

**PROGRESSIVE EXERCISES ON THE
COMPOSITION OF GREEK IAMBIC
VERSE, WITH A TREATISE ON
THE DRAMATIC TRAGIC METRICAL
SYSTEMS, THE IAMBIC METRE, AND AN
OUTLINE OF ATTIC PROSODY**

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R. Malan.

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1852.

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BY

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TO.

THE FIRST EDITION:

THIS little Work was originally intended for private distribution among the Pupils of the King's School, Canterbury; but as several Gentlemen engaged in tuition thought it adapted to more extensive circulation, it is now offered to the Public. It commences with a brief explanation of the laws of the Iambic Metre as employed in Greek Tragedy, and a statement of the Rules of Prosody according to the usage of the Greek Tragedians. Originality was evidently precluded; and nothing has been attempted beyond perspicuity, and copiousness of illustration by numerous examples. For information on the quantity of radical syllables, or other syllables to which the remarks do not apply, the Student must seek in a Prosodiæcal Lexicon, or in the Indexes of Beck to Euripides, and those in imitation of Beck to Æschylus and Sophocles. These last will be found to offer many advantages to a beginner. They will lay before him the Attic usages of Tragedy, distinct and free from intermixture with Epic, Lyric, or Comic peculiarities of construction and quantity, which, in a general Prosodiæcal Lexicon to the whole body of Greek poetry of every age and of every style, will be continually ensnaring him. They will suggest to him those epithets alone which the Tragic stage admits, instead of a promiscuous collection, drawn in great part from poets of styles too enthusiastic, and too little assimilated to the language of life and business, to harmonize with the sober tone of Attic Tragedy. They will enable him to ascertain what tenses and what moods of tenses enter into dramatic verse,—a point of great importance to correctness; as few verbs have both the passive aorists, or both the active perfects; many have no active future; and some have no

tenses beside the present and the imperfect;—and when a tense is found, it is sometimes confined to a particular mood, or to the singular number. Upon particles and conjunctions, the multitude of examples that they concentrate is a most effective illustration of such distinctions as those between $\mu\eta$ and $\sigma\delta$, and of the connection of particles with moods. And it is no light advantage in the use of them, that the absence of phrases and synonyms removes a continual temptation to indolence and thoughtlessness, and compels the composer to exercise his own judgment, and depend on his own memory. The least part of their utility is the determination of quantity; for but a small proportion of syllables remains doubtful, after that the remarks in the sketch of prosody here given have been applied to them.

To the remarks on metre and prosody succeed the examples; beginning with single lines, and proceeding to entire passages, all literally translated from Greek, with a few necessary alterations in the single lines, when they had been extracted from other sources than the writers of tragedy. The words in italics have no corresponding words in the originals, but were supplied to complete the sense in the English: these should be omitted in re-translation. One or more words connected by the hyphen are to be rendered by a single Greek word. Constructions not immediately suggested by the English are pointed out in short notes at the foot of the page, the first time they occur. These assistances decrease in frequency as the work advances. Great care has been taken to prevent students being impeded or discouraged by errors of the press. Errors of other kinds have been repressed with vigilance and diligence: and it is hoped that this little book will be found an easy introduction to a branch of classical literature which is day by day attracting more attention.

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TO
THE SECOND EDITION.

In this Second Edition, advantage has been taken of the kind suggestions communicated to the Publisher from various quarters, by Gentlemen who have used the work in preparing Students for the Universities. To facilitate the first attempts, when the very flow of the metre is not yet familiar, four leaves have been inserted, in which the Greek words to be employed are given in their uninflected state, on the right page. To the single lines, in which this assistance is withdrawn, are subjoined detached sentences, which will exemplify the management of particles and connections before the student enters upon the collection of entire passages. Additions have also been made to these longer extracts. Students who find their Greek Vocabulary scanty, or who are imperfectly acquainted with the laws regulating the moods, or inexperienced in the combination of clauses into sentences, and of sentences with each other, may advantageously employ some time on the composition of Greek Prose; thus mastering the difficulties of structure alone, before encountering these united with those of Metre. When the transition is made from these prepared exercises to translation out of original English Dramatists, the student's first efforts will often be directed with more satisfaction to modern authors, rather than to Shakspeare immediately. The plays of Dryden, the Agamemnon and Sophonisba of Thomson, the Fair Penitent, Cato, and Douglas, will offer passages of more uninterrupted perspicuity than can easily be found in the Elizabethan Dramatists, and containing fewer allusions to feudal times and feelings, and fewer sentiments or expressions in utter contrast to all one's classical associations, such as appear to a beginner so hopelessly irreducible to the Grecian standard. Those acquainted with the French language will meet in the tragedies of Corneille and Racine with many *ρήσεις ἀγγελικαί*—such as, the combat of the Horatii, the death of Hippolytus, the assassination of Pompey,—that will fall very easily into Greek. Encouraged by success in such attempts, the composer will come to the final encounter with Shakspeare in better heart, and with more skill at his weapons.

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TO

THE THIRD EDITION.

This little Work is now for the third time presented to the Public, with anxious endeavours to make it better merit the kind reception with which it has been honoured. A short account of the Trochaic and Anapæstic Systems of Tragedy is now added to the Introduction; but Exercises have not been given on those metres, as it is usual for Students to obtain a command over the Iambic Metre before they risk distracting their attention from that prime requisite, by composing in other systems. Additions have been made to the Examples; and a Collection of Greek lines has been introduced, more or less inconsistent with the laws of the Tragic Metres, for the exercise of the Student in discovering their defects.

In this Fourth Edition there will be found a Collection of passages from English Dramatists, comprising those proposed for translation into Greek Iambics in the Classical Tripos from 1825 to 1839, after which year the passages are to be found in the Cambridge Calendars: these are followed by other passages, partly proposed in other Examinations, and partly now first suggested.

In this Fifth Edition the passages proposed in the Classical Tripos for translation into Greek Iambics are continued from 1839 to the present year: as the Cambridge Calendar sometimes contains only a reference instead of the passage at length. When the exercise is shorter than usual, it is to be understood that a passage for translation into Anapæsts was proposed as well as the passage for translation into Iambics.

ON THE

IAMBIC METRE.

1. IN explaining the laws of the Iambic Metre, we have to do with the four disyllable feet, and four of the trisyllable feet. These are,

The spondee	--	λήγω.	The dactyl	---	λήγετε.
— trochee	--	λήγει.	— cretic	---	λήγεσσι.
— iambus	--	λέγω.	— anapaest	---	λέγεσσι.
— pyrrhich	--	λέγε.	— tribrach	---	λέγετε.

2. The Iambic verse of tragedy, called the trimeter, contains six feet, which originally were all iambs; as in

λευργὰ κἀθήματα, σὺ δὲ θηρίων. *ÆSCHYLOCHORUS.*
 λέληθεν οὐδὲν, οὐδὲ τῶν ἀμεινόνων. *SIMONIDES.*

3. The writers of plays, to assimilate the metre of their dialogue to conversation, introduced spondees into any or all of the odd places, the 1st, 3rd, and 5th; leaving the remaining feet iambs, the 2nd, 4th, and 6th. Examples are,

στέργειν, φιλοφρόνου δὲ παύσθαι τρέου. *ÆSCH. Prom. 11.*
 πῶτως ὄ ἀνάγκη τῶσδ' ἐμοὶ τόλμαν σχέθειν. *Ibid: 15.*

4. This liberty was afterwards still farther extended: as two short syllables are equivalent to one long one, the last syllable of the iambus so resolved, produced the tribrach; and the last of the spondee similarly treated, changed that foot into the dactyl: while a similar resolution of the first syllable of the spondee introduced the anapaest. But the dactyl and anapaest were excluded from the fifth place, and the anapaest from the third.