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A Structural Approach to Greek Lyric Periods

Elsa Garcia Novo

Abstract

On the basis of three linguistic features of Greek metre: syllabic quantity, synapheia and components, I state the similarity between stichic verses and Lyric periods, and I define the general structure of Lyric Periods and the differences between them and the stichic verses. While stichic verses present a fixed structure, are composed of M- and D-components in perfect alternation, are never isosyllabic, belong to a single rhythm, end in a D-component, and appear in runs of the same structure, Lyric periods present a free structure, only M-components are obligatory, are usually isosyllabic, often present two rhythms, end with a long-M, and appear in groups of different periods, which compose stanzas of the same structure. I shall try to show how the structural approach that I have applied to stichic verses may be satisfactorily projected into Lyric periods. Firstly I will present the differential traits of this approach, and briefly remember the character of the most representative stichic verses.

The Greek metre is based on Greek linguistic [1] Syllabic quantity, *synapheia*, components [2] and verse/period form the basis of Greek metre. In linguistics we distinguish between *langue* and *parole,*[3] in Greek metre we speak of *Vers* or structure, and *Vortrag* or context.[4] This is the abstract scheme of a dactylic hexameter against its realisation in the first line of the Iliad or any other.

The structure of Greek metre is opposed to its context:[5]

Vers *Vortrag*

[1] In 1923 Paul Maas introduced the structural basis of Greek metre and he defined its 'elements'. See Maas 1962: 7.
[2] See below, p. 2-3, the differences between my components and Maas' elements.
[3] Following De Saussure.
[4] De Groot 1929: 207-209.
[5] I have presented this opposition in Garcia Novo 2008. I may add that those who practice a rhythmical metre (followers of the Ancient *rhythmikoi*) work upon the basis of the context level: duration of the syllables instead of quantity, syllable instead of component, temporal pause instead of metrical pause. They do not admit Lyric periods, just cola. Bruno Gentili was representative of that approach. On the other hand, Maas started the structural approach in 1923, being followed by Bruno Snell, A.M. Dale, M.L. West, C. Sicking and J. Lidow, among many others.

abstract level	context level
syllabic quantity	duration
component	syllable
metrical pause, i.e. breaking of *synapheia*	(eventual) temporal pause

The first requisite is the contrast of quantity of the metrical syllables. A short syllable is an open syllable with a short vowel (C and V).[6] All the rest are long: closed syllable and/or syllable with long vowel.[7] The duration of a syllable is a physical feature (time) and does not concern Greek metre. A second basis is *synapheia* or cohesion: a verse/period is a continuum, formed by metrical syllables where the consonants are supported by the adjacent vowels: ... CCVC-CVC-CV-CVC//. For example the metrical syllables in Homer, *Iliad* 1.10 are: *noû-so-na-nàs-tra-tò-nôr-se-ka-kḗ/no-lé-kon-to-dè-la-oí* //.[8] They differ from linguistic syllables: *noû-son-a-nà-stra-tòn-ôr-se-ka-kḗn-o-lé-kon-to-dè-la-oí* //. Such cohesion of the verse breaks at the end, where any consonant following the last vowel closes the syllable (CVC), as in *Iliad* 1.1-2: ... *A-khi-lê-os // ou-lo-mé-nē-nē-mu-*... (... CV-VC // V-CV-CV...), instead of being supported by an eventual initial vowel of the following verse.[9] At verse-end, a temporal pause does not necessarily happen.[10]

The structure of a verse/period is defined by its components,[11] which in turn are based on Maas' elements.[12] There are two kinds of components: monosyllabic (M) and potentially disyllabic (D). The monosyllabic are three: short (M˘), long (M⁻) and *anceps* (M˘), while disyllabic is just one component that may appear as one long or two short syllables.[13] The monosyllabic components are opposed to the potentially disyllabic.

[6] C=Consonant, V=Vowel.
[7] Jacobson 1933: 135-136. To avoid confusion between short syllable and short vowel, Allen (1973: 50-62) proposed a division into light and heavy syllables.
[8] // is the symbol for 'verse- or period-end'.
[9] As in *A-khi-lê-o-sou-lo-mé-* (wrong) of the previous *Iliad* 1.1-2.
[10] It is usually admitted that at verse end a temporal pause occurs that allows a short syllable to become long (*brevis in longo*). See for example Maas 1962: 29, West 1982: 4-5. In my opinion if at verse end a short vowel in open syllable is pronounced, say [ĕ], time (a temporal pause) cannot prolong it into [ē]. Such short vowel remains short.
[11] García Novo 1996: *passim*.
[12] Maas 1962: 7 and 24-29. *Elementum longum*, implemented by one long metrical syllable; *elementum breve*, implemented by one short metrical syllable; *elementum anceps*, implemented either by one long or one short metrical syllable; *elementum biceps*, implemented either by one long or two short metrical syllables.
[13] There are some differences between Maas' elements and my components. On the one hand, my long, short and anceps monosyllabic components correlate with Maas' *longum, breve* and *anceps*.

When a period or a strophe just contains monosyllabic components, it is isosyllabic. The D-component introduces anisosyllabia. This opposition becomes very important when characterising spoken poetry and different kinds of sung poetry. On the other hand, the difference between component and metrical syllable is clear: both component and metrical syllable may be long or short, but while a component may be *anceps*, a metrical syllable cannot. A syllable is either long or short. Moreover, a syllable cannot be potentially disyllabic, but there is a potentially-disyllabic component. Components exist at an abstract level, metrical syllables are facts.[14]

The simple metrical unit is the verse/period. We should represent verses/periods as contiguous segments of a temporal line, not as written lines below lines. In a temporal line, segments may be marked at their beginning or at their end. When you think about it, it is only natural that a language that specially marks its words at the end by means of suffixes (endings and others) also marks the limits of its verses at the end of them.[15] A Greek verse/period always finishes in word boundary. Moreover, it is defined by *synapheia* that breaks at the end. There is not a necessary temporal pause at verse/period end: you may either cut the speech or not. However there is a metrical pause at verse/period end: the breaking of *synapheia*.

It is generally assumed that the last component is *anceps* (long or short).[16] Garcia Novo has established that it must either be a long monosyllabic component (M^{-}) or a potentially disyllabic D, which allow a long syllable at the level of structure, but not a single short (a *breve* or an *anceps* do not close verses).[17] When a short syllable appears at verse-end, it breaks the rhythm, being a hard mark-end. It is called *syllaba brevis in elemento longo* (*b.i.l.*) in both stichic verses as in periods of stanzas.[18]

However his *longum* in the iambic/trochaic stichic verses does not agree with my long-M, because it may appear from time to time as two short syllables: I consider it a potentially-disyllabic Component (D), alike to his *biceps*. Such consideration allows understanding the alikeness between the dactylic hexameter and the iambic trimeter, and some other facts. See below page 4-5.

[14] There are marked and unmarked elements: a single or a double short represent the unmarked element. The (usually) long is marked. Van Raalte 1986: 1-27, and Sicking 1993: 43-44.

[15] Contrariwise, in terms of diachronic metrics it is often ascertained that the verse end was the last to be regulated. West 1982: 47.

[16] Maas 1962: 29. He ascertains that the last element of a verse is a *longum*, but admits that it actually is an *anceps*.

[17] Garcia Novo 1996: 79-80.

[18] Maas 1962: 29. Another eventual mark is the hiatus. It does not belong to the structure, but to the realisation. A hiatus between words inside a verse is usually avoided (in epic poetry by means of elision, crasis, abbreviation of the first vowel, permanence of initial digamma, etc.: there are very few

Most stichic verses are considered spoken poetry. Sicking presented a wise division of Greek poetry into stichic verses and strophic poems, because we cannot be certain of their delivering.[19] We can only distinguish stichic verses, whose precise structure is repeated from a strophic poem, composed of different periods. The main stichic verses are sequences composed of twelve to fifteen components, D and M (in perfect alternation MDMDMD) whose structure is repeated once, twice, or up to thousands of times, forming a temporal line divided into segments that are marked at the end.[20] They always present word boundary at the end after a D-component, and another structural word-end near the centre,[21] after a M-component (*caesura*). They belong to a single rhythm, either – ◡ ◡ – or – ◡ –.[22] The dactylic hexameter (6da), iambic trimeter (3ia) and trochaic tetrameter (4tr) are the main stichic verses, and are present since the first attestations of Greek poetry, in the eighth-seventh century BCE. As for the alternating rhythm Maas ascertained:[23]

> In the commonest types of rhythm, especially those in spoken verse, the *longa* (and also those *bicipitia* that are usually monosyllabic) are regularly separated either by a *breve*, an *anceps*, or a *biceps*.

This is called 'alternating rhythm'. Joel Lidov interpreted it in terms of a '*Mutabilior*' and a '*Stabilior*' position.[24]

Let us consider the structure of the two stichic verses that appear most often: dactylic hexameter (6da) and iambic trimeter (3ia). Both are composed of six monosyllabic and six potentially disyllabic components, beginning with M and ending in D.

6da components M^{-} D M^{-} D M^{-} D M^{-} D M^{-} D M^{-} D^{-}

syllables – ⏑⏑ – ⏑⏑ – ⋮ ⏑⏑ – ⏑⏑ – ⏑⏑ – – // or ◡⋮◡ in the third ⏑⏑

3ia components $M^{\breve{}}$ D $M^{\breve{}}$ D $M^{\breve{}}$ D $M^{\breve{}}$ D $M^{\breve{}}$ D $M^{\breve{}}$ D^{-}

syllables ⏑ ⏑⏑ ◡ ⏑⏑ ⏑ | ⏑⏑ ◡ ⏑⏑ ⏑ ⏑⏑ ◡ – //

actual hiatus); with the passing of time there are fewer of them. Such avoidance allows hiatus between verses/periods to become an end mark. Maas 1962: 89-91, Snell 1982: 69 and West 1982:14-15.

[19] Sicking 1993: *passim*.

[20] I introduce here a brief summary of my approach to stichic metres. Garcia Novo 1997.

[21] At the '*displaced centre'.* For the concept in Greek Art and Literature, Garcia Novo 1998: 125.

[22] The symbol for – ◡ – is *s* (single-short), and for – ◡ ◡ – is *d* (double-short). Dale 1969: 63. Those two sequences are the only rhythms of Greek poetry: Dale 1969: 49, 52.

[23] Maas 1962: 32.

[24] Joel Lidov 1989: *passim*.

The two verses present a perfect alternation of components M and D. Their last component is a long-D. Near the centre, they present a structural word-end (*caesura*, symbol ׀ or ⁝) after a M-component, opposed to verse-end that happens after D. There is no word boundary at the exact centre, thus avoiding the verse being cut into two hemistichs.[25] From a synchronic point of view, the structure of both verses follows the same pattern, an important fact in view of their origin.[26] In the dactylic hexameter, the M-components present a fixed quantity (long) and are the guides of the rhythmic sequence, while the D-components provide the rhythmic singularity (two short syllables between two long-M, – ◡ ◡ –) and the variation.

In iambic trimeters the D components are usually long; being the guides of the rhythm, but from time to time they appear as two short metrical syllables: the audience perceives them as divisible. The M-components provide the rhythmic singularity (one short syllable between two long: – ◡ –). Besides the alternation MDMD ... , the monosyllabic components present a second perfect alternation between *anceps*-M and short-M: M᷒ ... M◡ ... M᷒ ... M◡ ... M᷒ ... M◡ ... The *caesura* usually happens very near the centre, but never in it: after the fifth component, i.e. an *anceps*-M. The verse is divided into two *cola*, the second longer than the first.[27] In any case it is a word-end after a M-component, structurally opposed to verse-end, which happens after a (monosyllabic) D-component.[28]

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[25] Homer *Iliad* 1.1-2. mênin áeide theà / Pēlēïádeō Akhilêos // ouloménēn, hḕ murí' / Akhaioîs álge' éthēke // The first verse ends with a closed syllable: [os], because *synapheia* breaks at the end. It is a long metrical syllable, implementing a D⁻. The second verse ends with a short syllable [kĕ] that breaks the rhythm, because the structure does not allow a single short syllable at verse-end: the *brevis in longo* is a hard mark of verse-end. The *caesura* is a structural word-end that happens after a component contrary to the last. In the dactylic hexameter the main inner word-end happens either after the third M (*penthemimeral*), as in *Iliad* 1.1 or between the two short syllables of the third D (*trochaic*), as in *Iliad* 1.2. If a long word prevents *caesura* in those usual places, it happens after the second and the fourth M (*tri-* and *hepthemimeral*). The alternation of the *caesura* allows variation to the verse-sequences and also avoids the perception of a fixed division that would create a secondary structural pattern. The sequence limited by *caesurae* and the beginning or end of a verse, is called colon. Another structural characteristic of stichic verses is the avoidance of word boundary (called bridge) at places where it would be confusing for the perception of the rhythm and the nature of the verse. In the dactylic hexameter the main bridge (Herrmann's) avoids word-end between the two short syllables of a fourth D‿ : ... – ◡‿ – ◡ ◡ – – //. It prevents the appearance of a hard-marked verse end (– ◡ ◡ – ◡̆ /, with *br.i.l.*) earlier than expected. Snell 1982: 13-14.

[26] Both verses were produced *in the same metrical system*. Such fact excludes the theories of a 6da coming from Lyric periods, or even from a non-Indo-European versification.

[27] It sometimes happens after the third and the seventh.

[28] Solon fr. 36 W, 4-6: mḗtēr megístē / daimónōn Olumpíōn // árista, / Gê mélaina,/ tês egṓ pote // hórous ... Verse 4 has penthemimeral, 5 has tri- and hepthemimeral *caesura*. Verse 5 ends in a short

Catalexis is usually understood as the case of a verse or colon where the last component is missing. The typical specimen is the trochaic tetrameter, a verse very close to the iambic trimeter. In fact, if we add three components in the same alternation at the beginning of it, we have the trochaic tetrameter:

D M˘ D M˘ D M˘ D M˘ | D M˘ D M˘ D M˘ D⁻ //

⏑⏑ ˘ ⏑⏑ ⏑ ⏑⏑ ˘ ⏑⏑ ⏑ | ⏑⏑ ˘ ⏑⏑ ⏑ ⏑⏑ ˘ – //

It presents the same rhythm – ˘ –, the same kind of components in the same alternation, and the addition of three components that makes a total of fifteen. The *caesura* happens after the eighth, an anceps (M˘) , forming a second colon of seven components that equals the second colon of the iambic trimeter after the penthemimeral.

Let us examine the verse end of the 4tr. As the verse has an odd number of components, and the last metron shows a sequence of three instead of four components, it gives the feeling of one missing component, the sixteenth. If we try to continue the sequence and add one more, it would have to be an *anceps* component (M˘) . However, we have explained that an *anceps* cannot close a verse, because its structure allows a long and a short metrical syllable to appear. The verse-end needs a D⁻ or an M⁻. The trochaic tetrameter ends in a monosyllabic D⁻, thus permitting a hard mark of verse-end when a short metrical syllable is placed there and breaks the rhythm (*br. i. l.*).[29] Nothing is missing in this verse. It is not catalectic. It has the precise structure of a stichic verse with a perfect alternation of M- and D-components.[30]

I will consider a minimal stanza of two periods, the so-called elegiac distich that I have described elsewhere.[31] While its first period is a regular dactylic hexameter (6da), the second (the so-called pentameter, 5da) is divided into two different cola by caesura:

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syllable [tĕ] occurring in a D⁻ (*brevis in longo*) and presents hiatus with the next. The division into cola underlines the contents.

[29] Archilochus fr. 122, 8 W. enálion, kaí sphin thalássēs / ēkhéenta kúmată //. This verse ends in a short syllable [-tă], producing *br. i. l.* Moreover it has a disyllabic first D: [ĕ-nă], i.e. ˘ ˘.

[30] There are other sequences of long stichic verses that do not present a perfect alternation. Sicking catalogues many of them (1993: 111-132). The only other stichic verse with a perfect alternation of M and D is PMG 856, a Spartan exhortation to fight formed by six verses presenting the scheme ⏑⏑ – ⏑⏑ – / ⏑⏑ – – // D M⁻ D M⁻ / D M⁻ D. It has four D and three long-M, the caesura after M⁻ is contrary to verse end (after D). See Garcia Novo 1997. The anapaestic systems of Drama and the 4an of Comedy artistically derive from those Spartan lines.

[31] Garcia Novo 2000: *passim*.

6da M⁻ D M⁻ D M⁻:D⏑:⏑ M⁻ D M⁻ D M⁻ D⁻ // (: caesura in one of the two positions)

5da M⁻ D M⁻ D M⁻ / M⁻ M˘ M˘ M⁻ M˘ M˘ M⁻ //

The first colon of the 5da follows the structure of the 6da, ending after the fifth component (M⁻ D M⁻ D M⁻ /), while the second consists of seven monosyllabic components that present a new alternation, forming a context similar to the first colon when the two D-components are disyllabic. Its last colon is composed just by monosyllabic components, a kind of structure that we often find in Lyric periods. The elegiac distich and other Epodes of the Ionian tradition have a distinctive feature: they include M- and D-components, as do the stichic Ionian verses that I have explained. They are anisosyllabic.[32]

We now turn to Lyrics, in order to find if the structural approach is useful here.

a) Periods are unequal segments of a temporal line (the song): they are the rhythmic units of Lyric poetry,[33] corresponding to stichic verses in spoken poetry. As the stichic verses, periods are composed of components and defined by *synapheia* that breaks at the end, where word boundary occurs.

b) While the common stichic verses necessarily present Monosyllabic and Potentially-disyllabic components, in Lyric just the Monosyllabic component (M) is always present, the Potentially disyllabic (D) is optional. Such difference helps to understand the nature of Greek Lyrics. The structural components of Lyric poetry *are mostly monosyllabic*: such a characteristic is absolute in Lesbian Lyric and rather important in (Dorian) Choral Lyric and the songs of the Ionian Anacreon. Lyric Drama contains more D-components, but M-components are still prevalent.

c) The stichic verses present a strict alternance of opposite components: such fact is exceptional in Lyric periods.

d) Stichic verses belong to one single rhythm, – ⏑ ⏑ – (d) or – ⏑ – (s), but a Lyric period may belong just to one of the two basic rhythms, but it often presents both as it contains

[32] The distich may appear just once or be repeated many times, forming long compositions. We are not sure of its delivering, except that a musical instrument accompanied it. The structure of the second period sets the elegiac distich among the strophes. Other kind of small stanzas, the so-called *Epodes*, were produced within Ionian poetry in the Archaic period as well. They have two or three short periods presenting D besides M. See a summary of them in West 1982: 43-44.

[33] Dale 1969: 41-60, made a deep research on the lyric periods, rejecting metra and *cola*. Schroeder was the first philologist in applying periods (to the drama), 1909-1916.

composed rhythmical sequences made by juxtaposing, intertwining or applying other procedures to the basic rhythms.[34] And whole stanzas mostly present both rhythms.

e) The number of components in a period is rather variable (from 5 to 40 or more). However, the last component necessarily is a long-M or, at times, a monosyllabic-D (represented by a long syllable). Neither a short-M nor an anceps-M can close period. The last component being long, a short syllable at period end is to be considered syllaba brevis in elemento longo and breaks the rhythm, as it happens in the stichic verses. That short syllable does not belong to the period structure. It becomes a mark of period end. Brevis in longo or hiatus at period end occur in some strophes but exceptionally in all of them. As we do not know the performance, we can only grasp the division into periods after considering the whole run of strophes.

f) Stichic verses appear in long runs of the same structure, while groups of periods[35] of different structure compose stanzas whose scheme is repeated once and again.[36]

g) Lyric poetry is the creation of a poet and its structure is composed for a certain occasion. The audience does not know in advance the scheme or the contents, while the stichic verses always keep the same structure, and the contents is adapted to it by the poet.

Choral Lyric is coetaneous to the common stichic verses mentioned above, although the first attestations were produced in the seventh century BCE. Writing in Dorian, Alcman composed long strophes with up to thirteen periods. The structure of the periods is repeated from strophe to strophe, reaching eight songs with the same structure (type *aaaaaa*) in the (fragmentary) *Louvre Parthenion* (PMGF 1), where two

[34] For the procedures by which the aeolic songs of Pindar, Simonides and Bacchylides are generated, see West 1982: 64-68. For the making of Lyric periods, see Dale 1969: 48-51.

[35] The number of periods varies from two to about thirteen.

[36] As to the arrangement of strophes, they appear in series at the beginning (seventh century BCE), with every song in responsion to all of them*: aaaaaa* (Choral Lyric and Lesbian monody). Triads occur as soon as the sixth century BCE (Stesichorus): *aab aab aab*: a different song, called epode, follows strophe and antistrophe. Drama employs pairs of strophe/antistrophe, each pair distinct from the next (*aa bb cc*); at times, a single song appears (epode, proode, or mesode) inside the stasimon or anywhere. Two pairs are usual in Sophocles, one or two in Euripides, and several in Aeschylus, the Tragedian who mostly employs Choral Lyrics in his works. Lyric songs in responsion appear as well inside an episode, or happen as a Lyric dialog between the Chorus and a character (*amoibaion*). Euripides inserts as well monodies (Sophocles adds one in his *Oedipus at Colonus*). In general, see Jens 1971.

choruses of girls sing and dance. The composed rhythms in this poem are usually considered trochaic, choriambic and dactylic.[37]

We find thirteen periods whose structure is repeated through eight strophes. All of them end with a long-M, and sometimes we find *br.i.l.* (v. 9 tĕ, v. 25 -ră, v. 69 -mă, v. 74 -tŏ, v. 86 -kă, v. 87 -tă, v. 89 -to, v. 98 -kă). Those short syllables do not belong to the structure, but to the realisation. At times, we find hiatus between periods, as in vv. 38-39 and 39-40 (diaplékei //áklautos, and aeídō//Agidōs), a feature that also belongs to the context or realisation.

Eight periods (1,3,5,7,9,10, 11,12) belong to the s-rhythm (– ◡ –), and are composed of monosyllabic components. They usually are considered trochaics, but do not present D components, and some of them appear as complete trochaic dimeters that are unable to close period (– ◡ – ⏑ – ◡ – ⏑ //): they should be understood as epitrites (*E* – //) which appear in Choral Lyric until the fifth c. BCE. It is necessary not to assimilate Lyric periods to stichic verses, even if they seem alike.

P(eriods) 1=3=5=7 M⁻ M◡ M⁻ M⏑ M⁻ M◡ M⁻ // – ◡ – ⏑ – ◡ – // E

P. 9=10 M⁻M◡M⁻M⏑M⁻M◡M⁻M⏑M⁻M◡M⁻M⁻ // – ◡ – ⏑ – ◡ – ⏑ – ◡ – –// Exe-

P. 11=12 M⁻M◡M⁻M⏑M⁻M◡M⁻M⁻ // – ◡ – ⏑ – ◡ – –// E-

On the other hand, periods 2, 4, 6, 8, have the same structure, presenting a typical interlacing of s- and d-rhythms (– ◡ ◡ – ◡ –), an initial *anceps*, and an odd number of components after the choriamb (– ◡ ◡ –): ⏑ – ◡ ◡ – ◡ – – // (M⏑ M⁻ M◡ M◡ M⁻ M◡ M⁻ M⁻ //); those are the main characteristics of the aeolics that are present in Choral, Monodic and Dramatic Lyric. All the components again are monosyllabic.

The last period, the thirteenth, expands the second colon that is at the end of the elegiac distich, in a long run of intertwined *d*-groups: – ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ ◡ /– ◡ ◡ – ◡ ◡ – ◡ ⏑ – . It is divided into two cola:

M⁻ M◡ M◡ M⁻ M◡ M◡ M⁻ M◡ M◡ M⁻ M◡ M◡ / M⁻ M◡ M◡ M⁻ M◡ M◡ M⁻ M◡ M⏑ M⁻ //

[37] Names are an important problem in Greek metre. Lyric poetry is rather free, and it would be easier to use a simple description, as Maas, Dale, Snell and Sicking attempted. Sicking 1993: *passim,* described all the cola and periods by means of Dale's notations, *s* and *d* (see my note 22). Maas used *e* for – ◡ – and *E* for – ◡ – ⏑ – ◡ – writing an extra – (long) where necessary. Maas 1962: 40-42. Snell 1982: 3, follows Maas in the dactylo-epitrites.

It presents the same close as the elegiac distich (– ⏑ ⏑ – ⏑ ⏑ – //) that changes at times into – ⏑ ⏑ – ⏑ – – //, a typical close for aeolics as in periods 2,4,6,8, and a brief introduction of the s-rhythm. Once the first and the fifth double-short of the period, in vv. 90-91,[38] and once just the fifth in vv. 76-77,[39] appear as a long syllable. In both periods Hāgesichora is the one to blame, being long her first vowel Hā-. All the other ⏑ ⏑ appear as such in all the strophes. We may consider that all the components of the stanzas are monosyllabic, the poet admitting a slight variation in order to introduce the name of Hāgesichora and underline her, as she seems to be the main champion of the chorus. There is no problem either in considering the first and the fifth double-short of this last period, as D-components, being M all the others: M⁻ D M⁻ M˘ M˘ M⁻ .... / M⁻ D M⁻ M˘ M˘ M⁻ ...// The first and fifth double-shorts are occasionally long in Stesichorus as well.[40] Nevertheless, most strophes of the *Parthenion* are just composed of monosyllabic components.[41]

At first sight there is an alikeness between this last period and the dactylic hexameter, but nearly all the components are monosyllabic here while the 6da consists of six D and six M; it is a longer line and does not present caesura after a long M; the only D-components just appear after the first (once) or the fourth long-M (twice), not everywhere as in the hexameter. And the close is different. This period uses two kinds of close. It ends in a complete double short rhythm (... - v v -), so that all the period belongs to a single rhythm, d, but at times it presents a sequence ... - v v - v - -, which introduces the contrary rhythm - v - interlaced with - v v -, in the same way as we have seen in the Aeolic periods 2,4,6,8. This way it reminds the audience of the previous Aeolic periods and serves as a close to them. It is a dactylic run rather swift, and we can imagine the girls dancing all around to its rhythm. The main difference is the monosyllabic nature of the short components, that elegant trait that we have observed in the elegiac distich. As I have said before, it is no good to give a name to a Lyric period upon the alikeness between a stichic line and the Lyric period.

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[38] V. 90-91 ἐξ Ἀγησιχόρ[ας] δὲ νεάνιδες / ἰρ]ήνας ἐρατ[ᾶ]ς ἐπέβαν·

[39] V. 76-77: Δαμαρ[έ]τα τ' ἐρατά τε Ϝιανθεμίς·/ἀλλ' Ἀγησιχόρα με τείρει.

[40] West 2013: 92, underlines that 'the substitution of - for ⏑ ⏑ in dactylic sequences is restricted' (in Stesichorus).

[41] See Commentary to the *Parthenion* and its metric in Hutchinson 2001: 76-102. The Bibliography is impressive.

The arranging of the composition is perfect. Far from an attempt to compose choral stanzas, it is the splendid achievement of a civilization. Many choral lyrics had undoubtedly been produced before Alcman, although they have not reached us.

Stesichorus and Ibycus (second half of the seventh and sixth century BCE) composed many such runs, stressing the importance of the double-short rhythm (– ⏑ ⏑ –) intertwined with itself: long series of the so-called lyric dactyls (– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ...) where most components are monosyllabic (long or short), with some potentially disyllabic (D).[42] The rhythm is rather swift, underlining the contents. Alcaeus and Sappho (second half of the seventh century BCE) wrote a more personal lyric, usually considered monodic, in their own Lesbian dialect. They just used monosyllabic components (no D-component is present) and composed small strophes whose structure is repeated several times. Sappho's *Ode to Aphrodite* (fr. 1 L-P) contains seven strophes of three periods. Their typical composed rhythm is the aeolic, which Alcman has presented us. Two *anceps* precede the choriambic nucleus (– ⏑ ⏑ –), a group that may appear juxtaposed in a colon (– ⏑ ⏑ – – ⏑ ⏑ –), or interlaced with itself (– ⏑ ⏑ – ⏑ ⏑ –). Being the nucleus of their songs and the primary rhythm, the group – ⏑ ⏑ – never closes period, being followed at least by one long-M. Another poet composing in his own dialect is the Ionian Anacreon (sixth century BCE), ascribed to the monodic Lyric and composing his typical ionics.[43] They are made of monosyllabic components.

The Lyric songs of Pindar, Simonides and Bacchylides present dactylo-epitrites, aeolics, and some iambic strophes. In the dactylo-epitrites we find cola of the *s*-rhythm, separated by an *anceps*, most often long, and ending in an (extra) long-M.[44] The other kind of cola belongs to the d-rhythm: the last colon of the elegiac distich is very

[42] I.e., at certain positions, two short-M (⏑ ⏑) become a potentially disyllabic D that appears as one long or two short syllables, reminding us of the epic dactylic hexameter, where all the pairs of short syllables belong to a D-component.

[43] In the Ionics the sequence ⏑ ⏑ – – ⏑ ⏑ – – (ionic dimeter, 2ion), is mixed with the more alive ⏑ ⏑ – ⏑ – ⏑ – – (called *anaclomenon*), where two components change places (*anaclasis*), thus presenting the *s*- intertwined with the *d*-rhythm. The periods are monosyllabic.

[44] Lines such as / – ⏑ – ⏒ – ⏑ – ⏒ – ⏑ – – /. See note 24. Maas used *e* for – ⏑ – and *E* for - v - v̲ - v -, writing an extra – (long) where necessary.

common: – ◡ ◡ – ◡ ◡ – (Maas' *D*).[45] The disposition of the periods is different here, and that is the novelty.[46] His Lyric is rather monosyllabic. Pindar uses the s-rhythm where most of the syllables are long (*e, E*) for serious, important or sad contents, while the swift d-rhythm underlines happiness or speed —be it good, or bad as disaster's or death's rapidity.

Attic Drama shows several innovations. All their composed rhythms have their distinctive mark in the Lyric. Iambics, trochaics, cretics, aeolics, dactyls, anapaests, ionics, dactylo-epitrites and dochmiacs all have an Attic style. The authors express the attitude and pathos of the chorus by means of many devices that isolates their Lyric from the Archaic. A notorious adaptation of Greek Tragedy is that of the so-called marching anapaests, not Lyric songs, but not spoken verses either. We are not certain of the delivering, usually called recitative.[47]

Greek poetry is a rather complex phenomenon that fully depends on Greek language, to the point of being a sort of software applied to it. The linguistic approach is therefore a *must* for Greek metre.

We may do a synthesis of the differences between stichic verses and Lyric periods.

Stichic verses 6da, 3ia, 4tr	*Lyric periods*
*Fixed structure	*Free structure
*M- and D-components obligatory	*M obligatory, D eventual
*never isosyllabic	*usually isosyllabic
*obligatory alternation of components	*exceptional alternation of components
*a single rhythm is obligatory	*often present both rhythms
*verses end with a D-comp.	*periods end with a long M-comp. (D exceptional)
*appear in runs of the same structure	*appear in groups of periods of (mostly) different structure

[45] At times it is prolonged by interlaced or juxtaposed – ◡ ◡ –. We have seen cola of the first type in Alcman's *Louvre Parthenion*, and we have met the second in the elegiac distich before finding long runs of it in the last period of the mentioned *Parthenion***.**

[46] For the characteristics of the dactylo-epitrites in these three poets, Sicking 1993: 160-167. Their aeolics are defined in 167-172, and the iambics in 172-173.

[47] Garcia Novo 1997. They are made of a long series of D-components (DDDD/DDDD) and at the end they change into a structure that is perceived as anapaestic.

*do not compose larger structures	*compose stanzas of the same structure

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