gradually the flute won a place even at the Pythian contest at Delphi. Gradually, too, the epic, elegaic and iambic poetry began to be recited without any musical accompaniment. But other forms of poetry still continued to be sung to music; some were designed to be sung by a chorus, others by a single performer. Of the poems I have quoted you all may have been (one cannot be sure) composed to be sung by one performer with a musical accompaniment except the partheneion of Alcman which was obviously composed for a chorus.

There were different types of poems. The hymn was the oldest. Then there was the prosodion or processional hymn sung by a dancing chorus as they approached the temple of some god. There were paeans, encomia, dithyrambs, epinicia, nomes, wedding songs, dirges and hyporchemes - all strongly differentiated forms of verse composed for religious or social occasions. Contemporary poetry, on the contrary, bears little relation to religious feelings of the people or the social events of the day, and it is even true to say that a great public occasion, such as a royal wedding or a national victory, relentlessly impels a poet laureate to the publication of verse which in his earlier life might have got no further than the waste-paper basket. But in one respect we have followed the poets of Lesbos. We too have made poetry an expression of individual emotion; we have separated it from the external events of social life. We do not easily endure the singing of great poetry in public; public song we reserve for verse of the calibre of 'Hiawatha'.

I have also quoted several drinking songs or scolia as they are called. These songs had their place at the end of dinner. The host determined what form the entertainment was to take. Sometimes each guest would recite a speech from Tragedy, and a myrtle branch or spray of laurel would be passed from hand to hand as the guests took turns at recitation. Often a speech learnt first at school would be declaimed at dinner parties in later life; (Do our schools inculcate such a lasting love of good literature?); or else the host might order a lyre to be brought in and then each of the more accomplished guests would sing a song. But as some guests might be unable and unwilling to sing the lyre, unlike myrtle branch, did not proceed regularly round the table, but took a 'crooked' course (the word 'scolion' means 'crooked').

Of Greek music little is known. Of the movements and postures of the Greek dance there is only the scanty evidence of Greek vases. We must be content, therefore, to enjoy their poetry through the same medium in which we enjoy our own - the printed word. And fragments of Greek poetry robbed of music, dance and religious or social setting can still effect us as powerfully as do the poets of our own race.

T.M. QUIN.

ONE GIRL.

(A combination from Sappho)

I

Like the sweet apple which reddens upon the topmost bough,
A-top on the topmost twig, - which the pluckers forgot, somehow -
Forgot it not, nay, but got it not, for none could get it till now.

II

Like the wild hyacinth flower which on the hills is found,
Which the passing feet of the shepherds for ever tear and wound,
Until the purple blossom is trodden into the ground.

D.G. Rossetti.

The Fifth Ode of HORACE. Lib. I.

What slender Youth bedew'd with liquid odours
Courts thee on Roses in some pleasant Cave,
Pyrrha for whom bind'st thou
In wreaths thy golden Hair,
Plain in thy neatness; O how oft shall he
On Faith and changed Gods complain: and Seas
Rough with black winds and storms
Unwonted shall admire:
Who now enjoyes thee credulous, all Gold,
Who always vacant, always amiable
Hopes thee; of flattering gales
Unmindful. Hapless they
To whom thou untry'd seem'st fair. Me in my vow'd
Picture the sacred wall declares t'have hung
My dank and dropping weeds
To the stern God of Sea.

Translated by John Mayor.