

The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)



The Galliambic Metee

W. R. Hardie

The Classical Review / Volume 7 / Issue 06 / June 1893, pp 280 - 281

DOI: 10.1017/S0009840X00198087, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00198087

How to cite this article:

W. R. Hardie (1893). The Galliambic Metee. The Classical Review, 7, pp 280-281
doi:10.1017/S0009840X00198087

Request Permissions : [Click here](#)

Now 's the day and now 's the hour ;
See the front o' battle lour ;
See approach proud Edward's power—
Chains and slavery.

Wha will be a traitor knave ?
Wha can fill a coward's grave ?
Wha sae base as be a slave ?
Let him turn and flee !

Wha, for Scotland's king and law,
Freedom's sword will strongly draw ;
Freeman stand, or freeman fa',
Let him follow me !

By Oppression's woes and pains !
By your sons in servile chains !
We will drain our dearest veins,
But they shall be free !

Lay the proud usurper low !
Tyrants fall in every foe !
Liberty 's in every blow !—
Let us do or dee !

ἄγων ὄδ', ἄμα κύριον ὄρνυται
λόγχαις πεφρίκων γόργος ἴδην Ἄρεως·
δουληγίας πλάθει τύραννος
γάγγαμον ἄμμι φέρων· τὸ δ' ἔρρε

ὅττις προδώσεις γαῖαν, ὅτ' τάφος
δείλω κέχαν' ἀκλαντος ἀνόνημος,
ὅττις ζύγον πέρθεσθ' ἐπ' ὤμοις
μώεαι, ἔρρε λάθου τε χάρμας.

τὸ δ' ὅς πόληος τῶν νομίμων ὑπερ
λαῖς πρόστατι νόμην κρατέρως σπάθαν,
ζῶων τ' ἅμα θναίσκων τὸ δ' αἶμα,
τὸ ξὺν ἔμοι πόλεμόνδ' ὑμάρτη.

ὄμνημ' ὑβριστῶν κάδεα καὶ πόνοις
ὄμνημι παίδων δουλίον ἀνστρόφαν,
φάδιστα γὰν δεύσει τὸ δ' αἶμα,
ἦν πεδ' ἐλευθερίας θάνωμεν.

αἰσχρον βιάτας πῶμα προπιπέτω,
φθίνουσι νήλεις ὄσσοι ἀρείφατοι
φθίνουσ'· ἐλεύθερον τὸ δ' ἄμαρ
ἀρνύμεθ' ἢ θάνατον πρό πάτρας.

R. Y. TYRRELL.

THE GALLIAMBIC METRE.

SEVERAL new theories of the Galliambic metre have been recently propounded in the *Classical Review*. The advocates of them have forgotten the usual duty of an innovator—to clear the ground by refuting the previous doctrine. In this case, the previous doctrine was that the metre is substantially Ionic a minori. Mr. Thompson (April) says that this is 'absurd on the face of it,' and he is surprised that 'so recent an authority as Dr. Gleditsch in I. Müller's *Handbuch*' adheres to it!

As an advocate of the old view—*Κρονίων ὄζων καὶ βεκκεσέληνος*, I suppose—I wish to state shortly, under three heads, the arguments for Ionic structure. These heads are (1) the historical morphology of metres, (2) the real musical or rhythmical nature of the verse, (3) the alleged ignorance in Roman poets of metrical forms (*v.* Mr. Dunn's paper, *Cl. Rev.* p. 146).

(a) When Anacreon wrote—

ἄγε δηῦτε μηκέθ' οὔτω
πατάγω τε κάλαητῶ
Σκυθηκὴν πόσιν παρ' οἴνω
μελετώμεν ἀλλὰ καλοῖς
ὑποπίνοντες ἐν ὕμνοις,

and when Aeschylus wrote—

μεγαλοσχήμενά τ' ἀρχαιοπρεπῆ στένουσι τὰν
σὰν συνομαιμόνων τε τιμάν,

did they not regard $\cup\cup-\cup|\cup\cup-\cup$ as equivalent to, and easily interchangeable with, $\cup\cup-\cup\cup\cup-\cup$? And when Anacreon—or whoever it was—wrote—

Διονύσου σάυλαι βασσαρίδες,

and when Callimachus or somebody else wrote—

Γαλλαι μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
were they writing anything but catalectic Ionics, a measure associated with Cybele and Dionysus? And when Euripides in the *Bacchae* writes—

Ὅσια, πότνα θεῶν,
Ὅσια δ' ἂ κατὰ γὰν
χρυσίαν πτέρυγα φορεῖς—

is he not, in the last line, writing precisely the second half of the Galliambic line,
 $\cup\cup-\cup|\cup\cup-\pi$?

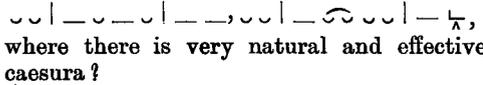
(b) The Ionic foot is *ἐξάσημος*, and broken Ionics or *ἀνακλώμενοι* presumably come to this in the notation of modern music—



while ὑποπίνοντες ἐν ὕμνοις is this—

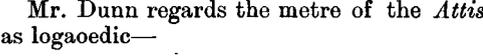


Is it maintained that this catalexis does not occur, *i.e.* — — — — — π? It should be unnecessary to refer metricians to the fragments of Sotades and Varro; and one might even expect a writer who rejected or accepted the Ionic theory of Galliambics to have read the lines of Sappho, κῆ δ' ἀμβροσίας μὲν κρατῆρ ἐκέκρατο κ. τ. λ. Anacreon simply repeats the form — — — — —, occasionally reverting to regular Ionics, — — — — — ὑποπίνοντες ἐν ὕμνοις. The second half of Catullus' line is, in modern notation which rightly or wrongly always assumes anacrusis, — — — — — π, but may we not regard the whole as



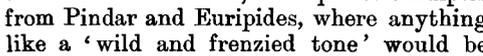
where there is very natural and effective caesura?

It is possible to explain away Ionics altogether, construing them where they are regular thus—



(as Christ does in his *Metrik*); and this is practically the explanation of Galliambics which Mr. Dunn has hit upon, though he puts it in a cumbrous and complicated way.¹

Mr. Dunn regards the metre of the *Attis* as logaedic—



and he explains that 'the want of balance between the two kola (one a tripod, the other a tetrapody) well suits the wild and frenzied tone of feeling expressed by the poem.' He proceeds, 'this precise combination is not uncommon,' and quotes examples from Pindar and Euripides, where anything like a 'wild and frenzied tone' would be out of place. Whatever the Galliambic metre was, it must have had a very definite effect or quality of its own. It expressed ecstasy or phrenzy in the cult of Dionysus and Cybele, or revelry and enjoyment in the drinking-songs of Anacreon. But how came it to be persistently associated with such themes—so persistently that when a poet

¹ It is also possible to explain away Cretics, as Mr. Dunn does in dealing with ἀναξίφορμιγγες ὕμνοι (— — — — — π), but how are we to account for a tradition as old as Plato that the three great εἶδη ῥυθμῶν, ἐξ ὧν αἱ βάσεις πλέκονται, are ἴσον, διπλάσιον and ἡμιόλιον, if Cretics were not ἡμιόλιοι at all, but simply 3/4 + 3/8?

speaks of Bacchus or of wine his verse assumes that form, as in *Antig.* 153—

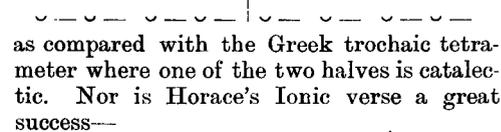
θεῶν δὲ ναοὺς χοροῖς
παννυχίοις πάντας ἐπέλθωμεν ὁ Θήβας δ'
ἐλελίχθων
Βάκχιος ἄρχοι,

and *Rhesus* 363-4—

κυλίκων οἶνοσπλανήτοις
ἐπιδεξίαις ἀμίλλαις,

if it was really nothing but ordinary logaedic verse such as occurs in the most placid and temperate of Pindar's odes of victory?

(c) Where is the evidence for the dense ignorance of metre attributed to Roman poets? They made some unfortunate experiments. The iambic tetrameter non-catalectic is not very pleasing—



as compared with the Greek trochaic tetrameter where one of the two halves is catalectic. Nor is Horace's Ionic verse a great success—

miserarum est neque amori dare ludum

neque dulci, etc.

Here again the more sensitive ear of the Greek demanded that one half should be catalectic, the other not—as in the Galliambic verse regarded as 'a minori.'

And they made some rash, mechanical and too general assumptions of license to substitute — for —. Catullus did this in his Anacreontic and Euripidean metre of the *Attis*. He assumed—it would perhaps be rash to say, wrongly—that for — — — — — he might write — — — — — (ego mulier), or — — — — — (tibicen), and for — — — — —, — — — — — (ubi canit Phryx).² He also allowed himself to use — — — — — in the second half of the line (of course making it catalectic—tetigere lassulae). Again, 'curvo grave calamo' is — — — — —. These things may be compared with the spondee in the second place in hendecasyllabics. They do not prove in the least the statement of Mr. Tyrrell, which Mr. Dunn quotes with approval, that 'the ancients did not understand the metre.' The Galliambic fragment of Varro is perhaps too uncertain in text to argue from; but so far as it can be made out at all, it seems to show that Varro treated the measure as Ionic (*Eumenides* fr. 35, ed. Riese).

W. R. HARDIE.

² Mr. Dunn scans ubi, and has to invent a special variation to account for it—to have a dactyl for a trochee is a more serious matter than resolution! (p. 147).