

**PROSODIA GRAECA, OR, AN EXPOSITION OF
THE GREEK METRES BY RULES AND EXAMPLES:
ALSO A TREATISE ON THE USE OF THE
DIGAMMA IN THE POEMS OF HOMER, WITH
RULES FOR THE STRUCTURE
OF GREEK HEXAMETER VERSE, TO WHICH IS
SUBJOINED AN APPENDIX**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649132621

Prosodia graeca, or, An exposition of the Greek metres by rules and examples: also a treatise on the use of the digamma in the poems of Homer, with rules for the structure of Greek hexameter verse, to which is subjoined an appendix by George Dunbar

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

GEORGE DUNBAR

**PROSODIA GRAECA, OR, AN EXPOSITION OF
THE GREEK METRES BY RULES AND EXAMPLES:
ALSO A TREATISE ON THE USE OF THE
DIGAMMA IN THE POEMS OF HOMER, WITH
RULES FOR THE STRUCTURE
OF GREEK HEXAMETER VERSE, TO
WHICH IS SUBJOINED AN APPENDIX**

PROSODIA GRAECA,

OR

AN EXPOSITION OF THE GREEK METRES

BY RULES AND EXAMPLES;

ALSO

A TREATISE

ON THE

USE OF THE DIGAMMA IN THE POEMS OF HOMER,

WITH

RULES FOR THE STRUCTURE OF GREEK
HEXAMETER VERSE;

TO WHICH IS SUBJOINED

AN APPENDIX

ON THE POWER OF THE ICTUS METRICUS IN IAMBIC,
TROCHAIC AND ANAPAESTIC VERSE.

By GEORGE DUNBAR, F. R. S. E.

AND PROFESSOR OF GREEK IN THE UNIVERSITY OF EDINBURGH.

FOURTH EDITION.

EDINBURGH:

PUBLISHED BY STIRLING & KENNEY;

AND G. B. WHITTAKER, LONDON

1824.

PA 411
D 952
18.2.2

PREFACE.

IN preparing this Fourth Edition of the *Prosodia Græca*, I have endeavoured to comprise within it as much information on the Greek metres as appeared to me really useful for Scholars. Some errors have been corrected in the list of words where the doubtful vowels are pointed out as being long, and several other vocables have been added. It would have been desirable to have augmented the list by adding a number of proper names and names of places, but this would have increased the volume to an undue size; and besides, it is the less necessary, as most of these words are to be found in Dictionaries and other Elementary books in the hands of almost every Student. I think I may venture to assert that, with these exceptions very few words will be found omitted in which any of the doubtful vowels are long; and that such Students as consult the work for the purpose of ascertaining the quantity of any particular syllable, if the word is not found either specified or included under some particular class, may rest satisfied that the syllable is short.

In the observations upon the *Position*, *Elision* and *Contraction* of Vowels and Diphthongs, I have included every thing necessary to be known, and have made, what I con-

ceive to be, several important corrections, chiefly with regard to the power of the *Ictus Metricus* in lengthening doubtful Vowels before certain Mutes and Liquids. This subject the Reader will find discussed at considerable length in the Appendix.

The principal part of the rules respecting the metres is founded upon the observations of Porson, Hermann, Burney and Gaisford, with several corrections and additional remarks on the three Metres chiefly employed by the Attic Poets. To render these rules as intelligible as possible to Students, I have not only given several Examples under each, but have marked the quantity of every syllable, and divided every line into its proper feet. Though any person may thus obtain a tolerable knowledge of the principal metres used by the Greek Poets, I would still recommend to his careful perusal Porson's Supplement to his Preface to the *Hecuba* of Euripides, and Gaisford's Edition of *Hephaestion*. Dr Maltby's observations prefixed to his Edition of Morell's *Thesaurus* may also be studied with great advantage.

A few additional examples and observations have been inserted in the "Inquiry into the Versification of Homer," all tending, as I imagine, to shew that the Digamma never could have been employed by that Poet with the power of a Consonant, and that the rules I have endeavoured to establish, and the principle I have laid down are not theoretical, but have been recognized both by the Greek and Latin Epic Poets. Besides banishing from Hexameter verse such an uncount and harsh letter as the

Digamma, which, I am convinced, Homer never employed, and which would never have been brought into notice by Modern Critics, had they better understood the nature of his versification and the structure of his language, the principle I have stated and supported by examples enables us also to get rid of a number of adventitious letters, which have been added as props to his verse, but which serve only to deform the language and render it less smooth and harmonious. When the attention of Scholars shall be more closely directed to the study of Homer, I flatter myself that my opinions will be generally adopted, as they have already been by several men of distinguished eminence and reputation in the literary world.

In the Appendix, I have endeavoured to shew that a similar principle guided the practice of the Attic Poets in Iambic, Trochaic and Anapaestic verse. It is in fact a principle that pervades all poetry both Ancient and Modern, and is founded upon the laws of harmony necessary to be observed in reciting every kind of verse. To preserve the *Rhythm* and *Harmony* of their verses, the Poets were sometimes forced to lengthen syllables that were naturally short; for, as Dionysius of Halicarnassus well observes, *musical composition adjusts not the times to the syllables, but the syllables to the times.* Numerous instances of this occur in our own poetry. What, therefore, might by some be considered an arbitrary license, is in fact a general law of which the Ancient Poets availed themselves either more or less, according to the nature of the verse they employed.

It will be observed, that in determining the place of the Ictus on either syllable of the Spondaeus in Anapaestic verse, I have, in the Appendix, given it as my opinion, that it falls upon the *first* Syllable, whereas in the first part of the work, p. 68. it is stated to fall upon the *last* syllable. For a considerable time I was in doubt on which syllable of the Spondaeus the Ictus should fall; and it was not till after a long and careful examination of Anapaestic verse, in all the Attic Poets, that I came to the conclusion I have stated in the Appendix. Anapaestic verse is evidently founded upon Hexameter, and preserves the Ictus upon the same syllables of the feet as used in that species of verse. The introduction of the Anapaestic foot gives it an agreeable variety, by changing the cadence and lengthened tone from the first syllable of the Spondaeus and Dactyle, to the last of the Anapaestus.

Having thus pointed out the leading features of the work, and the improvements made in this Edition, I commit it to the candid judgment of the public, in the confident expectation that no illiberal prejudice will prevent those who are capable of understanding such pursuits, from examining them with calmness and impartiality, and from adopting my opinions if they shall consider them well founded.

Edinburgh College, }
October 1st. 1824. }

ADDENDA ET CORRIGENDA.

PART I.

- Page 35. Line 13 for $\delta\sigma\sigma\upsilon\ \delta\sigma\sigma\iota\iota$, read $\delta\sigma\sigma\upsilon\ \delta\sigma\sigma\iota$.
- 36. At the bottom it is remarked, 'In utrisque, scil. Tambicis et Trochaicis numeris, hiatus vocalium saepe evitari debet.'— This holds true with regard to the *Tragic* Poets; Aristophanes, however, does not clide a vowel after $\sigma\acute{\iota}$ nor always the ι of $\delta\sigma\iota$ before a vowel; thus, Nub. 186, $\tau\acute{\iota}\ \iota\delta\alpha\delta\mu\alpha\sigma\alpha\iota$; Id. 863, $\epsilon\delta\gamma\prime\ \delta\sigma\iota\ \iota\sigma\acute{\iota}\sigma\theta\eta\iota$.—nor the ϵ of $\alpha\iota\delta\acute{\iota}$ before $\acute{\iota}\sigma\iota$. Plut. 1182, — $\iota\omega\ \delta\prime\ \alpha\iota\delta\acute{\iota}\ \acute{\iota}\sigma\iota$.—Id. 72. $\epsilon\delta\ \alpha\iota\delta\prime\ \delta\sigma\iota$.
- 37. For $\sigma\acute{\iota}\phi\epsilon\upsilon\gamma\alpha$, read $\sigma\acute{\iota}\phi\iota\sigma\gamma\alpha$.
- 43. For $\beta\alpha\sigma\acute{\iota}\lambda\epsilon\upsilon\sigma$, read $\beta\alpha\sigma\acute{\iota}\lambda\epsilon\iota\sigma$.
- 69. For $\lambda\acute{\upsilon}\alpha\sigma\ \acute{\eta}$ read $\lambda\alpha\kappa\sigma\ \acute{\eta}$.

PART II.

- 43. At the bottom, for *Aburthnot*, read *Arbutnot*.
- 63. For *Confusus perit admitandis*, divide thus, *Confusus perit ad-*

PROSODIA GRAECA.

PROSODIA est ea Grammaticae pars, quae syllabarum quantitates, versuumque pangendorum artem praecipue tradit. *

I.

DE QUANTITATE ANCIPTUM VOCALIUM, IN PRO-ANTEPENULTIMIS ET ANTEPENULTIMIS SYLLABIS.

I. De *α* in Pro-antepenultimis, &c.

1. *Α* augmenti loco, vocali sequente, produci-
tur; sic, *αἶον* pro *ἦιον*, ab *αἶω*, *audio*.

2. *α* privativum, natura breve, apud Epicos pro-
ducitur, tribus brevibus sequentibus; sic, *ἀκάματος*,
indefessus; *ἀθάνατος*, *immortalis*. Interdum
etiam duabus; ut, *ἄλοφος*, *sine crista*, II.K. 258.

* Meminerint discentes duas esse longas vocales, *η*, *ω*; duas breves, *ι*, *ο*; et tres ancipites, *α*, *ι*, *υ*.