

SONGS FROM THE CLASSICS

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Songs from the Classics by Charles F. Grindrod

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CHARLES F. GRINDROD

**SONGS FROM
THE CLASSICS**



BY THE SAME WRITER.
STUDIES IN RHYME AND RHYTHM.
SONGS FROM THE CLASSICS (*First Series*).

SONGS FROM THE CLASSICS

BY

CHARLES F. GRINDROD

ILLUSTRATED BY AUSTIN O. SPARE

SECOND SERIES

LONDON

DAVID NUTT, *At the Sign of the Phœnix*

LONG ACRE

1907

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At the Ballantyne Press, Edinburgh

TO MY FRIEND
SIR CHARLES VILLIERS STANFORD

PREFATORY NOTE

AT the present day a writer of verse may be happy if a little light falls on his work, and I am grateful for the kind reception of the first series of these "Songs."

On one point I had hoped for critical comment, whether it were praise or blame. I devised, to suit my themes, what I believe to be two new arrangements of rhythm and rhyme—one of six lines, another of seven. The former consists of four long lines, the first rhyming with the last, and the second with the fifth; and two short lines in the middle, which rhyme together. I judged this to suit such subjects as "The Song of Charon" in my first book; and "Tithonus," "Silenus," and "The Riddle of Ædipus," in the present volume. The other rhythm has one long line at the beginning, and two at the end, which rhyme together; and four short lines in the middle, which rhyme in couplets. In my present book "The Song of Sappho," "Procris and Cephalus," and "Iphigenia" are in this

rhythm. I should be glad to know if I presume too much in thinking the first rhythm suited to weird or philosophic, and the second to romantic, subjects.

In the Greek myths there is often a shadowy meaning hidden under the plain story. I have endeavoured to follow Greek art in this, and, where I thought that I had caught the meaning, have not sought to point it too strongly, but have left the reader to find it for himself.

I have not ventured to depart from the original myths save now and then in small details which seem to fill a blank or to add a point; as the web of Pallas in "Arachne," or the latter's choice of her own work as a rope; or, in "The Song of Sappho," the dramatic justice dealt to Phaon; or (in my former book) the return of her body to Echo when the stillness of night gave a respite to her toil.

Various modern writers having been suggested by some of my critics as the source of any inspiration I possess, I would like to say that I have scarcely read a poem on a classic theme by any writer in any language, and certainly I have read none by any recent author. Such debt as I owe is to a classical dictionary, and to schoolday recollections.