

**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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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 by B. W. Beatson

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B. W. BEATSON

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AND

An Outline of Iitlic Prosody.

BY THE

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FELLOW OF FEMEROKK COLLEGE, CAMBRIDGE.

FOR THE USE OF THE KING'S SCHOOL, CANTERBURY.

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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 Prosodical 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 uses of Tragedy, distinct and free from intermixture with Epic, Lyric, or Comic peculiarities of construction and quantity, which, in a general Prosodical 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 $ο\acute{\upsilon}$, and of the connexion 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.

The remarks on metre and prosody are followed by the examples. For facilitating the first attempts when the easy flow of the metre is not yet familiar, four pages present the uninflected Greek words opposite. Then follow single lines literally translated from Greek, with a few necessary alterations when they had not been extracted from authors of tragedy. To these detached sentences are subjoined, exemplifying the management of particles and connexions, before the student enters upon the collection of entire passages. 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.

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to

THE EIGHTH EDITION.

In this Eighth Edition the remaining errors, which had found their way into the Sixth Edition, from its having been published without the knowledge of the author, have been corrected.