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DEMONSTRATIONS

IN

GREEK IAMBIC VERSE.
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IN

GREEK IAMBIC VERSE

BY

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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 Socratico. 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.
## CONTENTS.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Metre and Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>Position</td>
<td>16</td>
</tr>
<tr>
<td>Crasis</td>
<td>18</td>
</tr>
<tr>
<td>Metrical Variants</td>
<td>21</td>
</tr>
<tr>
<td>Grammatical Usage</td>
<td>23</td>
</tr>
<tr>
<td>II. Language and Style</td>
<td>25</td>
</tr>
<tr>
<td>Simile</td>
<td>28</td>
</tr>
<tr>
<td>Metaphor</td>
<td>30</td>
</tr>
<tr>
<td>Proverbs</td>
<td>48</td>
</tr>
<tr>
<td>Personification, Antithesis, Repetition</td>
<td>49</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>54</td>
</tr>
<tr>
<td>Epithets</td>
<td>71</td>
</tr>
<tr>
<td>Exercises: Preliminary</td>
<td>77</td>
</tr>
<tr>
<td>I—XXII</td>
<td>81</td>
</tr>
<tr>
<td>Index</td>
<td>249</td>
</tr>
</tbody>
</table>
ERRATUM.

P. 50, l. 8. Delete 1816.
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:

<table>
<thead>
<tr>
<th></th>
<th>Iambus</th>
<th>Spondee</th>
<th>Dactyl</th>
<th>Anapaest</th>
<th>Tribrach</th>
<th>Molossus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cretic — — —</td>
<td>ἴγεμιον</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bacchius — —</td>
<td>ἀμείων</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palimbacchius — — λύσαντες</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amphibrachys — — πάρεστιν</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Molossus — —</td>
<td>λυσάντων</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trochee — —</td>
<td>τοῦτο</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 ἴγεμιον is a cretic, so is τοῦτ' ἔχει, and so also is τοῦτο μον: if λύσαντες is a palimbacchius, the same are τοῦτων δὲ and τοῦτ' ἔστιν. 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 τοῖς λόγοις forms one metrical group, a cretic; καὶ τοῦτων is the equivalent of a molossus, πρὸς αὐτῶν 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' ἔστι. 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 ἵγεμον 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 (๑—๒๑) for the end. For example: οὐκ ἐστί 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 παλαιων is metrically equivalent either to ἀμείνων (with second syllable resolved), or to ἵγεμον (first syllable resolved); and wherever these can stand in a verse, there can παλαιων stand. Equivalents of spondee are ἄνεβην (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 ὀ—ᵽ is equivalent to either trochee —ᵽ or iambus ὀ—ᵽ. 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
**INTRODUCTION.**

nauseam; 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 δδοιπορούντων (first penthemimer), συγκατακτοινεύνη or ἐξυπηρετήσομεν (second hepthemimer). Indeed, there is no reason why a line should not consist of two words only, e.g.

άπροσδοκήτως ἔξαπαλλαξθῆσεται,

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 καλλικοσαβοῦντι νικητῆρια.

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

άπλατον ἀξύμβλητον ἐξεθρεψάμην. 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.** \( \sim - | \sim - \sim | \sim - \sim | \sim - \sim \)

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

λάθρα μ' | ὑπελθὼν || ἐκβαλεῖν | ἴμπρεται. Soph. O. T. 386.

(freq.)

ἄλλ' αὖτ' | Ὄδυσσει || παρέδωσαν | λέγων δο' ἄν. Phil. 64.

(rare)

μητρὸς | ἱγὴναι || καλ πατέρα | κατακτανεῖν. O. T. 826.

εἶπες | ἔξωνατον || ἀρτὸ τοῦτο τοὺς φιλους.1 Eur. Orest. 665.


(rare)

ποδατῶς δ' | δ' ἀνήρ || καὶ πόθεν | κατέσχε γῆν;


(rare)

οὖθ' ὄνομ' | ἄρ' συδὲ || τῶν ἐμῶν | κακῶν κλέος.

Soph. Phil. 251.

(rare)

Χρόνης | πελάσθελ || φόλακος, ὅδ' | τῶν ἀκαλυφῆ. 1327.

Type II.  ξ-ο- | ο- | ο- | ο- | ο- | ο- | ο-

Cretic: First Position.
Palimbacchius: First Position.

Amphibrachys.

ἐκεῖνο | τλῆμων || δεινά δ' ὶν | τάνθεν ό οἰν. Soph. O.T. 1287.

ὀψιά τε | φωνεῖς || ἔστι τ' ὧ τέκνων θέμας. Phil. 662.

πιμπλησι | πεδίον || πᾶσαν αἰκίζων φῶβηρ. Ant. 419.

(rare)

ἀθανάτων | ἀρετήν || ἔσχον ὧς πάρεσθ' οἰν. Phil. 1420.

(rare)


Type III.  ξ-ο-ο-ο | ο- | ο- | ο- | ο-

Penthemimer-word.

Cretic: First Position.


συνοντάζεται δε || πλῆθος ὅφος δοσον δοκεῖι. Soph. frag. 344. 5.

These three Types show the Penthemimeral Caesura.

1 The hephthemimer 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 hephthemimer is the same, for example, in Types I to III.
INTRODUCTION.

**Type IV.** \(\neq - \circ - | \neq - \circ || - \neq - | \circ \neq\)

Molossus: only possible place.

Cretic: Second Position.

Palimbacchius: Second Position.

Amphibrachys.

Four-syllable group first.

\[
\begin{align*}
\text{διογνεται} & | \text{θέμα} \text{δ}' | \text{εισόψει} | \text{τάχα}. & \text{Soph. O. T. 1295.} \\
\text{ἀλλ' οἱ μὲν ἢκβαλόντες} & | \text{ἀνος} \text{ως} | \text{έμε}. & \text{Soph. Phil. 257.}
\end{align*}
\]

(rare) \(τῇ γὰρ κακών | \text{ἀπεστι}; | \tauὸν \text{πατέρα} | \text{πατήρ}. \) O. T. 1496.

(rare) \(\text{ἠθονὴν πατέρα} | \tauὸν \text{ἀμόν} | \text{εὐλογοῦντα} \text{σε}. \) Phil. 1314.

This type has the Hephthemimeral Caesura.

**Type V.** \(\neq - \circ - \neq || - \circ | - \neq - | \circ \neq\)

Molossus as before.

Cretic: Second Position.

Trochee.

\[
\begin{align*}
\text{γνώμης} \text{δ}' \text{ἀπούσης} & | \text{πῆμα} | \text{γίγνεται} | \text{μέγα}. & \text{Aesch. Eum. 750.}
\end{align*}
\]

This type has both Caesuras together.

**Type VI.** \(\neq - \circ - \circ || - \circ - \circ | - \circ \neq\)

Cretic Final, which must have a short syllable before it.

Double Trochee.

\[
\begin{align*}
\text{ἀς οὐχ ὑπέρφευ} & | \text{θνητὸν} \text{άντα} | \text{χρὴ} \text{φρονεῖν}. & \text{Aesch. Pers. 820.}
\end{align*}
\]

(rare) \(οὐκ \text{ἂν} \text{μεθελὲν} | \text{φεῦ} \text{τί} \text{μ’} \text{ἄνδρα} | \text{πολέμων}. \) Soph. Phil. 1302.

(rare) \(\text{τάξις} \text{τε} \text{ταύτας} | \text{oφρανό} \text{τε} | \text{σήματα}. \) frag. 399. 3.

**Type VII.** \(\neq - \circ - | \neq - \circ || - \circ | - \circ \neq\)

Cretic Final.

Single Trochee.

Palimbacchius: Second Position.

\[
\begin{align*}
\text{σὺ} \text{μὲν, πάτερ} & | \text{γεραλε} | \text{τῶνδε} | \text{παρθένων}. & \text{Aesch. Suppl. 480.}
\end{align*}
\]
Type VIII. $\text{-}-\text{-} || -\text{-}-\text{-} || -\text{-}-\text{-}$

Words of four or five syllables.
Palimbacchius.
Amphibrachys.

$\text{σιγήσατ'}$ $\text{ό γυναίκες || ξειργάσεμέθα.}$ Eur. Hipp. 565.
$\text{Αἴδως δὲ || ποταμλαυσί || κηπεύει | δρόσους.}$ 73.

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

Type IX. $\{ -\text{-}-\text{-} || -\text{-} || -\text{-}-\text{-} \}$

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

$\text{σινῇ | καλύψαθ' || ἀνθάδ' | εἰσηκούσανε.}$ Eur. Hipp. 712.
$\text{ἄγῳ μυσώς | νασμόσιν || ἑξομήρεσαι.}$ 653.
$\text{φεύγουσα | καὶ τλᾶ' || ἔργων | ἀνουσώσατον.}$ Med. 796.

Type X. $\text{-}-\text{-}-\text{-} || -\text{-}-\text{-} || -\text{-}$

Five-syllable word, with molossus in second part.

$\text{οὐκὸν | λέγουσα || τιμωτέρα | φανεί.}$ Eur. Hipp. 332.

Type XI. $\text{-}- || -\text{-}-\text{-} || -\text{-}-\text{-} \text{ Five-syllable word.}$

$\text{ναιλών | ἐλευθεροῦσι || θηλεῖῶν ἄτερ.}$ Eur. Hipp. 624.

Type XII. $\text{-}-\text{-}-\text{-} || -\text{-}-\text{-} || -\text{-}-\text{-} \text{ Hephthemimer word.}$

$\text{ἀλντος | ἀτῆς || ἔξαππαλακτήσεται.}$ Soph. El. 1002.

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

$\text{νεμὼν, ὁ ἵ ἐσθλὸς 'Ἀριώμαρδος | Σάρδεσιν Aesch. Pers. 321.}$
$\text{ά μοι προσελθὼν σῖγα σήμαιν' | εἰτ' ἔχει Soph. Phil. 21.}$

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

\[ \theta\lambda\rho\sigma\varepsilon\iota\cdot \pi\alpha\rho\varepsilon\sigma\tau\iota \tau\alpha\nu\tau\acute{a} \sigma\iota \kappa\alpha\iota \theta\iota\gamma\gamma\acute{a}\acute{e}i\nu \ \text{Soph. Phil. 667.} \]
does not end in a cretic: \( \kappa\alpha\iota \theta\iota\gamma\gamma\acute{a}\acute{e}i\nu \) together form a four-syllable group of a familiar type. If the line ended \( \beta\acute{a}\rho\beta\acute{i}t\eta\nu \mu\acute{e}n \theta\iota\gamma\gamma\acute{a}\acute{e}i\nu \), 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** \(-\textcircled{-}\cdots\textcircled{-}\), we want a **trochee** (Type ix) or **iambus** (Type x):

Given an **iambic five-syllable word** \(\textcircled{-}\cdots\textcircled{-}\textcircled{-}\), 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. ἦδος, ἐπισχών χρυσόνωτον ἱνιαν. Soph. Aj. 843.
2. γυναίκος, | ὅσπερ οἱ πόνον πολλοῦ πλέω. 847.
3. ἀφετέρι νυν'. | κάμοι γὰρ αἰσχυτον κλέειν. 1112.
4. εἰ γὰρ ποιήσεις, || ἵσθι πημανοϋμενος. 1155.
5. ἀεὶ καλὸς πλοῦς ἔσοθ', | ὅταν φαῦγης κακά. Phil. 641.
6. τὸς οἶκος αὐτοῦ ἵκετ', || ἰ γένων βία.... 601.
7. δὲ πατέρα πρέσβυν, δὲ φίλους, | δὲ τῶν ἐμῶν.... 665.
8. ἀλλ' ἐστ' ἐκεῖνος πάντα λεκτά, | πάντα δὲ.... 633.
9. εἰς ἀντλίαν, εἰς πρώπαν, εἰς τρύμπνν, | ὅπου.... 482.
10. καὶ μοι χέρ', ὄναξ, δεξιάν ὄρεξον, | ὃς.... Ὅ. Κ. 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
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:

\[\text{πῶς ἑπτα;} \quad \text{ἡ τῷ || δυσμενεστάτῳ βροτῶν;} \quad \text{Soph. El. 407.}\\
\text{τὸ γὰρ σόν, οὐ τὸ || τοῦθ', ἐποικτεῖρῳ στόμα.} \quad \text{O. T'. 671.}\\
\text{oὐκ ἔστι πέρσας || σοὶ τὸ Δαρδάνου πέδων.} \quad \text{Phil. 69.}\\
\text{τὴ δὴ ἂν ἁλγοῖς ἐπ' || ἐξειργασμένος;} \quad \text{Aj. 377.}\\
\text{ὁ φιλτατ', ἔγνων || γὰρ τὸ || προσφώνημα σου.} \quad \text{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 ἔγνων γὰρ. 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:

\[\text{τῷ Δαβδακεῖῳ παιδὶ Πολυδόρου τε καὶ...} \quad \text{O. T. 267.}\\
\text{ἀρχεῖν ἐλέσθαι σὺν φόβουσι μᾶλλον ἓ...} \quad \text{585.}\\
\text{ἀλλ' ἡ μέμηνας, ὁ τάλαινα, κατὶ τοῖς...} \quad \text{El. 879.}\\
\text{πᾶσαν κόσμη σήραντες, ἢ κατεῖχε τὸν | νέκυν.} \quad \text{Ant. 409.}\\
\text{λείπομαι γὰρ ἐν | τῷ μὴτε σωκεῖν μὴθ' ὀραν.} \quad \text{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.

\[\text{ἐὰν σοι φρονήσας ἐὰν λέγω· τὸ μανθάνειν δ' ἡδιστον.} \quad \text{Ant. 1030.}\\
\text{ὄφ' οὖν κενοῦται δῶμα Καθμείν· μέλας δ' Ἀιδης...} \quad \text{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.

\[\text{o} \upvarepsilon \kappa \nu \text{}\ \text{i}\ \text{en\ o} \upsilon\ \text{e}\ \text{y}e\ \text{d} \varphi \alpha\text{s}\ \text{\mid\}\text{en\ o} \upsilon\ \text{e} \delta\ \text{a}i\delta\alpha\text{s}\ \text{a} \kappa\nu \omega.\ \text{Soph. Phil. 907.}\]
\[\text{O} \delta \nu \sigma \sigma \varepsilon \omega\text{\, s} \alpha \phi^{\prime} \text{\‘i} \theta \text{\‘, \mid\}\text{\‘i} \mu o \text{\‘\, \‘ov\ e} \iota \sigma \rho \alpha \text{\‘s.}\ \text{977.}\]
\[\text{Ze} \upsilon\ \text{\‘i} \theta^{\prime},\ \text{\‘i\ \text{e}i\delta\text{\‘s, Ze} \upsilon\text{, \‘o\ t} \theta \sigma \delta\ \text{\‘y} \sigma\ \text{s} \text{\‘r} \kappa \text{\‘at} \text{\‘w.}\ \text{989.}\]
\[\text{\‘a} \nu \acute{\alpha} \zeta \text{\‘i} \nu\ \text{\‘o} \upsilon,\ \text{\‘k} \iota \alpha \text{\‘t} \acute{\alpha} \text{\‘i}\ \text{\‘o}\ \text{\‘} \text{\‘e} \upsilon \text{\‘o}\ \text{(with rime).}\ \text{1009.}\]
\[\text{\‘a} \gamma \text{\text{\‘e}n\ \\‘a}\text{\‘p}^{\prime}\ \text{\‘a} \kappa \text{\‘t} \gamma\text{\‘s\ t} \theta \sigma \delta,\ \text{\‘i\ \‘y\ \text{\‘o} \text{\‘p} \tau \text{\‘o} \text{\‘b} \alpha\text{\‘l} \text{\‘o}\text{\‘.}\ \text{1017.}\]

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 hethetheh- mimeral break, but not always so.

\[\text{\‘a} \gamma \omega\ \text{\‘m} \alpha \theta \upsilon\text{\‘o} \text{\‘e} \upsilonlex;\ \text{\‘o\ \text{\‘i} \sigma \text{\‘o} \text{\‘t} \beta\text{\‘e\ \‘u} \text{\‘o} \text{\‘o}.\ \text{Soph. Aj. 294.}\]

See Aesch. *Suppl.* 244, also Pers. 821. There are fourteen instances in the *Agamemnon*, eight or ten in the *Antigone*,
INTRODUCTION. 13

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:

ουδ᾽ ἐν πτυχαῖς βίβλων κατεσφραγισμένα. Suppl. 947.
πιθοῦ· κράτος μέντοι πάρεις γ᾽ ἕκων ἐμοί. Ag. 943.
ἀλλ᾽ ἐκεὶ καὶ θυμῷ μετάστασιν δίδου. Ant. 718.
ουδ᾽ ἄριστος εὐσήμονος ἀπορροιβδεῖ βοῶς. 1021.
ὦ Ζεῦ, τί μοι δρᾶσαι βεβουλευταί πέρι; O. T. 738.
κοῦδ ἐν χρώνῳ μακρῷ διδαχθήναι θέλεις. El. 330.
λέγο σ᾽ ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν. Phil. 101.

See also Aesch. P. V. 465, 469, 489, 501, 503, 509, Cho.

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, ἀρά φραζέται—
B. τί χρῆμα; ποίον τούτο πάγκουνον λέγεις;
A. —δοψ χράτωσον κτημάτων εὐβουλία; Soph. Ant. 1048.

A. τρισσάς γε πηγάς· τὸν τελευταίον δ’ οἶλον—
B. τοῦ τόνδε πλῆσας θω; δίδασκε καὶ τόδε.
A. —ὐδατος, μελίσσης· μηδὲ προσφέρειν μέθυ. O. C. 479.

A. εἰ μοι θέμις γ’ ἦν· ἀλλ’ ὃ χωρός ἐσθ’ ὥδε—
B. εν ω τί πράξεις; οὐ γὰρ ἀντιστήσομαι.
A. —ἐν ὤ κρατήσω τῶν ἐμ’ ἐκβεβληκότων. 644.

A. πρὶν ἂν δείθης πρὸς κίον’ ἐρκείον στέγης—
B. τί δῆτα τὸν δύστηνον ἔργασει κακῶν;
A. —μάστιγι πρῶτον νῶτα θείας δαμῆ. Aj. 108.
INTRODUCTION.

A. θανόντας τόμβως δ’ ὄνομα σφ' κεκλήσεται—
B. μορφής ἐπιφόδον, ἣ τί, τῆς ἐμῆς ἐρείσ;

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. δεινόν γε φωνεῖς· ἡ δ’ ἀμαρτία τίς ἦν;
B. ἦν σοὶ πυθόμενος τῷ τε σύμπαντα στρατῷ—
A. ἔπραξας ἔργον ποίον ὃν οὐ σοι πρέπον;
B. ἀπάταιναι αἰσχραῖς ἀνδρα καὶ δόλοις ἐλών'.
A. τὸν ποίον; ἄμοι· μῶν τι βούλευε νέον;
B. νέον μὲν αὐδέν, τῷ δὲ Ποιάντος τόκῳ—
A. τῇ χρήμα δράσεις; ὃς μ’ ὑπηλθέ τις φόβος.
B. —παρ’ οὔπερ ἐλαβον τάδε τὰ τόξ᾽, αὖθις πάλιν—
A. ὁ Ζεὺς, τί λέξεις; οὔ τι που δοῦναι νοεῖς;
B. —αἰσχρῶς γὰρ αὐτὰ κοῦ δύκη 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 Δίος πληγέντα Κατανέα πυρὶ—
B. ἡ χώρις ἱρόν ὡς νεκρὸν θάψαι θέλεις;
A. ναι· τοὺς δὲ γ’ ἄλλους πάντας ἐν μιᾷ πυρᾷ.

Eur. Suppl. 934.

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

A. καὶ τις ἂν γε μ’ οἰκτίσειε— B. μέγα γὰρ ἐγγενεία σου.

1 Sc. ἐπράξα ἔργον, etc.
GREEK VERSE COMPOSITION.


A. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ — B. τί χρῆμα δρῶ; 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. βιβλος Aesch. Suppl. 761, and occasionally a short final stands before γλώσσα 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

\text{πάντ' ἐκκαλύπτων} δ χρόνος εἰς φῶς ἀγει 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 ἔτρεποντο might be scanned — —; 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, ἁγρος, ἁκρος, πέπλος, τόνυα, ὀχλος, ἵχνος, 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 καὶ, as few other words are combined in crasis. The contracted syllable is always long. The rules are as follows:

**Article.**

\[ o + a = a. \] δ ἀνήρ becomes ἀνήρ, τὸ ἁγαθὸν becomes τὰγαθὸν, τὸ αὐτό becomes ταὐτό.

\[ o + ε = ov. \] δ ἐπιών becomes σύπιών, δ with ἐμε becomes οὐμε, τὸ ἔτος becomes τοῦτος.

\[ o + o = ov (rare). \] τὸ ὕφωμα becomes τοῦνομα.

\[ a + a = a. \] τὰ ἅλλα becomes τὰλλα.

\[ a + ε = a. \] τὰ ἔργα becomes τὰργα.

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

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

\[ η + ε = η (rare). \] Nominative: η εὐλάβεια becomes ηὐλάβεια.

Dative: τῇ ἐμαντοῦ becomes τημαντοῦ.

\[ ov + a = a. \] τοῦ ἀνδρὸς becomes τανδρός.

\[ ov + ε = ov. \] τοῦ ἐμοῦ becomes τοῦμοῦ.

\[ ω + a = a. \] τῷ ἀνδρὶ becomes τανδρὶ (iota drops).

\[ ω + ε = ω. \] τῷ ἐμῷ becomes τοῦμῷ (iota drops).

\[ α + a = α (occasionally found). \] οἶ ἀνδρὶς becomes ἀνδρις.

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: τῷ δὲ τῇ ἡμέρᾳ becomes τῇ δὲ θημέρᾳ.
INTRODUCTION.

The word ἑτέρος has a special contracted declension, the analogy of the neuter plural τὰ ἑτέρα (θάτερα) being carried right through: ἑτέρος, θάτερον, θατέρου, θατέρῳ. Of course this does not apply where contraction would be impossible; as τῆς ἑτέρας, τοῖς ἑτέροις.

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

ἄ + ἐφόβειτο becomes οὐφόβειτο.

ἄ + ἐπαθὲ becomes ἄπαθεν, besides which we find ἀγώ (and other cases), ἄν (ἀ ἄν), ἄχω.

καὶ.

In Crasis, καὶ is chiefly found before pronouns and prepositions the Augmented verb, a privative, a few adverbs such as οὐκ, εὖ, ἑπείτα, αὐθίς, and ἑστίν. 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 χάπερ or χῦπό may occasionally be found, it is better not to imitate. The rules are generally: Disregard the ι (of καὶ) 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.

καὶ + α = κᾶ. κατό, κανεχαίτωςεν, καστὶ, κάλλος, καφίλος, κάκούσας, χάρτασαι. In O. C. 13 we have χάν = καὶ ἄ ἄν.

καὶ + ε = κα. καπί, καξέθρεψα, καγώ, καθεὶ (καὶ ἐθεὶ), καστίν.

καὶ + ο = κω. χώ (καὶ ὀ), χῶπσες, χῶτι, χοπσοῦ; and more rarely with other words than the article, as κωδύρεται (καὶ ὀδύρεται).

καὶ + η = κη. χῆ (καὶ η), χῆθε.

καὶ + ω = κω. χῶς (καὶ ωῖ).

καὶ + ει = κα. καίτα (καὶ εἶτα); but καὶ + ει = κεἰ.

καὶ + οί, αί = χοί, χαί (rare).

Other instances of crasis are confined to stock phrases,
such as ὀναξ, οὐδερεῖ, ἐγφάδα for ἐγώ οἴδα, μοντι for μοι ἐστί (notice the vowels here), τάν, μεντάν and τάρα, for τοι with ἄν and ἁρα. 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.

(c) 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 ἀπό.

Examples are: ἄλγῳ ἔτ... (Soph. El. 333), ἔμου πάκονσον (O. T. 708), μη ἐξ... (El. 398), μη στὶ (O. T. 824), μη δόκεις (Soph. O. T. 402, cp. 432, 985). So with ἐν, ἐστιν, and also ἐγὼ, ἐμέ, ἐμαντόν.

So perhaps ἃν μη ῥῃς (or μη ῥῃς), Soph. Phil. 985; μη λθης (or μη ἠλθης), 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.

μη οὗ Soph. Trach. 90, O. T. 1065, 1232, Ant. 544, etc.
η οὗ Soph. O. T. 539, 555, 993, 1140, etc.
ἐγὼ οὗ Soph. O. T. 332, 1002, etc.
ἐπεὶ οὗ Soph. Phil. 446, Aesch. Suppl. 910, etc.
μη εἰδότα Soph. O. C. 1155, Trach. 321, Ant. 33, etc.

μη is apparently so used with a short vowel in the following instances, though they are sometimes written as crasis, μάμελεῖν etc.:

Suppl. 304. μὴ ἀναχαίτισετε Eur. Bacch. 1072. μὴ ἀπονοστῆσας Eur. I. T. 731. μὴ ἀποδεξηται Eur. Hel. 832. μὴ ἀντὶ Eur. Andr. 808. See under (c) also, μὴ ἔρπης, etc.

The following rhythm is probably unique:

ei μὴ ὁ κέλευσας ἤστεται με μὴ θανεῖν Eur. 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 σῶτος Soph. Aj. 89, O. C. 1627. τί σὼν Soph. Phil. 100. τί ἔστων Soph. Phil. 752.

(e) Metrical Variants.

It is indispensable 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.

ἀεί, ἀεὶ, αἰὲν (rare). ἀνευ, ἀτερ, ἀτερθε, δίχα, χωρίς.
ἀμοῖ (rare), ἀμτί. αὖ, αὖθις, αὖτε (rare).
αὐτοῦ, αὐτοθί. ἄψ, ἄψορρον. διὰ, διαὶ (rare).
ἐκείθεν, ἐκεῖσε, κείθεν, κεῖσε. ἔξ οὖ, ἔξ ὅτου.
ἔως, ἡμοι, εὔτε. λίαν, λίαν.
ἀτε, ὅτου, ἡμοι, ὄπτηνικα, ἡνίκα.
Greek Verse Composition.

In composition, often ἀν- for ἀνα-, and so sometimes κατ-:
ἀγκαλοῦμαι, ἄμβαίνειν, ἀμμεμιμένειν, ἀμμένω, ἀμπίπτω, ἀμπυνή, ἀνέλλειν, ἀντολή, καθθενεῖν.

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

Adjectives and Pronouns.

ἐκεῖνος, κεῖνος. ἕμοις, ἄμοις. ἵσος, ἱσήρης.
μέος, μέσος (used predicatively). μόνος, μοῦνος.
νέος, νεοσός, νεοχόμος. ἥνος, ἥεινος.
πᾶς, ἀπας, πράπας. πολῶς, rarely πολλός.
τρεῖς, τρισσός, τρίπτυχος. τόσος, τοσόσθε, τοσοῦτος.

Verbs.

ἀτιμάζω, ἀτίζω. γνάμπτω, κάμπτω.
θράσσω (‘break’), σαράσσω. λαμβάνω, λάξυμαι.
λάσκω, λακάζω. λείπω, λιμπάνω. μένω, μίμνω.
ναυστολεῖν, ναυσθλουῖν (Eur.). πίπτω, πίνω.
προσ-, ποτιψάω, Τραχ. 1214.

φημί, φάσκω. φένγω, φυγγάνω.

Nouns.

γῆ, γαῖα, αἰα. ἡμαρ, ἡμέρα (notice the breathing).
θάρσος, θράσος. λαός, λεώς. ὄνομα, όνομα.
ὅσσε, ὁφθαλμός. πάθος, πάθη (f. rare), πένθος.
πόλις, πόλις, πόλισμα, πτόλισμα.
χαίτη, χαίτωμα; and many other pairs with masc. or fem. and neuter, πύργος, πύργωμα, πέργαμα, etc.
INTRODUCTION.

(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 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 ἤ τοῖς ἤ 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 μὲν and ὁ δὲ belong to this class. So πρὸ τοῦ.


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

tὸ is more frequently used with the prolate infinitive than it is in prose: as τὸ δρᾶν αὐτ ἡθέλησαν Soph. 'O. C. 442, τλήσομαι τὸ κατθανέων Αesch. Ag. 1290.

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

Inflexions.

The composer should notice the following:

1. Nouns, Pronouns and Adjectives. The dative plural in -αυς and -οις may be expanded into the old form -αιον(ν), -οιον(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 πλεῖοοιν λόγοι Soph. El. 1353.

1 Of the weaker type called Anaphoric, referring to something mentioned before.
The genitive singular ends occasionally in -\(\text{-theta}\). Thus

\[
\sigma\text{the} = \sigma\text{o} (\text{common}); \quad \gamma\text{theta} (\text{Soph. El. 453, etc.}), \quad \tau\text{rho\text{-}mu\text{-}theta} (\text{Eur. Trop. 20, Hel. 1603, etc.}), \quad \chi\text{rho\text{-}theta} (\text{Eur. Hel. 1269}), \quad \pi\text{rho\text{-}theta} (\text{Soph. Trach. 938}), \quad \text{Arge\text{-}theta} (\text{Eur. I. T. 1182}).
\]

Compare \(\text{alpha\text{-}kath\text{-}theta}\).

The genitive in -\(\text{- eos}\), -\(\text{- oiv}\) may count as one syllable or as two, though it generally counts as one. So in neuter nouns like \(\tau\epsilon\text{xos}\), gen. pl. \(\tau\epsilon\text{xewon}\) or \(\tau\epsilon\text{xow}\). The dative plural of \(\epsilon\nu\omega\) and \(\sigma\upsilon\) is \(\epsilon\mu\nu\) or \(\epsilon\mu\nu\), \(\upsilon\mu\nu\) or \(\upsilon\mu\nu\). The short forms are chiefly used as ethical datives.

\(\mu\text{pi\text{-}theta}\) and \(\theta\nu\gamma\text{a\text{-}theta}\) have the longer gen. and dative \(\mu\text{pi\text{-}theta}\) etc. occasionally in Euripides (\(\text{Or. 423, frag. 360. 28}\)). This is an affectation, and is better not imitated.

Certain words have various possibilities in declension. Thus \(\text{Ze\text{-}os}\) may make \(\Delta\text{i\text{-}os}\) or \(\text{Ze\text{-}os}\), etc.; \(\gamma\text{oiv}\) may make \(\gamma\text{oiv\text{-}tau}\) and \(\gamma\text{oiv\text{-}asiv}\) or \(\gamma\text{oiv\text{-}tau\text{-}w}\) and \(\gamma\text{oiv\text{-}asiv}\); \(\delta\text{oiv}\) has \(\delta\text{oiv}\text{-}s\) and \(\delta\text{oiv}\); \(\kappa\text{ara}\) has \(\kappa\text{ara\text{-}ta}\) or \(\kappa\text{ara\text{-}a}\) (acc.), \(\kappa\text{ara\text{-}i}\) or \(\kappa\text{ara\text{-}i}\text{-}s\) (dat.); \(\delta\text{rho\text{-}vui}\) has \(\delta\text{rho\text{-}vui}\) or \(\delta\text{rho\text{-}vui}\text{-}a\), \(\delta\text{rho\text{-}vui}\text{-}s\) or \(\delta\text{rho\text{-}vui\text{-}a}\); \(\nu\text{ai}\) makes \(\nu\text{ai}\text{-}s\) or \(\nu\text{ai}\text{-}s\) in the genitive; \(\chi\text{e\text{-}r}\) declines \(\chi\text{e\text{-}r}\) or \(\chi\text{e\text{-}r}\), etc.; \(\chi\text{ro\text{-}v}\), \(\chi\text{ro\text{-}ta}\) or \(\chi\text{ro\text{-}a}\), etc.

2. Verbs. The 1st pl. in -\(\text{- e\text{-}theta}\) may be written -\(\text{- me\text{-}theta}\).

Euripides once has the old 3rd pl. aor. passive \(\text{ek\text{-}rho\text{-}theta\text{-}v}\), \(\text{Hipp. 1247}\). 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 prevailing in simple and unemphatic narrative (see Platt in \(\text{Journal of Philology, xix. 211}\)).

\(\text{Aesch. Cho. 738 the\text{-}v}, \text{Eur. Bacch. 1134 \nu\text{mu\text{-}vui}}\text{t}\)

The optative -\(\text{- o\text{-}vo}\) may be written -\(\text{- o\text{-}vato}\). Aesch. \(\text{Pers. 360, ek\text{-}k\text{-}rho\text{-}o\text{-}la\text{-}to}\). Eur. \(\text{I. T. 1341, o\text{-}k\text{-}rho\text{-}la\text{-}to}\).

In the weak aorist active, such forms as \(\lambda\text{vo\text{-}a\text{-}s}\), \(\lambda\text{vo\text{-}a}\), alternate with \(\lambda\text{vo\text{-}e\text{-}a\text{-}s}\), \(\lambda\text{vo\text{-}e\text{-}e\text{-}v}\).
INTRODUCTION.

ν ἑφελκυστικῶν may be added, in its proper place, for position; thus χαίροντι may stand before a consonant. This was often done in Attic speech, as testified by the inscriptions.

*Shortened forms.* θνῆσκω has τέθαμεν, τέθασι, τέθαναι, τέθως (oblique cases), as well as the longer forms from τέθησα. So βεβάςι, βεβῶς; ἔσταμεν, ἔστατε, ἔστάσιν, ἔστῶς; πεπτῶς (oblique cases).

From ἐοικα, ἐοιγμεν.

*Lengthened forms.* ἀμυναθείν, 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 ἡμεῖς for ἐγώ, 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 Shakspeare 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
winds.' Or to take another phrase from the same passage, which shows the power of allusion:

\[ \text{violets, dim,} \]
\[ \text{but sweeter than the lids of Juno's eyes} \]
\[ \text{or Cytherea's breath.} \]

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, ὡστερ, ὡστε, ὡσθ, ἔκεν, τρόπῳ, and so forth. These may be varied by such phrases as οὐδὲν ἡσον ἦ, οὗ μᾶλλον ἦ. 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:

\[ \text{θάσσον δὲ βύραν ἐξέδειρεν ἠ δρομέας} \]
\[ \text{δισσόν διαύλου ἵππους δήμνους.} \]
\[ \text{τέτρωτα δικτύον πλέον λέγειν.} \]

Eur. El. 824.
Aesch. Ag. 868.

(b) With Adjective or Participle:

\[ \text{οἴκων πόδα τιθέεις ὦσον πτεροῖς.} \]
\[ \text{μορφῆς μάλιστ' ἐκαστὸν ὄστε πρόνοις} \]
\[ \text{ἐκβρῶματ' ἀν βλέψεις ἐν τομῇ ἕλιουν.} \]
\[ \text{ὡς οὐδὲν ἐσμὲν πλὴν σκιαῖς ἑωκότες.} \]
\[ \text{αἰθαδεστέρα γίγνου θαλάσσης.} \]
\[ \text{κρείσσων γαλήνης ναυτίλουσιν εἰσορᾶν.} \]

Eur. I. T. 32.
Soph. Trach. 699.
Soph. frag. 859.
Or. 728.

(c) With Verb:

\[ \text{ὡ τέκν', ἔσιμεν ναυτίλουσιν.} \]
\[ \text{'Ιξίου ἐν δεσμοῖσιν ἐκμμήσομαι.} \]

H. F. 1298.

(d) Equivalent:

\[ \text{ὁξος τ' ἄλειφα τ' ἐγχέας ταῦτα κύτει} \]
\[ \text{διχοστατοὺσιν' ἀν, οὐ φίλω, προσενέτοις.} \]
\[ \text{Aesch. Ag. 322.} \]
\[ \text{ηθικ τοτ' εἶδος ἀνδρ' ἐγὼ γλώσσηθε φρασθ'ν} \]
\[ \text{ναύτας ἐφορμήσαντα χειμώνος τὸ πλεῖν,} \]

Or. 728.
H. F. 1298.
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.
INTRODUCTION.

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**.

ως πρὸς οἶκον ὄχετώτον | φάτις. Aesch. Ag. 867.
πολὺς δὲ πόντος οἷνει ἡράθη δοπλ... Aesch. Suppl. 1007.
Compare Ant. 569, O. T. 1257, 1485, 1497 ff.
GREEK VERSE COMPOSITION.

καὶ σπέρμα πάσης ἐξαπόλλυται χθονός. Aesch. Ag. 528.


ἀς αὐτὰς μοι κατασπείρας φθεῖνας. 1005.

ἀλλ' αὐτάδελφον αἷμα δρέψασθαι θέλει; Aesch. Sept. 718.

πανώλθηνον | αὐτόχθονον πατρῷον θρισεν δόμον. Ag. 535.

ἀλλὰ καὶ τὰς ἔξωθεν πολλὰ δύστην θέρος. 1655.

μή μοι πόλιν γε πράμνονεν πανώλθηνον ἐκθαμβισθεὶ τηρήλωτον.

βίας γὰρ σύνης φυλᾶς ἱκετ' ἐσ ὁμος, Sept. 72.

σκιὰν ὑπερτεώσα σειρόν κυνός. Ag. 967.

πρόρρισον, ὡς οἰκεὶν, ἐξθάρται γένος. Soph. El. 765.

γένος ἄπαντος βίαν ἐξημημένος. Aj. 1178.

βαθεῖαν ἀλοκα διὰ φρενὸς καρποῦμενος, Aesch. Sept. 594.

ἐξ ἃ τὰ κενὰ βλαστάνει βουλεύματα. Soph. O. C. 437.

οἶ ἥδη πᾶς ὁ μόρχος ἡν πέπων.

So Trach. 728 ὅργῃ πέπιερα.

τέρειν' ὑπάρα δ' εἰφύλακτος οἴδαμος. Aesch. Suppl. 998.

τὸ Περσῶν ἄνθος οἴχεται πεσόν. Pers. 252.

δρῶμεν ἄνθων πέλαγος Ἁγαίῳ νεκροῖς. Ag. 659.


Διβύθη, μεγάστης ὀνόμα γῆς καρπούμενη. Suppl. 316.

καρπὸς ἐσται θεσφάοισα. Sept. 618 (cp. 600).

ἀλλὰ τούτοι' ἐμοί ματαιάν γλῶσσαν ὅδ' ἀπανθίσαι... Ag. 1662.

ὑμᾶς δὲ κοκυτοῖς ἐπανθίζεσι 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.
INTRODUCTION.

2. Animals.

Horse.

ετεὶ καθισπᾶξαι μὲ πρεσβῦτιν νέος.  Aesch. Eum. 731.
ἀλλ’ αὐτίκ’ ωμὸς αὐτὸν ἐν νόμοις πατρὸς
dei πωλοδαμνέων κάξομοιοῦσθαι φύσιν.

οὔτε γὰρ καλὸν
dyoún γυναικοῦν ἄνδρ’ ἐν’ ἤλιας ἔχειν.
πληγεῖς θεοῦ μάστυν παγκοίνῃ.
ξενχάδες ἐτοιμὸς ἢν ἐμοὶ σειραφόρος.
χαλύνη δ’ οὐκ ἐπίσταται φέρειν.

δὴ οὐκ’ ἄτη συγκατέξευκται κακῷ.
λύσαι δὲ πρόμνασ καὶ χαλινωτῆρα | νεών.

ὁ τλῆμον, ὁδ’ ἐμυμφορὰ ἐνεξύγησ.

κεῖνός τε λίτη πᾶς ἐκλεπάμεν κακῷ.

μάστυνθεὶς γῆν πρὸ γῆς ἠλάφυμαι.
κρυφὴ κάρα σελοντες, οὔδ’ ὑπὸ γνωφ

λάφον δικαίως ἑίχον, ὥς στέργειν ἐμὲ.
νουσλοφοτέρως πόνους.

ὑπ’ ἄτης ἅνγλαιν ἀσχάλλει πεσών.

ποῦ γὰρ τοσοῦτο κάτηραν ὥς μητροκτονεῖν;  Aesch. Eum. 427.

νῦν δ’ ἢν τις οἰκέων πλουσίων ἐχὺς φάτνην...

See also Aesch. P. V. 672, 1009, Ag. 642, 842, 1540,

Dog.

σαλανών μόρον τε καὶ μάχην ἀψιχία.
σαλανμαι δ’ ὑπ’ ἐλπίδας.

παιδὸς με σαλαν φθόγγος.  Soph. Ant. 1214.
σαλανεῖς δάκτυοσα καὶ κώνων λαιθαργος εἰ.

ὁμος ὁ ἄλοχος, σοι δ’ ὑπάλλουν στόμα.


R.
Cattle.

τίς δὲ ποιμάνωρ ἔπεστι κατιδεσπόζει στρατῷ;


( Corpses in the sea) κύριοιαν ἴσχυράν χθόνα. 310.

οὖδ᾽ ἐν ἀγκυρουχίας

θαρσοῦσι ναὸν ποιμένες παραντικά. Suppl. 767.

ἔχοντ' ἀφαντοι, ποιμένος κακοῦ στρόβῳ.


ἔμπαιος ἐσθι, τόνδε ποιμανών ἐμὸν ἐκέπην. Eum. 92.

νεὼν τε ποιμαντήρῳ ἐναλασσον. Soph. frag. 399, 10.

χωρεῖτ' ἀνευ βοτήρος αἰταλούμεναι.


ἄβουκαλητον τούτ᾽ ἐμῷ φρονήματι. Suppl. 929.

ἐβουκαλοῦμιν φροντίσειν νέον πάθος. Ag. 669.


(Of a girl) σκίρτημα μόσχου σής καθέζοντε χερών. Hec. 526.

κωτίλος δ᾽ αὐτὴ λαβὼν

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

Lion.

λοντ' ἀναλίκν ἐν λέχει στρωφώμενον. Aesch. Ag. 1224.

αὐτὴ δίπους λέανα συγκοιμώμενη. 1258:

Snake.

(Led up to by a dream): ἐκθρακονταθέλες δ᾽ ἐγὼ | κτενῶ νω.

Aesch. Cho. 549.

τί σοι δοκεῖ; μφαινά γ᾽ εἰτ᾽ ἤχινυ ἐφυ. 994.

ἡλενθέρωσαν πᾶσαν Ἀργείων πόλιν

δοῦν δρακόντων εὐπετῶς τεμών κάρα. 1046.

(He is like a snake),

θείνει δ᾽ ὄνειδε μάντιν Οἰκλείδην σοφόν. Sept. 381.

Birds.

κύρκοι πελεών οὐ μακρὰν λελειμμένοι.

P. V. 857.

INTRODUCTION.

3. Art.

Architecture.

κοινά κακών
kατειμν., ἀτάς τάσσε θρυγκάσων φίλοις. Ag. 1283.
tέχνης δὲ νῦν Ζεὺς ἐνθεον κτίσας φρένα. Aesch. Eum. 17.
καὶ παῦς μὲν ἄρος τατέρ' ἔχει πύργον μέγαν. Eur. Alc. 311.

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

ev γε στοιχάζει κατοφράγνυσαι κύκλῳ | τὸ πράγμα. 241.
ὁργὴν ἐμέμψῃ τὴν ἔμην, τὴν σοι δ' ὁμοί
ναλισαν οὕ κατείδες, ἀλλ' ἐμὲ ψέγεις. O. T. 337.
ὁ δυσφιλὴς σκότῳ | λιμὸς ξύναικος. Aesch. Ag. 1641.
γέρων γέροντι συγκατφικήν πάνος. O. C. 1259.
ἐν δ' ἐρατίοις | νεκρῶν ἑρειφθεὶς ἐξετο. Aj. 308.

Statuary.

οὐ πεπλασμένος | ὁ κόμπος. Aesch. P. V. 1030.

So πλάσσειν in other forms.

Music.

ἐν τῇ γὰρ μακρῷ
gήρᾳ ἐννάθει τῷ δε ταῦτη σύμμετρος. Soph. O. T. 1112.

3—2
GREEK VERSE COMPOSITION.


καὶ μοι προσέβη ὡστε γεγυνώσκειν ὅτι... Soph. Phil. 405.

ἀυτῷ φυλάξαι ταῦτ' ἐπη δελτουμένας. Suppl. 179.
θές εἰν φρενὸς δελτοι τοὺς λόγους. Soph. frag. 540.
καὶ ταῦτ' ἐπίστω, καὶ γράφον φρενῶν ἐσω. Phil. 1325.
καὶ μὴ ἀλαίψης στέρμα Πελοπιδῶν τόδε. Cho. 503.
δεινοῖς δὲ σημαντροσὶ παθομεν ἐσφαγμοσὲν
καὶ μὴν τόποι γε σφείνδονις χρυσηλάτου τῆς οὐκέτ' οὕσης τῆς ἐπὶ προσσαίνουσί με. Hipp. 862.
See also Aesch. Suppl. 991, Cho. 699, Soph. frag. 742.

5. Coins.

βοῦς ἐπὶ γλώσσῃ μέγας | βέβηκεν. Aesch. Ag. 36.
καὶ γὰρ χαρακτήρ αὐτὸς ἐν γλώσσῃ τί με
παρηγορεῖ Δάκωνος δημάσθαι λόγου. Soph. frag. 178.
δεινός χαρακτήρ καπίστημος ἐν βροτοῖς

This metaphor is very common in τίνες and all its synonyms and cognates.

6. Crafts and Trades.

τῶνδ' ἐφῆλωται τορῷς Aesch. Suppl. 944.
ἀρτικολλον ἀγγέλου λόγον μαθεῖν.
INTRODUCTION.

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

οὔτε νῦν φυγόντα μητρόθεν σκότον. Sept. 664.
So also ἀνδρεία φλέγων (Sept. 52), αἴθων τέτακται λήμα (448),
ὦ πῦρ σύ (Soph. Phil. 927).
ὅρας; αὐτ' αὐ ὑπερῴς νείκη νέα. El. 1121.

8. Dice and Lots.

τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι 
τρίς ἐξ βαλοῦσθη τῆσδ' ἐμοὶ φρυκτωρίας. Ag. 32.
So εὑστέως ἔχειν (552), ᾧν γὰρ εὐβελός ἔχων (Cho. 696).
κάγω τάλων τ' ἐκφυσα τοῦτερ ἠθελον. Pers. 779.
tίς παραρρίσκει, τέκνα... (risk the throw). Soph. O. T. 1493.
See also Soph. frag. 511, 686, 809.
9. **Dress.**

τρισώματος τὰν Γηρυῶν ὁ δεύτερος
χθόνος τρίμοιρον χλαίναν ἕξησι χαβῶν.  
Aesch. *Ag.* 870.
μορφῆς δ’ οὖν ὁμόσταλος φύσις.  
Suppl. 496.
οὔτοι διαπετυχότες ὀφθάσαν κενόλ.
Soph. *Ant.* 709.
oúde τὰν ἀναπτύξατ πρέπει.
κατὰν σ’ ἀπειρὸς ἐνυπτήριος κακῶν.
frag. 483.

10. **Eating and Drinking.**

ἐξεις ὁμοίας χειρὸς εἴθουν γέρας;  
ἀμηχάνου βόσκημα τημονής πέλειν.  
Suppl. 620.
tέως δὲ κούφοις πνεύμασιν βόσκου.
ἔμοι μὲν ἐστὼ τούτῳ μὴ λυτεῖν μόνον | βόσκημα.  
El. 363.
mὰ τὴν ἑκείνου δειλίαν, ἦ βόσκεται.
fr. 136.
συνπροβρῶτι θηγάνῃ νεκκωνής.
Aj. 820.
tῆς σῆς δὲ τόλμης εἰσόμαι γεγενμένος.  
Eur. *Hipp.* 663.
tοσοῦνδε κρατήρ’ ἐν δόμοις κακῶν δὴ
πλήσας ἀραίων αὐτὸς ἐκπίνει μολὼν.  
Aesch. *Ag.* 1397.
tὰ μὲν παλαιὰ συγκεκραμένα | ἄλγη δύσουστα.  
*Cho.* 744.
See also Aesch. *Ag.* 495, Soph. *Trach.* 144, Eur. *Alec.* 1069,
*Ion* 1196.

11. **Fighting.**

Zeίς γαρ ἵμερον βιδε | πρὸς σοῦ τέθαλπται.
Aesch. *P. V.* 649.
oύ γαρ βάδιν ὁμιχνὸν μὴν ἑνὶ τῶν κακῶν, ἃ σοι πάρα.  
Eur. *Or.* 713.
καὶ δὴ σφε λείτω, χειρὰ λόγους σέθεν.  
Aesch. Suppl. 507.
κρέιστων δὲ πύργου βιασός, ἄρρηκτον σάκος.  
190.
dιπλῶν γαρ αὐτῇ πημ’ ἐπεστρατεύετο.  
τράφασαι ἡμᾶς εἶτα συγχωρεῖν λόγους.  
Hipp. 703.
dεδοικα μὴ σοῦ γλῶσσ’ ύπερβάλῃ κακοῖς.  
924.
eἰς ύπερβολὴν | πανούργος ἔσται.  
939.
INTRODUCTION.

12. Games.

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

Soph. Ag. 302.
laβῶν | πρόβλημα σαντού παίδα τόνδε (shield). Phil. 1008.
ή γὰρ σιωπή τῷ λαλοῦντι σύμμαχος. frag. 842.
See also Eur. Tro. 638, Orest. 1241, Suppl. 456, Bacch. 785, Med. 232.

λόγους ἀνέστα.

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

κάμψαι διαίλου θάτερον κάλον πάλιν
gίνοντ' ἄν.

Aesch. Ag. 344.
tά δ' ἀλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω.

1245.
tέλος δὲ κάμψαι ἀοτρόν ἤρξείμην βίου.

Hipp. 87.
στείχοντ' ἀγῶνα θανάσιμον δραμοῦμενον.

Orest. 878.
καὶ τολλαχόν γε δυσπάλαιστα πρόγματα. Aesch. Suppl. 468.

τοίον παλαίστην νῦν παρασκευάζεται
ἐπ' αὐτὸς αὐτῷ δυσμαχήσατον τέρας.

P. V. 920.

A. ἐν μὲν τόδ' ἦδη τῶν τριῶν παλαμάτων.

B. οὐ κειμένῳ πω τόνδε κομπάζεις λόγου.

Eum. 590.

ἡ τὰς ὁμοίας ἀντίδος λαβός λαβεῖν.

Cho. 498.

ἡ γὰρ πατήρ τι σφάλλεται βουλευμάτων; Eum. 717.

ἡλπίσα κινδυνεύματ' ἐν τῶι κάρᾳ.

Soph. O. C. 564.

ἀμιλλαν γὰρ σὺ προδόθηκας λόγων.


ὅθεν πετραίον ἄλμα δισκευθῆσεται.

Ion 1268.

νέος, πόνοις δὲ γ' οὐκ ἀγώμαστος φρένας. frag. 344.

καὶ γλάσσα τοξώσασα μη τὰ καίρια. Aesch. Suppl. 446.

μίαμί' ἔλεξας οὐχ ὑπερτοξώσιμον.

473.

ἀλλὰ γὰρ τί τοις Ὀδυσσέως ἐξακοντὶξον πόνους; Eur. Tro. 444.

καὶ σου τὸ σώφρον ἐξηράζουσιν φρένις. Andr. 365.

See also Aesch. Cho. 692, 1022, Ag. 1206, Sept. 441,

πᾶς ἀνὴρ κόψης ἀναξ.  
πᾶς θ' ἀπλων ἐπιστάτης.  
πῶς γὰρ ἐλπίσω
ἀστῶν τιν' ἀλλον τῆς δεσπόζειν φόβης;  
Cho. 186.

ὐπαί τίς ἀρβύλας
λόις τάχος, πρόδοσον ἐμβαιν τοῦς.
Ag. 944.

μόχθους λατρεύων τοῖς ὑπερτάτοις βροτῶν.  
Soph. O. C. 105.
καλῶς γ' ἄν, οἴμαι, τῷ ὑπηρέτες λόγῳ.  

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

**Parts of the Body. Mind.**

ὁστις πημάτων έξω τόδα | ἐχει.  
Aesch. P. V. 263.

τραχεία πόντου Σαλμωνίσσα γνάθος.  

tetraía δ' ἀγκάλη σε βαστάσει.  
1019.

πρόβυστον ἀστρων, νυκτὸς ἀφθαλμός (moon).  
Sept. 390.

διπλῶν μέτωπον ἥν δυοῦν στρατευμάτων.  
Pers. 720.

εὐδουσα γὰρ φρὴν ἀμμασθε λαμπρόνοιται.  
Eum. 104.

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

τὸ γὰρ | περίσσω πράσσειν οὐκ ἐχει νοῦν οἶδένα.  
Ant. 67.

ἐν τοῖς λόγοις δ' οὐκ ἐνεισὶ σοι φήνες.  
Eur. Bacch. 269.

ξυνῆνας· ἀμμάτωσα γὰρ σαφέστερον.  
Aesch. Suppl. 467.

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

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

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

καὶ γὰρ χαρακτηρ αὐτὸς ἐν γλώσσῃ τί με
παρηγορεῖ Δάκωνος ὁμᾶσθαί λόγοι.  
Soph. frag. 178.

tοῦ γε κερδαίνειν ὃμως | ἄπρεξ ἔχονται.  
328.
INTRODUCTION.


tàs sumpòras

Aesch. P. V. 926.

Soph. frag. 876.

Soph. O. T. 45.

Aesch. Suppl. 988.

Ag. 584.

P. V. 981.

Eum. 280.

Soph. O. T. 389.

Aesch. Eum. 110.

Soph. O. T. 426.


Or. 753.

Hel. 960.

Aesch. Suppl. 498.

Soph. frag. 344, 6.

Relations.

Aesch. Sept. 224.

Ag. 264.

P. V. 727.

Sept. 494.
15. **Hunting and Fishing.**

καὶ μαρτυρεῖτε συνδρόμως ἵχνος κακῶν  
μηνιλατούσῃ τῶν πάλαι πεπραγμένων.  
Soph. Ag. 1184.  

ἔφησα κακῶν  
Aesch. Ag. 1374.  

άλλα μὴν ἰμείρ' ἐμὸς παῖς πήνυ ὑπάρχαί τοῖνυν.  
Pers. 233.  

dίκας | μέτεμψει τόνδε φῶτα κάκκωνγετώ.  
Eum. 230.  

καλὸν τὸ θηραμ', ἢν ἄλῳ, γενήσεται.  
Eur. Or. 1316.  

φίλον διδοῦσα δόλαι ἀνδρὶ σῶν τρόπων.  
Tro. 695.  


16. **Law.**

οὐκ εὐκριτόν τὸ κρῖμα; μὴ μ' αἰροῦ κριτήν.  
Aesch. Suppl. 397.  

ἀφλῶν γὰρ ἀρταγής τε καὶ κλοτῆς δίκην.  
Ag. 534.  

οὐτοὶ δικαστήν τοῦ ἐελώμην ἐμῶν κακῶν.  

ψηφίζομαι τὶ δρᾶν; τὸ μὴ μέλλειν δ' ἀκμή.  
Aesch. Ag. 1353.  

ὁδ' ὁρᾶν | τὰ πρόσθε λαμπρὰ προούξενησαν ὄμματα.  
Soph. O. T. 1483.  

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

άργης ζεούσης εἰς ἑαυτῷ λόγου. Aesch. P. V. 378.
τὸν θερμόν έντεκύμων άκος. Ag. 17.
ἄρ' δὲ καὶ δεὶ φαρμάκων παϊωνών,
ητοί κέαντες ἑ τεμόντες εὐφρόνως
πειρασμένοι τὴν ἀποστρέψαι νόσου.
άκος τομαῖον ἑλπίσασα πηγάτων.
καὶ φιλτρα τόλμης τἡδε πλειστηρίζομαι
τὸν πυθόμαντον Δοξίαν. Cho. 539.
νοσοῦν ἄν, εἰ νόσημα τοὺς ἑφροὺς στυγεῖν. P. V. 978.
φόνη | τῷ πρόσθεν ἀλκαίνουσι καὶ δεδημένους. Cho. 843.
ταύτης σὺ μέν τοῦ νόσου πλήρης ἔφος (infected).
Sphy. Ant. 1052.
νοθετούμενοι
φίλων ἐφθαίς ἐξεπάθονται φύσιν. Soph. O. C. 1193.
See also Eur. Tro. 52, Phoen. 893.

18. Roads.

δυστέκμαρτον ἐς τέχνην | ἀδοκα τήροτος. Aesch. P. V. 497.
ἀλλ᾽ ἐν τι μοι πρόσαντες. 381.
νόσον πυθόσθαι τῆς ταυτός καὶ πλάνον φρανῶν. Hipp. 283.
dιπλῆς μερίμνης διπτύχους ἰὼν ἄδοις.
Or. 633.
σὺ δ᾽ εὐθυροχον μὲν γλώσσαν ὡς φρανῶν ἔχες.
Bacch. 268.
ἡ που τραφεῖς ἀν μητρὸς εὐγενοῦς ἀπο
tαχεία πειθῶ τῶν κακῶν ἄδαιπος.
frag. 786.
19. Sea and Sky, Calm and Storm.

A common metaphor is 'to blow,' or 'breathe'; πνεύμ-'Αρη, φόβον, κότον, μένος, τύρπτνους βέλος, etc.

σμικροῦ νέφους τάχ᾽ ἀν τις ἑκπνεύσας μέγας
χειμῶν κατασβέσει τὴν πολλὴν βοήν.
Soph. Aj. 1148.

ὁ στρατηγὸς οὐπρόφροντιος μολὼν.
1386.

ἀλλὰ ταῦτα μὲν ἤ σφήκα κατ᾽ οὖρον.
Trach. 468.

αἰαί, κακῶν δὴ πέλαγος ἔρρωγεν μέγα.

ὅταν κλῦσαν
κακῶν ἐπέλθῃ, πάντα δειμαίνεις φιλεῖ,
ὅταν δ᾽ ὁ δαίμον εὑρεῖ, πεποιθέναι
τὸν αὐτὸν ἅε δαίμον' σφυρεῖν τύχης.
599.

νῦν τὲ σε | ἓλθ᾽ θανάτον, πρὶν κακῶν ἴδειν βάθος.
712.

τοῖς σοι ἀπείλαις, αἰς ἐχειμάσθην τότε.
Soph. Ant. 391.

ἀστραπὴν τὸν ὀμμάτων ἔχει.
frag. 433.

ὁφθαλμοτέγκτω δεύσει πλημμυρίζει.

Notice the effect of the epithet.

20. Ships.

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

ἐκθροὶ γὰρ ἔξισαν πάντα δὴ κάλων.
Eur. Med. 278.

ἐκ τούτῳ ἀναψόμεθα προμήτιν κάλων.
770.

ἐρπε νῦν οὐαξ ποδός μου.
Or. 796.

τί σοι | οὐκ τε βηντοὶ τῶν᾽ ἀπαντήσαι πόνων;
Aesch. P. V. 84.

οὐ ταῦτα φωνεῖς νερτέρᾳ προσόμενος
κάλπῃ, κρατοῦντων τῶν ἐπὶ ξυνὺ δορός;
Ag. 1617.

ὅστις φυλάσσει πράγος ἐν πρύμνῃ πόλεως
οиться νωμῶν βλέφαρα μὴ κοιμῶν ὑπνῃ.
Sept. 3.

ἀλλὸς' ἄνδρείῳ κύτει βοῦπρωρος.
Soph. Trach. 12.

χωρὶς δὲ πρύμναι (of a man attacked).
Eur. Andr. 1120.
INTRODUCTION.

Similarly are used ἀντλεῖν, διαντλεῖν, ἕξαντλεῖν, ὑπεξαντλεῖν.

Harbour, Beacon.


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


ταύτῃ ὑποθέτη πόλει, τοιγάρ δὴ ὁρθῆς τόπῳ ἐνανκλῆρες τόλιν.

Crew.

ὃ γὰρ τοῖς ἀν δύνατο πρωράτης στρατοῦ
tοῖς πᾶσιν ἐξαι καὶ προσαρκέσαι χάριν. Soph. frag. 481.

Δελφός τε χώρας τῆς ὑπό στρατοῦ ἀναξ. Aesch. Eum. 16.

τὰ τ' εἰσέπεται σῇ κυβερνήμαλ χερί. Soph. Aj. 35.

ἐποτεύον ἢ κύμβαιον ναυστολεῖς χόνα; Soph. frag. 123.


τῆς οὖν ἀνάγκης ἐστὶν οἰκοστρόφος; P. V. 515.

Wreck.

πᾶν δ' ἐπίμπλατο Soph. El. 729.

σιδηράφρων γὰρ θυμὸς ἄνδρεια φλέγων. Sept. 52.
οὐ γὰρ μ’ ἀρέσκει γλῶσσα σου τεθημένη. Aj. 584.
ἐν’ οὐκέτ’ δικείν καιρός, ἀλλ’ ἔργων ἁκῇ (point). El. 22.
καὶ ταῦτ’ ἄθρησον εἰ κατηγιρωμένος | λέγω. Ant. 1077.

22. Teaching.

ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
πηγήν κλοπαίν, ὥ διδάσκαλος τέχνης
πάσης... Aesch. P. V. 109.
ἀλλ’ ἰκδιδάσκει πάνθ’ ὁ γηράσκων χρόνος. 981.

23. Water: Fountain, River, etc.

(See also Sea and Sky, and Agriculture.)

ἀργύρου | πηγή τίς αὐτοῖς ἐστι, θησαυρὸς χρονός.
Aesch. Pers. 238.

ἐμοῦγε μὲν δ’ κλαυμάτων ἐπίσοντοι
πηγαὶ κατεσβήκασιν. Ag. 888.
tῆς ἄκουσώσης...πηγῆς δ’ ὠτῶν φραγμός...
Soph. O. T. 1385.

πολλὴν γλῶσσαν ἐκχέας μάτην.
frag. 843.
σοὶ δὲ πλουσία | τράπεζα κείσθω καὶ περιρρέετω βίος. El. 361.
INTRODUCTION.

...Soph. O. C. 434.
Alc. 1067.
Hipp. 443.
Andr. 349.

24. Wealth, Poverty.

25. Weights and Burdens.

Miscellaneous.

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

...Soph. Ag. 838.
GREEK VERSE COMPOSITION.

...όρω γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλήν ἐφώλη, δοσιτερ ὄμω, ἢ κοῦφην σκιάν. Soph. Aj. 125.

βραχῦν τω' αιτεὶ μῦθον οὐκ ἄγκοι πλέων. O. C. 1162.

τίνος χάριν τοσόνδ' ἀνάλωσας λόγον; Aj. 1049.


Mixt Metaphors should be avoided: such as κτύπου διδομα [iambic line in chorus]. Aesch. Sept. 99.

ἀσμή βροτείου δ' αἰματός με προσγελα. 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 λάκτιζε, μὴ πταίσας μογῆς. Aesch. Ag. 1624.

οὐδ' οἶδα τέρψαν οὐδ' ἐπύγονον φάτιν.

ἄλλου πρὸς ἄνδρος μᾶλλον ἢ χαλκοῦ βαφάς. 611.

οὐδ' ἐλκποιώ γέγνεται τὰ σῆματα. Sept. 398.

καὶ τόδε κέρδει κέρδος ἄλλο τίκτεται. 437.

ἐνδον γενοῦ, χαρᾷ δὲ μὴ 'κπλαγῆς φρένα.

εὐφημα φώνει; μὴ κακὸν κακῷ διδοὺς


ἐυρεῖ γὰρ ἐν χρῷ τούτῳ μὴ χαίρειν τινά. 786.

ἐχθρῶν ἄδωρα δώρα κοκί ἀνήγεμα. 665.

ταλλ' ἐγὼ κατινοί σκιάς

οὐκ ἄν πριαίμην οὐδενὸς λόγου βροτον. 477.

φρόνει βεβώσ αὖ νῦν ἐπὶ χυροῦ τύχης. Antig. 996.

ἐν παντὶ γὰρ τοι σκορπίωσ φρονεῖ λίθω. frag. 34.

κακοὶς ὅταν θέλωιν ἱάσθαι κακά. 76.

ἐκ κάρτα βαιῶν γνώτως ἄν γένοιτ' ἀνήρ.

τὰ πάντ' ὄνομ σκιά. 308.

ὀρκοὺς ἐγὼ γυναικὸς εἰς ὕδωρ γράφω. 742.

αἰ γὰρ εὗ πίπτουσιν οἴ Δίως 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,


ω πλούτε καὶ τυραννὶ καὶ τέχνη τέχνης | ὑπερφέρονσα.

O. T. 380.

ω γλῶσσα, συγήσασα τὸν πολιν χρόνον. frag. 690.

So ἔρις Aj. 731, χρόνος O. C. 7.

Euripides supplies us with ω δὸξα δὸξα (Andr. 319), ω φύσις (Or. 126), ω φίλον ὄπνου θέλγητρον (Or. 211), ω νῦς μέλαινα (El. 54), ω καρδία τάλανα (I. T. 344), ω χρυσό (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.

εὐνώμοσαν γὰρ, ἄντες ἔχθιστοι τὸ πρῖν, πῦρ καὶ θάλασσα. Aesch. Ag. 650.
GREEK VERSE COMPOSITION.


πρὸς δὲ καρδία φόβος
ζῷειν ἔτομος 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._


τοι γὰρ θελουσ' ἄκοντι κοινώνει κακῶν
ψυχή, θανόντι ξώσα συγγόνω φρενὶ. 1033.

ei μὴ ἐξογόω, ἀλλὰ συλλύσσων πάρει. Soph. Aj. 1317.

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


ὁμνθὸς ὁμνὺς πῶς ἀν ἄγνεύοι φαιγών;
πῶς δ' ἀν γαμών ἂκουσαν ἄκοντος πατρὸς
ἀγνὸς γένοιτ' ἂν; Suppl. 226.


ἐχυμπεσὼν μόνος μόνοις. 467.

κακὸς κακῶς ἀθαπτὸς ἐκπέπει ἠθὼν. 1177.

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


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':

θέλω δ’ ἄδρις, μᾶλλον ἢ σοφὸς, κακών ἢ εὖν.
Aesch. Suppl. 453.

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


'Not some parts, while other parts remain unfulfilled.'

Repetition.

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


αἰνῶ μέν, αἰνῶ. 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 μέν and δέ, 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.

ἐχων μεν ἀρχάς, ὡς ἐκεῖνοι εἰχε πρὶν,
ἐχων δὲ λέκτρα καὶ γυναιχʼ ὁμόστορον.  Soph. O. T. 259.

ρῦσαι σεαυτὸν καὶ πόλιν, ρῦσαι δʼ ἐμέ,
ρῦσαι δὲ πάν μίασμα τοῦ τεθνηκότος.  312.

ἡ μὲν Κιθαιρῶν, ἥν δὲ πρόσχωρος τότος.  1127.

ὡστε ἐν δόμουι τοίς σοῖς στήσω σʼ ἄγνω,

εὐθυγραμμεν...εὐθυγραμμεν δέ...  Ant. 200.

πολλά μὲν...πολλά δὲ (‘often’), and τοῦτο μὲν...τοῦτο δὲ, are
common in Sophocles. (See Trach. 263, 789.)

So, with a subtle variation,

ἰδω...ἰδώδε...ἰδω δε...  Soph. El. 267–71.

ἐπαξίως γὰρ Φοῖβος, ἐξίως δὲ σὺ...

λάγε...λάγεν δε...  Eur. Hipp. 473.

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.

ἐν θηρσίν, ἐν βροτοῖσιν, ἐν θεοῖσ ἄνω.  Soph. frag. 855, 12.


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.


ἐξιστορήσας καὶ σαφηνίσας ὁδὸν.  Cho. 678.

σαφῶς ἐπιμελητόσα καὶ μυθομένη.  P. V. 664.

κινάτω πάντα καὶ ταρασσέτω.  994.


σκοποὺς δὲ κἀγὼ καὶ κατοπτήρας στρατοῦ | ἐπεμψα.  Sept. 36.

κεδυνῆς ἀρωγῆς κάπικουρλας στρατοῦ.  Pers. 731.
INTRODUCTION. 53

2. By synonymous phrases.

τίς δὲ ποιμάνωρ ἑπετὶ κἀπιδειστόξει στρατῷ; Aesch. Pers. 241.
ταγάν, ἔχοντα σκηντρον εὐθυντήριον. 764.
tεθνάσιν οικτρῶς δυσκλεεστάτω μόρφ. 444.
stειχόντα δ' αὐτόφορτον οἰκείᾳ σαγῇ.
αὐτός αὐτοργῆς χρή.
Kάλχας μεταστάς οἷς 'Ατρειδῶν δίχα. Chö. 675.
iδοὺ, σιωπῶ, κἀπιλάξυναι στόμα.
Soph. Ant. 52.

3. By repeating the idea in a negative form.

γνωτὰ κοῦκ ἀγνώτα μοι. Soph. O. T. 58.
δωρητόν, όικ αἰτητόν. 384.
tοπλάκις τε κοῦχ ἅπαξ. 1275.
λυσώσαν αὐτήν οὐδ' ἐπηβολον φρενῶν. Soph. Ant. 492.
πανύστατον δὴ κουτοτ' αὖθις ύστερον. Aj. 8581.
αὐτὴ πέλας σου' μηκέτ' ἄλλοσε σκόπεα. El. 1474.
οὐ γὰρ νῦν ἐξεσωσας, οὐκ ἄλλοσ βροτῶν. O. C. 1123.
tοῦτοι κοῦκ ἄλλοισιν ἁρμοσθῆσεται. 908.
ὡς δὲ πρὸς τέλος
γέων ἀφίκοντ', οὐδ' ετ' ὕφαρει βοή.
1621.

With the negative first:

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:

οὐκ οἶδ' ἐκεῖ γὰρ οἴτου τοῦ γενήθοι ἢν
πλήγμι', οὐ δικαλλης ἐκβολῆ· στύφλος δὲ γῆ
καὶ χέρως, ἀρράξ οὖθ' ἐπημαξεμένη
τροχαίον, ἄλλ' ἄσημος οὐραγάτης τις ἢν. Soph. Ant. 249.

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 αὖθις αὐ τὰλω, 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.

εὕτε πόντος ἐν μεσημβριναίς
κοίταις ἀκύμων νυνέμοις εἴδοι πεσών.

τοῦ γὰρ εἰκότος πέρα
ἀπεστὶ πλεω τοῦ καθήκοντος χρόνου.

ταύτῃ σὺν ὀρμῇ καμέ καθηκεὶν ἁμα.

πόντου νῦν ἐξήνεγκε πελάγιος κλύδων.

κοινής τραπέζης αξίωμ᾽ ἔχων ἤσον.

βεβάσι φροῦδοι δίπτυχοι νεανίαι.

(Σο φροῦδος οὐχεται.)

toῦ ὑπερπόλλων ἁγαν.

εἰτ' ἄφορροι ἡζομεν 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 τούτοις, τούτοιςων and τοῦτα, ἐγὼ and ὃς ἄνήρ or ὃς ὁ 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 εὕ οἶδα, σάφ' οἶδα, ἐγνώ, ἐπίσταμαι, ἔξεπισταμαι; κτεῖνω, ἀποκτέινω, κατακτέινω, with φονεύω, &c.
(2) Note common phrases for common ideas. Thus ἐρεῖ may be ἔφυν, τέφυκα, κέκλημαι; or τυγχάνω and κυρίω with or without ὡς. So with ἕθείν group χωρεῖν, ἔρπειν (not to 'crawl,' but rather to 'advance'), μολεῖν, στείχειν.

(3) Note verbs which are often used in paraphrase. Chief of these are γενέσθαι, ποιεῖσθαι (not the active), ἔχειν and τιθέναι or τίθεσθαι. Thus ποιεῖσθαι φίλους, λόγους, ἔριν, μάχην, or any verbal noun; ἔχειν μνήστω, &c.; θέναι 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 ὁβριστής γένη (1092), συλλήπτωρ γενοῦ (Eur. Or. 1230), σωτὴρ γένοιτο (Aesch. Sept. 503).

κατάστασιν γένοιτ' ἂν οὐδενὸς νόμου. Aij. 1247.

μᾶσος ἂν τέκη προσγίγνεται. El. 771.

φορᾶς γέ τοι φθόνους οὐ γενήσται. Trach. 1212.

ἄλλα πολλὰ γίγνεται πάρος πεσήματ' ἀνδρῶν καπολακτισμόν βίων. Aesch. Suppl. 936.

einai and compounds.

τάχ' ἂν πρὸς ἦμας...οπτήρες εἶν ( = 'come to see'). Aesch. Suppl. 185.

οὔτ' ἐθρασ' οὔτ' εἴδον ὅστις ἦν ὁ δρῶν. Soph. Ant. 239.

τῶνδ' ἄρνασιν οὐκ ἔνεστι μοι. El. 527.

So ἔνεστιν ωφέλησις, πικρότης ἔνεστι τις. Aij. 96.


Compare τέφρας γε σοι τὸ δρᾶν (Soph. Aj. 114), εἰ χάρις 'if you care,' ὦς θυμὸς 'as you will,' &c.

ἐχειν, ἢσχειν.

ἄλλα ἢσχε κάμον μνήστω (= μέμνησο κάμοι). Soph. Aj. 520.

So ἢσχειν λήστιν, πρόνοιαν, ξύγγνοιαν, οἴκον, εὐφημίαν.
INTRODUCTION. 57

State.

tί δήτα μέλλει μή οὐ παρουσίαν ἔχειν;  Soph. Aj. 540.
So ἔχειν ἀθυμίαν, θαύμα, προθυμίαν (with infin.), μεταβολάς, &c.

Transitive.

ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;  Soph. O. T. 566.
σοι προστραπαίουσ, ὡ πάτερ, λυτὰς ἔχων.  O. C. 1309.
ἀργὴν ἔχουσιν οὖν οὐδὲ μέμψιν εἰς ἔμε.  Phil. 1309.

Passive Notion.

ἀ μὲν γὰρ ἐξεἰρήκασα ἄγνοια μ' ἔχειν.  Soph. Trach. 350.
γλώσσης δὲ συγγήν ὄμμα θ' ἐγκυχον πόσει | παρέχον.  Tro. 649.
οἶν ἀκούσαν τ' ἀρτίως ἔχειν, γύναι,  ψυχῆς πλάνημα κάνακλνησις φρενῶν.
So προθυμία ποιοῦν ἔχει σε, φόβος μ' ἔχει, &c.

ποιεῖσθαι.

ἐὰν...θέληθ' ὁμοὶ...ἀλκὴν ποιεῖσθαι.  Soph. O. C. 459.
So καταφυγάσ ποιοῦμενα, θεοὺς μοίραν ποιεῖσθε (‘honour’);  Soph. O. C. 1285.
ποιεῖσθαι πλοῦν, ἄργην, ἀναβολὰς, γάμους, μάχας, σύλλο-

γον, σύμβασιν, χέρνιβας, &c.  Ant. 541.
tὸν θεὸν ποιοῦμεν | ἀρφόν.  Phil. 499.

τιθέναι, τίθεσθαι and compounds.

λάκτυσμα δείπνου ἐξυδίκως τιθάς ἄρι.  Ag. 1601.
So κήρυγμα θείναι, κραγγῆν ἔθηκας.  O. C. 466.
θῷ νῦν καθαρμὸν τῶν δαιμόνων.  O. C. 466.
GREEK VERSE COMPOSITION.

ifierma thémenvos tôn 'Agamémenonos gónon.  Eur. Or. 1038.
νῶν δ' εὐλάβειαν τῶν δε προσθήκην ἐγώ.  Soph. El. 1334.
παίδων...προσθοῦ μέριμναν.  O. T. 1459.

φέρειν.

αισχύνην φέρειν (to be disgraceful, of things or acts), ἕδονην
φέρειν (to please), πίστιν φέρειν (to trust), and others.

Other phrases:

ἀραρε γάρ τις ὁρκὸς ἐκ θεῶν μέγας
ἐξειν τιν' ὑπίπλασμα κειμένου πατρός.  Aesch. Ag. 1284.
πᾶς δ' ἐν μετοίκῳ γλώσσαν εὐτυκὸν φέρει
κακήν (= μηδέως λέγει κακά).  Suppl. 994.
οὐκ ἐκτός; οὐκ ἄφορον ἐκεῖνει πόδα;  Soph. Aj. 369.
τίνος χάριν τοσόνδ' ἀνήλωσας λόγον;  1049.
ἀνήρ ὃδ', ως ἐοικεν, ἐς τρυμμάς ἐλά.  Soph. O. T. 1160.
λύπην πᾶσιν 'Αργείους βαλέσ (= λυπήσεις πάντας).

Phil. 67.

A. ἐμβάλλε χειρὸς πίστιν.  B. ἐμβάλλο μένειν.  813.
ὡσθ' ὁρκὸν αὐτῷ προσβαλὼν διώμοσεν.  Trach. 255.
δακρύων ῥῆξασα θερμὰ νάματα.  919.
ἐμοὶ μὲν οὖκ χειρὸς δεινὸς ἐμπέτπωκέ τις.  Phil. 965.

(2) Verb and Adjective = Verb.

This is too simple to need examples. The type is εὐφημος
ἰσθι = εὐφήμει, ἀπαρνὸς καθίστασθαι = ἄρνεσθαι, γενέσθαι ἀγνώρων,
kallínikos, &c.

(3) Verb with Participle = Verb.

This incipient Auxiliary idiom is common in Greek with
tυγχάνειν and κυρεῖν. There are also a few examples with εἶναι,
which here follow1.

1 Distinguish phrases like ἢν ὃ δρῶν, where ὃ δρῶν is equivalent to
a noun substantive.
INTRODUCTION.

... (Soph. O. T. 1285), ἣν προκείμενον (Aesch. Pers. 371), οὐκ ἦν ἵππος (Soph. Phil. 412), τεθνηκός ἦν (435), δρᾶν γὰρ ἦν (Aj. 1324), γηρυθεὶ λέγειν ἐσθαὶ (Aesch. Suppl. 460), ἐσται δεδοκός (Ag. 1177), σωπήσας ἐστεί (Soph. O. T. 1146).

With γένεσθαι: μὴ προδοῦς ἥμας γένη (Soph. Aj. 588), μὴ...κεῖνας γένη (Phil. 773), σημήνας γενοῦ (O. T. 957), and others.

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.

Soph. Ant. 77.

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

Live: εἰσορᾶν φαός, λεύσεων φαός, βλέπειν φαός (or simply βλέπεων), φώς δρῶντες ἥλιον, ἦν ἐπ ἐν φάει.

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

(4) Appositional Noun. See p. 65.

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

Person.


τεθνηκε θείον 'Ισκάστης κάρα. Soph. O. T. 1235.

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


μῶν Πυθέως τι γύρας εϊργασται νέον; Eur. Hipp. 794.

Time.


οἷς εἰ μελαίνης νυκτὸς ἤξεται κνέφας. Pers. 357.

Place.

ἐν Ἑλλάδος τόποις = Ἑλλάδι, τέμενος αἴθερος = αἴθηρ, &c.

Number.

πρὸς τοὺς ἐμαυτῆς, ὅν ἄριβον ἐν νεκρῶι

πλείστον δέθεκατ Φερσέφασσα' ὀλολότων. Soph. Ant. 893.


Descriptive: where the genitive might be omitted.


τεμοῦσα κρατῶν βοστρόχων ἀκρας φόβας. El. 449.

γένος κατ' ἀγχοστεία. Ant. 174.

τρέχω δὲ χερσίν, οὖ ποδωκέλα σκαλών. Aesch. Eum. 37.


ὦθεν δροσώδης ύδατος ἐκτηθὺδε νοτίς. Bacch. 705.

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

πῶς ἰῇ; τοσοῦτο μήκος ἐκτείνον λόγον. Aesch. Eum. 201.

πεμπάζετ' ὀρθῶς ἱκβαλλας ψήφων, φιλοι. 748.

ὡς ἄν...μάθω γνακών ἦτις ἦδε προστροπῆ. Cho. 20.

οἵ ὀρμος, οὐδὲ πεισμάτων σωτηρία. Suppl. 765.

εἰθὸς δὲ κάτης ροθίαδος ἐκνεμβολῆ... Pers. 396.

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


INTRODUCTION.

(2) Noun with Adjective, for Noun.

ναυβάτης στόλφ (= ναυσίν).  Soph. Phil. 270.
tούτου δὲ πολλὴν εφάρεαν... (= πολλά).  284.

(3) It is unnecessary to give examples of this familiar use, ο σώσας or ο σώσων = σωτήρ, &c. I may however note a few phrases for ‘father’: ο φιλός πατήρ, ο φυτοσπόρος, ουκφίλος ἐμέ, φυτάλμος πατήρ.

The following phrases for Ruler may also be found useful. τῆς γῆς ἀρχηγεύται (Aesch. Suppl. 184), φωτὸς ἀρχηγοῦ (Ag. 259), ος σκήπτρα καὶ θρόνους ἔχει (Soph. O. C. 425), ο κραίνων τῆς γῆς χώρας (296), γῆς...κράτη τε καὶ θρόνους νέω (O. T. 237).  

(4) Occasionally a Relative Sentence may serve: as καὶ γαῖαν αὐτήν, ἥ τά πάντα τίκτεται (= μητέρα).


iii. Adjective: (1) Noun in Apposition: as μαστικτῆρα καρδίας λόγον (Aesch. Suppl. 466), οἰακος θυντήρος ὄστάτου νεώς (717): compare bellator equos.

(2) Relative Sentence = Adjective.

καὶ τῶν δει καιρὸν ὡς τος ὁκιστος λαβέ (= ὁκιστον).
Aesch. Sept. 65.

θυμοῦ δι’ ὄργης ήτις ἁγιωτάτη (= ἁγιωτάτης).
Soph. O. T. 344.

πῶς γὰρ ἡτις εὐγενῆς γυνῆ...ού δρύη τάδ’ ἄν;  El. 257.
These lines gain a trochee each, and a new emphasis to boot.

πάντων δ’ ἔστιν ἄνθέων (gains an amphibrachys).
Soph. El. 896.

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

62 GREEK VERSE COMPOSITION.

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<thead>
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\(\text{προτον γὰρ ὄντα μ' ἐπὶ δεκ' ἀθλῶν πατρὶ.}\) Aesch. Ag. 1605.
\(\text{ὅ πᾶς ἀρμύδος ἐς τρικάδας δέκα.}\) Pers. 339.
\(\text{ναῦν, δεκάς δ' ἦν τῶνδε χωρίς ἐκκριτος.}\) 340.
\(\text{ἐκατὸν δις ἔσαν ἐπτὰ θ'. ὅδ' ἐχει λόγος.}\) 343.
\(\text{χρόνον γὰρ οὐχι βαιῶν, ἄλλ' ἦδη δέκα.}\)
\(\text{μὴνας πρὸς ἄλλους πέντε ἀκρυκτος μὲνει.}\) Soph. Trach. 44.
\(\text{δεκατον ἐκπληρῶν ἐχον (= tenth in the race).}\) 
\(\text{Ἐλ. 708.}\)
\(\text{ἐκ σοι ξυνφρας ἐς τὸδ' ἥμερας τέκνων.}\) Eur. Phoen. 1085.

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 τάξει, σὺν τάξει, ἐν or σὺν τάξει τωί, διὰ τάξους (besides ως τάξος and others which do not come here); 'violently' πρὸς βίαν, rarely ἐν βία; 'angrily' δι' ὀργῆς, κατ' ὀργῆν, σὺν ὀργῇ; 'heavy with age' may be γῆρα βαρύς, σὺν γῆρα βαρύς or ἐν γῆρα βαρύς.

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

ἀνά. ἀνὰ στόμα ἔχειν 'to have on the tongue.'

ἀπό. τλῆμων οὖσ' ἄπ' εὐτόλμον φρενὸς ('with, from'), μνήμης ἄπο ('from memory,' on the spur of the moment), ὡς ἄπ' ὀμμάτων ('to judge from a look'), σὺν ἀπὸ γνώμης λέγεις ('not without'), τὰ...γλώσσης ἄπο ('as far as tongue is concerned').

διὰ. διὰ γλώσσης 'on the tongue,' διὰ χερῶν 'in the hands';

διὰ στέρμων, διὰ φρενῶν 'in heart,' διὰ χρόνου '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 δ' ὅσιον χερῶν ὑμῶν, ἵνα., Soph. O. C. 470.
many phrases with abstract nouns, such as διὰ δίκης τῶν 'having a quarrel with,' διὰ φόνου χωροῦσιν 'do deeds of bloodshed,'
dί' αἰδοὺς εἶπεῖν, δι' εὐπετείας.

ξ. τυφλός ἐκ δεδορκότους 'after,' 'instead of,' ἐκ κυναγίας
'after'; ἀρχόμεσθ' ἐκ κρεισσόνων 'by,' ἐκ τρίτων 'thirdly.'

ξ ὁμοίων ὀρθῶν τε καὶ ὀρθῆς φρενός ('with'). Soph. O. T. 528.

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

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

ἐν τοῖς δικασταῖς καύκ ἐμοὶ τάδ' ἐσφάλη. Soph. Âj. 1136.

Σό ἐν σοι γελᾶν (Soph. Ânt. 551), ἐν γνώμῃ φίλα, ἐν τοῖς ὦσιν...δάκνει (Ânt. 317), σώφρονας μὲν ἐν λόγοις (Eur. Hipp. 413), ἐν ὁμμασον 'before one's eyes,' ἐν ποσὶν 'before one's feet,' τάν ποσίν 'commonplaces.' A curious idiom is


οἰ σ' ἐν λυπαῖς στείλαντες ἐξ οἴκων μολεῖν. Soph. Phil. 60.

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

τὸ νεῖκος δ' οὐκ ἐν ἀργυρῷ λαβῇ | ἐλυσεν. Aesch. Suppl. 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 πάντ' ἐν ᾧύχη, ἐν γαλήνη. Varieties of this idiom are ἐν παρέργῳ θυόν με (Soph. Phil. 473), ἐν δὲ κιβδηλῷ τάδε (Eur. El. 550), ἐν ἐλπίδων ταύτα (352). Lastly, of time:

ἐν τάχει, ἐν χρόνῳ, ἐν ἡμέρᾳ μᾶ. all occur.

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

(1) ἀλλ' οὐκ ἐπ' ἀρρήτουσι τοῖς ἐμοῖς λόγοις. Soph. Ânt. 556.

χρην 'σ' ἐπὶ ἠπταίς ἄρα

πατέρα φυτεύειν, ἃ 'π' δεσπόταυς θεοῖς


(2) κατ' ὑθεῖα πλάνης (Soph. O. T. 1029), ἐφ' ὂ (Eur. I. T. 1040); so with accusative, commonly.

A limitative use is seen in τοῦτο σὲ 'as far as you are concerned.'
**GREEK-VERSE COMPOSITION.**

\[\text{εἰς. εἰς καλὸν 'for good,' εἰς δέον 'for need,' εἰς πλέωσιν πόλεως 'more than all the rest,' etc. With verbs of seeing the idiom recalls our own language: εἰς κεῖνον γ' ὁρα (Soph. \textit{El.} 925), so βλέπειν εἰς (958), λεύσειν εἰς (Eur. \textit{Phoen.} 596), etc. kατά. καθ' ἡδονήν 'pleasantly, for pleasure,' κατ' ἔχθραν, καθ' ὁμοίων 'with zeal'; of comparisons, κατὰ γλῶσσαν δοκῶν 'by hearsay,' σοφότερ' ἢ κατ' ἄνδρα συμβαλεῖν ἐπη (Eur. \textit{Med.} 675) 'sayings wiser than man could compose.'}

\[\text{πρὸς. πρὸς ἡδονήν 'pleasantly, pleasure-wards,' μηδὲν πρὸς ὀργήν 'in wrath,' πρὸς βιαν 'violently,' μὴ πρὸς Ἀρχάν χάρων (Eur.), πρὸς χάρων βοᾶς (Soph.). Sometimes it is used of agent or cause, with Genitive case.}

\[\text{σῶν: often used where instrumental is the rule. σῶν τάχει τινί, σῶν δόλω κεντήσετε, σῶν γῆρα βαρύς, σῶν σπουδῇ ταχύς, σῶν χρόνῳ, σῶν ὀργῇ, κτανεῖν...σῶν πλήθεις χρών (Soph. \textit{O. T.} 123), ἵστ' ἀκόσμω ἔσων φυγῇ (Aesch. \textit{Pers.} 470).}

\[\text{πληγέντες αὐτόχειρι σῶν μᾶσματο. Soph. Ant. 172.}

\[\text{ὑπὸ. Of origin or cause: ὑπ’ εὐθύμου φρενός λέγειν.}

\[\text{οὐχ ἡλίου βολαίσιν, ἄλλ’ ὑπὸ σκιᾶς. Eur. \textit{Bacch.} 458.}

\[\text{Of accompaniment: χαλκῆς ὑπαί σάλπιγγος (Soph. \textit{El.} 711), ὑπ’ εὐφήμου βοᾶς (630). Note the absence of the article in all these poetic phrases.}

(2) \textit{Phrases with the Neuter Article.}

\[\text{τὰ νῦν, τὸ νῦν, τούτεκεια, τάκειθεν, 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) \textit{Adjective for Adverb.}

\[\text{τηλωπὸς οἰχνεῖ (=τῆλε), δρομαία βᾶσα (=δρόμῳ), κλίδων παλάρρους ἤγε ναῦν (=πάλιν, Eur. \textit{I. T.} 1397), ἤσθ’ ἀπόπτολις (=‘abroad’), ἄψορρον ἐκνεμεί πόδα (=ἀψ).}

\[\text{κτείνοιεν ὕψεκορετον Εὐλῆνων στρατῶν (=ραδίως). Aesch. \textit{Pers.} 452.}
(4) *Phrases of time* are often peculiar enough to be worth quoting.

*Soph. O. T. 73.*

τῷ μακρῷ γε ἐξημετρούμενος χρόνῳ (of a person).

καὶ τὸς χρόνος τοῦδ’ ἔστιν οὐξεληλυθός;

λαμπρὰ μὲν ἀκτῖς ἡλίου, κανών σαφῆς,

ἐξάλλε γαῖαν (i.e. ‘at sunrise’).

*Soph. 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 (*El. 685*), εἰσήλθε λαμπρός, πάσι τοῖς ἐκεῖ σέβας, there 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) ὤρῳ κόνιν, ἀναυδὸν ἀγγελον στρατοῦ (‘which tells’).

*Aesch. Suppl. 180.*

τὸν σὸν πόλιν, ὤναξ, Ἡλίου πορθήτορα (‘which sackt’). *Ag. 907.*

νεκρὸς δὲ, τῆςδὲ δεξιᾶς χερὸς ἵππον (‘done to death’). *1405.*

*r.*
66 GREEK VERSE COMPOSITION.

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

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


(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 ἔρπων δαυταλεῖς πανήμερος ('to dine'). Aesch. P. V. 1024.

 Invocation of a prepositional phrase: θεοῦς γεγενθιόν ταῖς πατρίφας γῆς ἐποπτήρας λιτῶν ('to see'). Sept. 639. ἐνημιδάς, ἀλχυῆς καὶ πετρῶν προβλήματα ('to keep off'). 676. ἐξω ὑλεῶν ἄθαντον, ἀρταγήν κυοῖν ('to devour'). 1014. τρύτην ἐπενδίωμι, τοῦ κατὰ χθονὸς 'Aἰδοὺ νεκρῶν σωπήρος εὐκταλαν χάριν. Αἴγ. 1386. So χάριν generally, 'to please,' 'for the sake of.'

Similarly, we have τημονῆς ἄκη 'to heal,' πουνᾶτωρ πατρὸς 'to devour,' μειλίγματα 'to appease,' κολαστής 'to punish,' ἐπίσκοπος 'to behold,' τιμωρὸς 'to avenge,' καθαρτῆς 'to purify,' ἐλκημα 'to be dragged,' and a world of others.

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

Κάστορὶ τε Πολυδεύκει τ' ἐν αἰθέρος πτυχαῖς ἔνθικας ἔσται, ναυτίλους σωτήριος. Eur. Or. 1636.

λέοντος εὐγενοῦς ἀπονωλαὶ = ἀπόντως. — Aesch. Ag. 1259.

δικαίων δημάτων παραστάη = δίκαιοι παρόντες. — Cho. 671.

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


ὀφείς μαράναι (= ὁφθαλμοὺς, Soph.), δίχηλος ἐμβασις ('hoof,' Eur.), ναυτικὴ ἀναρχία (= ναύται ἀναρχοι, Eur.), κλίμακος προσαμ-βάσεις ('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, χερσκν, χερσίν, ποδί, ποδοῦν, ποσίν, ὀμμασίν, ὀφθαλμοῖς, ὀσίν, and other parts of the body, which are common and idiomatic.

(a) Instrumental Dative. (See above.) So the sun φλέγει ἀκτίων, a river ἄρδει Ὑμαῖς, or εἴμεναι ποτῶ, people are banished φυγῇ or διώγμῳ.

(b) λέγω redundant is often useful.


(c) Explanatory phrases may be added:

τι τοὺς ἀναλώθεντας ἐν ψήφῳ λέγειν; — Ag. 570.

οὐ, πρίν γ' ἀν εἴπῃς ἱστοροğunος βραχύ. — Soph. Trach. 415.

(d) Parentheses: such as οἶδα, οἶδ', ἐγώ, καὶ γὰρ οἶδα, ἐγὼδα, ταῦτ', ἐγὼδα, οἶδ' ὁτι (often last in a sentence, as Soph. Ant. 276); ἵσθι', σάφει ἵσθι, εἴ τοῦτ' ἵσθι; τι δ' οὐχί, πώς γὰρ οὐχί, πώς γὰρ οὖ, πώς δοκεῖς, τίς ἄντετει, οὐκ ἄλλως λέγω.

5—2
(e) A phrase is sometimes added at the end of a speech, such as ἵζηται 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 ἕκωσα 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 οὗ παλώνος (Aesch. Pers. 605), φάος τόθ οὐκ ἄπαννοι ἱδαίου πυρὸς (Ag. 311), οὐκ ἀμήνιτον θείας (649), οὐκ ἄνακδος, οὐκ ἀφρόνιτος, οὐ παρσῶ (= 'I fear'); ἄζηλος θέα (Soph. El. 1455). Other such are οὐκ ἄμνημοι (= μέμνημαι), οὐ διχορρότως (= διμοῖος), οὐ Σύριον ἀγλαίσμα (Aesch. Ag. 1312), 'Ορφεὶ δὲ γλώσσαν τὴν ἔναταν 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 οὐ does duty (as in Catullus's funera nec funera).

ἀστολῳ Ἴλιον πόλιν ἐθηκας. 
Aesch. Eum. 457.

ἔχθρων ἄδωρα δώρα. 
Soph. Aj. 665.

νῦμφῃν τ' ἄνυμφον παρθένον τ' ἀπάρθενον. 

dεσμὸν δ' ἄδεσμον τόυδ' 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.

&ph; oδ' παλιμπλάγκτοις χειμάζει δρόμοις. Aesch. P.V. 838.

θηλυκτόνω | "Αρεί δαμέντων νυκτιφρουρήτω θράσει. 861.

δίν Ζεύς ἀλεξηθήριος | ἔπώνυμος γένοιτο. Sept. 8.

τοῦ πηλοπλάστου στέρματος θυντή γυνή. frag. 369.

tί δ' ἐστι; ποίω ξύμμετρος προὕβην τύχη; Soph. Ant. 387.

άφαντος ἐρρει θανασίμω χειρόματι; O. T. 560.

ἐκ δὲ δασκίον γενειάδος κροννοὶ διερραίνοντο κρηναίον ποτοῦ. Trach. 13.

σπονδὴ τε καὶ ράξ εὖ τεθησαυρισμένη· ἐνὴ δὲ παγκάρτεια συμμολάθαι λήτος τ' ἔλαιας, καὶ τὸ ποικιλώτατον ξουθῆς μελίσσης κηρόπλαστον ὅργανον. frag. 366.

So a driver ἐν ἴναισι δ' ἐίχεν εὔαρκτον στόμα (Aesch. Pers. 193); or a sacrificer stands by the altar σὸν θυντόβρο χερί (202); a dying man ἀνανδρον τἀξιν ἵρμον θανῶν (298); those who rejoice are ψυχὴν διδόντες ἰδοὺν (841); a sinner has to fear δημορριφεῖς, σάφ' ἴσθι, λευσίμονοι 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,

ἀντιδουλος, ἀντίκεντρος, ἀντικτόνος, ἀντίμιλης, ἀντίταις, ἀντί-
φερνος: or

ἀντικτόνος, πατροκτόνος, μητροκτόνος, ἔνοκτόνος.

A large number of useful compounds may be found beginning with ευ-, δυν-, αὐτ-, κοιν-, μον-, παν-, πολυ-, φιλο-.
Or he may class synonyms together, as

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

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

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 ὄξυθηκτον φάσγανον, but ὄξυθηκτος γλώσσα, ἡμιοστρόφος νεώς as well as ἕπτων.

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

Cretic: ἀλλόθρους, ἀμφιπλῆξ, βουκολεῖν, and
Cretic Equivalent δοριπετῆς, κεροτυπεῖν.

Bacchius or Amphibrach: βαθύρρους, στενωπός.

Palimbacchius: κληθεῖξος, φαίδρωπός.

Molossus (rare): γαμψώνυξ, χειρώναξ; βουφορβεῖν; or the equivalent, νεόδρεπτος (in some of its cases, or in position).

Four-syllable words with trochaic rhythm (very numerous): ἀγχιτέρμων, αἰματαπός, ποιοτανύτης, φιτυπομην; τωλοδαμνεῖν, σεμνομυθεῖν.

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

Four-syllable words containing a Molossus (fairly common): ἀείμνηστος, δουρίκτητος (in position); χαμαίκαιτης; λυτοψυχεῖν.

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

Five-syllable words of Trochaic rhythm (making a final penthemimer): αἰματοσταγῆς, ποικιλόστολος; ἡμιοστρόφος; μηχανορραφεῖν.
Five-syllable words containing a Molossus: καλλιπύργωτος (trochaic), ὀφθαλμώριχος (iambic).

Longer words still, such as εξελευθεροστομείν, 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 ἀθυρόγλωσσος 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 exprest by some word in the English. Thus the line of Sophocles,

ὑφείς μάγον τοιόνδε 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:

\[ \textit{monstrum horrendum, informe, ingens} \]

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:

\[ \text{άφιλον ἔρημον ἀπολιν ἐν ἔξωσιν νεκρόν. Soph. Phil. 1018.} \]
\[ \text{ἐπαίς ἀνανδρός ἀπολις ἡξεφθαρμένη. Eur. Hec. 669.} \]
\[ \text{ἀντὴ δὲ δούλη, γραῦς, ἀπαίς. 495.} \]

So with two epithets:

\[ \text{ἐὰν δ' ἀκλατον, ἀταφον. Soph. Ant. 29.} \]


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

\[ \text{τῖνος πρὸς ἀνδρός ἢ βαθυξώναν κόρης; Aesch. Cho. 169.} \]
\[ \text{ἐν' οὐτ' ἄρτορον οὔτε γατόμος...δίκελλα. fr. 196.} \]
\[ \text{ἐφῆκεν ἐκλοις ἵχθυσιν διαφθοράν. Soph. Aj. 1297.} \]
\[ \text{παῖζων καὶ ἄλσος ἡξεκίνησεν ποθοῖν στιεκτόν κεραστήν ἐλαφον. El. 567.} \]
\[ \text{kai δακρύων ῥήξασα θερμά νάματα. Trach. 919.} \]
INTRODUCTION.

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 Inflexion. Thus ἐμός 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.

1 So Med. 922.  
2 So Soph. Ant. 246, 429.
6. An epithet belonging by right to one thing may be transferred to another connected with it.

χαμαιπετες βάσαμα προσχάνγης ἕμοι.  
Aesch. Ag. 920.
τυφλῶν ποδὶ.  
Eur. Phoen. 834.

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**.

tερπνής ἅρ χε τῆς ἡπόστοι ἐπηβολοῖ νόσου (weeping for joy).  
Aesch. Ag. 542.

οὐ τίθημ’ ἐγὼ
ξῦν τοῦτον, ἀλλ’ ἵψυχον ἱγοῦμαι νεκρὸν.  
Soph. Ant. 1166.
κλύδων’ ἐφιππον ἐν μέσῳ κυκώμενον.  
Eur. Or. 621.
ἐσε νυφίπε δῶμ’ ἀνφαλοτῶν πυρί.  
Soph. Ant. 1166.
γῆν, ἡ ποθ’ ύμῖν χρυσόπηληκα στάχνιν
σταρτῶν ἀνήκειν.  
Phoen. 939.
οὐ καῦς χαλινοῖς λυνθέτοις ὄρμει σέθεν.  
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.
ἐμβόλως χαλκοστόροις.  
Pers. 415.
ἐξ ἐλευθεροστόμου | γλώσσης.  
Suppl. 948.
πέτραι | ψυχλόκρημοι.  
P. V. 4.
μὴ φελεσθε τανδήμου στρατοῦ.  
Soph. Aj. 844.
tὸ καλλίπρωφον εἰσέβης Ἀργοὺς σκάφος.  
ὡ καλλίπτιχυν Ἐκτορος βραχίων | σφέκτουσα.  
Tro. 1194.
κακογλώσσου βοής.  
Hec. 661.
θηλυπότοιν βάσιν.  
I. A. 421.

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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, χαλκοῦσιν ἐμβόλους, ἐλενθέρας 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 αἰσθαλαστόμονος χοησμοῖς (Aesch. P. V. 661), κοιλογάστωρος κύκλου (Sept. 496), δημόθροις άναρχία (Ag. 883). Occasionally one part of the compound catches up the verb proleptically, as κελανόβρωτον ἤπαρ ἐκθονήσεται (P. V. 1025). Lastly, a few seem to lose the sense of the second element so completely, that it can hardly be translated; as ἄνδροπαις ἀνήρ (Aesch. Sept. 533), πρόχειρον...πάρα ξέφος 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:

- ἀλήμα
- ἀπέκχημα
- βουλευτήριον
- δεῖμα
- δῆλημα
- δούλευμα
- ἐρμήνευμα
- θράσος
- θρέμμα

- λῆμα
- λώτισμα 'flower'
- μέλημα
- μιασμα
- μίσημα, μῖσος
- οἰκούργημα 'stay-at-home'
- θράσος
- ὀχήμα 'supporter'
- (of. Zeus).

- παίδευμα
- πίστευμα
- στύγημα, στύγος
- συγκοίμημα 'bed-fellow'
- ζύβρισμα
- ὀπαγκάλισμα
- φρούρισμα
- ὀφέλημα.
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: ἥ πάσα 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 example\(^1\). 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 painful 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.

Σέρξης δὲ ἀμείβετο λέγων, Ἀρτάβανε, βιοτῆς μὲν νυν ἄνθρωπῆς πέρι, ἑώρηκες τοιαύτης οὖντερ σὺ διαιρέατι εἶναι, πανσώμεθα, μηδὲ κακῶν μεμενεώμεθα, χρηστὰ ἔχοντες πρήγματα ἐν χειρὶ. φράσον δὲ μοι τόδε. ἦ τοι ὡς τοῦ ἐνυπνίου μὴ ἐναργῆς οὔτω ἐφανῇ, εἰχὲς ἀν τὴν ἀρχαίαν γνώμην, οὐκ ἐὼν με στρατεύεσθαι ἐπὶ τὴν Ἐλλάδα, ἢ μετέστης ἂν; φέρε μοι τούτο ἀτρεκέως εἰπέ. 7. 47.

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

Σέρξης δὲ τοῦτο τοῖς λόγοις ἀμείβετο.

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 ἄνεφ 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 ὃντος precede it as a spondee; if
\( \gamma \)ε be added, as it often is to this word, we may pass straight on to ὤν, and the line may end εἶναι λέγεις (the simplest synonym for διαφéseai). The missing iambus may be σύ νῦν.

ἀνερ, βίον μὲν τοῦ παρ’ ἀνθρώποις πέρι,
ὅντος τοιούτου γ’ ὤν σύ νῦν εἶναι 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 χερόῖν is another palimbacchius, which we may also write, if we will, ἐν χερόῖν (cretic). χρήστ’ ἔχοντες needs only an introductory ὡς to make a penthemimer, which πράγματα may follow in elision as a trochee, followed by ἐν χερόῖν in the second cretic position (Type IV.); the line may be completed by an explanatory νέμειν:

πανσώμεθ' ἡμεῖς· μὴ κακάν μεμνώμεθα
ὡς χρήστ' ἔχοντες πράγματ' ἐν χερόῖν νέμειν.

The next sentence needs no change whatever, but merely a final elision; which is made if εὶ be the next word, as it should be. τοῦ will not do, of course; but no particle is needed; ἐνπνοῦν is a proper end-word, and τοῦτο may precede it. ἐναργῆς and οὖτω need only to be transposed, and there is another half-line; μὴ ἑπανη, with prodelision, furnishes a cretic. But there is no room for δής. We may however change τοῦ to γε, or εἴχες ἀν may stand final, if τότε be added after the cretic. If the next phrase is to take its natural place, the molossus ἀρχαίαν must be changed, or the whole phrase; γνώμην, if used, can stand only first, otherwise the initial would lengthen any preceding vowel. ἀρχαίαν may be paraphrased τὴν πρῖν, but this is of no use, for γε is inadmissible here; ἵν πρῖν (εἴχες) would also stand, and we can use this with a little adjustment; or οἶαν, with the first syllable shortened as is sometimes
done. οὐκ ἐῶν is a cretic, and may follow πρῖν, while we have only to omit the article τῇν (and articles are not common in verse) to get the remainder of the verse, ἐφ' Ἐλλάδα. στρατεύεσθαι 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 ἂ μετέστης ἁ, which must follow the caesura; and the two may stand together, if we place με between them. The last word will be λέγε.

φράσον δὲ μοι τόδ'· εἰ γε τοῦτ' εὐπνιον
οὖτως ἐναργές μη ἑφάνη τότ', εἰχες ἂν
γνώμην οἶαν πρῖν, οὐκ ἐῶν ἐφ' Ἐλλάδα
ἀγεῖν στράτευμα μ', ἂ μετέστης ἁ; 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 true¹, 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 τοῖσδε τοῖς λόγοις, for example, is bald prose. The dramatists hardly use the article with βδε.
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 βασιλεύς, which as an anapaest is less easily managed, and translate 'a king' by ἀνὰ 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 ἦν after it, when πάλαι ποτ' ἦν presents itself as a four-syllable group of the proper shape to fill two feet at either end of the verse; ἀνὰ τις, the amphibrach, added to this, makes a hepthemimer. Bearing in mind that χθων is a poetical synonym of γῆ, we translate 'Who ruled wide lands' literally ὁ δὲ χρυσοῦ ἐπιμεῖς 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 ἐπιμεῖς, is not so promising; though we can make a metrical sentence of it after a fashion. ἐπιμεῖς forms a final penthemimer by itself; and as other nouns follow, we may add μὲν, making χρυσοῦ μὲν a palimbacchius; this may precede the verb, and οὔ go before it. The lack of a conjunction is abrupt, but such things are. As the verb ought to recall the noun στάνει, we may also say 'where was no lack,' ἦ χρυσοῦ μὲν οὗ στάνει, and then παρῆν for ἦν completes the line easily. The next sentence will be cast in a similar mould, τιμῆς δὲ first, and second ἐπίνου τε (in elision), which is at once seen to be a bacchius. 'Much-longed-for' is the same as 'very dear,' i.e. ἐὔπιλης, or ἐὔπιλης
EXERCISES.

\(\beta\rho\omicron \omicron \iota \omicron \iota\): cretic and iambus, leaving (when we have made the adjective agree) one foot to find. This may be \(\alpha\lambda\iota\varsigma\), a synonym of \(\omicron \upsilon \sigma\tau\alpha\iota\varsigma\). The phrase may be paraphrased \(\delta\nu \beta\rho\omicron \omicron \iota \phi\iota\delta\omicron \varsigma\), which in elision has the same scansion. The first lines then will be:

\[
\tau\alpha\lambda\iota \pi\omicron \tau \ \eta\nu \ \alpha\nu\alpha\varsigma \ \tau\iota\varsigma\ , \ \epsilon\iota\rho\epsilon\iota\varsigma\ \chi\theta\omicron\omicron \omicron \\
\delta\epsilon \ \\eta\rho\chi\epsilon\nu \ , \ \eta \ \chi\rho\omicron\omicron\omicron \ \mu\epsilon\nu \ \omicron \upsilon \ \sigma\tau\alpha\iota\varsigma \ \tau\alpha\rho\eta\varsigma\ , \\
\tau\iota\mu\omicron \ \delta\epsilon \ \epsilon\pi\alpha\iota\nu\omicron \ \theta\iota\ , \ \delta\nu \ \beta\rho\omicron \omicron \iota \ \phi\iota\delta\omicron \varsigma\ , \ \alpha\lambda\iota\varsigma.
\]

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 \(\eta\mu\epsilon\rho\alpha\varsigma\) 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 \(\delta\lambda\beta\iota\varsigma\); as it is unlikely that two cretics will fit easily in one line, suppose we paraphrase one. That easier to paraphrase is \(\delta\lambda\beta\iota\varsigma\), which may be rendered \(\delta\lambda\beta\omega\nu \ \pi\lambda\eta\rho\epsilon\iota\varsigma\) or \(\mu\epsilon\sigma\tau\alpha\varsigma\). 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 \(\delta\epsilon\) added to either spondee makes up a palim-bacchius group. Since a consonant must follow \(\delta\epsilon\), we write \(\delta\lambda\beta\omega\nu \ \delta\epsilon \ \mu\epsilon\sigma\tau\alpha\varsigma\). A verb is now needed; perhaps the beginner may think of \(\zeta\gamma\gamma\). This would do, but \(\delta\iota\gamma\gamma\epsilon\) is more idiomatic. A subject, such as \(\delta\delta\epsilon\), will complete the line.

\(\delta\lambda\beta\omega\nu \ \delta\epsilon \ \mu\epsilon\sigma\tau\alpha\varsigma \ \eta\mu\epsilon\rho\alpha\varsigma \ \delta\iota\gamma\gamma \ \delta\delta\epsilon\).

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

‘Kingdoms’ will not be \(\alpha\rho\chi\alpha\iota\) or any such abstract term;
but πόλεις, or some such phrase as 'all the land,' πᾶσα χθών. (Be careful to remember that this is a molossus, not a cretic; -a 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 χθών be placed there. A suitable verb is 'continued,' διετέλει οἶσα, or ἔμενεν alone. Change the latter to the historic present, and there is a final iambus, μένει.

'So' peaceable may be τουσαύτη, or πολλή. 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 δορός. 'Elsewhere' is ἄλλωθι; 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 ἄλλωθεν will do. φόβου τε comes next, and it needs small ingenuity to discover that ἄμα 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 ὃστ' ἄγεω, 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 τῶν πρὶν κακοῦ. Of these words κακοῦ will stand first, and τῶν πρὶν in the fifth foot, if the last word begins in a consonant. But δὲ begins in a vowel; what is to be done now? Place ὃστ' ἄγεω in the second cretic
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:

πολλῇ δ' ἢπασα χθῶν ἐν εἰρήνη καὶ νέει,
δορὸς παρόντος ἃλλοθεν φόβοι 6' ἀμά, κακοῦ κάκιον τοῦ πρῶν ὅστ' ἀγειν ἀει.

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

‘Therefore’ is οὖν, τουγάμυ, τοιγαροῦν, or ἐξ ὧν, ἐξ ὧν περ. A cretic discloses itself here, but unluckily τοιγαροῦν 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 (αὐτοῦ) or iambus (πόλις, τροφὸς). ἓν is of little use, still less ἔγενετο; but the student ought to remember ἐφυ (another iambus), ὑπήρξεν, or κατέστη, a natural bacchius; the last word can be used with complementary noun as in Hdt. i. 92, ἀντωσασιώτης κατεστήκεε. 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 μαθάναι: ὃσα ἐμαθόν τὸτ' οἱ ἀνθρωποι. μονωτική 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, ἥ πόλις ὑπήρξε τροφὸς πασῶν τεχνῶν ὃσας εἶχον ἀνθρωποί τότε. From this we get for the first line ὑπήρξεν (amphibrachys), ἥ πόλις (cretic), and for the second ὅσας τότ' εἶχον (penthemimer), ἀνθρωποί (molossus), and τέχνας last. The lines are now nearly complete. We now prefix εἴθες to the cretic in the first line, and place τροφὸς 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:

ἐξ ὧν ὑπήρξεν εἴθες ἥ πόλις τροφὸς
πασῶν ὅσων τότ' εἶχον ἀνθρωποί 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 ἐκπέπτευ, which is regularly used instead of the passive of ἐκβάλλευ. 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 οὖν ἐξέβαλλε (complete penthemimer). 'Door' will be 'house,' δωμάτων, a cretic at once. 'Skilled' is ἐμπείρως, which with οὖν may end the line in the first construction; a spondee or trochee will complete it, and this may be οὐδείς. But this is to omit 'seemed,' which has point (for the poet might have written 'was'). 'To seem' is δοκεῖν, but νομισθεὶς 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 ἄναξ τῶν σοφῶν, whence we get a cretic at once in the last two words. οὐτως will not stand here; but we may carry on the construction with δὲ, τῶν σοφῶν δ᾽ ἄναξ, placing ἐφυ last. We now have two lines of Greek representing three of English; quite enough, for the English is diluted:

ἐξέπεσε δ᾽ οὐδείς δωμάτων, ἐμπειρίαν
ἔχειν νομισθείς τῶν σοφῶν δ᾽ ἄναξ ἐφυ.

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 ἀλλο ἀπ' ἀλλου.
Here ἀπ’ ἄλλοι is a bacchius, and we only need a particle, such as ὥστε, to complete the penthemimer. ‘Learned man’ may perhaps be σοφωτής, though the word has a special meaning; but φιλοσόφου is a cretic equivalent (the first syllable resolved), and may follow ἄλλοι. μαθὼν may come next, and σοφὸν 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 ἄλλοι and ἄλλων plural at the same time. A cretic is now wanted; and μαθὼν can join with (say) εὖ to produce it:

ὡστ’ 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,’ ἐνίκησε, both useful words. ‘The lands’ will now be accusative: πολλάς or πλείστας πόλεις. ‘Little by little’ cannot be translated literally, nor will κατὰ μᾶν do at all; but the proper Greek word is ἐφέξῃς, ‘one after the other,’ a bacchius. Set before this πλείστας, and the first penthemimer is ready. ‘Scarce loth’ is οὐκ (or οὔθεν) ἄκουσας or ἄκουσίως. If we use οὔθεν ἄκουσας, only an iambus is left to find for this line; and the Greek love for antithesis will suggest ἐκὼν. πόλεις will come first in the next line, and a literal translation of ‘lordless’ is ἀνάρχους, a bacchius, which will follow after. ‘Trouble’ is ταράσσο; and in default of a convenient adjective, we may paraphrase by using the participle ταραχθεῖσας; a long syllable placed before this word (―――) brings the line to the sixth foot; and καὶ is obvious. We may add τὸ τρίν 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, δεινῷ εἰρ. We need only change δεινῷ 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 ὡστ' ἄρχην ἐξειν, or better ὡστε 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.

πλείουσα ἔφεξης οὐδὲν ἀκόντας ἐκὼν
τὸλευ ἀνάρχους καὶ ταραχθέοντος τὸ πρὶν
δεινὰς ἐνίκα χερσίν, ὡστε 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.
EXERCISES.

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': πατριως, or paraphrase, as τῆσε or ταύτης πατρίας χθωνός.

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

\[\beta\omega\mu\nu\nu\ \pi\alpha\tau\rho\'\omicron\nu\nu\ \tau\eta\omicron\delta\epsilon\ \pi\rho\omicron\sigma\kappa\nu\nu\omega \chi\theta\omicron\nu\nu\].

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

**Words.** 'Spoil': \(\pi\epsilon\rho\theta\omega\). 'Deface': (\(\delta\iota\))\(\omicron\lambda\lambda\nu\mu\iota\), \(\delta\iota\alpha\varphi\theta\epsilon\iota\rho\iota\omega\).  

**Form.** A literal translation gives \(\omicron\upsilon\ \omicron\upsilon\ \pi\epsilon\rho\sigma\omega\nu\ \kappa\alpha\ \delta\iota\alpha\varphi\theta\epsilon\rho\varepsilon\omega\). It is easy to see that \(\kappa\alpha\ \delta\iota\alpha\varphi\theta\epsilon\rho\varepsilon\omega\), a five-syllable word in rhythm, may stand last after a trochee (Type IX. -- | -- | -- | -- | -- ) ; or may follow the caesura, since the group begins with a trochee (Type IX.). \(\omicron\upsilon\ \pi\epsilon\rho\sigma\omega\nu\) is a bacchius group, and we now need only to expand \(\omicron\upsilon\) one syllable, by adding \(\pi\epsilon\rho\), to complete five of the six feet. \(\delta\iota\alpha\varphi\theta\epsilon\rho\varepsilon\omega\) however is impracticable. Exchange it for \(\pi\alpha\rho\epsilon\iota\), 'you are here,' and the thing is done.

\[\omicron\upsilon\sigma\pi\epsilon\rho\ \omicron\upsilon\ \pi\epsilon\rho\sigma\omega\nu\ \kappa\alpha\ \delta\iota\alpha\varphi\theta\epsilon\rho\varepsilon\omega\ \pi\alpha\rho\epsilon\iota\].

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

**Words.** 'Give ear': \(\alpha\kappa\omicron\omega\), \(\epsilon\iota\sigma\alpha\kappa\omicron\omega\), \(\kappa\lambda\iota\omega\). 'Honest cause' should be personal: 'me asking honest things,' \(\alpha\iota\tau\omicron\nu\nu\tau\omicron\) \(\delta\iota\kappa\alpha\alpha\). \(\delta\iota\kappa\eta\) is not impossible, but this is more idiomatic.  

**Form.** It is clear that \(\alpha\kappa\omicron\omega\sigma\alpha\tau\epsilon\) is a convenient form; it may stand last, for instance, in several types; or by elision it may become a bacchius. \(\alpha\iota\tau\omicron\nu\nu\tau\omicron\) 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 \(\epsilon\iota\sigma\alpha\kappa\omicron\omega\sigma\alpha\tau\epsilon\), which has an extra syllable. \(\delta\iota\kappa\alpha\alpha\) may now stand before \(\alpha\iota\tau\omicron\nu\nu\tau\omicron\), the -\(\alpha\) elided; and first will come \(\theta\omicron\iota\iota\), or better, \(\delta\ \theta\omicron\iota\iota\), the latter word being scanned as one syllable:

\[\delta\ \theta\omicron\iota\iota\, \delta\iota\kappa\alpha\ \alpha\iota\tau\omicron\nu\nu\tau\omicron\ \epsilon\iota\sigma\alpha\kappa\omicron\omega\sigma\alpha\tau\epsilon\].
EXERCISES.

Et. With foreign power his country to invade.

Words. 'Invade': ἐπιβάλλω. 'Country': πατρίς, πάτρα, πόλις. 'Foreign power': βαρβαρος, or a more literal translation, χείρ 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 τὸ or ὁστε. 'With foreign power' is ἔν βαρβάρως, which may stand first with a particle, or last alone. The aorist inf. ἐπιβάλειν is a cretic, true; but it goes better for emphasis near the beginning, and we may make a four-syllable group by prefixing ὁστε. 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.'

... ὀστὴ ἐπιβάλειν δή τὴν πάτραν ἔν βαρβάρως.

5 Pol. O holy temples of the heavenly gods.

Words. 'Holy': σεμνός, i.e. worthy of reverence. 'Temples': ἱερά, with ἰ, or contracted ἱρά; ναός, νεώς are less dignified, as they mean 'house or dwelling.' 'Heavenly': Ὀλύμπιος.

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

... ὁ σεμνά τῶν θεῶν ἱρὰ τῶν 'Ολυμπίων.

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

Words. 'Hate': μισῶ, στυγῶ. 'Name': simply σύ. 'For': ἔνεκα, οὗνεκα; or paraphrase, 'hate thee doing
wickedly.' 'Wicked': κακός. 'Deeds': ἔργα, πράγμα, or use πεπραγμένα.

**Form.** οἱ γε is the best beginning; and if we use the literal translation of the next phrase, we can make up a palimbacchius with οἱ γε οὔνεκ', 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.

οἱ γε οὔνεκ' 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 ἐξελαύνομαι. 'By force': βία, πρὸς βιάν, βιαίως.

**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 θρῶν βασιλικῶν first. We may now write ἐκπίπτω βία, leaving a trochaic gap; or complete the line as in Type IX. with the five-syllable ἐξελαύνομαι.

θρῶν βασιλικῶν ἐξελαύνομαι βία.

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

The **Words** we have already. As to **Form**, the line naturally begins ἐξ ὑν γε, 'yes....' 'To drive,' for which we must use the same word as in the preceding line, whatever it be, is ἐξελῶν, a cretic. 'Camest' is ἥλθες, a trochee, which we place before ἐξελῶν 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, αὐτός or καντός, καί meaning τι quaoque:

ἐξ ὑν γε καντός ἥλθες ἐξελῶν 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 kakôs will strengthen it.

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

kakôn τύραννος τόνδε τιμωρεῖτε, θεοί.

10 *Et.* Pray to the Gods in Greece and not in Thebes.

**Words.** 'In Greece': not literal, since Thebes is in Greece; but ἄλλη, ἄλλαχοῦ. 'In Thebes': ἐν Ὕβαις, Ὕβησιν. 'Pray': εὐχομαι.

**Form.** Be careful to use μή 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,' μηδέ, is a trochee, and we settle upon Ὕβησιν 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, μηδέ Ὕβησιν θεοῖς.

**Pol.** No savage beast so cruel nor unjust.

**Words.** 'Savage, cruel': ὁμός, ἄγριος (ἄ, with exceptions only in late Greek). 'Beast': θηρ, θηρίον. 'Unjust': ἄδικος, kakôs.

**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\acute{
\imath} \iota \sigma \eta \rho \omega \nu \ \acute{
\alpha} \gamma \rho \omicron \omega \tau \epsilon \omicron \sigma \omicron \varsigma \varsigma \sigma \nu \varsigma \varsigma \varsigma \varsigma \nu \omicron \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigma \varsigm
Et. Eke from thy life, if long thou tarry here.

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

Form. The passive form ἀποστερηθήσει is theoretically possible with short particle added, but no particle suits the context but τοῖ. However, the middle form in this verb has a passive sense, and this fills the penthemimer: ἀποστερηθήσει. 'If thou tarry' is εἰς μένης, which becomes a cretic by simply changing εἰς to ἐν. βίον will stand last, and is best in that position because it gains emphasis. A beginner might be tempted to write τοῖ σοῦ βίον, and to fill the hiatus with δέ, making a strong line flat as ditch-water; not to mention that a Greek would laugh at τοῖ 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 πρός, 'besides,' which again may be strengthened by καὶ: then we have, with the cretic in the Second Position,

ἀποστερηθήσει καὶ πρός, ἐν μένης, βίον.

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

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

Form. Place 'hear' first, as is natural, and πάτερ provisionally last; ἄκουε (ἄκουσον)...πάτερ. Now οἷα may stand second, just before the caesura, which leads us to choose ἄκουσον. 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:

ἄκουσον οἷα 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...?' ἢ γὰρ, or γὰρ alone; or other particles may do. 'Devilish deeds': κακουργία or some equally strong noun, a good long one if possible, a mouthful of sound. 'Hid': λαθέω.

Form. τὴν σὴν κακουργίαν 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 ἢ γὰρ οίει, so we write at once λαθεῖν γὰρ οίει:

λαθεῖν γὰρ οίει τὴν γε σὴν κακουργίαν;

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: ἡ γύναι, λέγοι, ἄρα φιλεῖς τὰ τέκνα (or τοὺς παῖδας). Here are two iambic words (γύναι and φιλεῖς); two trochees (λέγοι, ἄρα); and for the rest, a sufficient variety of combinations are possible. No cretic or bacchius appears. But there is a molossus, τοὺς παῖδας: 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 παῖδας φιλεῖς is therefore the latter hephthemimer. Now for the penthemimer. γύναι we place first, and the problem is to make λέγοι a bacchius. This is easy, if we remember the polite idiom of command: λέγοις ἃν.

γύναι, λέγοις ἃν· ἄρα τοὺς παῖδας 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’: οὐχ ἡσσον, οὐδὲν ἡσσον, a strong form of expression.

Form. A literal translation is unpromising: οὐχ ἡσσον ἃ ἐμανθήν, which will probably tempt the novice to write ἃ γέ ἐμε. But we shall clearly find it a help, if the pronoun can be changed to some other case, whether it be ἐμοί, ἐμοῦ, or ἐγώ. Follow up this hint, and see what it brings out: οὐδὲν ἡσσον ἐμοὶ φίλοι εἰσίν ἢ ἐγώ (or αὐτή). Now the matter grows clearer; for if we add γάρ to ἐμοί we have a palimbacchius: ἐμοί γάρ. There are two trochees, each beginning with a vowel; place οὐδέν next, and ἡσσον will naturally follow it. φίλοι will stand last, and now we have only to block the hiatus in ἃ ἐγώ to complete our line. Remembering the emphatic καὶ, we may write ἃ καγώ, and the thing is done. ἐμοί γάρ οὐδέν ἡσσον ἃ καγώ φίλοι.
K. E. And would you not do much, to do them good?

Words. 'Do good': εὖ δράν or ποιεῖν with accusative (the beginner is sure to think a dative is right); or εὐεργετεῖν. 'Them': αὐτοῖς, νῦν, σφέ, or τέκνα repeated.

Form. ἡρ ὁμ ἐν ποιεῖσι οὐκ ἐν ποιεῖσι πολλά is easily manipulated, if we recollect that ποι- may be short. If we use ποιεῖσι, we need only transpose ἐν to stand after πολλά; or we may make an amphibrachys with ποιεῖσι ἐν. 'To do them good' may be simply ὀστ' εὐεργετεῖν, or εὖ δράσουσα, leaving room for νῦν. An improvement will be to place ἐν nearer the beginning (such is the Greek idiom); so οὐκ ἐν ποιεῖσι will be better than what was suggested. Now add γε, which is amply justified by the emphasis, and the line runs:—

οὐκ ἐν ποιεῖσι πολλά γ' εὖ δράσουσα νῦν;

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

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

Let the Form recal 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 πάθομι ἐν τι left to make half a line of. πάθομι τι may stand last, as the student must readily see; can we expand ἐν into a cretic? Will ἔγω help? Yes; for the emphatic καὶ is often used with ἐν, and καὶ ἔγω is a cretic.

δράσουσα τοῦσδ' εὖ καὶ ἔγω πάθομι τι.

ἔγω, 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, πέταμαι. ‘Husband’s lands’: perhaps κλῆρος may help, or we may use γύς; but ἄγροι does not seem to be used for ‘estate’ in dramatic poetry.

Form. ‘To do them good’ must be so translated as to recal or echo εὖ δράσουσα νῦν; 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 δεί, so that the echo of line 4 will be ὡς 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 νῦν: ὡς οὖν νῦν | εὖ δράσουσαν. Finish up with a stock phrase such as ἡ σαφῶς λέγω:

ὡς οὖν νῦν εὖ δράσουσαν—ἡ σαφῶς λέγω;

For the lady’s answer, the student must draw upon his own memory. Phrases ought to suggest themselves: τί δεί με δράν or ποιεῖν, τί δράν προσήκει, will do for the first half of the verse; θέλω κλίειν for the end; and τούτο γάρ is the cretic:

τί δράν προσήκει; τούτο γάρ θέλω κλίειν.

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

δεῖ σ᾽ ἀνδρὸς αὐτὴν κτήσιος ἔχειν γύνα.

L. G. Therefore I came unto your majesty.

Words. ‘Your majesty’ need not be translated, for the simpler Greek has σὺ. If preferred, however, ἀναζ or the like may be added. ‘Therefore’ = ‘for this’: use ἐκατ, χάριν, etc., not οὖν; or πρὸς ταῦτα.

Form. τοῦτων ἐκατ is a penthemimer already, so let it stand. προσῆλθον is of no use with ἐκατ, though we may say τοῦτων χάριν προσῆλθον (Type VII.). But πάρεμι is more idiomatic, and πάρεμι σοι 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 σοι. 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', ἀναζ, τυγχάνω παροῦσά σοι.

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

Words. ‘Tell’: remember the metrical variants of λέγειν, such as σαφηνίζειν (σαφηνίσαι), δηλοῦν, ἀναπτύσσειν.

Form. There are plenty of turns available: δηλώσω τὸ πᾶν, πάντι ἀναπτύξω τάχα, σαφηνῶ 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 Π.). We might also begin βούλει δέ λέξω ‘do you wish me to say?’ Now if we can find a cretic, σαφηνῶ may stand last; and the cretic is easy enough, τοῦτ’ ἐγώ, or ταῦτα σοι, and so forth. (Observe that ὅπως can also be transformed into a cretic: τῷ τρόπῳ or resolved τίν τρόπῳ.)

ὅπως δὲ λήψει ταῦτ’ ἐγώ σαφηνῶ.
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 οὕτως, ἐμέ (με), and ζεύξεως (συζεύξεως). Clearly then the most convenient of those given for 'service' is ὑπουργός (amphibrachys). The first penthemimer is already made, as the student doubtless perceives; and with ἐμέ last, the choice of simple or compound verb depends on what we can get for the space still empty. ὅσθι 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.

οὕτως ὑπουργόν ὅσθι σοι ζεύξεων ἐμέ.

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

The Form may either recall (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 λαβῇν ἔχειν, 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 ἔχειν ὑπουργίαν. Again, 'if I give' is best changed so as to give a participle agreeing with the subject, i.e. ἔχουσα 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 ποιαν.

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

Words. ‘Command’: κελευω, τάσσω. ‘Rests in me to do’: either ‘I will do,’ or (better) something less commonplace, like the English—as ἔργον ἐμόν, or ἵσθι with participle, or ἀρκεσω τάδε (Soph. Αj. 439 οὐδ’ 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 κελεύς is a bacchius, so we need go no further. Perhaps however σο τάξγις is better, as there is point in emphasising σο; there is not much to choose between them. ἀρκέσω will give a cretic, and the sense is all there. But if σο be used, there is point in adding ἔγω (it is possible to use it even without σο), and ταύτην will add yet more to the emphasis.

ἡν ἂν σο τάξγις, ἀρκέσω ταύτην ἔγω.

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


Form. This is better put conditionally, as the Greeks love to do, with ἂν or τάχ’ ἂν. With the combination καν, and ἀποπτῶ, we can make a hephthemimer of Type X.: καν ἀποπτύσας. A bacchius is easily made with ‘What I want,’ ἀ χρηζω, 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,’ ἂ ἂν χρηζω. The line may be ended with γῦναι:

τάχ’ ἂν καν ἀ χρηζω καν ἀποπτύσας, γῦναι.

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

Words. ‘Gracious lord’: simply ἄναξ. ‘No’: ἦκιστα, or ἦκιστά γε. ‘Except I cannot’: a literal translation is awkward, but we may say ‘if I can,’ ἂν σθένω, ἦν σθένω, etc.
Form. ἡκιστά is a palimbacchius, and may stand first: as ἄναξ naturally comes second, we add the γε often found in answers. But ἦν 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 φερέγγυσ, and a poetical verb meaning 'to be' is τύχανω or κυρώ. These give the line as follows:

ηκιστά γ', ἄναξ, ἦν φερέγγυσ 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. φερέγγυσ εἰ will therefore be the proper translation of 'thou canst,' and 'to do' may still be infinitive (consecutive), or ὁστε may be used, or a paraphrase with πρὸς, as πρὸς ταύτ' ἄ χρῆς. By adding δὲ or γάρ we can make φερέγγυσ 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 χρῆς, that is to say χρέος, and write 'for my purpose,' πρὸς τοῦμον χρέος. σὺ only is necessary to complete the line:

φερέγγυσ γάρ εἰ σὺ, πρὸς τοῦμον 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: ἵσθ' οὖν or ἀλλ' 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 χρῆς is would be wrong, and ἄν χρῆς 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 χρήζησ, 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.
EXERCISES.

Cre. Why wouldest thou that he should not be here?

Words. 'Why': τι, 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: τοῦ 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 τοῦ 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 γάρ θέλομεν ἂν; but it is usual in stichoi to carry on the construction, hence we will make the line subordinate, and begin with μὴ. 'Hear' would then give a bacchius, ἀκούῃ, and with πῶς interpolated a penthemimer would appear. 'What I say' might be ἂν λέγω, but this would cause hiatus in the First Cretic Position. A simple paraphrase is τοὺς λόγους, also a cretic, or τοῦς ἐμοὺς λόγους. The line might end with Κρέων. 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 ἐυνύστωρ 'privy to'; and then after changing λόγους to the genitive, we should want only a verb. ἂ is too short, γένηται is impossible, being a second bacchius; but ἀπεῖναι suggests παρῇ, and this leaves us with the following line:

μὴ πῶς ἐυνύστωρ τῶν ἐμῶν παρῇ λόγων.
Greek Verse Composition.

Gre. He is my son, ne will he it reveale.

Words. 'My': ἐμὸς, ὁμὸς. 'Son': παῖς, τέκνον, γόνος, etc. 'Reveal': δηλοῦν, εκφαίνω, ἐκκαλύπτω, ἀναπτύσσω. Or negatively 'not reveal' is συγάν, σωπᾶν.

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

ἐμὸς γὰρ ὃν παῖς καὶ κλῦων συγγίσται.

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

Words. 'Shall' is better rendered by a deliberative subjunctive, or by δεῖ, χρῆ, and the like, or βούλει. 'Speak': λέγειν, εἰπεῖν, σαφηνίζειν, δηλοῦν. 'Present': παρεῖναι, παραστατεῖν.

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

ἦ καὶ παρόντος ταῦτα δεῖ σαφηνίσαι;
EXERCISES.

Cre. Yea, be thou sure that he no lesse than I doth wish ful well unto this commonweale.

Words. ‘Be thou sure’: εὖ ἦθι, or κατίσθι. ‘Wish well’: use εὖνος. ‘Commonweal’: simply πόλις, πτόλεις. ‘No less than I’: οὐχ ἦσον ἐμοῦ.

Form. γάρ 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 ἦσον afterwards, giving a line of Type V. Now εὖ κατίσθι will scan, but the σί gives a tinge of contempt, or at least is dictatorial; we will therefore make the clause dependent, and say, ‘that you may know’: ὡς εἰδῆς. An object τόδε, or better σαφῶς, may complete the line. We next notice that ‘to this commonweal,’ literally translated as τῇ δὲ τῇ πόλει, is metrical, and that τῇ πόλει forms a cretic. We can therefore make a line of Type V., or by using ταύτη and transposing it after the cretic, of Types I.—III. εὖνος 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 ἐστὶν is too short, πέφυκε will just do. γέρον may now be added at the end.

εμοῦ γάρ οὐδὲν ἦσον, ὡς εἰδῆς σαφῶς,
εὖνος πέφυκε τῇ δὲ τῇ πόλει, γέρον.

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

Words. ‘Then’: δή, νῦν, or both; πρὸς ταῦτα, οὖν. ‘Thou shalt know’: ἦθι, etc., ἀκούει, ἀκούσον. ‘The meane is’: no noun is needed here, but use a participle as shown below. ‘Slay’: κτείνειν, κατακτείνειν, etc. ‘For’: ὑπὲρ, ἐκατι, χάριν, δὴθούνεικα.

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: ἀκοῦε and ἀκούσον are each an amphibrach, and ἀν ὑνν may stand after the first, πρὸς ταῦτα before either. The particle τοῦ 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 τήνδε τοῦ for a cretic (First Position), and a literal translation gives σώσεις πόλιν to follow. 'For his countrey' will be πόλεως χάριν or ἐκατι, the latter of which makes up a penthemimer with πόλεως. 'Thy son' is τὸν σὸν 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 ξ–ο–, for 'slaying,' and this is the aorist of κατακτείνω:


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

Ore. Oh, oh, what hast thou said, thou cruel soothsayer?

Words. 'Oh': αἰαί (φεῦ is less strong, but would do). 'Cruel': βαρύς, 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 εἶπες or ἑλέξας; the latter, we need hardly now point out, suits our verse, for with τί τοῦτ it makes up the first penthemimer. αἰαί may stand outside the metre, as exclamations frequently do. From the remainder we get at once μάντις ὡν, a cretic; βαρύς may stand last, and ἐμοί between. (Notice how flexible this phrase is: we might write ὡν ἐμοί | μάντις βαρύς.)

αἰαί

τί τοῦτ ἑλέξας, μάντις ὡν ἐμοί βαρύς;
Even that that Heaven hath ordered once and needs it must ensue.

Words. 'Heaven': θεόί. 'Ordered': use ἄραρε, or ἔδοξε, 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 ἀ or ἀπερ, ἄ ὑ, ἄ τοι. There is no room for μὲν and ὅ, but we may again use the idiomatic participle: then 'once hath ordered' becomes ἀπαξ δόξαντα, with θεοῖς in the dative. We notice that δόξαντα is a palimbacchius; and by scanning θεοῖς as a monosyllable we can make a line of Type IV.: ἄ θεοῖς ἀπαξ | 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 θεοῖς ἀπαξ δόξαντα καὶ γενήσεται.

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

Words. 'How many': ὥσα. '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 ἐν, literal.

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

ὁς μυρὶ' εἰς ἐν ξυνέβαλες ζεύξας κακά.

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

Words and Form. We must certainly get in μέν and δέ: σοὶ μέν...πόλει δέ, or τῷ δέ...πόλει. κάκ' ἐστίν 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 τὰχ' ἀν, σάφ' ἵσθι. But a satisfactory paraphrase is τοιαῦτα (scanned at pleasure ὅ—ὁ), which is often used to avoid repeating an adjective. 'Thy country is σῇ, which we may place after δέ, and then we have only to add καλά last.

σοὶ μὲν τοιαῦτα, τῷ δὲ σῇ πόλει καλά.

Note that κακά may be understood, and we may write σοὶ μέν, πόλει δέ....

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 ὄλεσθαι often has κακῶς, and then write κακῶς ὅλοιτο. Some may be tempted to go on ἔμη τόλυς, but no Greek would say ἔμη in such a connexion; at most he would use ἔ. Even this with γε would scan; but some particle is better, as δή, or better μέν. Observe that μὲν τόλυς 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 death. '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 ὁλοίτῳ μὲν πόλις· τί μοι μέλει;

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

Words. 'Ought': χρῆ, δεῖ, πρέπει. 'Hold': νομίζειν. 'Dear': φιλον, φιλτατον.

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

χρῆ γάρ νομίζειν φιλτατον 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': ἀνδρες simply (ἅνδρες by crasis); or use a more ornate phrase, such as σῆσθε κοίρανοι χθονός. 'Sufferance of heaven': ἔένθεοίς, ἔεν θεός τιμι, οὐκ ἀνευ θεόν. 'Arrive': ἰκνέομαι (ἄφ-), ἱκικ, πάρειμι. 'Arm': ὁπλίζω. 'In this prince's right': paraphrase 'on behalf of,' 'to help,' using ἀμινω, ἄγονς, ὑπέρ, or what not. Useful synonyms are ἀμέντωρ, τμωρός, προστάτης. The idea of 'right' is got in by using δίκη; ἔεν δίκη, δικαίως, ὡς θέμι, etc.

Form. A whole line may be made of 'lords': ἀνδρες χθονός τησ' 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 ἅνδρες. '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 ἅνδρες. 'Arrived' might be ἄφρεκτομεσθα at the beginning of the line; but ἡκομεν (possible cretic) is more convenient for the last half. ἔεν θεοίς is also a cretic, and two cretics together cannot stand. (Be careful not to write
EXERCISES.

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 ἱκω, θεός may be written θεοίν.

έπει μὲν ἄνδρες ἔν θεοίν ἢκομεν—

'Armed' is ὀπλισμένοι or ὀπλισθέντες, the former preferable because it implies an abiding state; or a more ornate expression, ἐστολισμένοι δορί. 'This prince' is οὖτος (not king Edward of course, and the pronoun is necessary): τούτῳ followed by one of the nouns suggested. A bacchius is wanted, and such is ἄρωγοι. This involves hiatus; but this we easily avoid by putting in τε to be followed by καὶ (or a second τε). A cretic (or with καὶ an iambus) is now needed; and ἔν δίκη might do but for two reasons,—the phrase must end in a consonant, and we must not use a phrase so much like ἔν ἰθεός. But a glance at the prepositional phrases given in the Introduction will suggest πρὸς δίκης:

τούτῳ τ' ἄρωγοι πρὸς δίκης θ' ὀπλισμένοι.

Words. 'Swear': ὀμνυμί, κατ-. (Remember that ὅρκον διδόναι means to 'administer' or 'suggest' an oath.) More poetical: ὅρκωμον. 'Country's cause': τόλεως, πάτρας, πατρίδος χάριν. 'Homage': πειθαρχία, σέβας, etc. 'Fealty': πίστις. 'Forwardness': τόλμα, προβυμία. Remember that we may have to use cognate adjectives or verbs: πειθαρχος, εὔπειθῆς, —πιστός,—εὔτολμος, πρόθυμος, and so forth.

Form. Either of the two words for 'swear' can be got in: κατομόσαι as a bacchius equivalent, with some governing word like δεῖ, or ὅρκωμοτομοῦμεν filling the first penthemimer. To either θεοῦ may be added, 'by the gods' (for the second
see Soph. *Ant.* 265); and it will be seen that the article τοῦ will combine with this word into a cretic. Better however is δή, 'as you see,' which will do to translate 'here.' The space left vacant is exactly filled by πάτρας χάριν:

δρκωμοτούμεν δή θεοῦς πάτρας χάριν.

Observe that this line has only a quasi-caesura, since δή 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 εὐπειθῇ 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 ។— to follow. εὐτολμὸς is of the kind we want; and with this the next line is complete:

ἡ μὴν ἔχειν εὐτολμον εὐπειθῇ φρένα.

The two compounds of ἔν 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 πιστῆν τε; but it will be neater to vary the expression somewhat, and use one of the other phrases for promising faith. δοῦναι πίστιν is common in such a connexion, so that the next line may begin

πίστιν 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 ἀντί- such as ἀντιτίσασθαι or ἀντιτιμωσεῖσθαι (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 w, and write Ἐδάρδιος.

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 ἀντί (as in Aesch. Ag. 1263 ἄγωγῆς ἀντιτίσασθαι φόνον, 'to inflict death in return for bringing'). The desired trochee is then ὅν δέ. Ἐδάρδιος may end the line, and we may insert τὴνδὲ 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 ἴδικησεν as ἴδικημένην ἔχει: thus

δὲ τῆν Ἑδάρδιος ἀναξ ἄνασσαν ἴδικημένην ἔχει.

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 ἥμᾶς, 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: ἐμφανὰς. Finally we add τρίτος (as in Soph. Αἴ. 1174 κόμας ἥμᾶς καὶ τῆς ἐκατὸς τρίτου): this is another term of formality, like the never-forgotten δέκατος αὐτῶς:

καὶ τοὺς πολίτας ἐμφανὰς, χήμᾶς τρίτος.

‘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 δὲ may well be exprest:

τῶτων πάρεσμεν ἀντιτιμωρούμενοι.

There remain two phrases, ‘in arms’ and ‘with the sword.’ But the word ὅπλισμένοι 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,’ κἂν 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 πρῶ, ὡς τὸ πρῶ, etc.; or again, οἱ προσήκοντες. ‘In peace’: εἰρήνη, or look at the prepositional phrases (Introd. p. 62), and follow the type; δὲ εἰρήνης. ‘Repossess’: ἔχω πάλων, αὖ, αὖθις.

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

κοῦ λήξομέν ποτ’ ἐστ’ ἀν εἰρήνη πάλων....

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 havocck England’s wealth and treasury.

Words. ‘Withal’: πρὸς, πρὸς τοῦτοις. 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 θωπεύοντες, even θωπευματα (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, ’συλώ or ἀρπάξω. ’Wealth and treasury’: πλοῦτος, θησαυρὸς.

**Form.** Let us first see what words will most easily combine with καὶ. 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 βασιλεῖς, we find that κατο 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 κακβαλοῦμεν will not suit this construction), we see with relief that θηρεύσομεν fills the rest of the line:

\[ \text{κατο βασιλέως θηρεύσομεν...} \]

‘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 ἄρτι, ‘who have been flattering, and still do so.’ οἱ will naturally follow; and we may strengthen the verb by adding the phrase ‘like pirates’:

\[ \text{τοὺς ἄρτι θωπεύοντας, οἱ λῃστῶν δίκην...} \]

The last line may be worked out in more than one way. συλῶσι may stand first, as in Type II.; or ἀρπάξουσιν in the middle, as in Type VIII. If we take the latter alternative, θησαυρόν 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 πάγχροσον:

\[ \text{θησαυρόν ἀρπάξουσι πάγχροσον πόλεως.} \]
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;

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:—

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
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.). ἀναξ is best (voc. ἀναξ, not ἄνα as sometimes in epic). 'What would' is simply τί θέλεις, or in metrical phrase τί βούλει (hardly respectful enough), τί χρηζείς;

Form. If, as is most convenient, we place the vocative
first, ὅναξ πάτερ τε, the phrase τί χρῆζεις 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 χρῆζεις παρών, τί χρῆζων 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 hephthemimer is either cletic \(-\_\_\_|\_\_\_\_\_\) or trochaic \(-\_\_\_\_|\_\_\_\_\_\). Let τί be changed to πρὸς τί \(-\_\) and we have the latter. The syllable still lacking may be some suitable word such as νῦν, δή, μοι: and we have the line complete:

δόναξ πάτερ τε, πρὸς τί νῦν ζητεῖς ἐμέ;

Κ. Η. 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' ἥ, 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 οὐδὲν ἄλλο γ' ἥ... or οίκ ἄλλο γ' οὐδὲν ἥ..., followed by a noun meaning benefit, or an infinitive of similar meaning, as ἥ σ' ἀεί πράσσειν καλῶς. Neater and more emphatic is a noun near the beginning. It will be well to use a forward particle, such as μέν—'I wish you well, as far as that goes; but you have your part to play.' Possibly τέκνον may need to be expanded, φίλτατον τέκος, or φίλτατον κάρα.

τὸ σὸν μὲν ὁφέλημα, φίλτατον τέκος.
EXERCISES.

121

How chance thou art not with the prince thy brother?

Words. 'Not with' is δίξα, ἀνευ, ἄτερ: or, according to the context, οὐκ ἄγων, οὐ waiting upon. 'The prince' is best omitted. For 'brother,' besides ἄδελφος, we have κασιγνήτος, 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 δίξα; 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 δίξα;

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'), ὁ μὲν ἔν σὺ δέ. 'Love' is always a difficult word. Do not use ἐρᾶν ('to be in love') or ποθεῖν ('to long for, desiderare'), but φιλεῖ 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 δὲ 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, ὁ δέ may end a line; but an iambic word without conjunction, such as ἐξει, 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 δὲ καταφρονεῖς ἐξων.
(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 ἐρᾶν and ποθεῖν. Thus almost the only word that we can use is εὐνοα, as no word in Greek exactly answers to 'affection.' For 'place' we had best substitute 'share,' μέρος or μοῖρα. 'Better' will be πλείστος, not ἀμεῖνων, to suit the noun. The phrase may be strengthened with εἰ τις (καὶ) ἄλλος. The plain prose of it is πλείστον σιν πάντων τῶν ἀδελφῶν ἔλαχες μέρος τῆς εὐνοίας. Emphasise the utterance by ἵσθι, and subordinate the verb to it, ἵσθι...λαχῶν. The proper particles are ἄλλα...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

άλλα ἵσθι γὰρ - πλείστον εὐνοίας μέρος
πάντων ἀδελφῶν - - - - λαχῶν.

The gap may be filled by a dative of person judging, and
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 τὰπὸ Γενδρικοῦ:

\[\text{όλλendumγάρτοιπλείονοιάσμεροςπάντωνἀδελφῶντὰπὸΓενδρικοῦλαχόν.}\]

Note that λαγχάνω takes gen. of the whole, thus—εῦνοιας λαχεῖν, but the idea of 'part' is understood, and if 'part' is express 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 τῆνδε (sc. εὖνοια), 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, συμβάλλοντις...ἑών'; or 'you may make a reconciliation of anger, διαλλαγῆ (διάλυσιν) χάλου θείας ἄν' (not ποιότης, which means to 'manufacture,' nor τοιοῦ '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 διαλυτικόν, ὀφαίον πόνον, or the like. The dative will follow. 'When I am dead': ἐμὸν θανῶτος, 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. τρέφε comes naturally as the last word in a line; but for the beginning the polite imperative is better: τρέφοις ἄν. We get then as a skeleton:

\[
\begin{align*}
\text{τρέφοις ἄν - & = τῆνδε - ὅταν θάνω} \\
\text{ἐν τοῖς ἀδελφοῖς (and to the king)} \\
\text{θείας διαλλαγῆν τιν' (or ἄν),}
\end{align*}
\]
with an appositional phrase to wind up. To fill the first line \( \text{ἀδὲ} \) will do, with \( \kappa\acute{a}τα \) for link: in the second \( \chi\acute{o}λον \) or \( \text{ἀργής} \) should stand, else there will be no room for the appositional phrase. Thus the lines run:

\[
\text{τρέφοις ἀν ἀδὲ τὴνδε\' καθ' ὅταν θάνω}
\]
\[
ἐν τοῖς ἀδελφοῖς τῷ τε κομάνῳ χόλον}
\]
\[
θείς διαλλαγὴν ἄν, ὁραῖον πόνον.
\]

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 \( \text{ἀπωθεῖν} \) (rather stronger). 'Blunt' is literal, \( \dot{α}\mu\beta\lambda\u03b5\nuο\) : or by periphrasis, \( \theta\\epsilon\iota\alpha\iota \dot{α}\mu\beta\lambda\epsilon\iota\alphaν \) \( \tau\nu α\rho\theta\u03b9\muι\alpha\iotaν \). (Note that \( \theta\\epsilon\iota\alpha\iota \) in this phrase means 'make,' \( \theta\dot{e}\theta\alpha\iota \) would mean 'exhibit,' like \( \piο\epsilon\iota\sigma\theta\alpha\iota \).) 'Lose,' \( \dot{α}\piο\lambda\lambda\iota\nuα\iota \), or some compound. 'Cold' can hardly be \( \psi\nu\chiρ\o\)ς, though if the emphasis were strong enough a phrase like \( \psi\nu\chiρ\o\)ς \( \betaλ\epsilon\tau\omega\nuν \) might be worked in. The sense is reluctance and lack of sympathy; for which \( \dot{α}κνε\iotaν \) is the simplest translation. 'Careless' can be turned with \( \dot{α}μελε\iotaν \), followed by a genitive: or \( \dot{α}φροντις \) adj. 'His will' goes most naturally into a conditional clause, \( \dot{η} \tau\iota \sigma\piε\iota\delta\gamma \), or a genitive participle.

**Form.** The first line runs off without difficulty:

\[
\mu\nu\iota\tau' \sigma\nuν \dot{α}\pi\omega\thetaειν, \mu\nu\iota\tau \tau\nu \dot{η}\nu \pi\rho\theta\u03b9\muι\alpha\iotaν
\]
\[
\dot{α}\mu\beta\lambda\iota\nuον.
\]

and 'nor lose' can be neatly linked to this by \( \dot{ο}στε\), instead of having a new coordinate sentence: \( \dot{ο}στε' \) \( \epsilon\nuνοιαν - \dot{ο} \) \( \dot{α}λλ\iota\nuοι \), which we easily complete with the compound \( \dot{ε}ξαπολλ\iota\nuαι \). 'By seeming' will be a participle, and this gives \( \dot{α}κνε\iotaν \) \( \dot{δοκ\iota}ν \) \( \dot{η} \) \( \dot{κ}\alpha\muελε\iotaν \): note how convenient is the emphatic \( \kappa\alpha\iota \) 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; στειδωντος, the construction most suitable, leaves a syllable to seek. We must therefore cast about for a four-syllable participle of the required scansion ρι—ο—. Such an one is the Aeschylean λειμμένος (λίπτομαι), which meets the case. Proceeding from the last stop, we have:

ῶστ' εύνοιαι ἐξαιτολλύναι
δοκέων δοκῶν ἢ καμελεῖν λειμμένου.

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 τίμᾶν, τιμαλφεῖν, ἕβειν, or, in a bad sense, θωπεύειν (‘flatter’). ‘A tear for pity’ has quite a Greek look, and we may use the phrase πρὸς οἰκτόν ‘pity-wards’; though of course an exact analysis of the English shows that ‘pity’ is almost a personification: δακρύει...πρὸς οἰκτόν, or the more picturesque δικρυροῦ. 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’: ἄφθονος. ‘Lead’: σπανίζω. ‘Warm’: θάλπω or θέλγω ‘charm’; or we may use Δεσ. Αγ. 619 πλῆν τοῦ τρέφοντος ἦλιον γαλας φύσων.
Form. \textit{θεραπευθεῖς} is a molossus, with the first syllable resolved: hence its place is fixed. This bars \textit{εἴμενής} from all the three cletic positions; but if we add \textit{γάρ} to it we alter its rhythm, and can then place it

\[ \textit{εἴμενής} \textit{γάρ} - \textit{θεραπευθεῖς} \]

The trochee is obviously \textit{ἐστί}, the first place may be taken by a particle of emphasis such as \textit{κάρτα}, and it will then be convenient to paraphrase \textit{θεραπευθεῖς} by \textit{θεραπεῖας τυχών}. The beginning of the following line is also obvious, \textit{δακρυρροεῖ πρὸς οίκτον}. A vowel must follow this, therefore \textit{χεῖρ} cannot; but 'generous' at once suggests \textit{ἄφθονος δὲ χεῖρ}, leading up to \textit{ὡστε. οπανίζω} must come in the bacchius position, and this gives \textit{ὡστ' ἂν οπανίζῃ τις} and the line will be readily completed out of the words given above, \textit{μαλαχθήναι τάχα}, or \textit{μαλάσσεται κέαρ}. For the remaining line we think at once of \textit{τὸλου δίκην}, which will end it; and it will not be difficult to arrange \textit{θάλκωντος πάντα} in the verse, or the words suggested from Aeschylus. We then have finally:

\[ \textit{κάρτ' εἴμενής} \textit{γάρ} \textit{ἐστὶ θεραπεῖας τυχών}. \textit{δακρυρροεῖ πρὸς οίκτον}, \textit{ἄφθονος δὲ χεῖρ} \textit{ὡστ' ἂν οπανίζῃ τις} \textit{μαλάσσεται κέαρ} \textit{γαίας} \textit{φύσιν} \textit{τρέφοντος} \textit{τὸλου} \textit{δίκην}. \]

The learner will observe that the third of these lines has no real caesura, since \textit{τις} goes in speech-rhythm with the preceding word. See Introduction, p. 11.

\begin{quote}
\begin{itemize}
\item yet notwithstanding, being incensed, he's flint;
\item as humorous as winter, and as sudden
\item as flaws congealed in the spring of day.
\end{itemize}
\end{quote}

\textbf{Words.} 'Yet notwithstanding': \textit{ὁμώς}, \textit{ἂθις}. 'Flinty' is in Greek \textit{σιδηρόφρον}, \textit{ἐκ πέτρας πεπλασμένος}, 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 \( \text{περισσόφρων} \times \text{άρτίφρων} \), '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 \( \text{δύσχιμος}, \text{δυσχείμερος} \): to which should be added \( \text{θυμόν} \), the better to define the metaphorical sense of the word. 'Flaw' (or 'floe') is 'ice,' \( \text{κρύσταλλος} \); and 'to freeze' is \( \text{πήγνυμαι} \) (trans.). 'As sudden as flaws' is best rendered by 'cracks like ice;' and we may use the gnomic aorist. 'Ice' is \( \text{κρύσταλλος} \). 'Incense' is \( \text{χολόω}, \text{χαλεπαίνω}, \) or a phrase with \( \text{δί} \text{ ὀργής} \). 'Spring of day' may be simply \( \text{ἐως} \).

**Form.** \( \text{χολωθεῖς} \) takes the sole bacchius place, and \( \text{σιδηρόφρων} \) will be put last; \( \text{ἐοθ' ὦμως} \) make a good cretic; and \( \text{αθίως} \) completes the line. \( \text{δυσχείμερος} \text{ τε} \text{θυμόν} \) is already metrical. A slight difficulty offers at the end of this line; as a vowel must follow, \( \text{καί} \) cannot stand; the rarer \( \text{η̣δέ} \) will prove useful, and we must find a compound instead of \( \text{ἐρράγη} \). In the concluding line, \( \varepsilon \varepsilon' \text{ ἔως} \text{ παγεῖς} \) goes naturally at the end, and will be naturally preceded by \( \text{κρύσταλλος} \); we may echo the idea of \( \text{ἐως} \) by an adjective, such as \( \text{ὀρθριος} \). There is now no room for \( \text{ὡστε}, \) but \( \text{ὡστε} \) is often used with the same meaning: e.g. *Medea* 523, \( \text{σὺ} \text{ δ' ὡστε ναὸς} \text{ κεδνὸς} \text{ οἰακοστρόφος} \). The lines then take shape as follows:

\[
\text{αθίως} \text{ χολωθεῖς} \varepsilon' ϊθ' ὦμως \text{σιδηρόφρων} \\
\text{δυσχείμερος} \text{ τε} \text{θυμόν}, \text{ ἡ̣δ} \text{ εὔερράγη} \\
\text{ὡστε} \text{ ὀρθριος} \text{ κρύσταλλος} \varepsilon' \varepsilon' \text{ παγεῖς.}
\]
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 δυσφορέω, δυσχεραίνω, κνίζομαι. 'Sit': ἕμαι, καθημαι, or compounds; ἔζω, 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. κνίζομαι might stand first, δυσφορέωτε completes a penthemimer after ἕ, δυσχεραίνετε is a final penthemimer. The noun will be in the genitive absolute: τοιὸς ἐνθάδ' ἕμένου 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 ἐπάντος. On the whole, ἡ δυσφορεῖτε makes the best beginning, because the simplest; and a more impressive ending will be got by using the compound συγκάθημαι ('sit with me'), which the context shows to be the meaning.

ἡ δυσφορεῖτε τοῦτε συγκαθημένου;

It is our pleasure, and we will have it so.

Words. 'Pleasure,' as a technical term, is δοκεῖν; or still stronger, ἀρατε. 'Will': use χρη, χρεόν, ἀνάγκη or the like: or perhaps γεννήσεται.

Form. οὔτως δέδοκται is a literal rendering, and it forms a half-line. Another half-line is ὃς ταῦτ' ἀρατε. The completion is easy. καὶ γεννήσεται 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 εἰναι between:

οὔτως δέδοκται, καὶ χρεῶν εἰναι 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, δυνάστωρ, or perhaps ὁ νεωστὶ κοίρανος, or ταγός. 'Safe': σῶς, ἀσφαλῆς, or of places βέβαιος, ἔχεγγυος, ἀσφαλισς. 'Elsewhere': ἄλλαχοῦ, ἄλλος τόπος or θάκος. 'Your Grace': ὁναξ.

The Form of the first sentence will be in Greek 'Well you place him beside you,' ἄλλα καὶ μὲν ἐχεῖς πέλας σου. This gives the beginnings of two lines: ἄλλα καὶ μὲν, palimbacchius, and πέλας σου bacchius. These can also stand together if we omit either μὲν or ἄλλα: καὶ 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 μέν, ὅναξ... with ἐκεῖς 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 δυνάστορα. Our business now is to expand: the next sentence may accordingly begin with καὶ γάρ. 'Nowhere else' would give a rather awkward phrase, unless we wrote οὐκ ἄλλαξον 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 οὐτως ἀσφαλῆς ἐστιν. Here are trochees and spondees: what we want is an iambus. Change ἐστιν 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, οὖτω 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:

ἀλλ' εὖ μέν, ὅναξ, τὸν νεωστὶ κοίρανον
ἐκεῖς πέλας σου· καὶ γάρ ἄλλος οὔ δοκεῖ
οὖτω 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, εὔγενής. 'Brook': τλήμα. The Form of the line is practically settled by τλαίη ἄν. These words reversed make up a molossus, and εὔγενής becomes
impossible. But γεναιῶς may stand immediately before them, as in Type IV. τίς must begin the line; and ‘this sight’ will be in our sentence ταῦτ’ ἵδειν or the like. The adjective however cannot stand thus alone. We must add an indefinite τίς, which would be poor in style; or ὃν, not much better; or ἀνήρ, which is exactly the right word. But ἀνήρ cannot stand last; place it then before γεναιῶς, 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 βλέπειν, and the line runs

τίς ταῦτ’ ἀνήρ γεναιῶς ἄν ταλη βλέπειν;

See what a scornful look the peasant casts!

Words. ‘Peasant’: ἄγρότης, ἄγρώστης, etc. ‘Scornful look’: use an idiomatic paraphrase, e.g. ὃβριν βλέπειν, σεμνύνεται.

Form. With these words a good line may be made. ‘The peasant’ will be ἄγρότης (= ὁ ἄγρότης), or ἄγρότης πρὶν ὃν, and βλέπειν will then complete a final hephthemimer. ὃς ὃβριν is a palimbacchus, and ὁτος completes the line. The jingle of βλέπειν and βλέπειν can be paralleled (e.g. Soph. 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 θρέμμα δυσγενὲς. Here we have a possible cretic; and if we place σεμνύνεται after it, the line is as good as made. ὃς τῶτο may begin it; or better, ὃς θρέμμα, which gives a true balance to the words:

ὡς θρέμμα τῶτο δυσγενὲς σεμνύνεται.

The unemphatic τῶτο between two strong words throws up each into stronger relief.

Pembroke. Can kingly lions fawn on creeping ants?

Words. ‘Kingly’: βασιλικός. ‘Ant’: μύρμηξ. ‘Creeping’: there is no suitable adjective to translate this, but the
tone of contempt may be reproduced by φαίλοσ 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 φαίλον a trochee.

μύρμηκα φαίλον βασιλικόσ σαίνει λέων;

*Warwick.* Ignoble vassal, that like Phaeton aspir’st unto the guidance of the sun!

**Words.** ‘Ignoble’: δυσγενής, ἀγεννής. ‘Vassal’: δούλος, δμώς, τρίδουλος; or by a favourite idiom, δούλευμα. ‘Like’: ὦς, ὦσερ, δίκην. ‘Aspire’: ἀξιών. ‘Guidance’: use ἐλαύνεν, διφρηλατεῖν or a similar word.

**Form.** The beginning of the line admits of various arrangement. δούλευμα may stand first, and be followed by ἀγεννής; or we may write ὡς χρημ’ ἀγεννής. Again, by Type IV., we may place δούλευμα after a four-syllable group, e.g. ὡς δυσγενής. (Observe however that δυσγενής has just been used.) Φαέθωντος is a molossus equivalent, the first syllable being resolved: this with δίκην will naturally form the final pente- mimer. A relative to connect the two clauses is ὦς, which by adding γε (allowable, like περ, with almost any emphatic relative) will make up the line

δούλευμ’ ἀγεννής, ὦ γε Φαέθωντος δίκην....

In the next line we have the latter half ready for us, ἀξιώς being a cretic, and διφρηλατεῖν the proper end-word of four syllables. ἡλίου 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 Φοίβον, and write

Φοίβον τέθριππον ἄξιοῖς διφηλατεῖν.

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,' χάμαι, or 'their power is gone,' φροῦδος οἴχεται. This will give us an excellent ending: φροῦδον οἴχεται κράτος. The first part is best express 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, πίπτουσ', οἴχεται φροῦδον κράτος.

we will not thus be faced and over-peered.

Words. 'Faced': ἐναντίον βλέπειν, or δρθοὶς ὄμμασιν, 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 ὁγκος, or its verb ἐξ-ογκοῦσθαι.

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' ὥσς, 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, ἐξωγκωμένοι 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' ἀνεκτόν for a beginning, or more idiomatically, ἐπεὶ οὐκ
GREEK VERSE COMPOSITION.

άνεκτόν (ἐπεὶ οὐκ form an iambus by synizesis). ἐξωγκωμένους we place last, with ἄνδρας before it (τινὰς would also do, but will not scan here). ἐναντίον βλέπειν becomes a hephthemimer when we prefix δὲ 'thus'; now add the object ημᾶς, and there is just room left for κόμπος in the dative plural (palimbacchius):

ἐπεὶ οὐκ ἀνεκτὸν ἄνδρας ἐξωγκωμένους κόμπουσιν, ημᾶς δὲ ἐναντίον βλέπειν.

Edward. Lay hands on that traitor Mortimer!

Words. 'Lay hands on': λαβεῖν. 'Traitor,' προδότης, προδούναι. 'Mortimer': Grecise the name, e.g. Μόρσιμος; 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: οὐχ οίς τάχος τις τοῦδ' ἀποστρέψει χέρας; This suggests οὐ 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 cretic. The object to προδόντα is easily supplied, πόλιν, with the article a cretic, τὴν πόλιν. 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...?'

τίς τόνδ' ἀπάξει τὸν προδόντα τὴν πόλιν;

Elder Mortimer. Lay hands on that traitor Gaveston!

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. If the
line is to go on from this beginning, we want a monosyllable, a palimbacchius, or an amphibrachys. No further particle would be appropriate, and τὴν προδότα or ὡς προδότα is trochaic, the wrong kind of rhythm therefore. But a new sentence may begin with προδότε καίνος, which contains the required form. Or we may continue 'who will take Gaveston?' which with an ethical μοι gives:

κεῖνον μὲν οὖν τίς λήψεται Γαύστανά μοι;

Kent. Is this the duty that you owe your king?

Words. 'Duty...owe': a paraphrase should be made with πίστις, πειθαρχία, σέβας, and ὀφείλεσαι; or the sarcastic idiom with καλῶς—'nicely you obey your king!' A proper particle is ὁρα, '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, ὁρα coming last (the particle might go almost anywhere):

καλῶς τυράννοις ἱστε πειθαρχεῖν ὁρα.

15 Warwick. We know our duties—let him know his peers.

Words. 'Peers': οἱ ἵσων.

Form. A μὲν and δὲ sentence is clearly called for. We commence with ἤμείς μὲν, palimbacchius; the pronoun is necessary to make a balance to 'him,' ὃς, οὗτος. ἵσομεν follows as trochee (Type II.). 'Him' is Gaveston; the second clause will take this shape—'but this man (knows) not his equals.' τὸς δὲ ἵσων falls into the third place, as a cretic, and οὐκ ὃς ὃς ἵστε 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 ὃς, and let the last foot be ὁς ὃς
(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· τοῦς δ᾽ ἵσους ὧδ᾽ οὐ.

Edward. Whither will ye bear him? Stay, or ye shall die!

Words. 'Bear': ἁγεῖν, φέρεῖν. 'Stay': παῦεσθαι, or better ἐπισχέιν. '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: ποι δ᾽ ἄξετε, with elision. Either παῦεσθε or ἐπίσχετε (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 ἄλλε ἐπίσχετε. The remainder is no less easy: ἦθανεῖν comes next as a cretic (Second Position), and χρεῶν may end the verse:

ποι δ᾽ ἄξετ᾽; ἄλλε ἐπίσχετε᾽, ἦθανεῖν χρεῶν.

Elder Mortimer. We are no traitors; therefore threaten not.

Words. 'Threaten': ἀπείλεῑν, 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,' ὦς προδοῦσων, and δὴ may be added. ἀπείλεῑ is a bacchius, and μὴ δὴτα may precede it; ἦμῖν will stand first, and ὦς προδοῦσων last. Now ἀπείλεῑ 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

ημῖν ὦ ἀπείλεῑν ὦς προδοῦσων οὐ χρεῶν.
VIII.

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, ὧ χαίρετε, χαίρουτε, χαίρουτ ἄν, χαίρειν λέγω. 'Citizens': ὦ ἄνδρες, ὄνδρες. 'Of Ghent' is easily Grecised as Γαντικός.

Form. We have among the above words a cretic Γαντικός; and as ὄνδρες naturally takes place before it, the line should be of Type II. Either χαίρουτ ἄν or ὧ 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 ύμᾶς, and a natural particle to add is ἄρα, 'as it seems.' ὧμᾶς ἄρα in elision is also a palimbacchius, which is what we want,

ὑμᾶς ἄρ', ὄνδρες Γαντικό, 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 χαίρουτε μοι:

ὤ χαίρετ' ἄνδρες Γαντικό, χαίρουτε μοι.
This is the last time you will see me here.

Words. 'Last time': υπόστατον, πανύπόστατον. 'See': ὅπαν, 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': υπόστατον με νῦν ὅπατε. A link is necessary, and γάρ is the best. It will now be noticed that υπόστατον γάρ needs only one syllable before it to complete a penthemimer. A longer word is to hand in the compound πανύπόστατον, which suits our present purpose. Again: ὅπατε με may fill the last two feet, leaving a cretic 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

πανύπόστατον γάρ ἐνθάδε εἰσοράτε με....

unless God prosper me past human hope.

Words. 'God': θεός, θεος τις, θεῶν τις. 'Prosper': βοηθεῖν, or subst. βοηθεία. 'Past': i.e. beyond, πέρα; or in paraphrase, 'greater help than...', μείζων ἡ κατά.... 'Human hope': ἐλπὶς βροτῶν or βροτεία, ἀνθρώπων, etc.

Form. εἰ μὴ of course should begin the line. A future indicative may follow (βοηθήσει), or an optative (βοηθοί, Type I., or βοηθοῖ, the more usual form). The two longer words need only the addition of τις to make up a hephthenemimer 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:

εἴ μὴ βοηθοῖ τις ἐλπίδος πέρα
θεός βροτείας.

Note the additional force of these two words in antithesis.

I thank you for the dutiful demeanour
5 which never—no not once—in any of you have I found wanting.

Words. ‘Thank’: οἶδα χάριν. The construction should be διὶ 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 πειθαρχίς χρῆσθαι, πειθαρχος, εὐπειθής. 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 ἐλλείπειν, ἐλλιπης.

Form. We begin after the caesura; and note first that οἶδα may follow at once (Type V.), with a suitable conjunction, such as δὲ. χάριν may come last, and it is allowable to add such an adjective as is found in thanksgiving. πολλήν occurs first to the mind, but this will not scan; however, the same idea will scan if put negatively, οὐ συμικράν. This line finished, we pass on to the next; and the beginner will probably elide the final of διὶ. But this is never done in iambic verse, either tragic or comic. We may if we please substitute ἐπεί, but there are more exact synonyms which will do, οὖνεξα or δονούνεξα. 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.
Greek Verse Composition.

To me will do for the purpose, and this we accordingly use for the cretic. 'To me' remains, and this is quite simply translated by πρός με, which may follow ἐξηγηθεί. The sentence may now be compressed by substituting a genitive for the relative clause, and we now get as the result of our labours:

οἶδα δ’ οὐ σμικρὰν χάριν
ἡς πρός μ’ ἐξηγηθεὶς παντελῶς πειθαρχίας.

Having already used a relative, it would be clumsy to translate 'which' by another; but this part is easily introduced by a participle, οὐκ ἐλλιπόντες. 'Never, no not once' can easily be rendered by accumulating negatives in the Greek manner: οὐδὲν οὐδεπότε, for example, οὐδὲν meaning 'in no respect.' These words form a final hephthemimerim as they are, and we get as the complete line

οὐκ ἐλλιπόντες οὐδὲν οὐδεπότε.

though severely tried
when discipline might seem without reward.

Words. 'Tried': γυμνάζειν, περαν, ἔλεγχειν (or ἐξ-); or use ἀγών, ἔλεγχος. 'Severely': more simple in Greek, πολὺ, πολλά, δινά; or use βαρύς. 'Discipline': πειθαρχία, but a variant is better; say εἰσάξα. 'Without reward': ἀμισόθος.

Form. The construction may be participial; πειρομένοι περ πολλά or δινά would make a beginning. But the sentence begins better with οὐδὲ, which expresses 'even' in a negative sentence. The participles do not look promising; and we may paraphrase (say) ἔλεγχομενοι by εἰς ἔλεγχον ἐλθόντες, or μολόντες, καταστάντες. If now we use the first phrase, treating ἐλθόντες as a molossus, and placing βαρύν last, we have a line done all but one trochee; which may fairly be filled with some word meaning 'often' or 'at times'; ἐσθ’ ὅτε. This gives the following:

οῦδ’ εἰς ἔλεγχον ἐσθ’ ὅτ’ ἐλθόντες βαρύν.
For the next line we have an amphibrachys ($\dot{\alpha}$μισθος), and a four-syllable word ($\epsilon$νταξία); 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 ἓδοξὲν ἄν; can this he worked into a cretic by any means? By using the emphatic καὶ this is easy; for καὶ and ἄν coalesce into καν, and κἂν ἓδοξὲ becomes a cretic by elision. All we now want is a word to precede ἄμισθος, and meaning 'when'; for example ἐτεί, or ὅποι γε:

ὅποι γ' ἄμισθος καν ἓδοξ' ενταξία.

(Some may prefer a conditional sentence. If so, be careful to use the optative, which expresses indefinite frequency in past time; not ἄν, which would refer to the future.)

Fortune has not been kind to me, good friends.

Words. 'Fortune': τοχη, δαλμων. 'Kind': ἕλεσ. A particle should be added: τοι is rather didactic, δή (‘as you see’) more sympathetic.

Form. The Greek idiom requires χρησθαι in this sentence: 'I have not found Fortune kind,' οὐ κέχρημαι τοχη ἕλεσ. 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 penthe-mimer, οὐχ ἕλεσ δή, predicative. The article added to τοχη makes a cretic; and the verb may be used in the plural, a frequent idiom with speakers:

οὐχ ἕλεσ δή τῇ τοχῇ 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': ἀποστείων. 'Love': difficult to turn by a noun, but στέργηθρον may do, or κήδεμον, or προθυμία. Do not suppose these all have the same meaning; the verb must be chosen to suit them. 'Good report': καλὴ βάξις 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.' κλέων εὖ makes a bacchius, and a strong 'but' is ὅμως, which we place before it. ὥσ τὸ πρῶν might follow, but for the hiatus. Turn this negatively, and you have 'no less than before,' μηδὲν ἡσσόν ἢ τὸ πρῶν, which scans without more ado:

ὁμως κλέων εὖ μηδεν ἡσσόν ἢ τὸ πρῶν....

'And may I not be deprived' also scans, μηδὲ στεροίμην τῆς προθυμίας may stand next (Type X.). 'Your' cannot be got in; but the vocative φίλοι may be added, and in this connection the meaning must be 'your,' unless there were a stronger reason to the contrary:

μηδὲ στεροίμην τῆς προθυμίας, φίλοι....

Be this the word:

My rule was brief, calamitous, but just.

Words. 'Rule': τυραννίς; ἀρχή better, as less invidious. 'Brief': βραχύς. 'Calamitous': οἰκτρός, δυστήρως, δυσ-άθλιος, etc. 'Just': δίκαιος, ἐνδικος.

Form. 'Be this the word' cannot be translated literally. We shall use as a model καὶ τοῖς ἐπηρω ἄρα (Homer), or similar phrases. Connect this with the rest of the sentence by ὅστε or ὥσ: ὅστ' εἶπεν τῶν, or ὥσ καν τιν' εἶπεν, a penthemimer. The idiom also requires ἀρχὴ to come into this part of the
EXERCISES.

sentence, ‘about my rule,’ περὶ τῆς ἐμῆς ἄρχῆς. Here is a cretic, τῆς ἐμῆς, and by placing περὶ last we get the line ὥς κἂν τοῦ εἰπεῖν τῆς ἐμῆς ἄρχῆς πέρι... 

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 οἰκτρῶς μέν, δίκαιως δὲ ἦρχεν, and ‘brief’ would be put in a different form, say ὀλίγον χρόνον, οὗ συχνὸν χρόνον. Now οἰκτρῶς μέν begins the line well enough, but leaves no room for the bacchius δίκαιως. However, ἐνδίκως may replace it in the First Cretic Position. ἦρχεν may follow either; but as ὀλίγον can only fall after οἰκτρῶς μέν, we place ἦρχεν after ἐνδίκως δέ. Then χρόνον takes the last place, and we have finally

οἰκτρῶς μὲν ὀλίγον ἐνδίκως δ' ἦρχεν χρόνον.

This sentence is in direct speech, and in prose δὲ 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 cheerly 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': ἀνδρεῖς φέριστοι, etc. 'Sit': literal, or use ἐντὸς μένειν, 'to be a stay-at-home.' 'Wail': θρηνῶ, αἰάξω, οἰμῶξω, etc. 'Loss': ζημία, or paraphrase such as τὸ μὴ κατορθοῦν; δυστύχημα.

**Form.** ἀνδρεῖς φέριστοι, 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 οἰμῶξοι, 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 τῶν may be added; and a paraphrase for τῶν is εἰ τύχοι, 'should there be one.' The second line is already half done; and οἰμῶξοι falls into its place, leaving the last foot for μένων. A trochee is now needed to complete the line, and ἐντὸς is a trochee,

$$ἀνδρεῖς φέριστοι, ζημίαν μὲν, εἰ τύχοι,$$
$$οὐκ ἄν σοφὸς τις ἐντὸς οἰμῶξοι μένων.$$  

but cheerly seek how to redress their harms.

**Words.** 'Cheerly': εὖθυμος. 'Seek': ζητεῖν, σπεύδειν. 'Redress': use metaphor ἰάσθαι; or, less picturesque, ὀρθοῦν. 'Harm': νόσος, κακὸν, βλάβη.

**Form.** Here we perceive another molossus: ἰάσθαι. 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 $\zeta\gamma\tau\omicron$. Now this, with the necessary $\delta$, and $\acute{a}n$ following, makes a palimbacchius: $\zeta\gamma\tau\omicron \delta \acute{a}n$. We now need a long word of four syllables (as in Type VIII.), or a double trochee, to come next this first group. $\acute{a}b\upsilon\mu\omicron\omicron$ is too short by a syllable; but put the same thought negatively, $\omicron \acute{a}b\upsilon\mu\omicron$, and you have it. $\kappa\kappa\alpha\alpha$ will now stand last, and the line runs thus:

$\zeta\gamma\tau\omicron \delta \acute{a}n \omicron \acute{a}b\upsilon\mu\omicron \imath\alpha\sigma\theta\alpha\imath \kappa\kappa\alpha.$

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’: $\epsilon$, the sentence put as a simple conditional. ‘Mast’: $\iota\sigma\tau\omicron$. ‘Blown overboard’: use $\pi\lambda\pi\tau\epsilon\nu$, adding ‘into the sea’ if you will, with some instrumental phrase, $\pi\nu\sigma\alpha\varsigma$ or the like. ‘Cable’: $\kappa\alpha\lambda\omicron\omicron$. ‘Broke’: $\acute{a}p\omicron\rho\omega\rho\alpha\gamma\eta-\nu\alpha\iota$, or adj. $\delta\chi\omicron\rho\omicron\rho\alpha\gamma\eta\varsigma$. ‘Anchor’: $\acute{a}g\kappa\upsilon\rho\alpha$, or $\iota\sigma\chi\alpha\omicron$, which is literally the ‘holding-anchor,’ Soph. Frag. 669. ‘Sailors’: $\nu\alpha\nu\tau\iota\lambda\omicron\omicron$, $\nu\alpha\upsilon\tau\alpha\iota$, $\nu\alpha\beta\omicron\alpha\tau\alpha\iota$ ($\acute{a}n\delta\rho\omicron\epsilon\varsigma$). ‘Swallowed,’ etc.: $\pi\omega\nu\tau\iota\omicron\sigma\theta\epsilon\iota\varsigma$.

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 $\epsilon \mu\epsilon\nu \gamma\alpha\rho$ as a beginning (palimbacchius), and $\acute{a}\sigma\pi\epsilon\rho$ or $\acute{a}\sigma\tau\epsilon$ to follow. There is more than one cretic available: $\nu\alpha\beta\omicron\alpha\tau\alpha\iota$, $\nu\alpha\nu\tau\iota\lambda\omicron\omicron$. ‘To be in storm’ is $\sigma\alpha\lambda\epsilon\omicron\epsilon\nu\iota$, which gives the desired four-syllable group for the verse-end. We thus get a line of Type II.:

$\epsilon \mu\epsilon\nu \gamma\alpha\rho$, $\acute{a}\sigma\pi\epsilon\rho \nu\alpha\beta\omicron\alpha\tau\alpha\iota$, $\sigma\alpha\lambda\epsilon\omicron\epsilon\nu\iota\iota\nu\epsilon\nu\epsilon\iota\nu\epsilon\nu\epsilon\iota\nu\epsilon\nu\epsilon\iota\nu\epsilon\nu\epsilon\iota$.

This will of course begin the next line, and if we place $\iota\sigma\tau\omicron$ next, the result is another palimbacchius, but of different
internal rhythm. ἑπεσε 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 ἑστὼς ἑπεσεν ἐκ πνοῆς δυσπέμφέλου....

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 δέ (if a finite verb is to come), or τε (if another genitive). The latter suits our line better; for ἵσχαδος τ' ἀντο will just complete it:

κάλω τ' ἀπορραγέντος ἵσχαδος τ' ἀπο....

'The ship being loosed' gives at once νεῶς λυθείσης 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,' ἀκμῇ, or 'many,' πολλοῖ, οἱ μὲν, if the sentence admitted. A poetical paraphrase would be ναυτίλων ἀνδρῶν ἀκμῇ, or stronger still ναυκράτωρ ἀνδρῶν ἀκμῇ; either of which will complete this verse. The verb is ἐποντίσθησαν, again suggesting Type XI.; 'lost' is ὀλωλότες, which in its compound with ἔξε- 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. κύμαισιν will do, since a dactyl is admissible in the first foot:

...νεῶς λυθείσης, ναυτίλων ἀνδρῶν ἀκμῇ
κύμαισιν ἐποντίσθησαν ἔξολωλότες.
EXERCISES.

Yet lives our pilot still.

**Words.** 'Pilot': οἰακοστρόφος, κυβερνήτης.

**Form.** 'Yet' is ὅμως, 'lives' is ζῆ; and if we add 'still,' ἔτι, we get an iambus and a bacchius (ἔτι ζῆ, with -ι 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; ἔτι 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 (Μεδεα 523); and he should remember the epithet κεδνός there used with it, which is equally suitable here. He will then write:

ὅμως ἔτι ζῆ 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': οἴακ. 'Like': δίκην. 'Fearful': μαλθακός. The rest must be paraphrased; see below.

**Form.** The English gives ἄρα, or with a natural particle ἄρ' ὅν. πρέπει αὐτόν 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 palimbacchins οἴακα, and a spondee λείπειν', which may go in the next verse; this therefore is the place for the simile. 'Like a fearful lad' is metrical without sophisticating: μαλθακοῦ (cretic) παιδὸς δίκην (four-syllable group):

ἄρ' ὅν πρέπει νῦν, μαλθακοῦ παιδὸς δίκην,
oἴακα λείπειν....

What remains is somewhat affected, and it is neither meet nor possible to translate it literally. The student must draw

1 προδονταί 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 δέμημον δραμαλμοτέγκτω δευτέραι πλημμυρίδι. This is exactly the turn of phrase we are looking for. Place δακρύων instead of δευτέραι, 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 αὐξάνεων θάλασσαν. Now here we have the materials for a hephthemimer. Place καὶ before θάλασσαν, there is a double trochee (Type VI.); and αὐξάνεων may stand as final cretic:

...καὶ θάλασσαν αὐξάνεων δραμαλμοτέγκτω δακρύων πλημμυρίδι.

and give more strength to that which hath too much.

Words. 'Strength': κράτος. 'Too much': λίαν, ἀγαν.

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. δῶναι 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: κρατοῦσα διδοντα. But 'that which has too much' must not be translated τῷ λίαν ἵχοντι, or anything of the sort. The noun understood is 'sea'; no Greek would have been likely to take τῷ ἵχοντι as referring to the sea, nor indeed would he have used λίαν ἵχον συν τοι, we may be sure, when an adjective is really wanted. A Greek would put the thought into the verb, using κρατόνω or a synonym. This we will also
do. \( \text{τῇ \text{κρατυνούσῃ} \text{γ}} \) is a five-syllable group suited to Type X., and \( \text{λίαν} \) may stand last:

\[ \text{κράτος διδόντα τῇ \text{κρατυνούσῃ} \text{λίαν}.} \]

while, in his moan, the ship splits on the rock, which industry and courage might have saved?

**Words.** ‘While’: \( \text{ἐν} \ \text{φ.} \) ‘In his moan’: \( \text{στένοντος} \) or \( \text{γούντος} \ \text{αὐτοῦ} \) (τοῦ). ‘Split’: \( \text{συντρίβεσθαι} \), or use \( \text{κατέλαγεν} \), \( \text{ἐάγῃ} \). ‘Ship’: \( \text{ναῦς, πλοῖον} \). ‘Rock’: \( \text{πέτρα, ἔρμα, χορᾶς,} \) &c. ‘Save’: \( \text{σῴζω} \). ‘Industry’: no convenient noun, but \( \text{ἄοκνος} \) may be useful. ‘Courage’: \( \text{θάρσος, ἀνδρεία,} \) &c.

**Form.** A literal translation gives \( \text{ἐν} \ \text{φ} \) for the first group, and \( \text{τὸ} \ \text{πλοῖον} \) (amphibrach) for the second; \( \text{συντρίβεται} \) will stand last. ‘On the rocks’ is in Greek idiom \( \text{περὶ} \ \text{πέτραις} \), the thing which is pierced being the centre of thought, not that which pierces. (\( \text{πρὸς} \ \text{πέτραις} \) might also stand, or \( \text{πέτραις} \) alone, besides other constructions.) Now \( \text{περὶ} \ \text{πέτραις} \) is equivalent to a cretic with the first syllable resolved; and we thus have a complete line:

\[ \text{ἐν} \ \text{φ} \ \text{τὸ} \ \text{πλοῖον} \ \text{περὶ} \ \text{πέτραις} \ \text{συντρίβεται}... \]

\( \text{στένοντος} \ \text{αὐτοῦ} \) 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 \( \text{ἐν} \ \text{φ} \) 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, had he been \( \text{ἀοκνὸς} \) and \( \text{ἀνδρείος} \), might have saved,’ \( \text{ἔσωσεν} \ \text{ἂν}. \) ‘Had he been’ is simply \( \text{ἂν} \), the \( \text{ἂν} \) giving a conditional cast to the whole
sentence. Thus we have a number of metrical possibilities: four-syllable groups ἐσωσεν ἀν, ἄοκνος ὄν, ἄνδρείος ὄν; amphibrachys ἄοκνος, palimbacchius ἄνδρειος. The emphatic καὶ may be added; this will give δ καν for the first group, and ἐσωσε may follow. This is a line of Type I., but no cretic appears. However, we have only to elide the final of ἐσωσε, placing after it either of the adjectives, to get a hephemimer 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 ἡδέ:

...δ καν ἐσωσ' ἄνδρειος ἡδ' ἄοκνος ὄν.

Ah, what a shame! ah, what a fault were this!

Words. 'Shame': ὀνείδος. 'Fault': ἀμάρτημα, κακόν, κακουργία.

Form. The student must be careful how he expresses this exclamation. τοτὸς 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 τῶς ὄν used with indignant exclamations; and this suits our line exactly. τῶς ὄν ὀνείδος 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, ὦχί, to get a molossus in position before βλάβη:

πῶς ὄν ὀνείδος τοῦτο; πῶς ὦχί βλάβη;
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’: ἀναξ, ὑπαξ, φέρεσθε. ‘Right and justice’: δίκη, γέρας, θέμι, or use εὖ καὶ δικαίως, ἀ χρή, ὡς χρεών. ‘Do’: δράν (acc., not dat.), or κρίνειν τάμα. ‘Desire’: αἰτῶ, ἐξίδω, 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 ὑπαξ a spondee. A cretic also appears among the phrases suggested: ὡς χρεών. ‘Do me’ will be νέμειν ἐμοί; σε should be added, and we may then arrange the words so as to scan:

αἰτῶ μέν, ὑπαξ, ὡς χρεών σ’ ἐμοί νέμειν.

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': οἰκτίρεων, κατ'-έπ'; or a longer paraphrase like the English, ἔχειν δὲ οἰκτον, οἰκτον ἔχειν; αἰδεύσθαι. Adjectives are οἰκτίρμων, μηδ' άνωκτίρμων γενοῦ, &c. 'Poor': δύστηρος, δυστυχής, τλήμων, &c. 'Stranger, born, &c.': ξένος, ἐπηλυς, ἀλλόθρος; ἀπὸ (ἐκ) βαρβάρου χθονός, οὐκ ἐντοτος γεγώσα.

**Form.** No cretic seems to be forthcoming, but a line of Type X. may be made with καὶ κατοικτίρεων, followed by ἐπεί, 'for.' The two parts 'poor woman' and 'stranger' may be introduced by πρῶτον μὲν and ἔπειτα δὲ, which suit the occasion—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 Χ. : τλημονεστάτη, δυστυχεστάτη. The line will end with γυνή. 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, ξένη τε; ἐντοτοις will stand for a cretic in the First Position before γεγώσα, while the phrase may have τῆς before it and γῆ after. There is now just space left for καὶ οὗ in crasis. The lines therefore run:

...καὶ κατοικτίρεων, ἐπεί
πρῶτον μὲν εἰμι τλημονεστάτη γυνή,
ξένη τε κοῦ τῆς ἐντοτος γεγώσα γῆ.

having here

5 no judge indifferent, nor no more assurance of equal friendship and proceeding.

**Words.** 'Indifferent,' i.e. 'impartial': ἴσος, κοινός. 'Assurance': πίστις. 'Friendship': εὐνοα. 'Proceeding': δίκη, κρίσις, ψήφος. 'Here': ἐνθάδε, ἐνταῦθα. 'More': ἄλλος.
EXERCISES.

**Form.** ἐπεῖτα δὲ 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 ἔχω or οὔτ' ἔχω, and a literal rendering of the object gives κριτὴν ἴσον, which completes the line:

ἐπεῖτα δ' ἐνθάδ' οὔτ' ἔχω κριτὴν ἴσον....

When we set down the significant words of the next sentence, πίστιν εἴνοιας, we see a trochee and molossus, and no one should now be at a loss where to put these (Type IV.). ἄλλην may precede these words, and the line will begin with οὔτε. To follow οὔτε 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 τῶν 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 εἴνοιας. The remaining phrase has only to be written down in Greek to show how easy it is to deal with. καὶ κρίσεως (or ψήφου) κοινῆς will scan at once, when καὶ is replaced by τε:

οὔτ' αὖ τῶν ἄλλην πίστιν εἴνοιας 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. Ἀς ἡ πανάθλω means 'I am sorry for you,' so ἡ παναθλία, in apposition to the subject, fairly reproduces 'alas.' 'Offend': ἀδικῶ. 'Cause': αἰτία, if a noun be used. 'Behaviour,' etc.: para-
phrase with ὑφλισκάνειν or κεκτῆσθαι; 'how have I earned thy anger?' 'Put off': ἀπωθεῖν. 'Grace': εὔνοια, εὐμένεια.

Form. 'In what have I offended' is literally τί ἡδίκησά σε; we change τί 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 γὰρ, and ἡ παναθλία follows according to Type IX. The next question may be introduced by ὡς, as is often done; and this is convenient here, because σε must be elided. 'For what cause' may be variously rendered with διὰ, εἰ, ἀπὸ. δὲ αἰτίαν τίνα completes the line just begun, and we now have

πῶς γὰρ ἡ παναθλία,
πῶς ἡδίκησά σ'; ἡ δὲ 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 ὑφλούσαν for 'earned,' an amphibrach; and 'displeasure' will be ὑγνήν, which can stand either before or after it. 'Put off' will be ὄθησας or ὄπω-θησας; the latter, with the addition of σήν, may form a five-syllable group of Type IX. The last word may be ἐμέ if we prefix τε, as another verb is to follow,

ὡφλούσαν ὑγνήν σήν ἀπώθησας τ' ἐμέ....

'Take your good grace' is ἀφείλον or ἐξείλον τὴν εὔνοιαν or εὐμένειαν. 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 πρὶν to the article, we get our trochee; choosing a longer verb we have

καὶ τὴν πρὶν εὐμένειαν ἑκαποστερεῖς;
Heaven witness,
I have been to you a true and humble wife, at all times to your will conformable.

Words. 'Heaven witness': θεός εὐνίστορες, θεός μαρτύρομαι; perhaps πρὸς θεόν, though that is better suited to a request. 'True': πιστός. 'Humble': εὐπειθής, εὔπιθής; perhaps ταπεινός, but this is less respectful. 'To thy will conformable': the same words will do, or ἐμμελής, ἐὔμμετρος, for 'conformable,' βούλευμα or βούλη 'will.' A metaphorical phrase may be useful, e.g. νερτέρα προσήμενος κώπη, 'sitting at the lower oar,' 'playing second fiddle.' 'Wife': γυνή, δάμαρ.

Form. 'For' may introduce the sentence; but it is better to use the idiomatic ητίς or ητίς γε, the latter of which as a palimbacchius may stand before πιστή (Type II.). Now observe that θεός μαρτύρομαι will serve to complete the line, if an article be added; the phrase may go in as a parenthesis:

ητίς γε πιστή—τοῦς θεοὺς 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 (εὐπειθής) and a molossus (εὐπειθής), while δάμαρ may stand last. The verb may be πέφυκε, or, if the construction prefer a participle, γεγοώσα; and αἰ e will stand as the first foot. A foot still remains unfilled: trochee or iambus according to the word we choose for 'humble.' καὶ is natural, as another adjective πιστή has already been applied to the subject; and an emphatic μάλα makes up the remaining syllable:

ἀς γεγώσα, καὶ μάλ' εὐπειθής δάμαρ.

The next line is simple; for ἐὔμμετρος and ἐμμελής are both cretics, and 'will' in the proper case, βουλεύματι or βουλεύμασι, suits the verse-end. The verse may begin with αἴ 'at all times,' followed by δὲ, as the word has already been used; and the necessary possessive σφ or σοίς with the article gives a spondee to follow it:

αἰ δὲ τοῖς σοῖς ἐὔμμετρος βουλεύμασι....
ever in fear to kindle your dislike,
yea, subject to your countenance,—glad, or sorry.

Words. 'Fear': φοβεῖσθαι, τρεῖν, ταρβεῖν; 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,' ὄφλεῖν, etc., or 'arouse,' κυνέων, etc. 'Dislike':
ἀπέχθεια; or use ἐπίφθονος, ἀπέχθεοθαί. 'Subject, etc.': use
πλάσσειν στόμα, with κατά, 'according to.'

Form. ταρβῶ νενόθαι forms a penthemimer; and ἐπί-
φθονος may stand last, with the cretic τοῖς τρόποῖς between;
this may be helped out by adding διχοστατοῦσα 'if I should
quarrel':

ταρβῶ νενόθαι τοῖς τρόποῖς 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 accord-
ing to thine.' Observe that Greek does not disjoin but conjoin
in phrases like this: εὐφρόν τε καὶ μὴ, not ἢ. The remaining
words must be paraphrased more at length. The simple prose
translation is κατὰ σέ or κατὰ (τὸ) σῶν; perhaps the reader will
think of the common Greek metaphor of weights and scales,
and use βοπῆ φρενός. κατὰ may precede βοπῆ, for the β- has
the power of lengthening a short vowel; and σῆ completes
the line:

...διὰ τέλους πλάσσω στόμα
εὐφρόν τε καὶ μὴ σῆ κατὰ βοπῆν φρενός.
EXERCISES.

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 tarrieth 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': χαίρε πολλά, or a paraphrase such as εὐάγγελος μὲν ἡλθον. 'Boar': σῶς. 'Lady': γυνή, or in this case, ἀνασσα.

Form. ὤ χαίρε 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,' ὤ σῶς τέθνηκε, 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 τέθνηκε ὤ σῶς, 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. ὦς however may be used, as a conjunction:

ὦ χαῖρ', ἁνάσα, πολλὰ γ', ὦς τέθυξ' ὑ σὺς.

Chorus. Praised be all gods that look toward Calydon.

Words. 'Praised': use χάρις in some form, either alone, or with ἔστω, or with σῶνa. 'Calydon' need not be rendered by any such adjective; ἕγχωριος or ἐμπολός is sufficient.

Form. The first words give χάρις θεοῖς, which only needs the longer form of the dative, θεοῖσι, to make a full penthemimer. τοῖς ἕγχωριοις translates the remainder, but needs a trochee to complete the line. However, τῆς δὲ γῆς may be added, and then if we omit τοῖς, the line will run χάρις θεοῖσι τῆς δὲ γῆς ἕγχωριοις.

Althaea. Good news and brief; but by whose happier hand?

Words. 'Good news': εὐάγγελος may be used, or εὖ εἶπας, or εὖ ταῦτα. 'Brief': βραχύς, σύντομος. 'Happier': εὐτυχής, or the verb εὐτυχεῖν.

Form. Α μὲν and δὲ sentence is clearly called for. The beginning may be made in more than one way. We may place εὖ ταῦτα first as palimbacchius, and συντόμως δὲ next as double trochee (Type VI.). The μὲν would not be indispensable. Or again we may use βραχέως μὲν for the first group (palimbacchius equivalent, βραχέως pronounced as two syllables), and place εὖ δὲ next. Or εἶπας may complete the penthemimer, and εὖ δὲ 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' ηὐτύχει. The question is, which can most easily be understood without saying? Obviously the 'hand.'

βραχέως μὲν εἶπας, εὖ δὲ· τίς δ' ἄρ' ηὐτύχει;
Herald. A maiden's and a prophet's and thy son's.

Words. 'Maiden': κόρη, παρθένος. 'Prophet': μάντις. 'Son': νιός, 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... χῶρονος... καὶ τὸ γενναῖον τρίτων. 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 τρίτων 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': εὖνχεῖν, or perhaps τρισολβίος 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: εὖνχοη, which with a prefixt ἀλλὰ will make a penthemimer. The rest of the sentence would be in prose, taking the words suggested, τὸ δόρυ ἐν νόσφιζεν αὐτῶν 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, νοσφίσαν. Thus exactly enough is left, and not too much; for βίον δόρυ, thus arranged, make the fourth group in lines of Type I. or II.

ἀλλ’ εὐνχοίη νοσφίσαν βίον δόρυ.

Herald. Thine own, and not an alien, hast thou blest.

Words. ‘Bless’: εὐλογεῖν, or some word that recalls εὐ-νχεῖν 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 τὸν σὸν μέν (palimbacchius), or τὸν σὸν γε. ‘Not an alien’ recalls a common type of sentence in Greek: κοιδές ἄλλος, οὐκ ἄλλος τις, etc. Either of these will suit our line in the accusative, making it conform to Type VIII. εὐλογεῖς then falls into the Second Cretic Position; and the line may be completed by some word meaning ‘thus,’ e.g. the adverbial accusative τάδε.

τὸν σὸν μέν, οἴδεν ἄλλον, εὐλογεῖς τάδε.

Althaea. Twice be thou too for my sake blest and his.

Words. ‘Twice’: δίς. ‘Sake’: χάριν, ἐκατ.  

Form. Either of the words already used may be repeated; δίς εὐλογῶ σε, or δίς εὐνχεῖς. The former allows of a literal translation: ἐμοῦ χάριν κείνον τε forming a hephthemimer; but the latter gives a more telling line. We shall follow up the verb with καὶ σύ, the pronoun being indispensable; and couple the two persons into τῶν διστῶν χάριν. Now καὶ σύ will be very strong from its position, while δίς and διστῶν will reinforce one another.

δίς δ’ εὐνχεῖς καὶ σύ, τῶν διστῶν χάριν.
EXERCISES.

Herald. At the king’s word I rode afoam for thine.

Words. ‘King’: βασιλεύς, τύραννος, ἀναξ. ‘Word’: κέλευσμα, ἐφετμή, ἐπιστολή; or by participle κελευσθείς. ‘Afoam’: use ἵδρως explained by ἵππου or the like, else it must refer to the speaker. (ἵδρως 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 τάχος, σὺν τάχει, ἐν τάχει, ὡς τάχιστα. The idea may be expressed by a verb, as ἑπειγόμην or ταχύνομεν, either of which might stand last in the line. If the idea be altogether omitted, πάρειμ’ ἐγώ 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.

Althœa. Thou sayest he tarrieth till they bring the spoil?

Words. ‘Tarry’: μένειν. ‘Bring’: ἐσφέρειν, or φέρειν with defining adverb, such as οἰκαδε. ‘Spoil’: ἐλώρ, ἄγρα, or ‘boar’ again. ‘Till’: ἔως, ἕστ’ ἂν.

Form. ‘He’ must be expressed, 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
162 GREEK VERSE COMPOSITION.

ἐως as a monosyllable, or the trochee ἔστ' ἃν. We take the latter by preference, because it is likely to help in constructing the verse more than ἐως. The verb in its proper form is ἐσφέρωσι, and if we place ἐλωρ last (sliding the -i) the line is finished:

μένει δ' ἐκεῖνος ἔστ' ἃν ἐσφέρωσ' ἐλωρ;

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': νιν or σφε. λέγεις νιν is an amphibrach, which may follow μένειν; and φής νιν allows our keeping δέ:

μένειν δὲ φής νιν ἔστ' ἃν ἐσφέρωσ' ἐλωρ;

Herald. Hard by the quarry, where they breathe, O queen.

Words. 'Quarry': see 'spoil,' 9. 'Hard by': πέλας, πλησίον, or ἐπί 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, ἐπ' ἁγρα is a bacchius, and this should be chosen without hesitation. αὐτῇ γε 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 καὶ. This word may be justified either as a conjunction or as an adverb. If καὶ is a conjunction, μένει is understood; if an adverb, it emphasises the thought of the second clause.

αὐτῇ γ' ἐπ' ἁγρᾳ, καὶμπνοήν ἔχουσι δὴ.
Althœa. Speak thou their chance;

Words. 'Speak': λέγειν, synonym, or compound, e.g. κατειπεῖν. 'Chance': τύχη, or ‘how they are situated,’ πῶς ἔχουσιν.

Form. Of the words suggested, κατειπεῖν alone furnishes a form which will be useful in the verse-construction. κάτειπε being an amphibrach we may place second, and σὺ μὲν 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 μὲν κατειπε 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': ἄνθος. 'Crown': στεφανοῦν, or a phrase with στέφανος. 'Lintel': ὑπέρθυρον. 'Shed': ἐκχεῖν. 'Sacrifice': ἱερόν, ἱρόν. 'Slay': θῶ, κτεῖνω, or use σφαγή. 'Heaven': οἱ θεοί. 'Good': use a word customary in prayers or religious phraseology, such as ἵλεως. The words are simple for the most part, and there is not much choice.

Form. 'Some' and 'others' would ordinarily be οἱ μὲν—οἱ δὲ, but here they follow mention of another person, σὺ μὲν. It will be necessary therefore, either to prefix καί, or to use οἱ δὲ for both classes. The latter is most convenient; and if we insert εἴθεως (which is natural enough) we get a four-syllable group suited to the last place in οἱ δ' εἴθεως. The rest of the clause literally translated is φέρουσιν ἄνθη, 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: ὅστε

11—2
στεφάνοιν, for example, or ως or ὅπως στεφανώμεν, ως παρῇ στεφάνοιν '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 τοίῳ δὲ τοὺς θεοὺς (trochee and cretic). ὅπως might end this line, and the next might begin στεφανώμεν. 'And all the lintel' becomes τὰν θ᾽ ὑπέρθυρον, to which we may add τὸδε; thus leaving a trochee or spondee to find. Nothing suggests itself but εὐθὺς, which would fall flat after εὐθέως. It remains to paraphrase; and we may say 'to honour (or adorn) with garlands,' στεφάνοις ἀγάλλειν, replacing ὅπως by παρῇ in the line above. The sentence now lacks a conjunction; but observe that ως θεῶς combine into a cretic group, while τοίῳ δὲ may become τοῖς τούτως, and we write

...οἱ ὅτι εὐθέως

ἀνθ' φερόντων, ὡς θεῶς τούτως παρῇ
στεφάνοις ἀγάλλειν τὰν θ᾽ ὑπέρθυρον τὸδε.

Passing on to the next clause, we get ἐκχεόντων for the verb, which with оἱ δὲ prefix fills the first penthemimer. οὖν follows next as a trochee. οἱ δὲ ἰρὸν 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. Ἰλεῷ γὰρ or οἱ θεοὶ γὰρ may stand next as a double trochee (Type VI.); whichever we choose, a final cretic remains. As a matter of taste, Ἰλεῷ is better placed first; it thus gains the emphasis which is required. The last couplet then runs as follows:

οἱ δ᾽ ἐκχεόντων οὖν, οἱ δ᾽ ἰρὸν τάχα
σφαγῆ κτανόντων Ἰλεῷ γὰρ 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': ἐφυλλος σκια or the like; or we may express the idea by 'gloomy leaves,' using σκιερος, δασκιος, κατασκιος, υπασκιος, ευκλαστος, perhaps ευσκιος (Rind., Theoc. etc.). Another way is to use the idiom by which the meaning of the noun is repeated in the adjective, thus—μελαμφυλλος σκοτος. The idea is capable of many poetic expressions, and a good phrase is ἕλιοστέρης κόμη. For 'boughs' we have πτόρθος, κλων, κλάδος (κλημα in prose). A 'consecrated grove' is ἄλος, 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 ἄδυτον,
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 ἀφθεγκτόν 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 ἡλιοστερημένη κόμη, with some words for boughs and the verb πάλλουσιν, or πάλλουσι κλάνεις or κόμην κλάδοι πάλλουσιν; line 1 will be completed by the link-relative οὗ, and a suitable phrase for 'winds': say αὔραι ὑπνέμοι (Soph.), 'gentle breezes,' for the boughs 'wave' only, not toss about. πνοαί will take the place of αὔραι, to get a cretic, οὗ πνοαῖς. 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 δηναιόν — καὶ σιωπηλόν —. The obvious final is θεᾶς, and ἀδύντων will serve as resolved spondee. Or we may place ἀδύντων 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:

داول σκιερὸν ἄλσος, οὗ πνοαῖς ὑπνέμοις
κλάδοι κόμην πάλλουσιν ἡλιοστερημένη,
ἀδύντων θεᾶς δηναιόν, ἀφθεγκτόν 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,' ῥέγω 'I shiver with cold,' φρίσσω 'my hair stands on end.') For 'step'
there are hosts of phrases: ἔρπεν (not to στραφ, op. Eurip. Medea 333), στείχεω, αἰρεῖν πόδα, βαίνειν pόδα, διώκειν τόδα, ἀνειλώσεων τόδα, πορθμεύειν τόδα (Eurip., to go delicately, on tiptoe), and some phrases with ὃδον or κέλευθον. ‘Same’ will be οὔδεν ἡπισον ἃ 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 σκότῳ at the end, and one of the adjectives suggested. This adjective should scan ω—ω— because it must have τῷ or σῷ to complete the sense; we will choose μελάμφυλλος. 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, ἐπεὶ with τῷ πρῶτον for amphibrach. There is no need to repeat the word βαίνω, but we may choose any convenient phrase for ‘came hither,’ δεῦρ’ ἀφικόμην. The line must be finished, because a final iambic break, without conjunction, is not to be thought of; this we can do by adding εὖω; which completes the piece.

κατάσκιος μὲν σῷ μελαμφύλλῳ σκότῳ
πέφρικα βαίνουσα', οὔδεν ἡπισον ἃ πάλαι
ἐπεὶ τῷ πρῶτον δεῦρ' ἀφικόμην ἐγὼ.

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: θυμῶς οὐ 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
éστια, or Zeûs évστιαïos: 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 ἐπτόμημην κέαρ, andὲένος.

Form. ἐπτόμημην κέαρ forms a final hephthemimer, and the line may begin ἀεὶ γὰρ (giving reason for the terror) ἐνθαδ'. The following line will run 'I grieve, continuing in a strange place'; ἀλγὼ χρονίζουσα 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.

ἀεὶ γὰρ ἐνθαδ' ἐπτόμημην κέαρ
ἀλγὼ χρονίζουσα 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,
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 δαίμων, and any epithet like παγκρατής 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': συκ άκουσαν, or (using the pretty device of neuter nouns in apposition), χείρωμα εὐχερές. 'As at first': ὡς πάρος, ὡς τὸ

1 Such are πένθημα = πεπτωκός tis, δήλημα 'bane,' τάνδον οικουρήματα 'stay-at-homes,' συγκολῆμα 'bedfellow,' ὑπηρέτημα 'servant.' The pupil may collect them with advantage. See Introd. p. 75.
EXERCISES.

\(\pi\rho \iota\nu\), \(\omega\sigma \tau\dot{o} \pi\rho \iota\nu \chi\rho\omicron\nu\), etc. As \(\xi\epsilon\omicron\omicron\omicron\) 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; \(\pi\alpha\gamma\kappa\rho\alpha\tau\dot{h} \delta\alpha\acute{m}\omicron\omicron\omicron\) finds a natural place, the first word being a cretic. For ‘kept concealed’ we fall back upon the answering idiom \(\xi\chi\epsilon\iota \kappa\rho\upsilon\phi\alpha\varsigma\), which with \(\mu\) between will begin the next line. This will be followed by the cretic \(\epsilon\dot{i}\chi\epsilon\rho\omicron\dot{e}\), and \(\chi\epsilon\rho\omicron\omega\mu\alpha\) with addition of \(\dot{a}e\) or \(\delta\eta\) 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 (\(\mu\dot{e}\nu\) or \(\tau\omicron\omicron\)), and \(\chi\rho\omicron\nu\omicron\nu\) added at the end. We proceed to the next line of the English, which yields at once an amphibrachys \(\acute{o}\mu\omicron\omicron\delta\) \(\dot{e}\) and the end of the line makes itself from our material, \(\dot{a}\acute{\omicron}\pi\epsilon\rho\) \(\dot{e}n \tau\dot{o} \pi\rho \iota\nu \chi\rho\omicron\nu\omicron\omicron\omicron\): to add by way of contrast \(\kappa\alpha i \nu\omicron\omicron\) is now simple. Passing on, ‘I feel myself’ gives a bacchius, \(\delta\omicron\kappa\omega\) \(\mu\omicron\omicron\), and ‘a strange land’ will be \(\beta\acute{a}r\beta\acute{a}r\omicron\nu \chi\theta\omicron\omicron\omicron\), or \(\beta\alpha\beta\acute{a}r\omicron\nu \chi\theta\omicron\omicron\omicron\) \(\mu\nu\chi\omicron\omicron\), with \(\text{oikei}\epsilon\) to complete the construction.

\[
\begin{align*}
\mu\alpha\kappa\rho\omicron\nu, & \quad \mu\alpha\kappa\rho\omicron\nu \tau\omicron i \pi\alpha\gamma\kappa\rho\alpha\tau\dot{h} \delta\alpha\acute{m}\omicron\omicron\omicron \chi\rho\omicron\nu\omicron\nu \\
\xi\chi\epsilon\iota & \mu\epsilon \kappa\rho\upsilon\phi\alpha\varsigma \epsilon\dot{i}\chi\epsilon\rho\omicron\dot{e}\chi\epsilon\rho\omicron\omega\mu\alpha \delta\acute{h}. \\
\acute{o}\mu\omicron\omicron & \dot{e} \kappa\alpha i \nu\omicron\omicron \dot{a}\acute{\omicron}\pi\epsilon\rho \dot{e}n \tau\dot{o} \pi\rho \iota\nu \chi\rho\omicron\nu\omicron\omicron\omicron \\
o\text{ikei}\epsilon \delta\omicron\kappa\omega & \mu\omicron\omicron \beta\acute{a}r\beta\acute{a}r\omicron\nu \chi\theta\omicron\omicron\omicron \mu\nu\chi\omicron\omicron.
\end{align*}
\]

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 \(\kappa\lambda\dot{u}\dot{d}\omicron\nu\ \theta\alpha\lambda\alpha\sigma\sigma\omicron\omicron\). For ‘sever’ \(\epsilon\dot{r}\gamma\omicron\omicron\) (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 μεταίχμιοι 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 'be-tween 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 κατείχημε, no harm will be done, and the rhythm improved (for an initial iambic break is not pleasing).

θαλάσσιος γὰρ ἐν μέσῳ τῶν φιλτάτων
κλύδων κατείχημε.

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 ἀκτῆ or ἀκταί, and it will be better to add an epithet showing that the seashore is meant, such as θαλάσσιος or ἀλληρύτος. 'My soul seeking' must be paraphrased: say, 'feeding my soul with longing for Greece,' θυμὸν βόσκουσα πόθῳ Ἐλλάδος.

**Form.** By adding καὶ and ἐγὼ we complete the line. ἐπ' ἀκτῆ is a bacchius, and ἀλληρύτῳ will come last; if the phrase be made plural, ἀεὶ at the end will complete the line. βόσκουσα as antibacchius will best stand first, and θυμὸν will follow it; Ἐλλάδος 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
ἐστὶν ἐπ' ἀκταίς ταῖσθ' ἀλληρύτους ἀεὶ,
βόσκουσα θυμὸν Ἐλλάδος φίλης πόθῳ.
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 κοιλός which means no more than ‘hollow-shaped.’) ‘Wave’: κλύδων (used already), κῦμα, τρικυμία. ‘Reply’: ἀμυῖβειν, ἀνταμεῖβειν, ἀμοιβὴ. ‘Hoarse murmur’: βρόμος, φλοίσβος, μύκημα.

**Form.** The Greek idiom is ‘to me sighing,’ στενοῦση, and the line may end βαρύστονος κλύδων or βαρύβρομος τρικυμία (if the former, γὰρ should be added to στενοῦση, but observe that in this case there is no true caesura, since γὰρ goes in rhythm with the word preceding). ἀμοιβὴν takes the bacchius position, and φέρει may end the line. ‘No other’ is οὐδεμιὰν ἄλλην, which is not pretty in verse: we use οὐτῷ 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 φλοίσβον if the second, we get finally

οἷμοι τε στενοῦση βαρύβρομος τρικυμία ἄλλην ἀμοιβὴν οὔτῳ ἣ φλοίσβον 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.

Dryden, 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, ἐπισχεῖν.
‘Thoughts’: φροντίς, or in this context (but not so good) ἐλπίς. ‘Flatter’: θωπείειν means rather adulation; the sense here is ‘do not lull your fears to sleep,’ or ‘don’t rejoice too soon.’ See below. ‘Too soon’: θᾶςον.

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 δῆται
(palimbacchius) θᾶςον (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 ἄλλα, and we now want a cretic or trochaic
word. It needs only the addition of καὶ euphatic 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:

\[ \mu \eta \deltaιτα \thetaα\sigmaσον, \ άλλα κατέχειν λέγω \]
\[ τὴν \ φροντίδα\ldots\]

Just in the place you named, where three ways met, and near that time, five persons I encountered;

Words. ‘In the place’: οὖσηρ, ὅ ἐν τότῳ. ‘Three ways’: τριπλῆ ὁδὸς or κέλευθος, and the junction may be express by ἀρθρον or συμβολὴ, εἰς ἐν ἐλθεῖν, or any similar phrase. ‘Near that time’: σχεδὸν τότε might do, but see below. ‘Encounter’: ἀπαντάν, ἐπιτυχεῖν, ἐντυχεῖν (τυχεῖν alone is rather ‘to get’), ἑγκήρων, ξυναντᾶν, ξυναντίάζειν.

Form. We begin this line at the second group, which is to be spondee or trochee. The narrative will be best introduced by γάρ, and this gives the required group at once: οὗ γάρ, or ὅ γὰρ followed by the cretic ἐν τότῳ. The verb will be λέγεις, or (as this word was used in the first verse) σοὶ φῆς, with τάδε to round off the line: ‘Where three ways met’ is easy to translate with our materials. We have an iambus τριπλῆ, an amphibrachys κέλευθος, and a cretic συμβολῆ: τριπλῆς κέλευθον συμβολὴ will do well enough. Or using the other word for ‘juncture,’ we may write πρὸς ἀρθρον before a hepthemimeral caesura (Type VII.), shortening the word for road (ὁδὸς). 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 ἀπήξαν. This will give οὗτος τοῦ χρόνου as a final penthemimer, and ἀπήξαν will stand first or second in the next line. From the context we get εἰπώσα, which may precede it. 'Persons' must be translated, and the word is ἄνδρες or ὀδούπόροι. A combination of two, πένθ' ὀδούπόροι, makes a five-syllable group according to Type X. έγω suffices to end the line. Lastly, we choose that verb for 'met' which is most convenient for the beginning of a line, ξυπηρτίαζον, and the section as finished stands thus:

...ώ γάρ ἐν τόπῳ σῦ φῦς τάδε, 
τριπλής ὀδοῦ πρὸς ἄρθρον, οὗτος τοῦ χρόνου 
εἰπώσα ἀπήξαν, πένθ' ὀδούπόροι έγώ 
ξυπηρτίαζον.

one was too like (Heaven grant it prove not him!)
5 whom you describe for Laius;

Words. 'Heaven,' etc.: ὅ μὴ γένοιτο, with ὅ θει, Ζεῦ, ὅ Ζεῦ, or the like. 'Too': ἄγαν, λίαν. 'Like': προσφερῆς, ἐμφερῆς, προσεμφερῆς. 'Whom you describe for Laius,' i.e. like Laius according to (κατὰ) your description (Λόγους, 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 (O that it were not so!) Laius.'
(2) 'He and Laius (O that it were not so!) are alike.'

How clearly the second of these expresses that the speaker shrinks from uttering the word 'like.'
EXERCISES.

We now turn to the translation. $eis \; \eta \nu$ becomes a cretic when we insert the proper particle $\mu \nu$, and $\tau \nu \; \Lambda \alpha \nu \phi$ finishes the line. The next line begins with $\delta \; \mu \eta$ (iambus) $\gamma \nu \nu \nu \nu$ (amphibrachys); and $kata \; touis \; sou\;s \; logo\;s$ requires little adjusting. Write $touis \; ye \; sou\;s$, and there is a cretic, while $logo\;s \; kata$ 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 $tis$ to $pros\;e\mu\;f\;e\;r\;h\;s$, we get a five-syllable group as in Type XI.; prefix $\lambda \nu\;a\;v$, and the thing is done.

$$...eis \; \mu \nu \; \eta \nu \; \tau \nu \; \Lambda \alpha \nu \phi$$

$$(\delta \; \mu \eta \; \gamma \nu \nu \nu \nu) \; touis \; ye \; sou\;s \; logo\;s \; kata$$

$\lambda \nu\;a\;v \; pros\;e\mu\;f\;e\;r\;h\;s \; tis.$

insolent,

and fierce they were, as men who live on spoil.

**Words.** ‘Insolent’: $\nu\beta\rho\iota\mu\omicron\tau\theta\omicron\$s, though somewhat stronger than the original. ‘Fierce’: $\omicron\mu\omicron\os\$, $\acute{\alpha}\gamma\rho\omicron\omicron\omicron\$. ‘Live by spoil’: $\lambda\eta\zeta\omicron\omicron\omicron\iota\omicron\$ or $\lambda\sigma\omicron\omicron\omicron\$, plain words. $\sigma\omicron\lambda\acute{\alpha}\nu$, $\sigma\omicron\lambda\eta$ are rather more dignified, and suggest business on a large scale: these are used of reprisals in war. $\lambda\epsilon\gamma\lambda\alpha\tau\epsilon\nu\$. ‘As’: $\omicron\omega$, $\omicron\iota\alpha$.

**Form.** The first words present no difficulty. After a hephthemimer, the molossus $\nu\beta\rho\iota\mu\omicron\tau\theta\omicron\omicron\omicron\omicron$ finds its only possible place: add a conjunction $\delta\epsilon$, and (say) $\tau\omicron\omicron\omicron$ to wind up with. $\omicron\mu\omicron\iota\; \tau\epsilon$ may begin the next line; the verb cannot be $\eta\sigma\alpha\nu$, but $\epsilon\phi\alpha\acute{\alpha}i\nu\omicron\omicron\omicron\omicron$ will serve, if its final can be elided. ‘To live on spoil’ should contain the noun $\beta\iota\omicron\omicron\$ or $\beta\omicron\omicron\omicron\$, and in prose we might make some such phrase as $\beta\iota\omicron\omicron \; \sigma\omicron\lambda\alpha\iota\omicron\$ $k\epsilon\kappa\tau\mu\mu\epsilon\nu\omicron\omicron\$. A poet may combine $\sigma\omicron\lambda\alpha\iota\omicron\; k\epsilon\kappa\tau\mu\mu\epsilon\nu\omicron\omicron\iota$ into $\sigma\omicron\lambda\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron$ (molossus). Prefix $\omicron\iota\alpha$ (trochee), and place $\beta\iota\omicron\omicron$ last, and you have

$$...\nu\beta\rho\iota\mu\omicron\tau\theta\omicron\omicron\omicron \; \delta\epsilon \; \tau\omicron\omicron\omicron$$

$\omicron\mu\omicron\iota \; \tau'$ $\epsilon\phi\alpha\acute{\alpha}i\nu\omicron\omicron\omicron\omicron\iota$, $\omicron\iota\alpha \; \sigma\omicron\lambda\omicron\omicron\omicron\omicron\omicron\omicron\omicron\omicron$ $\beta\iota\omicron\omicron$.

1 The $\nu$ 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 ὦς, δή. ‘Robbers’: ληστῆς remains for us, or ὄδουρος ‘highwayman’ (Soph. frag. 23), lit. ‘road-watcher,’ from root of ὄραω (compare φρουρός = προ-ὁρός, τυμα-ὁρός, πυλωρός, οἶκουρός, and a gloss in Hesychius βώρος· ὀφθαλμοῖ). ‘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 ὄδουροις for the second group (bacchius), and ὦς with a particle such as ὄν for the first. ὄντας may be added, and being a trochee, may follow the caesura. The proper form of the verb is ἡμύνα, 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. ἐπιπήπτων will surely occur to the student, who may finish the line with ἔγώ.

ὁς ὄν ὄδουροις ὄντας ἐπιπήπτων ἔγω
βία βίαν ἡμύνα.

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 ἐπενδίδωμι ‘the third and finishing blow,’ τρίτον ἡμιτάλαντον ‘one and a half talents,’ lit. ‘the third a half talent.’ ‘Knees’: use προσπεσών, γόνατα ἀμπέλσων χερί, γονάτων λίσσομενος; οὐ προσπήπτενειν τινὰ γόνασιν.
EXERCISES.

The Greeks regarded the knees of the besought, not of the suppliant. 'Demanding life': use λιπαρεῖν, λόπσεσθαι, ἀντα-σθαι, ἤκεσθαι etc. 'Mercy': οἴκτος; οἰκτρίμων, etc., οἴκτον.

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): ὦς συνταμῶν may stand first, or ὦς εἰ βραχεῖ, and λέγω τάδε (with elision) may follow as an amphibrachys (Type VII.). 'I slew' ἐκτανοῦ 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 προσπίνοντα. Either of these 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 συνταμῶν λέγω τάδ', αὐτός ἐκτανοῦν,

πεμπτὸν δὲ λιπαροῦντα προσπίνοντά 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 περιβαλὼν οἶκτον. Now choose a verb for 'spared,' ἀφήκα say, and there are the materials for a line. ἀφήκα is an amphibrach, περιβαλὼν is a cretic equivalent (ɔɔɔɔ - for ɔɔ -). Write οἶκτον τινα, and the latter half is finished; the context suggests ἰκέτην for the first place, and the word placed next to ἀφήκα gives a pretty effect—'I spared him at his prayer.'

ἰκέτην ἀφήκα, περιβαλὼν οἶκτον τινα.

Bring me comfort now:

Words. 'Comfort': παρηγορεῖν, προσηγορεῖν; παρηγόρημα.

Form. The change of person makes σύ necessary. παρηγόρει με 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' — ὑ — παρηγόρει. με follows νῦν, and surely it needs little thought to hit on a natural completion to the line:

σὺ νῦν μ' ἀθυμοῦντ', ὡ γόναι, 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 Λαῖον γάρ, a full penthemimer. We also use the compound verb, κατέκτανος; and as even this is not enough (εἰ κατέκτανος
leaving an iambic space at the end, and not admitting of ἔγω), we use the periphrastic conjugation with ἔχω¹, and write

tὸν Δαίων γὰρ εἰ κατακτεῖνας ἔχω...(Type X.).

In the next line, ἀθλιώτερος 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' ἀθλιώτερος;

From Thebes, and you, my curse has banished me: from Corinth, Fate.

**Words.** 'My curse': οἰκεία ἅρα. 'Banished': φεύγειν, ἐκπίπτειν. 'Fate': μοῖρα.

**Form.** This sentence must in Greek be connected with the preceding; and the best link is the relative, 'me' being changed to ὦς. 'From Thebes and you' gives at once ἐκ τὲ θηβῶν κατὸ σοῦ, which scans if we place ὦς before it. φεύγειν χρεών may end the line. οἰκείαις ἅραις might have ended the line, had it begun differently; transpose them, and use the σὺ-dative, and you have a hephthemimer. 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 οἰστρήλατος. 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: ἐκπεσὼν οἰστρήλατος. κατὸ σοῦ will now fall in the second line. Or again: the construction may be ὄν...φυγεῖν χρεών; and now we may add μὲν after θηβῶν, and place φυγεῖν next it, while κατὸ σοῦ χρεὼν will complete the other line:

ὅν ἐκ τὲ θηβῶν μὲν φυγεῖν οἰστρήλατον
ἀραίουν οἰκείαις κατὸ σοῦ χρεῶν.

Observe that the first of these two lines has no real caesura,

¹ See page 59.

12—2
as Θήβων 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 μοίρα Κορίνθων. Here the speech might end, but the words without a conjunction δέ would be most obscure. δέ must in fact be got in: it is not too much to say that a Greek would never have written them without it. But Κορίνθων can stand nowhere else in the line; it must therefore be changed, say to something which is able to stand elsewhere, say γῆς Κορίνθιας. A rather neat antithesis is suggested by μοίρα, which recalls the adjective ἄμοιρος ‘with no share.’ Add now an infinitive ‘to be’ which scans as an iambus, πέλειν or μένειν, and the verse stands complete:

μοίρα δὲ ἄμοιρον γῆς Κορίνθιας 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 οἰκείας ἄρας, and to bring in a proper antithesis with μέν and δέ.

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; οὖν ϕένα 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, οὖν ϕένα.

My husband fell by multitudes opprest;
15 so Phorbas said;

Words. ‘Husband’: τόσις. ‘Fall’: use ἄλλυσθαι, θνησκεῖν, or the like. ‘Multitudes’: πλῆθος with defining genitive, such as ἀνθρῶν, χερῶν; or πολλοὶ simply. ‘Opprest’:
EXERCISES.

181

a participle meaning 'killed' will do, but the word may be omitted; ἕπο is enough.

**Form.** Using the proper link γάρ, we get the amphibrachys πόσος γάρ, and ὁμός will stand before or after it. The verb gives either ἔθανεν, a trochee-equivalent, or ὄλετο, which is a trochee in elision, or may stand last with cretic rhythm. 'By multitudes' is πολλῶν ἕπο; and we should not lose the opportunity of strengthening the phrase by antithesis—'not by one, but by many': ὧν ἕπο ἔνος, ἄλλα πολλῶν. Now if ἕπο ἔνος be paraphrased ἔνος χερί, we get a five-syllable group suited to Type IX., and our first line is done:

πόσος γάρ ὁμός ὄλετ' ὧν ἔνος χερί....

'So Phorbas said' gives ὧς εἶπε (or ὃς εἶπε), a palimbacchius, and Φόρβας, a spondee; these together make up a complete penthemimer. ἄλλα πολλῶν ἕπο needs but one long syllable to be a hephthemimer; and accordingly we insert the emphatic καὶ:

...ὡς εἶπε Φόρβας, ἄλλα καὶ πολλῶν ἕπο.

this band you chanc'd to meet, and murdered not my Laius, but avenged him.

**Words.** 'This band': όντω. 'Meet': see Vocabulary to lines 2—3. 'Chance': τυγχάνειν, or adverbial τύχη. 'Murder': κτείνω, κατακτείνω. 'Avenge': τιμώρειν c. dat.

As regards the **Form**, 'you met' is best made a participle: ἀπαντήσας, ἐντυχών, ἐγκύρωσας are all useful forms. With the addition of σὺ, a metrical group may be made out of any of these: τούτωσ ἀπαντήσας σὺ (Type XI.), or τούτουσιν ἐγκύρωσας σὺ (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 τιν. Now translating what remains, we have ἔτυμωρήσας αὑτῷ, οἷς ἐκτάνεις. A vigilant eye will not fail to see in ἔτυμωρήσας a word suited to Type XI. Place the pronoun before it, in which emphatic
position κείνῳ must be used, not αὐτῷ; and is there any reason against γε? You killed a man, it is true, but not that man, my husband. Again, οὐκ ἔκτανες is four syllables, and we want five; but the compound is waiting, and we write

κείνῳ γ᾽ ἐτυμώρησας, οὐ κατέκτανες.

Οἰδίπος. 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 ἐλπίς is good Greek; and it actually scans, if we insert δή. But δή will hardly do; however the emphasis may be expressed by γε—ἐνταῦθα πᾶσα γ᾽ ἐλπίς, or by καί, with a slight change—ἀπασα καὶ τῷ ἐλπίς. Put what follows conditionally, and you have a molossus: εἰ φαίη, τάδε coming last. The next line will begin with Φόρβας, and ἀνηβήψην ἄν may stand next as in Type XI.

ἀπασα καὶ τῷ ἐλπίς· εἰ φαίη τάδε
Φόρβας, ἀνηβήψην ἄν.

To you, good gods, I make my last appeal;

Words. ‘Last’: ύστατος, πανυστάτος. ‘Appeal’: εἰχή, λιτή, 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,’ ἀλλ’ ἄκούετε (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 Χ., and an iambus λιτήν:

...ἀλλ’ ἄκούετε,
θεοὶ δίκαιοι, τὴν πανυστάτην λιτήν.
EXERCISES.

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, αὐτοέντης, φονεύς).’ These words are longer than in the English, and ὁν in some form will probably be necessary. Hence it seems better not to attempt compression into one line. ἦ καθαρὸν gives an equivalent of the palimbacchius (the second syllable resolved); the trochee ὄντα 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 ἀμφανῶς φονέα. But the line is clumsy, and μὲ is really to be desired. If we paraphrase: τοῦ φόνου μ' ἀφίστη, we may find room for one of the expressive words αὐτόχειρ or αὐτοέντης. In the succeeding line, αὐτοέντης being a four-syllable group of trochaic rhythm, prefix ἦ μὲ and a penthemimer appears. ‘Clearly’ may be added, ἐμφανῶς, and with the compound in place of ἐλέγξατε, the translation is done.

ἲ καθαρὸν ὄντα τοῦ φόνου μ' ἀφίστη,
ἲ μ' αὐτοέντην ἐμφανῶς 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 ἑρρο. ‘Maze of fate’: λαβύρινθος will not do, but the ‘maze’ must be paraphrased by ἀφανῆς, τυφλός, or the like. ‘Fate’ should then be ‘fated path’ or the like: μόρσιμος, ἐναίσιμος, μοιρόκραντος with ὀδός. ‘Backward’: ἀφορρος, ἐμπαλν. ‘Tread’: βαίνω, προβαίνω. ‘Sought to shun’: φεύγειν; or use ἀκον, ὦχ ἐκόν, or λαθὼν ἐμαυτόν.

Form. ei γάρ naturally stands first, and πλανήτης next as a bacchius. Now μόρσιμος may be made a cretic, with ὀδός
last; but there is a better way. We perceive a double trochee in μοιρόκραντος, and this form is suited to the Type of the Final Cretic (VI.); whilst ὁδός needs only a prefixt ἐίς to make the cretic. Hence our first line will be (applying πλανήτης to the road as a cumulative epithet)—

εἰ γὰρ πλανήτην μοιρόκραντον ἐίς ὁδὸν....

Next we may paraphrase ‘maze’ by προβαίνων ἀφανῆ; 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 ξυμπαλιν, and a simple paraphrase στρέψας πόδα for the final group—

ἀφανῆ προβαίνων, ἐμπαλιν στρέψας πόδα....

Now may follow the main verb, say λέληθ ἐμαυτόν. ‘Sought to shun’ will be reinforced if we add another clause, such as ‘and fell into what I fled from’: ἐμπεσών τε οἰς ἐφευγόν. In this clause we again perceive a double trochee (οἰς ἐφευγόν), and a cretic for the last place:

λέληθ ἐμαυτόν, οἰς τ' ἐφευγόν ἐμπεσών....

(The conjunction couples the two participles, στρέψας and ἐμπεσών.)

impute my errors to your own decree;
my hands are guilty, but my heart is free.

Words. ‘Impute’: ἀνάπτειν, ἀνατιθέναι, ἀναφέρειν, or simple verb τιθέναι. ‘Errors’: ἀμαρτήματα, or simply τάμα in this context. ‘Decree’: βουλή, βουλευμα. ‘Guilty’: αἰτιος, ἀμαρτάνειν. ‘Free’: use the opposite, ἀναίτιος.

Form. The infinitive may be used in a formal command; or a paraphrase with χρη. The latter gives the easiest version; χρη τάμα being a palimbacchius, and θείων 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 επει leading up to the last sentence. This last sentence should be modelled on the famous line of Euripides ἡ γλῶσσ’ ὀμόμοιον, ἢ δὲ φρήν ἀνώμοιος. We may turn it in various ways: ἢ χεῖρ ἐθρασσέν, or χεῖρ αἰτία μὲν, or ἕμαρτεν ἢ χεῖρ, each a penthemimer. The last is best if ἕμαρτήματα be not express already. ἢ δὲ φρήν will follow, and lastly ἀναίτιος (Type II.):

χρῆ τὰμὰ θεῶν τῆς θεῶν βουλής, ἐπει
ἔμαρτεν ἢ χεῖρ, ἢ δὲ φρήν ἀναίτιος.

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.

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’: πῶς, τίνι τρόπῳ. ‘Begin’: ἀρχεῖν, κατ-ἀρχεῖν c. gen., or ξυνάπτειν (μάχην); ἀρχῇν ποιεῖνθαι, θέσθαι.

‘Engagement’: μάχη, or use δόρν in some form, ἐς χεῖρας ἐλθεῖν, 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 ξυνῆτρον 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 πρότερον might follow as a cretic equivalent. A more poetical way of turning the phrase is τίνα μάχης ἄρχη (ποιούνται), if a suitable verb can be got; or τίς μάχης ἄρχη' alone. Here at last is the hint which will solve the difficulty. Let φροίμοιον be used for ἄρχη'; and it will be seen that τί φροίμοιον is a four-syllable final. Now let μάχης have its article, and write

φέρ' εἰπέ δή μοι· τῆς μάχης τί φροίμοιον;

Captain. We lay, expecting no attack, at Neustadt, entrenched but insecurely in our camp,

Words. 'Lie': κείσθαι, 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 ἄρκται, 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 πᾶν ὅσον κατειδόμην.
The story proper regularly has the particle γάρ; and this affix to Νέα πόλει makes up a half line. The most natural word to come next is ‘entrenched,’ ἐν σταυρόμασιν; a five-syllable final of Type IX. This leaves a trochaic space for the verb, which will therefore be ἰμεν:

Νέα πόλει γὰρ ἰμεν ἐν σταυρόμασιν...

‘But insecurely’ is best turned by the adverb with εἰχεν; 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 ἐσβαλήν. This furnishes matter for a line. καραδοκοῦντες is already a penthemimer; and if we replace οὐδεμίαν, which is awkward, by οὔτω, 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: οὔτω. 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
οὔτω καραδοκοῦντες οὔτων’ ἐσβαλήν.

when towards evening rose a cloud of dust
5 from the wood thitherward;

Words. ‘Towards evening’: πρὸς ἐσπέραν, or ἡλίου φθινοντος, δύοντος, πρὶν θεοὺ δύναι σέλας (Eur.), or use δυσμαί.
Cloud of dust': lit. κόνεως νέφος. The epithet δυσία is often added to κόνις without special reason. 'Wood': ἄλη, νάπη.

'Thitherward': ἐπέκεινα, τοῦτέκεινα, ἐκεῖθεν.

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 ὀρώμεν, but with φθίνοντος ἡλίου (amphi-brachys + cretic). Last in the line comes the four-syllable final κόνεως νέφος. We may now place ὀρώμεν first in the line following. 'From the wood' is ἦλης ἄπο, which may stand last; and τοῦτέκεινα 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

καὶ μὴν φθίνοντος ἡλίου κόνεως νέφος ὀρώμεν ἄρθεν τοῦτέκειν ἦλης ἄπο.

our vanguard fled into the camp, and sounded the alarm.

Words. 'Vanguard': οἱ πρόσθεν or τὰ πρόσθεν; πρό-μαχοι may do; οἱ προτεσταγμένοι is unmanageable, but οἱ προταχθέντες is not. 'Sound the alarm': say 'raise a shout,' or the like, βοήν ᾦδων or ἴστασιν (cf. Philoctetes 1263). 'Into the camp' will be simply 'backwards,' or πρὸς ἡμᾶς.

Form. The 'vanguard' with σὺν will make a metrical group, οἱ δ’ σὺν προταχθέντες, but not one which suits the iambic line. One short syllable is needed to make a full hephthemimer of Type XI. Suppose we turn the compounded προ- 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
ɛφυγον, though at some sacrifice of vividness; but a neater way is to paraphrase, φυγῇ τρεπόμενοι, the latter word being a cretic with the first syllable resolved. Βοήν may now stand last, with πολλὴν before it, and ἵστασι 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,' ὁπλ' ἥδη λαβεῖν. A double trochee remains to find; and if we take the technical word for 'signalling,' σημαίνω, we get what we want. There remains still half the first line undone; for which the context suggests some such word as ‘fearing,’ φοβοῦμενοι, which needs only to be compounded, and we have a final penthemimer:

οἴ δ' οὖν πρόσω ταχθέντες ἐκφοβοῦμενοι
φυγῇ πρὸς ἡμᾶς τρεπόμενοι πολλὴν βοήν
ἵστασι, σημανοῦντες ὁπλ' 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 ἄμβας in verse); or ἵπποιως ἐμβεβώτες (Soph.). ‘Full speed’: δρόμω, or use ταχεία δρμή. ‘Lines’: τέλη, τάξεις; or if the entrenchment be meant, φράγματα, τεῖχη. ‘Leap’: ὑπερθρώσκειν, ὑπερπηδᾶν. ‘Trenches’: see on line 2. ‘Pappenheimers’: those who prefer may use ´Ράκες, Μυρμιδόνες, or some other name of the kind. But the word may easily be made to look Greek. The first part will become Παπφ- (like Σαπφω), and the ‘heim’ being οἶκος, the whole compound may be Grecised as Παπφουκής.

Form. ἵπποιωι 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 νῦν
instead of δέ. ἰπποῦς 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 ἦλη is a technical word for a troop of cavalry. The following line may then begin ἦλη τις (palimbacchius). Now for the ‘attack,’ ἐσπευσώσα, 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 ὀμμήν 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: δηγνύναι being a cretic and τέλη an iambus. Passing on to what follows, we have ὑπερθρὼσκονσα, which easily falls into its place (Type XI.). τὰ πρόσθε in agreement with τέλη may be prefixed. The line may end with τάφρων, and it will probably be no hard matter to complete it; but a neater translation is possible if we place τάφρων ὀρυκτάς in the next line, and add here ἵππικῷ μένει. The hiatus may be avoided if we use the sense-construction, and write ὑπερθρὼσκοντες. We then have

μόλις νῦν ἐμβεβώτας ἰπποῦς, φθάνει ἦλη τις ἐσπευσώσα Παπφοικέων δρόμῳ ταχεῖαν ὀμμήν, ὅστε δηγνύναι τέλη τὰ πρόσθ’, ὑπερθρὼσκοντες ἵππικῷ μένει τάφρων ὀρυκτάς.

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
The infantry were still at distance, only
the Pappenheimers followed daringly
their daring leader.

Words. 'Courage': θρασος, ανθαδια. 'Heedless': a variety of adjectives may prove useful; but none is necessary with the nouns given. θρασος, ανθαδης, τλημων; παντολμος, παντοτολμος. (Do not use ἄφροντις, 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 (των μεν) actually rushed (φερεσθαι, used of runaway horses) far beyond, while the foot (των δε πεζων) remained behind. The others however (οι δε) followed their leader, bold (following) the bold, θρασεις θρασει.'

The first phrase we fasten upon is 'to such a point,' ει τουτο (τοσουτον, τοσον, τοσονδε) ανθαδιας; from which words a hephemimer is easily composed. This completes the line we had begun. The next must be wholly taken up with ἥλθον, ὦστε περαιτέρω, or words to that effect, because it is important to keep των μεν and των δε πεζων in one line. Moreover, since φερεσθαι is a bacchius, and των δε πεζων a double trochee, this line is as good as made; a cretic only is wanting, which should mean 'to be left behind.' For this έκλειπτω will do, used intransitively (remember the word 'eclipse'): έκλυπειν.

Turning back to the unfinished verse, we soon see that ὦστε περαιτέρω will be a final hephemimer if we insert the emphatic και. It remains then so to paraphrase ἥλθον that we make of it a penthemimer. We may leave it untouched, and add θρασειας in agreement with ανθαδιας; or we may personify ανθαδια, by saying 'to such a point did rash daring lead them,
One line only remains to do, and this we may as well finish before writing down the final result. 

One line only remains to do, and this we may as well finish before writing down the final result. 

\( \text{αὐθαδία ἴνεγικε τλήμων.} \) One line only remains to do, and this we may as well finish before writing down the final result. 

\( \text{oī δὲ must begin it (for there is no need to repeat the name; the words can mean no one else); and ἔπονται being a } \) bacchius finds its place inevitably. \( \text{θρασεῖς θρασεῖ will end the whole with an effective antithesis; and what is wanted now is merely a cretic for the 'leader.' The student may be tempted to write ἀγεμόνι, a cretic with resolved final. This rhythm is rare, but by no means unlawful; still, to the trained ear it does not sound well in this instance. It is more usually found when the word is an adjective like ὀὐράνια, or a trisyllable such as πατέρα. Anyhow, the beginner will do well to avoid this and all other exceptional rhythms until he can trust his ear to discriminate; and as βραβεύς is to be had for the searching, this shall be used. The last section then as completed reads thus:} \)

...\( \text{ἐς τάσον δ’ αὐθαδίασ} \)

\( \text{ηλθον θρασεῖας, ἤπει καὶ περαιτέρω} \)

\( \text{τῶν μὲν φέρεσθαι, τὸν δὲ πεζὸν ἐκλυπεῖν.} \)

\( \text{οἱ δ’ οὖν ἔπονται τῷ βραβεῖ, θρασεῖς θρασεῖ.} \)

\( \text{XV.} \)

**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, δι’ οἰκτον ἔχειν, οἰκτον ιοχεῖν or ἔχειν τινός.

**Form.** Be careful not to use a noun, such as ἔρημία: Greek idiom requires ‘loneliness’ to be turned as ‘me being lonely.’ This gives at once ἀφ’ οὐ μ’ ἔρημον οὖσαν 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 ἑστία: we need think of no other word if this will do. ‘Like’: besides the adjectives of this meaning, ἐμφερής, προσεμφερής, ὁμοῖος, we may use the adverbs ὡς or ὁπως, δίκην etc.; or the simile is neatly turned by τις (Lat. quidam), κορμός τις, ξύλον τι (note quantity). ἀχρεῶν δέμας, from the passage of Aesch., may be found useful. ‘Smouldered out’: for this we have some fine words, as ἀνθρακόμαι, κατ- (both in Aeschylus), from which ἄνθρακωμένος makes a good ending: φεσαλόω (ἐφεσαλάθη καίζεβροντήθη σθένος, P. V. 363): πυρόω 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 ptcp. τεθυμένος (Aesch.).

**Form.** Do not translate ‘Lo where’ literally; ‘see how’ would do, but it is better to use the parenthesis, ‘Thy
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, οὐχ ὐφαί, which we will place in the First Cretic Position. We then get: δοὺς πατήρ μέν—οὐχ ὐφαί; Or by combining both methods, ἰδοὺ, πατήρ μέν—οὐχ ὐφαί; (Be careful not to say ἰδοὺ 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 ἵνα παντλάμων Νιώβα, σὲ δ' ἐγώνε νέμω θεών, Soph. Ἐλ. 150.) The line runs on to its completion naturally, παρ' ἐστία (or παρέστιον). 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, Λωτόν 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,’ ξύλον 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 φευγαλωθεῖσα καὶ τεθυμμένοι σχεδὸν, or (since this leaves an initial gap) σχεδὸν πυρωθεῖσα καὶ κατηνθρακωμένοι.

ιδοὺ, πατήρ μέν—οὐχ ὐφαί;—Λωτόν λέγω,
κεῖται ξύλον τι κοῦκ ἀνήρ παρ' ἐστία.
σχεδὸν πυρωθεῖσα 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: ἐν πρόμοις χθονός. Or such a phrase as ἀγὼν ἐμ-φύλως, 'civil war,' will serve our purpose. 'Traitor': for this idea we have προδότης, προδοーター, or perhaps ἄπωτος 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 τοὺς ἀγροὺς (perhaps even ὀρῶν); but a Greek would say δόο' εἰχεν, or (if as here rule be implied) σκῆπτρον δ' εἰχε τὸ πρὶν. 'To get back' is λαβεῖν πάλιν, helped out by Ἀρτύρου 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. πολέμιος and φίλος will be distinctly in point. 'Fight against the king' gives us, in poetic phrase, ἐνμβάλειν ἔρν, δόρυ. We begin, then,

εὖσαν  γὰρ  ἐν πρόμοις χθονός  ἐν


 We fill in 'traitor to the king,' by προδοῦς at the end of (4) followed by βασιλέα in (5): the latter may stand first as an anapaest (-εα scanned as one syllable), or second as a bacchus with one part resolved (−−−− being the same as −−−). We now put in our antithesis, πολέμιον (resolved bacchus)−φίλος, and add ἓσθη to line 4:

εὖσαν  γὰρ, ἓσθη,  ἐν πρόμοις χθονός προδοῦς


 The next line will run: 'he received back from him all (or the sceptre) which he had before,' δόο' 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:

δόο' εἰχε, δόντος Ἀρτύρου, 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 θερμός, 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 ψυχρός, οἶχι 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 ᾧαμος; yet even here note that the qualification depreciates the noun, while in our phrase the noun is exalted by it. We have νεκρός ἐμ-ψυχος in Soph. Antig. 1167; or we might say νεκρός τέ κοῦ νεκρός but that line 4 has a phrase on the same lines. I suggest νεκρός ἄθαπτος, ξῶν ἔτι. (Verbals in -τος can have much the same meaning as those in -τέος, for λυρός often means 'able to be set loose.') 'No more' will be some variation of οἴδεν (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 (O. T. 371) τυφλὸς τά τ' ὀποία τὸν τε νοῦν τά τ' ὄμματα, which exactly hits the nail.

Form. τήκετα 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 τήκετα, 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 ἄφωνος.

γηρας κατ' ἡμαρ τηκεται, κειται δε νυν

νεκρος γ' αθαπτος ξων ετ—οιδεν ἄλλο γαρ—

¹ i.e. makes articulate sounds. Not λέγει, which means 'makes a speech.'
EXERCISES.

Calling attention to the unusual sense of *nekros* as *tis* in *ξύλον* 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,' δόμων τυραννικοῖ. The succeeding phrases are easy to turn literally and their best rendering will be discussed along with the form. Be careful not to use *ζώσι* for 'are': this means 'they are alive,' not 'they dwell.' *ναιῶ* is the proper word; or here, anything that means 'tarry.'

**Form.** The line will end, τῶ *κασιγνήτω* δ' ἔτι ('moreover,' δ' answering to μὲν in line 2). The next line seems to make itself: *ναιόσι* — ἐν τυραννικοῖς δόμων, which we may complete by using *ἐντός*, with the necessary changes. Now comes another *concealed antithesis*: a Greek would say, 'beloved both (μὲν), yet (δὲ) less than thou: for they are not worthy.' We have, then, for a skeleton, *φίλω μὲν ἄμφω, — ὅσον δ' ἦσον πολὺ, and in the next line, οὐ γὰρ ἄξιον. (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 ὅ *φιλτατε* in (12), which clinches and sums up the statement just made; and this completes the paragraph.

τῶ *κασιγνήτω* δ' ἔτι

*ναιόσι* τῶν τυραννικῶν δόμων

*φίλω μὲν ἄμφω μητρί, σοῦ δ' ἦσον πολὺ,

*φιλτατέ*, οὐ γὰρ ἄξιοι ταῦτα 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, 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.

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,' πολὺ κρείσσων τῶν ἐμῶν δώρων. 'Sweet friend' is of course ὠ φίλτατε. The only difficulty lies in the phrase 'receive my heart.' Beginners seem unable to resist the temptation to write καρδίαν λάβει, 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,' ὡς χρεών; a very strong expression in Greek. A more ornamental expression would be ἰσόρροπον πόθον βουκολεῖν. (Note that ἐρως 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 ἔμων is a cretic, and that κρείσσων πολύ form a four-syllable final of a common type (Type I). ἀ φίλτατε, in elision, may begin the line as a palimbacchius, and the space now left is just filled by εἰ γάρ. The second line will begin with δῴρων, and here also a cretic is ready: ὡς χρεῶν. As ἵσθι is too short to be placed between them, we take the compound κάτισθι, and add με: φιλοῦντά σε completes the line:

ἀ φίλτατε', εἰ γάρ τῶν ἔμων κρείσσων πολύ δῷρων, κάτισθι μ' ὡς χρεῶν φιλοῦντά 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 ὑπὲ or τοῦτων. If we use that participial construction which the Greeks are so fond of, and write 'being held worthy,' ἀξίωθείς, 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 ὑπὲ 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. εἰναι will not do, but γίγνεσθαι will: γένη.

Ἦν δ' ἀξίωθείς τῶν ἐπίφθονος γένη...

'More' is πλείω or πλείονα. A possible translation is πλείω δίδωμι; but a strong line may be made by reinforcing
the idea of ‘more’: adding ἄλλα, and the emphatic καί, and using the compound προσδίδωμι. We get now καί πλείον ἄλλα as a penthemimer (palimbacchius and trochee, Type II.). The verb forms a cretic in its participle, προσδίδοις, and this becomes possible for us if we make the main verb a quasi-auxiliary, such as φανήσομαι.

καί πλείον ἄλλα προσδίδοις φανήσομαι.

for, but to honour thee,

5 is Edward pleased with kingly regiment.

‘To honour thee’ becomes in the emphatic Greek idiom, ‘for this,’ τούτων ἐνεκα... ‘that I may honour,’ ὅπως (or ἵνα) τιμήσω σε. ‘Pleased with kingly regiment’ is simply ‘I rule gladly,’ using ἦδομαι or ἦδεως; 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 ἦδεως and ἦδομαι are both cretic, we may write ἦδεως νέμω κράτος or ἦδομαι νέμων κράτος, for the hephthemimer. We soon see a palimbacchius in τούτων γὰρ; and although ἐνεκα will not scan before a vowel, its longer form οὐνεκα will:

τούτων γὰρ οὐνεκα ἦδομαι νέμων κράτος...

In the next line, ὅπως 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 οὖντα, which is easily arranged. φίλον is the final iambus, οὖντα the trochee to precede our molossus, and τοιοῦτον (with the first syllable short) takes the bacchius position:

ὅπως τοιοῦτόν σ’ οὖντα τιμήσω φίλον.
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. ὡ 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 δέδουκας or προτερβεῖς. 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.

ὁ γὰρ δέδουκας τοῦ γε σώματος πέρι;

‘Guard’ is the idea which must fill the answering line. The simple φίλακες or φιλοι can easily be expanded into a phrase: φρούρημα πιστόν, 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 ἕξι or πάρα:

φρούρημα πιστόν δορυφόρων ἀνδρῶν πάρα.

The next question and answer may be comprest 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,’ ἀρα (or ἦ καὶ) γένοιο ἄν 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 σφραγίδ' 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 ἰδοὺ, πάρεστι, or something of the kind.

ἰδοὺ, πάρεστι, τὴν ἐμὴν σφραγίδ' ἔχε.

save or condemn, and in our name command 10 whatso thy mind commends, or fancy likes.

σώζεω is ‘save,’ and its opposite κτείνεω will be better than any literal rendering. A beginner may now be tempted to write καὶ σώζε, κτείνε, forgetting that κτ- must lengthen the preceding syllable. It is simple to transpose the two. ‘In our name’ may be ἀντ' ἐμοῦ, but this lacks the dignity of the English. A more formal phrase is made by using ἔχεγγυος ‘responsible,’ ἐμὲ ἔχεγγυον ἔχων; ‘command’ is τάσος, πρόστασος, 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 διδάσκεω. This gives a bacchius; and with the conjunction ὦς ἄν will take the form διδάσκη. 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 τάσωε with ἔχων makes up a cretic group, while ἔχεγγυον is of the right form to complete a line of Type I.; and placing με before this we have

καὶ κτεῖνε, σῳζε, τάσω ἔχων μ’ ἔχεγγυον
ὡς ἄν διδάσκη φροντίς ἡ θυμὸς 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 σὸν 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 σὸν completes the verse:

ἀλλ’ ἀρκέσει στέργηθρον ἦν ἔχω τὸ σὸν.

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 οὖν γὰρ is most convenient metrically: this will be placed at the beginning. 'As great as Caesar' in Greek idiom will be οἷς ἡσοψ χαῖσάρως, or (still stronger) οὐδέ (not even) χαῖσάρως ἡσοψ. 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:

οὖν γὰρ οὐδὲ χαῖσάρως γ’ ἡσοψ ὁνὸς δοκῶ...

'In the Roman street' is simply κατὰ πόλιν, the word Rome being unnecessary. This phrase scans either as πόλιν κατά or as κατὰ πτόλιν; the latter is preferable, being rather more dignified and formal. 'With' is often ἔχων or ἅγεον, according to context: this in the required case gives ἅγοντος, an amphibrachys: 'captive kings' is αἵμαλωτος (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 δουλος for the first foot; βασιλέας is a resolved cretic, and follows next, and κατὰ πτόλυ completes the line:

dουλος ἄγοντος βασιλέας κατὰ πτόλυν...

'Triumphant car' is νικηφόρον ἄρμα, or ἄμαξα, singular or plural, or δίφρος; and 'at' will be '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.
EXERCISES.

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, βέος, ροή, some such word as these. We thus get for a first draft φονόρρυτος βέος or φοίνον βέος. For the adjuration, θεοί or Ζεύς will do; and 'what' is simply ποίον. We find thus two types of line to be possible: in either, Ζεύς ποίον will come first, as a palimbacchius; the one will contain a short verb (spondee or trochee), Type II., the other will end with φοίνον βέος, and contain a double trochee.

Now the simple idea of letting out the flood is expressed by some compound of ἠμι, say ἐξανήκα; but it so happens that the double compound ἐξανήκα is at once more expressive and exactly fits the space.

Ζεύς, ποίον ἐξανήκα φοίνον βέος.

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: ἀγαθὴ τύχη, quod felix faustumque 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 τύχῃ or σὺν τύχῃ τυφ. This would give us a line

ἀβουλόμην γὰρ ἐξ ὑπὲρ βέβηκέ μοι,

and that ought to satisfy the beginner. Or again, we may say—

ηδαμόνησα δ' ὑπὲρ ἀβουλόμην 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: τίκτεω, τέκνον, πατήρ or μήτηρ, all can be used metaphorically. Only now it is necessary to find a noun for 'ends.' For this βουλεύματα may do, or the context suggests δόλος. 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.' βούλη answers the same requirements. Now 'birth' may be express in two or three different ways. This δόλος, of which I have been in labour, λοχευθεῖς (or with noun in apposition, ὦ δίκη ἐμῆ), is born at last, πέφυκεν. Here we have a bacchius, λοχευθεῖς, and the cretic phrase as before ἐν τῷ χῖ; δόλος will stand first, and πέφυκε with μοι added makes up an iambic quadrisyllable:

δόλος λοχευθεῖς ἐν τῷ χῖ πέφυκέ μοι.

he's dead,

and I revenged;

This line needs little remark. ὁ μὲν | τέθνηκε scans at once as a penthemimer of the First Type. 'I am revenged' would probably be express in Greek by some phrase with δίκην: e.g. καὶ δεδωκέ μοι | δίκην, or καὶ δίκην | δεδωκέ μοι, either of which is a hепhemimer 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 ἔγω at the end of the line, to balance ὁ μὲν. Well, the change is easy; all we need do is to alter the verb to εἰληφα, and write

ὁ μὲν τέθνηκε, τὴν δίκην δ' εἰληφ' ἔγω.

Observe that δέ brings out the contrast better than καὶ, which however would scan well enough.

1 Metaphors: see Human Body, etc.
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

ἡ μὲν γὰρ ἐνδον ἔξελξε μ' ἔρημα.

Now ἔρημια 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' ἔρημια ἐνοικός.

I think this apparent contradiction of ἔρημια ἐνοικός, 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 τλήσομαι or some synonym, ἄνθέξω or the like: 'shall I, he who did it (ὁ δράσας), living endure to see Rome,' etc. 'From' is quite Greek, and ἐκ δείματος | οἷτον 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':

\[\tau\nu\ \pi\nu\ \sigma\upsilon\sigma\nu\ \sigma\epsilon\beta\alpha\sigma,\ \nu\nu\ \gamma\gamma\epsilon\omega\sigma\nu\ \sigma\iota\kappa\tau\omicron\ \alpha\nu\theta\rho\omicron\pi\omicron\nu.\]

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 \[\alpha\rho\] \omicron\nu. Now there is no place in this line for \[\delta\delta\alpha\sigma\alpha\], 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 \[\tau\nu\] after \[\delta\] 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, \[\zeta\omicron\nu\]; and with \[\epsilon\gamma\omicron\] last, we get

\[\hbar\ -\ -\ \alpha\rho\ \omicron\nu\ \zeta\omicron\nu\ \delta\nu\ \pi\nu\ \delta\delta\alpha\sigma\alpha\ \epsilon\gamma\omicron\ldots\]

The next line may begin '\[\mathrm{\Pi\nu\mu\eta}\mid \pi\nu\ \sigma\upsilon\sigma\nu\omacron\] (spondee + amphibrachys), \[\alpha\nu\theta\rho\omicron\pi\omicron\nu\] may fall in the molossus place and \[\sigma\epsilon\beta\alpha\sigma\] last. No obvious trochee is forthcoming; and we consider next how to remodel the phrase. Now \[\pi\nu\omicron\] may be changed to \[\epsilon\nu\ \tau\omega\ \pi\nu\omicron\], and this may take the molossus position, with the trochee \[\sigma\upsilon\sigma\nu\] before it, if we can hit on a bacchius equivalent for \[\alpha\nu\theta\rho\omicron\pi\omicron\nu\]. Such a bacchius is \[\alpha\pi\alpha\nu\tau\omicron\omicron\]:

...'\[\mathrm{\Pi\nu\mu\eta},\ \alpha\pi\alpha\nu\tau\omicron\omicron\ \sigma\upsilon\sigma\nu\ \epsilon\nu\ \tau\omega\ \pi\nu\ \sigma\epsilon\beta\alpha\sigma.\]

We have already a possible penthemimer in \[\gamma\gamma\epsilon\omega\sigma\nu\mid \sigma\iota\kappa\tau\omicron\] (Type II.), and the final penthemimer may be \[\tau\lambda\iota\sigma\sigma\omicron\mu\alpha\ \beta\lambda\epsilon\omicron\nu\], or \[\alpha\nu\theta\epsilon\xi\omega\ \beta\lambda\epsilon\omicron\nu\]; but again a trochee fails. Suppose we place \[\sigma\iota\kappa\tau\omicron\] 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 γεγόσαν οίκτων ἀνθέξαν βλέπων;

My friends are gone before too, of my sending;

‘Gone before’ is φρούδοι, 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:

φρούδοι 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 προπομπός, and if we use the metaphorical χείρ, we get

φρούδοι, προπομπό τῆς ἐμῆς χεῖρος, 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 | μείνω; (amphibrachys + spondee, Type II.). The second part is not quite so obvious, but it ought to suggest the verbal βιωτεῖον. Now if we can find a cretic for ‘why,’ the line is done; and there is a cretic for ‘why’—τοῦ χάρων.

ἐγὼ δὲ μένω; τοῦ χάρων βιωτεῖον;

Is there another friend, another wife, to linger here alive for?

If this be translated literally, we get ἄρ' ἐστίν ἄλλος τῆς φίλος, ἄλλη γυνῆ, which almost scans as it is. But it is easier, and better Greek perhaps, to say ‘What other friend is there?’ τοῦ ἄλλος (amphibrachys), with φίλος before it, makes a
GREEK VERSE COMPOSITION.

penthemimer: τίς δ' ἄλλη (molossus) with γυνή after it, a final penthemimer: place ἤστι between and you have

φιλος τίς ἄλλος ἤστι, τίς δ' ἄλη γυνή,
a much better sentence; for it throws up the first word φιλος into sharp contrast with the last word γυνή, and these are important words. 'To live for' gives ὡν χάριν ζην 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 ὡντερ, making the cretic an iambic quadrisyllable. Now ζην δεῖ με can follow immediately after, according to Type VII: 

ὡντερ χάριν ζην 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, οἶ γάρ, or the like; and that a vowel cannot stand after με. But the English justifies our adding ἔτη, 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 ψυχή, 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, ἔννοικήσουσα ἀεὶ 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 ὅ̂ γάρ ρας as the interrogative, and the line now runs—

ὅπερ χάρων ξήν δεὶ μ' ἔτι' οὐ γάρ ἀρετή....

'With these two' is ξήν τοῖνδε, and it is not difficult to find a verb for 'flown away,' ἀπέπτατο, which could follow next in elision. (ἀπεύθετο or ἀπῆλθεν 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:

ἐν τοῖνδε ἀπέπτατ' εὐπτερος πρὸς οὐρανόν.....

'With the first flame of their bodies' is ξήν πρῶταις σαρκῶν φλογαίς; in which it is not difficult to see a cretic, ξήν φλογαίς, 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 ἀεὶ δὲ, and if we add ποὺ, we may put down the line complete:

πρῶταις σαρκῶν ξήν φλογαίς, ἀεὶ δὲ ποὺ....

The remaining words require only a glance, to show that with ψυχαῖς first we have a hephthemimer of Type XI.:

ψυχαῖς ἔννοικήσουσα;
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’ εἰδὼς (molossus) τάδε, φιλοίη μ’ ἄν; The first phrase completes the line already begun; the second part contains a bacchius, and if we insert ἔτ, this with ἄν will make a spondee to go before the bacchius:

τίς δ’ εἰδὼς τάδε
ἔτ’ ἄν φιλοίη με; (with vowel following).

The next sentence may be connected by a relative, οὗ, οὗγε, or οὗτερ, which gives the required vowel beginning. The phrasing is not easy. I have met with no such phrase in Greek as λευκῆ δίκη; and it will be necessary to use λαμπρῶς or καθαρῶς. But the effect may be given by φῶς used metaphorically. Suppose we say, ‘if my justice be bright,’ εἰ λαμπρά 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 ὅπως δὲ, then καθαρῶν (a trochee-equivalent) may follow, and with ὅμωσ last we get:

οὗτερ εἰ λαμπρᾶ δίκη
ὅπως δὲ καθαρῶν φῶς ἀληθείας, ὅμωσ....

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 ἐλέγχομαι ἰὼν σκολιαῖσ ὀδοῖς, 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
EXERCISES.

final iambus. Lastly, with the long dative ὅδοίσι, and σκολιαῖς first as a spondee-equivalent, we have our line complete:

σκολιαῖς ὅδοίσιν 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 φῶς or ἥδε, but must be a word which a Greek would naturally repeat; and he would most naturally repeat the first word of his question, ἢ or ἢρα. 'Vile' is φαύλος ('contemptible') rather than ἄλογος ('dishonourable'); and it is easy to make a penthemimer without further thought, ἢρ' ἕδε forming a palimbacchius and
ϕαύλοι a spondee. Next may stand the remaining English word ‘live,’ ζω μεν, in the deliberative subjunctive. ‘Heaven’ being in Greek θεόι, we are reminded of such phrases as θεῶν γένος, θεῶν or ἐκ θεῶν γεγοτέσ, both of which may be combined here. We want a cretic (or molossus) and an iambus to finish the first line, and ἐκ θεῶν is a cretic while γένος can stand for the iambus. γεγοτέσ may now be placed first in the following line. (A more ornate phrase would be θεῶν ἀγχίστουρα.) One step further can be taken before we consider the wording of the next sentence, for we have seen that ἡπα ought to be repeated: place this trochee next to γεγοτέσ. ‘Trample’ is πατεῖν, which in the proper construction becomes πατούμενοι. To this λάξ may be added as a strengthening, and the two words can follow immediately upon ἡπα. (The adjective λακπάτητος may some time prove useful, but will not scan here.) ‘Expelled’ is ἐκπεσόντες, and if ἡπα 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, χρεῶν 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 αἰκίωμα, or υβρίζω υβρις υβρίωμα; and ‘bind,’ δέω, δεσμεύω, with the noun δεσμός, and δεσμωτης ‘a prisoner.’ For ‘suffer’ πᾶσχω cannot be well used along with these, since it is rarely used with a noun of any kind; we can say, however, πᾶσχεν τάδε, constructing the others as participles. But there is no need to use πᾶσχεν at all, for a phrase like υβριζεσθαι 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: δεδεμένους is a cretic-equivalent, and υβριμένους completes the line. πᾶσχεν τάδε, with elision (or πᾶσχεν ἀεὶ τάδε, as shall
prove convenient), may now be placed at the beginning of the next. We then have:

\[ \Delta \rho \ \delta \delta \ \phi \alpha \uilde \lambda \iota \ \zeta \omega \mu \nu, \ \epsilon \kappa \theta \varepsilon \omega \ \gamma \varepsilon \gamma \omega \tau \varepsilon \ \delta \alpha \ \lambda \varsigma \ \pi \alpha \tau \omega \mu \mu \epsilon \nu \varsigma \ \chi \rho \epsilon \omega \nu, \ \Delta \rho \ \epsilon \kappa \pi \varepsilon \sigma \omicron \omicron \tau \alpha \varsigma \ \delta \delta \epsilon \mu \epsilon \mu \epsilon \nu \varsigma \ \upsilon \beta \rho \omicron \mu \epsilon \nu \varsigma \ \pi \alpha \sigma \chi \epsilon \nu \ \alpha \iota \ \tau \delta \; \]

better these than worse,
by my advice; since fate inevitable
subdues us, and the omnipotent decree,
the victor's will.

The first words give a thoroughly Greek antithesis, and a metrical turn at once: \( \tau \alpha \iota \nu \ \alpha \mu \epsilon \iota \nu \ \omega \ \chi \rho \epsilon \omicron \omega \nu \), containing cretic and bacchius; which with the emphatic \( \kappa \iota \) 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 \( \tau \iota \chi \eta \nu \ \gamma \alpha \rho \ \epsilon \iota \chi \omicron \omicron \epsilon \nu \ \delta \delta \alpha \sigma \kappa \alpha \lambda \omicron \). After which model it would be possible to say \( \epsilon \mu \omicron \iota \gamma \chi \rho \omicron \mu \epsilon \nu \eta \nu \delta \delta \alpha \sigma \kappa \alpha \lambda \omicron \). But this does not suit our purpose, and further \( \kappa \rho \iota \eta \)\( \iota \)\( \iota \) comes nearer the thought we have to translate. Suppose we apply the limitative infinitive, and say \( \omega \iota \epsilon \ \epsilon \mu \omicron \iota \gamma \rho \omicron \sigma \theta \alpha \iota \ \kappa \iota \iota \). 'Fate inevitable' is \( \mu \omicron \iota \rho \ \alpha \phi \epsilon \nu \kappa \tau \omicron \omicron \omicron \), and a literal translation with this would do well enough. We will see how the rest turns out. For decree, \( \beta \omicron \omicron \lambda \omicron \epsilon \nu \nu \) is the proper word, if a noun be used (not \( \theta \epsilon \lambda \eta \mu \alpha \), which means 'wish'); or a verb such as \( \pi \epsilon \pi \rho \omega \tau \alpha \iota \alpha \), or \( \delta \delta \omega \kappa \tau \alpha \iota \), would be good and idiomatic. 'Omnipotent' may be \( \tau \alpha \nu \alpha \lambda \kappa \iota \varsigma \) or \( \pi \alpha \gamma \kappa \rho \alpha \tau \iota \), and is much better applied to \( \mu \omicron \iota \rho \alpha \) than to \( \beta \omicron \omicron \lambda \omicron \epsilon \nu \nu \), as \( \mu \omicron \iota \rho \alpha \) is more readily personified. This can be done by making \( \alpha \phi \epsilon \nu \kappa \tau \omicron \omicron \omicron \) neuter, and placing \( \mu \omicron \iota \rho \alpha \ \pi \alpha \gamma \kappa \rho \alpha \tau \iota \) in apposition with it. With the particle \( \gamma \alpha \rho \) we get a four-syllable group \( \alpha \phi \epsilon \nu \kappa \tau \alpha \ \gamma \alpha \rho \), just what is wanted to complete the line in hand. The next has already a trochee and cretic, \( \mu \omicron \iota \rho \alpha \ \pi \alpha \gamma \kappa \rho \alpha \tau \iota \), which
only need the amphibrachys or palimbacchius prefixed to carry on the versification from that point. Either τὰ 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:

ὡς γ’ ἐμοὶ χρῆσθαι κρίτην,
καὶ ταῦτ’ ἀμείνω χειρόνων: ἄφεντα γὰρ
ταῦτ’ ἔστι, μοῖρα παγκρατίας, 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 σθένομεν (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 ὄμοιως, δρᾶσαι θ’ ὄμοιως (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 οὐδ’ 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’ ὄμοιως καὶ παθεῖν, οὐδ’ ἔκδικος
νόμος κελεύει ταῦτα.

Note that οὐδ’ ἔκδικος is inseparable: οὐδὲ cannot stand last
in a sentence, and therefore ἐκδικος 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 express by καὶ γὰρ ‘and indeed,’ or καὶ γὰρ δὴ (‘you know’). For ‘resolved’ use δέδοκται (with ἡμῖν, if you will), or βέβούλευται; ‘at first’ is πάλαι or πάλαι ποτέ. 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,’ εὗ φρονοῦντες. As the last word is an amphibrachys, this can be moulded into a penthemimer by the addition of γοῦν, which combines with εὗ into a spondee. εὗ γοῦν φρονοῦσιν then will begin one of the following lines. ἐχθρὸς τοσοῦτω 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 βέβούλευται with a hephthemsimal caesura; it requires a spondee or iambus before it (ἡμῖν) and a monosyllable after it (ποτέ). ‘Doubtful’ is ἀπόρω, ἀπόρος, ἀμηχανότι or ἀμηχανός. Of these we choose ἀπόρος, because with the conjunction it becomes a cretic: κατόροις. ‘What might fall’ will be put as a dependent question, τί μέλλειν, or with τυγχάνω in the future (not subjunctive, of course): τί τεῦξεται. The result is as follows:

καὶ γὰρ δὴ πάλαι
ἡμῖν βεβούλευται ποθ', ὡς μαχομένοις
ἐχθρὸς τοσοῦτω κατόροις τί τεῦξεται,
εὗ γοῦν φρονοῦσι.
GREEK VERSE COMPOSITION.

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 γὰρ for the cretic, placing τὸ δείμα first in the next line (amphibrachys). The rest runs easily enough: φῶς γενήσεται ἐκ σκότου. We see here a cretic, ἐκ σκότου, and a four syllable final, γενήσεται. φῶς with δὲ becomes a trochee, and thus falls after the first group of words; and all that remains is to add an emphasising καὶ:

τοῦτο γὰρ μαλάξεται
τὸ δείμα, φῶς δὲ καὶ σκότου γενήσεται.

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 οἴδεν; 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 οἴδε...χρόνου πόδα; ‘Besides’ is καὶ πρόσ, which may be followed immediately by τίς οἴδεν (amphibrachys). A cretic only is lacking to fill the line, and ‘never-ending’ may be fitly rendered by μνημον. Passing on, we observe that a literal translation τίν’ ἐπιδ’ ἀξέι is metrical, and so is τίνα τύχην (cretic equivalent), and τίν’ ἀλλαγήν (four-syllable final). ‘Worth waiting’ is all that is left for a whole Greek line; for it is rightly regarded
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 τρίβη, which gives ἀξίαν τριβής on the first attempt. τόλλης may be added in the fifth foot, and a dativus commodi may reinforce the idea of ‘waiting’: ‘to us expecting,’ καραδοκοῦσιν. This gives us finally

καὶ πρὸς τίς οἶδε μυρίου χρόνου πτερόν,
τίν ἐλπίδο ἄξει, τίνα τύχην, τίν ἀλλαγήν,
καραδοκοῦσιν ἀξίαν τόλλης 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 ὃ σεμνοὶ πρεσβύται scan in one line, and ὃ 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 τῆς ἀριστοτέλειας at the verse-end, or γῆς τῆς ἀριστοτέλειας elsewhere; the longer form γαῖας τῆς ἀριστοτέλειας will not do here, but the observant will see that it needs only to substitute ἀιας, 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.' σοφός is of course too short; but on running through its compounds we soon hit on πάνσοφος, and write the completed line thus:

ὁ πρέσβος ἀιας τῆς ἀριστοτέλειας 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 παλαιός, ἀπειρος 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 ἀπειρος and ἐμπείροις are. Moreover, there are plenty of synonyms for παλαιός; 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

ἀπειρος 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 ἐστίνηκα, 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 γεφουσία, βουλή, or βουλευταί. A more poetical rendering will suggest one of these words with a subtle difference; thus we may use βουλάρχουι, and in this sentence the phrase may be βουλάρχους 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 δν is best coupled to the adjectives already used by a conjunction, and the line will then continue

...δν τε βουλάρχους πάρα....

'Respectful silence' would be express in Greek by εὐφημεῖν, or εὐφημιον στόμα or φωνήν 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 δεὶ ἐχειν but for the hiatus; and this ought to remind the student of the aorist σχέθειν, '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. εὐφημιον stands first as a palim- bacchius, and αἰδοῖ is a spondee to follow; then comes δεὶ
σχεθείν, and φωνήν may come next or στόμα last. ἄεὶ may be legitimately added, and then we have

ἐὔφημον αἴδοι ἄεὶ σχεθείν ἄεὶ στόμα.

5 Do not, because that I am young, and want experience, slight my counsel and my words.

The first question is, how to translate the main verb; for that will naturally fix the type of the line. Now ὀλιγωρείν is of no use, so we must consider the other phrases of like meaning. Chief among these are παρ' οὐδὲν and περὶ οὐδὲνος ποιεῖσθαι 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 ὑμεῖς δὲ (palimbacchius), μὴ μου 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 τῶς λόγων. 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 λύσομαι? 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:

ὑμεῖς δὲ μὴ με, λύσομαι, νομίζετε
παρ' οὐδέν....

The next words, as already implied, will be ὡστε μὴ. 'My counsel and my words' is simply ἄ βουλεύω, and κλέειν or μαθεῖν may come last. Hiatus may be avoided by changing μὴ 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, εἰ καὶ νέος εἰμὶ. 'And want experience' gives κατεργάζω, a palimbacchius; and now we can compose a heptathematicer of Type VII., by omitting εἰμὶ. This verb may follow next, but no eretic offers. However, the context admits of our adding ἐς τὸ νῦν, but even this cannot stand after εἰμὶ. Try then what a change of verb can do, and substitute ἐφυν. This may stand last in the line, which is now complete.

...ὦστε μηδὲ ἀ βουλεύω κλέειν,
εἰ καὶ νέος κατεργάζω ἐς τὸ νῦν ἐφυν.

'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 translated 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 λήμα for 'spirit': 'I am not fired in my spirit by youthful wantonness.' There are several words one may use for 'fired': πυροῦμαι or ἐπιπυροῦμαι for example. As regards 'wantonness,' ἔβρος 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 braggadocio, which is θράσος. The careful student will see here a further opportunity for antithesis: νέος ὃν (or ὃς νέος) νέω θράσει.
We now have to decide whether the idea of 'fire' shall be made the main verb, or if not, what then. οὐ ἔστην or οὐ γὰρ πυρὶ 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 πυρωθεῖσ into the participle. ἀνέστην 'I have risen before you' will fall into the bacchius position in the next line, and τὸ λῆμμα may be prefixed to it thus:

οὗ γὰρ πυρωθεῖσ, ὦ νέος, νέῳ θράσει
τὸ λῆμμα 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 δηχθεῖσ, or a molossus, κεντηθεῖσ, οἰστρηθεῖσ. The conjunction then should be a trochee, ἀλλὰ that is, not δε. If now we place these words as we have learnt to do, and add κέρα to define, we have

...ἀλλὰ κεντηθεῖσ κέρα....

The alliteration adds to the effect, and may be taken in place of a word for 'deep.' (The aorist passive of κεντεῖ 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. πετρόδησ 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
EXERCISES.

is true enough—they would pity me if such a thing were possible. The new clause may be introduced by ως or ωστε, and ως καν 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 οἰκτίσειαν or the infinitive οἰκτίσαι, either of which can stand. By repeating αν we should get οἰκτίσειαν αν λίθοι (Type X.); or with the infinitive, adding ἐμε at the end,

ως καν πετρώδεις οἰκτίσαι λίθονς ἐμε.

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 δει or χρη, 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 1 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 ὀντας or γεγωτας. Now since εἰκός is already before our eyes, it is clear that γεγωτας 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 θέλειν 'wish.' The trochee which remains is exactly filled by νιόν:

...γεγώτας, εἰκός νιόν ἐκτῆσθαι θέλειν....

'Virtuous' will begin the next line, and it is easy to find a word that will do. ἀγαθός would scan, but it is colourless; the best word seems to be κεδνός. 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 σεβίζειν will give a bacchius in several of its forms. κεδνόν 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 (κυριώς for example). Or a more ornate phrase of the elevated style may be used, such as Sophocles' λευκανθῆς κάρα (O. T. 742); this will complete the line if we can discover a suitable trochee. For this ἀποι 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 καλ... or some adverb meaning 'well,' 'for ever,' etc. We may also write κεδνόν 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 τιμαλφοῦντα, changing τινά to γε:

κεδνόν γε, τιμαλφοῦντα λευκανθῆς κάρα.
The sentence which follows should be paraphrased. ‘Shield your eyes’ indeed can be rendered \( \pi\rho\sigma\sigma\tau\alpha\tau\iota\omicron\rho\omicron\sigma\lambda\eta\rho\sigma \delta\mu\mu\dot{a}\tau\omicron\nu \) or the like; but the form of the sentence had better be \( \delta\varsigma \) with the future, or \( \iota\nu \), or \( \dot{o}ste \). With the words there is little difficulty: \( \epsilon\upsilon\sigma\epsilon\beta\varsigma\varsigma \) and \( \alpha\iota\delta\omicron\omega\varsigma \) at once occur to the mind. The student may perhaps remember the right words for filial care, \( \gamma\iota\rho\omicron\beta\omicron\sigma\kappa\epsilon\iota \) and \( \gamma\iota\rho\omicron\beta\omicron\sigma\kappa\omicron\kappa\sigma \): the verb in the proper tense gives us \( \gamma\iota\rho\omicron\beta\omicron\sigma\kappa\kappa\sigma\epsilon\iota \), and settles the Type as no. X. Now \( \epsilon\upsilon\sigma\epsilon\beta\varsigma\varsigma \) is of no use, but its noun will combine with \( \delta\varsigma \) into a penthemimer: \( \delta\varsigma \epsilon\upsilon\sigma\epsilon\beta\epsilon\iota\alpha \). If now we paraphrase \( \epsilon\upsilon\sigma\epsilon\beta\epsilon\iota\alpha \) by using a participle, we can get an iambic word for the ending: \( \epsilon\upsilon\sigma\epsilon\beta\epsilon\iota\alpha \ldots \iota\nu \). The line then runs
\[
\delta\varsigma \tau' \epsilon\upsilon\sigma\epsilon\beta\epsilon\iota\alpha \gamma\iota\rho\omicron\beta\omicron\sigma\kappa\kappa\sigma\epsilon\iota \ \tau\iota\nu \ldots \ldots \ldots
\]

The next line may begin with the palimbacchius \( \alpha\iota\delta\omicron\omega\varsigma \). Place \( \pi\rho\sigma\sigma\tau\alpha\tau\iota\omicron\rho\omicron\sigma\lambda\eta\rho\sigma \delta\mu\mu\dot{a}\tau\omicron\nu \) last, and change \( \delta\mu\mu\dot{a}\tau\omicron\nu \) to some synonym which shall scan as a spondee or trochee: \( \delta\upsilon\epsilon\omega\varsigma \). Lastly, ‘shield’ may suggest the noun \( \xi\rho\mu\mu\alpha \) or \( \dot{r}\upsilon\mu\mu\alpha \), and we have
\[
\ldots \alpha\iota\delta\omicron\omega\varsigma, \delta\upsilon\epsilon\omega\varsigma \dot{r}\upsilon\mu\mu\alpha \pi\rho\sigma\sigma\tau\alpha\tau\iota\omicron\rho\omicron\sigma\lambda\eta\rho\sigma
\]

**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-turvy 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. K\(\text{y}\)D.

15—2
This piece suits best the manner of Aeschylus.

Rome, Rome, thou now resemblest 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 τρικυμία ‘great billow’; the adjectives θαλασσόπλαγκτος and θαλασσόπληκτος, or the participle ἀλώμενος, for the ship; and the verbs σαλέω, δίνεω, χειμάζομαι, σποδέομαι, ἔρρεεν, or the passive of κλύζω and its compounds. Then we have ἀφρός ‘foam,’ or ζάλη, σάλος, πέμφις, ‘bubble,’ δίνη and δίνος ‘eddy’; for ‘storm’ χειμών, σκηπτός, αἰγύς, λαίλαψ, βορέας or βορρᾶς, with the adjectives δυσχέμερος, δυσπέμφελος, δυσήνεμος. The ship does not come to wreck exactly, but perhaps ναύάγια or some cognate word may be useful by and by.

The next step is to combine these into metrical phrases. Ὡ Ῥώμη is a molossus, ᾿Ῥώμη a spondee; νάός or νεός 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 θαλασσοπλάγκτον, which it will be perceived exactly fills a penthemimer. νάός as a trochee may follow, and then comes the molossus Ὡ Ῥώμη. 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 ᾿ά ᾿ά.

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 δυσχεμέρῳ or δυσπέμφελῳ. 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, κλυδώνιοσιν, or the
fine word τρικυμίαιςν. The relative ἦς completes this line, and ἔρρει may begin the next. We have thus repeated the idea hinted at in θαλασσοπλαγκτον, 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 βορεάς may be paraphrased πνοή βορεάς (adj.), which gives βορεάδος as possible cretic equivalent (first syllable resolved -ο- -ο- - equivalent to -ο-). The dictionary will furnish us with κυκάω ‘to mix in confusion’; and then, with ἄφρον last, we have our three lines complete:

δ ὁ
θαλασσοπλαγκτον ναός, ὁ Ῥώμη, δίκην
ῆς τρικυμίαιςν ἐν δυσπερφέλοις
ἔρρει, κυκάωσ βορεάδος πνοής ἄφρον.

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 οὔνως or οὕτω δέ (δέ in apodosi). If we use a simple translation for ‘toilst,’ we may write οὕτω σὺ μοχθεῖς, or πονεῖς σὺ: but σαλεὼς is a more expressive word, and after it we may write καὶ σὺ as a trochee (Type V.); and κῦνδυνος in some form may stand in the place of the molossus, say κῦνδυνος μέση. Or we may make a new sentence, introduced by καί, and use κακά to translate ‘peril’; for example, πλωτή κακοῖς metaphorically, ‘floating in dangers.’ The former is more simple. ‘Topside-turvey’ is of course ἄνω κάτω, which may go first or last, but should be kept together. For a verb δινεώνονα is suitable; this with ἄει may go last in the verse, leaving space for palimbacchius (Type IV.); any word for
'wind,' 'wave,' or 'storm' will suit the sense: say πέμψει (Aesch. frag. 195 δυσχειμέρω πέμψει). 'Windy storm' will easily swell out into an Aeschylean line, for which materials have been given: δυσψηνέουσι = δυσχειμέρου, leaving space for a cretic meaning 'storm.' Either αἰγίδος or λαῖλατος meets the case.

 οὕτω σαλέως καὶ σύ, κυνδύων μέση,
 ἀνω κάτω πέμψει δινέων' ἄει
 δυσψηνέουσι λαῖλατος δυσχειμέρου.

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.

From κλάω 'to shiver' we get by literal translation a bacchius ἐκλάσθη, and ἵστος δ’ will precede it. The 'mainsail' is λαῖφος (Med. 524 ἄκροισι λαῖφος κρασπέδους), and while a simple 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 πλευρὰi or πλευρά (n.), and verbs for 'beat' are κόπτω, πατάσσω, and an expressive word σποδώ (often used colloquially like 'dust,' but also in Euripides Andr. 1129 νεφάδι πάντοθεν σποδούμενος). 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 φήγνυμι we get ἐφράγγι for this place. 'Tackle' may be ὀπλα, ἐντεα, σκευὴ; or σκεῦος n. 'Thou wantst' suggests some part of ἀπολλύναι, obviously ἀπώλεσα; and the necessary conjunction added, σκευὴν τε forms a palimbacchius which may stand first or end the hephthemimer. An adjective such as
ναυτικήν or (more poetical) ναίαν may go in the First Cretic Position, leaving space for a spondee, e.g. τάσαν. 'Unrigged' may be ὀπλὼν ἄνευ 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 ἀ- privative with some synonym of the governed noun. Even the same noun may be used, as ἄσπλος ὀπλὼν, but it is neater to use a synonym, say ἄσκενος ὀπλών. Now ἄσκενος is a palim bacchius; but here it cannot stand first, for in that place must go the negative phrase, ὦ γάρ, or ὦ νῦν ἄν. Between this and ἄσκενος there is room for one iambus. We may combine a four-syllable group thus, ὦ πλοῖον ἄν; or (as ἄν is short) with adverbial τι, ὦ νῦν ἄν τι ναῖς. With this beginning ὀπλὼν 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, ἐντευν may take the place of ὀπλὼν, and then the final iambus remains for the verb, σθένος. 'To combat' in poetical phrase is συμβαλέιν μάχην or ἔρων; and θαλάσσῃ finds its place easily in the verse, giving the greater part of a line of Type I.: μάχην θαλάσσῃ συμβαλέιν. The lines then run thus:

ιστὸς δ' ἐκλάσθη, κἀπεσε στημορραγοῖν
λαῖφος, σποδεῖται πλευρά, σέλματ' ερράγη,
σκευήν τε πάσαν ναίαν ἀπώλεσας,
οὐδ' ἄν τι ναῖς ἄσκενος ἐντευν σθένοι
μάχην θαλάσσῃ ξυμβαλέιν.

[It may be worth while pointing out that one line might suffice to translate the last line and a half:

tοῖς τοι τουοῦτοι δυσπαλής πόντος πέλει:
tουοῦτοις 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' ἰδὼν óτε ὀφαῖς, this will complete the line left unfinish'd. 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 ὠπως, and 'at thee' is the ethical dative σου; κάρα is the poetical word for 'head,' and will end the line. 'Heave' is αἰρω (or ἔκαρω), or προβάλλω; either of these can stand before κάρα in the 3rd plural with ν added; if αἴρουσιν, perhaps δεινον may do for the trochee; but better, προβάλλουσιν 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, δῶν εἴν τῇ γγγή ποτέ, which will scan with the sole change of τίν for τίν. A trochee or cretic must follow; and the English gives both, εὐθὺς and ἀρπαγῇ; while a verb may fill the last foot, πέλεις or πεισέ. '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, Τρίτων. Neptune is almost impracticable in the dative, Ποσειδῶν. The conditions are a double mute to follow, or some group of consonants that makes position (such as βλ, γλ), and a monosyllable to precede (καὶ for instance). If we use τῷ Ποσειδῶν γένει we have a hephthemimer; or we may for once neglect the caesura (see Introd. p. 13), and write καὶ νηλεῖ Ποσειδῶν γένει. 'Sportful prey' must be paraphrased; by γέλωνα θήσεις say, or χάρμα. 'Glad' is ὀνειδίωσ, a cretic, and 'decay' may be rendered by a participle in agreement with the subject, διαφθαρείσα, or ἐφθαρμένη. Place the two adjectives together, and the connexion express in the English is implied in the Greek.
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.

Althæa.  Refrain your lips, O brethren, and my son,

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 δή, though it scans well enough, is very weak. We must cast about for some model, where a similar impatience is express, and take the form of that. The most suitable is Soph. Aj. 75 οὐ σίγ' ἀνέξει, μηδὲ δειλίαν ἄρει; 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. θηγεῖν δόρυ εὐγλωσσίᾳ or λόγως first suggests itself; but a stronger phrase is θηγεῖν γλώσσῃ. Putting the verb in the future, as in our model, we get θηξέετε γλώσσῃ 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 σίγα alone is enough, and this palimbacchius group fills the required space.

οὐ σίγα, μηδὲ θηξέετε γλώσσῃ δόρυ.

Next observe that 'sweet words,' ηδέετιν λόγους, 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 πεδαῖς ἀχαλκεύτοις; where the noun is defined by a negative adjective. Such a phrase as λόγχαις ἀχαλκεύτοις, in this context, will give the desired effect; and it may be further explained by ηδέων λόγων. 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 αἵρειν μάχην or the like. θηρία κτανεῖν 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 βροτοκτονεῖν, μυτροκτονεῖν, etc. We have now materials to go on
EXERCISES.

with. ἡδέων λόγων may stand last, and it is only necessary to write the long form in the adjective, ἄχαλκευτουσιν, to complete the line; θηροκτονοῦντες will then form the first penthemimer in the next. Again, αἰροντες 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 χερσίν. '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': ἄχραντοις. Nothing comes out of the English for the first foot; but we may add δεινην, which will take point from the context. There will be a tone of sarcasm about it: 'stirring up strife, dire strife indeed, bloodless!'

...λόγχαις ἄχαλκευτουσιν ἡδέων λόγων
θηροκτονοῦντες, χερσί τ' αἰροντες μάχην
δεινην ἄχραντοις;

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 ἦ, 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, οἰκοι μένων, ἐν ήικοις, or we may use as a model Aesch. Pers. 756 ἐδον αἰχμάξεων. There are, however, some expressive compounds which will do better: οἰκουρός and οἰκουρεῖν, οἰκούρημα 'stay-at-home, carpet knight.' ἦ or ἦ καὶ will begin the line;
and using οἰκουρόν 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 πρῶ, 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.)

\[ \hat{\eta} \ οὐ \ παῦσασθαι \ λέγω, \]
\[ \hat{\eta} \ καὶ \ κάπρονς \ οἰκουρόν \ ὡς \ τὸ \ πρῶ \ κτανεῖν. \]

Plexippus. Why, if she ride among us for a man,
Sit thou for her and spin; a man grown girl
Is worth a woman wooded; sit thou here.

'For a man' might be rendered by some compound with ἀντί, if there were one: like ἀντίπασις. Unfortunately there is none but ἀντιάνειρα, which only suits Homeric verse. Neither is ἀντὶ ἄνδρος suitable (though ἀντὶ τῆςδε will do in the next line). ἄνδρος δίκην is not so strong as the English; and the best phrase we can get is κατ' ἄνδρα, or τὴν κατ' ἄνδρ' ὀδόν. 'Ride' gives us a bacchius, ἔλαινη, and the first foot may be ἥν ὁ ἡθε 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. ὅμω ὠρ 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: μὴ μοι τάνησ σὺ κοινά).

\[ \hat{\eta} \ ηθε \ ἔλαινη \ κοινά \ τὴν \ κατ' \ ἄνδρ' \ ὀδόν... \]

The next line must contain σῦ and ηθε in some form, to balance this. ἀντὶ τῆςδε, which has been mentioned, is trochaic, and suits Type VI. or VIII. 'Spin' gives us κλώθε, 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.
neîn ἰμενον πρὸ τῆςδε sacrifices the pronoun, which is artistically necessary, but it is otherwise unexceptionable. 'Grown girl' will be some compound of θῆλυς or γυνη, such as γυναικόμιμος, γυναικόφρον, θηλύνοις. The last named with ἀνήρ 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 γυναικός is an amphibrach, we may make a line of Type VIII. It remains only to find a word for 'weaponed': ὀπλίζω, the most obvious, gives ὀπλισμένης, or in the compound ἐξ., and completes the line:

σο νήσον ἀντί τῆςδε· θηλύνοις γ' ἀνήρ
gυναικός ἀντίσταθμος ἐξωπλισμένης.

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.

παῦς or σῶς will do for the first word; and the latter part of the sentence can easily be made metrical—οὐ φιλοῦσων οἴ θεοὶ κενοὺς, with λόγους γάρ before it; or οὐ λόγους φ. etc. according to Type VII. Here will be no room for 'be wise,' φρόνει or φρονῶν εἴ. 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, οἶ may be omitted, and θεοὶ scanned as a monosyllable; and by using ἐπη instead of λόγους, we can get rid of another syllable: οὐ φιλοῦσο̣ ἐπη κελά.
(στυγοφωσι may even be used for ὁ φιλόσι, but is less suited to Greek idiom.) The line may now begin σιγ', ὁ φρόνει or παῦσαι, φρόνει: the word θεοί 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’:

σιγ', ὁ λόγους φιλόσιν οἱ θεοὶ κενούσ.

The other is somewhat less neat, but gets in all the sense:

παῦσαι, φρόνει· θεοί γ' ὁ ὁ φιλόσ' ἐπη κενά.

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,’ σιδ' 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 θηλύγλωσσον στόμα ἄνδρος, when this was open to him. θηλύγλωσσος, 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,’ ἦν τύχη, and this gives finally:

οὐδ' ἄνδρες ἄνδρα γ', ἦν 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,’ δάκνουσι χεῖρες οὐδὲν ἥσσον ἡ στόμα. But it
EXERCISES.

is neater to echo the adjective \textit{θηλυκότομος} thus: ‘sharp-tongued am I (μέν), but no less sharp-handed (δε).’ This gives at once a good antithesis: \textit{δεύστομος μέν, δεύχειρ δε}. The words scan as they are, and the two feet remaining will contain the verb. \textit{εἰμί} does not suit the rhythm, which here is iambic; but \textit{εφω} does, and \textit{δομως} will complete the line.

\textit{δεύστομος μέν, δεύχειρ δομως εφω.}

\textit{Plexippus.} Nay, both bite soft, but no whit softly mine.

This answer corrects the other speaker; and the proper particles are \textit{μέν οὖν}. We keep of course the previous construction, which is personal: not ‘mine’ but ‘I’—\textit{εγώ μέν οὖν}. The rest will be something of this kind: ‘but to thee both are soft,’ using an adjective the opposite of \textit{δεύσ}, i.e. \textit{μαλθακός} or \textit{ἀμβλύς}. It is still better to express this main idea by a verb, \textit{ἐμαλθακίσθη} or \textit{ἡμβλύνθη}, with a pronoun (as \textit{τάδε}) for subject. \textit{ἐμαλθακίσθη} is not possible at this end of the verse (it forms a first penthemimer), but \textit{ἡμβλύνθη} is: we get therefore \textit{σοι δ' ἀπημβλύνθη τάδε}. Some such particle as \textit{αὖ} or \textit{αὖτε} suits the sense, and with a compound of the verb we have

\textit{εγώ μέν οὖν: σοι δ' αὖτε ἀπημβλύνθη τάδε.}

\textit{Meleager.} Keep thine hands clean; they have time enough to stain.

‘Keep clean’ is \textit{σφίζε καθαρὰς χειρας}: to save space we may say ‘make clean,’ \textit{κάθαιρε} or \textit{φαιδρυνε χειρας}. ‘They have time enough’ is \textit{ἐν χρόνῳ}, which may follow on, and the verb will be ‘they will be stained.’ If we use \textit{χραίνω}, which is suitable both in itself and as recalling \textit{ἀχράντους} above, we get \textit{χρανθήσονται}. This will not scan, but it is easy to change it and \textit{χειρας} to the singular:

\textit{κάθαιρε χεῖρα:} \textit{ἐν χρόνῳ χρανθήσεται}. 
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 φωνιχθήσεται. 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: οὐ 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.

οὐ σήμερον γὰρ σοί γε φωνιχθήσεται.

Meleager. Have all thy will of words; talk out thine heart.

'Have all thy will of words' is 'talk away': λάλει, φλωάει. There are some good words which we may use in paraphrase: στόμαργος (Aesch., Soph., Eur.), γλωσσαλγος, 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 γλωσσαλγίαν.

Althœa. 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 ἄδελφοι as a bacchius would then find no place; but στράτε is an obvious substitute.
'And thou, my son' (the pronoun being necessary in a change of persons) gives a cretic kai σος παί. The following words need no change in the metaphor: μή δάκνυσι, but a syllable (such as πως) must be added. If we use ἐπη, the phrase will then run μή πως δάκνη. 'Turn snakes' can also be translated literally; for ἐκδρακοντωθείς occurs in the account of Clytemnestra's dream (Aesch. Cho. 549). This gives at once ἐκδρακοντωθέντ' ἐπη for the verse-end. Proceeding with the literal translation we get ὅμαι λέγοντασ, which also scans (first penthemimer).

σιγατ', ἀδελφόι, καὶ σύ, παί, μή πως δάκνη
ὅμαι λέγοντασ ἐκδρακοντωθέντ' ἐπη.

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 ἀνθρώποις needs no change. For the rest we have ἦν μὴ δῶ (or δίδω) αἷμα θεοῦ. A cretic is made out of αἷμα δῶ, and θεοῦσιν will stand before it, ἦν μὴ beginning the line. τί will naturally begin the second line, but ἐν ἀνθρώποις 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:

ἤν μὴ θεοῦσιν αἷμα δῶ θελκτήριον
τί δῆτ' ἐν ἀνθρώποις παρθένου χρέος;

r. 16
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,' οὗτος. These sentences suggest to the mind several metrical phrases. θέλομεν 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 ὀλέγα, or better παῦρα, which we place after the caesura, putting the cretic in its Second Position (Type V.):

θέλομεν 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 X. A spondee is all that is now required to complete this line. νῦν δὴ is obvious, and the relative ἃ must be prefixed as a connecting link:

πρός ταῦθ' ἃ νῦν δὴ τῶν Ἰβερνικῶν πέρι...

Again: 'just' is ἀρτίως, a cretic; and 'he that has just sat down,' ἀρτίως (=δ ἀρτίως) καθήμενος, is already a final penthemimer. οὗτος 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

...οὗτος κατείπεν ἀρτίως 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 ὡς 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 (βουλεύωμεν)'; '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 ἥκονσα δ' ἄκων.

Our next task is to marshal these phrases, and see how they can be fitted into verse. First we insert μὲν, as is natural at the beginning of a speech, and γὰρ; and thus we get a palimbacchius, ἐν μὲν γὰρ. The next word is obviously εἰπεῖν; 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 τολύ 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; δ' is required before λυπεῖ; and this ought to suggest that the antecedent be inserted, which just meets our present need:

ἐν μὲν γὰρ εἰπεῖ τολύ δ' καὶ λυπεῖ τολύ...

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 ἐτοίμος, and this spondee we place first. 'Suspicion' must be an abstract noun, ὑποψία; but it is difficult (δι' being already there) to find a preposition which will do for 'with.' Perhaps ἐξ 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 ἀνευ (or ἀτερ) ὑποψιάς; which with the necessary καί, and a little adjustment, takes shape thus:

...μέλλειν δι’ ἔχθρας κοῖχ ὑποψιάς ἀτερ...

'Our 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 αὐν 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 ἄκουέιν; and here we have a bacchius. Now prefix ἕμων, and the line is done:

...ἕμων ἄκουέιν, 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 κληροῦχος who settled in an allotment of conquered territory; and 'evicted' may be translated by ἐκπεσεῖν. The sentence takes shape thus: 'about those κληροῦχοι who have been turned out of their farms (χωρία)." 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 κληροῦχος τις ἐκ
GREEK VERSE COMPOSITION.

τοῦ χωρίου ἐκπέση. Now the matter becomes simple enough. Who will fail to see the cretic ἐκπέση or the palimbacchius κληροῦχος? Place κληροῦχος first and ήν τις second, follow up with the cretic, and the remainder can stand last, the preposition being omitted as unnecessary:

κληροῦχος ήν τις ἐκπέση τοῦ χωρίου.

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 λυπεῖ of line 4, with either a link or some pronoun. λυπεῖ τόδε in elision will make a good beginning for the line, and we may go on to emphasize πολύ-(line 4): repeating the idea as (say) οὖχ ἥκιστα. This brings us to the hephthemimeral caesura, 'Astonisht' at once suggests θαυμάζω δέ, and ὦτι may end the line. To complete the construction, add something like ταῦτ' εἶπεν, or τοιαῦτ' ἔλεξεν.

λυπεῖ τόδ' οὖχ ἥκιστα, θαυμάζω δ' ὦτι
toiaut' eléxen.

In the next sentence a well-known idiom lies concealed. A Greek would put the idea thus: 'He, if any other man (εἶτις καὶ ἄλλος, or εἶ τις ἄλλος), would shrink from...' It will be needful to paraphrase 'political vindictiveness': the plain meaning is 'to be an enemy (ἐχθρός) to his opponents (ἐννιτόιοι) in political life (ἐν πόλει)'. Here we have several useful phrases. εἶ τις ἄλλος is a double trochee; ἐν πόλει a cretic; ἐννιτόιοι a proper final; while ἐχθρός may be used in many ways, ἐχθρός γενέσθαι (penthemimer), ἐχθρός εἶναι (lacking one syllable of a penthemimer), ἐχθρός ὄν (cretic).

Turning now to the beginning of the sentence, we see that the obvious particles are καὶ γάρ. 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 (ἂν). Introduce ποτὲ 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 pente- 
mimer; and the pronoun ὅς may serve: ὅς ἐν τὶς ἄλλος. We 
may proceed with τοῖς ἐναντίως, and place ἔχθρος γενέσθαι in the 
next line; or, using a more ornate expression, write in the next 
line ἔχειν δ' ὁργῆς, changing the dative to an accusative. 
The last iambus of line 10 is still lacking; replace the object by τῶν 
ἐναντίων τινα. '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 
ὦν, say, and give it an object by making ἐν πόλει an adjectival 
phrase. The whole section then runs as follows:

...καὶ γὰρ ὀκνοῖ ὅς τὸν ἄν
ὅς, ἐν τὶς ἄλλος, τῶν ἐναντίων τινὰ
ἕχειν δ' ὁργῆς, ἔχθρος ὤν 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': ὅ μὲν τάδ' εἶπε, οἱ δ' ἐπήγεσαν, 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
hurrah.' They, or their leader, would say simply: 'Thou hast well spoken, and we praise thee.' This gives εὖ γ' εἶτας (palimbacchius) for the first section of the line, and ταῦτ' ἐπαινοῦμεν to follow the caesura (Type X). It is easy to expand this by using ἵσθι: ἵσθ' ἐπαινούντας τάδε, which leaves just room for ημᾶς. So the Chorus replies to the speech

εὖ γ' εἶτας· ημᾶς δ' ἵσθ' ἐπαινούντας τάδε.
INDEX.

Abstract Nouns 66, 131, 168
Adjective for Adverb 64
Adjective for Preposition 65
Agricultural Metaphors 31
Allusive Epithets not Greek 123, 210
Animal Metaphors 33
Antithesis 50, 215, 216, 220, 223, 239
Antithesis exemplified 121, 143; implied 194, 197
Art metaphors 35
Article in crasis 18
Article, in verse 23; as demonstrative or relative 23
Article, neuter, in phrases 64
Asyndeton 71
Auxiliary verb, beginnings of the 59
Bacchius, place in verse 9
Books and writing, metaphors from 36

Cassura elided 12; lacking 13; quasi-caesura 11
Calm and Storm, metaphors from 44
Crafts and Trades, metaphors from 36
Crasis 18
Coin metaphors 36
Compound Words 69; classified metrically 70

Concealed Antithesis 194, 195, 197
Construction interrupted in Stichomythia 15

Day and Night, metaphors from 37
Demonstrative article 23
Dice and Lots, metaphors from 37
Disease, metaphors from 43
Dress metaphors 38

Eating and Drinking metaphors 38
Echoes 103
Elided caesura 12
Epithets 71; not linked 71, picturesque 72, instead of Inflexion 72, proleptic 73, metaphorical 73, compounded with synonym of noun 74; allusive 123, 210; enforces meaning of verb 211; negative epithets in metaphor 234
Equivalents to Simile 28

Fighting Metaphors 38
Fire and Heat, metaphors from 37
Formality 115, 116

Games, metaphors from 39
Government, metaphors from 40
Grammatical construction broken by caesura 11, by end of verse 11
INDEX.

Grammatical usage 23

Human Body and Human life, metaphors from 40
Hunting and fishing metaphors 42

Iambic Verse and Prose, their connexion: in English 75, in Greek 77
Inflexions in verse, special 23
Interpolated lines in Stichomythia 14, 15.

Kal in crasis 19

Language and style 25
Law Metaphors 42
Light and Dark, metaphors from 37


Metaphorical Epithet 73
Metrical terms explained 3
Metrical variants 21
Miscellaneous Metaphors 47
Molossus, place in Verse 9
Mutes 16

Names, how treated 120, 135, 137

Negative Idioms 67
Neuter Abstract Nouns used of Persons 75
Noun in Apposition 65
Numerals, how paraphrased 62

Padding 94
Paraphrase 54: of Verb by verb and noun 56, by verb and adjective 58, by verb and participle 58; of Noun and Pronoun by noun and genitive dependent 59, by noun and adjective 61, by relative sentence 61; of Adjective by noun in apposition 61; of Numerals 62; of Adverb by prepositional phrases 62, by phrases with article 64, by adjective; of phrases of time 65; of Preposition 65; the noun in Apposition 65, Abstract Noun 66; Redundant elements 67; Negative Idioms 67; Paraphrase with Intention 68

Paraphrase exemplified 83, 164
Paraphrases with γίγνεσθαι, εἴπαι, ἔχειν, λέγειν 56, with ποιεῖσθαι, τίθειναι, τίθεσθαι 57, with φέρειν 58
Parataxis 169
Pause at the half-line 12
Personification 49
Physic and Disease, metaphors from 43
Picturesque Epithets 72
Poetic diction 26
Polite Imperative 124
Position before two consonants 16
Prepositional Phrases 62
Prodelision 20
Proleptic Epithet 73
Proverbs 48

Quasi-caesura 11
INDEX.

Redundant elements 67
Relative article 23
Repeated word 169
Repetition of words 51, of ideas 52, 213
Resolved syllables to be avoided 4, 86
Road metaphors 43

Sea and Sky, metaphors from 44
Sense pause, where it may occur in the verse 10
Ships, metaphors from 45
Shortened forms in verse 25
Simile 28, forms of 29
Simplicity and dignity 26
Simplicity in Greek 100, 112
Stichomythia 13; interpolated lines 14, 15; construction interrupted 15; irregularities and rarities 16

Stichomythia exemplified 89, 96, 104, 128; interpolated line 99
Stone and Metals, metaphors from 46
Suspense and emphasis 174
Synizesis 20

Teaching, metaphors from 46
Time, phrases for 65
Types of Verse 5

Verse-paragraph 9, 112, 122

Water metaphors 46
Wealth and Poverty, metaphors from 47
Weights and Burdens, metaphors from 47
Word groups and Words 3
Type I. λάθρα μ' ἥπελθαν || ἀκβάλειν | μελέτειν. Soph. O. T. 386.

Type II. ἐκεῖνο | τλῆμαν || δεινά δ' ἦν | τάνθενθ' ὀρῶν. Soph. O. T. 1267.


Type IV. διοίγεται | θέμα δ' || εἰσόφει | τάχα. Soph. O. T. 1295.

Type V. γνώμης δ' ἀπούσης || πήμα || γίγνεται | μέγα. Aesch. Eum. 750.


Type VII. σὺ μὲν, πάτερ || γεραι || τῶν ἤ | παρθένων. Aesch. Suppl. 480.


Type XI. ναίειν || ἐλευθεροῖσι || θηλεῖάν ἄτειρ. Eur. Hipp. 624.

Type XII. ἀλυπνος || ἄτης || ἐξαπαλλαχθήσεται. Soph. El. 1002.