THE METRE IN THE POEMS OF CHRISTOPHER MITYLENAIOS

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The poetical corpus of Christopher Mitylenaios (11th c.), such as it is found in manuscript No. Z α XXIX (13th c.; folios 57^r–77^v) of the *Biblioteca della Badia Greca* in Grottaferrata, consists of 145 poems and 2856 verses. The collection was edited by A. Rocchi (1887) and E. Kurtz (1903), mainly on the basis of this single codex,¹ as the other existing manuscripts, 38 in total, each offer a mostly very limited selection of verses.²

Of these poems 123 are written in iambic trimeters,³ 18 in dactylic hexameters, three in elegiac disticha, and one in an Anacreontic metre.⁴

¹ A. ROCCHI, *Versi di Cristoforo Patrizio editi da un codice della monumentale Badia di Grottaferrata*. Roma 1887; E. KURTZ, *Die Gedichte des Christophoros Mitylenaios*. Leipzig 1903.

² Fortunately, three manuscripts contain a fairly large selection of poems: the Vatic. Gr. 1357 (14th c.) offers 28 poems: 1–18, 23–25, 27–28 (fol. 82^r–89^v); 52–55 (fol. 81^r–82^r) and 65 (fol. 53^v). This manuscript was probably copied from a model which still contained the complete text, be it already damaged on various locations (cf. KURTZ, *Gedichte*; see footnote 1 above, XI). The Vindob. Philol. Gr. 216 (first half 15th c.) possesses 22 poems: 1–17 (fol. 149^v–157^v); 52–55 (fol. 147^v–149^v), and 65 (fol. 94^{rv}). However, as it is a copy of the Vatic., it should not be used for the reconstruction of the original text. The third manuscript is the Marcianus Gr. 524 (second half 13th c.), offering 42 poems (6 of which even twice): 3 (fol. 182^r); 4 (fol. 88^v); 5, 7, 15, 21, 25, 29, 32, 35, 37, 41 (fol. 182^{rv}); 42, 45 (fol. 2^{rv}); 51 (fol. 1^v); 53, 54, 56 (fol. 182^v); 71 (fol. 180^v); 74, 75, 76, 80, 82, 89, 95, 98, 101, 112, 113, 117 (fol. 2^v–3^v); 120, 121, 123, 125, 126, 127, 132, 134 (fol. 104^{rv}); 137 (fol. 1^v); 138 (fol. 104^r); 141 (fol. 1^v). On fol. 180^v follows a second copy of poems 89, 113, 123, 125, 126 and 134. – I am currently preparing a new critical edition based on the Grottaferrata codex and 37 other manuscripts. The 39th manuscript, *olim* Cheltenham, Thirlestaine House, Coll. Phillips 25075, which was written around 1500 by the Florentine humanist Lorenzo Ciati (Laurentius Cyathus), was sold on an auction at *Sotheby's* in London in 1977; its location is since then unknown. See H. SCHENKL, *Bibliotheca Patrum Latinorum Britannica. Sitzungsberichte der kaiserlichen Akademie der Wissenschaften in Wien, Philosophisch-historische Classe*, V = 127/9 (1892) 71.

³ See the exemplary study by O. LAMPSIDES, Σχόλια εἰς τὴν ἀκουστικὴν μετρικὴν βυζαντινῶν στιχουργῶν ἱαμβικοῦ τριμέτρου. *Ἀρχεῖον Πόντου* 31 (1972) 235–340, presenting the results of in-depth research on Georgios Pisides, Theodosios Diakonos, Nikolaos Mouzalon, Konstantinos Manasses, Ephraim, Andreas Libadenos, and Joseph Bryennios.

Thus, the collection counts 2596 dodecasyllables, 197 dactylic hexameters, 23 dactylic pentameters and 40 Ionic verses.

Due to the miserable condition the Grottaferrata manuscript is in, many fragmentary verses do not allow to draw firm conclusions where metre is concerned. In a concrete manner, this means that the percentages mentioned below are mostly calculated on the basis of no more than 1919 dodecasyllables and 180 dactylic hexameters. Hence, most findings are solely based on these 2099 verses, in addition to the 40 Ionic lines already mentioned.

I. Outer metric

A. The Anacreontic poem 75

Poem 75, dedicated to Anastaso, the dead sister of the poet, and without any doubt not only literally but also metaphorically the centrepiece of the whole collection, forms metrically a case of its own. It consists of eight strophes of four verses (*oikoi*) each, the even strophes each time being followed by two so-called *koukoullia*. In this way, the sequence of stanzas in the strophes is broken at fixed intervals by a different rhythm. The verses of the strophes are Ionic dimeters (υ υ – υ – υ – *a*),⁵ with a fixed accent on the 4th and 7th syllable. There is, however, one exception, as verse 33 reads:

κατάταξον ἦν προεῖλου
give her, whom you chose, a place.

The *koukoullia* are Ionic trimeters (υ υ υ – – υ υ – – υ υ – *a*), with a fixed accent on the 6th, 8th and 11th syllable. Here too, one exception is found, for verse 19 has:

⁴ Cf. Th. NISSEN, *Die byzantinischen Anakreonten*. München 1940, 67–68; F. CICCOLELLA, *Origine e sviluppo della versificazione anacreontica*. *Bollettino dei Classici* (3rd series) 14 (1993) 31–41; C. CRIMI, *L'anacreontea a Bisanzio nei secoli XI e XII*, in R. MAISANO (ed.), *Storia e tradizione culturale a Bisanzio fra XI e XII secolo. Atti della I Giornata di Studi Bizantini sotto il patrocinio della Associazione Italiana di Studi Bizantini Napoli, 14–15 febbraio 1992*. *Italoellenικά*, Quaderni, 3. Napoli 1993, 149–151. See also M. D. LAUXTERMANN, *The spring of rhythm. An essay on the Political Verse and other Byzantine metres*. *Byzantina Vindobonensia*, 22. Wien 1999, 43–45, who prefers the term *octosyllable* (ὀκτασύλλαβος).

⁵ *a* = *anceps*. In classical poetry the last syllable is always long; cf. M. L. WEST, *Greek Metre*. Oxford 1982, 168.

κυπάριττος καθάπερ ἐνθάδε κείσθαι
you are lying here like a cypress.

B. Verse schemes in the dactylic hexameter

The dactylic hexameters use no less than 28 out of 32 possible schemes, thus contrasting sharply with the Callimachean and Nonnian types, which admit only 21 and 9 respectively. Thus, Christopher's metrical behaviour approximates to Homer's praxis in a closer way than that of 'Homerizing' poets such as 12th-c. Theodoros Prodromos. On a total of 176 determinable verses one finds in descending order of importance:⁶

d d d d d (27 cases = 15, 34 %): 8, 7, 13; 10, 1, 2, 8, 9, 16; 12, 1; 14, 1; 17, 15; 19, 6, 15; 26, 2; 38, 2; 46, 3; 52, 18; 57, 5, 17, 21, 27; 65, 3, 5, 6; 81, 7; 111, 2; 130, 6; 133, 4.

d d d d d s (18 cases = 10, 22 %): 3, 1; 8, 4, 6, 17, 26, 27; 17, 4, 11; 19, 5, 10; 52, 16, 24, 28; 57, 1, 35; 81, 13; 104, 1; 133, 2.

s d d d d (17 cases = 9, 66 %): 8, 23, 28; 10, 10, 14, 15, 17; 14, 2; 17, 6, 14; 52, 8, 10, 26; 57, 25; 70, 3; 104, 3; 130, 4; 133, 1.

d d d s d d (12 cases = 6, 82 %): 3, 2; 8, 1, 16, 24; 10, 7; 52, 3, 7, 17, 25; 57, 11; 65, 1, 2.

s d s d d d (12 cases = 6, 82 %): 8, 5; 19, 1, 3, 17; 28, 1; 52, 5, 9, 21, 23, 27; 57, 33; 81, 11.

d d s d d d (11 cases = 6, 25 %): 8, 12, 32; 10, 4, 19; 17, 2, 8; 19, 9; 52, 13, 19, 22; 57, 29.

d d s d d s (11 cases = 6, 25 %): 8, 10, 15; 10, 3, 21; 19, 14; 52, 6, 14; 57, 3; 70, 2; 104, 5; 130, 2.

d d d s d s (7 cases = 3, 98 %): 8, 21, 25, 30; 10, 11; 17, 12; 52, 1, 4.

d s d d d d (7 cases = 3, 98 %): 8, 3; 10, 6; 17, 10; 19, 8; 46, 1; 52, 15; 81, 9.

d s d d d s (7 cases = 3, 98 %): 8, 31; 17, 7, 13; 19, 13; 57, 37; 130, 8; 133, 3.

s d d s d d (7 cases = 3, 98 %): 8, 14; 17, 9; 19, 12; 57, 7, 15, 23; 65, 4.

d d s s d d (6 cases = 3, 40 %): 10, 5, 12, 13, 20; 17, 3; 52, 11.

d s d s d d (4 cases = 2, 27 %): 8, 2; 52, 12, 20; 57, 19.

⁶ *d* = dactylus (catalectic at the end of the verse); *s* = spondee. – Similar studies on Christian poetry dating from the 4th–7th c. by G. AGOSTI/F. GONNELLI, *Materiali per la storia dell'esametro nei poeti cristiani greci*, in M. FANTUZZI/R. PRETAGOSTINI (a cura di), *Struttura e storia dell'esametro greco. Studi di metrica classica*, 10. Roma 1995, I, 310–317 and 372–377.

d s d s d s (4 cases = 2, 27 %): 8, 11; 19, 16; 28, 2; 52, 2.
s d s d d s (4 cases = 2, 27 %): 8, 9, 20; 70, 4; 111, 4.
s d d s d s (4 cases = 2, 27 %): 8, 22; 17, 1, 5; 111, 3.
d d s s d s (3 cases = 1, 70 %): 19, 4, 7; 111, 1.
s d d d d s (3 cases = 1, 70 %): 8, 8, 18, 29.
d s s d d s (2 cases = 1, 14 %): 26, 1; 57, 13.
s s d d d s (2 cases = 1, 14 %): 8, 19; 83, 3.
d d d d s d (1 case = 0, 57 %): 19, 11.
d s d d s d (1 case = 0, 57 %): 57, 9.
d s d d s s (1 case = 0, 57 %): 12, 2.
d s s d d d (1 case = 0, 57 %): 57, 31.
s s d d d d (1 case = 0, 57 %): 10, 18.
s d s s d d (1 case = 0, 57 %): 17, 16.
s d d s s s (1 case = 0, 57 %): 12, 3.
s d d d s d (1 case = 0, 57 %): 19, 2.

This survey shows that only five hexameters have a spondee in the 5th foot (2, 82 %):

Εὐστάθι|ος, χρυ|σοῖο || τά|λαντα δς | εὖ|σταθ|μίξει,
 εἷς|χαρ|τουλαρί|ων || μεγά|λων ἡδ' | ἵλ|λου|στρίων (12, 2–3)
Eustathius, who weighs well talents of gold,
one of the great and illustrious chartularii;
 ἄλλω | δ' ὠκέες | ἵπ|ποι || ὕφ' | ἄρμασι | κολλη|τοῖσιν] (19, 2)
another (cares) for swift horses, harnessed to carts, joined closely
together;
 ἀλλά οἱ | ἄψα | πάντα || κό|ραξ κατα|δαρδά|ψειε (19, 11)
but a raven may devour all his joints;
 αὐτοκα|σιγνή|τοισιν || ἐ|οῖς ἄμα | δειλαί|οισιν (57, 9)
together with his own unfortunate brothers.

C. Caesurae⁷

In the dodecasyllables the pause (the so-called *Binnenschluss*) after the 5th foot (= B5) is overwhelmingly present: 36,48 % ends with a paroxytonon, 34,91 % with an oxytonon; a mere 4, 69 % has a proparoxytonic ending. Conversely, pauses after the 7th syllable (=

⁷ See Appendix. – Cf. P. MAAS, *Der byzantinische Zwölfsilber*. *BZ* 12 (1903) 278–323; A.D. KOMINES, *Τὸ βυζαντινὸν ἱερὸν ἐπίγραμμα καὶ οἱ ἐπίγραμματοποιοί*. Athenai 1966, 72–78; LAUXTERMANN, *The spring* (as footnote 4 above) 72.

B7) are clearly a minority. The normal proparoxytonic ending is found in 17, 35 % of all verses, while 6, 41 % has a paroxytonic one.⁸ Three cases only possess an oxytonic ending (0, 16 %); as in each of them, at the same time, a word is ending after the 5th syllable, they can be seen as illustrations of Hilberg's law on accents:⁹

παρ' ἀγ|γέλους | τί μι|κρόν, || ὦ̃ | Θεοῦ | λόγε (5, 1)

Word of God, (you place the people) somewhat lower in comparison with the angels;

ἀλλ' ὦ̃ | κραται|ἐ σταυ|ρέ, || τῶν | πιστῶν | φύλαξ (18, 20)

come on, strong cross, guardian of the faithful;

ἄλλος | χιτῶ|να λαμ|πρόν, || ἄλ|λος ἐμ|βάτας (136, 23)

one with a splendid cloak, another with boots.

In the dactylic hexameters the male penthemimeres represents 47, 78 % of all cases, the female penthemimeres (the so-called κατὰ τὸν τρίτον τροχαῖον) 37, 78 %, and the hephthemimeres 3, 88 %. Two types of *caesurae* deserve special attention. The bucolic *caesura*, which in classical poetry never boasted a great popularity, is scarce in Christopher's verses as well; only three of all determinable hexameters (1, 67 %) possess this type of pause, namely:

ἡλικί|ην μέσον, | οὔτε πε|λώριον || οὔτε δὲ | βαιόν (10, 8)

a middle-aged man, not too big, nor small;

δέξατο | πορφύρα | ἡδὲ | θρέψατο || μασθὸς ἀ|νάσσης (52, 6)

(Zoe) received the purple and was nourished by the breast of an empress;

[. . . | . . .] | μοι νόμ|φης πέρι· || ἔστι δὲ | τ[αῦτα] (81, 1)

[. . .] *me about the bride; these are her gifts.*

Secondly, Christopher also uses a new type of pause, namely a *caesura* after the 3rd foot (*caesura media*).¹⁰ I count no less than 16 cases,

⁸ Cf. G. PAPAGIANNIS, Theodoros Prodromos. Jambische und hexametrische Tetrasticha auf die Haupterzählungen des Alten und Neuen Testaments. Wiesbaden 1997, 185–186, for Theodoros Prodromos, and R. ROMANO, Teoria e prassi della versificazione: il dodecasillabo nei *Panegirici epici* di Giorgio di Pisidia. *BZ* 78 (1985) 8, for Georgios Pisides and Theodosios Diakonos.

⁹ I. HILBERG, Ein Accentgesetz der byzantinischen Jambographen. *BZ* 7 (1898) 337–365.

¹⁰ See F. SCHEIDWEILER, Studien zu Johannes Geometres. *BZ* 45 (1952) 292–294; KOMINES, Τὸ βυζαντινὸν ἱερὸν ἐπίγραμμα (as footnote 7 above) 98. Cf. F. GONNELLI, Il *De vita humana* di Giorgio Pisida. *Bollettino dei Classici* (3rd series) 12 (1991) 131; M. D'AMBROSI, La produzione esametrica di IX–X secolo nell'Anthologia Palatina: Ignazio Diacono, Anastasio Questore, Cometa, Costantino Rodio, *Rivista di Cultura Classica e Medioevale* 48 (2006) 102: *La*

representing 8, 89 % of the total, a striking number, given the avoidance thereof in the classical hexameter on the basis of the so-called *Varrone-Lehrs Law*.¹¹

αὐτίκ' ἔβη κατὰ | λουτρόν, || σὺν δὲ κί|ον θερά|ποντες (8, 12)
 immediately he went to the bath; his servants accompanied him;
 δύσετο | καὶ βασι|λῆος || Ῥωμανοῦ | ὅσσε φα|εινώ (8, 15)
 (then) too, the radiant eyes of emperor Romanos both went out;
 στήσατο | δὲ στύλον | ἔνδον || κείνου | ἔμμεναι | εἴλαρ,
 Στυλια|νὸν μου|σόφρονα, || εἰδότα | πολλὰ καὶ | ἐσθλά (10, 5–6)
 inside he put a pillar, in order to be its protection,
 namely Stylianos, taught by the Muses, who knows many noble things;
 δς ῥὰ ἐ|ὸν στόμα | βάψας || μουσῶν | εἰς νόον | ἄκρον (10, 12)
 and he, dipping his mouth into the supreme intellect of the Muses;
 δεύτερος | αὖτ' ἐπὶ | τούτῳ || μὴν Ὀ|κτώβριος | ἐστίν (17, 3)
 the second after this one is the month October;
 τὸν δ' αὖ | Ἰαννου|άριον, || δς μετὰ | πρῶτον ἐ|λαύνει (17, 7)
 then (we have) January, which comes after the first one;
 ἄλλῳ | μὲν βασι|λήων || ἔργα μό|θοιο μέ|μηλεν (19, 1)
 one of the kings takes the efforts of war to heart;
 μὴ φιλέ|ει δέ σε | πάμπαν || καὶ ποθέ|ει περὶ | κῆρι (19, 9)
 he does not at all like you, nor is his heart longing (for you);
 εὖροις | καὶ βασι|λειῆς || οὐρανί|ης κλέος | εὐρύ (19, 17)
 (there) too, you would find the widespread glory of the celestial
 kingdom;
 Εἰρή|νη τόδε | ἔργον || χερσὶν ἐ|ῆσιν ὕ|φηνε (28, 1)
 Irene wove this piece of work with her own hands;
 Ζωῆς | εὐγενε|τείας, || ἦν ἀπα|λὴν ἔτ' ἐ|οῦσαν (52, 5)
 of the well-born Zoe who, still young, (received the purple);
 ῥίψας | ἐκ βασι|λείων || δυσβασι|λεὺς βασί|λισσαν (52, 21)
 he, the doomed emperor, by throwing the empress out of the palace;
 δεινῶς | ἐξαλά|ωσαν, || σκῆπτρα δ' ἀπ' | αὐτοῦ ἐ|λοντο (52, 23)
 (but his thoughtlessness and neglect of oaths) dazzled (him) terribly
 and deprived him of his sceptre;
 ἡ δ' ἐμὴ | ἐν χθονὶ | γαστήρ || κεῖται | ἡδὲ σα|λεύει (111, 1)
 my belly lies on the ground, moving to and fro;
 [εἰ δ' ἄρ]α | καὶ ἐν | σχήμασιν || οἶδε μὴ | εἶεν ὁ|μοῖοι (133, 3)

dieresi mediana (...) risponde innanzitutto alle esigenze imposte dalla nuova sensibilità ritmica dell'esametro bizantino.

¹¹ C. CRIMI in R. ANASTASI/C. CRIMI/R. GENTILE et alii, *Cristoforo di Mitilene. Canzoniere*. Catania 1983, 25–26, reject 8, 12 and 28, 1, and add 52, 6, which was mentioned above.

although these ones would in their poses not be similar.

II. Inner metric

A. Metrical laws

1. In the dactylic hexameter metrical bridges are breached very often, the best-known of all, the so-called *Hermannsche Brücke* even 21 times, for instance:¹²

θρῆνον | δ' ἐς μέγαν | ὦρσε || δά|**μαρτα** ἄ|νακτος, ἄ|νασσαν (8, 23)
in the wife of the emperor, the empress, she excited great lament;
 ἡ μὲν ἄρ | ᾧδε ἔ|ρεξεν, || ἄ|ναξ **δὲ** κλί|νην περὶ | λαμπράν (8, 26)
so she acted, but the emperor (was lying) on his splendid bier;
 λαοὶ | δ' ἡγερέ|θοντο, || κλί|νη **δὲ** νε|κροῖο ἐ|πῆρτο (8, 28)
and the people gathered; the bier of the dead was lifted;
 ἰδοὺ | τοῦ θερά|παινα· || γέ|**νοιτό** μοι | ὥς σὺ ἔ|ειπας (14, 2)
behold the handmaid; be it unto me according to your word;
 ὃς σέ γ' ἄ|πεχθαί|ρει || κρατε|ρόν [**περ** ἐ|όντα ἄ|νακτα] (19, 8)
he who hates you, although you are a mighty master;
 μήποτε | οὐρανί|οιο || θε|**οῖο** πρό|σω[πον ὁ|ρώη] (19, 10)
may he never see the face of the celestial God;
 Νικαέ|ων πατέ|ρων || θεί|ων ἡ ἄ|ρῃ κατα|βα[ίτη] (19, 14)
may the anathema of the (308) holy fathers of Nicea descend.

2. *Naeke's Law* is violated 25 times, for instance:¹³

ἥμος | δ' ἡέλι|ου || κατα|**δύναι** | δίσκος ἔ|μελλε (8, 14)
and when the disk of the sun was almost going down;
 πολλὰς | ἐκ κεφα|λῆς || προθε|**λύμνους** | τίλλεν ἐ|θείρας (8, 22)
many hairs she tore out of her head by the roots;
 αὐτίκα | δ' ἀμφὶ θύ|ρας || βασι|**λείων** | ὥχετο | ἥδε,
 κλείε δὲ | ἀσφαλέ|ως || καὶ ἄ|**φῆρει** | κλείδας ἀ|πάσας (8, 24–25)
immediately she went out through the doors of the palace,
she closed them carefully and took away all the keys;
 οἶδε | φθινομέ|νης || ἔα|**σι τρεῖς** | μῆνες ὁ|πώρας (17, 1)
these are the three months of autumn;
 μητέρι, | εἰρή|νης || συνε|**χούσης** | πείρατε | γαίης (28, 2)

¹² Cf. G. HERMANN, *Orphica*. Lipsiae 1805, 692. The other breaches are found in 8, 12; 12, 2; 19, 1; 28, 1; 46, 3; 52, 8, 14, 23; 57, 29; 81, 11; 111, 2; 130, 2, 4, and 133, 3.

¹³ Cf. A. F. NAEKE, *Callimachi Hecale*. *Rheinisches Museum* 3 (1835) 516–518. – The other violations occur in 10, 5, 11, 12; 12, 3; 17, 5, 9; 19, 4, 12; 52, 2, 4, 11, 25; 57, 7, 15; 65, 1, 2, 4, and 111, 1.

for the mother (of God), because peace holds together both extremities of the earth;

μέλλε καὶ | ἡέλι|ος || θεά|**σασθαι** | οὐλαμὸν | ἄλλον (52, 3)
and the sun was to see another throng of warriors.

3. Wernicke's Law is broken twice:¹⁴

ὀξύτα|τον νοέ|ειν, || λιγύ|φων**ον**, | καρτερό|θυμον (10, 11)
astute, clear-voiced and strong-hearted;

τούτου | δ' ὅστέα | λευκά || κύ|νες **σὺν** | γυ[ψὴν ἔ|δοιεν] (19, 12)
may dogs and vultures alike eat his white bones.

4. Meyer's First Law is violated seven times:¹⁵

πῦρ θεό|**τητος** ἄ|ῦλον || Ἰ|ορδά|νου τε ῥέ|εθρα (3, 2)
the immaterial divine fire and the streams of the Jordan;

ὦ μοι ἄ|**παντα** ἄ|φνω || θάνα|τος μέλας | ἀμφεκά|λυψεν (8, 7)
woe's me! Of a sudden, the black death has enfolded all this;

βὰν δ' ἐπ' ἄ|**νακτα** νέ|ον || καὶ | Ῥωμανοῦ | ἐξέλά|θοντο (8, 32)
they ran up to a new emperor and forgot Romanos;

ἐσθλὰ δ' ἄ|**παντα** μά|λιστα, || ἐ|πεὶ γε τὰ | ὕστατα | ἐσθλά (46, 3)
without doubt, everything was good, since indeed the end was;

νηπιό|**εντι** νό|ῳ || τέ|κνοιο θε|τοῖο ἐ|κείνης (52, 14)
caused by the stupid mind of her adopted son;

ἐν προτέ|**ροισι** χρό|νοισιν || ὕ|πέγραφε | καὶ πρὸ τό|κοιο (57, 21)
(whom) he described in bygone days, even before her birth;

οὐκ ὀ|**κνηρά** γε | σίτον || ἔ|διν ἐθέ|λουσα κατ' | οἶκον (57, 25)
she didn't want to eat bread while being idle in the house.

5. Meyer's Second Law is broken 12 times, for instance:¹⁶

ἄστεος | ἀμφὶ **τό|πον**, || τὸν | Σφωρακί|ου καλέ|ουσιν (10, 4)
in the part of the city, which is called that of Sphorakios;

οὔνεκα | τοῖσι **Λέ|ων** γε || δι|δάσκαλος | ἐστὶν ἄ|ριστος (10, 16)
because, indeed, their best master is Leon;

ἐν τ' ἄρε|τῇ τε **κυ|δρῇ** || καὶ | ἐν σοφί|ῃ ἐρα|τεινῇ (10, 21)
through his renowned virtue and his amiable wisdom;

ἀμφὶ πό|λιν δὲ **μέ|σην** || μάλα | ἡδέα | ὤλεσε | φῶτα (52, 18)
in the centre of the city he quenched the splendid lights;

ὦ μοι, | μῆτερ **ἐ|μή**, || ὅτι | σὸς παῖς, | ὃν φιλέ|εσκες (57, 7)

¹⁴ Cf. F. A. WERNICKE, Τρυφιοδόρου ἄλωσις Ἰλίου. Lipsiae 1819, 173; actually first stated by E. GERHARD, Lectiones Apollonianae. Lipsiae 1816, 147–157.

¹⁵ Meyer's Laws I–III: cf. W. MEYER, Zur Geschichte des griechischen und des lateinischen Hexameters. *Sitzungsberichte der königlichen bayerischen Akademie der Wissenschaften, Philosophisch-philologische und historische Classe*, VI. München 1884, 980.

¹⁶ The other breaches occur in 8, 7, 24, 32; 52, 14, and 111, 3.

ah me! (Know), mother of mine, that your son, whom you loved;
 κεῖται | δ' οὐχὶ **πέ|λας** || μελέ|ων μου | ὥς δέμας | ἄλλο (65, 4)
not near my limbs he is lying as another body;
 χεῖρας | τ' ἥδὲ **πό|δας** || λαμ|προῖο ἀ|γάλματος | οἶον (81, 11)
hands and feet as if belonging to a splendid statue.

6. Meyer's Third Law is violated very frequently; there are no less than 29 cases, such as:¹⁷

ποῦ τοι | δὲ στεφά|**νη** || χρυ|σήλατος, | **ἦν** φορέ|εσκες (8, 5)
where is your crown of beaten gold which you used to wear?
 ἦν ὅτ' ἄ|ναξ ἔνε|**με** χρυ|σὸν || μεγά|**λην** κατὰ | πέμπτην (8, 10)
it happened when the emperor was handing out gold on Maundy Thursday;
 κεῖται | αὐτοκρά|**τωρ**· || ὦ | ἀγγελί|**ης** μάλα | λυγρῆς (8, 20)
the emperor is lying down; ah, what a mournful news!
 αὐτὰρ ἐ|πεὶ ῥ' ἴκα|**νόν** γε || Πε|ριβλέ|**πτου** ἐνὶ | νηῶ (8, 30)
but after they had arrived in the church of the Peribleptos;
 δείματο | οὐρανί|**η** || σοφί|η δόμον, | **δν** στύλοι | ἑπτὰ (10, 1)
divine wisdom has built a house, which (is supported) by seven pillars;
 ῥοῦν ἐμέ|ει σοφί|**ης** || κού|ρων αἰ|**εἰ** περὶ | ὧτα,
 οἷ, λι|παινόμε|**νοί** || τε καὶ | εὐλογί|**ην** ξυνά|γοντες (10, 13–14)
he poors a steady flow of wisdom into the ears of youngsters, who, being nourished (therewith) and uniting in themselves all eloquence.

7. In the arsis of the second spondee long final syllable is avoided (Hilberg's Law), except in five cases:¹⁸

πικρὰ δὲ | μὴν **καὶ** | τοῖσι μό|ρου || κίρ|νῶνται ἄ|λεια (8, 2)
for them too truly bitter goblets of fate are mixed;
 Ῥωμανέ, | ποῦ **τοι** | σκῆπτρον || ἐ|πίφθονον | ἡδέ τε | κῦδος (8, 3)
Romanos, where is your sceptre, liable to envy, and your glory?
 αὐτὰρ ἐ|πειδῇ | νεῖμε || καὶ | ἐκ θώ|κοιο ἀ|νέστη (8, 11)
but when he had finished the distribution and stood up from his seat;
 ὥς δὲ | ζώ|ων || τετραπό|δων || κρατέ|ουσι λέ|οντες (10, 18)
as lions dominate the four-footed animals;
 εἰ δὲ θά|νης **καὶ** | μοῖραν || ἀ|νατλή|σεις ποτὲ | π[ικράν] (19, 16)
but when you, once, will die and endure your bitter destiny.

¹⁷ The other transgressions are found in 10, 4, 20, 21; 17, 8, 9; 19, 6, 14; 52, 7, 11, 13, 15, 24, 25, 26, 27; 57, 3, 7, 27, 31; 65, 2, 4, and 104, 3.

¹⁸ Cf. I. HILBERG, *Das Princip der Silbenwägung und die daraus entspringenden Gesetze der Endsilben in der griechischen Poesie*. Wien 1879, 129 and 263.

8. Finally, simultaneous word-end after the 4th and 5th *longum* is avoided (*Tiedke-Meyer's Law*);¹⁹ there are, however, 26 exceptions, such as:²⁰

προὔπεμ|πον δὲ ἄ|νακτα || κα|τὰ π<τ>όλιν²¹ | οἷ|περ ἄ|ριστοι (8, 29)
and all the noblest escorted the emperor throughout the city;
 τῶν πάν|των κρατέ|ουσι || νέ|ων σχεδὲ|ων ἐν ἀ|γῶσιν (10, 15)
all the youngsters conquer in the schedographic contests;
 γήθεο, | ὦ χαρί|εσσα, || θε|ὸς κύρι|ος μετὰ | σεῖο (14, 1)
hail, full of grace, the lord is with thee;
 ὀλβιά | σοι τὰ | πρῶτα, || τὰ | δ' αὖ μέσα | φεῖ οδυ|νηρά (46, 1)
at first your life was blessed, but in the middle, alas, it was painful;
 ὃς ῥὰ κα|κῇ αἴ|σῃ || μεγά|λης πόλι|ος βασί|λευσεν (52, 15)
by an evil fate, mark you, he became emperor of the big city;
 ὕβρισε | δ' ἐς τὸ | στέμμα || κα|τὰ σπον|δάς τε πά|τησεν (52, 20)
he brought shame upon the crown and trod on treaties;
 νῦν δὲ βα|ρυστενά|χων || γοε|ρὸν βοά|ει κακο|δαίμων (52, 24)
sobbing heavily, the unfortunate man now cries lamenting.

B. Verse end and accentuation

1. As is customary since Georgios Pisides (first half of the 7th c.), almost all dodecasyllables have a paroxytonic ending.²² Only four (0, 2 %) do not; they concern proper names of the properispomenon type:

ὁ πάν|τας ὑ|ψῶν || δε|σπότης | Κωνσταν|τῖνος (55, 10)
Constantine, our lord, who raises everyone;
 αὐτὸς | γὰρ οὗ|τος || ὁ | τρισόλ|β[ι]ος | [Κῦρος] (68, 36)
in fact, that Cyrus himself, thrice happy;
 Ἀδὰμ | τὸ πρῶ|τον || καὶ | τὸ δεύ|τερον | Νῶε (87, 11)
Adam first, and Noah second;

¹⁹ Cf. H. TIEDKE, *Quaestionum Nonnianarum specimen*. Berolini 1873, 15; W. MEYER, *Zur Geschichte* (as footnote 15 above) 986–987.

²⁰ The other violations are found in 8, 10, 12, 26; 10, 1, 13, 21; 17, 9; 19, 6, 9, 14; 52, 5; 57, 3, 7, 11, 19, 31; 65, 4; 81, 9, and 83, 3.

²¹ *Metri causa πόλιν conieci: πόλιν codd.*

²² Cf. H. HUNGER, *Die hochsprachliche profane Literatur der Byzantiner*, II, *Handbuch der Altertumswissenschaft*, XII/5.2 = *Byzantinisches Handbuch*, 5.2. München 1978, 91; LAUXTERMAN, *The Spring* (as footnote 4 above) 69–70: *In fact, whereas the iambic trimeter, according to the ictus theory, should have a strong beat on the last syllable, the Byzantine dodecasyllable rather perversely has an obligatory stress accent on the penultimate.*

ὅλος | γὰρ αὐ|τὸς || πη|λὸς εἶ, | Κωνσταν|τῖνε (132, 4)
since you, Constantine, are all mud yourself.

2. Only three poems (46, 57 and 83) were written in elegiac disticha. When examining the dactylic pentameters, one observes that in conformity with a tendency already dating from the Roman period, almost all of them have a paroxytonic ending before the *caesura* as well as at the clause.²³ The sole exceptions are found in poem 57, where the lacunary second verse ends with the perispomenon *πινυτήs*, while verse 38 has a proparoxytonon twice:

[οὕτωs] | καὶ γένε|το· || παῦσ' ὅλο|φύρο|με|νος
so, too, it happened; stop lamenting.

C. Prosody

For everyone who does research on Byzantine dodecasyllables and tries to see the links with the classical iambic trimeter, the most tricky problem always proves to be the way in which *dichrona* are used. As early as 1886, I. Hilberg caused quite some commotion, when, in an article concerning the authorship of the *Christus patiens* (CPG 3059), he pointed at the diverse treatment thereof by Byzantine writers, which appeared to be in sharp contrast with the opinion of his fellow scholars: *die bis heute herrschende Anschauung geht dahin, dass α, ι und υ bei den byzantinischen Jambographen ausnahmslos mittelzeitig sind*.²⁴ Basing himself on the absolute exactness in the versification, both in the areas of quantities as well as *caesurae*, he thought himself able to distinguish three types of authors: the *Classiker*, the *Epigonen* and the *Stümper*. This point of view was almost immediately attacked by P. Maas, who wrote most sarcastically that, if this were true, Georgios Pisides would throne, lonely above all other poets, *umstrahlt von der Glorie reinster Quantität in der einsamen Höhe seines "klassischen" Himmels*.²⁵ In fact, the Byzantines didn't hear the difference between long and short vowels anymore, so some understanding from our side seems only appropriate. Leaving it to the reader to determine in what category Christopher

²³ Cf. CRIMI in ANASTASI/CRIMI/GENTILE et alii, Cristoforo di Mitilene (as footnote 11 above) 26; P. MAAS, *Greek Metre*. Oxford 1962, 15–16.

²⁴ I. HILBERG, Kann Theodoros Prodromos der Verfasser des Χριστὸς πάσχων sein? *Wiener Studien* 8 (1886) 291.

²⁵ MAAS, *Zwölfsilber* (as footnote 7 above) 279 n. 1; cf. F. KUHN, *Symbolae ad doctrinae Περὶ διχρόνων historiam pertinentes. Breslauer philologische Abhandlungen*, 6.2. Vratislaviae 1892.

should be classified, I present the results the check of the quantities of the vowels (not only the *dichrona*) in all 145 poems has produced.²⁶

1. The vowels ε and ο

The vowels ε and ο are normally short. For ε we find 26 exceptions, mostly proper names or words considered as such: Μελίαν (15, 4); Μελίας (16, 3); Μελίας (16, 10); Μελίας (16, 17); Μελίας (16, 26); Γεώργιος (18, 18); Μελέαγρος (36, 3); Ἱερεμία (40, 36); Αἰγόκερων (*Capricorn*; 42, 12); Ἑλένας (42, 79); Παντελεήμων (68, 71); [Παντελε]ήμονι (68, 98); καθάπερ (75, 19); Βενέτω (*the Blue one*; 90, 17); [...δέ] (90, 33); Βενέτω (90, 42); Β[ένετος] (90, 57); Βένετος (90, 68); Βένετος (90, 73); Βένετος (90, 75); Β[ένετον] (90, 85); Βένετος (90, 87); Βενέτω (90, 113); μέν (105, 37); Παντελεήμονος (114, 16); Βεσελεήλ (122, 100). Lengthening of ο occurs in 24 cases, and, again, these mostly concern proper names as well as technical terms: Σολομών (2, 4); Βελλεροφόντου (6, 16); Θεοδώρου (9, 1); μαϊστόρων (10, 20); Σολομών (16, 8); Ὑδροχόον (*Aquarius*; 42, 14); Ἀφροδίτην (42, 22); Ἀγλαοφώντας (42, 62); Πηνελόπας (42, 79); μετριοσύνην (44, 46); Εὐδοκίαν (67, 1); φλεβ[οτόμους] (68, 21); [Παντελε]ήμονι (68, 98); Ἑρμολάου (68, 100); ἄχος (75, 20); Χριστοφόρου (79, 1); Διονύσιε (86, 1); Προκόπιου (114, 8); Θεοδώρου (114, 9); Παντελεήμονος (114, 16); Προκόπιον (114, 28); Προδρόμου (114, 32); Χριστοφόρος (114, 130); ν[οταρίου] (136, 7).

2. The vowels η and ω

The vowels η and ω are normally long. For η two exceptions were found, i. e. the proper names Νικήτα (27, 2), and Παντελεήμων (68, 71). More numerous are the cases where ω is shortened, namely in the proper names Θεοδώρου (9, 1); Πολυγνώτους (42, 60); Ἀγλαοφώντας (42, 62); Νῶε (87, 11); Ἰωάννη (107, 5); Θεοδώρου (114, 9), and Ἰωάννη (141, 3), as well as in the undefinable [...]ώη (103, 43).

3. Diphthongs

Diphthongs are considered long, except in the following three cases:

πάντων | τρεχόν|των || ἐν | μέσῳ | τῶν δι|αύλων (1, 7)

while everybody was running through the galleries;

ἢ τῶν | ταλάν|των || τοῦ | Κροΐσου | καὶ τοῦ | Μίδα (27, 50)

(I'd rather wish to share in the elegance of the Muses) than in the talents of Kroisos and Midas;

²⁶ Cf. M. DE GROOTE, Der byzantinische Zwölfsilber in Joannes Geometres' *Metaphrase der Oden*. BZ 96 (2003) 75–77.

καὶ τοὺς | ἀδό|ξους || ἔμ|παλιν | Πολυ|κλείτους (42, 61)

and then again those Polykleitoi lacking any glory.

The first case is easily explainable on the basis of Byzantine pronunciation rules ([ðí'avlon]), while the second and third example illustrate once again the overall free treatment of proper names.

4. Short *dichrona* measured long

In 200 places short *dichrona* are measured long. Cases with **α** constitute 53, 5 % of the total; here, in 24, 29 % proper names are involved: Ἰορδάνου (3, 2); Στυλιανόν (9, 3); μαῖστόρων (10, 20); ἀνθυπάτοις (16, 11); Ἰαννουάριον (17, 7); ἄρετῶν (18, 8); ἄρετήν (27, 22); ἄρετῇ (27, 24); ἄρετῆς (ib.); Συνάδων (27, 37); Σαρδανάπαλος (27, 51); ἄρετῆς (30, 2); [ἀπάσῃ] (30, 3); ἄρετῆς (30, 20); φάλαρα (30, 23); κέρατα (31, 2); Ἰόλαον (36, 2); κάλαμον (36, 9); καλάμου (36, 11); Πρωτασίου (36, 12); παταγεῖς (36, 30); ἀνίαις (40, 71); ἄρετῶν (42, 6); κεφαλίδων (42, 43); Παρρασίου (42, 59); [πτέρναν] (43, 1); [θάνατον] (44, 61); παλάμης (47, 3); παλάμην (47, 4); Ῥωμανός (52, 7); ἀνήρ (52, 8); λάθετο (52, 16); ποταμοί (55, 6); ἀθάνατος (57, 5); μακαρίζουσ' (57, 18); [πάτερ] (58, 1); στιχαρίων (63, 12); στιχαρίου (63, 20); πρωτοπαπᾶ (64, 1); Μανιάκης (65, 1); βραχιόνων (65, 5); ἄτερ (65, 6); παρασήμων (68, 19); στεφανίτην (68, 83); Ἑρμόλαον (68, 92); Ἑρμολάου (68, 100); Ἑρμόλαον (68, 105); Ἑρμόλαος (68, 107); Ἑρμόλαος (68, 138); Παλάμηδες (73, 1); Ἡλιάδες (77, 19); Δαυίδ (77, 47); ἐν[ταφίοις] (77, 52); πρόβατον (77, 58); κοράκων (82, 4); σκεψαμένων (ib.); μακαρίης (83, 4); βαλάνους (84, 4); ἀμίδας (85, 7); Πράσινος (*the Green one*; 90, 15); [Πρασίνῳ] (90, 75); ἀστραγάλους (90, 102); Πράσινον (90, 104); [καταλ]άμποντα (92, 9); χαρίτων (95, 10); Ἰακώβ (95, 12); προβάτων (98, 4); χάρακας (105, 20); [θανάτου] (105, 51); ἀνέμων (109, 29); [κυμάτων] (109, 30); ὑφάλις (109, 33); [παρ]ακ]αλοῦντι (109, 46); ἀττέλαβον (109, 129); βάτραχον (109, 130); [θανάτου] (109, 184); ἀνέμοις (109, 193); Μιχαήλ (112, 1); ἄρετήν (112, 3); ἄρετῇ (112, 5); ἄρετῆς (112, 6); καλάμους (114, 15); κεφαλᾶς (114, 24); Βριάρεων (114, 29); ἄπαν (114, 69); προβάτου (114, 77); προβάτου (114, 83); Πρωτασίου (114, 131); ἄρετῶν (117, 4); κεφαλῆς (120, 5); κεφαλῆς (120, 8); στεφάνους (121, 2); στεφάνους (121, 4); στεφάνων (121, 5); διαβήτου (122, 64); λεπτότατον (122, 71); ἀνέμων (122, 98); σαβαώθ (122, 109); καλάμῳ (124, 8); Μαρκιανοῦ (136, 4); κεφαλὴν (136, 33); [μεγ]άλῃς (136, 52); νοταρίου (136, 96); [π]λοκάμους (136, 133); [φ]αλάρων (136, 141); κεφαλαῖς (136, 175); καλοί (136, 187). – Cases with **ι** constitute 31 % of the total; here, 40, 32 % concern proper names: διαύλων (1, 7); Πρασίνων (6, 17); λιπαινόμενοι (10, 14); ἰλλουστρίων (12, 3); ἄνισον (13,

4); χιλίους (13, 9); ἰσότης (13, 37); ἰδού (14, 2); μέλιτος (15, 4); πατρίκιος (16, 3); πατρικίους (16, 11); φθινομένης (17, 1); Μάϊος (17, 10); Μιχαήλ (18, 5); Γεώργιος (18, 18); τριάδος (22, 8); Ἰόλαον (36, 2); μονιός (36, 28); Εὐγένιε (39, 2); Ἱερεμία (40, 36); Καρκίνον (*Cancer*; 42, 10); ἀντιμεσουρανοῦντος (42, 35); Β[ασιλ...] (49, 1); Μιχαήλ (49, 4); [λαλιάν] (58, 5); [στιχαρ]ίω (63, 21); ἱερόν (63, 28); πολιάν (68, 40); ἐκλιτανεύων (68, 44); ἰσάριθμος (69, 1); βασιλειῶν (74, 5); βασιλείας (74, 6); θ[υσιαστηρίου] (77, 77); Ἰώβ (85, 11); Πράσινον (90, 64); τρίτος (90, 67); Πράσινος (90, 71); [Πράσινος] (90, 83); Πράσινος (90, 94); Πράσ[ινος] (90, 111); σικυηλάτου (105, 34); σικύων (105, 38); σικυηλάτου (105, 53); [σικύους] (105, 57); Ἰωάννη (107, 5); Ἐλιοῦς (109, 45); δαιμόν[ιε] (109, 169); Ἰώβ (109, 206); Προκόπιον (114, 28); Μιχαήλ (114, 101); φλογίνης (114, 117); βασιλέως (114, 129); βρουμάλιον (115, 2); ἱέραξ (122, 53); ἀνίσους (122, 92); Ἐλιάβ (122, 94); ν[οταρίους] (136, 7); τιάρ[ας] (136, 175); Ἰωάννη (141, 3); Ἀσκληπιάδαι (142, 10); Βονηφάτιε (144, 2); ἱερείαις (145, 1). – Cases with *υ* constitute 15, 5 % of the total; here, 12, 90 % are proper names: Συμεών (5, 3); ὕδατος (7, 2); ἀμυχάς (22, 31); Συνάδων (27, 43); Διδύμους (*Twins*; 42, 9); ζέφυρος (42, 38); ὑπάτην (48, 8); παρυπάτην (*ib.*); [φυσική]ν (48, 14); πρεσβυτέρα (56, 2); σπυρίδας (63, 11); πρεσβυτέρων (63, 44); κορυφήν (71, 5); ἐνδεδυμένον (87, 7); ἐνδεδυμένον (92, 8); μύες (103, 1); [φυσικήν] (103, 65); μύας (103, 68); ἡδυνάμην (*ib.*); πέρυσιν (105, 62); πλατυνῶ (109, 43); ὕδατος (109, 112); ὑδάτων (109, 118); λελυμένα (114, 53); νάπυος (114, 90); [δυνάμει] (122, 14); [συνόλως] (122, 18); προσυφαίνοντα (122, 44); Μαρτυρίου (136, 4); εὐπάρυφον (136, 75); κρομύων (136, 177).

5. Long *dichrona* measured short

In 155 places long *dichrona* are measured short, cases where proper names are involved being much fewer in number than in the previous section. Cases with *α* constitute 16, 77 % of the total; here, 11, 11 % are proper names: σχεδοπρατεῖον (11, 12); Χαλκοπρατείων (11, 13); εὐπραγοῦσι (13, 12); τριάκοντα (19, 15); εἰκόσαςι (25, 1); [ἐχούσας] (48, 12); θεάσασθαι (52, 3); οἶδαςι (57, 17); πασάων (57, 29); κρατήρα (63, 32); Κοσμᾶ (68, 103); ἐξάρας (68, 140); μεταστάσιν (77, 35); Λουκᾶ (82, 2); ὠρά[θη] (90, 117); δαδουχίας (92, 16); ναῶν (95, 7); τάληθές (95, 11); οἷακες (109, 21); πράσις (114, 49); νεκροπράται (114, 70); πράταις (114, 72); ἑωρακώς (122, 89); σαβαῶθ (122, 109); τιάρ[ας] (136, 175); ἄκων (142, 2). – Cases with *ι* constitute no less than 50, 33 % of the total; here, 10, 25 % concern proper names: γίνου (1, 24); ψίχα (1, 32); σιγῶντα (6, 4); κλίνην (8, 26); κλίνη (8, 28); ἐπίρρινα (10, 9); χιλίους (13, 9); γίνονται (13, 12); κιβωτοῦ (13, 28); Κωνσταντῖνος (18, 13); διατρίβει (18, 16);

ἀξ[ίνη] (30, 9); χιαστόν (30, 27); γινώσκω (36, 26); πίνων (37, 1); κρίνεις (40, 2); συγκρίνεις (ib.); Κωνσταντίνου (40, 38); συγκ[ρίνειν] (40, 57); συγκρίνεις (40, 73); ἐποίκιλας (42, 4); Κριόν (*Aries*; 42, 13); ὀρνίθεια (42, 20); Ἀφροδίτην (42, 22); κρίνης (45, 4); προκρίνων (49, 8); Κωνσταντῖνος (55, 10); ἀπόκρι[ναι] (59, 17); σιγῆς (59, 44); γινώσκων (63, 24); βραχιόνων (65, 5); γινώσκειν (68, 42); στεφανίτην (68, 83); κρίνω (68, 99); κινουμένους (71, 1); κλίνης (75, 3); σιγῇ (77, 54); στίφη (77, 113); κρίνεις (78, 4); στίφη (82, 3); ἀκριβῶς (85, 2); ἀνακρίνης (ib.); γινώσκεις (86, 7); κρίνω (87, 13); κρίνων (87, 14); κατακρίνας (88, 9); κρίνας (88, 11); Ἰσραηλίταις (89, 1); προκρίνας (90, 13); συν[τρίβειν] (90, 115); ἀκριβῶς (92, 17); σιγῆσαι (100, 5); σιγήσεις (100, 6); φλιᾶς (103, 32); ὠδίνων (103, 42); κλίνας (109, 46); τρίβειν (109, 83); δελφίνων (109, 92); σκνίπα (109, 130); κρίνεις (109, 189); γινώσκων (109, 223); τρίβε (112, 2); κιβωτίοις (114, 19); κινήσης (119, 2); ἀκριβώσας (122, 42); πέρδικας (122, 53); [Ἰσραηλίταις] (128, 3); κλίνει (130, 1); κρ[ί]ν[ει] (131, 34); σιγῆς (131, 45); Κωνσταντῖνε (132, 4); γινώσκων (132, 6); χρίσει (136, 59); κρίνη (136, 77); στηλιτεύοντες (136, 173); τρίβων (136, 191); τρίβων (136, 223); τεχνίτου (143, 3). – Cases with *υ* constitute 32, 90 % of the total; here, 9, 80 % regard the proper name Κῦρος: στύλον (9, 3); στύλοι (10, 1); στύλον (10, 5); συμφύρων (13, 36); κύριος (14, 1); τρύχον (22, 2); φύρων (25, 10); ὕων (27, 14); πρεσβύται (27, 31); ζύμης (42, 2); ζύμης (42, 44); ζύμης (42, 75); κυρίω (57, 37); θύων (59, 33); θύων (59, 34); [Κύρου] (68, 1); [Κύρου] (68, 3); [Κῦρος] (68, 36); λύων (68, 61); Κύρω (68, 74); Κύρω (68, 84); δάκρυσον (75, 12); αἰσχύνων (77, 108); συκῆς (87, 2); συκῆν (87, 3); αἰσχύνην (87, 8); καταισχύνει (87, 9); συκῆν (87, 13); σύκα (88, 1); συκῆς (88, 3); συκῆν (88, 9); ὕμιν (90, 4); συριγμοῖς (90, 50); ῥύμη (90, 86); ἀπεξόσω (99, 4); [κυμάτων] (109, 30); ῥύμην (109, 177); πρεσβύτις (114, 42); στύλους (122, 32); ἀναπτύει (122, 68); σκύλα (126, 5); μύθους (127, 11); πρεσβύτης (131, 35); ἐνδύσεται (136, 31); αἰσχύνη (136, 50); [αἰσχύνης] (136, 52); αἰσχύναις (136, 122); αἰσχύνης (136, 132); αἰσχύν[ην] (136, 171); αἰσχύνης (136, 185); βρυχήσεται (140, 4).

6. *Correptio Attica*²⁷

(a) In classical poetry the vowel preceding one of the combinations βλ, γλ, γμ, γν, δμ and δν is almost never considered to be short.

²⁷ Cf. W. J. W. KOSTER, *Traité de métrique grecque suivi d'un précis de métrique latine*. Leyde 1936, 30–31; D. KORZENIEWSKI, *Griechische Metrik*. Darmstadt 1968, 21–22. – For additional statistics see H. WÖLKE, *Untersuchungen zur Batrachomyomachie*. Meisenheim 1978, 77–84; S. R. SLINGS, *Hermesianax and*

Christopher, however, offers us a more diverse picture.²⁸ (i) The vowel preceding **βλ** is long in 69, 23 % of cases: Περιβλέπτου (8, 30); μονοβλώμου (13, 23); περίβλεπτα (16, 7); περιβλέπων (22, 33); σὲ βλέπόντων (24, 4); γλυκὲ βλύζουσιν (27, 47); θελήσειε βλέπειν (30, 28); ἀπόβλητον (45, 4); βιβλίον (64, 1); ἔνταῦθα βλέπειν (68, 105); ἀβλαβής (71, 9); βιβλία (103, 48); σὺν βλέπων (109, 52); ἀβλαβής (109, 219); ταῦτα βλέπων (114, 113); ἀπ[οβλέπειν] (122, 12); πλάσματα βλέψειε (122, 21); [...] ἐβλέπον (136, 7). – The vowel is considered to be short in 11, 54 % of cases: χεῖρα βλέψας (1, 24); τὸ βλέμμα (68, 86); ἔνταῦθα βλέψας (103, 15). – The vowel is *anceps* in 19, 23 % of cases: στρεβλοῖς (42, 10); [...] βίβλον] (68, 64); ἔβλυξε (89, 1); ἐκβεβλημένος (90, 58); ἀμφίβληστρον (127, 3). (ii) The vowel preceding **γλ** is never *anceps*; it is counted long in 81, 82 % of cases: δὲ γλίσχονται (13, 23); δὲ γλυκάζων (15, 2); ἀγλαόβοτρυς (17, 2); ἐπὶ γλώττης (23, 1); Ἀγλαοφῶντας (42, 62); ὁ γλυκασμοῦ (76, 3); ἀγλαά (81, 13); σύ, γλυκύς (115, 5); [οὔατα γλ]ύκαινε (115, 7). – The vowel is measured short in 18, 18 % of cases: κεντρογλώσσοις (42, 16); δὲ γλῶτται (44, 24). (iii) The vowel preceding **γμ** is always long: πᾶγμα (1, 5); πραγμάτων (5, 3); πραγμάτων (13, 6); πραγμάτων (30, 32); στεναγμόν (44, 12); στεναγμῶ (44, 50); ἐστιγμένον (63, 16); πλέγμα (63, 22); πεφραγμένος (71, 6); συντεταγμένος (86, 3); ταγμάτων (86, 6); συριγμοῖς (90, 50); ἐστιγμένον (92, 6); πραγμάτων (103, 72); πλέγματος (105, 30); δογματίζεις (109, 189); πλέγμα (136, 177); ἐστιγμένον (136, 225). (iv) The vowel preceding **γν** is counted long in 41, 46 % of cases: μίγνυται (3, 1); πανάγνου (11, 4); Πολυγνώτους (42, 60); ἔγνων (44, 12); καταγνοῦς (49, 6); αὐτοκασιγνήτοις (57, 9); ἔγνω (62, 6); ἀγνοῶν (63, 20); σιλιγνίαν (63, 30); ἔγνω (68, 79); ἀναγνοῦς (78, 6); [ἀγ]νοοῦν[τες] (109, 125); πεντεκαίδεκα γνάθους (114, 9); ἔγνων (114, 92); σιλιγνίας (136, 207); ἀναγνώσεις (142, 2); πανάγνου (145, 1). – The vowel is measured short in 24, 39 % of cases: ἀγνοία[ς ...] (40, 29); ἀγνώστους (42, 60); ἔγνων (59, 7); ἔγνων (59, 8); κασιγνήτη (75, 20); λιποῦσα γνωστοῦς (77, 41); ἔγνων (105, 42); ἔστι γνῶναι (109, 51); ἔγνων (114, 71); ἐστὶ γνώσε[ως] (131, 9). – The vowel is *anceps* in 34, 15 % of cases: μίγνυς (13, 36); σὺ γνησίως (27, 44); κατηγοροῦσα γνώσεως (40, 34); ἀγνώσις (40, 52); ἀγν[ωσίαν] (40, 68); ἀγνωμονοῦσι (42, 13); ἔγνω (59, 8); εἰμὶ γνωῦσα (59, 10); ἔγνωκε (59, 16); τελοῦσι γνησιωτάτων (64, 3); πρόσειπε γνησίως (77, 33); ἔγνω (80, 8); σὲ γνώριμον (114, 133); οἶα γνησίους (136, 15).

the Tattoo Elegy (P.BruX. inv. E 8934 and P.Sorb. inv. 2254). *ZPE* 98 (1993) 36–37.

²⁸ Cf. M. L. West, *Greek Metre*. Oxford 1982, 16–17. – The combinations δμ and δν do not occur in the text.

(b) The other cases of *muta cum liquida uel nasali*

Combination (no. of cases)	% Long	% Short	% <i>Anceps</i>
βρ (23)	69, 57	17, 39	13, 04
γρ (41)	65, 86	17, 07	17, 07
δρ (45)	62, 22	26, 67	11, 11
θλ (19)	73, 68	15, 79	10, 53
θμ (9)	77, 78	0	22, 22
θν (5)	0	20	80
θρ (29)	62, 07	27, 59	10, 34
κλ (54)	42, 59	37, 04	20, 37
κμ (5)	60	0	40
κν (19)	42, 11	36, 84	21, 05
κρ (135)	65, 93	26, 67	7, 40
πλ (50)	46	36	18
πν (19)	42, 11	36, 84	21, 05
πρ (107)	34, 58	39, 25	26, 17
τλ (4)	50	25	25
τμ (3)	0	33, 33	66, 67
τρ (91)	80, 22	16, 48	3, 30
φλ (3)	66, 67	0	33, 33
φν (4)	25	75	0
φρ (32)	65, 62	15, 63	18, 75
χλ (7)	28, 57	57, 14	14, 29
χμ (2)	0	0	100
χν (38)	39, 47	55, 27	5, 26
χρ (55)	41, 82	36, 36	21, 82

7. Additional remarks on vowels preceding more than one consonant

(a) Sometimes a vowel is measured short, although given its position it should be considered long. The cases found all concern proper names: Βελλεροφόντου (6, 16); Ἰωάννης (18, 9); Ἰω[άννη] (30, 5); Ἰωάννης (44, 52); Ἰωάννη (44, 69); Ἰωάννου (44, 78); Μαρτυρίου (136, 4).

(b) The length of the vowel preceding **μν** is measured in various ways. It is considered long in 58, 06 % of cases: προθελύμους (8, 22); σεμνός (40, 51); σεμνότης (42, 73); γυμνήν (44, 18); ἐφυσμ[νήσουσι] (44, 26); γυμνόν (87, 6); γυμνοῖ (87, 7); [ἔκαμνον] (103, 67); τέμνε (109, 191); σεμνός (114, 30); ὕμνον (122, 13); ὕμνον (129, 6); ὕμνον (131, 29); λίμνην (133, 2); σεμνός (136, 156); σεμνούς (136, 181); σεμνότητος (145, 5); [σεμνό]της (145, 6). – The vowel is measured short in a mere 6, 45 % of cases: εἵνεκα μνημοσύνας (83, 4); σεμνοῖ (136, 187). – The vowel is *anceps* in 35, 49 % of cases: τέμνεις (30, 9); τέμνων (36, 1); μέμνησο (68, 152); μεμνημένος (ib.); γυμνοῦσι (82, 11); μεμνημένος (87, 4); μεμνη-

μένος (87, 5); τέμνουσι (103, 11); μεμνήσομαι (105, 51); συντέμνοντ... (109, 152); ὕμνεῖν (122, 111).

D. Hiatus

The corpus counts 176 cases of hiatus, be it that they are very unequally divided throughout the poems.²⁹

1. The dodecasyllables

In the 2596 dodecasyllables, which make up 90, 90 % of all verses, only two cases are encountered (1, 14 %): *χρῆ οὖν* (85, 6), and [...]*ω ὄκτειρα* (136, 161).³⁰

2. The Anacreontic verses

In the 40 Anacreontic verses of poem 75 (1, 40 % of the total) nine examples occur (5, 11 %). Regular cases are: (with **α**) *μετὰ ἀγγέλων* (75, 36); (with **ω**) *ἄφνω ἔσβετο* (75, 10); *στενάχω, αἰρομένου* (75, 39); (with **η**) *ἄγη, εὐχρος* (75, 40); (with **αι**) *νεφέλαι ὀμβροτόκοι* (75, 9); *ἀγέλαι ὅπου* (75, 32). – With correction³¹ in the *arsis* we find *καλλίστη ἄφνω* (75, 10); *μοι, ἰώ* (75, 30). – With digamma: *μου, ἄναξ* (75, 34).

3. The dactylic pentameters

In the 23 dactylic pentameters (0, 80 % of all verses) 17 examples are found (9, 66 %). Regular cases are: (with **α**) *μητέρα ἡμετέρην* (57, 30); (with **ε**) *οὔποτε ὀλλυμένου* (57, 14); *ἡδὲ ὑπερφύεα* (57, 16); *δὲ ἀμφιπόλοις* (57, 24); (with **ι**) *ἔξιτι ἐξερῶ* (57, 36); (with **ο**) *πόνοιο ἔδρα* (57, 26); (with **αι**) *καὶ ἀνίης* (57, 10). – With correction in the *arsis*: *στήλη, Ἰώβ* (46, 4); [... *λ]άμπει ὄλην* (57, 4); *τοίη ἔφους* (57, 18); *αὐτὴ ἔης* (57, 22); *[οἶ]κω ἐν* (57, 30); *[και]ρῶ ἐν* (57, 34). – Divided by *caesura*: [...]*υ οὔποτε* (57, 14); [...]*λέει ἡδέ* (57, 16); *δόμω, ἔργα* (57, 24); *ἔδρα αἰέν* (57, 26).

4. The dactylic hexameters

The 197 dactylic hexameters (6, 90 % of the total) possess the vast majority: 148 examples equalling no less than 84,09 %. Regular cases are: (with **α**) *ἅπαντα ἄφνω* (8, 7); *μέγα ἀλλήλαισι* (8, 21); *ἐπίρρινα, οὐλοκάρηνον* (10, 9); *ρὰ ἐόν* (10, 12); *τάλαντα ὅς* (12, 2); *μάλα ἐν* (17, 12);

²⁹ Cf. AGOSTI/GONNELLI, *Materiali* (as footnote 6 above) 349–350 and 403–405.

³⁰ [τί οὖν] (68, 84) is to be changed into *πῶς οὖν*, as suggested by P. MAAS in his review of Kurtz' edition, *BZ* 15 (1906) 640.

³¹ Cf. WEST, *Greek Metre* (as footnote 28 above) 11.

τὰ ὕστατα (46, 3); ὕστατα ἐσθλά (ib.); πορφύρα ἡδέ (52, 6); αἵματα ὠτειλάς (52, 12); ἡδέα ὤλεσε (52, 18); μέγα ἄθλιος (52, 26); ταῦτα ἅπαντες (57, 17); πάντα ἀπέδρα (57, 35); εἵνεκα οἴχεται (70, 4); ἄρα· αἶθε (81, 5); ὄμματα παμφανόωντα (81, 7); μάλα ἀγλαά (81, 13); δῶρα ἐκεῖν[η] (ib.); σῆμα, ὅς (104, 1); μέγα ὄλβιος (104, 3); ἅμα ὤλεσα (111, 4); (with ε) ὦδε ἄμικτα (3, 1); στοναχίσσατε εἵνεκα (8, 8); τάδε ηὔδα (8, 19); δὲ ἀσφαλέως (8, 25); ὦδε ἔρεξεν (8, 26); τόνδε ἐῆ (12, 1); Νοέμβριε, αὐτός (17, 4); δὲ Ἀπρίλλιος (17, 10); σκηπτοῦχε, ἀρήγων (19, 7); μήποτε οὐρανίοιο (19, 10); δὲ ἔτη (19, 15); δὲ ἐόν (111, 3); οὔτε ἐπ[...] (130, 7); (with η) γένη ἐλεαίρεις (19, 5); (with ι) περὶ ὧτα (10, 13); κάρτεϊ, ἡνорέη (10, 19); μητέρι, εἰρήνης (28, 2); σχήματι ἄλλον (133, 2); (with ο) θώκοιο ἀνέστη (8, 11); ὥχετο ἦδε (8, 24); νεκροῖο ἐπῆρτο (8, 28); δείματο οὐρανίη (10, 1); γήθεο, ὦ (14, 1); θεοῖο ἐκεῖνης (52, 14); δηλήσατο ὄρκια (52, 19); ὑπὸ ἥλιον (57, 17); ὥχετο ἐκ (57, 19); ὑπὸ ἥλιον (70, 2); λαμπροῖο ἀγάλματος (81, 11); [...]ρο ἄλλος (104, 2); (with υ) σὺ ξειπας (14, 2); (with ω) ὦ ἀγγελίης (8, 20); (with η) δεσποίνη ἐρέων (8, 18); σοφίη ἐρατεινῇ (10, 21); κακῇ αἴσῃ (52, 15); ὀλίγῃ ἐνί (57, 3); μοῖρῃ ἐναρίθμιος (57, 33); (with αι) κεῖται αὐτοκράτωρ (8, 20); καὶ ὀξυτάτοισιν (10, 19); καὶ ἐν (10, 21); καὶ ἡμερόεσσα (19, 3); τι[μᾶται] ἔξοχα (19, 4); καὶ ὀψιγόνους (52, 27); κεῖται ὀλίγῃ (57, 3); κεῖται ἡδέ (111, 1); καὶ ἐν (133, 3); (with ει) ἐθέλει ἀναβῆναι (65, 6); [ἄθρει ἄθλο]φόρους (133, 1); (with ευ) φεῦ ὀδυνηρά (46, 1); (with οι) μοι ἐπέτελλες (57, 11); (with ου) Περιβλέπτου ἐνί (8, 30); κείνου ἔμμεναι (10, 5); τύμβου ἀνδράσι (65, 1); μου ὥς (65, 4); ὅλου ἀγίων (83, 3). – With correction in the *arsis*: μίννυται ὦδε (3, 1); καὶ ὑγρά (ib.); κινῶνται ἄλεια (8, 2); μοι ἅπαντα (8, 7); καὶ ἐκ (8, 11); καὶ ὕστατον (8, 13); Ῥωμανοῦ ὅσσε (8, 15); καὶ ἔστανε (8, 19); καὶ ἑάς (8, 21); καὶ ἀφῆρει (8, 25); Ῥωμανοῦ ἐξελάθοντο (8, 32); στύλοι ἐπτά (10, 1); καὶ ἐσθλά (10, 6); καὶ εὐλογίην (10, 14); μοι ὥς (14, 2); ἄγριοι ὄρης (17, 5); αὖ Ἰαννουάριον (17, 7); ἰνδίκτου ὁ (17, 16); ἵππ[οι] ὑφ' (19, 2); οἱ ἄψα (19, 11); ἡ ἀρή (19, 14); ὑποστροφῇ ἡελίοιο (26, 2); καὶ ἡέλιος (52, 3); αὐτοῦ ἔλονται (52, 23); καὶ αὐτοῦ (57, 13); καὶ ἐπ' (57, 27); ἡλίω οὐκ (70, 3); οἴχεται ἐκ (70, 4); ἔχει ἐκ (81, 13); χ[ρόνου] ἄθλων (83, 3); ἐμῇ ἐν (111, 1); ἀφορίζεται οἶον (130, 8); θεοῦ ἐνθάδε (133, 1); μὴ εἶεν (133, 3). – Divided by *caesura*: πέδιλα ἐῦστροφα (8, 6); σοφίη ἐγκύκλιος (10, 3); ἔσται ἀγήραον (10, 17)³²; ἐνιαυτοῦ ἀμείνωνες (17, 11)^ο; βασιλῆϊ ὑποστροφῇ (26, 2); βροτόεντα ὑπέκ (38, 2); μάλιστα, ἐπεὶ (46, 3); ἀφροσύνη ὄρκων (52, 22); ἐμῇ, ὅτι (57, 7); προτέρου ἀγαθῶν (57, 15); πινυτή, ἀπόροις (57, 23); λαλέω ἀπό (65, 1); κατέχωσα, ἐμοί (65, 3); μάλιστα ἐμῶν (65, 5); ἀναβῆναι ἀπό (65, 6)^ο; μαρτυρέουσα ἐν (70, 3);

³² Cases marked with ^ο have correction in the *arsis* as well.

Μαρίη, ἦς (70, 4); πέρι· ἔστι (81, 1); γινώσκονται ὅλου (83, 3); ἐπιδημήσει ἀφορίζεται (130, 8); ἄλλω ἐφεσταότας (133, 2)^ο; παγέτοιο ὁμόφρονα (133, 4). – With digamma: θαῦμα ἰδέσθαι (8, 6); δάμαρτα ἄνακτος (8, 23); δὲ ἄνακτα (8, 29); ἔμμεναι εἶλαρ (10, 5)^ο; μουσόφρονα, εἰδότα (10, 6); ἐόντα ἄνακτα (19, 8); ἀλλά οἱ (19, 11); τόδε ἔργον (28, 1); καὶ ἀστῶν (52, 2)^ο; θεάσασθαι οὐλαμόν (52, 3); γείνατο ἄστεϊ (52, 10); μάλα ἡδέα (52, 18); [δὲ ἴ]δοις (81, 5); τάδε εἶδον (81, 9); βέβηκα ἀραιόν (111, 2).

Appendix

A. *Binnenschluss* in the dodecasyllable³³

Poem	Length in verses	B5 <i>x - u</i>	B5 <i>x x -</i>	B5 <i>- u u</i>	B7 <i>- u u</i>	B7 <i>x - u</i>	B7 <i>x x -</i>	Not determinable
1	35	12	15	0	8	0	0	0
2	6	2	2	2	0	0	0	0
4	3	1	1	0	1	0	0	0
5	4	0	1	0	2	0	1	0
6	18	10	6	1	0	1	0	0
7	4	1	1	0	1	1	0	0
9	13	6	5	2	0	0	0	0
11	18	5	7	2	3	1	0	0
13	37	14	13	2	6	2	0	0
15	4	2	1	0	1	0	0	0
16	29	14	10	2	2	1	0	0
18	22	6	11	0	3	1	1	0
20	3	1	1	1	0	0	0	0
21	2	0	1	1	0	0	0	0
22	33	9	10	2	1	0	0	11
23	2	1	1	0	0	0	0	0
24	6	2	4	0	0	0	0	0
25	10	5	4	0	1	0	0	0
27	53	20	21	1	9	2	0	0
29	3	1	1	0	1	0	0	0
30	34	9	14	2	2	5	0	2
31	2	1	0	0	1	0	0	0
32	4	2	2	0	0	0	0	0
33	2	0	1	0	1	0	0	0
34	6	3	2	1	0	0	0	0
35	4	1	1	0	2	0	0	0
36	39	17	14	1	6	1	0	0
37	1	0	1	0	0	0	0	0
39	8	1	0	0	3	0	0	4

³³ – = accentuated; *u* = not accentuated; *x* = indifferent.

40	75	24	14	1	11	0	0	25
41	6	2	2	0	2	0	0	0
42	80	27	28	6	15	4	0	0
43	6	0	2	2	1	0	0	1
44	80	22	22	1	9	3	0	23
45	6	3	3	0	0	0	0	0
47	4	1	1	0	2	0	0	0
48	16	3	2	1	2	0	0	8
49	8	2	2	0	0	0	0	4
50	6	1	5	0	0	0	0	0
51	1	1	0	0	0	0	0	0
53	8	2	4	0	1	1	0	0
54	4	0	4	0	0	0	0	0
55	13	5	4	2	2	0	0	0
56	7	3	2	0	1	1	0	0
58	14	2	5	0	2	1	0	4
59	44	12	8	0	10	4	0	10
60	6	2	2	1	1	0	0	0
61	8	2	2	0	0	1	0	3
62	12	1	1	0	1	0	0	9
63	49	15	11	0	7	3	0	13
64	6	1	1	0	0	0	0	4
66	4	0	1	0	0	1	0	2
67	1	0	1	0	0	0	0	0
68	153	32	31	2	31	0	0	57
69	3	0	2	0	0	1	0	0
71	12	3	4	1	4	0	0	0
72	8	2	1	0	0	1	0	4
73	6	1	3	0	2	0	0	0
74	10	2	6	0	1	1	0	0
76	4	1	1	0	2	0	0	0
77	118	30	20	4	13	2	0	49
78	6	3	2	0	1	0	0	0
79	14	2	5	1	0	0	0	6
80	8	0	5	1	1	1	0	0
82	18	4	7	3	0	4	0	0
84	6	3	0	1	2	0	0	0
85	12	4	3	0	3	0	0	2
86	10	5	2	0	3	0	0	0
87	16	4	7	0	4	1	0	0
88	16	5	9	0	2	0	0	0
89	4	2	0	0	2	0	0	0
90	125	21	21	2	17	5	0	59
91	6	2	0	0	1	0	0	3
92	24	9	9	2	1	0	0	3
93	6	1	1	0	1	0	0	3
94	6	1	0	0	1	0	0	4
95	14	4	6	0	2	2	0	0
96	1	1	0	0	0	0	0	0
97	6	1	1	0	1	0	0	3

98	6	5	1	0	0	0	0	0
99	4	1	1	0	2	0	0	0
100	8	2	5	0	0	1	0	0
101	6	0	4	2	0	0	0	0
102	4	3	1	0	0	0	0	0
103	72	9	7	2	10	9	0	35
105	64	11	13	2	5	1	0	32
106	4	1	0	0	1	1	0	1
107	8	1	3	0	0	0	0	4
108	2	0	0	0	2	0	0	0
109	226	39	41	7	16	7	0	116
110	2	1	0	0	0	0	0	1
112	6	0	1	1	3	1	0	0
113	6	3	2	0	0	1	0	0
114	135	54	41	4	20	15	0	1
115	8	3	2	1	2	0	0	0
116	6	2	1	0	0	0	0	3
117	4	0	2	0	1	1	0	0
118	2	0	1	0	0	0	0	1
119	8	1	2	0	1	0	0	4
120	8	2	3	0	2	1	0	0
121	6	3	3	0	0	0	0	0
122	111	44	43	3	9	10	0	2
123	6	2	2	0	2	0	0	0
124	12	4	1	1	0	0	0	6
125	4	2	1	0	0	1	0	0
126	5	5	0	0	0	0	0	0
127	16	5	6	0	3	2	0	0
128	12	5	0	0	5	1	0	1
129	6	3	2	0	0	1	0	0
131	52	10	9	2	2	1	0	28
132	6	3	3	0	0	0	0	0
134	4	1	3	0	0	0	0	0
135	6	2	0	1	2	1	0	0
136	231	41	37	11	22	12	1	107
137	6	5	1	0	0	0	0	0
138	2	0	0	0	2	0	0	0
139	6	1	1	0	0	1	0	3
140	5	1	0	0	1	0	0	3
141	4	2	0	0	0	2	0	0
142	12	2	2	1	1	0	0	6
143	4	0	0	0	2	0	0	2
144	4	0	0	0	1	1	0	2
145	6	1	1	1	0	0	0	3
Total	2596	700	670	90	333	123	3	677
% ³⁴		36, 48	34, 91	4, 69	17, 35	6, 41	0, 16	

³⁴ Percentage calculated on the basis of 1919 verses, which allow firm conclusions.

B. *Caesura* in the dactylic hexameter

Poem	Length in verses	Male penth.	Female penth.	Hephth.	Bucolic	After 3rd foot	Not determinable
3	2	0	2	0	0	0	0
8	32	12	16	2	0	2	0
10	21	9	7	1	1	3	0
12	3	2	1	0	0	0	0
14	2	0	2	0	0	0	0
17	16	9	5	0	0	2	0
19	17	4	8	2	0	3	0
26	2	1	1	0	0	0	0
28	2	1	0	0	0	1	0
38	3	0	1	0	0	0	2
46	2	0	2	0	0	0	0
52	28	20	3	1	1	3	0
57	19	10	9	0	0	0	0
65	6	3	3	0	0	0	0
70	4	3	1	0	0	0	0
81	14	3	3	0	1	0	7
83	2	0	1	0	0	0	1
104	6	1	1	1	0	0	3
111	4	3	0	0	0	1	0
130	8	4	0	0	0	0	4
133	4	1	2	0	0	1	0
Total	197	86	68	7	3	16	17
%³⁵		47, 78	37, 78	3, 88	1, 67	8, 89	

Abstract

The poetical corpus of 11th-c. Christopher Mitylenaios, such as it is found in manuscript No. Z α XXIX (13th c.) of the *Biblioteca della Badia Greca* in Grottaferrata, consists of 145 poems and 2856 verses. Of these *carmina* 123 are written in iambic trimeters, 18 in dactylic hexameters, three in elegiac distichs, and one in an Anacreontic metre. In the first part of the article outer metric is discussed; among other things one learns that the Anacreontic poem 75 forms metrically a case of its own as it consists of eight strophes of four verses each, whereby the even strophes are followed by two so-called *koukoullia*, that the dactylic hexameters use 28 out of 32 possible schemes, thus contrasting with the Callimachean and Nonnian types, and that in the dodecasyllables the so-called *Binnenschluss* after the 5th foot is overwhelmingly present while in no less than 16 hexameters the poet uses a *caesura* after the 3rd foot. In the second part (inner metric) the numerous transgressions of metrical laws are investigated, as well as verse end and accentuation, and prosody; this last item

³⁵ Percentage calculated on the basis of 180 verses, which allow firm conclusions.

concerns long and short vowels, diphthongs and *dichrona*, *correptio Attica* and *hiatus*. The text ends with a twofold appendix about *caesurae*.