syllable, –, has twice the value of a short; so that – ⏑ is a foot of 'three times.' The short syllable has the musical value of a quaver ♪ or $\frac{1}{8}$ note (*i.e.* eight of which make 𝅝). The long syllable has therefore the value of ♩ or a $\frac{1}{4}$ note.

§ 2. As in music ♩. signifies that the $\frac{1}{4}$ note has been made one-half as long again (*i.e.* $\frac{1}{4}+\frac{1}{8}=\frac{3}{8}$), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of – we write ⊔—.

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*[1]. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* (= 𝅗𝅥, a $\frac{1}{2}$ note), it is written thus, ⊔⊔. When to *five* (= ♩.♩, $\frac{5}{8}$ note), thus, ⊔⊔⊔.

§ 4. When the long syllable (written ⊔—) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for – ⏑ (trochee), ⏑ – (iambus), or ⏑ ⏑ ⏑ (tribrach). So, when (written ⊔⊔) it has the value of *four* short, it can represent a whole foot in $\frac{4}{8}$ ($\frac{1}{2}$) measure, viz. – ⏑ ⏑ (dactyl), ⏑ ⏑ – (anapaest), or – – (spondee). And so ⊔⊔⊔ can replace any $\frac{5}{8}$ measure, as – ⏑ –, – ⏑ ⏑ ⏑, ⏑ ⏑ ⏑ – (paeons), ⏑ – –, – – ⏑ (bacchii). This representation of *a whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated* trochee,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one (♪♪ for ♩) this is denoted by ⏑⏑. Conversely the sign ⎓ means that one long syllable is used, by 'contraction,' for two short ones.

§ 6. An '*irrational syllable*' (συλλαβὴ ἄλογος) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it. The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is

[1] This is the reverse of the old Greek usage, in which *θέσις* meant 'putting down *the foot*' (and so the syllable which has the ictus), *ἄρσις*, the 'lifting' of it. Roman and modern writers applied *arsis* to 'the raising of the *voice*,' *thesis*, to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term 'arsis' tends to confuse *ictus* with *accent*. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.

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