwelling is spoken of; this phrase is yet more abstract and metaphorical. We may get the idea we want by putting it in another way, and saying: 'Here, unquiet at heart, I always feel a stranger.' This suggests ἐπτομένη κέαρ, and ξένος.

Form. ἐπτομένη κέαρ forms a final hephemimer, and the line may begin αἰ τὰ ρ (giving reason for the terror) ἐνθάδ'. The following line will run 'I grieve, continuing in a strange place'; ἀλγὼ χρονίζουσι' ἐν τόπῳ ξένῳ. Now by the vivid Greek idiom, add ξένη in agreement with the subject, and in contrast with ξένῳ, and the line is done.

αἰ τὰ ρ ἐνθάδ' ἐπτομένη κέαρ ἀλγὼ χρονίζουσι' ἐν τόπῳ ξένη ξένῳ.

(By transposing ξένῳ and ξένη a stronger emphasis is got, and a close union suggested betwixt the thoughts.)

Long as the mighty will, to which I bow, hath kept me here conceal'd, still, as at first, I feel myself a stranger.

Words. Here again we must beware of a literal translation. It is not usual in Greek to personify such abstractions as the divine will, but the practice is modern and due to a half-affected reverence. We should boldly use θεός, or δαίμον, and any epithet like παγκρατίς will go with it. 'To which I bow' also contains a metaphor which is not natural in Greek; for a Greek poet would say something like 'keeps me in willing obedience, not against my will, or willing subject': οὐκ ἄκουσαν, or (using the pretty device of neuter nouns in apposition)¹, χεῖρωμα εἰχερές. 'As at first': ως πάρος, ως τὸ

¹ Such are πέσημα = πεπτωκός τις, δήλημα 'bane,' τάρδον οἰκουρήματα 'stay-at-homes,' συγκολλημα 'bedfellow,' ὕπηρετημα 'servant.' The pupil may collect them with advantage. See Introd. p. 75.
\[ \pi\rho\nu\nu, \, \overset{\phi}{\tau}\omega \, \pi\rho\nu\nu \chi\rho\omicron\nu\omega, \text{ etc.} \]  
As \( \xi\epsilon\omicron\nu \) has already been taken, we translate ‘stranger’ by ‘I feel myself in a barbarian land,’ or the like.

**Form.** Instead of the logical construction, ‘although... yet,’ we find it advantageous to employ **parataxis**: (1) ‘Long has he kept me, (2) but still I feel strange.’ \( \mu\alpha\kappa\rho\omicron\nu \) then will stand first; \( \pi\alpha\gamma\kappa\rho\alpha\tau\eta\varsigma \delta\alpha\imath\mu\omega\nu \) finds a natural place, the first word being a cretic.  
For ‘kept concealed’ we fall back upon the answering idiom \( \xi\chi\epsiloni \kappa\rho\upsilon\varsigma\alpha\varsigma, \) which with \( \mu\epsilon \) between will begin the next line.  
This will be followed by the cretic \( \epsilon\iota\chi\epsilon\rho\epsilon\zeta, \) and \( \chi\epsilon\iota\rho\omega\mu\alpha \) with addition of \( \dot{\alpha}\epsilon \) or \( \dot{\delta} \) completes this line.  
Turning back to the preceding, we find two gaps, a bacchius and a final iambus.  
As any alteration involves recasting both lines, we try first whether this line can be legitimately expanded.  
This is easy, for \( \mu\alpha\kappa\rho\omicron\nu \) may be emphasised by repeating it with a suitable particle (\( \mu\iota\epsilon \) or \( \tau\omicron \)), and \( \chi\rho\omicron\nu\nu \) added at the end.

We proceed to the next line of the English, which yields at once an amphibrachys \( \ddot{\omicron}\mu\omega\delta \) \( \delta \) and the end of the line makes itself from our material, \( \ddot{\omicron}\sigma\pi\pi\epsilon\rho \, \dot{\tau}\omega \, \pi\rho\nu\nu \chi\rho\omicron\nu\omega : \) to add by way of contrast \( \kappa\alpha \) \( \nu\nu \) is now simple.  
Passing on, ‘I feel myself’ gives a bacchius, \( \delta\omega\kappa\omega \) \( \mu\omicron \), and ‘a strange land’ will be \( \beta\alpha\rho\beta\alpha\rho\nu \chi\theta\omicron\alpha, \) or \( \beta\alpha\rho\beta\alpha\rho\nu \chi\theta\omicron\nu\omicron \) \( \mu\nu\chi\omicron \), with \( \omicr\epsilon\nu \) to complete the construction.

\[ \mu\alpha\kappa\rho\omicron\nu, \, \mu\alpha\kappa\rho\omicron\nu \, \tau\omicr \, \pi\alpha\gamma\kappa\rho\alpha\tau\eta\varsigma \, \delta\alpha\imath\mu\omega\nu \, \chi\rho\omicron\nu\omega \, \xi\chi\epsiloni \, \mu\epsilon \, \kappa\rho\upsilon\varsigma\alpha\varsigma \, \epsilon\iota\chi\epsilon\rho\epsilon\zeta, \, \chi\epsilon\iota\rho\omega\mu\alpha \, \ddot{\omicron}\mu\omega \delta \, \ddot{\alpha}\epsilon \, \kappa\alpha \, \nu\nu \, \ddot{\omicr}\sigma\pi\pi\epsilon\rho \, \dot{\tau}\omega \, \pi\rho\nu\nu \chi\rho\omicron\nu\omega \]  
\[ \omicr\epsilon\nu \, \delta\omega\kappa\omega \, \mu\omicr \, \beta\alpha\rho\beta\alpha\rho\nu \chi\theta\omicron\alpha, \]  
\[ \omicr\epsilon\nu \, \delta\omega\kappa\omega \, \mu\omicr \, \beta\alpha\rho\beta\alpha\rho\nu \chi\theta\omicron\nu\omicr \, \mu\nu\chi\omicr. \]

For the sea

10 doth sever me, alas! from those I love,

**Words.** Besides \( \theta\alpha\lambda\alpha\sigma\sigma\alpha, \) there are more ornamental phrases, such as \( \kappa\lambda\nu\delta\omicron\nu \) \( \theta\alpha\lambda\alpha\sigma\sigma\omicr\alpha. \) For ‘sever’ \( \epsilon\iota\rho\gamma\omicr \) (or compound) is a natural word, and ‘those I love’ will surely
be τὰ φίλτατα. We may if we please here use the Greek idiom, by which μέσος or the like is coupled with one only of the pair of genitives: ἐν μεταξιμίῳ σκότου (Aesch. Cho. 60) ‘the time betwixt light and dark,’ ἐν μέσῳ δήπουθεν ἀὴρ ἐστὶ γῆς (Arist. Birds 187) ‘between earth and heaven’; thus ἐν μέσῳ τῶν φιλτάτων, without anything more, may mean ‘between me and my dearest.’

**Form.** θαλάσσιος with γὰρ added gives a penthemimer, and the line will be completed by ἐν μέσῳ τῶν φιλτάτων; κλύδων comes in the next line, and the sense is now complete; but if we add κατείργει no harm will be done, and the rhythm improved (for an initial iambic break is not pleasing).

θαλάσσιος γὰρ ἐν μέσῳ τῶν φιλτάτων
κλύδων κατείργει.

and day by day upon the shore I stand,
my soul still seeking for the land of Greece.

**Words.** ‘Day by day’ is καθ’ ἡμέραν. ‘Shore’ is ἀκτή or ἀκται, and it will be better to add an epithet showing that the seashore is meant, such as θαλάσσιος or ἀλληρρυτος. ‘My soul seeking’ must be paraphrased: say, ‘feeding my soul with longing for Greece,’ θυμὸν βόσκουσα πόθῳ Ἑλλάδος.

**Form.** By adding καὶ and ἐγὼ we complete the line. ἐπ’ ἀκτῆς is a bacchius, and ἀλληρρυτῶς will come last; if the phrase be made plural, ἄεὶ at the end will complete the line. βόσκουσα as antibacchius will best stand first, and θυμὸν will follow it; Ἑλλάδος is a cretic, and can be placed next, with πόθῳ following, or if an epithet be added, at the end; and we have

καὶ καθ’ ἡμέραν ἐγὼ
ἐστήκ’ ἐπ’ ἀκτᾶις ταῦτα ἀλληρρυτῶς άεί,
βόσκουσα θυμὸν Ἑλλάδος φίλης πόθῳ.
EXERCISES.

But to my sighs, the hollow-sounding waves
bring, save their own hoarse murmurs, no reply.

Words. ‘Sighs’: στένειν, στόνος. ‘Hollow-sounding’ will be βαρύστονος, βαρύβρομος. (Do not use κολλός which means no more than ‘hollow-shaped.’) ‘Wave’: κλῦδων (used already), κῦμα, τρικυμία. ‘Reply’: ἀμείβειν, ἀνταμείβειν, ἀμοιβή. ‘Hoarse murmur’: βρόμος, φλοῦσβος, μύκημα.

Form. The Greek idiom is ‘to me sighing,’ στενοῦσῃ, and the line may end βαρύστονος κλῦδων or βαρύβρομος τρικυμία (if the former, γὰρ should be added to στενοῦσῃ, but observe that in this case there is no true caesura, since γὰρ goes in rhythm with the word preceding). ἀμοιβήν takes the bacchius position, and φέρει may end the line. ‘No other’ is οἰδεμίαν ἄλλην, which is not pretty in verse: we use οὕτων with elision, or trochee, and these words are easy to arrange for all who understand the structure of an iambic line. Line 13 can be completed by οἷμοι, a natural exclamation; then, adding to the 14th line βρόμον if the first alternative be used, or φλοῦσβον if the second, we get finally

οἷμοι· στενοῦσῃ βαρύβρομος τρικυμία
ἄλλην ἀμοιβήν οὕτων ὡς φλοῦσβον φέρει.

XIII.

Oedipus. Suspend your thoughts, and flatter not too soon.
Just in the place you named, where three ways met,
and near that time, five persons I encountered;
one was too like (Heaven grant it prove not him!)
5 whom you describe for Laius; insolent,
and fierce they were, as men who live on spoil.
I judged them robbers, and by force repelled
the force they used. In short, four men I slew;
the fifth upon his knees demanding life.
10 my mercy gave it.—Bring me comfort now:
if I slew Laius, what can be more wretched?
From Thebes, and you, my curse has banished me:
from Corinth, Fate.

Iocasta. Perplex not thus your mind.
My husband fell by multitudes opprest;
15 so Phorbas said; this band you chanc'd to meet,
and murdered not my Laius, but avenged him.

Oedipus. There's all my hope: let Phorbas tell me this,
and I shall live again.
To you, good gods, I make my last appeal;
20 or clear my virtue, or my crime reveal.
If wandering in the maze of fate I run,
and backward trod the paths I sought to shun,
impute my errors to your own decree;
my hands are guilty, but my heart is free.

DRIYDEN, Oedipus.

For this piece, some hints may be got from the Oedipus
Tyrannus, e.g. 742—753, 800—813.

Oedipus. Suspend your thoughts, and flatter not too soon.

Words. 'Suspend,' i.e. 'restrain': ἐπέχειν, ἐπισχέειν.
'Thoughts': φροντίς, or in this context (but not so good)
ἐλπίς. 'Flatter': θωπευεῖν means rather adulation; the sense
here is 'do not lull your fears to sleep,' or 'don't rejoice too
soon.' See below. 'Too soon': θᾶσσον.

Form. When a negative and a positive come together,
the tendency is in Greek to put the negative first; though
this is not necessary. Here, however, it is convenient; for
'do not go on too fast' gives a penthemimer at once: μὴ δῆτα
(palimbaechius) θᾶσσον (trochee). It is difficult to turn
'flatter' so as to convey the same idea as in English; and as
these words as they stand, without a verb, are strong and
effective, we may leave them alone. The positive command
should begin with ἀλλά, and we now want a cretic or trochaic
word. It needs only the addition of καί emphatic to make a cretic of ἐπέχειν, and if we would keep the infinitive, some such word as λέγω 'I bid you' must be added. τὴν φροντίδα with elision may begin the next line, being a palimbacchius, and we then have:

μὴ δὴ τὰς θάσσοι, ἀλλὰ κατεχεῖν λέγω
τὴν φροντίδ'....

Just in the place you named, where three ways met, and near that time, five persons I encountered;

Words. 'In the place': ὑπερ, ὅ ἐν τόπῳ. 'Three ways': τριπλή ὄδος or κέλευθος, and the junction may be express by ἄρθρον or συμβολή, εἰς ἐν ἐλθεῖν, or any similar phrase. 'Near that time': σχεδὸν τότε might do, but see below. 'Encounter': ἀπαντῶν, ἐπινυχέειν, ἐνυχέειν (τυχεῖν alone is rather 'to get'), ἐγκρέειν, ἐναντῶν, ἐναντιαζέειν.

Form. We begin this line at the second group, which is to be spondee or trochee. The narrative will be best introduced by γὰρ, and this gives the required group at once: ὅ γάρ, or ὅ γὰρ followed by the cretic ἐν τόπῳ. The verb will be λέγεις, or (as this word was used in the first verse) σὺ φῆς, with τὰς to round off the line: 'Where three ways met' is easy to translate with our materials. We have an iambus τριπλή, an amphibrachys κέλευθος, and a cretic συμβολή: τριπλῆς κέλευθον συμβολή will do well enough. Or using the other word for 'juncture,' we may write πρὸς ἄρθρον before a hephthemimeral caesura (Type VII.), shortening the word for road (ὁδὸν). Which to choose depends on what is to come. σχεδὸν τότε might end the line if we choose the former rendering; but it is a commonplace phrase. The construction may be pleasantly varied by making this phrase negative: 'nor have you missed the time.' ἀποτυχεῖν is the prose word for 'miss,' and a poetical equivalent may be got from Ajax
448 φρένες γνώμης ἀπήζαν. This will give οὐδὲ τοῦ χρόνου as a final penthemimer, and ἀπήζας will stand first or second in the next line. From the context we get εἰποῦσα, which may precede it. 'Persons' must be translated, and the word is ἄνδρες or ὄδοιπόροι. A combination of two, τενθ' ὄδοιπόροις, makes a five-syllable group according to Type X. ἐγὼ suffices to end the line. Lastly, we choose that verb for 'met' which is most convenient for the beginning of a line, ἐγνητίαζον, and the section as finished stands thus:

... ὁ γὰρ ἐν τόπῳ σὺ φίλς τάδε,
τριπλής ὄδου πρὸς ἄρθρον, οὐδὲ τοῦ χρόνου
εἰποῦσ' ἀπήζας, τενθ' ὄδοιπόροις ἐγὼ
ἐγνητίαζον.

one was too like (Heaven grant it prove not him!)
5 whom you describe for Laius;

Words. 'Heaven,' etc.: ὁ μὴ γένοιτο, with ὁ θεοὶ, Ζεὺς, ὁ Ζεὺς, or the like. 'Too': ἄγαν, λίαν. 'Like': προσφερής, ἐμφερής, προσεμφερής. 'Whom you describe for Laius,' i.e. like Laius according to (κατὰ) your description (λόγοις, etc.).

Form. Some care is necessary in arranging this sentence. In the English, 'like' comes first and 'Laius' after, because the language admits of no other arrangement. But it is far more forcible to reverse the order, which can be done in Greek. The prayer is then thrown in as a parenthesis; the first part of the sentence tells nothing, and the parenthesis gives the impression of suspense, which was the feeling of Oedipus. Compare these two English sentences, and you will at once see which is the more telling:

(1) 'He is like (Ὁ that it were not so!) Laius.'
(2) 'He and Laius (Ὁ that it were not so!) are alike.'

How clearly the second of these expresses that the speaker shrinks from uttering the word 'like.'
We now turn to the translation. \( \epsilonίς \ ήν \) becomes a cretic when we insert the proper particle \( \muέν \), and \( τώ \ Δαίϝ \) finishes the line. The next line begins with \( \delta \ \muή \) (iambus) \( γένουτο \) (amphibrachys); and \( κατά \ τούς \ σούς \ λόγους \) requires little adjusting. Write \( τούς \ \gammaε \ σούς \) and there is a cretic, while \( λόγους \ κάτα \) is a four-syllable group of the proper form for Types I. to III. The sentence concludes at the beginning of the next line, so that neither of the cretics will be of use. But if we add \( τίς \) to \( προσεμφερής \), we get a five-syllable group as in Type XI.; prefix \( λίαν \), and the thing is done.

...\( \epsilonίς \ \muέν \ ήν \ τώ \ Δαίϝ \)

\( (δ \ \muή \ γένουτο) \ \tauούς \ \gammaε \ \sigmaούς \ \lambdaόγους \ \kάτα \)

\( \lambdaίαν \ \piροσεμφερής \ τίς. \)

insolent,

and fierce they were, as men who live on spoil.

**Words.** 'Insolent': \( ϊβριστής \), though somewhat stronger than the original. 'Fierce': \( \ ούμος, \ \αγριος \). 'Live by spoil': \( \lambdaήζομαι \) or \( \lambdaηστής \), plain words. \( συλάν, \ \σύλη \) are rather more dignified, and suggest business on a large scale: these are used of reprisals in war. \( \lambdaεγλατέιν. \) 'As': \( \ οίς, \ \οία. \)

**Form.** The first words present no difficulty. After a hephthemimer, the molossus \( ϊβρισταί \) finds its only possible place: add a conjunction \( δέ \), and (say) \( πως \) to wind up with. \( \ \ούμοι \ \tauε \) may begin the next line; the verb cannot be \( \ ησαυ, \) but \( \ εφαίνυτο \) will serve, if its final can be elided. 'To live on spoil' should contain the noun \( βίος \) or \( βίοτος \), and in prose we might make some such phrase as \( βίον \ \σύλας \ \κεκτημένοι. \)

A poet may combine \( \sigmaυλαίς \ \κεκτημένοι \) into \( \sigmaυλώντες \) (molossus). Prefix \( \οία \) (trochee), and place \( \betaίον \) last, and you have

...\( ϊβρισταί \ \δέ \ \πως \)

\( \ ούμοι \ \τε \ \εφαίνονθ', \ \οία \ \συλώντες \ \βίον. \)

1 The \( ν \) is sometimes shortened by the tragedians.
I judged them robbers, and by force repelled the force they used.

Words. 'Judge': κρίνειν, νομίζειν; or idiom with ὡς, δή. 'Robbers': λῃστής remains for us, or ὀδοὺρος 'highwayman' (Soph. frug. 23), lit. 'road-watcher,' from root of ὅραω (compare φρονός = προ-ορός, τυμ-ορός, πυλωρός, οἰκουρός, and a gloss in Hesychius βὼρος· ὀφθαλμοὶ). 'Force': βία. 'Repel': ἀμύνω.

Form. The most idiomatic rendering brings the two clauses into one, thus: 'I repelled them, as (in my opinion) robbers'; and be careful to keep 'force' and 'by force' together: βία βίαν. We now get ὀδοὺροὺς for the second group (bacchius), and ὡς with a particle such as ὠν for the first. ὄντας may be added, and being a trochee, may follow the caesura. The proper form of the verb is ἡμὺνα, which cannot stand in this line, but may follow βία βίαν in the next as in Type VII. If we retain this form of sentence, some addition is necessary; and this may be any participle with the meaning 'attack.' It should scan as a cretic, or as a whole penthemimer of the Type used. ἐσπιπτῶν will surely occur to the student, who may finish the line with ἐγώ.

ὁς ὠν ὀδοὺροὺς ὄντας ἐσπιπτῶν ἐγώ
βία βίαν ἡμὺνα.

In short, four men I slew;
the fifth upon his knees demanding life
10 my mercy gave it.—

Words. 'In short': use συνταμῶν λέγειν, ἐν βραχεῖ etc. 'Four': remember that the article is used in fractions when the first section is mentioned; οἱ τέσσαρες. It is not needed in speaking of remainders; thus τρίτην ἑπενδιδωµί 'the third and finishing blow,' τρίτον ἡµιτάλαντον 'one and a half talents,' lit. 'the third a half talent.' 'Knees': use προσπεσών, γόνατα ἀµπύσχων χερί, γονάτων λάσσομενος; οἱ προσπίτνειν τινὰ γόνασιν.
The Greeks regarded the knees of the besought, not of the suppliant. ‘Demanding life’: use λιπαρεῖν, λίσσεσθαι, ἀντίκοσοταί, ἵκνεσθαι etc. ‘Mercy’: οἴκτος; οἰκτίρμων, etc., δὲ οἰκτοῦ.

**Form.** The line begun may continue simply καὶ τοὺς τέσσαρας, a five-syllable group of Type IX. (Observe that there is no final cretic, since τοὺς cannot be separated rhythmically from τέσσαρας.) ‘In short’ suggests one or two phrases which may come early in the succeeding line (the phrase should not be kept longer): ὡς συνταμὼν may stand first, or ὡς ἐν βραχεῖ, and λέγω τάδε (with elision) may follow as an amphibrachys (Type VII.). ‘I slew’ ἐκτανον could be placed next, or by prefixing αὐτός (‘by myself’) we shall bring the line to an end. πεμπτὸν δὲ is a palimbacchius, and its natural place is first in the line following. Now look at the verbs by which we are to translate ‘kneeling’ and ‘demanding life’; place each in the accusative of the participle, and it will be seen that λιπαροῦντα is a double trochee, and so is προσπίτνοντα. Either of these then may stand as the second group, conforming to Type VIII. The one not chosen may have τε added to it, and will then form a penthemimer like the latter half of Type IX. We may pause now for a moment, and see what we have got so far.

...καὶ τοὺς τέσσαρας

ὡς συνταμὼν λέγω τάδ', αὐτός ἐκτανον·

πεμπτὸν δὲ λιπαροῦντα προσπίτνοντά τε....

Now since the English ‘demanding life’ has been changed to a simple ‘beseeching,’ ‘my mercy gave it’ cannot stand. Nor indeed would the personification suit this passage. There is indeed nothing to prevent a personification of mercy, when prudence is found personified (Soph. El. 990); but to use the figure here would be to change the subject in a way unsuited to the Greek idiom. We must seek for some phrase to express the idea, ‘I spared him in pity,’ which shall not be commonplace, but shall have the same elevated tone as the English.
Such a phrase is περίβαλὼν οίκτων. Now choose a verb for 'spared,' ἄφικα say, and there are the materials for a line. ἄφικα is an amphibrach, περίβαλὼν is a cretic equivalent (--- for ——). Write οίκτων τινα, and the latter half is finished; the context suggests ἰκέτην for the first place, and the word placed next to ἄφικα gives a pretty effect—'I spared him at his prayer.'

ἰκέτην ἄφικα, περίβαλὼν οίκτων τινα.

Bring me comfort now:

Words. 'Comfort': παρηγορεῖν, προσηγορεῖν; παρηγόρημα.
Form. The change of person makes σὺ necessary. παρηγόρει me forms a five-syllable group suited to Type XI., and σὺ νῦν will come first. This is all that we need, and the piece may end here. But a Greek would probably say 'Comfort me despondent,' ἀθυμοῦντα. This word in elision becomes a bacchius, and suggests that we follow the First Type: σὺ νῦν ἀθυμοῦντ' —— παρηγόρει. με follows νῦν, and surely it needs little thought to hit on a natural completion to the line:

σὺ νῦν μ' ἀθυμοῦντ', ὦ γὺναι, παρηγόρει.

If I slew Laius, what can be more wretched?

Words and Form. The latter part of the verse represents an idea not uncommon in Greek tragedy; and as the words are long, it usually fills a whole line (cp. O. T. 815, 816). It would be impossible to get the English into one line of Greek in any case; and under the circumstances it is best to make two of it. This being so, we want long words and phrases to translate 'If I slew Laius.' We accordingly insert the article (with, of course, a particle, γάρ): τὸν Δαίον γάρ, a full penthemimer. We also use the compound verb, κατέκτανον; and as even this is not enough (εἰ κατέκτανον
leaving an iambic space at the end, and not admitting of ἔγω),
we use the periphrastic conjugation with ἔχω, and write

τὸν Λαῖον γὰρ εἰ κατακτεῖνας ἔχω... (Type X.).

In the next line, ἄθλιωτέρος will come last (Type IX.), and
τοῦτο γ' may precede it as a trochee. Using γενέσθαι we have
for the penthemimer τίς ἄν | γένοιτο (Type I.), or

τίς δὴ γένοιτ' ἄν τοῦτο γ' ἄθλιωτέρος;

From Thebes, and you, my curse has banished me:
from Corinth, Fate.

Words. ‘My curse’: οἰκείω ἀρά. ‘Banished’: φεύγειν,
ἐκπιπτεῖν. ‘Fate’: μοῖρα.

Form. This sentence must in Greek be connected with
the preceding; and the best link is the relative, ‘me’ being
changed to ὧς. ‘From Thebes and you’ gives at once ἐκ τε
Θηβῶν καπὸ σοῦ, which scans if we place ὧς before it.
φεύγειν χρεῶν may end the line. οἰκείως ἀραίσ might have
ended the line, had it begun differently; transpose them, and
use the σου-dative, and you have a hepthemimer. Now is
there anything that can legitimately expand the phrases
used? Some word may reinforce the idea of being driven
into banishment, or hounded by curses: such a word as
οἰστρύλατος. This cannot find a place in the line we are at;
but it may go in the line before if we can save the hiatus:
ἐκπεσῶν οἰστρύλατος. καπὸ σοῦ will now fall in the second
line. Or again: the construction may be δὲν... φυγεῖν χρεῶν;
and now we may add μὲν after Θηβῶν, and place φυγεῖν next
it, while καπὸ σοῦ χρεῶν will complete the other line:

δὲν ἐκ τε Θηβῶν μὲν φυγεῖν οἰστρύλατον
ἀραίσων οἰκείασι καπὸ σοῦ χρεῶν.

Observe that the first of these two lines has no real caesura,

1 See page 59.
as Ὠη βῶν μέν is one rhythmical group; but that does not matter once in a way. (See Introduction, pages 12, 13.)

Carrying on the same construction, we get μοῖρα Κορινθίου. Here the speech might end, but the words without a conjunction δὲ would be most obscure. δὲ must in fact be got in: it is not too much to say that a Greek would never have written them without it. But Κορινθίου can stand nowhere else in the line; it must therefore be changed, say to something which is able to stand elsewhere, say γῆς Κορινθίας. A rather neat antithesis is suggested by μοῖρα, which recalls the adjective ἀμοιρος 'with no share.' Add now an infinitive ‘to be’ which scans as an iambus, πέλειν or μένειν, and the verse stands complete:

μοῖρα δ' ἀμοιρον γῆς Κορινθίας πέλειν.

It must be granted that this rendering of the present section is weaker than the English; but it seems to be inevitable if we have to use ὀἰκείας ἄραις, and to bring in a proper antithesis with μέν and δὲ.

Iocasta. Perplex not thus your mind.

**Words.** 'Perplex': ταράσσειν, κνίζειν, λυπεῖν.

**Form.** With such a word as ταράσσειν the line is easy. μὴ δὴ τάρασσε is a natural translation, and scans as a penthemimer; οὕτω φρένα is the kind of four-syllable group which we need for the last group; and the tone suggests a parenthetic appeal, πρὸς θεῶν or the like:

μὴ δὴ τάρασσε, πρὸς θεῶν, οὕτω φρένα.

My husband fell by multitudes opprest;
15 so Phorbas said;

**Words.** 'Husband': πόσις. 'Fall': use ὄλλυσθαι, θνη-σκεὐ, or the like. 'Multitudes': πλῆθος with defining genitive, such as ἀνδρῶν, χερῶν; or πολλοί simply. 'Opprest':
a participle meaning 'killed' will do, but the word may be omitted; ὑπὸ is enough.

Form. Using the proper link γάρ, we get the amphibrachys πόσις γάρ, and οὖμος will stand before or after it. The verb gives either ἑθανεν, a trochee-equivalent, or ὀλετο, which is a trochee in elision, or may stand last with cretic rhythm. 'By multitudes' is πολλῶν ὑπὸ; and we should not lose the opportunity of strengthening the phrase by antithesis—'not by one, but by many': οὐχ ὑπὸ ἔνος, ἀλλὰ πολλῶν. Now if ὑπὸ ἔνος be paraphrased ἔνος χερί, we get a five-syllable group suited to Type IX., and our first line is done:

πόσις γάρ οὖμος ὀλετ' οὐχ ἔνος χερί....

'So Phorbas said' gives ὅσ' οἶπε (or ὅς οἶπε), a palimbacchius, and Φόρβας, a spondee; these together make up a complete penthemimer. ἀλλὰ πολλῶν ὑπὸ needs but one long syllable to be a hepthemimer; and accordingly we insert the emphatic καί:

...ὡς οἶπε Φόρβας, ἀλλὰ καί πολλῶν ὑπὸ.

this band you chanc'd to meet,
and murdered not my Laius, but avenged him.

Words. 'This band': οὖτοι. 'Meet': see Vocabulary to lines 2—3. 'Chance': τυγχάνεν, or adverbial τύχη. 'Murder': κτείνω, κατακτείνω. 'Avenge': τυμωρεῖν c. dat.

As regards the Form, 'you met' is best made a participle: ἀπαντῆσας, ἐν τυχών, ἐγκύρσας are all useful forms. With the addition of σύ, a metrical group may be made out of any of these: τούτως ἀπαντῆσας σύ (Type XI.), or τούτωσιν ἐγκύρσας σύ (Type VIII.). If τύχη be placed at the verse-end, a cretic is to seek; but perhaps the student will remember the prepositional phrase σὺν τύχη or σὺν τύχη τινί. Now translating what remains, we have ἐτιμωρησάς αὑτῶ, οὐκ ἔκτανες. A vigilant eye will not fail to see in ἐτιμωρησάς a word suited to Type XI. Place the pronoun before it, in which emphatic
position κεῖνος must be used, not αὑτῆ; and is there any reason against γε? You killed a man, it is true, but not that man, my husband. Again, οὐκ ἕκτανες is four syllables, and we want five; but the compound is waiting, and we write

κεῖνος γ' ἐτυμώρησας, οὐ κατέκτανες.

Oedipus. There's all my hope: let Phorbas tell me this, and I shall live again.

Words. 'Live again': ἀνηβάν.

Form. Nothing needs altering in the translation; ἐνταῦθα πᾶσα ἐπίς is good Greek; and it actually scans, if we insert δῆ. But δῆ will hardly do; however the emphasis may be expressed by γε—ἐνταῦθα πᾶσα γ' ἐπίς, or by καί, with a slight change—ἀπασα καν τῷ εἶπις. Put what follows conditionally, and you have a molossus: εἰ φαίη, τάδε coming last. The next line will begin with Φόρβας, and ἀνηβών ἄν may stand next as in Type XI.

ἀπασα καν τῷ εἶπις· εἰ φαίη τάδε
Φόρβας, ἀνηβών ἄν.

To you, good gods, I make my last appeal;

Words. 'Last': ὅστατος, πανύστατος. 'Appeal': εἶχή, λατή, or any word meaning 'prayer.' 'Good': δίκαιος seems the best equivalent in this context.

Form. 'I make' would hardly be so put by a Greek; rather 'listen,' ἄλλα ἄκουετε (Type IX.). δίκαιοι is a bacchius, and θεοὶ will precede it. The rest is equally simple: we have τὴν πανυστάτην, a group of five syllables suitable to Type X., and an iambus λατήν:

...ἄλλα ἄκουετε,
θεοὶ δίκαιοι, τὴν πανυστάτην λατήν.
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20 or clear my virtue, or my crime reveal.

**Words and Form.** These abstract nouns should be avoided in translation. We should say, ‘Either prove me innocent (καθαρός, ἀναίτιος), or show me guilty (αὐτόχειρ, αὐτοεύνης, φονεύς).’ These words are longer than in the English, and ὅν in some form will probably be necessary. Hence it seems better not to attempt compression into one line. ἦ καθαρόν gives an equivalent of the palimbacchius (the second syllable resolved); the trochee ὅντα comes next. Various renderings are possible for the verb. With ἐλέγξατ’ next, for example, we get a line of Type VII., and now we may even complete the whole in one line: ἦ ἀφάνως φονεά. But the line is clumsy, and με is really to be desired. If we paraphrase: τοῦ φόνου μ’ ἀφίετε, we may find room for one of the expressive words αὐτόχειρ or αὐτοεύνης. In the succeeding line, αὐτοεύνης being a four-syllable group of trochaic rhythm, prefix ἦ με and a penthemimer appears. ‘Clearly’ may be added, ἐμφανώς, and with the compound in place of ἐλέγξατε, the translation is done.

ἡ καθαρόν ὅντα τοῦ φόνου μ’ ἀφίετε,
ἡ μ’ αὐτοεύνην ἐμφανώς ἐλέγξατε.

If wandering in the maze of fate I run,
and backward trod the paths I sought to shun,

**Words.** ‘Wandering’: πλάνης, πλανήτης (adj. or subst.), or use ἔρρω. ‘Maze of fate’: λαβύρινθος will not do, but the ‘maze’ must be paraphrased by ἀφανής, τυφλός, or the like. ‘Fate’ should then be ‘fated path’ or the like: μόροσμος, ἐναίσμος, μοιροκραντὸς with ὅδος. ‘Backward’: ἀψορρος, ἐμ-παλιν. ‘Tread’: βαίνω, προβαίνω. ‘Sought to shun’: φεύγειν; or use ἄκων, ὧξ ἔκων, or λαθῶν ἐμαυτόν.

**Form.** εἰ γάρ naturally stands first, and πλανήτης next as a bacchius. Now μόροσμος may be made a cretic, with ὅδος
last; but there is a better way. We perceive a double trochee in μουρόκραντος, and this form is suited to the Type of the Final Cretic (VI.); whilst ὅδος needs only a prefixt εἰς to make the cretic. Hence our first line will be (applying πλανήτης to the road as a cumulative epithet)—

εἰ γὰρ πλανήτην μουρόκραντον εἰς ὅδον....

Next we may paraphrase 'maze' by προβαίνων ἀφανή; here is a bacchius, which places itself, and an anapaest may stand first in the line. The next idea to be rendered is 'turning back,' which gives us a cretic ἐμπαλιν, and a simple paraphrase στρέψας πόδα for the final group—

ἀφανή προβαίνων, ἐμπαλιν στρέψας πόδα....

Now may follow the main verb, say λέληθ᾽ ἔμαντόν. 'Sought to shun' will be reinforced if we add another clause, such as 'and fell into what I fled from': ἐμπεσῶν τε οἰς ἐφευγον. In this clause we again perceive a double trochee (οἰς ἐφευγον), and a cretic for the last place:

λέληθ᾽ ἔμαντόν, οἰς τ᾽ ἐφευγον ἐμπεσῶν....

(The conjunction couples the two participles, στρέψας and ἐμπεσῶν.)

impute my errors to your own decree;
my hands are guilty, but my heart is free.

Words. 'Impute': ἀνάπτευν, ἀνατιθέναι, ἀναφέρειν, or simple verb τιθέναι. 'Errors': ἀμαρτήματα, or simply τάμα in this context. 'Decree': βουλή, βούλευμα. 'Guilty': αἰτίος, ἀμαρτάνειν. 'Free': use the opposite, ἀναίτιος.

Form. The infinitive may be used in a formal command; or a paraphrase with χρή. The latter gives the easiest version: χρή τάμα being a palimbacchius, and θείναι a spondee. The construction must be the genitive: τῆς θεῶν βουλῆς, which scans as it is. Or τοῦ θεῶν βουλεύματος, which would complete the line. The former we will choose here,
because it leaves room for a final \( \epsilon \tau \epsilon i \) leading up to the last sentence. This last sentence should be modelled on the famous line of Euripides \( \Upsilon \gamma \lambda \omega \sigma \sigma \Upsilon \delta \varepsilon \mu \omega \mu \chi \chi \), \( \Upsilon \delta \varepsilon \varphi \rho \eta \varsigma \alpha \nu \omicron \mu \omicron \omicron \omega \). We may turn it in various ways: \( \Upsilon \chi e i \rho \varepsilon \delta \varphi \rho \alpha \sigma \sigma \varepsilon \nu \), or \( \chi e i \rho \alpha i t \iota \alpha \mu \varepsilon \nu \), or \( \Upsilon \mu \alpha \rho \tau \iota \mu \mu \alpha \tau \varepsilon \nu \Upsilon \chi e i \rho \), each a penthemimer. The last is best if \( \Upsilon \mu \alpha \rho \tau \iota \mu \mu \alpha \tau \varepsilon \mu \alpha \) be not express already. \( \Upsilon \delta \varepsilon \varphi \rho \eta \varsigma \alpha \nu \omicron \mu \omicron \omicron \omega \) will follow, and lastly \( \alpha \nu \alpha i \tau \iota \varsigma \) (Type II.):

\[
\chi \eta \ \tau \alpha \mu \alpha \ \theta e i \nu \iota \ \tau \iota \ \theta e i \\nu \ \beta o u \lambda \varsigma \, \Upsilon \tau \epsilon i \ \Upsilon \mu \alpha \rho \tau \iota \mu \mu \alpha \tau \varepsilon \nu \ \Upsilon \chi e i \rho \, \Upsilon \delta \varepsilon \varphi \rho \eta \varsigma \alpha \nu \omicron \mu \omicron \omicron \omega \.
\]

**XIV.**

**Thekla.** Well, how began the engagement?

**Captain.** We lay, expecting no attack, at Neustadt, entrenched but insecurely in our camp, when towards evening rose a cloud of dust

5 from the wood thitherward; our vanguard fled into the camp, and sounded the alarm.

Scarce had we mounted, ere the Pappenheimers, their horses at full speed, broke through the lines, and leapt the trenches! but their heedless courage

10 had borne them onward far beyond the others.

The infantry were still at distance, only the Pappenheimers followed daringly

their daring leader.

\[\text{---} \]

S. T. Coleridge: from Schiller.

This piece is likely to prove a useful exercise, since it brings in a vocabulary more usual in historical prose than in verse.

**Thekla.** Well, how began the engagement?

**Words.** 'How': \( \pi \omega \varsigma \), \( \tau \iota \nu \tau \rho \omicron \pi \omega \). 'Begin': \( \alpha \rho \chi e i \nu \), \( \kappa a t \alpha \rho \chi e i \nu \ c. \ g e n . \), or \( \xi \nu \nu \pi \tau \pi \tau e i \nu \ (\mu \alpha \chi \eta \nu \) ; \( \alpha \rho \chi \eta \nu \ \pi \tau \iota \epsilon \iota \sigma \tau \alpha i \), \( \theta e \sigma \tau \alpha i \).

'Engagement': \( \mu \alpha \chi \eta \), or use \( \delta \omicron \nu \) in some form, \( \epsilon \varsigma \chi e i \rho \alpha s \ \epsilon \lambda \theta e i \nu \), etc.
Form. Neither bacchius nor cretic is wanting among the words given above, but we get no very satisfactory line out of them. We can get as far as πῶς οὖν ξυνήπτων τὴν μάχην, and fill up with 'speak,' or 'tell me this.' There is a lack of skill about such a line which most will see; 'tell me' comes naturally at the beginning, but not last, unless the tone is impatient or anxious. φέρ' εἰπέ, with or without δὴ μοι, would make a good beginning, and τίνι τρόπῳ might follow as a cretic equivalent. A more poetical way of turning the phrase is τίνα μάχης ἄρχῃν (ποιοῦνται), if a suitable verb can be got; or τίς μάχης ἄρχῃ alone. Here at last is the hint which will solve the difficulty. Let φροιμίον be used for ἄρχῇ; and it will be seen that τί φροιμίον is a four-syllable final. Now let μάχης have its article, and write

φέρ' εἰπέ δὴ μοι. τῆς μάχης τί φροιμίον;

Captain. We lay, expecting no attack, at Neustadt, entrenched but insecurely in our camp,

Words. 'Lie': κεῖσθαι, or εἶναι simply. 'Expect': προσδοκᾶν, καραδοκεῖν, ἐλπίζειν. 'Attack': προσβολή, ἐσβολή. 'Entrenched in our camp': it is not necessary to translate these words literally. στρατόπεδον is awkward (though it occurs, Soph. Philoct. 10); use τείχισμα, σταύρωμα, or τειχίζω with τάφροι ὀρκταῖ, or some such words. 'Insecure': οὐκ ἀσφαλῆς. 'Neustadt': the New Town, Νέα πόλις.

If such a piece should occur in a tragedy, it is clear that it would be part of a messenger's speech. We shall do well, then, to preface it with some line such as this: 'I will tell the whole tale,' 'I will say all I have seen,' 'I will make no long story, but will recount in few.' Here too something of the sort is necessary if we are to answer φέρ' εἰπέ in the first line. The proper particles are καὶ δὴ 'well, I am telling
EXERCISES.

you': καὶ δὴ λέγω σοι is spondee + bacchius, a penthemimer. There we may stop; or we may go on thus

καὶ δὴ λέγω σοι τὰν ὅσον κατειδόμην.

The story proper regularly has the particle γάρ; and this affixt to Νέα πόλει makes up a half line. The most natural word to come next is 'entrenched,' ἐν σταυρώμασιν; a five-syllable final of Type IX. This leaves a trochaic space for the verb, which will therefore be Ἰμεν:

Νέα πόλει γάρ Ἰμεν ἐν σταυρώμασιν...

'But insecurely' is best turned by the adverb with ἔχεω; which gives us a hephthemimer, οὐκ ἄσφαλῶς followed by the amphibrachys ἔχοντες. Now there is a logical connexion between 'expecting no attack' and 'insecurely'; the particle ὦς should accordingly be used in the next clause—'as expecting no attack,' ὦς οὐδεμίαν καραδοκοῦντες ἐσβολὴν. This furnishes matter for a line. καραδοκοῦντες is already a penthemimer; and if we replace οὐδεμίαν, which is awkward, by οὐτωα, we get a trochee and cretic, which together may form a final penthemimer. It is possible to complete the line in two ways: by placing a trochee between these two parts (compare Type V.), or by prefixing a spondee or iambus (compare Type XI.). Observe now that the sentence is negative, and it will be clear at once that the most natural thing is to prefix a negative to the first foot: οὐτω. This finishes the fifth line, but the fourth is still incomplete. However, a genitive of the enemies is appropriate; πολεμίων will not do, but ἐναντίων will, and thus we get for the two verses

οὐκ ἄσφαλῶς δ' ἔχοντες, ὦς ἐναντίων
οὐτω καραδοκοῦντες οὔτων' ἐσβολὴν.

when towards evening rose a cloud of dust
5 from the wood thitherward;

Words. 'Towards evening': πρὸς ἐσπέραν, or ἡλίου φθινοντος, δύοντος, πρὶν θεοῦ δύναι σέλας (Eur.), or use δυσμαί.
'Cloud of dust': lit. κόνεως νέφος. The epithet δαφία is often added to κόνεως without special reason. 'Wood': ὀλη, νάπῃ. 'Thitherward': ἐπέκεινα, τοῦτεκείνα, ἐκείθεν.

**Form.** It is important here, as in all good narrative, to keep the natural order of events. The note of time will come first; then the thing seen, the verb next (this order is much more vivid than placing the verb before its object), and finally what we last have leisure to notice, the direction. To introduce this new set of ideas the proper particles are καὶ μὴν. Bearing in mind what has just been said, we will not follow up with ὄρωμεν, but with φθίνοντος ἡλίου (amphi-brachys + cretic). Last in the line comes the four-syllable final κόνεως νέφος. We may now place ὄρωμεν first in the line following. 'From the wood' is ὀλης ἀπο, which may stand last; and τοῦτεκείνα before it will be a cretic. In the vacant space a participle may be placed, 'rising' from the wood, ἄρθεν. The two lines then are


our vanguard fled

into the camp, and sounded the alarm.

**Words.** 'Vanguard': οἱ πρόσθεν or τὰ πρόσθεν; πρό-μαχοι may do; οἱ προτεταγμένοι is unmanageable, but οἱ προταχθέντες is not. 'Sound the alarm': say 'raise a shout,' or the like, βοην ἰᾶσον or ἰστᾶσον (cf. Philoctetes 1263). 'Into the camp' will be simply 'backwards,' or πρὸς ἡμᾶς.

**Form.** The 'vanguard' with οὖν will make a metrical group, οἱ δ’ οὖν προταχθέντες, but not one which suits the iambic line. One short syllable is needed to make a full heptameter of Type XI. Suppose we turn the compounded πρὸ- into an adverb, πρόσω: the thing is done. 'Fled into camp' gives φεύγουσι (palimbacchius) and πρὸς ἡμᾶς (bacchius), which cannot stand together. Φεύγουσι may be changed to
EXERCISES.

ἔφυγον, though at some sacrifice of vividness; but a neater way is to paraphrase, φυγή τρεπόμενοι, the latter word being a cretic with the first syllable resolved. βοήν may now stand last, with πολλὴν before it, and ἵστάσι first in the next line (palimbacchius, Type II.). This does not quite translate 'the alarm,' and we must consider what the words mean. The object of the alarm is to get under arms; and we are justified in adding 'to bid us take arms at once,' ὅπλ' ἥδη λαβεῖν. A double trochee remains to find; and if we take the technical word for 'signalling,' σήμαϊνο, we get what we want. There remains still half the first line undone; for which the context suggests some such word as 'fearing,' φοβούμενοι, which needs only to be compounded, and we have a final penthemimer:

οἱ δ' οὖν πρόσῳ ταχάντες ἐκφοβούμενοι
φυγῆ πρὸς ἡμᾶς τρεπόμενοι πολλὴν βοήν
ἵστασι, σημανοῦντες ὅπλ' ἥδη λαβεῖν.

Scarce had we mounted, ere the Pappenheimers, their horses at full speed, broke through the lines, and leapt the trenches!

Words. 'Scarce': μόλις, σχολή. This suggests the idiomatic verb φθάνω. 'Mount': ἐφ' ἵππους ἀναβῆναι (the participle may be written ἀμβᾶς in verse); or ἵππουσιν ἐμβεβώτες (Soph.). 'Full speed': δρόμῳ, or use ταχεῖα δρμή. 'Lines': τελή, τάξεις; or if the entrenchment be meant, φράγματα, τεῖχη. 'Leap': ὕπερθρώσκειν, ὕπερπηδᾶν. 'Trenches': see on line 2. 'Pappenheimers': those who prefer may use Ὑράκες, Μυρμιδώνες, or some other name of the kind. But the word may easily be made to look Greek. The first part will become Παπφ- (like Σαπφώ), and the 'heim' being ὁικος, the whole compound may be Grecised as Παπφοικῆς.

Form. ἵππουσι δ' ἐμβεβώτες (in its proper case) might do for a beginning, but μόλις should certainly be the first word. This the participle can follow if we insert the enclitic ὅν
instead of δέ. ἵππουσι will now come in the molossus position, the final being lengthened by φθάνει. So the line may stand, if the rest of the sentence be so made as to allow of a singular subject, and of a verb which will not govern the genitive. The subject should now be a word meaning 'troop,' and Ἰλη is a technical word for a troop of cavalry. The following line may then begin Ἰλη τις (palimbacchius). Now for the ‘attack,’ ἐσπεσοῦσα, a double trochee which may stand next (Type VIII.) throwing the object into the accusative (Soph. Ajax 55). Παπφοικέων comes next, as a molossus, and δρόμω ends the verse. There is no reason why ταχεῖαν ὄρμην should not be added as a cognate accusative; the effect will be heightened by it. ὅστε will naturally continue the construction, and ‘break the lines’ is metrical without change: ῥηγνύναι being a cretic and τέλη an iambus. Passing on to what follows, we have ὑπερθρώσκουσα, which easily falls into its place (Type XI.). τὰ πρόσθε in agreement with τέλη may be prefixt. The line may end with τάφρους, and it will probably be no hard matter to complete it; but a neater translation is possible if we place τάφρους ὄρυκτὰς in the next line, and add here ἵππικῷ μένει. The hiatus may be avoided if we use the sense-construction, and write ὑπερθρῶσκοντες. We then have

μόλις νῦν ἐμβεβώτας ἵπποις, φθάνει
Ἀλη τις ἐσπεσοῦσα Παπφοικέων ὄρμῳ
ταχεῖαν ὄρμῆν, ὅστε ῥηγνύναι τέλη
τὰ πρόσθε', ὑπερθρώσκοντες ἵππικῷ μένει
ταφροῦς ὄρυκτας.

This translation is rather long, but it will probably be admitted that the gain in style and effect compensates for the loss in concentration.
but their heedless courage
10 had borne them onward far beyond the others.
The infantry were still at distance, only
the Pappenheimers followed daringly
their daring leader.

Words. ‘Courage’: θράσος, αὑθαδία. ‘Heedless’: a
variety of adjectives may prove useful; but none is necessary
with the nouns given. θρασύς, αὑθάδης, τλήμων; πάντολμος,
παντότολμος. (Do not use ἄφρουτις, which means ‘foolish.’)

Form. These lines have been grouped together, because
there is an implied contrast between Pappenheimers and
infantry, which ought to be clearly brought out in the Greek.
The sentence will take form something like this: ‘To such a
point of recklessness did they come, that the one class (τοὺς
μέν) actually rushed (φέρεσθαί, used of runaway horses) far
beyond, while the foot (τὸν δὲ πεξὼν) remained behind. The
others however (ὅι δὲ) followed their leader, bold (following)
the bold, θρασεῖς θρασεῖ.’

The first phrase we fasten upon is ‘to such a point,’ ἐς
τοῦτο (τοσοῦτον, τόσον, τοσοῦντε) αὑθαδίας; from which words a
hephthemimer is easily composed. This completes the line we
had begun. The next must be wholly taken up with ἦλθον,
ὁστε περαιτέρω, or words to that effect, because it is important
to keep τοὺς μέν and τὸν δὲ πεξὼν in one line. Moreover, since
φέρεσθαί is a bacchius, and τὸν δὲ πεξὼν a double trochee, this
line is as good as made; a cretic only is wanting, which
should mean ‘to be left behind.’ For this ἐκλείπω will do,
used intransitively (remember the word ‘eclipse’): ἐκλείπειν.

Turning back to the unfinisht verse, we soon see that ὅστε
περαιτέρω will be a final hephthemimer if we insert the
emphatic καὶ. It remains then so to paraphrase ἦλθον that we
make of it a penthemimer. We may leave it untouched, and
add θρασείας in agreement with αὑθαδίας; or we may personify
αὑθαδία, by saying ‘to such a point did rash daring lead them,
αὐθαδία ᾗνεγκε τλήμων.‘ One line only remains to do, and this we may as well finish before writing down the final result. οἰ δὲ must begin it (for there is no need to repeat the name; the words can mean no one else); and ἐπονταί being a bacchius finds its place inevitably. θρασεῖς θρασεῖ will end the whole with an effective antithesis; and what is wanted now is merely a cretic for the ‘leader.’ The student may be tempted to write ᾑγεμόνι, a cretic with resolved final. This rhythm is rare, but by no means unlawful; still, to the trained ear it does not sound well in this instance. It is more usually found when the word is an adjective like οὐράνια, or a trisyllable such as πατέρα. Anyhow, the beginner will do well to avoid this and all other exceptional rhythms until he can trust his ear to discriminate; and as βραβεῖς is to be had for the searching, this shall be used. The last section then as completed reads thus:

...ἐς τόσον δ' αὐθαδίωσ
 isize θρασείας, ὡστε καὶ περαιτέρω

tοὺς μὲν φέρεσθαι, τὸν δὲ πεζὸν ἐκλεπτεῖν.

οὶ δ' οὖν ἐπονταί τῷ βραβεῖ, θρασεῖς θρασεῖ.

XV.

MOTHER AND SON.

Hast thou no pity upon my loneliness?
Lo, where thy father Lot beside the hearth
Lies like a log, and all but smouldered out!
For ever since when traitor to the King
5 He fought against him in the Barons’ war,
And Arthur gave him back his territory,
His age hath slowly drooped, and now lies there
A yet-warm corpse, and yet unburiable,
No more; nor sees, nor hears, nor speaks, nor knows.
10 And both thy brethren are in Arthur’s hall,
   Albeit neither loved with that full love
   I feel for thee, nor worthy such a love.

Tennyson, Gareth.

Hast thou no pity upon my loneliness?

Words. The only phrase that calls for notice is ‘pity.’ This idea has many modes of expression: οἰκτίρω or compound, δ’ οἰκτον ἔχειν, οἰκτον ἵσχειν or ἔχειν τινός.

Form. Be careful not to use a noun, such as ἐρημία: Greek idiom requires ‘loneliness’ to be turned as ‘me being lonely.’ This gives at once ἀρ’ οὔ μ’ ἐρημον οὔσαν for a beginning. Our molossus, οἰκτίρεις, comes in next most conveniently, and τέκνον naturally ends the address.

Lo, where thy father Lot beside the hearth
   Lies like a log, and all but smouldered out!

Words. Useful hints may be got from Aeschylus P. V. 351 ff. ‘Hearth,’ best ἐστία: we need think of no other word if this will do. ‘Like’: besides the adjectives of this meaning, εὐμερής, προσεμερής, ὁμοιος, we may use the adverbs ὡς or ὅπως, δίκην etc.; or the simile is neatly turned by τις (Lat. quidam), κορμός τις, ἐφ’ ἄλον τι (note quantity). ἀχρεὼν δέμας, from the passage of Aesch., may be found useful. ‘Smouldered out’: for this we have some fine words, as ἄνθρακόμαι, κατ- (both in Aeschylus), from which ἠνθρακομένος makes a good ending: φευαλῶ (ἐφεωαλόθη καζεβροντήθη σθένος, P. V. 363): πυρῶ may be used in conjunction with one of these; by itself it is rather weak, and may mean simply ‘set on fire’ (lit. or metaph.): lastly τύφω with its ptcpl. τεθυμένος (Aesch.).

Form. Do not translate ‘Lo where’ literally; ‘see how’ would do, but it is better to use the parenthesis. ‘Thy R.
father, seest not? lies...' The particle should be μέν, as looking forward; no special word need answer to this, but it so happens we have a natural antithesis in 'brethren,' line 10. 'Seest not,' gives a cretic, οὖχ ὥρας, which we will place in the First Cretic Position. We then get: ὃ σοις πατήρ μέν—οὖχ ὥρας; Or by combining both methods, ἴδου, πατήρ μέν—οὖχ ὥρας; (Be careful not to say ἴδου μέν, πατήρ, a frequent mistake of beginners. The idiom is, vocatives and exclamations are outside the construction, and the conjunctions are placed as if no such thing was there: thus ἵω παντλάμων Νεόβα, σὲ δ' ἐγώγε νέμω θεόν, Soph. Eu. 150.) The line runs on to its completion naturally, παρ' ἐστία (or παρέστιος). But the name 'Lot' remains, and though this can be left out without harm, it is easy to get it in by the parenthetic device, Αἰσθὼν λέγω: this we place at the end instead of the phrase suggested. The next line will begin κεῖται, and end παρ' ἐστία. 'Like a log,' ἐύλον τι, as amphibrach, will come second; and here observe a chance of expressing the implied antithesis, the device so familiar in Greek: 'a log, and no man,' κοῦκ ἀνήρ. This completes the line. These two lines have each a cretic in the First Position, but the monotony is carried off by the variety of pause and rhythm in other respects. 'All but smouldered out' had better fill the whole line, in a couple of big and sounding words: such as φεκαλωθεῖς καὶ τεθυμμένος σχεδόν, or (since this leaves an initial gap) σχεδόν πυρωθεῖς καὶ κατηνθρακωμένος.

ιδοῦ, πατήρ μέν—οὖχ ὥρας;—Δωτὸν λέγω,
κεῖται ἐύλον τι κοῦκ ἀνήρ παρ' ἐστία
σχεδόν πυρωθεῖς καὶ κατηνθρακωμένος.

For ever since when traitor to the King
5 He fought against him in the Barons' war,
And Arthur gave him back his territory,

Words. Nothing need be said of most of these words,
which are simple enough; but remember that ‘Barons’ War’ must be paraphrased. Something like ‘along with the chiefs’ will do: ξίν πρόμοις χθονός. Or such a phrase as ἀγ' ἐμ-φύλως, ‘civil war,’ will serve our purpose. ‘Traitor’: for this idea we have προδότης, προδοίναι, or perhaps ἀπιστός etc. Bear in mind that the noun here is an anapaest, and therefore not to be preferred if other turns will do. ‘His territory’ will inevitably suggest to the beginner something like τὴν γῆν, τὰ κτήματα, or τῶν ἀγροὺς (perhaps even ὅρους); but a Greek would say ὅσ’ εἰχεν, or (if as here rule be implied) σκηπτρον ὃ ἐκέες τὸ πρίν. ‘To get back’ is λαβεῖν πάλιν, helped out by Ἀρτύρον δόντος (else it might mean ‘take by force’): or the usual word, κομίζεσθαι.

Form. Here too lurks a concealed antithesis, ‘having betrayed his friends and become an enemy’: hence the adjs. πολέμως and φίλος will be distinctly in point. ‘Fight against the king’ gives us, in poetic phrase, ξυμβαλεῖν ἔρων, δόρν. We begin, then,

εξ οὗ γὰρ — ξίν πρόμοις χθονός —
   — — — — εμμυβαλὼν — — δόρν.

We fill in ‘traitor to the king,’ by προδούς at the end of (4) followed by βασιλέα in (5): the latter may stand first as an anapaest (—α scanned as one syllable), or second as a bacchius with one part resolved (— — — being the same as — — —). We now put in our antithesis, πολέμων (resolved bacchius)—φίλως, and add ἵσθι to line 4:

εξ οὗ γὰρ, ἱσθι, ξίν πρόμοις χθονός προδούς
βασιλέα, πολέμων ξυμβαλῶν φίλοις δόρν.

The next line will run: ‘he received back from him all (or the sceptre) which he had before.’ ὅσ’ εἰχεν may stand first, and κομίζεσται last (for the aor. ἐκομίσατο, though possible in elision, must not be used here, because that would make the resolved feet too many). The rest is simple, and we have:

ὁσ’ εἰχε, δόντος Ἀρτύρον, κομίζεσται.
His age hath slowly drooped, and now lies there
A yet-warm corpse, and yet unburiable,
No more; nor sees, nor hears, nor speaks, nor knows.

Words. ‘Droop’ may be rendered by the proper part of τήκω, μαραίνω. Metrical phrases for ‘slowly’ are κατὰ σμικρὸν, κατ’ ἡμαρ. The chief difficulty lies in lines 8 and 9. First we must avoid the word θερμὸς, which would not mean, as the English, a corpse only not cold, but rather a fiery and lively corpse, a corpse with a hot temper. The beginner may be tempted to make a facile line with οὐ ψυχρὸς, οὐχὶ θαπτέος, but in these words though the letter may live the spirit is dead beyond all doubt. Greek genius giving this idea would perhaps have coined a phrase like γάμος ἀγαμὸς; yet even here note that the qualification depreciates the noun, while in our phrase the noun is exalted by it. We have νεκρὸς ἐμ-ψυχος in Soph. Antig. 1167; or we might say νεκρὸς τε κοι νεκρὸς but that line 4 has a phrase on the same lines. I suggest νεκρὸς ἀθάπτος, ζῶν ἔτπ. (Verbals in -τος can have much the same meaning as those in -τέος, for λυτός often means ‘able to be set loose.’) ‘No more’ will be some variation of οὐδέν (γὰρ) ἄλλο. For the remainder, a string of verbs οὐ φωνεῖ¹, οὐκ ἀκούει is not only impracticable in the verse, but is both monotonous and clumsy. It is better to use the line of Sophocles (Ο. Τ. 371) τυφλὸς τά τ’ ὅτα τὸν τε νοῦν τά τ’ ὀμματα, which exactly hits the nail.

Form. τήκεται is a cretic, μαραίνεται fits the verse-end: in κατ’ ἡμαρ we have a bacchius. The line runs into a simple mould, γῆρας κατ’ ἡμαρ τήκεται, and κεῖται δὲ νῦν follows as simply. The line of Sophocles suggested above takes the next place, leaving only ‘nor speaks’; which, to give some variety, we will turn by a genitive + adjective idiom, λόγων ἀφωνος.

1 i.e. makes articulate sounds. Not λέγει, which means ‘makes a speech.’
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tυφλός τά τ' ὀντά τόν τε νοῦν τά τ' ὅμματα,
λόγων ἄφωνος.

γε calling attention to the unusual sense of νεκρός as τις in ἔλοιν τι.

10 And both thy brethren are in Arthur’s hall,
Albeit neither loved with that full love
I feel for thee, nor worthy such a love.

Words. We need go no further for ‘brethren’ than κασίγνητος, since that is the very word for the latter half of the verse. ‘Arthur’s hall’ will be the ‘royal palace,’ or ‘his (or Arthur’s) royal palace,’ δόμοι τυραννικοί. The succeeding phrases are easy to turn literally and their best rendering will be discussed along with the form. Be careful not to use ἔσοι for ‘are’: this means ‘they are alive,’ not ‘they dwell.’ ναίω is the proper word; or here, anything that means ‘tarry.’

Form. The line will end, τῶ κασίγνητῳ δ’ ἔτι (‘moreover,’ δέ answering to μέν in line 2). The next line seems to make itself: ναίουσιν — ἐν τυραννικοῖς δόμοισ, which we may complete by using ἐντος, with the necessary changes. Now comes another concealed antithesis: a Greek would say, ‘beloved both (μέν), yet (δέ) less than thou: for they are not worthy.’ We have, then, for a skeleton, φίλῳ μὲν ἄμφῳ, — οὐ σοῦ δ’ ἢσσον πολύ, and in the next line, οὐ γὰρ ἄξιοι. (It will be seen that we thus avoid the difficulty of choosing a noun for ‘love.’) ‘Such a love’ will be rendered in Greek simply by ‘worthy of the same,’ or ‘to have the same.’ It will surely do no harm to add μητρί in (11), and ὃ φιλτατε in (12), which clinches and sums up the statement just made; and this completes the paragraph.

τῶ κασίγνητω δ’ ἔτι
ναίουσιν ἐντος τῶν τυραννικῶν δόμων
φίλῳ μὲν ἄμφῳ μητρί, σοῦ δ’ ἢσσον πολύ,
ὁ φιλτατ’, οὐ γὰρ ἄξιοι ταύτον τυχεῖν.
XVI.

Edward. Thy worth, sweet friend, is far above my gifts, therefore to equal it, receive my heart; if for these dignities thou be envied, I’ll give thee more; for, but to honour thee, 5 is Edward pleased with kingly regiment. Fearst thou thy person? thou shalt have a guard. Wantest thou gold? go to my treasury. Wouldst thou be loved and feared? receive my seal, save or condemn, and in our name command whatso thy mind commends, or fancy likes.

Gaveston. It shall suffice me to enjoy thy love: which whiles I have, I think myself as great as Caesar riding in the Roman street with captive kings at his triumphant car.

Marlowe, Edward II. i. 1. 160.

Edward. Thy worth, sweet friend, is far above my gifts, therefore to equal it, receive my heart;

Henceforward Words and Form will be treated together. Euripides uses the noun ἄξια, but it has a prosaic smack. It will be better to say simply ‘thou art far better than my gifts,’ πολύ κρείσσων τῶν ἐμῶν δῶρων. ‘Sweet friend’ is of course ὁ φίλτατε. The only difficulty lies in the phrase ‘receive my heart.’ Beginners seem unable to resist the temptation to write καρδίαν λάβε, but there is no parallel for such an expression; however, ἐκ καρδίας φιλεῖν may prove useful, or σπλάγχνα in some form. But a more idiomatic paraphrase is ‘I love thee as I ought,’ ὃς χρεών; a very strong expression in Greek. A more ornamental expression would be ἰσόρροπον τόθον βουκολεῖν. (Note that ἔρως means ‘passion,’ and στοργή is prosaic; but στέργηθρον will do if a noun is wanted.) The English is admirably simple; and therefore the simpler the
Greek is, so much the better. As regards the general form of the sentence, parenthetic γάρ is the neatest turn: 'O sweet friend (for thou art better...), know that I love thee as I ought.'

The first thing to notice is that τῶν ἐμῶν is a cretic, and that κρείσσων πολὺ form a four-syllable final of a common type (Type I.). ὦ φίλτατε, in elision, may begin the line as a palimbacchius, and the space now left is just filled by εἴ γάρ. The second line will begin with δῶρων, and here also a cretic is ready: ὃς χρεῶν. As ἵσθι is too short to be placed between them, we take the compound κάτισθι, and add με: φιλοῦντα σε completes the line:

ὦ φίλτατ', εἴ γάρ τῶν ἐμῶν κρείσσων πολὺ
dῶρων, κάτισθι μ' ὃς χρεῶν φιλοῦντα σε.

if for these dignities thou be envied,
I'll give thee more;

'Dignities' may be left untranslated; and 'for these dignities' will be simply ἀντὶ τῶν ἐμῶν or τοῦτων. If we use that participial construction which the Greeks are so fond of, and write 'being held worthy,' ἀξιοθείς, instead of ἀντὶ, we get a more distinct expression of 'dignities' in a different way. The conjunction ἦν (as the supposition is general) with this participle makes up a penthemimer. 'Envied' may be ἐπίφθονος, or the construction may be changed so as to use φθονεῖν with a general subject. The former is more simple, and moreover τῶν ἐμῶν will combine with it into a five-syllable group after Type X. We have now only to find a verb which in the required form will be an iambus. εἶναι will not do, but γίγνεσθαι will: γένη.

ὦν ὤ ἀξιοθείς τῶν ἐπίφθονος γένη...

'More' is πλεῖο or πλεῖονα. A possible translation is πλεῖω διδῳμι; but a strong line may be made by reinforcing
GREEK VERSE COMPOSITION.

the idea of 'more': adding ἄλλα, and the emphatic καὶ, and using the compound προσδίδωμι. We get now καὶ πλείον' ἄλλα as a penthemimer (palimbacchius and trochee, Type II.). The verb forms a cretic in its participle, προσδιδόνς, and this becomes possible for us if we make the main verb a quasi-
auxiliary, such as φανήσομαι.

καὶ πλείον' ἄλλα προσδιδόνς φανήσομαι.

for, but to honour thee,
5 is Edward pleased with kingly regiment.

'To honour thee' becomes in the emphatic Greek idiom, 'for this,' τοῦτον ἐνεκα... 'that I may honour,' ὡς (or ἢνα) τιμήσω σε. 'Pleased with kingly regiment' is simply 'I rule gladly,' using ἤδομαι or ἤδεως; but the English is somewhat unusual, and we shall do well to search for a more elaborate phrase than the simple 'rule.' Such a phrase is νέμειν κράτος; and as ἤδεως and ἤδομαι are both cretic, we may write ἤδεως νέμω κράτος or ἤδομαι νέμων κράτος, for the hephthemimer. We soon see a palimbacchius in τοῦτον γὰρ; and although ἐνεκα will not scan before a vowel, its longer form οὐνεκα will:

τοῦτον γὰρ οὖνεκα ἤδομαι νέμων κράτος...

In the next line, ὡς will come first, and τιμήσω (if used) finds its inevitable place as a molossus. We can doubtless find other words which will compress the idea into three or four feet; but it will be more telling if we carry it on to the end of the line. One way of so doing is to interpolate a phrase such as τοιοῦτος φίλος, 'so dear a friend'; or τοιοῦτόν σε φίλον ὄντα, which is easily arranged. φίλον is the final iambus, ὄντα the trochee to precede our molossus, and τοιοῦτον (with the first syllable short) takes the bacchius position:

ὡς τοιοῦτόν σ' ὄντα τιμήσω φίλον.
EXERCISES.

Fearst thou thy person? thou shalt have a guard.
Wantest thou gold? go to my treasury.

In doing these two lines we should keep the proportion. In the English, half a line is given to each question and half to its answer. This is impracticable in Greek; and we should accordingly give a complete line, or something near it, to each. ἦ γὰρ is a natural phrase to begin with, and 'thy person' will be σώματος πέρι. The verb we want should scan as bacchius or its equivalent; hence we choose not φοβεῖ, but δέδοικας or προταρβεῖς. σώματος (as a cretic) may come next, with πέρι last, leaving one foot between. Here may be placed τοῦ σοῦ, or τοῦ γε as a trochee may precede σώματος. The last is best, since σοῦ would never be used in Greek unless specially emphatic.

η γὰρ δέδοικας τοῦ γε σώματος πέρι;

'Guard!' is the idea which must fill the answering line. The simple φόλακεσ or φρονροί can easily be expanded into a phrase: φρούρημα πιστὸν, for instance (which scans already), with some explanatory genitive such as the times would suggest. δορυφόροι is a natural word; and as this is a cretic-equivalent (the first syllable resolved), we place δορυφόρων next. ἀνδρῶν may now be added, a touch of the lofty style; and the last word may be ἔχε or πάρα:

φρούρημα πιστὸν δορυφόρων ἀνδρῶν πάρα.

The next question and answer may be compeast into one line; χρυσὸν θέλεις may stand first, as in Type VII., and 'treasury' gives a palimbacchius to follow—θησαυρός. A literal translation of 'go' will not be idiomatic; a Greek would probably say 'there is,' 'I have,' 'behold.' ἔστιν may follow next, and it is not difficult to think of ἐν δόμοις as a final critic:

χρυσὸν θέλεις; θησαυρός ἔστιν ἐν δόμοις.
Wouldst thou be loved and feared? receive my seal,

‘Loved’ and ‘feared’ can be forcibly exprest by nouns: ‘wouldst thou become love and fear,’ ἄφρα (or ἦ καὶ) γένοιο ἀν πόθος καὶ δείμα; This gives two groups of Type I. immediately: ἦ καὶ γένοιο. δείμα will follow after, and καὶ πόθος take the Second Cretic Position. It is natural to wind up the sentence with πόλει, ἀστοῖς, or βροτοῖς:

ἡ καὶ γένοιο δείμα καὶ πόθος βροτοῖς;

‘Seal’ is σφραγίς, and σφραγιὸν ἔχε may end the line, τὴν ἐμὴν preceding it as a cretic. (A line of Type VII. may also be made, beginning ἐμὴν ἔχε σφραγίδα…) The first penthemimer may now be ἱδοῦ, πάρεστι, or something of the kind.

ἱδοῦ, πάρεστι, τὴν ἐμὴν σφραγιὸν ἔχε.

save or condemn, and in our name command
10 whatso thy mind commends, or fancy likes.

σφάζειν is ‘save,’ and its opposite κτείνειν will be better than any literal rendering. A beginner may now be tempted to write καὶ σφάζε, κτείνε, forgetting that κτ- must lengthen the preceding syllable. It is simple to transpose the two. ‘In our name’ may be ἀντ’ ἐμοῖ, but this lacks the dignity of the English. A more formal phrase is made by using ἐχέγγυνος ‘responsible,’ ἐμὲ ἐχέγγυνον ἔχων; ‘command’ is τάσσε, πρόστασσέ, κέλευ, and so forth. ‘Mind’ and ‘fancy’ will be well translated by φροντίς and θυμός; the verb may be simpler than the English, and one will do for both, with such a meaning as ‘prompts’ or ‘teaches’: say διδάσκειν. This gives a bacchius; and with the conjunction ὥς ἂν will take the form διδάσκῃ. A molossus is made by coupling ἦ with either φροντίς or θυμός, and the other being in either case a trochee may precede the phrase. ‘Thy’ now remains; not necessary, but here convenient, for in its ancient form σέθεν it just completes our line. Returning now to the line before, which is still un-
EXERCISES.

finished, we note that τάσσε with ἔχων makes up a cretic group, while ἔχεγγυνον is of the right form to complete a line of Type I.; and placing με before this we have

καὶ κτείνε, σῷζε, τάσσο' ἔχων μ' ἔχεγγυνον ὡς ἄν διδάσκῃ φρονίς ἣ θυμός σέθεν.

Gaveston. It shall suffice me to enjoy thy love:

'It shall suffice' yields a cretic, ἀρκέσει; or we may paraphrase οὐδὲν εὐχομαι πλέον. 'Love' can hardly be rendered here by anything but a noun, φίλος being rather weak: let us say then ἦν ἔχω τὸ σόν στέργηθρον. We are now in a position to make the line. ἀλλ' ἀρκέσει forms the first group of words, and implies a line of Type IV. or VII., στέργηθρον following. ἦν ἔχω will come next as a cretic, and τὸ σόν completes the verse:

ἀλλ' ἀρκέσει στέργηθρον ἦν ἔχω τὸ σόν.

which whiles I have, I think myself as great as Caesar riding in the Roman street with captive kings at his triumphant car.

A literal translation, such as ἔχων γὰρ τοῦτο, is possible enough, but οὐτῶ γὰρ is most convenient metrically: this will be placed at the beginning. 'As great as Caesar' in Greek idiom will be οὐχ ἡσσων Καῖσαρος, or (still stronger) οὐδὲ (not even) Καῖσαρος ἡσσων. These words may be made to scan as they stand, by inserting γε, which is justified by the emphasis. 'I think myself,' δοκῶ, takes the last place:

οὔτω γὰρ οὐδὲ Καῖσαρος γ' ἡσσων δοκῶ...

'In the Roman street' is simply κατὰ πόλιν, the word Rome being unnecessary. This phrase scans either as πόλιν κατα or as κατα πτόλιν; the latter is preferable, being rather more dignified and formal. 'With' is often ἔχων or ἄγων, according to context: this in the required case gives ἄγωντος, an amphibrachys: 'captive kings' is αἰχμαλώτους (or δούλους)
GREEK VERSE COMPOSITION.

βασιλέας. Here we have material for a verse of Type I. If ἄγοντος be placed second, we have a spondee δούλος for the first foot; βασιλέας is a resolved cretic, and follows next, and κατὰ πτόλιν completes the line:

δούλος ἄγοντος βασιλέας κατὰ πτόλιν...

'Triumphant car' is νικηφόρον ἄρμα, or ἄμαξα, singular or plural, or δίφρος; and 'at' will he 'behind,' ὀπισθεν, or something of the sort. Placing ὀπισθεν before a hephthemimeral caesura, and νικηφόρων before it, we shall make a line of Type IV. or VII. ἄρματων follows, but thus there is left a foot with nothing to fill it, unless we pad out with ποτέ. As this would weaken the effect of the line, suppose νικηφόρων be reinforced by another adjective, such as παγκρατῶν, and δίφρων end the line. The student will remember that it is true Greek idiom to add two or more adjectives to one noun without any conjunction. We then have for the final verse

νικηφόρων ὀπισθε παγκρατῶν δίφρων.

XVII.

Gods, what a sluice of blood have I let open!
My happy ends are come to birth; he's dead,
and I revenged; the Empire's all afire,
and desolation everywhere inhabits;
5 and shall I live, that am the author of it,
to know Rome, from the awe o' the world, the pity?
My friends are gone before too, of my sending;
and shall I stay? is aught else to be lived for?
Is there another friend, another wife,
10 to linger here alive for? is not virtue,
in their two everlasting souls, departed,
and in their bodies' first flame fled to heaven?
Can any man discover this and love me?
For, though my justice were as white as truth,
15 my way was crooked to it; that condemns me.

J. FLETCHER.
Gods, what a sluice of blood have I let open!

There is no lack of Greek words to express deeds of blood, but just this metaphor of the ‘sluice’ was not familiar to them. A ‘sea,’ they might have said, θάλασσα or πέλαγος; or as the ‘rushing’ of a flood is essential to the idea, ρέος, ροή, some such word as these. We thus get for a first draft φονόρρωτον ρέος or φοίνον ρέος. For the adjuration, θεῖοι or Ζεὺς will do; and ‘what’ is simply ποιον. We find thus two types of line to be possible: in either, Ζεὺς ποιον will come first, as a palimbacchius; the one will contain a short verb (spondee or trochee), Type II., the other will end with φοίνον ρέος, and contain a double trochee.

Now the simple idea of letting out the flood is expressed by some compound of ἔμη, say ἔξηκα; but it so happens that the double compound ἔξανηκα is at once more expressive and exactly fits the space.

Ζεὺς, ποιον ἔξανηκα φοίνον ρέος.

My happy ends are come to birth;

A glance at the wording of this sentence ought to recall the familiar heading of inscriptions and public resolutions: ἀγαθῆ τῦχοι, quod felix fiaustumque sit. Neglecting the word ‘ends’ we go to the heart of the meaning, which takes this form: ‘what I planned (or wished) has turned out luckily,’ σὺν τῦχῳ or σὺν τὐχῷ τινί. This would give us a line

ἀβουλόμην γὰρ ἔν τῦχῳ βέβηκέ μοι,

and that ought to satisfy the beginner. Or again, we may say—

ἡδαιμόνησα δ’ ὃν ἐβουλόμην τυχεῖν.

Either is a good enough line as far as the sense goes, and in the early stages all we ask, is the sense in correct verse. But

1 This word is commonly in Homer, and sometimes in Attic, used to express surprise or horror.
it falls far short in the form. There is a metaphor in the English, ‘come to birth’: cannot that be reproduced? It can, for similar metaphors abound in Greek: \( \tau \kappa \tau \epsilon \nu \nu \), \( \tau \kappa \kappa \nu \), \( \pi \alpha \tau \eta \rho \) or \( \mu \gamma \tau \eta \rho \), all can be used metaphorically. Only now it is necessary to find a noun for ‘ends.’ For this \( \beta \omega \nu \lambda \epsilon \varphi \mu \alpha \tau \alpha \) may do, or the context suggests \( \delta \omega \lambda \sigma \)\( \theta \). The latter is better in every way: it is shorter, and so more convenient; it is masculine, it is singular, and so better suited to the idea suggested by ‘birth.’ \( \beta \omega \nu \lambda \eta \) answers the same requirements. Now ‘birth’ may be expressed in two or three different ways. This \( \delta \omega \lambda \sigma \), of which I have been in labour, \( \lambda \omega \chi \epsilon \nu \theta \varepsilon \iota \)\( \delta \)\( \theta \), is born at last, \( \pi \epsilon \phi \nu \kappa \epsilon \nu \). Here we have a bacchius, \( \lambda \omega \chi \epsilon \nu \theta \varepsilon \iota \), and the cretic phrase as before \( \xi \nu \tau \chi \eta \); \( \delta \omega \lambda \sigma \) will stand first, and \( \pi \epsilon \phi \nu \kappa \epsilon \) with \( \mu \omicron \iota \) added makes up an iambic quadrisyllable:

\[
\delta \omega \lambda \sigma \ \lambda \omega \chi \epsilon \nu \theta \varepsilon \iota \ \xi \nu \tau \chi \eta \ \pi \epsilon \phi \nu \kappa \epsilon \ \mu \omicron \iota .
\]

and I revenged;

This line needs little remark. \( \dot \omicron \ \mu \epsilon \nu \ | \ \tau \epsilon \theta \nu \eta \kappa \epsilon \ ) scans at once as a penthemimer of the First Type. ‘I am revenged’ would probably be expressed in Greek by some phrase with \( \delta \iota \kappa \eta \nu \): e.g. \( \kappa \alpha \ \delta \epsilon \dot \omega \omega \kappa \epsilon \ \mu \omicron \iota \ | \ \delta \iota \kappa \eta \nu \), or \( \kappa \alpha \ \delta \iota \kappa \eta \nu \ | \ \delta \epsilon \dot \omega \omega \kappa \epsilon \ \mu \omicron \iota \), either of which is a hepthemimer of some known Type. But here again the sense is given, the form neglected. Where is the contrast between ‘he’ and ‘I’ which we see in the English? We must try to get an \( \epsilon \gamma \omega \) at the end of the line, to balance \( \dot \omicron \ \mu \epsilon \nu \). Well, the change is easy; all we need do is to alter the verb to \( \epsilon \lambda \eta \varphi \alpha \), and write

\[
\dot \omicron \ \mu \epsilon \nu \ \tau \epsilon \theta \nu \eta \kappa \epsilon \, \tau \iota \nu \ \delta \iota \kappa \eta \nu \ \delta \ \epsilon \lambda \eta \varphi \ \epsilon \gamma \omega .
\]

Observe that \( \delta \epsilon \) brings out the contrast better than \( \kappa \alpha \), which however would scan well enough.

\(^1\) Metaphors: see Human Body, etc.
the Empire's all afire,
and desolation everywhere inhabits;

Here we have two strong metaphors, but both, as it happens, familiar in Greek. 'The empire' will of course be πόλις or ἡ γῆ; the latter preferable, because πόλις might burn literally. φλέγει μὲν (amphibrachys) stands first, and ἡ γῆ follows. The second metaphor is rarer and stronger, but we actually have 'desolation' personified more than once. For instance, Alcestis 944

η μὲν γὰρ ἐνδον ἔξελαυ μ’ ἑρμία.

Now ἑρμία is an iambic quadrisyllable, and 'everywhere' at once gives a cretic πανταχοῦ; thus the line is complete. 'Inhabits' would literally be ἐνοικεῖ, but this, being a bacchius, leaves one iambus to fill with padding. This will never do, for any word added would simply water down the metaphor; but fortunately a remedy is not far to seek. Use the adjective instead of the verb, and write

φλέγει μὲν ἡ γῆ, πανταχοῦ δ’ ἑρμία ἐνοικος.

I think this apparent contradiction of ἑρμία ἐνοικος, which might mean 'a wilderness inhabited,' is piquant, and would have been pleasing to a people fond as the Greeks were of 'irony.'

5 and shall I live, that am the author of it,
to know Rome, from the awe o' the world, the pity?

The Form will be somewhat different in Greek. We should seize on the opportunity of using τλῆσομαι or some synonym, ἀνθέξω or the like: 'shall I, he who did it (ὁ δράσας), living endure to see Rome,' etc. 'From' is quite Greek, and ἐκ δείματος | οίκτον γενέσθαι would certainly be understood, though put just so it looks rather harsh. It will
be better here to say 'Rome, once being the awe, now becomes the pity':

τὴν πρὶν οὖσαν σέβας; νῦν γεγώσαν οἶκτον ἀνθρώπων.

We now turn to the modelling of the verse. The first section, an amphibrachys, has already been written; we begin then with a spondee or trochee, which is naturally ἄρ' οὖν. Now there is no place in this line for ὅ δράσας, which is a bacchius; and the phrase must come in this line. It must therefore be changed somehow so as to get another metrical value. If we insert πὰν after ὅ we get the equivalents of a long word ——, containing a molossus. We know at once where such a word must go; and placing it there on trial, we see that it needs one long syllable to conform the line to Type X. 'Living' gives us this word, ζῶν; and with ἕγὼ last, we get

—– ἄρ' οὖν ζῶν ὅ πὰν δράσας ἕγω....

The next line may begin Ρώμην | πρὶν οὖσαν (spondee + amphibrachys), ἀνθρώπων may fall in the molossus place and σέβας last. No obvious trochee is forthcoming; and we consider next how to remodel the phrase. Now πρὶν may be changed to ἐν τῷ πρὶν, and this may take the molossus position, with the trochee οὖσαν before it, if we can hit on a bacchius equivalent for ἀνθρώπων. Such a bacchius is ἀπάντων:

...Ρώμην, ἀπάντων οὖσαν ἐν τῷ πρὶν σέβας.

We have already a possible penthemimer in γεγώσαν | οἶκτον (Type II.), and the final penthemimer may be ταλήσομαι βλέπων, or ἀνθεῖξο βλέπων; but again a trochee fails. Suppose we place οἶκτον in the gap, choosing now of course the verb beginning with a vowel: is there any word which can stand either before or after the amphibrachys? We have widened the choice a little, it will be seen, for a spondee or a trochee will do now. Looking back to the phrase which is balanced
against this, we notice the word ἀπάντων. Let this be repeated as πάντων, and we have

πάντων γεγονεν οἴκτων ἀνθέξω βλέπων;

My friends are gone before too, of my sending;

'Gone before' is φροῦδοι, or οἴχονται, or both; φίλοι may stand last. 'Of my sending' will naturally be 'I having sent,' ἐμοῦ πέμψαντος. Here is a line already of Types VII. and IV. combined:

φροῦδοι γ' ἐμοῦ πέμψαντος οἴχονται φίλοι.

We cannot express the sense better, but the form may be made more dignified. The student may remember the words πομπὸς and προπομπὸς, and if we use the metaphorical χείρ, we get

φροῦδοι, προπομποῦ τῆς ἐμῆς χερός, φίλοι.

and shall I stay? is aught else to be lived for?

The first phrase has only to be literally translated, with the deliberative subjunctive, and scans so: ἐγὼ δὲ | μεῖνω; (amphibrachys + spondee, Type II.). The second part is not quite so obvious, but it ought to suggest the verbal βιωτέον. Now if we can find a cretic for 'why,' the line is done; and there is a cretic for 'why'—τοῦ χάρων.

ἐγὼ δὲ μεῖνω; τοῦ χάρων βιωτέον;

Is there another friend, another wife,
to linger here alive for?

If this be translated literally, we get ἀρ’ ἐστὶν ἄλλος τίς φίλος, ἄλλη γυνὴ, which almost scans as it is. But it is easier, and better Greek perhaps, to say 'What other friend is there?' τίς ἄλλος (amphibrachys), with φίλος before it, makes a
penthemimer: τίς δ' ἄλλη (molossus) with γυνή after it, a final penthemimer: place ἐστὶ between and you have
φίλος τίς ἄλλος ἐστί, τίς δ' ἄλλη γυνή,
a much better sentence; for it throws up the first word φίλος into sharp contrast with the last word γυνή, and these are important words. 'To live for' gives δόν χάριν ζῆν δεῖ με, or something of that sort. But a cretic is not what we want for the earlier part of the verse; it must be altered; and the first thing that suggests itself is to write δυντερ, making the cretic an iambic quadrisyllable. Now ζῆν δεῖ με can follow immediately after, according to Type VII: 
δυντερ χάριν ζῆν δεῖ με;
is not virtue,
in their two everlasting souls, departed,  
and in their bodies' first flame fled to heaven?

We first notice that the sentence will almost certainly begin with a vowel, ἄρα, οὐ γάρ, or the like; and that a vowel cannot stand after με. But the English justifies our adding ἐστι, which meets the difficulty.

A more serious difficulty is found in the thoughts we have here to translate. The Greek idea of a future life was so far different from ours, that any allusions to it are always hard to translate well. But the idea of virtue flying away to the gods is familiar enough. So far so good; virtue may fly to heaven; but what of 'immortal souls'? There is nothing for it but to use ψυχῆ, which no doubt to an educated Greek would mean something more than the mere life of the body, although it is often used for this alone. But immortal, as a stock epithet, is quite impossible. A Greek poet might state that the soul is immortal; he would never assume it. 'Immortal' must therefore be made part of the statement; and the neatest way to make it so, is to mould the whole
sentence after this fashion: ‘Has not virtue (ἀρετή, with crasis) flown away to heaven (πρὸς οὐρανόν), with these two, to live for ever with their souls, ξυνοικήσουσα ἄει ταῖς ψυχαῖς?’ The rest needs only one remark: that ‘bodies’ will probably be ‘flesh,’ and this in Greek is usually σάρκες (pl.).

We may now proceed to the composition. A penthemimer remains of the line we have begun, and a cretic has been found in ἀρετή (ἡ ἀρετή); place before this οὐ γὰρ as the interrogative, and the line now runs—

δινερ χάρις ζῆν δεῖ μ' ἐτ'; οὐ γὰρ ἀρετή....

‘With these two’ is ξυν τοίῳδε, and it is not difficult to find a verb for ‘flown away,’ ἀπεπτατο, which could follow next in elision. (ἀπέφχετο or ἀπήλθεν would do also.) πρὸς οὐρανόν, an iambic quadrisyllable, will stand last. For the cretic, we may use an epithet to enforce the verb, εὐπτερος. This will imply both ‘flying swiftly’ and ‘winging its happy way’; and so is one of those words pregnant with meaning which poets love. This line is now done:

ξυν τοίῳδ’ ἀπεπτατ’ εὐπτερος πρὸς οὐρανόν....

‘With the first flame of their bodies’ is ξυν πρῶταις σαρκῶν φλογαῖς; in which it is not difficult to see a cretic, ξυν φλογαῖς, a spondee σαρκῶν, and a palimbacchius πρῶταις. To complete the line, we need an iambic quadrisyllable. A new sentence begins here, and one of the words in it is ‘for ever’: this gives ἄει δέ, and if we add ποῦ, we may put down the line complete:

πρῶταις σαρκῶν ξὺν φλογαῖς, ἄει δέ ποῦ....

The remaining words require only a glance, to show that with ψυχαῖς first we have a hephthemimer of Type XI:

ψυχαῖς ξυνοικήσουσα;
Can any man discover this and love me?
For, though my justice were as white as truth,
my way was crooked to it; that condemns me.

Only one change needs making here: ‘discover and love me’ should be ‘knowing this, would love me’: τίς δ’ εἰδώς (molossus) τάδε, φιλοίη μ’ ἂν; The first phrase completes the line already begun; the second part contains a bacchius, and if we insert ἐρι, this with ἂν will make a spondee to go before the bacchius:

τίς δ’ εἰδώς τάδε
ἐρ’ ἂν φιλοίη με; (with vowel following).

The next sentence may be connected by a relative, οὗ, οὔγε, or οὐπερ, which gives the required vowel beginning. The phrasing is not easy. I have met with no such phrase in Greek as λευκὴ δίκη; and it will be necessary to use λαμπρός or καθαρός. But the effect may be given by φῶς used metaphorically. Suppose we say, ‘if my justice be bright,’ εἰ λαμπρὰ δίκη (which just completes the line), ‘and like the pure light of truth, yet....’ Now ‘light of truth’ gives a five-syllable group, φῶς ἀληθείας, which contains a molossus. Thus Type X. will be our model. If the line begins ὁπως δὲ, then καθαρὸν (a trochee-equivalent) may follow, and with ὠμως last we get:

οὐπερ εἰ λαμπρὰ δίκη
ὁπως δὲ καθαρὸν φῶς ἀληθείας, ὠμως....

The last two clauses should be run into one, thus: ‘I am condemned as having gone in crooked ways,’ the metaphor being familiar enough and needing no change. We translate as a first draft ἑλέγχομαι ἰὼν σκολιαῖς ὁδοῖς, which does not look promising. But it is only the look; really the line is easy enough. First, the verb once changed to a compound ἐξελέγχομαι, we get a very convenient type of word (see Types X. and XI.). Then, if μολὼν be used for ἰὼν, we get a
final iambus. Lastly, with the long dative ὀδοῖσι, and σκολιαῖς first as a spondee-equivalent, we have our line complete:

σκολιαῖς ὀδοῖσιν ἐξελέγχομαι μολὼν.

XVIII.

Belial. Shall we then live thus vile, the race of heaven thus trampled, thus expelled to suffer here chains and these torments? better these than worse, by my advice; since fate inevitable 5 subdues us, and the omnipotent decree, the victor's will. To suffer as to do, our strength is equal, nor the law unjust that so ordains. This was at first resolved, if we were wise, against so great a foe 10 contending, and so doubtful what might fall. This horror will grow mild, this darkness light; besides what hope the never-ending flight of future days may bring, what chance, what change worth waiting.

Milton: Paradise Lost, II. 193.

Belial. Shall we then live thus vile, the race of heaven thus trampled, thus expelled to suffer here chains and these torments?

The student can hardly fail to notice the emphatic repetition of 'thus'; and he will bear in mind that something must be repeated in the Greek to bring out the same effect. The word repeated will not necessarily be οὐρως or ὧς, but must be a word which a Greek would naturally repeat; and he would most naturally repeat the first word of his question, ἡ or ἄρα. 'Vile' is φαῦλος ('contemptible') rather than ἄταξιν ('dishonourable'); and it is easy to make a penthemimer without further thought, ἄρ' ὧς forming a palimbacchius and
φαίλοι a spondee. Next may stand the remaining English word ‘live,’ ζωμεν, in the deliberative subjunctive. ‘Heaven’ being in Greek θεοι, we are reminded of such phrases as θεων γένος, θεων or ήκ θεων γεγοτες, both of which may be combined here. We want a cretic (or molossus) and an iambus to finish the first line, and ήκ θεων is a cretic while γένος can stand for the iambus. γεγοτες may now be placed first in the following line. (A more ornate phrase would be θεων άγχισποροι.) One step further can be taken before we consider the wording of the next sentence, for we have seen that ἀρα ought to be repeated: place this trochee next to γεγοτες. ‘Trample’ is πατέων, which in the proper construction becomes πατούμενοι. To this λάξ may be added as a strengthening, and the two words can follow immediately upon ἀρα. (The adjective λακπάτητος may some time prove useful, but will not scan here.) ‘Expelled’ is ἐκπεσόντες, and if ἀρα be again prefixed, the first penthemimer of the third line is ready made. But the necessary iambus is not forthcoming to complete the second line. However, if the construction be changed a little, χρεών will just fit the space; the participles being now put in the accusative.

The next words do not shape themselves so readily into verse. We have these to choose from: αἰκίζω ‘I torment,’ with the nouns αἰκία and αἰκισμα, or υβρίζω υβρις υβρισμα; and ‘bind,’ δέω, δεσμεύω, with the noun δεσμός, and δεσμώτης ‘a prisoner.’ For ‘suffer’ πάσχω cannot be well used along with these, since it is rarely used with a noun of any kind; we can say, however, πάσχειν τάδε, constructing the others as participles. But there is no need to use πάσχειν at all, for a phrase like υβρίζεσθαι τάδε is the Greek idiom for ‘to suffer these torments.’ We can get a strong line by throwing the two ideas of ‘chains’ and ‘torments’ into participles: δεσμένους is a cretic-equivalent, and υβρισμένους completes the line. πάσχειν τάδε, with elision (or πάσχειν αεί τάδε, as shall
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prove convenient), may now be placed at the beginning of the next. We then have:

\[\begin{align*}
&\text{ἀρ' ὑδε φαύλοι ξώμεν, ἐκ θεῶν γένος} \\
&\text{γεγότες, ἀρα λᾶξ πατουμένους χρεῶν,} \\
&\text{ἀρ' ἐκπεσόντας, δεδεμένους, ἕβρισμένους} \\
&\text{πᾶσχειν ἄεὶ τάδ' ;}
\end{align*}\]

better these than worse,

by my advice; since fate inevitable

5 subdues us, and the omnipotent decree,

the victor’s will.

The first words give a thoroughly Greek antithesis, and a metrical turn at once: ταῦτ’ ἀμείνω χειρόνων, containing cretic and bacchius; which with the emphatic καί before it, may stand as the first penthemimer of the line which follows. This leaves ‘by my advice’ for completing the unfinished line. Perhaps the student will recollect the phrase of Euripides τύχην γὰρ εἴχομεν διδάσκαλον (Med. 1203), after which model it would be possible to say ἔμοιγε χρώμενοι διδασκάλῳ. But this does not suit our purpose, and further κριτῆς comes nearer the thought we have to translate. Suppose we apply the limitative infinitive, and say ὡς ἔμοι χρῆσθαι κριτῆ.

‘Fate inevitable’ is μοῖρ’ ἢφευκτος, and a literal translation with this would do well enough. We will see how the rest turns out. For decree, βούλευμα is the proper word, if a noun be used (not θέλημα, which means ‘wish’); or a verb such as πέπρωσαι ταῦτα, or δέδοκτα, would be good and idiomatic. ‘Omnipotent’ may be παναλκής or παγκρατής, and is much better applied to μοῖρα than to βούλευμα, as μοῖρα is more readily personified. This can be done by making ἢφευκτος neuter, and placing μοῖρα παγκρατής in apposition with it. With the particle γὰρ we get a four-syllable group ἢφευκτα γὰρ, just what is wanted to complete the line in hand. The next has already a trochee and cretic, μοῖρα παγκρατής, which
only need the amphibrachys or palimbacchius prefixed to carry on the versification from that point. Either ταῦτ’ ἔστι or ταῦτ’ ἔστι will do for this. We may now finish the line with βούλευμα τε. ‘Subdues’ has not yet been translated, and ‘the victor’s will’ offers a fine chance of antithesis by combination with it: ‘the will of the conqueror conquers us,’ τὸ βούλευμα τοῦ νικῶντος νικᾶ. It is only necessary to place τὸ τοῦ νικῶντος together, and we see at once that a prefixt spondee will make up a hephthemimer: νικᾶ is the spondee, and this section is done:

.osgi γ' ἔμοι χρήσθαι κρυτῇ,
καὶ ταῦτ’ ἀμείνω χειρόνων· ἄφενκτα γὰρ
ταῦτ’ ἔστι, μοῦρα παγκρατῆς, βούλευμα τε
νικᾶ τὸ τοῦ νικῶντος.

To suffer as to do,
our strength is equal, nor the law unjust
that so ordains.

Translating the first sentence quite simply, with a suitable conjunction, we get ἀλλὰ σβένομεν (or ἰσχύομεν) καὶ δρᾶν καὶ παθεῖν. ἀλλ’ ἰσχύομεν, it is easy to see, makes a final penthemimer after Type IX. The next line may begin with δρᾶσαι (spondee) παθεῖν τε (amphibrachys); or the relation of the two may be emphasised by using ὰμοῖος, δρᾶσαι θ’ ὰμοῖος (bacchius) καὶ παθεῖν (cretic). ‘Unjust law’ is νόμος ἔκδικος, and κελεύει is a simple word for ‘ordains.’ The student can hardly fail to see that οἶδ’ ἔκδικος will complete the line just begun, and since κελεύει is a bacchius, νόμος placed before it makes up the remainder of a penthemimer. We have thus for the third section:

ἀλλ’ ἰσχύομεν
δρᾶσαι θ’ ὰμοῖος καὶ παθεῖν, οἶδ’ ἔκδικος
νόμος κελεύει ταῦτα.

Note that οἶδ’ ἔκδικος is inseparable: οἶδὲ cannot stand last
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in a sentence, and therefore ἐκδικὸς cannot be regarded as coming under the rule of final cretic.

This was at first resolved, if we were wise, against so great a foe 10 contending, and so doubtful what might fall.

The connexion is exprest by καὶ γὰρ 'and indeed,' or καὶ γὰρ δὴ ('you know'). For 'resolved' use ἰδέοκται (with ἡμῖν, if you will), or βεβουλευταί; 'at first' is πάλαι or πάλαι ποτε. From these materials the line now in hand can easily be completed: καὶ γὰρ δὴ is a molossus group, and πάλαι is the final iambus. The next line we may leave until we see what will come next.

A familiar turn suggests itself for 'if we were wise,' εὖ φρονοῦντες. As the last word is an amphibrachys, this can be moulded into a penthemimer by the addition of γοῖν, which combines with εὖ into a spondee. εὖ γοῖν φρονοῦσι then will begin one of the following lines. ἕχθρὼ τοσοῦτῳ is a phrase of the same scansion, and the remainder must be fitted if possible into the latter half of each verse. 'Contending' would be in Greek 'as about to contend,' ὡς μαχομένοις. We must now try to get in βεβουλευταί with a hephthemonimeral caesura; it requires a spondee or iambus before it (ἡμῖν) and a monosyllable after it (ποτε). 'Doubtful' is ἀπορῶ, ἀπορος, ἀμηχανῶ or ἀμηχανος. Of these we choose ἀπορος, because with the conjunction it becomes a cretic: κατόροις. 'What might fall' will be put as a dependent question, τί μέλλει, or with τυγχάνω in the future (not subjunctive, of course): τί τευξεται. The result is as follows:

καὶ γὰρ δὴ πάλαι
ἡμῖν βεβουλευταί ποθ', ὡς μαχομένοις
ἕχθρὼ τοσοῦτῳ κατόροις τί τευξεται,
εὖ γοῖν φρονοῦσι.
This horror will grow mild, this darkness light;

The translation may be quite literal. 'Grow mild' is μαλάςσομαι, the future passive of which is impossible; but poets often use a middle future for passive where the future passive is rare and the form convenient: such as τιμήσεται (Soph. Ant. 210), βουλεύσεται (Aesch. Sept. 198). We may therefore venture to use μαλάξεται, especially as the middle sometimes, if rarely, has the sense of action upon oneself, 'will soften itself.' 'This horror' may be τέρας or δείμα τοῦτο; and we get the τοῦτο γάρ for the cretic, placing τὸ δείμα first in the next line (amphibrachys). The rest runs easily enough: φῶς γενύσεται ἐκ σκότου. We see here a cretic, ἐκ σκότου, and a four syllable final, γενύσεται. φῶς with δὲ becomes a trochee, and thus falls after the first group of words; and all that remains is to add an emphasising καί:

τοῦτο γάρ μαλάξεται
τὸ δείμα, φῶς δὲ κάκ σκότου γενύσεται.

besides what hope the never-ending flight
of future days may bring, what chance, what change
worth waiting.

It suits the Greek idiom to introduce this sentence by some question like τίς οἶδεν; The skeleton will then be, 'Who knows the flight of time, what...it will bring?' The metaphor may be kept if we say χρόνον πτερόν, or we may substitute one more familiar: τίς οἶδε...χρόνον πόδια; 'Besides' is καὶ πρός, which may be followed immediately by τίς οἶδεν (amphibrachys). A cretic only is lacking to fill the line, and 'never-ending' may be fitly rendered by μυρίω. Passing on, we observe that a literal translation τίν' ἐλπίδ' ἄξει is metrical, and so is τίνα τύχην (cretic equivalent), and τίν' ἀλλαγὴν (four-syllable final). 'Worth waiting' is all that is left for a whole Greek line; for it is rightly regarded
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as clumsy to leave a line unfinished. No matter how the line might be treated if we had a whole book of Paradise Lost to translate, the piece selected must be regarded as a complete whole. ‘Waiting’ is τριβή, which gives αξίαν τριβής on the first attempt. πολλής may be added in the fifth foot, and a dativus commodi may reinforce the idea of ‘waiting’: ‘to us expecting,’ καραδοκούσιν. This gives us finally

καὶ πρὸς τίς οὖς μυρίων χρόνων πτερόν,
τίν’ ἐλπίδ’ αξείε, τίνα τίχην, τίν’ ἀλλαγήν,
καραδοκούσιν αξίαν πολλής τριβής;

XIX.

O sage and reverend fathers of this land,
here do I stand before your riper years,
an unskilled youth, whose voice must in the Diet
still be subdued into respectful silence.

5 Do not, because that I am young, and want
experience, slight my counsel and my words.
’Tis not the wantonness of youthful blood
that fires my spirit; but a pang so deep
that e’en the flinty rocks must pity me.

10 You, too, are fathers, heads of families,
and you must wish to have a virtuous son,
to reverence your grey hairs, and shield your eyes
with pious and affectionate regard.

From Schiller.

O sage and reverend fathers of this land,
The words suggested are σεμνός, σέβας, and σεβίζω for
‘reverend,’ πρέσβυς, πρεσβύτης, πρέσβος and πρεσβεύω for
‘fathers.’ But any literal translation is metrically hopeless;
for nothing will make ὁ σεμνοὶ πρεσβύται scan in one line,
and ὁ σεμνοὶ πρέσβεις is almost as bad. If however we take
the collective πρέσβος, we get light at once: ὁ πρέσβος is a palimbacchius, and takes the first place in a line of Type II. The defining genitive is capable of much moulding. We may have τῇσδε χθονὸς at the verse-end, or γῆς τῇσδε elsewhere; the longer form γαῖας τῇσδε will not do here, but the observant will see that it needs only to substitute αἰας, and the words may follow ὁ πρέσβος. We then get a line of Type V.; and placing σέβας last, we proceed to search for a molossus or cretic with the meaning 'wise.' σοφὸς is of course too short; but on running through its compounds we soon hit on πάνσο- φος, and write the completed line thus:

ὁ πρέσβος αἰας τῇσδε, πάνσοφον σέβας....

here do I stand before your riper years,
an unskilled youth,

The student ought at once to see here a fine chance of antithesis. He will oppose 'youth' to 'years,' 'unskilled' to 'riper;' and set down as a first draft νέος παλαιῶς, ἀπειρὸς ἐμπείροις. A glance is enough to show that these words cannot all stand in one line; for we have among them bacchius, and amphibrach, and molossus. But to get their full force out of the words, they ought to come together; therefore one of them at least must be changed. The first phrase will suffer least by a change, because its two words are not cognate as ἀπειρὸς and ἐμπείροις are. Moreover, there are plenty of synonyms for παλαιῶς; to instance two, πρέσβυς and πρεσβύτης. Turning to the second phrase, then, we observe that as it stands one short syllable more would make a hephthemimer of Type VIII.; and it should not take a moment to see that the dative may be lengthened to ἐμπείροις. We next place νέος last, and a molossus is left to find. The required word is to hand in πρεσβύτης. Our line is now done, and reads

ἀπειρὸς ἐμπείροις, πρεσβύταις νέος...
The antithesis, it will be seen, is formally complete. The two pairs of words fill the whole line, with nothing to weaken the effect; and they are so arranged as to form the figure chiasmus, which generally adds to the force of antithesis. 'Here do I stand before you' remains to be translated; and the task is easy. 'Before you' is simply ἐν ὑμῖν, a bacchius; and 'I stand' will scan as the first foot, either in its literal rendering ἐστηκα, or in the form which a Greek would most likely have thought of—

πάρειμ' ἐν ὑμῖν.

whose voice must in the Diet still be subdued into respectful silence.

'Diet' need not detain us; we have choice between γεροντιά, βουλή, or βουλευταί. A more poetical rendering will suggest one of these words with a subtle difference; thus we may use βουλάρχοι, and in this sentence the phrase may be βουλάρχοις πάρα. 'Whose voice' may of course be translated literally; but it will be better in point of style and taste to make the relative sentence adjectival. It will then take this form: 'who (or and one who) ought to be silent.' The relative ὅν is best coupled to the adjectives already used by a conjunction, and the line will then continue

...όν τε βουλάρχοις πάρα....

'Respectful silence' would be express in Greek by εὐφημεῖν, or εὐφημον στόμα or φωνὴν ἐχεῖν, which may be helped out with αἰδώς. Do not use φθόγγος, which means not a 'voice' but an inarticulate sound. A cretic could be made with δεῖ ἐχεῖν but for the hiatus; and this ought to remind the student of the aorist σχεθεῖν, 'strong' in form and in meaning, for it means 'to get, keep, hold' rather than 'to have.' We have now the materials for another line. εὐφημον stands first as a palim-bacchius, and αἰδωῖ is a spondee to follow; then comes δεῖ...
σχεθεῖν, and φωνῆν may come next or στόμα last. ἀεὶ may be legitimately added, and then we have

εὐφημὸν αἰδοὶ δεὶ σχεθεῖν ἀεὶ στόμα.

5 Do not, because that I am young, and want experience, slight my counsel and my words.

5 The first question is, how to translate the main verb; for that will naturally fix the type of the line. Now ὀλυγωρεῖν is of no use, so we must consider the other phrases of like meaning. Chief among these are παρ' οὐδὲν and περὶ οὕδενος ποιεῖται or νομίζειν. It is possible to begin μὴ δὴ ποιεῖσθε, but it should be noticed that there is a change of person from 'I' to 'you.' In such case Greek idiom requires that a pronoun should be used; and the first group of the line must be υμεῖς δὲ (palimbacchius), μὴ μον may come next; and the most convenient verb turns out to be νομίζετε, which is to be placed last. It now proves necessary either to remodel the line, or to find a cretic. 'Counsel' is of no use in this matter, but it would be possible to make a cretic of τοὺς λόγους. This is a flat phrase, however, and it is more in the Greek manner to say 'do not despise me, so as not to hear what I advise.' But what more natural than to insert a parenthetical λίσσομαι? Such appeals are as common as can be, and moreover the sentence becomes more polite thereby. παρ' οὐδέν (amphi-brachys) now finds its place first in the following line, and we get thus far:

υμεῖς δὲ μὴ με, λίσσομαι, νομίζετε
παρ' οὐδέν...

The next words, as already implied, will be ὡστε μῆ. 'My counsel and my words' is simply ἀ βουλεύω, and κλύειν or μαθεῖν may come last. Hiatus may be avoided by changing μῆ to μηδὲ, so that the clause means 'not even to hear what I advise.' 'Because I am young' is in the Greek idiom put
conditionally, \( \epsilon i \) καὶ \( \nu e o \) \( \epsilon i m \). 'And want experience' gives κάπειρος, a palimbacchius; and now we can compose a hephthe-mimer of Type VII., by omitting \( \epsilon i m \). This verb may follow next, but no cretic offers. However, the context admits of our adding \( \epsilon s \) τὸ \( \nu o \), but even this cannot stand after \( \epsilon i m \). Try then what a change of verb can do, and substitute \( \epsilon f u n \). This may stand last in the line, which is now complete.

...\( \epsilon o s t e \) \( \mu e h \) \( \alpha \) βουλεύω κλύειν,
\( \epsilon i \) καὶ \( \nu e o \) κάπειρος \( \epsilon s \) τὸ \( \nu o \) \( \epsilon f u n \).

'Tis not the wantonness of youthful blood
that fires my spirit;

The metaphor of 'firing' is not strange to Greek, but the
form it stands in departs somewhat from idiom. To say that
wantonness fires the spirit involves personification as well as
metaphor; and though either may be used, we should be
sparing in the use of both at once. The idea is better trans-
lated by keeping the personal subject, and saying 'I am not
fired by wantonness.' 'Youthful blood' again, if literally
rendered, would be stronger in the Greek than in English;
and we have to ask whether the tone of the speaker justifies
so much accumulated agony. It certainly does not; and
we should try to find some word which would occur to
a Greek as naturally as 'youthful blood' occurs to an
Englishman. The best plan will be to give the epithet to
'wantonness,' and to use \( \lambda \eta m a \) for 'spirit': 'I am not fired
in my spirit by youthful wantonness.' There are several
words one may use for 'fired': \( \pi u o \delta m a i \) or \( \zeta o \pi u o \delta m a i \) for example. As regards 'wantonness,' \( \upsilon \beta r i s \) is a great deal too
strong. It means such an act as violent outrage, an act of
infamy, rather than an act of mere impertinence or bragga-
docio, which is \( \theta r a s o s \). The careful student will see here a
further opportunity for antithesis: \( \nu e o \) \( \delta n \) (or \( \omega s \ \nu e o s \) \( \nu e w \) \( \theta r a s e i \).
We now have to decide whether the idea of 'fire' shall be made the main verb, or if not, what then. οὐ δοπυροὔμαι or οὐ γὰρ πυροὔμαι is a good enough beginning; but the phrase afterwards suggested cannot follow the vowel without an intrusive γε. It is simple to take ἀνέστην for the main verb, throwing πυροθεῖς into the participle. ἀνέστην 'I have risen before you' will fall into the bacchius position in the next line, and τὸ λῆμα may be prefixt to it thus:

οὐ γὰρ πυροθεῖς, ὡς νέος, νέω θράσει
tὸ λῆμα ἀνέστην.

but a pang so deep
that e'en the flinty rocks must pity me.

For 'pang' a more familiar metaphor must be substituted: such as κεντεῖν, δάκνειν, οἰστρεῖν. The construction will be continued; that is to say, we must write something that means 'but (I am here) deeply pierced.' In the required tense none of these verbs provides a cretic, but only a spondee δηκθεῖς, or a molossus, κεντηθεῖς, οἰστρηθεῖς. The conjunction then should be a trochee, ἀλλὰ that is, not δὲ. If now we place these words as we have learnt to do, and add κεὰρ to define, we have

...ἀλλὰ κεντηθεῖς κέαρ....

The alliteration adds to the effect, and may be taken in place of a word for 'deep.' (The aorist passive of κεντέω does not actually occur in tragedy, but the verb is quite regular, and there is no reason why it should not be used.)

We now come to the 'flinty rocks.' This personification of rocks would sound natural in Greek, and need not give us pause. πετρώδης λίθος is a correct translation, and οἰκτίζω may be the verb. Only we should change 'must' to a conditional phrase with ἄν; because after all the rocks do not pity any one, and this delicate form of expression implies what
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is true enough—they would pity me if such a thing were possible. The new clause may be introduced by ὧς or ὡστε, and ὧς κἀν may be the first group, the bacchius πετρώδεις standing second. Some form of this or another verb must now be found which contains a cretic or trochee. For this the present stem will not serve; but from the aorist we get ὀἰκτίσειαν or the infinitive ὀἰκτίσαι, either of which can stand. By repeating ἂν we should get ὀἰκτίσειαν ἂν λίθου (Type X.); or with the infinitive, adding ἐμέ at the end,

ὁς κἀν πετρώδεις ὀἰκτίσαι λίθους ἐμέ.

10 You, too, are fathers, heads of families, and you must wish to have a virtuous son,

The form of this sentence depends chiefly on the rendering chosen for ‘must.’ In such a case the Greeks would hardly say δὲι or χρῆ, but εἰκός, ‘it is to be expected.’ The dependent infinitive will be κεκτήσθαι or ἐκτήσθαι, each a molossus. καὶ ύμᾶς in crasis may begin the line; but though ύμᾶς (in a change of person) must come somewhere, καὶ μὴν is the best phrase to introduce a new idea. Turning now to the remaining words, we observe that ‘heads of families’ gives a cretic, δεσπόται δόμων; so we must find if possible some word of the bacchius type for ‘fathers.’ πατέρες is of no use here, nor are τοκῆς and γονῆς; but τεκόντες exactly suits. The words are arranged without difficulty, and we have for our ninth line

καὶ μὴν τεκόντας δεσπότας θ’ ύμᾶς δόμων....

To round off the construction, a participle is needed, such as ὄντας or γεγότας. Now since εἰκός is already before our eyes, it is clear that γεγότας should be chosen, making with it a half-line of the Second Type. ἐκτήσθαι takes its proper place,

1 This word is used of either parent.
and the last word will be θέλεων 'wish.' The trochee which remains is exactly filled by νιόν:

...γεγότας, εἰκὸς νιόν ἐκτήσθαι θέλεων....

'Virtuous' will begin the next line, and it is easy to find a word that will do. ἀγαθὸς would scan, but it is colourless; the best word seems to be κεδνῶς. Then we leave things for the moment, and pass on to the following lines.

to reverence your grey hairs, and shield your eyes
with pious and affectionate regard.

As we run through the English words, calling to mind the various Greek translations of them, we notice that σεβίζεων will give a bacchius in several of its forms. κεδνῶν we have already for the first word, and with elision σεβίζοντα is the right word to follow it. No conjunction is necessary; for in Greek nothing is commoner than to find strings of descriptive words or phrases with no link between. 'Grey hairs' may be simply λευκὰς τρίχας; leaving a cretic to find (κυρίως for example). Or a more ornate phrase of the elevated style may be used, such as Sophocles' λευκανθές κάρα (O. T. 742); this will complete the line if we can discover a suitable trochee. For this ἄρτι may do, but there is no point in it; though it perhaps might be justified as meaning 'as soon as they grow white.' It will be more satisfactory to choose some other verb that can stand before the hephthemimeral caesura, as in Type VII.: there are many such, σέβοντα, ταρβοῦντα, τίοντα. The line may then be completed with ...τε καί... or some adverb meaning 'well,' 'for ever,' etc. We may also write κεδνῶν τιν' εὖ σέβοντα, which is better; we thus avoid coupling adjective and participle as equivalents. That we may not anticipate 'pious,' we will not use σέβειν, but (say) ταρβοῦντα; or τιμαλ-φοῦντα, changing τιά to γε:

κεδνῶν γε, τιμαλφοῦντα λευκανθές κάρα.
The sentence which follows should be paraphrased. ‘Shield your eyes’ indeed can be rendered προστατῆριος ὄμματων or the like; but the form of the sentence had better be ὃς with the future, or ἦνα, or ὡστε. With the words there is little difficulty: εὐσεβής and αἰδοῖος at once occur to the mind. The student may perhaps remember the right words for filial care, γηροβοσκεῖν and γηροβοσκός: the verb in the proper tense gives us γηροβοσκήσει, and settles the Type as no. X. Now εὐσεβής is of no use, but its noun will combine with ὃς into a penthemimer: ὃς εὐσεβεία.... If now we paraphrase εὐσεβεία by using a participle, we can get an iambic word for the ending: εὐσέβειαν...τίων. The line then runs

ὦς τ’ εὐσέβειαν γηροβοσκήσει τίων....

The next line may begin with the palimbacchius αἰδοῖος. Place προστατῆριος last, and change ὄμματων to some synonym which shall scan as a spondee or trochee: ὄψεως. Lastly, ‘shield’ may suggest the noun ἔρυμα or ῥῦμα, and we have

...αἰδοῖος, ὄψεως ῥῦμα προστατῆριον.

XX.

Rome, Rome, thou now resembllest a ship at random wandering in a boisterous sea, when foaming billows feel the northern blasts; thou toilst in peril, and the windy storm

5 doth topside-turvey toss thee as thou float’st.

Thy mast is shivered and thy mainsail torn, thy sides sore beaten, and thy hatches broke:
thou wantst thy tackling, and a ship unrigged can make no shift to combat with the sea.

10 See how the rocks do heave their heads at thee, which if thou should but touch, thou straight becom’st a spoil to Neptune and a sportful prey to the Glaucs and Tritons, pleased with thy decay.

T. Kyd.

15—2
This piece suits best the manner of Aeschylus.

Rome, Rome, thou now resembllest a ship
at random wandering in a boisterous sea,
when foaming billows feel the northern blasts;

We begin by running over in the mind the various phrases describing storm and shipwreck. There are the nouns θάλασσα, πόντος, κλύδων, κλυδώνιον, and the rarer πρικυμία 'great billow'; the adjectives θαλασσόπλαγκτος and θαλασσόπληκτος, or the participle ἄλώμενος, for the ship; and the verbs σαλεύω, δινεύω, χειμάζομαι, σποδέομαι, ἔρρειν, or the passive of κλύζω and its compounds. Then we have ἄφρος 'foam,' or ζάλη, σάλος, πέμφιξ, 'bubble,' δίνη and δῖνος 'eddy'; for 'storm' χειμών, σκηπτός, αἰγίς, λαίλαψ, βορέας or βορρᾶς, with the adjectives δυσχέιμερος, δυσπέρμφελος, δυσήνεμος. The ship does not come to wreck exactly, but perhaps νανάγια or some cognate word may be useful by and by.

The next step is to combine these into metrical phrases. Ὀ Ρώμη is a molossus, Ἰ Ρώμη a spondee; νάος or νεος δίκην set together suit the end of a line, or they may be separated. Suppose we strike the keynote of the piece by placing as the first word θαλασσόπλάγκτος, which it will be perceived exactly fills a penthemimer. νάος as a trochee may follow, and then comes the molossus Ὀ Ρώμη. The repetition 'Rome, Rome' is impossible in any case, as four long syllables cannot stand together in iambics; but the pathos of the cry may be reproduced if we prefix an exclamation, such as Ὀ Ὀ.

Now for 'boisterous sea': taking one of the four-syllable adjectives given above, we notice that with ἐν prefixt it just fills a final penthemimer: ἐν δυσχειμέρῳ or δυσπέρμφελῳ. θαλάσση may be used in conjunction, only the intervals do not easily fill. If however we take some word that may be used in the plural, we shall readily get a trochaic ending, which is wanted to precede our phrase: κλύδωσιν, κλυδώνιοισιν, or the
fine word \( \tau _{\text{riktutiaiov}} \). The relative \( \eta _{\text{tis}} \) completes this line, and \( \varepsilon _{\text{rrpe}} \) may begin the next. We have thus repeated the idea hinted at in \( \theta _{\text{alasoplaagktov}} \), but in a more striking form, and with the addition of 'stormy' and 'huge billows.' There remain of the third line 'foam' and 'northern blasts' (for 'billows' has been anticipated). The construction may be subordinate; or (as a relative sentence has just been used) genitive absolute: 'when the N. blasts raise the foam,' or the like. None of the words suggested produce either bacchius or cretic; but \( \beta _{\text{oreas}} \) may be paraphrased \( \pi _{\text{noi}} \beta _{\text{oreas}} \) (adj.), which gives \( \beta _{\text{oreados}} \) as possible cretic equivalent (first syllable resolved \( \text{--} \text{--} \) -- equivalent to \( \text{--} \text{--} \)). The dictionary will furnish us with \( \kappa _{\text{ukaw}} \) 'to mix in confusion'; and then, with \( \alpha _{\text{fron}} \) last, we have our three lines complete:

\[
\text{thou toilst in peril, and the windy storm}
\]

5 doth topside-turvey toss thee as thou float'st.

So much for the simile; the clause which follows begins naturally with \( \circ _{\text{tws}} \) or \( \circ _{\text{tw}} \) \( \delta _{\text{e}} \) (\( \delta _{\text{e}} \text{ in apodosi} \)). If we use a simple translation for 'toilst,' we may write \( \circ _{\text{tws}} \) \( \sigma _{\text{u}} \) \( \mu _{\text{oxtheis}} \), or \( \pi _{\text{oneis}} \) \( \sigma _{\text{u}} \): but \( \sigma _{\text{aleueis}} \) is a more expressive word, and after it we may write \( \kappa _{\text{ai}} \sigma _{\text{u}} \) as a trochee (Type V.); and \( \kappa _{\text{inwnos}} \) in some form may stand in the place of the molossus, say \( \kappa _{\text{inwvos}} \) \( \mu _{\text{esw}} \). Or we may make a new sentence, introduced by \( \kappa _{\text{ai}} \), and use \( \kappa _{\text{aka}} \) to translate 'peril'; for example, \( \pi _{\text{lote}} \) \( \kappa _{\text{akois}} \) metaphorically, 'floating in dangers.' The former is more simple. 'Topside-turvey' is of course \( \alpha _{\text{wv}} \) \( \kappa _{\text{atow}} \), which may go first or last, but should be kept together. For a verb \( \delta _{\text{neouwosa}} \) is suitable; this with \( \alpha _{\text{ei}} \) may go last in the verse, leaving space for palimbacchius (Type IV.); any word for
'wind,' 'wave,' or 'storm' will suit the sense: say πέμφει (Aesch. frag. 195 δυσχεμέρφ πέμφιε). 'Windy storm' will easily swell out into an Aeschylean line, for which materials have been given: δυσχεμέοισιν — ἄσω δυσχεμέρων, leaving space for a cretic meaning 'storm.' Either ἀγίδος or λαίλαπος meets the case.

οὖτω σαλεύεις καὶ σύ, κυνδύνων μέση,
ἂνω κάτω πέμφει δυνεύονο 'ἀεὶ
δυσχεμέοισι λαίλαπος δυσχεμέρων.

Thy mast is shivered and thy mainsail torn,
thy sides sore beaten, and thy hatches broke:
thon wantst thy tackling, and a ship unrigged
can make no shift to combat with the sea.

From κλάω 'to shiver' we get by literal translation a
bacchius ἐκλάσθη, and ἰστὸς ἄ will precede it. The 'mainsail'
is λαῖφος (Med. 524 ἄκρουσι λαῖφος κρασπέδους), and while
a simple translation is possible of 'torn,' there is a fine
compound verb στημορραγεῖν 'to be torn to shreds' which in
some form will end the line; we may place before it κάτεσε
and use the participle στημορραγοῦν, beginning the next line
with λαῖφος. 'Sides' is πλευραί or πλευρά (n.), and verbs for
'beat' are κόπτω, πατάσσω, and an expressive word σποδῶ
(often used colloquially like 'dust,' but also in Euripides
Andr. 1129 νιφάδι πάντοθεν σποδούμενοι). The last furnishes
a bacchius, σποδεῖται, and πλευρά is the trochee which should
follow by Type V. 'Hatches' has no equivalent in Greek;
but we use either a simple word for 'planks,' or σέλματα, the
decking. To complete the line a cretic is wanted, and from
ῥήγνυμι we get ἐφράγγη for this place. 'Tackle' may be ὀπλα,
ἔντεα, σκεύης or σκεῖνος n. 'Thou wantst' suggests some part
of ἀπολλύναι, obviously ἀπώλεσαι; and the necessary con-
junction added, σκεύην τε forms a palimbacchius which may
stand first or end the hephthemimer. An adjective such as


**EXERCISES.**

\[ \text{ναυτικήν or (more poetical) ναύαν} \] may go in the First Cretic Position, leaving space for a spondee, e.g. \( \piάσαν \). ‘Unrigged’ may be \( \ddot{o}πλων \ \dot{aνέν} \) in a simple translation; but this may be improved upon if we recollect the favourite idiom of poetry, by which a negative adjective is used instead of a negative preposition; a compound of \( \dot{a} \) - privative with some synonym of the governed noun. Even the same noun may be used, as \( \dot{a}σκευος \ \dot{o}πλων, \) but it is neater to use a synonym, say \( \dot{a}σκευος \ \ddot{o}πλων. \) Now \( \dot{a}σκευος \) is a palimbacchius; but here it cannot stand first, for in that place must go the negative phrase, \( \nu \ \gammaάρ, \) or \( \nu \ \dot{a}ν \ \dot{a}ν. \) Between this and \( \dot{a}σκευος \) there is room for one iambus. We may combine a four-syllable group thus, \( \nu \ \piλών \ \dot{a}ν \); or (as \( \dot{a}ν \) is short) with adverbial \( \tau \iota, \) \( \nu \ \dot{a}ν \ \dot{a}ν \ \tau \iota \ \nu \ \dot{a}ν. \) With this beginning \( \ddot{o}πλων \) cannot stand, for by the rule of the Final Cretic, a trochee (not a spondee) must be used in such a line as this is. However, \( \epsilonυ\tauε\nu \) may take the place of \( \ddot{o}πλων, \) and then the final iambus remains for the verb, \( \sigmaθένοι. \) ‘To combat’ in poetical phrase is \( \sigmaυμβαλείν \ \muάχην \) or \( \epsilonφύν; \) and \( \thetaαλάσση \) finds its place easily in the verse, giving the greater part of a line of Type I.: \( \muάχην \ \thetaαλάσση \ \sigmaυμβαλείν. \) The lines then run thus:

\[
\begin{align*}
\text{ιστός \ δ' \ έκλάσθη, κάπεσε \ στημορραγών} \\
\text{λαίφος, \ σποδείται \ πλευρά, \ σέλματ' \ ἐρράγη,} \\
\text{σκευήν \ τε \ πάσαν ναίαν \ ἀπώλεσας,} \\
\text{οὐδ' \ \dot{a}ν \ τι ναύς \ \dot{a}σκευος \ \epsilonυ\tauε\νοι \ σθένοι} \\
\text{μάχην \ \thetaαλάσση \ \epsilonυμβαλείν.}
\end{align*}
\]

[It may be worth while pointing out that one line might suffice to translate the last line and a half:

\[ \text{τοῖς \ τοιούτοις \ δυσπαλής \ πόντος \ πέλει:} \]

\[ \text{τοιούτος \ being often used instead of repeating an adjective or the like.} \]
10 See how the rocks do heave their heads at thee,
which if thou should but touch, thou straight becom'st
a spoil to Neptune and a sportful prey
to the Glaucs and Tritons, pleased with thy decay.

If we translate 'see' ἀρ' οὐχ ὀρᾶς, this will complete the
line left unfinisht. Then 'rocks' may be attracted into this
sentence, by the common idiom of the type, 'I know thee, what
thou art': πέτρας. An iambic word for 'how' is ὅπως, and
'at thee' is the ethical dative σοί; κάρα is the poetical word
for 'head,' and will end the line. 'Heave' is αἰρω (or ἐξαἰρω),
or προβάλλω; either of these can stand before κάρα in the 3rd
plural with ν added; if αἴρουν, perhaps δεινόν may do for the
trochee; but better, προβάλλουν preceded by δή ('lo and
behold'). [Observe that this line has only a quasi-caesura, δή
in rhythm going with the words that precede it.] The next
phrase should be literally translated, δν εἰν θήγης ποτέ, which
will scan with the sole change of ην for εἰν. A trochee or
cretic must follow; and the English gives both, εἴθυς and
ἀρπαγή; while a verb may fill the last foot, τέλεις or πεσεῖ.
'Glaucs' are creatures unknown to Greek mythology, though
we have heard of Glaucus; for this Nereids or nymphs might
do, or we may content ourselves with the Tritons, Τριτώοι.
Neptune is almost impracticable in the dative, Ποσείδῶνι. The
conditions are a double mute to follow, or some group of
consonants that makes position (such as βλ, γλ), and a mono-
syllable to precede (καί for instance). If we use τε Ποσεί-
δῶνος γένει we have a hephthemimer; or we may for once
neglect the caesura (see Introd. p. 13), and write καί νῆλει
Ποσείδῶνος γένει. 'Sportful prey' must be paraphrased; by
γέλωτα θήσεις say, or χάρμα. 'Glad' is ἀγμένοις, a cretic, and
'decay' may be rendered by a participle in agreement with
the subject, διαφθαρεῖσα, or ἐφθαρμένη. Place the two ad-
jectives together, and the connexion exprest in the English is
implied in the Greek.
EXERCISES.

XXI.

Toxeus. How long will ye whet spears with eloquence, Fight, and kill beasts dry-handed with sweet words? Cease, or talk still and slay thy boars at home.

Plexippus. Why, if she ride among us for a man, Sit thou for her and spin; a man grown girl Is worth a woman weaponed; sit thou here.

Meleager. Peace, and be wise; no gods love idle speech.

Plexippus. Nor any man a man's mouth woman-tongued.

Meleager. For my lips bite not sharper than mine hands.

Plexippus. Nay, both bite soft, but no whit softly mine.

Meleager. Keep thine hands clean; they have time enough to stain.

Plexippus. For thine shall rest and wax not red to-day.

Meleager. Have all thy will of words; talk out thine heart.

Althaea. Refrain your lips, O brethren, and my son,

15 Lest words turn snakes and bite you uttering them.

Toxeus. Except she give her blood before the gods, What profit shall a maid be among men?

Swinburne: Atalanta in Calydon.

In this piece there is a great deal to translate. There is often very little thought in many words of Swinburne: here the words are strong and expressive, and but for some affectation might rank with the finest dramatic verse. It will be impossible, then, to get the translation into the same number of lines.
Toxeus. How long will ye whet spears with eloquence, 
Fight, and kill beasts dry-handed with sweet words?

There is no phrase in Greek like *quousque tandem*; and 
πόσον χρόνον δὴ, though it scans well enough, is very weak. We must cast about for some model, where a similar im-
patience is expressed, and take the form of that. The most 
suitable is Soph. Αj. 75 οὐ σῖγ' ἀνέξεi, μηδὲ δειλίαν ἀρεί; The 
skeleton then will be: ‘Silence, and do not whet, etc.’ The 
metaphor is simple and well suited to Greek; it may 
be translated literally, as it could not fail to be understood. 
θήγειν δόρυ εὐγλωσσία or λόγοις first suggests itself; but a 
stronger phrase is θήγειν γλώσση. Putting the verb in the 
future, as in our model, we get θήξετε γλώσση at once to 
follow the short caesura; δόρυ will end the line. Now μηδὲ 
must come before these words, so it will be necessary to 
shorten the first part of the sentence. οὐ σῖγα alone is 
enough, and this palimbacchius group fills the required space.

οὐ σῖγα, μηδὲ θήξετε γλώσση δόρυ.

Next observe that ‘sweet words,’ ἦδέσιν λόγοις, will sound 
somewhat monotonous, because it will be too much like what 
precedes. But supposing we imitate another type which is 
very effective, seen in Aesch. Cho. 493 πέδας ἀχαλκεύτως; where 
the noun is defined by a negative adjective. Such a 
phrase as λόγχαι ἀχαλκεύτως, in this context, will give the 
desired effect; and it may be further explained by ἦδέσιν 
lόγοιν. Either ‘kill beasts’ or ‘fight’ may be joined with 
this. Take now these two ideas, and devise some telling 
expression for them. For ‘fight’ we have ἀφρείν μάχην or the 
like. θηρία κτάνειν will scan for the other, but the phrase is 
commonplace. There is a compound verb θηροκτονεῖν; although 
this is not used in tragedy, the adjective θηροκτόνος is, and 
the verb is amply justified by the common compounds βροτο-
κτονεῖν, μητροκτονεῖν, etc. We have now materials to go on
with. ἡδέων λόγων may stand last, and it is only necessary to write the long form in the adjective, ἀχαλκείτους, to complete the line; θηροκτονοῦντες will then form the first penthemimer in the next. Again, αἱροντες at once finds its place as a molossus, and μάχην may follow. The trochee which now remains is easily filled, after a glance at the English, with χερσί. ‘Dry-handed’ suggests no obvious compound, neither is it a likely word for the Greek poet. There is something artificial about it, and the Greek poet would probably say ‘bloodless’ or ‘unstained’: ἀχράντοις. Nothing comes out of the English for the first foot; but we may add δεινήν, which will take point from the context. There will be a tone of sarcasm about it: ‘stirring up strife, dire strife indeed, bloodless!’

...λόγχαις ἀχαλκείτους ἡδέων λόγων
θηροκτονοῦντες, χερσί τ’ αἱροντες μάχην
δεινήν ἀχράντοις;

Cease, or talk still and slay thy boars at home.

The change from ‘ye’ to ‘thee’ must not be left unnoticed; and the pronoun is therefore necessary. There will naturally be two parts to the sentence, each having ἦ. But ἦ παῦε σὺ, and σὺ δ’ ἦ παῦε ἦ, are both awkward phrases to manipulate. Our task will be easier if we use a dependent construction: παῦσασθαι λέγω, etc. (Observe the idiom by which παῦε is used in the active for ‘cease,’ not παῦον, but the middle in other forms of the verb.) Here we have molossus and iambus; a trochee only is necessary to complete the line, and this will be ἦ σέ. ‘Stay at home’ may be literal, οἴκοι μένων, ἐν οἶκοις, or we may use as a model Aesch. Pers. 756 ἔδον αἰχμάζειν. There are, however, some expressive compounds which will do better: οἰκουρός and οἰκουρέν, οἰκούρημα ‘stay-at-home, carpet knight.’ ἦ or ἦ καί will begin the line;
and using ὀἷκουρὸν we may follow Type VII. (Palimbacchius, 2nd position). This leaves space for an iambus, and either κτανεῖν or κάπρονς will suit. The one not chosen may go to the end, thus leaving space for a cretic or molossus. Translating 'still' ὡς τὸ πρίν, our line is done. ('Talk' is omitted, but the idea has already been given twice, and there is no pressing need for a third statement.)

ἡ σὲ παύσασθαι λέγω,
ἡ καὶ κάπρονς ὀἷκουρὸν ὡς τὸ πρίν κτανεῖν.

Plexippus. Why, if she ride among us for a man,
Sit thou for her and spin; a man grown girl
Is worth a woman weaponed; sit thou here.

'For a man' might be rendered by some compound with ἀντί, if there were one: like ἀντίπασ. Unfortunately there is none but ἀντιάνεμα, which only suits Homeric verse. Neither is ἀντὶ ἄνδρὸς suitable (though ἀντὶ τῆςδὲ will do in the next line). ἄνδρὸς δίκην is not so strong as the English; and the best phrase we can get is κατ' ἄνδρα, or τὴν κατ' ἄνδρ' ὀδὸν.

'Ride' gives a bacchius, ἐλαύνῃ, and the first foot may be ἧν δ' ἤδε with elision. A trochee remains to find. It would seem at first sight that 'with us' must be a bacchius, μεθ' ἥμων, or ἥμων μέτα at the verse-end. ὀμοῦ or κοινὴ will do, as far as the meaning goes; and κοινὴ may suggest another adverbial idiom, κοινά, which is a trochaic equivalent (cf. Antig. 546: μή μοι θάνης σὺ κοινά).

ἡν δ' ἤδ' ἐλαύνη κοινὰ τὴν κατ' ἄνδρ' ὀδὸν...

The next line must contain σὺ and ἤδε in some form, to balance this. ἀντὶ, τῆςδὲ, which has been mentioned, is trochaic, and suits Type VI. or VIII. 'Spin' gives us κλωθε, κλῶσον, or νῆσον, and if we use the last, σὺ νῆσον makes an amphibrachys which may precede ἀντὶ in Type VIII. How to get in 'sit' without omitting something, is difficult to see.
νεῖν ἣμενον πρὸ τῇσδε sacrifices the pronoun, which is artistically necessary, but it is otherwise unexceptionable. 'Grown girl' will be some compound of θηλὺς or γυνή, such as γυναικόμμος, γυναικόφρων, θηλύνους. The last named with ἄνήρ will just complete the line; γε may be added by way of emphasis. 'Worth' again is a compound of ἀντί; say ἀντίσταθμος 'of equal weight,' a favourite word. Here again, noticing that γυναικὸς is an amphibrach, we may make a line of Type VIII. It remains only to find a word for 'weaponed': ὑπλιξω, the most obvious, gives ὑπλισμένης, or in the compound ἔξ-, and completes the line:

σὺ νήσουν ἀντί τῇσδε· θηλύνους γ' ἄνήρ
gυναικὸς ἀντίσταθμος ἔξωπλισμένης.

We now come to a stichomythia; and we shall probably find some difficulty in compressing the English into the same number of lines. This we must nevertheless do, at all costs: allowing only the artifice of interpolation if necessary.

Meleager. Peace, and be wise; no gods love idle speech.

παῖε or σίγα will do for the first word; and the latter part of the sentence can easily be made metrical—οὐ φιλοὺν οἱ θεοὶ κενοὺς, with λόγους γὰρ before it; or οὐ λόγους φ. etc. according to Type VII. Here will be no room for 'be wise,' φρόνει or φρονῶν εὖ. It would be possible to make a line and a half out of this, but not two lines without weakness; moreover, the following line (as we shall see) can be translated by one line in Greek, and would suffer by expansion.

By all means therefore the sense must be got into one line and no more. Let us see whether the sentence can be shortened. For one thing, οἱ may be omitted, and θεοὶ scanned as a monosyllable; and by using ἐπη instead of λόγους, we can get rid of another syllable: οὐ φιλοῦσ' ἐπη κενά.
(στυγοὺς may even be used for οὐ φιλοῦς, but is less suited to Greek idiom.) The line may now begin σίγ’, εὖ φρόνει’ or παῦσαι, φρόνει’ the word θεοὶ following as a monosyllable; with γε, which is not only indispensable metri gratia, but is a common particle in conversation.

We have now to choose between two lines. One runs easily but omits ‘be wise’:

σίγ’, οὐ λόγον φιλοῦσιν οϊ θεοὶ κενούς.

The other is somewhat less neat, but gets in all the sense:

παῦσαι, φρόνει’ θεοὶ γ’ οὐ φιλοῦσ’ ἐπη κενᾶ.

It is a matter of taste not easy to decide; but as the latter line does not absolutely offend, this seems better.

Plexippus. Nor any man a man’s mouth woman-tongued.

The form of this line must be obvious: ‘Nor men a man woman-tongued,’ οὐδ’ ἄνδρες ἄνδρα γε. It is simpler, and more effective to say this, than to say as the English does ‘a man’s mouth woman-tongued’; and no jot of the meaning is lost. It is not conceivable that a Greek would have written θηλύ-γλωσσον στόμα ἄνδρος, when this was open to him. θηλύ-γλωσσος, though good enough as a word, is late; but there is a classical word θηλύστομος, which we will place last. We have now a cretic gap in the line. The simplest way to fill this is to make a dependent clause: ‘hate a man, if he be woman-tongued,’ ἂν τύχη, and this gives finally:

οὐδ’ ἄνδρες ἄνδρα γ’, ἂν τύχη θηλύστομος.

Meleager. For my lips bite not sharper than mine hands.

The form of this line shows affectation, and we must get to the heart of it. We may say: ‘my hands bite no less sharply than my tongue,’ δάκνοσι χεῖρες οὐδὲν ήσον ἡ στόμα. But it
EXERCISES.

is neater to echo the adjective θηλύστομος thus: 'sharp-tongued am I (μέν), but no less sharp-handed (δέ).’ This gives at once a good antithesis: δέξυστομος μέν, δέξυχειρ δέ. The words scan as they are, and the two feet remaining will contain the verb. εἰμὶ does not suit the rhythm, which here is iambic; but ἐφνὺ does, and ομως will complete the line.

δέξυστομος μέν, δέξυχειρ δ’ ομως ἐφνὺ.

Plexippus. Nay, both bite soft, but no whit softly mine.

This answer corrects the other speaker; and the proper particles are μὲν οὖν. We keep of course the previous construction, which is personal: not 'mine’ but 'I’—ἐγὼ μὲν οὖν. The rest will be something of this kind: 'but to thee both are soft,’ using an adjective the opposite of δέξυς, i.e. μαλθακός or ἀμβλύς. It is still better to express this main idea by a verb, ἐμαλθάκισθη or ἡμβλύνθη, with a pronoun (as τάδε) for subject. ἐμαλθάκισθη is not possible at this end of the verse (it forms a first penthemimer), but ἡμβλύνθη is: we get therefore σοὶ δ’ — ἡμβλύνθη τάδε. Some such particle as αὐ or αὐτε suits the sense, and with a compound of the verb we have

ἐγὼ μὲν οὖν. σοὶ δ’ αὐτ’ ἀπημβλύνθη τάδε.

Meleager. Keep thine hands clean; they have time enough to stain.

'Keep clean' is σωζε καθαρὰς χείρας: to save space we may say 'make clean,' κάθαιρε or φαϊδρυνε χείρας. 'They have time enough’ is ἔν χρόνῳ, which may follow on, and the verb will be 'they will be stained.’ If we use χραίνω, which is suitable both in itself and as recalling ἀχράντοις above, we get χραθη'σονται. This will not scan, but it is easy to change it and χείρας to the singular:

κάθαιρε χείρα· ἔν χρόνῳ χραθῆσεται.
Observe that χραίνω has another advantage in its vagueness, because it leads up to a climax in the next line.

Plexippus. For thine shall rest and wax not red to-day.

This line contains some long words which cannot be shortened: σήμερον and φοινιχθήσεται. The verb can go nowhere but in the last half, and leaves no room for σήμερον in any of the Cretic positions. We must therefore combine it with the particles into a penthemimer: ον σήμερον γὰρ; the remaining trochee must contain a translation of 'thine,' σοί γε. It becomes clear that 'rest' will have to be omitted; for a double line here in answer to a single line is not to be thought of.

ον σήμερον γὰρ σοί γε φοινιχθήσεται.

Melchior. Have all thy will of words; talk out thine heart.

'Have all thy will of words' is 'talk away': λάλει, φλαάρει. There are some good words which we may use in paraphrase: στόμαργος (Aesch., Soph., Eur.), γλώσσαλγος, στομαργία, γλωσσαλγία. Euripides has στόμαργος γλωσσαλγία (Medea 525), and it is probably an accident that the other words do not occur in tragedy. However that may be, these are enough. We have only to find a suitable verb, and 'talk out' suggests ἐκχεῖν. In the participle this will give us a cretic; and as the two other words are familiar (see Type I.), we need not hesitate to write down

λάλει, στόμαργον ἐκχέων γλώσσαλγιαν.

Althea. Refrain your lips, O brethren, and my son,
Lest words turn snakes and bite you uttering them.

The first of these lines is simple enough. εὐφημεῖτε would do well for the verb, were it not that ἀδελφοί as a bacchius would then find no place; but σιγάτε is an obvious substitute.
EXERCISES.

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'And thou, my son' (the pronoun being necessary in a change of persons) gives a cretic καὶ σὺ παῖ. The following words need no change in the metaphor: μὴ δάκνωσι, but a syllable (such as πως) must be added. If we use ἔπη, the phrase will then run μὴ πως δάκνη. 'Turn snakes' can also be translated literally; for ἐκδρακοντωθεῖσ occurs in the account of Clytemnestra's dream (Aesch. Cho. 549). This gives at once ἐκδρακοντωθέντ' ἔπη for the verse-end. Proceeding with the literal translation we get ὑμᾶς λέγοντας, which also scans (first penthemimer).

σιγάτ', ἀδέλφοι, καὶ σὺ, παῖ, μὴ πως δάκνη
ὑμᾶς λέγοντας ἐκδρακοντωθέντ' ἔπη.

Toxeus. Except she give her blood before the gods,
What profit shall a maid be among men?

These two lines are simple enough. 'What profit in a maid?' is τί παρθένου χρέος; and ἐν ἄνθρωποι needs no change. For the rest we have ἣν μὴ δῷ (or δῶ) αἷμα θεῖο. A cretic is made out of αἷμα δῷ, and θεῖον will stand before it, ἣν μὴ beginning the line. τί will naturally begin the second line, but ἐν ἄνθρωποι will not suit as it stands. It may be made into a five-syllable group, as in Type IX. by prefixing a long syllable, or as in Type XI. by adding a short syllable. A cretic is made out of αἷμα δῷ, and θεῖον will stand before it, ἣν μὴ beginning the line. τί will naturally begin the second line, but ἐν ἄνθρωποι will not suit as it stands. It may be made into a five-syllable group, as in Type IX. by prefixing a long syllable, or as in Type XI. by adding a short syllable. The latter is easy, if we use the σω- dative. παρθένου χρέος will now end the line, and it remains only to add an emphatic particle to τί, such as δῆτα. The whole sense is now translated, and two feet of the first line remain unfilled. Suppose we add some word enforcing the sense; a noun in apposition ('as a sacrifice'), or an adjective ('sacrificial, appeasing,' θελκτήριος). We then get finally:

ἡν μὴ θεοῖσιν αἷμα δῷ θελκτήριον
τί δῆτ' ἐν ἄνθρωποι παρθένοι χρέος;
Perhaps the House will allow me to make one or two remarks about the Irish policy, as it has been touched upon by the hon. gentleman who has just sat down. There was one passage in that speech which I heard with regret, and that was the passage in which he declared that he was prepared to receive our proposals on the subject of the evicted tenants in an attitude of critical suspicion. I regret that, and I am astonished, because I do not think that there is a single man in this House who is less capable of anything like political vindictiveness than the right hon. gentleman. (Cheers.)

JOHN MORLEY, March 13, 1894.

The problem before us here is easier in some respects than when we translate a piece of poetry; but in other respects it is less easy. Easier, because we have to reduce the ideas to their simplest, and if we translate these into simple and idiomatic Greek which will scan, no more is necessary. Less easy, because there is wide scope for poetical embellishment of these simple ideas, and the skilful composer has a chance to show his skill. We shall not, however, be ambitious; and our aim will be two-fold: first, to get at the meaning of the English, discarding its forms; and secondly, to put this meaning into simple Greek verse.

Perhaps the House will allow me to make one or two remarks about the Irish policy, as it has been touched upon by the hon. gentleman who has just sat down.

It is of course necessary to avoid a literal translation of technicalities. No Greek, whether poet or prose-writer, would speak of "the House" as an English member of parliament does, or would allude to another speaker as ὁ καλὸς κἀγαθὸς ἀνὴρ. An Athenian speaker would say something of this sort: "O men, I should like to speak a few things briefly
in answer to (πρόσ) those things which this man has said about Irish matters, who sat down just now,' or 'who stood up before you,' or simply 'this man,' οὖτος. These sentences suggest to the mind several metrical phrases. θέλομι ἂν, for instance, and συντόμως, occur to the mind at once; and these got, the first line is practically done. After the amphibrachys we place ὄνδρες, and λέγειν last. 'A few remarks' is ὀλίγα, or better παῦρα, which we place after the caesura, putting the cretic in its Second Position (Type V.):

θέλομι ἂν, ὄνδρες, παῦρα συντόμως λέγειν...

πρόσ ταῦτα will begin the second line; and 'of Irish matters' becomes περὶ τῶν Ἰβερνικῶν; which is easily arranged once we see that the genitive is a five-syllable group proper to Type Χ. A spondee is all that is now required to complete this line. νῦν δὴ is obvious, and the relative ἂ must be prefix as a connecting link:

πρόσ ταῦθ' ἂ νῦν δὴ τῶν Ἰβερνικῶν πέρι...

Again: 'just' is ἄρτιος, a cretic; and 'he that has just sat down,' ἄρτιος (= ὄ ἄρτιος) καθήμενος, is already a final penthemimer. οὖτος will be the subject, and we now have to find (if possible) a verb for 'said' which shall scan, as a bacchius or the like. It does not take long to think of the compound κατείπεν, which gives for the third line

...οὖτος κατείπεν ἄρτιος καθήμενος.

There was one passage in that speech which I heard with regret, and that was the passage in which he declared that he was prepared to receive our proposals on the subject of the evicted tenants in an attitude of critical suspicion.

There is a good deal of tautology and verbiage in this sentence which of course will be disregarded. 'A passage,' for instance, will be in Greek 'a thing'; 'and that was the
passage' should be simply omitted; so with 'declared,' which is implied by ως or an infinitive of reported speech, and the ugly metaphor 'attitude.' The abstract nouns too must be simplified to some extent. Thus 'our proposals' is 'whatever we propose (βουλεύομεν)'; 'critical suspicion' must be split up into 'with suspicion,' and 'in a spirit of enmity,' say δι' ἔχθρας. This last is somewhat stronger than the English, but an exact translation is not to be had, since κρίνειν is a clear duty, and implies no unfriendliness. Furthermore, 'I heard with regret' should be 'pains me,' λυπεῖ με, for no Greek would be likely to say ἥκουσα δ' ἄκων.

Our next task is to marshal these phrases, and see how they can be fitted into verse. First we insert μέν, as is natural at the beginning of a speech, and γάρ; and thus we get a palimbacchius, ἐν μέν γάρ. The next word is obviously εἰπεῖ; and now a penthemimer stands before us. There is little help to be got for the latter part of the line. We may write λυπεῖ πολὺ as the last group, leaving a cretic; but no cretic is forthcoming. Suppose we prefix the emphatic καὶ, making καὶ λυπεῖ a molossus; is there anything that can be moulded into a trochee? The student will observe that the construction is not yet complete; ὁ is required before λυπεῖ; and this ought to suggest that the antecedent be inserted, which just meets our present need:

ἐν μέν γάρ εἶπε τοῦθ' ὁ καὶ λυπεῖ πολὺ...

A bacchius is waiting to take its place in the next line: δι' ἔχθρας. Before this may come the word introducing the speech, or the infinitive if it will fit. 'Prepared' is μέλλειν rather than ἐτοιμός, and this spondee we place first. 'Suspicion' must be an abstract noun, ἡτοψία; but it is difficult (δια being already there) to find a preposition which will do for 'with.' Perhaps έξει may do; but neither this nor μετά looks right. Remember how fond the Greek language is of
negatives, and you will soon think of ὅκ ἀνέω (or ἀτέρπ) ὑποψίας; which with the necessary καί, and a little adjustment, takes shape thus:

...μέλλειν δὲ ἐχθρὰς κοιν ὑποψίας ἀτέρπ...

'Oour proposals' contains the materials for a half-line. To begin with, βουλεύομεν is of that form that it may stand last in the line; and though ὅσα or ὅσ' ἀν helps little, it is easy to substitute εἰ τι. An emphatic καί fills the gap. But the phrase may be better turned than this. The proper phrase for a resolution of the assembly is δοκεῖν; and since this also means 'to seem good,' in ordinary speech, it is most appropriate here. βουλεύειν is an excellent molossus; and βουλεύειν δοκεῖ is a more idiomatic rendering than the one first submitted. A verb is now wanted; what is it that the honourable gentleman is going to do? Obviously ἀκούειν; and here we have a bacchius. Now prefix ἡμῶν, and the line is done:

...ἡμῶν ἀκούειν, εἰ τι βουλεύειν δοκεῖ...

'The evicted tenants' remain; and seem like to prove as unmanageable in verse as they are in their native land. How can we discover a Greek phrase which shall be equivalent? There is no phrase in Greek used habitually in the same way as this is used. But the idea is easily capable of translation. The word 'tenant' ought to recall the κληροίχος who settled in an allotment of conquered territory; and 'evicted' may be translated by ἐκπεσεῖν. The sentence takes shape thus: 'about those κληροίχοι who have been turned out of their farms (χώρια). The words are much more easily managed in the singular; and so we fall back on the general supposition 'if any tenant is evicted from his farm': ἦν κληροίχος τίς ἐκ
\[\tauod\ \chiwroion\ \ekpesy.\] Now the matter becomes simple enough. Who will fail to see the cretic \(\ekpesy\) or the palimbacchius \(klyro\chi\sigma\)\? Place \(klyro\chi\sigma\) first and \(\eta\nu\ \tauis\) second, follow up with the cretic, and the remainder can stand last, the preposition being omitted as unnecessary:

\[klyro\chi\sigma\ \eta\nu\ \tauis\ \ekpesy\ \tauod\ \chiwroion.\]

I regret that, and I am astonished, because I do not think that there is a single man in this House who is less capable of anything like political vindictiveness than the right hon. gentleman. (Cheers.)

We begin by echoing the \(lputei\) of line 4, with either a link or some pronoun. \(lputei\ \tauode\) in elision will make a good beginning for the line, and we may go on to emphasize \(\tauol\) (line 4): repeating the idea as (say) \(ov\chi\ \etakiosta\). This brings us to the hepthemimeral caesura, ‘Astonisht’ at once suggests \(tham\acute{a}zow\ \delta\acute{e},\) and \(\acute{e}ti\) may end the line. To complete the construction, add something like \(tau\acute{e}t\ 'e\pi\nu,\) or \(tau\acute{a}t\ 'e\le\acute{e}v.\)

\[lputei\ \tauodd\ 'ov\chi\ \etakiosta,\ \tham\acute{a}zow\ \delta\ '\acute{e}ti\ \tauoa\acute{a}t\ 'e\le\acute{e}v.\]

In the next sentence a well-known idiom lies concealed. A Greek would put the idea thus: ‘He, if any other man (\(e\acute{e}tis\ \kai\ \alllos,\) or \(e\ \tauis\ \alllos\),) would shrink from...’ It will be needful to paraphrase ‘political vindictiveness’: the plain meaning is ‘to be an enemy (\(\acute{e}x\theta\rho\acute{os}\) to his opponents (\(\acute{e}n\acute{a}nti\sigmai\)) in political life (\(\acute{e}n\ \tauolei)\).’ Here we have several useful phrases. \(e\ \tauis\ \alllos\) is a double trochee; \(\acute{e}n\ \tauolei\) a cretic; \(\acute{e}n\acute{a}nti\sigmai\) a proper final; while \(\acute{e}x\theta\rho\acute{os}\) may be used in many ways, \(\acute{e}x\theta\rho\acute{os}\ \gammaev\acute{e}\sigma\theta\acute{ai}\) (penthemimer), \(\acute{e}x\theta\rho\acute{os}\ \e\nu\ait\) (lacking one syllable of a penthemimer), \(\acute{e}x\theta\rho\acute{os}\ \ow\) (cretic).

Turning now to the beginning of the sentence, we see that the obvious particles are \(kai\ \gamma\acute{a}p.\) If these be used, the
next thing will be a molossus, cretic, or five-syllable final (Type IX.). ‘Shrink’ is ὀκνεῖν, and this at once gives what we want: ὀκνοῖ (ἀν). Introduce ποτε between these words, and the line is done. For the next, there is a double trochee waiting which needs but one syllable to make it a penthemimer; and the pronoun ὃς may serve: ὃς ἐὰν τις ἄλλος. We may proceed with τοῖς ἐναντίοις, and place ἔχθρος γενέσθαι in the next line; or, using a more ornate expression, write in the next line ἔχειν δι’ ὀργῆς, changing the dative to an accusative. The last iambus of line 10 is still lacking; replace the object by τῶν ἐναντίων τινά. ‘Political’ still remains, and the cretic ἐν πόλει may follow next. But it will be observed that the speech is done, and it is best to carry it on to the end of a verse. This being so, insert some phrase justified by the context: ἔχθρος ὃν, say, and give it an object by making ἐν πόλει an adjectival phrase. The whole section then runs as follows:

...καὶ γὰρ ὀκνοῖ ποτ’ ἄν
 ὃς, ἐὰν τις ἄλλος, τῶν ἐναντίων τινά
 ἔχειν δι’ ὀργῆς, ἔχθρος ὃν τοῖς ἐν πόλει.

Is our task now done? Not quite: the word ‘Cheers’ remains. But it may be said, there is no need to translate this. There is no absolute need; but can it be done? If these ideas were spoken by an actor on a Greek stage, how would he express the hearers’ applause? That depends on circumstances.

First, the speech may be reported by a Messenger. If so, he would add something of this sort: ‘So he spake; and they praised him’: ὃ μὲν τάδ’ εἶπε, οἶ δ’ ἐπήνεεραν, to which we may add ψόφω, implied by context.

Or secondly, it may be spoken in propria persona by the actor. In this case, the audience are the Chorus; and no Greek Chorus would so far forget itself as to cry ‘Hip hip
They, or their leader, would say simply: 'Thou hast well spoken, and we praise thee.' This gives *εὐ γ' εἴπας* (palimbacchius) for the first section of the line, and ταῦτα ἐπαινοῦμεν to follow the caesura (Type X.). It is easy to expand this by using *ἰσθι: ἰσθ' ἐπαινοῦντας τάδε*, which leaves just room for ἡμᾶς. So the Chorus replies to the speech

*εὐ γ' εἴπας· ἡμᾶς δ' ἰσθ' ἐπαινοῦντας τάδε.*
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