

extent, the Persepolitan inscriptions, as given in Lassen's *Keilinschriften* (Bonn, 1836). He believed them to be pure Zend, but the inflated style rendered them very difficult to translate. A passage was given, as a specimen, in the old Persian, accompanied with translations in Magyar and German.

After the reading of this paper a discussion arose upon the question, how far the arguments which had been laid before the meeting could be considered as shaking the generally received opinion, that the Magyar was one of the Finnish languages.

The following paper was read before the Society on the 9th of June, but, owing to accidental circumstances, did not appear in the abstract of the proceedings of that evening.

"On the Doctrine of the Cæsura in the Greek Senarius." By Professor Latham.

In respect to the cæsura of the Greek tragic senarius, the rules, as laid down by Porson in the Supplement to his Preface to the *Hecuba*, and as recognized, more or less, by the English school of critics, seem capable of a more general expression, and, at the same time, liable to certain limitations in regard to fact. This becomes apparent when we investigate the principle that serves as foundation to these rules; in other words, when we exhibit the *rational*, or doctrine, of the cæsura in question. At this we can arrive by taking cognizance of a second element of metre beyond that of quantity.

It is assumed that the element in metre which goes, in works of different writers, under the name of *Ictus Metricus*, or of *Arsis*, is the same as accent, *in the sense of that word in English*. It is this that constitutes the difference between words like *ty'rant* and *ré-sûme*, or *sûrvey* and *survéy*; or (to take more convenient examples) between the word *Aúgust*, used as the name of a month, and *augúst*, used as an adjective. Without inquiring how far this coincides with the accent and accentuation of the classical grammarians, it may be stated that, in the forthcoming pages, *arsis*, *ictus metricus*, and accent (*in the English sense of the word*), mean one and the same thing. With this view of the *arsis*, or *ictus*, we may ask how far, in each particular foot of the senarius, it coincides with the quantity.

*First Foot*.—In the first place of a tragic senarius it is a matter of indifference whether the *arsis* fall on the first or second syllable; that is, it is a matter of indifference whether the foot be sounded as *ty'rant* or as *ré-sûme*, as *Aúgust* or as *augúst*. In the following lines the words *ἦκω*, *παλαι*, *εἶπερ*, *τινας*\*, may be pronounced either as

\* The mark (') placed over a syllable indicates the *arsis*. In order to exhibit this, it is convenient to omit the grammatical accentuation altogether. Beyond this two other points may here be noticed:—1. That no account is taken of trisyllabic feet; the sixth syllable meaning the last part of the third foot, even though that portion of the line, owing to the presence of tribrachs, dactyles, or anapæsts,

ἡ'κω, πα'λαι, εἰ'περ, τί'νας, or as ἡκω', παλαι', εἰπερ', τινα's, without any detriment to the character of the line wherein they occur.

ἡ'κω νεκρων κευθμωνα και σκοτου πυλας.  
πα'λαι κυνηγετουντα και μετρουμενον.  
εἰ'περ δικαιος εσθ' εμος τα πατροθεν.  
τί'νας ποθ' ἔδρας τασδε μοι θαζετε.

or,

ἡκω' νεκρων κευθμωνα και σκοτου πυλας.  
παλαι' κυνηγετουντα και μετρουμενον.  
εἰπερ' δικαιος εσθ' εμος τα πατροθεν.  
τινα's ποθ' ἔδρας τασδε μοι θαζετε.

*Second Foot.*—In the second place, it is also a matter of indifference whether the foot be sounded as *Aúgust* or as *augúst*. In the first of the four lines quoted above we may say either νε'κρων or νεκρω'ν, without violating the rhythm of the verse.

*Third Foot.*—In this part of the senarius it is no longer a matter of indifference whether the foot be sounded as *Aúgust* or as *augúst*; that is, it is no longer a matter of indifference whether the arsis and the quantity coincide. In the circumstance that the last syllable of the third foot must be accented (in the English sense of the word), taken along with a second fact, soon about to be exhibited, lies the doctrine of the penthimimer and hepthimimer cæsuras.

The proof of the coincidence between the arsis and the quantity in the third foot is derived partly from *à posteriori*, partly from *à priori* evidence.

1. In the Supplices of Æschylus, the Persæ, and the Bacchæ, three dramas where licences in regard to metre are pre-eminently common, the number of lines wherein the sixth syllable (*i. e.* the last half of the third foot) is without an arsis, is at the highest sixteen, at the lowest five; whilst in the remainder of the extant dramas the proportion is undoubtedly smaller.

2. In all lines where the sixth syllable is destitute of ictus, the iambic character is violated: as

Θρηκην περσα'ντες μογισ πολλῷ πονῶ.  
Δυνὸν γεροντοῖν δὲ στρατηγείται φυγή.

These are facts which may be verified either by referring to the tragedians, or by constructing senarii like the lines last quoted. The only difficulty that occurs arises in determining, in a dead language like the Greek, the absence or presence of the arsis. In this matter the writer had satisfied himself of the truth of the two following propositions:—1. That the accentuation of the grammarians denotes some modification of pronunciation other than that which

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should coincide with the seventh or eighth syllable. 2. That words followed by enclitics are dealt with as single words. It is well known that both these modes of expression are in accordance with the current views of the Greek metres.

constitutes the difference between *Aúgust* and *augúst*; since, if it were not so, the word ἄγγελον would be sounded like *merrily*, and the word ἄγγελων like *disáble*; which is improbable. 2. That the arsis lies upon radical rather than inflectional syllables, and out of two inflectional syllables upon the first rather than the second; as βλε'π-ω, βλεψ-α'σ-α, not βλεπ-ω', βλεψ-ασ-α'. The evidence upon these points is derived from the structure of language in general. The *onus probandi* lies with the author who presumes an arsis (accent in the English sense) on a *non*-radical syllable. Doubts, however, as to the pronunciation of certain words, leave the precise number of lines violating the rule given above undetermined. It is considered sufficient to show that wherever they occur the iambic character is violated.

The circumstance, however, of the last half of the third foot requiring an arsis, brings us only half way towards the doctrine of the cæsura. With this must be combined a second fact, arising out of the constitution of the Greek language in respect to its accent. In accordance with the views just exhibited, the author conceives that no Greek word has an arsis upon the last syllable, except in the three following cases:—

1. Monosyllables, not enclitic; as σφω'ν, πα'ς, χθω'ν, δμω'ς, νω'ν, νυ'ν, &c.
2. Circumflex futures; as νεμω', τεμω', &c.
3. Words abbreviated by apocope; in which case the penultimate is converted into a final syllable: δω'μ', φειδεσ'θ', κεντει'τ', εγω'γ', &c.

Now the fact of a syllable with an arsis being, in Greek, rarely final, taken along with that of the sixth syllable requiring, in the senarius, an arsis, gives as a matter of necessity, the circumstance that, in the Greek drama, the sixth syllable shall occur anywhere rather than at the end of a word; and this is only another way of saying, that, in a tragic senarius, the syllable in question shall generally be followed by other syllables in the same word. All this the author considers as so truly a matter of necessity, that the objection to his view of the Greek cæsura must lie either against his idea of the nature of the accents, or nowhere; since that being admitted, the rest follows of course.

As the sixth syllable must not be final, it must be followed in the same word by one syllable, or by more than one.

1. *The sixth syllable followed by one syllable in the same word.*—This is only another name for the seventh syllable occurring at the end of a word, and it gives at once the hepthimimer cæsura: as

Ἦκω νεκρῶν κενθμῶ'να καὶ σκοτοῦ πυλᾶς.  
Ἰκτηριοὺς κλαδοῖ'σιν ἐξέστημενοι.  
Ὅμον τε παιανῶ'ν τε καὶ στεναγμάτων.

2. *The sixth syllable followed by two (or more) syllables in the same word.*—This is only another name for the eighth (or some syllable after the eighth) syllable occurring at the end of a word; as

Οδμη βροτειων αἵματων με προσγελα.  
 Λαμπρους δυναστας ἐμπρεποντας αιθερι.

Now this arrangement of syllables, taken by itself, gives anything rather than a hepthimimer; so that if it was at this point that our investigations terminated, little would be done towards the evolution of the *rationale* of the cæsure. It will appear, however, that in those cases where the circumstance of the sixth syllable being followed by two others in the same words, causes the eighth (or some syllable after the eighth) to be final, either a penthimimer cæsure, or an equivalent, will, with but few exceptions, be the result. This we may prove by taking the eighth syllable and counting back from it. What *follows* this syllable is immaterial: it is the number of syllables in the same word that *precedes* it that demands attention.

1. *The eighth syllable preceded in the same word by nothing.*—This is equivalent to the seventh syllable at the end of the preceding word; a state of things, which, as noticed above, gives the hepthimimer cæsure.

Ανηριθμον γελα΄σμα παμ|μητορ δε γη.

2. *The eighth syllable preceded in the same word by one syllable.*—This is equivalent to the sixth syllable at the end of the word preceding; a state of things, which, as noticed above, rarely occurs. When however it does occur, one of the three conditions under which a final syllable can take an arsis, must accompany it. Each of these conditions requires notice.

α). With a non-enclitic *mono*-syllable the result is a penthimimer cæsure; since the syllable preceding a monosyllable is necessarily final.

Ἦκω σεβιζων συ'ν κλυ'ται|μνηστρα κρατος.

No remark has been made by critics upon lines constructed in this manner, since the cæsure is a penthimimer, and consequently their rules are undisturbed.

β). With *poly*-syllabic circumflex futures constituting the third foot, there would be a violation of the current rules respecting the cæsure. Notwithstanding this, if the views of the present paper be true, there would be no violation of the iambic character of the senarius. Against such a line as

κάγω το σον νεμω' ποθει|νον αυλιον

there is no argument *à priori* on the score of the iambic character being violated; whilst in respect to objections derived from evidence *à posteriori*, there is sufficient reason for such lines being rare.

γ). With *poly*-syllables abbreviated by apocope, we have the state of things which the metrists have recognized under the name of quasi-cæsure; as

Κεντετε μη φειδε'σθ' εγω |τεκον Παριν.

3. *The eighth syllable preceded in the same word by two syllables.*—

This is equivalent to the fifth syllable occurring at the end of the word preceding; a state of things which gives the penthimimer cæsura; as

Οδμη βροτειων αἵματων| με προσγελα.  
 Λαμπρους δυναστας εμ'πρεπον|τας αιθερι.  
 Αψυχον ειω προ'σγελω|σα σωματος.

4. *The eighth syllable preceded in the same word by three or more than three syllables.*—This is equivalent to the fourth (or some syllable preceding the fourth) syllable occurring at the end of the word preceding; a state of things which would include the third and fourth feet in one and the same word. This concurrence is denounced in the Supplement to the Preface to the Hecuba; where, however, the rule, as in the case of the quasi-cæsura, from being based upon merely empirical evidence, requires limitation. In lines like

Και τάλλα πολλ' επει'κασαι| δικαιον ην,

or (an imaginary example),

Τοις σοισιν ασπιδη'στροφοι|σιν ανδρασι,

there is no violation of the iambic character, and consequently no reason against similar lines having been written; although from the average proportion of Greek words like επεικασαι and ασπιδηστροφοισιν, there is every reason for their being rare.

After the details just given, the recapitulation is brief.

1. It was essential to the character of the senarius that the sixth syllable, or latter half of the third foot, should have an arsis, ictus metricus, or accent in the English sense. To this condition of the iambic rhythm the Greek tragedians, either consciously or unconsciously, adhered.

2. It was the character of the Greek language to admit an arsis on the last syllable of a word only under circumstances comparatively rare.

3. These two facts, taken together, caused the sixth syllable of a line to be anywhere rather than at the end of a word.

4. If followed by a single syllable in the same word, the result was a hepthimimer cæsura.

5. If followed by more syllables than one, some syllable in an earlier part of the line ended the word preceding, and so caused either a penthimimer, a quasi-cæsura, or the occurrence of the third and fourth foot in the same word.

6. As these two last-mentioned circumstances were rare, the general phenomenon presented in the Greek senarius was the occurrence of either the penthimimer or hepthimimer.

7. Respecting these two sorts of cæsura, the rules, instead of being exhibited in detail, may be replaced by the simple assertion that there should be an arsis on the sixth syllable. From this the rest follows.

8. Respecting the non-occurrence of the third and fourth feet in the same word, the assertion may be withdrawn entirely.

9. Respecting the quasi-cæsure, the rules, if not altogether withdrawn, may be extended to the admission of the last syllable of circumflex futures (or to any other polysyllables with an equal claim to be considered accented on the last syllable) in the latter half of the third foot.