

THE FIFTEEN-SYLLABLE VERSE  
OF  
KOSTIS PALAMAS'S *THE KING'S FLUTE*  
BY  
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## ABSTRACT

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**Abstract** (not to exceed 200 words - any continuation sheets must contain the author's full name and full title of the thesis/dissertation):

This thesis studies the versification of the poem, the *King's Flute* by Kostis Palamas and specifically examines the fifteen-syllable verse of this poem, leaving aside its content and its interpretation.

The study focuses on the various rhythmical and metrical devices which Palamas used in order to reshape and renew the traditional fifteen-syllable verse. It also discusses the fifteen-syllable verse before *The King's Flute* in order to show the various changes and stages of refinement the fifteen-syllable verse went through. This helps us appreciate the poem more as demonstrating how the verse has been renewed and reshaped.

The conclusions reached in this study suggest that *The King's Flute* indeed constitutes the culmination of Palamas's fifteen-syllable verse. He achieved this by the intense and peculiar use of some metrical and rhythmical devices and by introducing some innovations.

Finally this study shows that Palamas's contribution to the revival of the traditional fifteen-syllable verse was decisive.

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## INTRODUCTION

*The King's Flute*, published in 1910, is the last complete, long poem by Kostis Palamas. Despite Palamas's great ambitions for this poem it has been criticized by a number of scholars, from the time it was first published up to the present day, mostly for supporting the 'Great Idea' but also for its language. For scholars the *Flute* never attained the artistic quality and perfection of his poem *The Twelve Words of the Gipsy* (1907).<sup>1</sup> As Chourmouziotis characteristically points out: 'Η Φλογέρα είναι από τα λίγα έργα του Παλαμά που κατακρίθηκαν από την κριτική του καιρού κ' έδωσε την αφορμή να γίνει πλατύς λόγος για τα "ελαττώματα" του ποιητή'.<sup>2</sup> The poet, however, both in his personal interviews and in his letters, clearly states his preference and love for this poem, which he singles out as his most mature creation.<sup>3</sup> Indeed, Palamas claims that 'Ο Δωδεκάλογος του Γύφτου αποτελεί τα προπύλαια που μας μπάζουν στη Φλογέρα του Βασιλιά'.<sup>4</sup>

*The King's Flute* was written and completed in twenty-five years. In 1886, the first version of the poem *Ο Γιος της Χήρας* was published under the title *Βασίλειος ο Μακεδών*.<sup>5</sup> Compared to the final one, this version has all the

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<sup>1</sup> Apostolos Sachinis, *Ένας Επικός Ύμνος του Ελληνισμού, Η Φλογέρα του Βασιλιά*, Athens: The Kostis Palamas Foundation 1993, p. 7.

<sup>2</sup> Emilios Chourmouziotis, *Ο Παλαμάς και η εποχή του*, vol. 2, Athens: Dionysos 1959, p. 215.

<sup>3</sup> Palamas himself evidently preferred *The King's Flute* to his other works. In an interview in 1922, in response to the question which books he would take with him to a desert island, he said that of all his books he would take 'το βιβλίο που βρίσκεται το τραγούδι μου οργανωμένο σε όλη την ένταση: *Τη Φλογέρα του Βασιλιά*' (*Άπαντα*, vol.14, p.117). In 1923, in a letter to Rachel he writes: 'και στη δική μου συνείδηση είναι γραμμένο άσβυστα πως η *Φλογέρα* είναι το δυνατότερο, το υπέροχο τραγούδι μου που φτάνει μόνο αυτό για να μου δώσει μια τιμητικώτατη θέση' (*Άπαντα*, vol.14, p. 148). In 1933, he writes: 'αν επρόκειτο να τα κάγω όλα για να κρατήσω ένα, νομίζω ότι εκείνο που με περικλείει περισσότερο, είναι η *Φλογέρα του Βασιλιά*' (Antonios Chalas, *Η αλληλογραφία μου με τον ποιητή μας Κωστή Παλαμά*, Athens: I. D. Kollaros 1934, p. 17) And see some other relevant comments: *Άπαντα*, Vol. 7, pp. 439 – 440, Vol. 14, p. 336, 425 and *Αλληλογραφία*, Vol. 2, p. 187.

<sup>4</sup> Kostis Palamas, 'Προλεγόμενα', *Άπαντα*, vol. 10, Athens: Biris, p. 15.

<sup>5</sup> Kostis Palamas, *Η Φλογέρα του Βασιλιά*, Athens: The Kostis Palamas Foundation 1989, p. 7.

clumsiness of a beginner. The material in this first edition is raw, the fifteen-syllable verse is in an embryonic stage and the language is poor. There is nothing to indicate its later form.<sup>6</sup> In 1905, we have an in-between version of the introductory part entitled *Το παιδί της χήρας*, which presents minor deviations from the final text. The poem, at that time, was in the process of preparation. *Το παιδί της χήρας* had already taken its place and found its role, in the poem.<sup>7</sup> The *Introduction of the Flute*, which is preserved in an autograph manuscript in the archives of the Kostis Palamas Foundation, is dated 30 October 1902.<sup>8</sup> This part, which stands apart from the rest of the poem, revolves around a national catastrophe and attempts to awaken the consciousness of the Greek nation as well as the Greeks' historical memory.<sup>9</sup> This shows that Palamas had already considered at a very early stage (i.e. between the defeat of 1897 and the resurgence of 1912-1913) the major role which he wished the *Flute* to play.<sup>10</sup> As Papanoutsos characteristically points out:

η *Φλογέρα του Βασιλιά* συλλαμβάνεται, γράφεται, δημοσιεύεται στα χρόνια που μεσολαμβάνουν ανάμεσα σε δύο πολύ σημαντικά για τη νεώτατη ιστορία μας (την πνευματική και την πολιτική) γεγονότα: στην ήττα του 1897 και στην εξόρμηση του 1912. Ανάμεσα δηλαδή σε μίαν βαθειάν απογοήτευση και στο

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<sup>6</sup> Ibid., p. 7.

<sup>7</sup> Ibid., p. 8.

<sup>8</sup> Ibid., p. 9.

<sup>9</sup> E. P. Papanoutsos, *Παλαμάς-Καβάφης-Σικελιανός*, Athens: Ikaros 1955, p.102.

<sup>10</sup> These dates refer to a) the Greek-Turkish war of 1897, which ended in a humiliating defeat for Greece. At that time, the prevailing drive to liberate the enslaved Greeks from the Turks, combined with the national project of the "Great Idea", drove Greece to start a Greco-Turkish war, which had tragic results for all Hellenism and b) the two Balkan wars of 1912-1913. In the First Balkan war (1912-1913), the Balkan states of Serbia, Bulgaria and Montenegro formed a powerful alliance, capable of confronting the Ottoman army in the Balkan Peninsula. Greece joined this alliance too. Taking advantage of the crisis that the Ottoman Empire was going through at that period, in 1912, the small kingdoms of the Balkan Peninsula, declared war on Turkey achieving many successes. In the Second Balkan war (1913) Bulgaria was cut off from the Balkan alliance, claiming territories from Greece and Serbia, which they had conquered from the Ottoman Empire.

αναφτέρωμα πάλι των μεγάλων ελπίδων. Και είναι, χωρίς αμφιβολία, από τα έργα εκείνα που πολύ βοήθησαν να πραγματοποιηθεί η μετάβαση από τον ένα σταθμό στον άλλο.<sup>11</sup>

In 1905, in addition to the second version of *Ο Γιος της χήρας*, mentioned above, Palamas published *Το Τραγούδι του Παρνασσού* and *Η Επιγραφή ενός Τάφου*.<sup>12</sup> Then, in 1906 he published, again in *Νουμάς*, extracts from *The King's Flute*. In 1907, it would seem that the part of the 'Fourth Canto' about the *Ακρίτες* was ready, while in 1910, the whole poem was at last ready and was published.<sup>13</sup>

Living in the climate which existed at that time in Greece, Palamas was railing against the political and social corruption, the sleaze, the decadence; he is despairing, exasperated but he also has visions of a better day. He refuses to believe that the Greek nation has lost its strength along with its expectations of revival. In all the length and breadth of Greek history the poet finds the right characters to express his thoughts and his lyric warmth. Hirst points out that 'as a poet Palamas is not interested in history as such, only in what he can make of it. He uses historical details or fragments culled from historical texts merely as springboards for his imagination. This is the essence of the lyrical method'.<sup>14</sup> One of the characters Palamas finds in Greek history is the hero of *The King's Flute*, *Βασίλειος Β' ο Βουλγαροκτόνος* (Basil II the Bulgar-Slayer), someone related to an important period in the Byzantine Empire. Palamas himself stresses the value of Byzantium as a source of inspiration for epico-

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<sup>11</sup> E. P. Papanoutsos, *Παλαμάς-Καβάφης-Σικελιανός*, op. cit., pp. 102 – 103.

<sup>12</sup> Kostis Palamas, *Η Φλογέρα του Βασιλιά*, op. cit., p. 10.

<sup>13</sup> Ibid. p. 10.

<sup>14</sup> Anthony Hirst, 'Two cheers for Byzantium: equivocal attitudes in the poetry of Palamas and Cavafy', *Byzantium and the Modern Greek Identity*, Great Britain: Ashgate 1998, p. 106.



lyric poetry, as a source, primarily, of heroic figures.<sup>15</sup> Against this Byzantine hero, as Panayiotopoulos points out, stands the Parthenon, the bright light of the classical world.<sup>16</sup>

*The King's Flute* deifies Greek landscape and Greek history. It covers three different eras of Hellenism, beginning with the ancient era, which is represented by the presence of the Parthenon and ending with modern Hellenism, passing through the glorious years of Byzantium in between. As Hirst argues, Palamas's evident intention was to range the heroes of Byzantium alongside those of ancient Greece and of the War of Independence.<sup>17</sup> Through these images and the incomparably expressive power of Palamas, the unitary nature of Hellenism appears. *Βασίλειος ο Μακεδών* (Basil the Macedonian)<sup>18</sup>, a national symbol of heroism, starts by offering thanksgiving to the Virgin Mary who is honoured in the Parthenon, the hallmark of Classical grandeur. In the course of Basil's march on Athens a detailed description of the Greek countryside is given. Papanoutsos describes *The King's Flute*, as the epic par excellence of Greek continuity.<sup>19</sup> Scholars might do well to take up this line again, so that progress of Hellenism from the most distant past until the recent present might be highlighted. This was exactly the aim, which the following three great works, all very similar in their ideological content, intentions and results, set out to serve: *The History of the*

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<sup>15</sup> Kostis Palamas, 'Η Βυζαντινή κληρονομιά εις την Νέαν Ελληνικήν Ποίησιν', *Απαντα*, vol. 8, Athens: Biris, p. 568.

<sup>16</sup> I. M. Panayiotopoulos, *Τα πρόσωπα και τα κείμενα. Κωστής Παλαμάς*, Vol. 3, Athens: Aetos 1944, pp. 132 – 133.

<sup>17</sup> Anthony Hirst, 'Two cheers for Byzantium: equivocal attitudes in the poetry of Palamas and Cavafy', op. cit., p. 108

<sup>18</sup> Basil II the Bulgar-Slayer is also called Basil the Macedonian.

<sup>19</sup> E. P. Papanoutsos, *Παλαμάς-Καβάφης-Σικελιανός*, op. cit., p. 18.

*Greek Nation* (1860) by Konstantinos Paparrigopoulos, *The Traditions of the Greek People* (1904) by Nikolaos Politis and *The King's Flute* (1910) by Kostis Palamas. All these three works start out from the same sense of anguish, the same desire: that is, to awaken in the soul of the Greek nation its historical memory.<sup>20</sup>

Apart from Palamas's nationalist and historical aspirations in *The King's Flute* we notice another aspiration, his intention to work with and develop the fifteen-syllable verse. The outcome of this difficult and enduring project was the well-elaborated verse, which scholars regard as the culmination of Palamas's fifteen-syllable verse, a revival of the so called 'national verse', which, with the help of the poet's artistry, revealed all its suppleness and variety. The fifteen-syllable verse in this poem undoubtedly involves a metrical innovation.<sup>21</sup> This poem is the first complete attempt by Palamas to reshape the fifteen-syllable verse using a significant number of rhythmical and metrical devices.<sup>22</sup> The use of these metrical devices (e.g. the frequent use of synizesis in the poem, the sharp reduction in the number of hiatuses, the great intensity of the enjambments but also the complete abolition of the mid-line caesura) in *The King's Flute* reached such perfection, that the efforts of later poets, from Sikelianos to Seferis (whose *Ερωτικός Λόγος* is considered the last significant attempt to use the fifteen-syllable verse)<sup>23</sup> never surpassed

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<sup>20</sup> E. P. Papanoutsos, *Παλαμάς-Καβάφης-Σικελιανός*, op. cit., p. 102.

<sup>21</sup> Alexandra Samouil, 'Παλαμάς και Ουγκώ. Στιχουργικές παρατηρήσεις', *Nea Estia*, vol. 156, no. 1771, p. 538.

<sup>22</sup> For example: tripartite verse, abolition of the mid-line caesura, 'broken' verse and frequent enjambment.

<sup>23</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά. Νεοελληνικά Σονέτα. Ο δεκαπεντασύλλαβος τους «Ερωτικού λόγου»*, Salonika: Ekdoseis Konstantinidi, p. 153.

it.<sup>24</sup> The verse of *The King's Flute* differs from the use of fifteen-syllable verse in other poems, acquiring its own character and essence. This is achieved by the frequent and peculiar use of some features of this kind of verse, which I have mentioned above, and also by the introduction of some innovations.

From the outset Palamas believed that the fifteen-syllable verse had not yet reached its supreme form and had not shown all its harmony.<sup>25</sup> Palamas himself, therefore, tried constantly to act on this conviction and to highlight the hidden possibilities of the metre, something which, as we shall see, he more or less achieves in the *Flute*. Thus the reshaping of the traditional fifteen-syllable verse constitutes one of Palamas's main aims in this particular poem. The poet himself admitted in an interview that he had worked out the verse of the *Flute* with great care and in considerable detail in order to achieve the final version.<sup>26</sup> As he confesses, every stanza was for him, 'μία πάλη ψυχική, μια ιστορία, μια αγρύπνια'.<sup>27</sup> At a very early stage, Palamas realises the possibilities of the fifteen-syllable verse and tries to reshape it, giving it a new face in the process, as mentioned above. He reaches the conclusion that Kalvos's 'πολύτροπος αρμονία' can best be achieved using the fifteen-syllable verse, which, neglected and disapproved of by scholars, remained unexploited.<sup>28</sup> The poet, therefore, put his metrical theories into effect by paying more attention to the verse itself. The fifteen-syllable verse in *The*

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<sup>24</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, Athens: Nefeli 2007, p. 55.

<sup>25</sup> Kostis Palamas, 'Η Μετάφρασις της Υπατίας', *Άπαντα*, vol. 15, Athens: Biris, p. 287.

<sup>26</sup> Kostis Palamas, 'Ο Παλαμάς χωρίς... ποίησι', *Άπαντα*, vol. 14, Athens: Biris, p. 406.

<sup>27</sup> Ibid.

<sup>28</sup> Kostis Palamas, 'Πώς τον υποδέχτηκαν τον δεκαπεντασύλλαβο', *Άπαντα*, vol. 6, Athens: Biris, p. 180.

*King's Flute* surpasses all expectations, so that even today it remains special and innovative.

From the initial publication of the poem up to the present day, only a small number of articles and studies have been written about the *Flute*, dealing for the most part with its content and interpretation. Even fewer studies have dealt extensively with the issue of the fifteen-syllable verse used in the poem. An attempt therefore will be made in my study to examine *The King's Flute* from a different perspective and not this time from the point of view of its content. In particular, in this study I will define and examine the fifteen-syllable verse in *The King's Flute* and especially the various metrical devices which were devised by Palamas and which made it so original and easily distinguished from other poems written in fifteen-syllable verse.

The study will consist of two chapters:

a) In the first chapter I will provide a general description of the use of the Greek fifteen-syllable verse before Palamas. That is, I will present a brief account of how the fifteen-syllable verse was used both in folk songs and Cretan literature as well as by Solomos. Finally, I will examine the fifteen-syllable verse in Palamas's first collection of poetry, *Τα Τραγούδια της Πατρίδος μου*, where it is still unshaped.<sup>29</sup> In this way we will have an overview of how the fifteen-syllable verse looked before the *Flute* and the level of development it reached in *The King's Flute*. This will help us appreciate the poem more and at the same time the renewal and reshaping of

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<sup>29</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 35.

its verse may be demonstrated. I should mention here that my aim in the first chapter is to prepare the ground for the second chapter, particularly as regards the verse of the *Flute*. The first chapter, therefore, will function as an aid and a complement to the second chapter.

b) In the second chapter I will examine the prosody of *The King's Flute*, which is the most important part of the study, and to which particular attention will therefore be paid.

At this point, I must also mention that my presentation of particular metrical devices and the statistics relating to frequency of occurrence, for the *Flute* are the result of having made a thorough study of the lines of the poem, especially of the 274 lines of the 'First Canto' of *The King's Flute*. For purely practical reasons and because of the length of the *Flute*, metrical phenomena such as synizesis, hiatus and enjambment are presented statistically with specific percentages of frequency only for the lines of the 'First Canto'. Moreover, my aim is not so much to estimate the frequency of appearance of each metrical phenomenon but to highlight the metrical phenomena themselves. That is, to present the metrical means which Palamas uses in order to renew the fifteen-syllable verse.

Regarding the statistics, I cite here an example of how the metrical analysis of the 'First Canto' was carried out and how the results were recorded to produce the statistics given: for example, in respect of synizesis, the 274 lines of the 'First Canto' were thoroughly studied in order to establish the frequency

of its occurrence. Initially, I examined every line, one by one, so as to find out whether this particular phenomenon appears in them or not. In these particular lines 249 instances of synizesis were found. Then, this number was divided into internal (49) and external (205) cases. After that, in order to find out the percentage, the synizeses were statistically processed.<sup>30</sup> Following the same procedure my study continued with the rest of the metrical devices and other phenomena. For some peculiarities of these phenomena, which do not appear in the 274 lines of the 'First Canto', I cite examples from the rest of the poem so as to be able to better support some of my views.

Clearly, the overall aim of my thesis is to study the form,<sup>31</sup> and especially the fifteen-syllable verse of the poem. This is the main difference which distinguishes this particular study from other earlier studies and books written about this poem because, as I have mentioned above, most of these focused on context and the interpretation of the poem and not on its form. It is to be hoped that the combined conclusions of the two chapters in my study may offer a better and more complete view of the renewed fifteen-syllable verse of *The King's Flute* and give a new lease of life to the poem by shifting attention from the ethnocentric content of the poem to its versification.

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<sup>30</sup> For example, there are 205 external synizeses out of a total of 249 synizeses overall, we have:  $x$  (the percentage we seek) / 100  $\rightarrow$   $24900=205x \rightarrow x=82.3$ . In this way, we establish that 82.3% of the synizeses are external. All the other statistical results, cited in the study were found using the same procedure.

<sup>31</sup> The term 'form' is used, as in Abrams' glossary of literary terms, to indicate the versification of a poem. Abrams M. H., *A Glossary of Literary Terms*, Fort Worth: Harcourt Brace College Publishers 1993, pp. 275 – 277.

# CHAPTER 1

## THE FIFTEEN-SYLLABLE VERSE BEFORE *THE KING'S FLUTE*

### Introduction

The fifteen-syllable verse (also called 'political verse' by the Byzantines) has been the dominant form for composing Greek poetry for many centuries now. If we are to talk about an iambic fifteen-syllable at all, we should rid ourselves of the notion that this implies the presence of seven and a half metrically identical feet, each consisting of an unstressed syllable followed by a stressed one.<sup>32</sup> The word fifteen-syllable means exactly what it says: it cannot consist of more or fewer than fifteen metrical syllables.<sup>33</sup> The chief way of dividing it up for analytical purposes is according to the strongly established caesura after the eighth syllable, which obligatorily separates the line into two phrases. Each of these hemistichs contains one obligatory stress: the first hemistich on either the sixth or eighth syllable or both and the second on the sixth, which is the fourteenth of the line. Each hemistich normally contains one other significant stress. The fact that all the obligatory stresses and the majority of the other significant stresses fall on even syllables has led traditional scholars to describe the metrical pattern as 'iambic'.<sup>34</sup> The length of the fifteen-syllable verse offers numerous possibilities for variation in the distribution of stress. All

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<sup>32</sup> Peter Mackridge, 'The Metrical Structure of the Oral Decapentasyllable', *Byzantine and Modern Greek Studies*, vol. 14, 1990, p. 201, Linos Politis, 'Νεότερες απόψεις για τη γέννηση και τη δομή του δεκαπεντασύλλαβου', *Πρακτικά της Ακαδημίας Αθηνών*, vol. 56, 1981, p. 225.

<sup>33</sup> The fifteen metrical syllables need not necessarily to correspond with the actual grammatical syllables of which there may often be a greater number. Metrical phenomena, like synizesis, keep the number of metrical syllables to just fifteen.

<sup>34</sup> Peter Mackridge, 'The Metrical Structure of the Oral Decapentasyllable', *op. cit.*, pp. 203 – 204.

seven even-numbered syllables of an iambic fifteen-syllable line can be – and occasionally are - stressed. It is only natural, however, that a succession of lines alternating throughout a non-stressed with a stressed syllable should hardly ever be found, partly because of the varied length of Greek words and mainly because such a succession would sound extremely mechanical and monotonous.<sup>35</sup> In practice, the rhythmical flexibility of the line proves considerable. Stavrou, at pains to include all rhythmical possibilities in his general description of the iambic line, wrote that:

Ιαμβικός είναι ο στίχος που στηρίζει το ρυθμό του στον τόνο των ζυγών συλλαβών του· που μπορεί να τονιστή σε όλες τις ζυγές, που, αν δε γίνη αυτό, είναι απαραίτητο να έχη τόνο σε μερικές τουλάχιστο απ' αυτές, και που τόνος στις μονές συλλαβές του δεν είναι καθόλου αναγκαίος, μολονότι μπορεί να υπάρξη.<sup>36</sup>

Theories on the origins and development of political verse first appeared in 1839.<sup>37</sup> However, no firm conclusion has yet been drawn about its emergence and popularity. In the twentieth century, two main schools of thought have been identified by Margaret Alexiou and David Holton.<sup>38</sup> The first school, which consists of scholars such as Linos Politis<sup>39</sup> and Baud-Bovy<sup>40</sup>, asserted that political verse is a consolidated metre formed from the eight-syllable line

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<sup>35</sup> Natalia Deliyannaki, *On the Versification of Erotokritos*. Unpublished Ph.D. dissertation, Cambridge: University of Cambridge 1995, p. 14.

<sup>36</sup> Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, Salonika: The Manolis Triantafilides Foundation 1992, p. 17.

<sup>37</sup> Vassilios Letsios, 'The Life and Afterlife of Political Verse', *Journal of Modern Greek Studies*, vol. 23, 2005, p. 282.

<sup>38</sup> M. Alexiou, D. Holton, 'The origins and development of "politicos stichos"', *Μαντατοφόρος*, vol. 9, 1976, pp. 22 – 34.

<sup>39</sup> Linos Politis, 'Νεώτερες απόψεις για τη γέννηση και τη δομή του δεκαπεντασύλλαβου', *op. cit.*, pp. 211 – 228.

<sup>40</sup> S. Baud-Bovy, *La chanson populaire grecque du Dodécanèse*, Paris: Collection l' Institut Néo-hellénique de l' Université de Paris 1936 and S. Baud-Bovy, 'Η επικράτηση του δεκαπεντασύλλαβου στο ελληνικό δημοτικό τραγούδι', *Ελληνικά*, vol. 26, 1973, pp. 301 – 313.



and the seven-syllable line. In particular, Politis shares the view that the eight-syllable is the nucleus of the fifteen-syllable verse, but theorizes that the second hemistich comes from the second half of the Byzantine twelve-syllable. Like Baud-Bovy and Politis, Koder considers the eight-syllable and the seven-syllable to be the basic units from which the fifteen-syllable developed and draws attention to the many instances of these units, often in groups of 8 + 8 or 7 + 7, in Symeon Metaphrastes.<sup>41</sup> On the other hand, the second school, which includes scholars like Michael Jeffreys,<sup>42</sup> developed a diametrically opposed explanation that traced political verse back to Latin roots. To be specific, they claim that it derives from the Latin trochaic ‘versus quadratus’, a popular verse medium used in songs sung to a ‘triumphator’ in Republican Rome. Jeffreys claims that the shift of accent from trochaic to iambic was perhaps influenced by the gravitation to paroxytone stress in learned Byzantine metres.<sup>43</sup>

In addition to the fifteen-syllable verse of the Byzantines, we can distinguish three significant landmarks in the history of this verse, before Palamas. The first is found in folk songs, the second in the fifteen-syllable verse of sixteenth- and seventeenth-century Cretan literature and the last in the verse of Solomos. Throughout the centuries one can distinguish the various stages of evolution which the fifteen-syllable verse went through before it reached its apogee, that is, the form it attains in *The King’s Flute*. The monotonous fifteen-syllable verse in folk songs is passed on to Cretan literature where the

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<sup>41</sup> M. Alexiou and D. Holton, ‘The origins and development of “politicos stichos”’, op. cit., p. 23.

<sup>42</sup> Michael J. Jeffreys, ‘The Nature and Origins of the Political Verse’, *Popular Literature in Late Byzantium*, London: Variorum Reprints 1983, pp. 142 – 195.

<sup>43</sup> M. Alexiou and D. Holton, ‘The origins and development of “politicos stichos”’, op. cit., p. 33.

Cretan poet versifies with rhyming couplets.<sup>44</sup> Thanks to synizesis the verse of the Cretan poems becomes more melodious and smooth, while thanks to a wide variety of stresses it acquires harmony and musicality. Solomos also uses the harmony of the Cretan verse in his fifteen-syllable verse. As Politis points out, it is obvious that Solomos was fascinated by the fifteen-syllable verse of the Cretan poems. The outward technique (the fifteen-syllable verse form) looks the same, since to a greater extent in *Κρητικός* and to a lesser extent in *Σχεδιάσμα Β'* of *Ελεύθεροι Πολιορκημένοι*, Solomos builds his verse with couplets and uses synizesis without hesitation.<sup>45</sup> Compared, of course, to Cretan verse, Solomos's verse is more refined and mature. Solomos's aim was not so much to give a different form to the structure of the fifteen-syllable verse but rather to give richer harmonies in colour and tension using the same framework. With Solomos, the fifteen-syllable verse goes from being a narrative form to something more lyrical and melodious. Continuing his refinement of this verse, in the last period of his poetry, in an attempt to give an entirely different harmony to his fifteen-syllable verse, Solomos abandoned rhyme and synizesis.

Solomos's followers and those who carried on his work (e.g. I. Polylas, L. Mavilis, G. Markoras, I. Typaldos) in the Ionian Islands enriched their verse using their mentor's approach to the fifteen-syllable verse. Nevertheless, this remained something of an unexploited inheritance because they could not further advance Solomos's efforts at elaborating on the verse. On the other hand, the poetry of the Athenian School utterly ignored the work of Solomos

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<sup>44</sup> 'Επισημείωσις' of A. Kalvos in Andreas Kalvos, *Ωδαί*, Filippo Maria Pontani (ed.), Athens: Ikaros 1988.

<sup>45</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 33.

and followed the fifteen-syllable verse of the Phanariote tradition, a verse which was completely monotonous and without musicality.<sup>46</sup> This explains the fifteen-syllable verse first used by Palamas in his début poetry collection, *Τα Τραγούδια της Πατρίδος μου*. These early verses get features from the same source (the Athenian School) and they are not very different from the fifteen-syllable verse of Achilleas Paraschos<sup>47</sup> where hiatus dominates and constitutes an inviolable rule. I mention Palamas's early fifteen-syllable verse and examine it in this chapter on purpose, because I want to show the huge difference between that and the verse of *The King's Flute*.

In the first chapter therefore a brief reference will be made to the fifteen-syllable verse, and particularly to the three important landmarks in its history. That is, a historical review of the form of the verse will be attempted from folk songs up to Solomos. A brief reference to the fifteen-syllable verse of Palamas's first poetry collection will also be made.

## 1.1 The fifteen-syllable verse in folk poetry

The first significant landmark to be examined in the history of the fifteen-syllable verse is folk song. The fifteen-syllable verse of these songs closely follows the strict rules and features of the iambic fifteen-syllable verse. Phenomena such as enjambment and the abolition of the mid-line caesura after the eighth syllable are unknown to folk verse. However, this strict and

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<sup>46</sup> Ibid., pp. 35 – 36.

<sup>47</sup> He is a nineteenth-century Greek Romantic poet associated with the first Athenian School. He wrote his poems mainly in *katharevousa*. As regards technique, his verses are known for the frequent use of hiatus and repetitions. Hiatus is a rule when writing in *katharevousa*.

inflexible form which characterizes the verse of folk songs undoubtedly leads, according to Politis, to a monotonous verse.<sup>48</sup> Palamas expresses a similar view, saying in an article in 1893 that he appreciated the fact that Pallas's fifteen-syllable verse in *The Iliad* distanced itself from folk poetry because it was not written according to the austere monotony of folk song.<sup>49</sup> Indeed, as we shall see, the flexibility of Palamas's political verse in *The King's Flute* avoids the presumed monotony of folk poetry. Likewise, in his article 'Μετρικά', Palamas elaborates on the simplicity of political verse in folk poetry, and on his intention to deviate from it:

Τα δημοτικά μας τραγούδια μας δίνουν την ιδέα του φυσικού ρυθμού στην άκρα εντέλεια. Μα ο ρυθμός αυτός όσο κι αν είναι τέλειος, είναι φυσικός, άπλαστος δηλαδή και πρωτάρικος, για να παραστήση αρμονικά τον πολυσύνθετο κόσμο του νου.<sup>50</sup>

As Kyriakidis points out, enjambment was, without exception, a metrical phenomenon unknown in folk songs. Any apparently exceptional examples must be regarded with suspicion and examined.<sup>51</sup> With reference to these few exceptions, the same author sorts them into four categories: a) the first category, where the subject appears in the previous line thus being necessarily separated from the sentence to which it belongs. In these cases, we must note that the subject with its various adjuncts and adjectives extends to the whole of the previous line:

*Κι ο Πλιάσκας ο κακόμοιρος, ο κακομοιριασμένος*

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<sup>48</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 35.

<sup>49</sup> Palamas Kostis, 'Ο Πάλλης και η Μετάφρασις της Ιλιάδος', *Άπαντα*, vol. 2, Athens: Biris, p. 128.

<sup>50</sup> Palamas Kostis, 'Μετρικά', *Άπαντα*, vol. 6, Athens: Biris, p. 149.

<sup>51</sup> S. P. Kyriakidis, *Το δημοτικό τραγούδι: συναγωγή μελετών*, Athens: Ermis 1990, p. 252.

*στον Τούρναβον κατέβαιναν, εκεί να σεργιανίση. (page 98)<sup>52</sup>*

or

*Αυτά τα μάτια σ' τα 'μορφα, τα φρύδια τα γραμμένα,  
αυτά με κάμνουν κι αρρωστώ, με κάμνουν κι αποθαίνω.*

(page 266 )

b) The second category, where the object is separated from the verb and the subject of the line. In these cases too, the object extends over and occupies the whole of the previous line:

*Κυρά μου, τον υγιόκα σου, κυρά, τον ακριβό σου,  
πέντε μικρές τον αγαπούν και δεκαοχτώ μεγάλες. (page 300)*

Nevertheless, there are cases in this category where the object of the sentence can occupy more than one line without the verb being repeated in the next line:

*Τρώγουνε πέντε στο σπαθί και δέκα στο ντουφέκι  
και δεκαπέντε στ' άλογο, διπλούς στο μετερίζι (page 231)*

or

*Βάν' ασημένια πέταλα, καρφιά μαλαματένια,  
Και χαληνάρι έμορφο, όλο μαργαριτάρια. (page 255)*

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<sup>52</sup> The lines which are cited are taken from the new edition of Fauriel's folk songs collection, which was edited by Alexis Politis: Claude Fauriel, *Ελληνικά δημοτικά τραγούδια: Η έκδοση του 1824-1825*, Vol. 1, Alexis Politis (ed.), Iraklio: Crete University Press 2000 and Claude Fauriel, *Ελληνικά δημοτικά τραγούδια: Ανέκδοτα κείμενα*, Vol. 2, Alexis Politis (ed.), Iraklio: Crete University Press 1999.

c) In the third category a statement or an explanation is separated from the sentence it belongs to and extends to occupy the whole line:

*Κι ο Λάπας πάγ' ακάλεστος με ζωντανό αλάφι,  
στ' ασήμι και στο μάλαμα και στο μαργαριτάρι. (page 111)*

*or*

*Όσον εκάθουν κ' ήπλεκα του κύρκου μου γατάνι,  
του κύρκου και τ' αφέντη μου και τ' αγαπητικού μου. (page 242)*

d) In the last category, the various adjuncts (of time, place, manner) of the sentence occupy an extra line:

*Ο Μπουκοβάλας πολεμά με χίλιους πεντακόσιους  
στη μέση στο Κεράσοβο και στη Καινούργια χώρα. (page 92)*

*or*

*Στα μέσα στα Τσερίτσανα, στην άκρ' από το Σούλι,  
μπουλουκπασάδες κάθονταν ψηλά στο Παλιοκκλήσι. (page 280)*

Thus by studying the few exceptional cases of enjambment found in folk poetry, we can conclude that they do not present any intensity<sup>53</sup> and are, in fact, not real enjambments. As Kyriakidis points out, the separated part of the sentence, whether it functions as a subject or an object or an adjunct, is developed over the whole line, and as a result acquires a self-contained meaning. This means that that particular part of the sentence is a sentence in

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<sup>53</sup> By the term 'intensity' I mean the level of disturbance of the rhythm.

itself, in spite of the fact that it has no verb. We cannot therefore talk about genuine enjambments in folk songs.<sup>54</sup> While the separated part of the sentence is developed by means of various additions into a complete line, thus acquiring the full meaning of a secondary sentence, the main sentence does not suffer any damage. We can therefore claim with certainty that enjambment is entirely unknown to folk poetry and that the few instances which seem to be some form of enjambment, are actually not genuine. The folk poet, without doubt, delivers in a line or even in a hemistich a complete meaning.

Also worthy of note are the folk lines which are divided into three, and which remind us of the 'tripartite lines' of *The King's Flute*, a phenomenon which we shall come across in the second chapter. These lines employ a typical tripartite structure based on the so-called 'νόμος των τριών'.<sup>55</sup> The fifteen-syllable verse is divided into three isometric parts, frequently accompanied by an increase of their syllabic length, whose meaning gradually becomes more emphatic. These three individual parts appear in either one or two lines. Within a fifteen-syllable line two of its three parts occupy the first hemistich while the third part always occupies the whole of the second hemistich.<sup>56</sup> In this way the line is separated into three distinct parts because apart from the obligatory caesura after the eighth syllable another secondary caesura appears after the fourth or third syllable:

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<sup>54</sup> S. P. Kyriakidis, *Το δημοτικό τραγούδι: συναγωγή μελετών*, op. cit., p. 256.

<sup>55</sup> K. Romaios, *Ο 'νόμος των τριών' στο δημοτικό τραγούδι*, Athens: 1963.

<sup>56</sup> G. M. Sifakis, *Για μια ποιητική του ελληνικού δημοτικού τραγουδιού*, Iraklio: Crete University Press 1998, p. 165.

*Ένας βοσκός, γεροβοσκός, και παλιοκουραδάρης.* (page 98)

or

*βαρκούλες, караβάκια μου, χρυσά μου περγαντίνια.* (page 200)

or

*τα κόκκινα, τα πράσινα, ή τα μεταξωτά σου;* (page 248)

or

*Στράτορα, πρωτοστράτορα και πρώτη των στρατόρων.* (E 795)

We must note that the secondary caesura is not so strong as to displace the mid-line caesura, as often happens in the 'tripartite lines' of Palamas. In all the above examples the secondary caesura is made clear with a comma. Alternatively the two parts of the first hemistich are often separated by a *και/κι* making the secondary caesura even weaker:

*Ο δυόσμος κι ο βασιλικός και τ' άσπρο καρυοφύλλι.* (page 180)

A more complex form of this particular phenomenon is seen in cases where the three parts appear in two lines. Two of the three parts occupy one hemistich each of the first line while the third part occupies all the second line:

*Ο Κωνσταντίνος ο μικρός κι ο Αλέξης ο αντρειωμένος  
και το μικρό Βλαχόπουλο, ο καστροπολεμίτης* (page 120)

or

*Χρονιός έπιασε το σπαθί και διέτης το κοντάρι  
κι όταν επάτησε τους τρεις κρατιέται παλικάρι* (page 126)



It should be noted here that the enjambment is not marked in any of these cases. The meaning of the three parts, whether of the line or the couplet, always ends within the line or the hemistich, without creating a problem. Moreover, there is never any weakening of the mid-line caesura or abolition of it. The mid-line caesura after the eighth syllable is always preserved. This separation into three parts, takes place only for semantic reasons. It is actually the meaning of the line which is affected and not the line itself, as regards metre or isometry. On the contrary, the standard rules of the fifteen-syllable verse with its two hemistichs of eight and seven syllables and the well established mid-line caesura are obeyed religiously. This is something that never happens in the 'tripartite lines' of Palamas where, as we shall see, the weakening or the abolition of the mid-line caesura, as well as the phenomenon of enjambment predominate.

Another feature rarely found in the traditional fifteen-syllable verse of folk poetry are wrenched accents on odd-numbered syllables and especially on the third syllable of the first or second hemistich (eleventh syllable):

*κι εγώ πάλι βουλήθηκα ποτές να μη μου λείψη (page 145)*

or

*που σύ τρώς το καλό ψωμί, πίνεις καλό κρασάκι (page 184)*

or

*μπροστά πάνε τα πρόβατα και πίσω τα σκυλάκια (page 190)*

or

*για μιά κόρη λιμπίστηκα, τ' αφέντη θυγατέρα (page 124)*

or

*χωρίς ψωμί, χωρίς νερό, χωρίς ύπνο στο μάτι* (page 80)

Both cases of stress on the third syllable of each hemistich appear under similar conditions and have a similar effect on the rhythm of the folk lines, although it may be that a stress on the third syllable of the line is slightly more important because of its more prominent position. In the above examples, the second syllable of each hemistich is stressed too. It is natural, therefore, to accept that the stress on the third syllable will appear weak and has as a result to be lost.<sup>57</sup> In other lines, however, the stress on the third syllable prevails:

*φίδια στρώνει το φάρο της κι οχιές τον καλιγώνει* (page 110)

or

*όποιος πάρη το μάρμαρο, σηκώση το λιθάρι* (page 70)

or

*είχαν κι ένα κακό σκυλί κι ένα όμορφο κορίτσι* (page 232)

Unlike the first four examples, the stress on the third syllable has a more powerful effect in these lines. The second syllable is unstressed, unlike the first syllable which is stressed in all three cases. In these cases the iambic rhythm is seriously disrupted. This metrical variation is soon restored, by

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<sup>57</sup> According to the rules of Greek prosody, when there are two adjacent stressed syllables in a line, the stress of the one syllable is lost or weakened to such a degree that it is no longer counted. The lost stress depends on the metre of the whole line: if the line is iambic then the stress of the odd syllable is lost, if the metre is trochaic the stress of the even syllable is lost and so on. This particular phenomenon is known as *μετρικό χασοτόνισμα*. Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op. cit., pp. 20 - 21. There is a similar phenomenon in English prosody: John Lennard, *The poetry handbook: a guide to reading poetry for pleasure and practical criticism*, Oxford: Oxford University Press 2005.

means of a stress on the sixth syllable, to the normal rhythm of folk songs: the iambic foot is nonetheless predominant. Lines featuring this phenomenon are few and far between in folk songs. At the same time the presence of a stress on the first syllable whenever there is a stress on the third syllable is necessary and is a rule.<sup>58</sup> In no case does the stress appear only on the third syllable, thus giving rise to references to anapaestic feet, such as we shall see in *The King's Flute*.

Regarding the stress on the first syllable, I should point out that it is very common in poetry, and not only in Greek, that the first syllable of any iambic line, or hemistich bears a stress.<sup>59</sup> In the case of the fifteen-syllable line, the same is true of the ninth syllable, the first syllable of the second hemistich:

*Ένας κοντός κοντούτσικος εΐχ' όμορφη γυναΐκα.* (page 181)

or

*τώρα μας έρχονται κοντά πέντ' έξ οχτώ χιλιάδες.* (page 88)

or

*βαριά βαρούσαν τον εχθρό κάτω στο Κομπουλάκι.* (page 110)

Clearly this is a much favoured method of varying the rhythm of the poem. In fact, lots of folk lines take a stress on the first or the ninth syllable, or both. Stress on the first syllable is considered permissible since it is very common and natural in all iambic poetry.

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<sup>58</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά.* op. cit., p. 32 and Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op. cit., p. 68.

<sup>59</sup> Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op.cit., p. 41 and John Lennard, *The poetry handbook: a guide to reading poetry for pleasure and practical criticism*, op.cit.

## 1.2 The fifteen-syllable verse in Cretan literature

The next significant landmark in the history of the fifteen-syllable verse comes in the form of the leading poems of Cretan literature (*Ερωτόκριτος*, *Ερωφίλη*, *Θυσία του Αβραάμ*, *Φορτουνάτο* etc.), where the iambic fifteen-syllable verse is arranged in rhyming couplets. The metrical form of the poems of Cretan literature acquires an artistic character and the difference between their arrangement of verses and the prosody of the folk songs is undoubtedly noticeable. Phenomena recorded by Alexiou<sup>60</sup> and other scholars in the poems of that time, such as synzesis between stressed vowels, the weakening of the mid-line caesura between the two hemistichs and enjambment, represent standard features of the artistic prosody and the morphological maturity of these poems. Because of the above features, a significant and systematic deviation between the metrical and semantic system is recorded for the first time in Modern Greek poetry. In an apt remark about enjambment in *Ερωφίλη* Alexiou points out that:

[Οι διασκελισμοί] είναι το βασικό στοιχείο για μια εντελώς νέα οργάνωση του δεκαπεντασυλλάβου. Δεν υπάρχει πια τίποτε σχεδόν από το παλιό δημοτικό τραγούδι. Η ισομετρία, η αυτοτέλεια των στίχων και των διστίχων, η ισορροπία ανάμεσα στα δύο ημιστίχια κλονίζονται. Οι έννοιες δεν προχωρούν από το πρώτο στο δεύτερο ημιστίχιο, αλλά από το δεύτερο στο πρώτο του επόμενου στίχου.<sup>61</sup>

Regardless of which poem we examine, what matters here is the fact that rhythmical differences in the iambic fifteen-syllable verse which in earlier

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<sup>60</sup> S.Alexiou, *Η κρητική λογοτεχνία και η εποχής της. Μελέτη φιλολογική και ιστορική*, Athens: Stigma 1985 and introduction of Alexiou in V. Kornaros, *Ερωτόκριτος*, Athens: Ermis 1992.

<sup>61</sup> Alexiou S. and Aposkiti M. (ed), *Ερωφίλη: τραγωδία Γεωργίου Χορτάτση*, op. cit., p. 54.

poems (i.e. in some folk poems) were non-existent, now become evident in the poems of Cretan literature, simply by a reading through.

Regarding the phenomenon of external enjambment<sup>62</sup> it should be noted that it is frequently found in Cretan poems. The frequency of its appearance in the various poems and the reasons for its appearance, do not matter very much in this particular study. What matters is the appearance of a phenomenon, which was unknown in folk songs.

According to Deliyannaki<sup>63</sup> there are various types of enjambment. A basic form of this phenomenon encountered in the Cretan poems is the enjambment which appears within the couplet:

*Στην περικεφαλαία του ήτο σγουραφισμένο*

*αμάξι κ' εκωλόσυρνε τον Έρωτα δεμένο (B 511– 512)<sup>64</sup>*

or

*γιατί ποτέ ο Ρωτόκριτος δε θε να τραγουδήσει*

*στο φανερό, να τονε δη κιανείς, να τον γνωρίση (A 479 – 480)*

Another form of enjambment is that which occurs between couplets, thus affecting more than one couplet:

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<sup>62</sup> Enjambments are divided into internal and external. By the term external I mean the enjambments which occur between two lines. By contrast, the term internal means those which occur between hemistichs. In order for internal enjambment to exist, weakening of the mid-line caesura must occur. Internal enjambment is identified with the weakening of the mid-line caesura. There is no internal enjambment without weakening of the mid-line caesura, because without weakening of the mid-line caesura no violation of the isometry of the hemistichs is apparent.

<sup>63</sup> Natalia Deliyannaki, 'Ο διασκελισμός στον Ερωτόκριτο', *Νεοελληνικά Μετρικά*, Iraklio: Institute of Mediterranean Studies, Crete University Press 2004, pp. 117 – 136 and Natalia Deliyannaki, *On the Versification of Erotokritos*, op. cit.

<sup>64</sup> The examples are taken from *Ερωτόκριτος*.

*Και θέλω την απόφαση την ώρα που γροικήσης·  
το δίκιο μου, κι ό,τι 'βαλα στο νου μου, να μ' αφήσης  
να κάμω με τη χέρα μου σήμεραν του εχθρού μου  
και ν' αντιμέψω τ' άδικο, που 'καμε του Κυρού μου. (B 789 – 792)*

This particular phenomenon is apparently used to avoid the monotony, which the use of fifteen-syllable verse may cause in such a long poem, and to create rhythmical variety.

At the same time, the weakening of the mid-line caesura, a metrical phenomenon, which is also unknown to folk songs, appears in the poems of Cretan literature. One feature of the structure of the demotic fifteen-syllable verse is, as we have mentioned, the syntactic independence of the whole line, or of the hemistich. In Cretan poetry this independence is violated more and more, resulting in disruption of the mid-line caesura. Consequently, some kind of weakening of the mid-line caesura is directly connected with enjambment. This leads to internal enjambment. For example:

*λίγο νερό ποτέ φωτιά μεγάλη δεν εσβήνει. (A 116)*

The mid-line caesura in this example is very much weakened because the independence of the two hemistichs is lost. This occurs because the noun *φωτιά* appears in the first hemistich, while the adjective *μεγάλη* appears in the second hemistich. The caesura occurs between the noun and its adjective

and results in it being weakened. That is, the last word of the first hemistich is included in a phrase or a short sentence which connects the two hemistichs.

The weakening of the mid-line caesura, however, is often connected with punctuation:

*κι ο λογισμός της Αρετής ολίγο **τον αφήνει**  
**να κοιμηθή**, γιατί αγρυπνά σ' τσ' αγάπης την οδύνη.*

(D 1009 – 1010)

In the above example, the external enjambment highlighted in bold affects the independence of the hemistichs in the second line. The meaning of the first line ends in the middle of the first hemistich of the second line, thus causing the hemistich to be split in the middle by a comma. The comma creates a pause and consequently a heavy caesura after the fourth syllable. This caesura is heavier than the mid-line caesura. This results in weakening the mid-line caesura.

Another metrical phenomenon which makes Cretan verse different from folk verse is the frequent use of synizesis.<sup>65</sup> According to Alexiou,<sup>66</sup> the frequent use of synizesis, which sometimes occurs between two stressed vowels,<sup>67</sup>

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<sup>65</sup> According to Deliyannaki the rates of occurrence of synizesis in some Cretan poetic works are: *Ερωτόκριτος*: 43.5%, *Φορτουνάτος*: 42%, *Ερωφίλη*: 33.5%, Natalia Deliyannaki, *On the Versification of Erotokritos*, op. cit., p. 51.

<sup>66</sup> V. Kornaros, *Ερωτόκριτος*, op. cit., p. 29.

<sup>67</sup> According to Deliyannaki the rate of occurrence of synizesis with both vowels stressed is: *Ερωτόκριτος*: 5.7%, *Φορτουνάτος*: 4.4%, *Ερωφίλη*: 6.1%: Natalia Deliyannaki, *On the Versification of Erotokritos*, op. cit., p. 51. Some examples of the phenomenon from *Ερωτόκριτος*: *Ας έρθει για ν' αφουκραστεί ό,τ' είν' εδώ γραμμένα* (A 12), *εδά γροικώ άλλη παιδωμή*, *εδά γροικώ άλλη ζάλη* (A 596), *Κι οληνυχτίς που τραγουδεί τόσα πολλά ήρεσε τση* (A437).

should be regarded as the basic difference between the versification of the *Ερωτόκριτος* and that of folk songs.<sup>68</sup> The phenomenon of synizesis in Cretan poems is directly connected with the avoidance of hiatus. Hiatus is avoided not only within the hemistichs but also between them, as well as between lines. Because of this, lines usually begin with a consonant. There are of course some exceptions mostly after a full-stop.<sup>69</sup> Synizesis and permissible hiatus work together in a euphonic sense which is possibly based on the euphonic sensibility of Western poems.<sup>70</sup> Even in talking about the phenomenon of enjambment in *Ερωφίλη*, Alexiou says that this particular phenomenon does not derive from Greek tradition and may have a Latin origin, referring us to Western versification.<sup>71</sup>

Regarding the position of the stress I should note that, as with the folk songs, the stress on the first syllable of the two hemistichs is a very frequent occurrence. To be specific, Deliyannaki mentions that as many as 52% of the lines of *Ερωτόκριτος* are stressed on either the first (22.5%) or the ninth syllable (19.5%), or both (10%). It comes as no surprise that the first syllable of the line is slightly more susceptible to stressing than the first syllable of the second hemistich. This simply confirms the self-evident hierarchy of the line over the hemistich.<sup>72</sup> At the same time, the phenomenon of the stress on the third syllable both of the first and the second hemistich is an interesting one. Deliyannaki discovered that the third syllable is stressed in about 4% of the

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<sup>68</sup> V. Kornaros, *Ερωτόκριτος*, op. cit., p. 29.

<sup>69</sup> S. Alexiou and M. Aposkiti (ed), *Ερωφίλη: τραγωδία Γεωργίου Χορτάτση*, Athens: Stigma 1988, p. 55.

<sup>70</sup> Enripidis Garantoudis, 'Η μετρική ταυτότητα του Ερωτόκριτου', unpublished article, p. 7.

<sup>71</sup> S. Alexiou and M. Aposkiti (ed), *Ερωφίλη: τραγωδία Γεωργίου Χορτάτση*, op. cit., p.54.

<sup>72</sup> Natalia Deliyannaki, *On the Versification of Erotokritos*, op. cit., p. 29.



lines of the *Ερωτόκριτος* and the eleventh in nearly 3%.<sup>73</sup> In both cases the stress on the third syllable of a hemistich appears under similar conditions, as we saw in the verse of the folk songs. Finally the following two lines are of particular interest regarding stress:

Δημοφάνης εκράζετο τ' αγένειο παληκάρι (B 129)

και πως έχει από λόγου σας εκείνον οπού θέλει (B1548)

In these lines the phenomenon of anapaestic feet with a stress on the third and sixth syllable appears which we will often meet in the *Flute*. Such a strong anapaestic effect is systematically avoided, according to Deliyannaki, in the *Ερωτόκριτος*.<sup>74</sup>

### 1.3 The fifteen-syllable verse in Solomos

Following on from my examination of fifteen-syllable verse in folk songs and Cretan literature I shall now look at fifteen-syllable verse in Solomos, the last landmark to be examined in this chapter before considering the work of Palamas. As Politis points out, Solomos discovered the fifteen-syllable verse rather late because he initially tried out various metres from Italian versification,<sup>75</sup> as for example the trochaic eight-syllable verse in *Ύμνος εις την Ελευθερίαν*, the anapaestic ten-syllable verse in *Φαρμακωμένη* and the

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<sup>73</sup> Ibid., p. 33.

<sup>74</sup> Ibid., p. 34. See also in Chapter 2, Anapaestic Feet, about the Byzantine epic of *Digenis Akritis*.

<sup>75</sup> The poems: *Ο θάνατος του βοσκού* (lines: 22), *Ο θάνατος της Ορφανής* (lines: 26), *Η Ευρυκόμη* (lines: 8), *Εις κόρην η οποία αναθρέφεται μέσα εις μοναστήρι* (lines: 8), *Ανθούλα* (lines: 10) are exceptions.

eleven-syllable verse in *Λάμπρος*. Once he discovered it, however, he worked hard on it and never abandoned it.<sup>76</sup>

Solomos's metrical progress and the evolution of his verse are divided into two long periods, the Italian and the Greek.<sup>77</sup> I shall not be examining the Italian period, where Solomos used Italian metrical systems, but the second period, in which the poet systematically used the iambic, fifteen-syllable verse.

The second period of Solomos's versification starts with his poem *Ο Κρητικός*. The early fifteen-syllable verse in *Ο Κρητικός* sounds very different from that of other Greek poets of his time or the earlier folk songs. According to Spatalas, this difference is due to the skilful way the poet uses synizesis and elision.<sup>78</sup> I consider this remark accurate because this particular fifteen-syllable verse does not provoke the reader with the use of other metrical devices, such as for example intense and frequent enjambment, the abolition of the mid-line caesura or anapaestic feet at the beginning of hemistichs. Consequently, we must search elsewhere to find the differences in the fifteen-syllable verse of Solomos. These are found in the special way the poet uses vowels in his verse. According to Spatalas, Solomos's special way of using vowels comes from the fact that he came to the conclusion that all vowels do not have the same acoustic strength. Some of them, like 'ά', 'ο', 'ω' and the diphthongs 'ου' and 'αυ', are acoustically stronger, while others are

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<sup>76</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., pp. 32 - 33. There are only a few exceptions, which are not written in iambic fifteen-syllable verse such as: *Εις το θάνατος κυρίας Αγγλίδας*, *Εις το θάνατο της ανεμιάς μου* and two versions in *Σχεδίασμα Γ'* of *Ελεύθεροι Πολιορκημένοι*.

<sup>77</sup> Ενριπίδης Garantoudis, 'Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;', *Πόρφυρας*, vol. 95 - 96 (July – September 2002), p. 331.

<sup>78</sup> Spatalas Gerasimos, 'Η Στιχουργική Τέχνη του Δ. Σολωμού', *Η Στιχουργική Τέχνη. Μελέτες για τη Νεοελληνική Μετρική*, Iraklio: Crete University Press 1997, p. 227.

acoustically weaker such as all diphthongs making the sound /i:/ and /e/.<sup>79</sup> Based therefore on their acoustic strength, the poet determines their function in forming lines.<sup>80</sup> In addition, this particular way of using vowels constitutes the main ingredient of the special way Solomos creates rhythm in his verse.

In accordance with the above, according to Spatalas, the second period of Solomos's versification is divided into two other periods: (a) that in which the poet, by using many vowels and synizesis, tries to give a smooth and melodious character to his poetry, depending on the subject he describes<sup>81</sup> and (b) that in which the poet mostly tries to give the traditional fifteen-syllable verse an expressive character, in the way we shall see below, capable of expressing the meaning of what he describes more vividly and dramatically.<sup>82</sup> On the other hand, he proceeds to a systematic elimination of many vowels trying to give his verse 'τη ρωμαλεότητα και αρρενωπότητα που έπρεπε να 'χει ποίημα ηρωικό'.<sup>83</sup> It is not only Spatalas who makes this division but many other scholars, like Politis and Garantoudis.<sup>84</sup> Politis, in particular, without referring clearly to the division Spatalas makes, but implying it, writes about the second period of Solomos's fifteen-syllable verse:

Στους δεκαπεντασύλλαβους των τελευταίων ποιημάτων ο Σολωμός, ζητώντας διαρκώς το πιο τέλειο, γύρεψε να ελευθερωθή από τη θηλυκή γοητεία της ομοιοκαταληξίας και της συνίζησης, κι έδωσε στον δεκαπεντασύλλαβο μια

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<sup>79</sup> The Greek vowels η, υ, οι, ει, for /i:/ and αι for /e/.

<sup>80</sup> Spatalas Gerasimos, 'Η Στιχουργική Τέχνη του Δ. Σολωμού', op. cit., p. 227.

<sup>81</sup> The following poems are included in the first period: *Ο Κρητικός*, *Τρίχα* and *Σχεδιάσμα Β'* of *Ελεύθεροι Πολιορκημένοι*.

<sup>82</sup> The following poems are included in the second period: *Σχεδιάσμα Γ'* of *Ελεύθεροι Πολιορκημένοι* and *Πόρφυρας*.

<sup>83</sup> Spatalas Gerasimos, 'Η Στιχουργική Τέχνη του Δ. Σολωμού', op. cit., pp. 248 – 249.

<sup>84</sup> Enripidis Garantoudis, 'Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;', op. cit., p. 349.

καινούρια ολότελα αρμονία, απαλλαγμένη από κάθε εξωτερικό στολίδι, και γι' αυτό πιο βαθιά και πιο άδολη.<sup>85</sup>

Indeed, during the first period Solomos's verse is full of vowels and synizeses. For example, the rate of occurrence of synizesis reaches 84.4% in *Ο Κρητικός*, 82.6% in *Τρίχα* and 56.9% in *Σχεδίασμα Β'* of *Ελεύθεροι Πολιορκημένοι*. By contrast, rates of hiatus in the same poems are extremely low: 12.8% in *Ο Κρητικός*, 11.5% in *Τρίχα* and 7% in *Σχεδίασμα Β'* of *Ελεύθεροι Πολιορκημένοι*.<sup>86</sup>

Looking at this data, we can better understand the way in which these particular metrical phenomena are used. The poet also frequently uses elision not so much to lessen vowels as to avoid synizeses:

*Κι' ανεί τς αγκάλες μ' έρωτα και με ταπεινοσύνη.* (line 5)<sup>87</sup>

*Όμως κοντά στην κορασιά, που μ' έσφιξε κι' εχάρη.* (line 9)

*Εχάθη, αλιά μου! αλλ' άκουσα του δάκρου της ραντίδα.* (line 3)

In addition to the above features, phenomena like enjambment and the weakening of the mid-line caesura also appear in Solomos's verse of the first period, although they do not occupy an important place. Cases of enjambment between two fifteen-syllable lines are not only rare but also not particularly intense:

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<sup>85</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά.* op. cit., p. 35.

<sup>86</sup> Enripidis Garantoudis, 'Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;', op. cit., p. 343: the above statistics refer only to external synizeses and hiatus. Garantoudis thinks that only these should be counted, because they are more important for the euphony of the poem than internal synizesis.

<sup>87</sup> These lines come from *Ο Κρητικός*.

*Όμως αυτοί είναι θεοί, και κατοικούν απ' όπου*

*Βλέπουνε μες στην άβυσσο και στην καρδιά τ' ανθρώπου.*

(Ο Κρητικός 4, 25-26)

*Εχάθη, αλιά μου! αλλ' άκουσα του δάκρου της ραντίδα*

*Στο χέρι πούχα μόλις σηκωτό μόλις εγώ την είδα. (Ο Κρητικός 5, 3-*

*4)*

It is also noteworthy that in these particular lines there are cases where the mid-line caesura, after the eighth syllable, is weakened:

*Κι' έχασα\_ αυτό το θεϊκό | πρόσωπο για πολλή\_ ώρα (Ο Κρητικός 4,22)*

*Βόηθα, Θεά, το τρυφερό | κλωνάρι μόνο νάχω· (Ο Κρητικός 4, 37)*

In the above lines the mid-line caesura is weakened because it occurs between an adjective (*θεϊκό* and *τρυφερό*) and its noun (*πρόσωπο* and *κλωνάρι*) respectively – internal enjambment. A similar phenomenon we have encountered in Cretan literature. At the same time, the weakening of the mid-line caesura also occurs in conjunction with additional caesurae created by punctuation, which prove more intense:

*Λάλησε Σάλπιγγα! | κι' εγώ | το σάβανο τινάζω. (Κρητικός 2, 5)*

*Χαμένη\_αλίμονο! | κι' οκνή | τη σάλπιγγα γρικόξει· (line 3)<sup>88</sup>*

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<sup>88</sup> This and the next eight lines are taken from *Σχεδιάσμα Β'*.

In the second period Solomos completely eliminates rhyme from his verse, avoids synizesis and uses elision and aphaeresis<sup>89</sup> in order to avoid hiatus. For example, the rate of occurrence of synizesis in *Σχεδιάσμα Γ'* of *Ελεύθεροι Πολιορκημένοι* is only 6.3%, while in *Πόρφυρας* it is 4%.<sup>90</sup> The occurrences of elision and aphaeresis, on the other hand, are inversely proportionate to those of synizesis. The problem here, however, is not, as Garantoudis points out, the high rate of elision and aphaeresis but the gradual increase of pressure on the poetic language thus creating linguistic forms some of which do not exist in spoken or in written language, whether poetic or not.<sup>91</sup> Examples of lines in which elision appears very often are:

*Με λογισμό και μ' όνειρο, τι χάρ' έχουν τα μάτια. (1.3)*

*Κι' ευθύς εγώ τ' Ελληνικού κόσμου να τη χαρίσω; (1.11)*

*Αραπιάς άτι, Γάλλου νους, βόλι Τουρκιάς, τόπ' Αγγλου. (2.8)*

*Αλλ' ήλιος, αλλ' άόρατος αιθέρας κοσμοφόρος. (4.2)*

At the same time there are many examples of lines where aphaeresis appears very often too:

*Που μέρη τόσα φαίνονται και μέρη 'ναι κρυμμένα (1.9)*

*Αθάνατη 'σαι, που ποτέ, βροντή, δεν ησυχάζεις; (2.11)*

*Αλλά στης λίμνης το νερό, π' ακίνητο 'ναι κι' άσπρο. (6.11)*

*Οπού 'δε σκιάς παράδεισο και τηνέ χαιρετάει. (11.1)*

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<sup>89</sup> 'Aphaeresis' is a grammatical phenomenon in Greek whereby, if a word ends with a vowel and the next word starts with a vowel too, the initial vowel of the next word is sometimes lost, e.g. εσύ είσαι → εσύ 'σαι, θα έχει → θα 'χει.

<sup>90</sup> Enripidis Garantoudis, 'Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;', op. cit., p. 346.

<sup>91</sup> Ibid., p. 346.

This matter has been so much discussed by scholars that Alexiou felt obliged to observe that:

Μας προβλημάτισε το θέμα των εκθλίψεων και αφαιρέσεων, που από μίαν εποχή και πέρα παρατηρούνται στη σολωμική παραγωγή. Τύποι όπως *τ' ελληνικού, εξ' αναβρύζει, τι χάρ' έχουν* δεν συμφωνούν με τους κανόνες της γλώσσας, τηρήθηκαν όμως γιατί αποτελούν πάγια τακτική του Σολωμού στα αυτόγραφα και συνδέονται με την τάση του για αποφυγή των συνιζήσεων στη φάση της ωριμότητάς του.<sup>92</sup>

In the second period, as in the first, Solomos does not put particular emphasis on metrical phenomena such as enjambment, weakening of the mid-line caesura and syncopation on the third syllable.

Regarding syncopation, I should add that Solomos often liked stressing the first syllable of the line:

*Δόξα 'χ' η μαύρη πέτρα του και το ξερό χορτάρι.* (line 1.12)<sup>93</sup>

*Ξάφνου σκιρτούν οι ακρογιαλιές, τα πέλαγα κι' οι βράχοι.* (line 2.7)

*Πέλαγο μέγα πολεμά, βαρεί το καλυβάκι.* (line 2.9)

*Κάθε φωνή κινούμενη κατά το φως μιλούσε.* (line 3.8)

The lines which have this stress on the first syllable often have a stress on the fourth syllable, as in the examples given above.

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<sup>92</sup> S. Alexiou (ed.), *Διονυσίου Σολωμού: Ποιήματα και πεζά*, Athens: Stigmi 1994, p. 21.

<sup>93</sup> All four examples are taken from *Σχεδιάσμα Γ'*.

Finally, it should be noted that in this second period, in addition to the metrical phenomena, seen above, Solomos uses other supplementary devices in order, as Garantoudis points out, ‘να επιτονιστεί φωνητικά το περιεχόμενο των στίχων’.<sup>94</sup> These include, for example, the repetition of stanzas, words or parts of words, alliteration, internal rhymes, chiasmus and so on. There is no need to further examine these devices because they do not directly affect the fifteen-syllable verse and its form.

Solomos therefore is the first poet after the Cretan poets to systematically adopt the fifteen-syllable verse.<sup>95</sup> He does not attempt to deviate from the linguistic and metrical systems, using a variety of metrical systems, such as we will see in *The King’s Flute*. On the contrary, he tries in a different and special way to consciously test the limits of euphony in Modern Greek poetic language. He achieves this with the use or avoidance of synizesis and hiatus and the use of elision and aphaeresis.<sup>96</sup> According to Polyas, ‘ο αυστηρότατος κανόνας στον οποίο υποτάχθηκε αυτοθέλητα ο Σολωμός’ is none other than ‘η τεχνική πλοκή των συμφώνων και των φωνηέντων’.<sup>97</sup> In other words, Solomos continually experiments with the vowels and consonants of the Greek language and their contribution to the euphony of his poems.<sup>98</sup>

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<sup>94</sup> Enripidis Garantoudis, ‘Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;’, *op. cit.*, p. 347.

<sup>95</sup> *Ibid.*, p. 348.

<sup>96</sup> *Ibid.*, p. 349.

<sup>97</sup> L. Politis (ed.), *Διονυσίου Σολωμού Άπαντα*, vol. 1 (Ποιήματα), Athens: Ikaros 2002, p. 37.

<sup>98</sup> Enripidis Garantoudis, ‘Η μετρική του Σολωμού: Ρυθμός μιχτός, αλλά νόμιμος;’, *op. cit.*, p. 350.



## 1.4 The fifteen-syllable verse in *Τα τραγούδια της Πατρίδος μου*.

*Τα τραγούδια της πατρίδος μου*, which was published towards the end of 1885, constitutes Palamas's début poetry collection. A brief metrical analysis of the fifteen-syllable verse of these poems<sup>99</sup> will help us better understand and appreciate Palamas's subsequent approach to the use of fifteen-syllable verse especially in *The King's Flute*.

Generally speaking, the fifteen-syllable verse in this particular collection most of the time is structured in rhyming couplets. In this period, directly influenced by the versification of the Athenian School, Palamas basically avoids synizesis and uses hiatus a lot. There are few lines containing synizesis. In order to avoid synizesis, he often uses elision:<sup>100</sup>

*Με δίχως μέλ' οι μέλισσες αφήσαν τα μελίσσα (p. 37)*<sup>101</sup>

*Απ' όλους ξεχωρίζουνε με τα γυρτά σπαθιά των (p. 38)*

*Αλλων Δερβισιδων φωνές γροικούντ' ανάρηα ανάρηα (p. 38)*

*Παρέκ' η μάννα το μωρό 'ς την κούνι' αποκοιμίζει (p. 47)*

At the same time, enjambment between two fifteen-syllable lines is rare:

*Καρφώνω την εικόνα Σου. Και τώρα η κάμαρά μου*

<sup>99</sup> Many poems in the collection are written in other kinds of verse than the iambic fifteen-syllable such as the iambic twelve-syllable, the iambic eleven-syllable, the trochaic ten-syllable and others.

<sup>100</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 18.

<sup>101</sup> The lines are taken from the poetic collection *Τα τραγούδια της πατρίδος μου*, as published in: Kostis Palamas, 'Τα Τραγούδια της Πατρίδος μου', *Άπαντα*, vol. 1, Athens: Biris, pp. 28 – 175.

*Είνε και μνήμα θλιβερό και χαρωπή εκκλησία· (p.120)*

One feature of these particular lines is the strong caesura in the middle, which is created by punctuation and an enjambment which joins the second hemistich with the next line. There is no significant intensity in these enjambments. The only example of an enjambment with intensity worthy of note that I found in the nine poems<sup>102</sup> in the poetry collection written in fifteen-syllable verse, is the following:

*Παιδιά μου, τον παληό καιρό η γνώσι κ' η σοφία*

*Ευρίσκονταν 'ς τ' αρσενικά μονάχα· **τα βιβλία***

*Δεν είν', έλεγαν οι παληοί, καλά για κοριτσάκια. (p. 51)*

In the above example the pre-enjambment<sup>103</sup> does not occupy the whole second hemistich of the line, as happens in the previous examples, but only four syllables (*τα βιβλία*). This increases the intensity of the enjambment and tends to attract the attention of the reader to this particular line and more especially to this particular word.

Having referred above to the strong mid-line caesura, it should also be noted that in some lines weakening of the mid-line caesura is also observed:

*Σκόρπα με την αθάνατη | πνοή σου μακρυά μου. (p. 120)*

*Βαρεία φλοκάτα, | φέρμελη | χρυσή, και φουστανέλλα. (p. 46)*

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<sup>102</sup> *Η κόρη της Αήμονου, Τα νιάτα της γιαγιάς, Γεωργίω Δροσίνη, Της Ηλιογέννητης, Φθινόπωρον, Το σχολείον, Η υστερνή ματιά της, Χριστούγεννα, Κεράσια.*

<sup>103</sup> The term is explained in detail in the section on enjambment of the second chapter.

*Και να! | της πρώτης νιότης σου | 'σα' νάνε <sub>x</sub>αντηλιάδες. (p. 47)*

*Μα να! | ξεσπάει <sub>x</sub>ο πόλεμος, | πλακώνουν τα μαντάτα. (p. 47)*

Palamas uses two ways to achieve the weakening of the mid-line caesura: (a) He places it between the last word of the first hemistich and the first word of the second hemistich, words which both belong to the same phrase or short sentence, thus bridging the two hemistichs. These two words can be related in many ways: verb – noun, adjective – noun, verb – adjunct etc. We can see this phenomenon in the first example, where a caesura occurs between the adjective (the last word of the first hemistich, *αθάνατη*) and the noun (the first word of the second hemistich, *πνοή*). The second example is similar but with a different word order: noun (*φέρμελη*) – adjective (*χρυσή*). (b) Alternatively there is a second caesura, as strong as the mid-line caesura, as happens in the last three examples. The creation of a second caesura, enforced by punctuation, results in weakening the mid-line caesura. Some times, the second caesura proves to be stronger than the mid-line one, as we see in the third example. We came across both these alternatives in the verse of Cretan poetry as well as in Solomos's verse.

One last metrical phenomenon, which appears in the verse of Palamas in this first collection, is the use of syncopation on the first syllable, which disturbs the iambic rhythm of the line, albeit only slightly:

*Όμως η νύχτα η σημερινή δεν έχει παραμύθια. (p. 46)*

*Όπως το θέλουν τα παιδιά και τα παληά συνήθεια. (p. 46)*

*Εἶνε ᾿ς την κούνια του μικρού, νομίζεις, νάνι νάνι. (p. 47)*

*Μέσ᾿ ᾿ς τις σπηλιές σκορπίσατε και μέσ᾿ ᾿ς τα ξερονήσια. (p. 48)*

A similar phenomenon was encountered in the verse of Cretan literature as well as in Solomos's verse. The poet temporarily disrupts the iambic rhythm by placing the stress on the first syllable, while the stress which follows on the fourth syllable immediately restores the rhythm of the line to iambs. We rarely find a wrenched accent on the first syllable of the second hemistich (ninth syllable):

*Δυνάμωσε το σώμα μου, γιάτρεψε την καρδιά μου. (p. 120)*

*Σαν τιμημένες παρθενιές, μέσ᾿ ᾿ς της ᾿ντροπής το χρώμα. (p. 147)*

After his first poetry collection *Τα Τραγούδια της Πατρίδος μου* Palamas continued to use fifteen-syllable verse in other collections too. In his second poetry collection, the *Ἕγνος της Αθηνάς* (1889), the poet's personality, regarding his versification, becomes more evident. Hiatus has been reduced to a minimum and synizesis predominates.<sup>104</sup> Palamas turns his attention to studying other sources, such as Solomos, in an attempt to get away from the metrical forms of the Athenian school. As Politis has noted, Palamas was the first poet from the Athenian school to pay attention to Solomos's poems and particularly to their versification.<sup>105</sup> Apart from Solomos, Palamas also turned his attention to the two followers of Solomos, who had worked on fifteen-syllable verse: i.e. Gerasimos Markoras in *Ὀρκος* (1875) and Iakovos Polyklas

<sup>104</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 36.

<sup>105</sup> Ibid., p. 37 and *Απαντα*, vol. 1, pp. 23-24.

in his translation of *Οδύσσεια* (1875–1881). In fact, Palamas talks about the latter with special admiration.<sup>106</sup> These early influences start to show up in the two collections of poetry he published after *Τα Τραγούδια της Πατρίδος μου*. The following line, which is unique in the *Ύμνος της Αθηνάς*, is an example of Palamas’s attempts to break up, by various means, the traditional monotony of fifteen-syllable verse.<sup>107</sup>

*που τα ρουφάει, τα καταπίνει | η γη στα καταχθόνια.* (p. 200)

In this line the traditional mid-line caesura after the eighth syllable is abolished for the first time. This phenomenon becomes more frequent in the *Μάτια της Ψυχής μου* (Palamas’s third poetry collection). At the same time the weakening of the mid-line caesura also occurs very frequently.

In addition to the Greek influences he also took foreign ones on board, and specifically influences from French Romantics, like Hugo, and the Parnassian poets, who were trying to lessen the monotony of their Alexandrine verse. However, further discussion on this matter will follow in the next chapter. In the years preceding *The King’s Flute*, Palamas goes on experimenting and trying new rhythms and metrical devices. After the first three poetry collections, Palamas abandoned the fifteen-syllable verse for a while. The two poetry collections which followed *Ιαμβοί και ανάπαιστοι* (1897) and *Ο τάφος* (1898) do not include a single fifteen-syllable line. But in the next poetry

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<sup>106</sup> Palamas himself mentions: ‘Αλλά στον Πολυλά, στο δημιουργικό μεταφραστή της Οδύσσειας, της Ιλιάδος και του Αμλέτου, ταιριάζει η δόξα πως μας επλούτισεν όχι με νέα μέτρα, αλλά πολύ τελειότερα, με νέους ρυθμούς στα ίδια παλαιά μέτρα. Ο δεκαπεντασύλλαβος του Πολυλά είναι όλος κίνησις, όλος έκφρασις, όλος ψυχή. Ο Πολυλάς εδούλεψε το νεοελληνικό ρυθμό σα μεγάλος ποιητής’, Kostis Palamas, ‘Η Μετάφρασις της Υπατίας’, *op. cit.*, pp. 289 – 290.

<sup>107</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. *op. cit.*, p. 39.

collection, *Ασάλευτη ζωή* (1904), some fifteen-syllable lines appear once again. This poetry collection is the beginning of an evolutionary journey for fifteen-syllable verse in the hands of Palamas which will lead to its apogee in *The King's Flute*.

## Conclusion

The great Byzantinist Krumbacher once wrote: 'Η υπερχιλιετής και ασάλευτη ακόμη δύναμη του [δεκαπεντασύλλαβου στίχου] αποτελεί φαινόμενο μοναδικό στην ιστορία της ποιήσεως'.<sup>108</sup> Indeed, after a life of almost ten centuries in Greek poetry fifteen-syllable verse acquired so much prestige in Greek literary tradition and became so close to everyday Greek speech that it has been rightly called the Greek 'national verse'.<sup>109</sup>

The sturdy form of the political verse (two hemistichs of eight and seven syllables respectively, divided by a strongly established caesura after the eighth syllable), which we find in folk songs, starts to afford some degree of flexibility to the poets of the Cretan Renaissance. Solomos continued their efforts in his own special way and Modern Greek poets continued working it out. Palamas occupies a significant place among them, as the first to accelerate this process of changing the fifteen-syllable verse. Palamas chiseled political verse into a remarkable tool for his personal artistic

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<sup>108</sup> Karl Krumbacher, *Ιστορία της Βυζαντινής λογοτεχνίας*, vol. 2, Georgios Sotiriades (translation), Athens: Grigoriades 1974, p. 491.

<sup>109</sup> Enripidis Garantoudis, 'Οι δεκαπεντασύλλαβοι στο Μήτηρ Θεού του Άγγελου Σικελιανού', *Σημείο*, vol. 3, 1995, p. 161.

expression. Thus, 'the frightful monotony of the decapentasyllable, by being broken from time to time, is somewhat corrected'.<sup>110</sup>

It is the aim of this study to make this attempt of Palamas's at revival, which so improved the verse of *The King's Flute*, better known. I shall attempt to complete this aim in the second chapter, where I will show how the poet managed to achieve this renewal.

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<sup>110</sup> Louis Roussel, 'The Romaic Decapentasyllabic and the Versification of Costis Palamas (2)', *The Link*, vol. 2, 1939, p. 48.

## CHAPTER 2

### THE PROSODY OF *THE KING'S FLUTE*

#### Introduction

*The King's Flute* has few readers today. It is a neglected poem, which has not been studied as much as it deserves. Few studies have been written or dealt with the verse of the *Flute*, despite the seriousness with which the author himself created it and the attention he paid to it. Nevertheless, as we shall see later on in my study, the *Flute* represents the culmination of Palamas's efforts with the fifteen-syllable verse. My aim therefore in the second chapter of this study, is to present those particularities and peculiarities which we find in the fifteen-syllable verse of *The King's Flute* and which make it so special. In order to achieve my aim, I will proceed to a metrical analysis of the poem.

First of all, I should mention here that the *Flute* consists of two introductory parts and twelve Cantos. To be specific, the number of lines is as follows: Introduction = 54, the *Son of the Widow*, which constitutes the second introductory part of *The King's Flute* = 255, Canto I = 274, II = 391, III = 302, IV = 435, V = 389, VI = 205, VII = 389, VIII = 359, IX = 397, X = 262, XI = 456, XII = 50. In total, the *Flute* has 4225 lines. Forty-eight of these lines are not in fifteen-syllable verse having fewer syllables. These shorter lines are used either as 'breaking lines' or to create a particular form of stanza or for some other reason.<sup>1</sup> All other lines are in fifteen-syllable verse. The processing the

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<sup>1</sup> K. G. Kasinis, Introduction to *Η Φλογέρα του Βασιλιά*, op. cit., p. 19.



traditional fifteen-syllable verse has undergone at the hands of Palamas in this poem is such that Kasinis, in his introduction to the poem, characterizes it as ‘οριακή’.<sup>2</sup>

Palamas’s entire poetry, regardless of its various evolutionary morphological stages, has been characterized as an attempt at rhythmic revival.<sup>3</sup> Palamas’s aim was a radical renewal of the national verse which he sought to elevate above all others, because of a deep, inner belief, as he himself writes in 1894, that ‘ο δεκαπεντασύλλαβος μένει σχεδόν αδούλευτο χωράφι αρμονιών’.<sup>4</sup> Palamas managed to renew the fifteen-syllable verse both by introducing certain metrical innovations, like the abolition of the middle caesura, and by his peculiar and dense use of some metrical phenomena associated with the fifteen-syllable verse, like synzesis and enjambment. Palamas owes his initial interest in clarifying and shaping his metrical views to Kalvos and especially to his ‘πολύτροπος αρμονία’<sup>5</sup>. As Garantoudis says: ‘αν η ανακάλυψη και η προβολή των καρβικών ωδών στο αθηναϊκό κοινό οφείλονται στον Παλαμά, ο τελευταίος οφείλει στις καρβικές ωδές το κύριο έναυσμα για τη διευκρίνηση και

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<sup>2</sup> Kasinis explaining the characterization ‘οριακή’ writes: ‘Καταργεί πολλές φορές τη μεσαία (κύρια) τομή μετά την όγδοη συλλαβή και δημιουργεί άλληνη ή άλλες παρατονίζε σκοπίμα, για να υποβάλει την αναμονή της αρμονικής κατάληξης· οι διασκελισμοί είναι τολμηροί και συχνοί’, *ibid.*, p. 20.

<sup>3</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, Athens: Kastaniotis 2005, p. 112.

<sup>4</sup> Kostis Palamas, ‘Η Μετάφρασις της Υπατίας’, *op. cit.*, p. 289.

<sup>5</sup> The term, ‘πολύτροπος αρμονία’, is used for the first time by A. Kalvos in ‘Επισημείωσις’. In his verse prosody, Kalvos using ‘πολύτροπος αρμονία’ strove to avoid what he called the monotony of the Cretan poems: ‘Από την συναρμογήν των διαφόρων επτασυλλάβων, οξυτόνων, παροξυτόνων, ή προπαροξυτόνων γίνονται *χορς*, είδη ηρωικών στίχων, τα οποία μεταχειρισθέντα με κρίσιν συμπλάττουσι την γνωστήν εις τους παλαιούς μόνον πολύτροπον αρμονίαν. Αποφεύγοντες ούτω το μονότονον των κρητικών επών, μιμούμεθα τα κινήματα της ψυχής, και χαρακτηρίζομεν τα όσα ή ο νους ή αί του ανθρώπου αισθήσεις απαντώνσιν εις την φυσικήν και εις την φανταστήν οικουμένην’: ‘Επισημείωσις’ of A. Kalvos in Andreas Kalvos, *Ωδαί*, Filippo Maria Pontani (ed.), Athens: Ikaros 1988.

τη διαμόρφωση των μετρικών απόψεων του'.<sup>6</sup> Massimo Peri also points out the relationship between Palamas's metrical theory and that of Kalvos: 'Ο νεοκλασικός ορισμός της "πολυτρόπου αρμονίας" έρχεται να προσφέρει, διαμέσου του Κάλβου, ένα στήριγμα στον μετρικό πειραματισμό του Παλαμά'.<sup>7</sup> The flattering reference by Palamas to the theory of Kalvos, in his article, 'Κάλβος ο Ζακύνθιος', in 1889, does not explain the exact meaning of 'πολύτροπος αρμονία'.<sup>8</sup> Palamas merely singles out the innovative nature of Kalvos's experiments with metre and he applauds the fact that 'αντί της σταθεράς και μονοτρόπου αρμονίας<sup>9</sup> της εκ των ομοειδών και των ομοικαταλήκτων στίχων των εν χρήσει παρ' ημίν, ο Κάλβος καθιεροί την εναλλάπτουσαν και πολύτροπον αρμονίαν των περιόδων καυχώμενος ότι ούτω προσεγγίζει τους αρχαίους'.<sup>10</sup>

In 1894, in his article, 'Η Μετάφρασις της "Υπατίας"' the nature of 'πολύτροπος αρμονία' is given greater clarification. Although Palamas does not refer expressly to 'πολύτροπος αρμονία', it is implicit in his article, where he talks about the 'εν τη ενότητι ποικιλία' of ancient Greek poets, transferred

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<sup>6</sup> As Garantoudis says, the perception that it was Palamas who discovered Kalvos is still generally accepted. Yet the recently expressed view of Nasos Vagenas should also be taken into account, according to which the first person to discover Kalvos was not Palamas but Alexandros Soutsos: Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit, pp. 24 – 25.

<sup>7</sup> Massimo Peri, 'Ο "τραγικός" και ο "ηρωικός" στίχος του Κάλβου', *Παρνασσός*, vol. 30, 1988, pp. 456 – 457.

<sup>8</sup> Kostis Palamas, 'Κάλβος ο Ζακύνθιος', *Άπαντα*, vol. 2, Athens: Biris, pp. 28 – 59.

<sup>9</sup> Palamas clearly juxtaposes 'πολύτροπος αρμονία' with 'μονότροπος αρμονία' that is, the monotonous and standardized versification of the Athenian School. For Palamas, in Greek versification, there was on the one hand the enlightened but isolated exception of Solomos and on the other hand the metrical poverty of Modern Greek poetry, for which the Athenian School was mainly responsible: 'Η νέα ελληνική ποίηση, έξω από τη βαθυστόχαστη μουσική του Σολωμού, κρέμοταν [...] από μια στιχουργημένη, πιο πολύ βροντερή, παρά καλόχη, πολιτική ή πατριωτική δημοσιογραφία, από μια φτωχή ρητορική με πλούσιες ρίμες', Kostis Palamas, 'Ποιητική τέχνη και γλώσσα', *Άπαντα*, vol. 8, Athens: Biris, p. 11.

<sup>10</sup> Kostis Palamas, 'Κάλβος ο Ζακύνθιος', *Άπαντα*, vol. 2, Athens: Biris, pp. 45 - 46.

to modern poetry.<sup>11</sup> In the most significant of these references to ancient harmony, the poet identifies it with the ‘αίσθημα ρυθμού’: ‘το αίσθημα του ρυθμού, της “εν τη ενότητι ποικιλίας” [...] ή της “εν τοις ομοειδέσι ποικιλίας”, και των “μεταβολών της αρμονίας” των αρχαίων’.<sup>12</sup>

This ‘αίσθημα ρυθμού’ is created in modern poetry by various metrical devices, which I will present and examine later in this chapter. As Garantoudis notes, it refers to a method of using the metrical forms based on a continuous balance of oppositions, which achieve the result that Palamas describes with enthusiasm:<sup>13</sup>

Τι γοργά τρεχάματα μέσα στο ίδιο το στίχο και τι αργά περπατήματα, τι χαμηλώματα και τι πετάγματα, τι παρατονίες καμωμένες για να δείχνουν ωραιότερο τον κανονικό τονισμό που ακολουθεί, τι πολυτονίες, τι αντιθέσεις φράσεως και προσωδίας, άλλο δρόμο να τραβάη αυτή κι άλλον εκείνη, όπως μέσα στο μελόδραμα η ορχήστρα και το τραγούδι, τι τομή αεικίνητη, τι στίχος άξιος της λύρας, που έχει φτερά, και δεν είναι μετρημένος με το διαβήτη.<sup>14</sup>

At the same time, in his most mature metrical study, ‘Ο Στίχος’, Palamas describes the ancient verse and the ‘συστήματα’ of which it is composed as the ideal. Another example of these ‘systems’ is the ‘συστήματα εξ ανομοίων’:

‘Συστήματα εξ ανομοίων’ [είναι οι στίχοι] που διαφέρουν αναμεταξύ τους, που ανάλογοι δείχνονται προς το ρυθμό των συναισθημάτων που εκφράζουν, μα που όλοι συνενώνονται σ’ ένα ρυθμικό σύνολο, επαναλαμβάνονται, γυρίζουν, στέκονται,

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<sup>11</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit, p. 26.

<sup>12</sup> Kostis Palamas, ‘Η Μετάφρασις της Υπατίας’, op. cit., p. 293.

<sup>13</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit, p. 26.

<sup>14</sup> Kostis Palamas, ‘Η Μετάφρασις της Υπατίας’, op. cit., p. 292.

ξαναγουρίζουν, πάντα προγραμματικά, συγκροτημένα, συστηματικά. Πάντα Συστήματα. Είναι η ‘πολύτροπος αρμονία’ που θαυμάζοντας μας τη μνημονεύει [...] ο Ανδρέας Κάλβος.<sup>15</sup>

The above approach to Kalvos’s ‘πολύτροπος αρμονία’ shows Palamas’s attitude to metre to be a persistent endeavour to revive the expressive power of ancient Greek poetry and the rhythmical sense and variety that ancient metres had created. Palamas therefore conceives of and treats ‘πολύτροπος αρμονία’ both as a means for the enrichment and elevation of the fifteen-syllable verse and as a poetic method which will reverse its metrical underdevelopment and contribute to the overall progress of versification.<sup>16</sup> As Grantoudis says, commenting on the above statement by Palamas:

Η πολυτροπότητα του καλβικού ρυθμού έγκειται στην ομοιότητα του συνόλου μέσα στις επιμέρους διαφορές. Ο ρυθμός, τόσο των αρχαίων ποιημάτων όσο και των καλβικών Ωδών δεν είναι στατικός και επαναλαμβανόμενος. Το διακριτικό γνώρισμα του είναι η κίνηση. Χάρη στη διαρκή ροή ενός αστάθμητου ρυθμού δημιουργείται η αίσθηση ενός ρυθμικού στροβίλου, που όμως κατά βάθος διέπεται από αυστηρές αρχές.<sup>17</sup>

Palamas, therefore, does not restrict himself to describing the special nature of the ancient metres and the poems of Kalvos. With the phrase: ‘ανάλογοι δείχνονται προς το ρυθμό των συναισθημάτων που εκφράζουν’, he takes things even further. That is, as Garantoudis explains, retouches on strongly expressive qualities of the rhythm of Kalvos, saying that in ancient poems and Ωδές there is coordination between the rhythm of the lines and their content. In other words, rhythm is harmonized with the mental and emotional mood of

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<sup>15</sup> Kostis Palamas, ‘Ο Στίχος’, *Άπαντα*, vol. 13, Athens: Biris, p. 123.

<sup>16</sup> Evripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit., p. 32.

<sup>17</sup> Evripidis Garantoudis, *Πολύτροπος αρμονία. Μετρική και Ποιητική του Κάλβου*, Iraklio: Crete University Press 1995, p. 189.

the content.<sup>18</sup> ‘Πολύτροπος αρμονία’, as Palamas understands and presents it to us, is found throughout *The King’s Flute*. This happens because both features mentioned above appear throughout the poem. On the one hand, we have the constant change in rhythm using various metrical phenomena, which make up the line, and on the other hand, we have the coordinating of the rhythm with the content of the line, which is once again achieved with the plethora of metrical devices the poet has at his disposal.

As Garantoudis claims, in order to include the ‘πολύτροπος αρμονία’ of Kalvos in Modern Greek poetry one should first discover the Ionian Island poet’s intentions as regards once again bringing to light the harmony of ancient Greek metre, through Italian Neo-classicism. At the same time, one should be fully conversant with Modern Greek versification. Exactly this combination is found in Palamas. Palamas’s poetic sensitivity and his critical perception led him to comprehend Kalvos’s intentions. On the other hand he was well acquainted with Greek versification and above all the fifteen-syllable verse, the most important verse pattern of Greek poetic tradition. In relation to Kalvos, he did not use the term ‘πολύτροπος αρμονία’ other than for the Italian verse forms, such as the five-syllable, the seven-syllable, the double five-syllable and the eleven-syllable verse. At the same time Kalvos turned against the Cretan fifteen-syllable verse, characterizing it as monotonous.<sup>19</sup> This is exactly where Palamas starts to free himself from Kalvos and the ‘πολύτροπος αρμονία’ as Kalvos understood and practised it. Palamas

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<sup>18</sup> Ibid., p. 189.

<sup>19</sup> Kalvos suggested ‘πολύτροπος αρμονία’ as a means of confronting the ‘μονότροπος αρμονία’ of the fifteen-syllable verse in folk songs and Cretan Renaissance verse: Evripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit., p. 29.

understood ‘πολύτροπος αρμονία’ as a way of enriching the fifteen-syllable verse and adopted it in his metrical theory in order to use it for his own purposes. Palamas, therefore, expanded the meaning of ‘πολύτροπος αρμονία’ to an area of versification beyond that intended by Kalvos.<sup>20</sup> He understands it as a poetic method, which will contribute to the progress of versification.

Apart from the contribution made by Kalvos’s prosody to the shaping of the metrical theory and poetic practice of Palamas, scholars have also pointed to the Parnassian and Symbolist origin of some of his views on metre and his poetic preferences.<sup>21</sup> Palamas’s attempts to renew the fifteen-syllable verse are also directly connected to French Romantic verse and particularly to the poetry of Victor Hugo.<sup>22</sup> These influences on the poetry of Palamas will be further analyzed in the main part of the chapter, where it will be shown that their contribution indeed played a decisive role in the overall efforts of Palamas to renew the fifteen-syllable verse in his poetry.

The versification of the poem will be presented by reference to the enjambment and the extensive use of punctuation in the interior of the line, to the weakening or frequently even the complete abolition of the mid-line caesura after the eighth syllable, as well as, to the use of tripartite lines and the phenomenon of the ‘broken verse’, phenomena which are directly related to the three foregoing. Finally, I shall refer to the multiple and important use of

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<sup>20</sup> Ibid., pp. 28 – 30.

<sup>21</sup> E. Politou – Marmarinou, *Ο Κωστής Παλαμάς και ο γαλλικός παρνασσισμός (Συγκριτική φιλολογική μελέτη, doctoral thesis)*, Athens: 1976.

<sup>22</sup> Alexandra Samouil, ‘Παλαμάς και Ουγκώ. Στιχουργικές παρατηρήσεις’, *op. cit.*, pp. 536 – 545 and Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, *op. cit.*

synizesis with the simultaneous and increasingly strict avoidance of hiatus and to the use of syncopation on the third syllable of the two hemistichs.<sup>23</sup> All the above constitute the basic means, which Palamas used in order to achieve the ‘πολύτροπος αρμονία’, the ‘αίσθημα ρυθμού’, the rhythmical variety and ultimately the renewal of the fifteen-syllable verse.

## 1.1 Enjambment

To start my metrical analysis, I will first examine the phenomenon of enjambment, which is the main ingredient of other phenomena, such as tripartite lines and ‘broken verse’. It is used a lot throughout *The King’s Flute*.<sup>24</sup> With the presence of a significant number of enjambments in the poem, the isometry between form and content (whereby each line is self-contained as regards its meaning), is naturally significantly challenged. Very often, a line does not cover the full meaning, but the syntactic unit which expresses this meaning continues in the following line. According to Politis, the meaning of a phrase is rarely found in one line, which would maintain some balance, but on the contrary, it is generally expressed in several lines.<sup>25</sup> That is why enjambments are frequent and we also find pauses (commas, full stops and semicolons) in parts of the line where we would not usually expect them. So, as with the weakening of the mid-line caesura in which one hemistich overlaps the other (internal enjambment) when using external enjambment, one line overlaps the next. This, according to Politis, makes the

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<sup>23</sup> The metrical terms will be explained later on in the chapter alongside the analysis of each metrical phenomenon.

<sup>24</sup> Statistic on enjambment, which follow, refer only to Canto I.

<sup>25</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 70.

verse less lyrical and more narrative and epic, creating greater tension in the narration.<sup>26</sup> This phenomenon, however, also gives a particular character and coloration to the verse, breaking the monotony especially in long poems, such as *The King's Flute* and creating a varied rhythm. As Garantoudis points out, enjambment is 'όργανο ενός "πολύτροπου ρυθμού", βασισμένου στην ένταση ανάμεσα στο μετρικό και το νοηματικό σύστημα', something which Palamas applied systematically throughout the poem.<sup>27</sup>

Firstly, there are 36 instances of internal enjambment which involve the weakening of the mid-line caesura after the eighth syllable (i. e. 13.1% of the total number) in the 274 lines of Canto I. To give some examples:

*αδικητής φονιάς του αθώου | ρηγόπουλου, κι ο ίδιος* (line 3)

*για να λαρώσουν την οργή | του Παντοδύναμου, όχι.* (line 45)

*κ' ήρθε, δεν ξέρω κι από ποια | βουλή και από ποια μοίρα.* (line 65)

*και της φλογέρας λαλητής | να γίνη, για να σύρουν.* (line 90)

All the cases of internal enjambment involve exactly what we found in the Cretan poetic works and in Solomos. To be specific, the last word of the first hemistich is part of a phrasal unit or of a short clause placed across the caesura. Phrasal units occupying the central part of the fifteen-syllable line consist of an adjective followed by its noun such as the emphatic *αθώου ρηγόπουλου* in the first example, or of a noun modified by another noun in the genitive in the second example, *οργή του Παντοδύναμου*. In addition to the

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<sup>26</sup> Ibid., p. 70.

<sup>27</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit., p. 112.



relationship between noun-adjective, noun-noun, the relation of the two words which bridge the two hemistichs can vary, as we saw in Chapter One. It is obvious that such units cannot be separated. The same applies to instances involving a short clause carried across the caesura, as in the fourth example:  
*λαλητήs να γίνη.*

On the other hand, there are 42 cases of external enjambment (i. e. 15.3% of the total). External enjambments show a gradation in their intensity. This intensity depends on their ‘post-enjambment’ and ‘pre-enjambment’.<sup>28</sup> To be precise, it is inversely proportional to the length of their ‘post-enjambment’ and ‘pre-enjambment’. That is, the smaller the length of the ‘post-enjambment’ of an enjambment, the greater its intensity and vice versa. For example:

1. *τους συνεπαίρνει απίστευτο γρίκημα, πιο μεγάλο  
θάμα· η φλογέρα, και μιλά και λέει και την ακούνε* (lines 160-161)
2. *μήτε που πια δοξολογάν του βασιλιά στο θρόνο  
τ’ ανέβασμα. Κι όλα αδειανά, κι ανάμεσα κι σ’ όλα* (lines 46-47)
3. *πάνου σε λεύτερη μια γη, σε μια εκκλησιά χυμένη  
Βυζαντινά, σε γή ρωμιά φωτοπλημμυρισμένη* (lines 145-146)
4. *και λίγο πριν του Χάροντα παραδοθήs, γινόςουν  
Χάρος εσύ, και πάγωνες το τρομασμένο λαό σου* (lines 227-228)

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<sup>28</sup> French prosody uses the terms *rejet* and *contre-rejet* in order to indicate the parts of the line before and after the place of enjambment. In the line, for example, 160 – 161 of the *Flute* (example 1) the *πιο μεγάλο* is the *contre-rejet* and the *θάμα* the *rejet* of enjambment. These terms will be rendered in this study as ‘pre-enjambment’ and ‘post-enjambment’ respectively. These terms are also used by Natalia Deliyannaki in her article: ‘Ο διασκελισμός στον Ερωτόκριτο’, *Νεοελληνικά Μετρικά*, op.cit., pp. 117 – 136.

In these examples, the short ‘post-enjambment’ is found isolated and intensified at the beginning of the next line because the meaning of the previous line is not complete without it. It is therefore used for emphasis, something that Palamas appears to exploit, at the same time as varying the iambic rhythm of the poem. The intensity, therefore, of these particular enjambments is the greater, because the unit which enjambes (‘post-enjambment’) occupies only a few syllables in the next line. We notice also that the stress is shifted from the fourteenth syllable and moved on to the end of the phrase, as in example 2, where the main stress in the phrase does not fall on the word *θρόνο* but on the word *ανέβασμα* in the next line. By contrast, the intensity is less when the ‘post-enjambment’ reaches the caesura or even comes after it:

1. *Τίποτε δεν τ’ απόμενε, και μοναχά βαστούσε*  
*στην τρύπα που είταν άλλοτε το στόμα, μια φλογέρα* (lines 85-86)
2. *και πήρε και με στύλωσε στα δόντια σου, τραβώντας*  
*τ’ ανίερο τ’ αναέλασμα κι όσο δεν έπαιρνε άλλο.* (lines 209-210)

There is a similar phenomenon in cases of ‘pre-enjambment’. The shorter the ‘pre-enjambment’, the greater the intensity of the enjambment. For example:

1. *και σταματήσαν ίσα εκεί στο χάλασμα· **και ο τόπος***  
*γέμισε από μιλήματα και βρόντους χαροκόπων,* (lines 71-72)
2. *την περιπαίχτρα τη φλογέρα από το στόμα του· **όμως***  
*δεν πρόφτασε το χέρι του να γγίξη τη φλογέρα* (lines 158-159)

3. *Ἐπαιξα ἐγὼ τῆς Μάξιμωσ και χόρευε· του Ακρίτα*  
*ξεσκέπασα τη λεβεντιά και τον παράδωκα ίσα* (lines 174-175)
4. *Χαροπολέμαες. Και ἔξαφνα στυλώθηκες. Κ' εσύ είσαι*  
*που καβαλλάρης ξωτικός δειχνόσουν του λαού σου* (lines 225-226)

In these particular examples the duration of the 'pre-enjambment' is brief. Consequently, the intensity of the enjambment is great. The 'pre-enjambment' in example 2 is even briefer, being made up of just one word, *ὄμως*. In such lines the intensity of the enjambment is all the greater, and disturbs the iambic rhythm of the fifteen-syllable verse even more. At the same time 'pre-enjambment', as it appears in the above examples, is a method whereby the poet can stress certain words, phrases and names above others at will. This phenomenon is seen in example 3, where the poet selects only the phrase *του Ακρίτα* to constitute the 'pre-enjambment'. In this way, this particular phrase is cut off from the rest of the sentence and the line. As a result, more emphasis is given to it in the reading of the poem.

Obviously, enjambment, in various forms and degrees of intensity, serves as a powerful marker of chosen points of tension in the narrative, offering unexpected rhythmical variation which can be used to great effect. The intensive use of enjambment in *The King's Flute* functions chiefly as a conspicuous rhythmical feature in the flow of the verse.

## 1.2 Internal Punctuation

Another phenomenon that definitely attracts the reader's interest is the extensive use of punctuation in the verse. This phenomenon is common throughout the poem. Examples can be seen in the following lines:

*Η Πόλη, να την! Πέρα εκεί στον επικό τον Κάμπο.* (line 1)

*Η Πόλη, να την! Πέρα εκεί στον Κάμπο. Και είν' ο Κάμπος,* (line 26)

*«Ζή ο βασιλιάς Αλέξαντρος;» Κ' εγώ είμ' η απόκριση· είπα:* (line 172)

*Χαροπολέμαες. Κ'έξαφνα στυλώθηκες· κ' εσύ είσαι* (line 225)

In these lines, Palamas manages to disturb the iambic rhythm. The reader is surprised by the frequent pauses. The verse becomes slower than the usual fifteen-syllable verse, since the reader is continuously forced to make pauses. This phenomenon makes the verse more narrative and dramatic, creating tension. Moreover, internal punctuation in *The King's Flute* is also a means of weakening the mid-line caesura, something that we met in Cretan verse as well as in Solomos's poetry. The creation of other caesuras, in addition to the caesura after the eighth syllable, because of the pause required by punctuation, leads to the substantial weakening of the mid-line caesura, significantly disrupting the iambic rhythm of the line. This phenomenon is distinct in all the four above examples.

At the same time, Palamas often uses punctuation to boost the rhythmical regularity of the fifteen-syllable verse of the *Flute*. For instance, he uses an

ellipsis in order to underline the metrical pause at the end of the verse or the mid-line caesura:

*Και τη δική μου τη ζωή, δαρμένη από τα πάθη,  
στην πρόσφερα. Την πότισες... Και πάει! Τι άλλο θέλεις;* (p. 43)

or

*πύργοι, και δεν τους βρέχουνε τα πόδια τους οι τράφοι,  
σαν πρώτα, μήτε οι πολεμήστρες, μάτια τους αστράφτουν...* (p. 137)

Moreover, when the internal ellipsis is in a place other than the eighth syllable, it increases the rhythmical variety of the verse, as for example in the lines:

*Και κλαίει την πιο κακή σκλαβιά και το χαμό το μέγα  
που είναι γραφτό, γλήγορ' αργά, να φέρη απ' της Ασίας  
τα τρίςβαθα... Και να! και να! την ώρα τούτη αρχίζει* (p. 86)

### **1.3 Complete Abolition of the Mid-line Caesura**

This phenomenon, combined with the weakening of the mid-line caesura, dominates the next two metrical devices we will examine. Complete abolition of the mid-line caesura is one of Palamas's most significant innovations in the fifteen-syllable verse. Consequently, it is essential to examine this phenomenon in such a study. Searching for metrical devices new to Greek poetry, Palamas also took as his guide French Parnassian poetry, which he

came to know and studied during the decade 1880 – 1890.<sup>29</sup> Of course, as Marmarinou argues, the Romantics and particularly Hugo had been the first to give French verse a variety of new metres and rhythms. The Parnassians, however, were poets who, because of their deep attachment to the treatment of form, had perfected and revealed all the possible forms of verse by even adapting these forms to the content. Palamas came across, got to know, studied and admired all these innovations in French versification and tried to adopt some of them while rejecting others. One of the fruits of his efforts was the complete abolition of the mid-line caesura in many of his lines. He begins, in addition to the other devices he uses, to abolish the regular caesura after the eighth syllable as frequently as possible. The ‘μάχη με τη μεσαία τομή’,<sup>30</sup> as Politis characteristically terms it, begins with the *Ἕγνος της Αθηνάς*, is expanded upon in the *Μάτια της Ψυχής μου*, is well established in *Ασάλευτη Ζωή* and is used in its definitive form in *The King’s Flute*.<sup>31</sup>

As Marmarinou points out, French versification and particularly the development of the national French verse, the twelve-syllable verse (The Alexandrine), with which Palamas compares the Greek fifteen-syllable verse in his study when he was translating the *Υπατία* by Leconte de Lisle, taught the Greek poet a good deal. In this respect, Palamas is very much influenced by the example of Victor Hugo, whose verses, according to the expression of Palamas, ‘κλείνουν μέσα τους κάθε δυνατό καταμερισμό του δωδεκασύλλαβου και κάθε ακανόνιστη τομή’.<sup>32</sup> However, it is equally certain,

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<sup>29</sup> E. Politou – Marmarinou, *Ο Κωστής Παλαμάς και ο γαλλικός παρνασσισμός*, op. cit., p. 346.

<sup>30</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*, op. cit., p. 40.

<sup>31</sup> Ibid., p. 66.

<sup>32</sup> Kostis Palamas, ‘Η Μετάφρασις της Υπατίας’, op.cit., p. 292.

as Marmarinou argues, that Palamas was also influenced by the example of Leconte de Lisle in abolishing the mid-line caesura. Besides, as Palamas himself notices, Leconte de Lisle:

δουλεύει το στίχο πολύ κανονικώτερα και πλέον σύμμετρα (του Ουγκώ) αλλ' αυτό δε θα ειπή πως φυλάει θρησκευτικά την κλασσική τομή (...). κάθε άλλο. Μονάχα στα *Βαρβαρικά* του ελογάριασα αρκετούς παρατονισμούς κατά την τομήν των στίχων.<sup>33</sup>

In the above extract Palamas admits that he had noticed the metrical form of Leconte de Lisle's poetry and indeed, he had pointed in particular to the fact that the French poet had not hesitated to abolish the mid-line caesura after the sixth syllable in the twelve-syllable verse on many occasions, e. g.

1. *Et toi, Lac du soleil, I où, | comme nos aieux*
2. *Silence! Je revois I l' inno | cence du monde*<sup>34</sup>

Looking back at the 274 lines of the 'First Canto', I can identify four cases of complete abolition of the mid-line caesura. In these instances we find the caesura after the ninth syllable:

*Κατά τον τοίχο στριμωμέ I νο, |<sup>35</sup> σάμπως καρφωμένο (line 79),*

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<sup>33</sup> Ibid., p. 292.

<sup>34</sup> Leconte de Lisle, *Poesies*, p. 116: in both the examples the mid-line caesura is moved from after the sixth syllable to after the seventh. The modern French language does not have a significant stress accent (unlike English) or long and short syllables (as Latin does). This means that the French metric line is generally determined by the number of syllables. Special syllable counting rules apply to French poetry. A silent or mute 'e' counts as a syllable before a consonant, but not before a vowel (where "h aspiré" counts as a consonant). When it falls at the end of a line, the mute "e" is hypermetrical (outside the count of syllables).

*πελεκητοί πιο φροντισμέ | να | κι από τα παλάτια (line 104),  
και σίμωσε κι ο Λογοθέ | της | κ' έκαμε πως θέλει (line 156)  
οι δυο οι Θεόδωροι, ο στρατηλά | της | κι ο στρατιώτης ο άλλος (line 255)*

## 1.4 Tripartite Lines

The next metrical phenomenon is that of the tripartite lines, which is directly related to the previous three metrical devices, since they constitute, as we will see, the basis of this phenomenon. Palamas adopted the use of the tripartite lines influenced by Hugo. As Samouil points out, what encouraged Palamas, who had already been seeking new elements of 'πολυτροπία' and means of rhythmical variety for the renewal of the fifteen-syllable verse, to turn to the versification of the French poet was:

η ρυθμική αίσθηση της σύνθεσης ποικίλων αντιθέσεων που επιτυγχάνεται στο ρομαντικό στίχο του Ουγκώ (και την οποία αναζητούσε ο Παλαμάς στην 'πολύτροπον αρμονίαν' του Κάλβου), σε συνδυασμό με την αποδυνάμωση της μεσαιάς υποχρεωτικής τομής αυτού του στίχου και τη διαίρεση του σε τρεις μετρικές μονάδες, σε τρία, συνήθως ανισοσύλλαβα μέρη.<sup>36</sup>

More specifically, as Samouil points out:

στην κινητικότητα ή και στην εξασθένιση της μεσαιάς τομής πολλών δεκαπεντασύλλαβων του Παλαμά, μια από τις εκδηλώσεις της οποίας είναι και ο χωρισμός τους σε τρία ανισοσύλλαβα μέρη, θα πρέπει να συνέβαλε αποφασιστικά και ο τρίμετρος στίχος του Ουγκώ.<sup>37</sup>

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<sup>35</sup> The slash (/) indicates the syllable on which, according to the metrical rules of the traditional fifteen-syllable verse, the mid-line caesura should be that is, after the eighth syllable. The vertical line (|) shows the actual caesura in the verse of Palamas. The same happens in the above French lines.

<sup>36</sup> Alexandra Samouil, 'Παλαμάς και Ουγκώ. Στιχουργικές παρατηρήσεις', *op. cit.*, p. 537.

<sup>37</sup> *Ibid.*



Besides, the poet himself also referred to Hugo's tripartite lines and particularly to the weakening or abolition of the mid-line caesura in the fifteen-syllable verse in his article 'Η Μετάφρασις της "Υπατίας"', writing that in the Alexandrine verse of the French poet 'η κακόμοιρη μεσιανή τομή κατάντησε να μη μπορή να ξεμυτίσει'.<sup>38</sup> At the same time, Palamas once again referred to the alternation of tripartite and quadripartite lines by saying that 'οι σίχοι του [του Ουγκώ] πότε από κανονικοί και σύμμετροι ξεσπούνε και γλυστρούν στο ακανόνιστο και στο ασύμμετρο'.<sup>39</sup> Some examples of tripartite lines which I located in the first 274 lines are given below:

1. *Και πέσαν, | προσκυνήσανε το λείψανο, | απολύσαν  
μαντάτορα (lines 154 - 155)*
2. *μαγαριστής, | ατιμαστής των άγιων; | Και ειν' εκείνος  
που αγνάντεψε με απόμερα (lines 207 - 208)*
3. *Χαροπολέμαες. | Κ' έξαφνα στυλώθηκες· | κ' εσύ είσαι  
που καβαλλάρης ξωτικός (lines 225 - 226)*
4. *κι ο καβαλλάρης | ο φονιάς του δράκοντα, | ο λεβέντης (line 256)*

Thus, in all the above cases the line is divided into three, almost self-contained, meaningful units. As we can see from the above examples, in this tripartite separation of the lines the punctuation makes a decisive contribution. It contributes to the creation of two extra caesuras (beyond the mid-line caesura after the eighth syllable), which prove more important than the mid-line caesura. Consequently, the caesura after the eighth syllable, cannot be

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<sup>38</sup> Kostis Palamas, 'Η Μετάφρασις της Υπατίας', op. cit., p. 292.

<sup>39</sup> Ibid.

maintained in the tripartite lines, although, it does not disappear completely. On the other hand, however, Samouil claims that weak, internal punctuation alone is not enough to create syntactic and semantic pauses, of greater intensity than the mid-line caesura which splits the line into two hemistichs. Samouil therefore believes that in order to separate the fifteen-syllable line into three parts, in addition to the punctuation, the constituent parts should have perceptible semantic independence: that is, be three independent phrases, something which can be seen to operate in the above examples. By contrast, when the three parts of the line share out its syntactic content in such a way that one part is the subject or the object of another or even of the other two parts, the anticipated semantic and rhythmical sense of the fifteen-syllable verse is not seriously in question. So, in most of these cases, if not in all, the mid-line caesura is weakened, but not to such a degree that the pauses created by the punctuation marks are greater than the pause after the eighth syllable.<sup>40</sup> At the same time, in Palamas's tripartite lines, the obligatory stress on the sixth syllable in the fifteen-syllable verse (example 1 and 3) or on the eighth syllable (example 2 and 4) is maintained.

The existence of two metrical pauses within a line makes Palamas's tripartite lines slower than the usual fifteen-syllable verse. This results in disrupting the metrical expectations of the reader. Palamas's tripartite line often contains either the most important idea in a section of lines, or an unexpected image different from that of the overall unit, thus grabbing the reader's attention. For example an unexpected image is found in the following lines:

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<sup>40</sup> Alexandra Samouil, 'Παλαμάς και Ουγκώ. Στιχουργικές παρατηρήσεις', *op. cit.*, pp. 536-537.

*Βόγγοι και ουρλιάζουν, | σπαραγμοί και βαργομάνε, | σάρκες  
σκίζονται λες, | συντριβονται κόκκαλα λες, | ξεσπάνε  
κατάρες, [...] (p.36)*

## **1.5 Broken Verse<sup>41</sup>**

The phenomenon of the ‘broken verse’ is yet one more innovation that Palamas adopted from French poetry in his attempts to reform the ‘national’ verse. This phenomenon can only be identified in a group of consecutive lines rather than in an individual line. In ‘broken verse’, phenomena such as tripartite lines, weakening or abolishing the mid-line caesura and enjambment play a significant role. French ‘broken verse’ is where an Alexandrine verse instead of having the regular caesura after the sixth syllable, has a moving caesura which can appear at any point in the line, from after the second beat up to after the eleventh:

*Viens, | toi qui n’eus jamais peur de ma majesté*

*Et voilà comme on fait des bonnes maisons. | Va<sup>42</sup>*

It concerns an innovation which came to be applied in French versification not so much because of poetic intervention in the structure of the verse by the poets, but more thanks to a new way of reciting the Alexandrine verse in tragedy by the actors. From the seventeenth century on actors gradually

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<sup>41</sup> French prosody uses the term *vers brisé* for the particular metrical phenomenon. This term will be rendered in this study as ‘broken verse’.

<sup>42</sup> Wilhem Ténint, ‘Prosodie de l’ Ecole Moderne’, *Pour une métrique hugolienne*, Paris 1992, p. 65 – 66.

abandoned the chanted recitation and started to recite their lines ‘breaking’ them up, that is reciting them in a more natural way. The recitation got closer to spoken language. In this more naturalistic recitation of the Alexandrine verse, it is believed that ‘broken verse’, which was first used by Hugo for the needs of verse-drama, has its origins.<sup>43</sup> In addition to the tripartite lines, Palamas appears to adopt, once again, the French poet’s innovative way of rhythm-making. The following passages meet the necessary criteria to be characterized as ‘broken’:

a. *Και πέσαν, | προσκυνήσανε το λείψανο, | απολύσαν  
μαντάτορα, | το μήνυμα να πάη του Παλαιολόγου.  
Και σίμωσε κι ο Λογοθέτης | κ’ έκαμε πως θέλει  
ν’ απλώση προς το σκέλεθρο | το χέρι για να βγάλη  
την περιπαίχτρα τη φλογέρα από το στόμα του· | όμως  
δεν πρόφτασε το χέρι του | να γγίξη τη φλογέρα·  
τους συνεπαίρνει απίστευτο γρίκημα, | πιο μεγάλο  
θάμα· | η φλογέρα, και μιλά (Canto I, lines 154-161)*

b. *Και να! Και να η πομπή, και μπαίνει  
στο χάλασμα. | Πάντ’ ανοιχτός ο τάφος, | προς τον τοίχο  
πάντα και ορθό το σκέλεθρο. | Στο στόμα του η φλογέρα  
πάντα. | Τα χέρια, βασιλιά, προς το λείψανο απλώνεις.  
Του κάκου. | Μόλις τάγγιξαν τα χέρια σου, | στο χώμα  
Το λείψανο σωριάζεται, χώμα. | Σε κείνο απάνου*

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<sup>43</sup> Frédéric Deloffre, *Le Vers Français*, Sedes, Paris: 1991, pp. 126 – 128.

These units, as Samouil points out, are striking in their variety of rhythm, due to the different point in each line at which the caesura is placed. The caesura, as we see, can be moved to any place in the line (from after the second beat [e.g. line a 161] up to after the thirteenth [e.g. line a 158]). At the same time, the phenomenon of enjambment (internal and external) is also closely connected to ‘broken verse’. The external enjambments (lines a 154, a 156, a 157, a 158, a 160) are so intense, that the relation between the metric and the semantic system is seriously disrupted. The displaced caesura and enjambment are two interrelated practices the use of which makes the line more flexible and more melodic than a line with a regular caesura.<sup>44</sup> Both ‘broken verse’ and the frequent use of enjambment occur because of a shared perception of verse that was revolutionary for its time: that is, from now on it was language that would impose its structure and its restrictions on the organization of the verse and not metre.<sup>45</sup> Finally, we also realize from the above lines that the parts, made up of broken fifteen-syllable verse, differ from the rest of the lines of Palamas’s poem because of the simpler structure of their language. There is a more sparse use of adjectives compared to other lines of the *Flute*.

Without using the term ‘broken verse’, but nevertheless describing its characteristics, Politis identifies in some passages of the *Flute* ‘μια ποικιλία σε δευτερεύουσες τομές’, which are closely related to the frequent use of

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<sup>44</sup> Alexandra Samouil, ‘Παλαμάς και Ουγκώ. Στιχουργικές παρατηρήσεις’, *op. cit.*, p. 544.

<sup>45</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, *op. cit.*, p. 42.

enjambment.<sup>46</sup> I should mention here that, as Samouil claims, the caesura in the ‘broken’ fifteen-syllable verse, which is found somewhere other than after the eighth syllable, is not a secondary one. The secondary caesura in ‘broken verse’ is the regular caesura of the line, coming after the eighth syllable (that is, in the lines where a secondary caesura exists).<sup>47</sup> Punctuation, intense enjambment and the appearance of the regular caesura in the middle of a word (which can force it to move from the eighth to the ninth or tenth syllable) lead to the weakening of the mid-line caesura, turning it into a secondary one. As a result, in this case, the caesurae which appear in other places in the line, apart from the mid-line, play the leading role.

## 1.6 Synizesis

With synizesis we turn to some small-scale phenomena, which, however, are not at all insignificant in achieving rhythmical variety. The use of synizesis in *The King’s Flute* is a very frequent phenomenon. In the 274 lines of the ‘First Canto’, 249 instances of synizesis were found that is, in 90.8% of the lines of that particular Canto.<sup>48</sup> These synizeses were then divided into internal (82.3%) and external ones (17.6%) the better to examine their peculiarities.<sup>49</sup> With the frequent use of synizesis, Palamas tried (successfully it seems) to give the verse a flexibility, that would lead to harmony and melodiousness. He

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<sup>46</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., pp. 71 - 72

<sup>47</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., p. 42.

<sup>48</sup> Cases with the word **κι** are not counted as synizesis, like: *Κι από τα\_έλατα, κι απάνω\_από τους πεύκους. Ω! έλα!* Also there is no synizesis in words like *σνκιά, μηλιά, χωριά* and *φονιάς*, because in Modern Greek grammar the last syllable *-ια-* is regarded as one syllable and not two. Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op. cit., p. 28.

<sup>49</sup> By the term ‘internal’ synizesis I mean the synizeses which are between the syllables of the same word, as for example the synizesis in the word *Ρωμανία*, whereas the term ‘external’ synizesis refers to those synizeses which join two words, as for example *το χέρ\_ενός εκδικητή*.

achieves this, for example, with the use of a significant number of external synizeses between two unstressed vowels or by avoiding using synizesis where both of the two adjacent vowels are stressed. An important factor in the way synizesis functions is its relationship to the stress, which regulates the smoothness of synizesis, as we have seen in Chapter One in Solomos.

External synizesis is smoother<sup>50</sup> when both the two adjacent vowels are unstressed.<sup>51</sup> In the 274 lines, 60.9% of the external synizeses fall into this category. Synizesis also functions harmoniously when only one of the two vowels is stressed. In the relevant lines, 69 such cases (33.6%) were found. Finally, synizesis between two stressed vowels is more infrequent and has a certain roughness.<sup>52</sup> In these cases of two adjacent stressed syllables one of them loses its stress. In the lines with which we are concerned only 11 cases were located. This roughness decreases and is almost eliminated when the two stressed vowels have the same sound (e.g. *πουλί είμαι* [line 196], *εσύ είσαι* [line 225]). Similarly roughness decreases when stress returns to its regular place soon after a synizesis (as happens, for example, in line 264, where a synizesis occurs between two stressed vowels and the stress immediately follows in the fourteenth syllable, thus achieving the complete restoration of the iambic rhythm and smoothness of synizesis) and when the

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<sup>50</sup> By the term ‘smooth’, I mean that synizesis is easier to pronounce. That is, in terms of the ease with which one vowel flows into the other (e.g. *εσύ είσαι*). By contrast, by the term ‘rough’ I mean that synizesis is difficult to pronounce. The adjacent vowel rounds in *λαό*, for example, do not run together easily. These terms are also related to how synizesis sounds in the reader’s ear.

<sup>51</sup> Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op. cit., p. 28.

<sup>52</sup> Ibid., p. 29.

first of the vowels is stronger<sup>53</sup> than the second (e.g. καλό είναι [line 124 ] and εγώ είμαι [lines 198 and 199], where the -ο- is stronger than the -ι-).

As to internal synizeses we can classify them into three groups<sup>54</sup>: a) both the vowels are unstressed (21 cases); b) the first vowel is stressed (18 cases) and c) the second vowel is stressed (5 cases). In the first case (group a) synizesis is smooth and harmonious (e.g. άκουεσ [line 73], θεοφύλακτη [line 234], άγριο [line 124]). When only the first of the two adjacent vowels is stressed (group b) synizesis becomes very smooth. This kind of synizesis is used very frequently. For example, πάει [line 37], κακία [line 34]. Finally, internal synizesis in adjacent vowels where the stress falls on the second one (group c) is more infrequent and rougher. However, as Stavrou argues, there is a gradation in the roughness of the synizeses of this category.<sup>55</sup> The degree of roughness depends on the relationship that exists between the vowels (as regards their relative strength) when they meet. When, therefore, the second of the two adjacent vowels (the stressed one) is stronger, it can attract the preceding (i. e. the weaker) one relatively easily so that the two vowels might end up being pronounced together. In this way, synizesis is no longer very rough.<sup>56</sup> In four out of the five cases located in the 274 lines, the second of the two adjacent vowels (the stressed one) happens to be stronger than the first vowel, and thus, synizesis is not at all rough. For example: διάπλατα [line 148], Κλειώ [line 167], ταξιάρχες [line 260]. A rougher synizesis takes place when the opposite happens that is, when the second

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<sup>53</sup> The strength of vowels is defined according to their acoustic capacity. See Chapter 1, Solomos.

<sup>54</sup> Thrasyvoulos Stavrou, *Νεοελληνική Μετρική*, op. cit., p. 31.

<sup>55</sup> Ibid., p. 35.

<sup>56</sup> Ibid.



vowel (the stressed one) is weaker than the first, as for example in the word *λαό* [line 228].

Moreover, there is another interesting point regarding the use of synizeses by Palamas in the *Flute*. It concerns the phenomenon of synizesis on the eighth metrical syllable. In the 274 lines only four cases were identified in which synizesis occurs on the eighth metrical syllable:

*αδικητής φονιάς του αθώου | ρηγόπουλου, κι ο ίδιος* (line 3)

*Εγώ είμαι αλλαδερφή της Κλειώς | και γλώσσα της Καλλιόπης* (line 167)

*κι αρχίζω και σκορπώ και λέω | του κόσμου ένα τραγούδι* (line 232)

*Πλάθω ξανά την ιστορία, | ξανά σας ανασταίνω* (line 233)

However, examples of this phenomenon can be found throughout the *Flute*. Some of the more indicative verses which display this particular phenomenon are:

### **Second Canto**

*Κι από τα έλατα, κι απάνω | πό τους πεύκους. Ω! έλα!* (line 291)

### **Third Canto**

*Ξεχωριστά, και πιο πολύ | πό τ' άλλα, απάνου απ' όλα,* (line 240)

### **Fourth Canto**

*προσκυνητή αυτοκράτορα | πό σε και το στρατό σου!* (line 76)

μέσ' στα φελόνια τους χρυσοί\_ε | πίσκοποι και παππάδες (line 417)

### **Fifth Canto**

πρόσωπα χίλια φανταχτά\_α | ζωγράφιστα μπορούνε (line 58)

μπορεί προς κόσμο πιο μεστό\_α | πό τούτο και πιο ακέριο (line 270)

### **Sixth Canto**

και είδαν τη Θήβα ξακουστή\_α | πό τα παιδιά της τώρα (line 115)

### **Seventh Canto**

τον άλλο η πάνοπλη θεά\_η | φυλάχτρα σου η παρθένα (line 247)

κι απ' τον πανώριο της ναό\_η | φυλάχτρα σου η παρθένα (line 263)

### **Eighth Canto**

των Ολύμπων το τράντασμα\_η | νικήτρα των τιάνων, (line 66)

η τρουλλωτή εκκλησία, κι αυτή\_υ | ψωμένη χρόνια τώρα (line 126)

### **Ninth Canto**

τις χήτες τους από ψηλά\_οι | κομήτες ανεμίζουν (line 158)

### **Tenth Canto**

Κι όλο είν' ο ίδιος κι όλο αλλάζει,\_ε | σείς, γυρτοί στους τάφους (line 71)

καθώς χτυπά το νυχτόκοπο\_α | φρόντιστο νεράιδας (line 181)

## Eleventh Canto

*Άγια Λεούσα, κρέμονται\_α | πό σένα, ελέησε μας (line 11)*

*Μα εγώ είμ' ο Πόλεμος, μα εγώ\_εί | μ' ο Πόλεμος. Τα Έθνη (line 398)*

## Twelfth Canto

*χειροπιαστή, όπως ύστερα\_α | πό μια βροχή ωργισμένη (line 8)*

The percentage of lines with synizesis on the eighth metrical syllable in the 'First Canto' is very low (1.4%), as it is for the entire poem.<sup>57</sup> This phenomenon leads most of the time to the abolition of the mid-line caesura, as for example in the lines cited from Cantos II, III, IV, V and VI. This happens because synizesis forces the caesura to move to the middle of a word. At other times this phenomenon leads to the weakening of the mid-line caesura because it gets between the article and the noun, as in the examples from Cantos VII and IX. The use of synizesis in Palamas, therefore, constitutes an entirely conscious choice, which aims at achieving euphony in the line, but it is also 'ένα ακόμη εφεύρημα, ανάμεσα στα τόσα, για τη μετρική ποικιλία, τη ρυθμική ανανέωση και τη ρήξη με την κανονικότητα των παλιότερων δεκαπεντασύλλαβων'.<sup>58</sup> Generally, Palamas manages in various ways (use of *και/κι*, use of elision) to control synizesis and make it the most fundamental and most important indicator of euphony in his poem. The more the poetry of

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<sup>57</sup> Just twenty-four cases according to Deligianaki in: Natalia Deligianaki, 'Οι δεκαπεντασύλλαβοι της *Φλογέρας του Βασιλιά*', *Κωστής Παλαμάς. Ο ποιητής και ο κριτικός*, Athens: Mesogios 2007, p. 353.

<sup>58</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit., p. 118.

Palamas develops and matures, the greater the frequency with which synizesis is presented in his poems.<sup>59</sup>

In order to better understand the important and unprecedented increase in the presence of synizesis in *The King's Flute*, it may be useful to compare the rates of synizesis in other poems (earlier, as well as, later ones). Thus we can observe a progressive increase in the number of lines with synizesis from levels of 33.5–43.5% in Cretan literature (at its peak), to 47.7%<sup>60</sup> in *Κρητικός* (which marks the highest rate in the fifteen-syllable verse of Solomos),<sup>61</sup> reaching up to an almost inconceivable 90.8% in the 'First Canto' of *The King's Flute*. Even later poems would not exceed the rate of synizeses found in the *Flute*, as for example, the fifteen-syllable verse of Karyotakis, which does not exceed 66.6%, or Sikelianos's poem *Μήτηρ Θεού* in which lines with synizeses amount to 75.1%.<sup>62</sup>

Lines 198-199 present additional interest, regarding the subject of synizeses:

Μην τρέμετε· είμαι η ταπεινή, κ' εγώ είμαι όλου του κόσμου,  
κ' εγώ είμαι η βλάχα η όμορφη, κ' η βλάχα η παινεμένη.

In these two lines we have an accumulation of synizeses. The large number of synizesis gives the line an extra melodiousness but also demonstrates once more the methodical and systematic use of synizesis in the poem. This

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<sup>59</sup> Ibid.

<sup>60</sup> The total number of synizeses: internal and external.

<sup>61</sup> Natalia Deligianaki, 'Οι δεκαπεντασύλλαβοι της *Φλογέρας του Βασιλιά*', op. cit., p. 342.

<sup>62</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., pp. 60 – 61.

phenomenon attracts the attention of every reader and validates the theory of Palamas that:

η συνίησις δεν είναι ποιητική άδεια για να την ανεχθής με συγκατάβασι, δεν είναι ευκολία, εξαίρεσις, μόδα, αμέλεια, λάθος, αλλά νόμος γλωσσικός και ρυθμικός, στοιχείο του σίχου, πηγή της αρμονίας. Με αυτή πλατύνεται η κοίτη του ρυθμικού ποταμού και το ρεύμα της αρμονίας τρέχει αφθονώτερο.<sup>63</sup>

## 1.7 Hiatus

Hiatus is another metrical feature directly connected with the phenomenon of synizesis. The rate of use of hiatus in *The King's Flute* is very low. In the 274 lines of the 'First Canto' there are only 23 cases of hiatus, unlike the 249 cases of synizesis found in the same lines.

There are only six cases of external hiatus in these lines.<sup>64</sup> Four of them occur after an article (lines 3, 255, 257, 266) where external hiatus is permissible. Apart from these cases, there is yet another kind of hiatus (line 199), which is where three vowels meet making hiatus absolutely acceptable and permissible (dilation). Finally, another external hiatus occurs in line 268, between the conjunction - και - and a word which begins with a stressed vowel (*και ίσκιος*). This hiatus too, is considered acceptable by metricians.

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<sup>63</sup> Kostis Palamas, 'Η Μετάφρασις της Υπατίας', op. cit., pp. 287 – 288.

<sup>64</sup> By the term 'external' hiatus is meant the hiatus which occurs between two adjacent vowels in two independent words, while 'internal' is the hiatus which occurs between two adjacent vowels is meant the same word. In the study I give examples of both kinds of hiatus.

The remaining 17 cases are examples of internal hiatus. Internal hiatus can be classified into three basic groups. In the first group hiatus occurs between two unstressed adjacent vowels and is very rough (e.g. *παλαιολόγος* [line 15]). In the second group, the first of the two vowels is stressed and so hiatus is acceptable and smooth (e.g. *Βιθυνία* [line 106]). Finally, in the third group, the second of the two adjacent vowels is stressed and as a result hiatus is not cacophonous. In this group, there is, however, a gradation in the regularity, depending on whether the second vowel is stronger than the first and by how much. So, the hiatus in the words *θεός* [line 112] and *αιώνες* [line 274] is less smooth than the rest, because the second stressed vowel -ο- is stronger than the first and could easily be pronounced together with the preceding weaker one -ε-. By contrast, in the words, *λαό* [line 98], *αέρα* [line 226] and *ναούς* [line 269], the hiatus is smoother because the second vowel (the stressed one) is weaker than the first and so it cannot easily be pronounced together with the preceding stronger vowel.

In relation to the phenomenon of hiatus, it is also worth mentioning here cases where a hiatus occurs on the caesura of the fifteen-syllable verse. This particular form of hiatus is considered acceptable by metricians. In the 274 lines of the 'First Canto', however, there is not a single instance of this particular phenomenon. Consequently, I have examined the remaining Cantos in order to present some examples. What I found was that this phenomenon was very often avoided throughout *The King's Flute* and is rarely found, since of the 4180 lines (the twelve cantos with the introductory

poem *Ο Γιος της Χήρας*) only 16 of them have a hiatus on the caesura.<sup>65</sup> This is one more element demonstrating the almost complete absence of hiatus from the poem. The 16 lines which present this phenomenon are:

**Fourth Canto:**

*το λογισμό του καρφωτό, | έτσι ένας από ξένη (line 62 )*

**Seventh Canto:**

*αν έσβυσε, αν ξανάζησε, | ή αν ηύρε μια για πάντα (line 291)*

**Eighth Canto:**

*κι ακόμα ως τώρα κράζεται, | ανέβηκε σ' εσένα (line 10)*

*στης νύχτας το τρεμούλιασμα | απάνου από ρημάδια (line 74)*

*Και με το θαμποχάραμα | αχνός η θέα και πάει (line 97)*

*κορμιά γερμένα, λογισμοί | ολόρθοι, και πιο απάνου, (line 202)*

*από τον άγνωρο ασκητή | ως το Βουλγαροφάγο (line 357)*

**Ninth Canto:**

*Ολύμπια θύμηση στερνή, | από αττικό τεχνίτη (line 85)*

*δάσκαλε, να! μεγάλωσα, | απόκοτο μη πης με: (line 268)*

*που είχαν καπνοί και ονειράτα· | εκεί που ολόγουρά μου (line 297)*

**Tenth Canto:**

*είν' η γυναίκα η άβυσσο, | όχι γιατί' είναι εκείνη (line 50)*

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<sup>65</sup> Enripidis Garantoudis, *Ο Παλαμάς από τη σημερινή σκοπιά: Όψεις της ποίησης του και της σύγχρονης πρόσληψής της*, op. cit., p. 118.

σκοταδερή και φοβερή, | όσο ιλαρή χαράζεις (line 174)

Κι όπου στο μέγα διάβα μου | από την Τριαδίτσα (line 217)

### Eleventh Canto:

Η Αθήνα δεν υπάρχει πια· | υπάρχ' η Ευρώπη. Δος της, (line 228)

κ' εσύ, ξαρμάτωση· Αθηνά; | όχι Αθηνά· Σοφία (line 325)

Ένας – δεν ξέρω – είμαι κ' εγώ· | είμαι, είμουνα, και θα είμαι, (line 378)

The number of lines which have a hiatus between the hemistichs is minimal. Fifteen of the sixteen are found after the middle of the poem. In the above examples we notice the significant role punctuation plays in this particular phenomenon. In almost all the cases the two hemistichs are divided by a punctuation mark, either by a comma (the most frequent) or a semi-colon or a question mark. In these lines, with the help of punctuation there is a semantic and syntactic pause which is more strongly stressed by inserting a hiatus.

Regarding hiatus in this poem by Palamas, it is remarkable that sometimes it is used so that the rhythm of the line is coordinated with its meaning. An example is when Palamas, wishing to highlight the character of Basil II, and distinguish him from his army, as it approaches the holy rock of Athens, uses hiatus in two successive lines, a rather unusual phenomenon in the *Flute*.<sup>66</sup>

και ξεχωρίζει ανάμεσα | σε όλους, και κοστίζει,

ένας, για όλους. Πέστε μου, | γύρω ουρανοί και κόσμοι, (p. 98)

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<sup>66</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., pp. 66 – 67.



## 1.8 Anapaestic Feet

Another metrical element found in the fifteen-syllable verse of the *Flute* is the introduction of anapaestic feet in certain lines, disrupting the iambic rhythm. We can find anapaestic feet both in the first hemistich (with the displaced accent on the third syllable):

ασικρίτες, δομέστικοι, | πρωτοστράτοροι, αρχόντοι (line 92)

Κ' ένα σάλεμα σάλεψε | στα ολόβαθα του νού τους (line 119)

as well as, in the second hemistich (with the displaced accent on the eleventh syllable):

δεν είδα την ανάπαψη, | δε με γνώρισες ύπνε (line 113)

Κ' εσ' είσαι που ξεψύχαγες, | και προτού ξεψυχήσης (line 212)

These anapaestic feet are scattered throughout *The King's Flute*. However, scattered as they are among the rest of the lines, they make a distinctive impression and introduce an element of surprise with the abrupt change from the iambic rhythm, giving a particular coloration when they 'μπαίνουν με κάποια φειδώ και στην κατάλληλη θέση, ένα μέσο δραστικό, που ωστόσο στα χέρια ενός μέτριου τεχνίτη θα μπορούσε να φέρει καταστροφές'.<sup>67</sup>

In discussing anapaestic feet in the *Flute*, it would be a serious omission not to mention that they remind us of the same characteristic syncopations of

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<sup>67</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 69.

Byzantine fifteen-syllable verse<sup>68</sup> and above all not to note the opportunity these particular syncopations offered Palamas to hint at the Byzantine epic of *Digenis Akritis*. And in particular with reference to the version closest to the original epic, contained in the manuscript of the *Grottaferrata* monastery, Politis mentions that:

τονίζει πολύ συχνά, και αντίθετα προς το βασικό ιαμβικό ρυθμό του στίχου, την 3<sup>η</sup> συλλαβή ( του α' ή του β' ημιστιχίου), δημιουργώντας έτσι έναν παρατονισμό 'αναπαιστικό'. Το φαινόμενο είχε επισημανθεί γενικότερα για τον δεκαπεντασύλλαβο των βυζαντινών λόγιων· αλλά στην παραλλαγή της *Grottaferrata* παρουσιάζεται με τέτοια συχνότητα, ώστε να μην αποτελεί πια εξαίρεση αλλά χαρακτηριστική ιδιοτυπία της παραλλαγής.<sup>69</sup>

At the same time, in addition to the Byzantine fifteen-syllable verse we must not forget the contribution of the French Alexandrine twelve-syllable, which takes, as Politis points out, the stress on the third syllable, as well as the Italian eleven-syllable verse used by Solomos which also varies its rhythm by placing the accent on the third syllable.<sup>70</sup> Finally, Polylos's Homeric translations are perhaps responsible for this peculiarity in the versification of the *Flute*. As Deliyannaki has pointed out, they display this particular stress, together with other strong syncopations, on the third and eleventh syllable.<sup>71</sup>

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<sup>68</sup> Ibid., p. 70.

<sup>69</sup> Linos Politis, 'Νεότερες απόψεις για τη γέννηση και τη δομή του δεκαπεντασύλλαβου', op. cit., p. 215.

<sup>70</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 70.

<sup>71</sup> Natalia Deliyannaki, 'Οι δεκαπεντασύλλαβοι της *Φλογέρας του Βασιλιά*', op. cit, p. 341. Palamas himself mentions Polylos as a source of inspiration: Kostis Palamas, 'Η μετάφρασις της *Υπατίας*', op. cit., pp. 289 – 290. See also Chapter 1, reference 75.

## 1.9 Palamas, Karyotakis and Seferis

I have already mentioned that the fifteen-syllable verse reached its high point in *The King's Flute*. The peculiar use of certain metrical devices and the introduction of some metrical innovations contributed to the renewal of this verse, which achieved a degree of perfection that the efforts of later poets (from Karyotakis and Sikelianos to Seferis) who went on to use it, could not surpass. I mention Seferis as the end of the line, because the verse of *Ερωτικός Λόγος*, (written in 1929–30) is considered the last significant example of the use of fifteen-syllable verse. In order to complete this study therefore I must compare the fifteen-syllable verse of Palamas (albeit briefly) with that of some later poems. More specifically, I will refer to the fifteen-syllable verse of Karyotakis and Seferis. In this way, I hope to shed some light on the importance of the fifteen-syllable verse of Palamas, which many years later came to be considered as a verse with an especially personal character, in respect of its prosody.

First of all, Karyotakis's work is particularly interesting, since scholars have so often pointed out his tendency to disrupt the system of prosody.<sup>72</sup> Nevertheless, as we will see, the prosody of Karyotakis in the poems which he wrote in fifteen-syllable verse is not so original, since similar disruptions had already been achieved, years earlier in the fifteen-syllable verse of Palamas. And indeed, Palamas's prosodic disruptions were more intense and

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<sup>72</sup> Christos Papazoglou, *Παρατονισμένη μουσική: μελέτη για τον Καρυωτάκη*, Athens: Kedros 1988.

more frequent, while Karyotakis's are no different from those which are found in the fifteen-syllable verse of earlier poets.<sup>73</sup>

Scholars have observed that one of the most common ways in which Karyotakis disturbs the metre is by frequent and unusual use of synizesis and hiatus, making the line difficult to pronounce during recitation.<sup>74</sup> After counting the external synizeses (admittedly very important for the euphony of the poem) which are found in *The King's Flute* and the fifteen-syllable verse of Karyotakis, it is clear that in Palamas's poem cases with synizesis add up to 73.4%, in a total of 4,172 fifteen-syllable lines,<sup>75</sup> while cases with synizesis in the 261 fifteen-syllable lines of Karyotakis amount to no more than 66.6%<sup>76</sup>. At the same time, as has already been shown from my metrical analysis, there are a number of lines of Palamas, in which up to four synizeses are accumulated and in certain cases at points where the meaning is held over. By contrast, in the fifteen-syllable verse of Karyotakis this phenomenon is encountered only three times, including internal synizeses. Moreover, regarding hiatus, the acceptable form of hiatus on the mid-line caesura of the fifteen-syllable verse is found only seventeen times in *The King's Flute* while in Karyotakis it occurs four times (1.5%). So in the *Flute* the percentage of hiatus is 0.4% lower than the one found in Karyotakis. By contrast, the percentage of lines with synizesis among the hemistichs in *The King's Flute* is no more than 1.4%, while in the fifteen-syllable verse of Karyotakis it is

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<sup>73</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., p. 59.

<sup>74</sup> Ibid., p. 60.

<sup>75</sup> The lines of *The King's Flute* which are not fifteen-syllable verses are not included in this calculation. However, the fifteen-syllable lines of the two introductory parts of the poem are included.

<sup>76</sup> The calculation of the synizesis in the fifteen-syllable lines of Karyotakis refers only to the original poem and not his translations. It does not include the 'broken' fifteen-syllable lines either. See: Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, ob. cit., pp. 59 – 60.

2.6%.<sup>77</sup> Scholars have also pointed out that words, like *ζωή, νέος, δύο, μία* etc are sometimes used as dissyllabic and sometimes as monosyllabic words. Nevertheless, this does not represent an innovation in the poetry of Karyotakis since Palamas, with unprecedented virtuosity, had placed in the same line not just one but two consecutive words, which should be read the first time with hiatus and the second with synizesis:

*σε γενεῆς γενεῶν, παντού, | σ' αἰῶνες αἰώνων πάντα* (p.144)

In addition to this, the phenomenon of tripartite lines, which are frequently found in *The King's Flute*, is rare, if not non-existent, in the verse of Karyotakis, whereas there are many fifteen-syllable lines of Karyotakis in which the caesura after the eighth syllable is weakened or even completely abolished. The abolition of the mid-line caesura, enjambment, and the use of powerful punctuation in the line result in frequent movement of the traditional caesura in the fifteen-syllable verse of Karyotakis. However, his short poems do not allow the frequent presence of 'broken verse' as seen in the Palamas's poem. Only two stanzas, written completely in the fifteen-syllable verse, could be characterized as 'broken'. Lines with anapaestic feet, in which syncopation occurs on the third syllable either of the first or the second hemistich (the eleventh syllable), are far fewer. Only in three lines is this particular phenomenon encountered, unlike in *The King's Flute*, where it is very frequent.<sup>78</sup>

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<sup>77</sup> Ibid., p. 65.

<sup>78</sup> Ibid., p. 71.

To sum up, I would say that the metrical disturbances which Karyotakis attempts in his fifteen-syllable verse are neither more frequent, in percentage terms, nor bolder than those Palamas had already used in *The King's Flute* many years before. By comparison the fifteen-syllable verse of Palamas acquires even more metrical value. Some scholars believe that, although the metrical violations of Karyotakis in the fifteen-syllable verse are not bolder than those of Palamas, nevertheless, they are more effective because they express the mood of the poet and are in line with the content of his poetry.<sup>79</sup> However, co-ordination of the mood of the poet not just with the content of the poem but also with the rhythm is something that also characterizes the poetry of Palamas. Though the feelings expressed in *The King's Flute* are certainly different from those in the poetry of Karyotakis.

With the above in mind, I will now go on to compare the fifteen-syllable verse of a poem by Seferis with the fifteen-syllable verse of *The King's Flute*. This choice is not made at random, since Seferis's *Ερωτικός Λόγος* constitutes the last important turning-point in the history of national verse. This particular poem consists of quatrain stanzas, which alternate a fifteen-syllable verse with a fourteen-syllable verse with cross-rhyme.<sup>80</sup> As Samouil observes, the feeling of the rhythm in Seferis's fifteen-syllable verse is quite close to the learned traditional form of the verse with its predictable pattern of accents and the division of the line into two hemistichs.<sup>81</sup> The same view is expressed by Politis who says that the form of the fifteen-syllable verse that Seferis followed

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<sup>79</sup> Christos Papazoglou, *Παρατονισμένη μουσική: μελέτη για τον Καρυωτάκη*, Athens: Kedros 1988, pp. 73, 149 – 150, 173 – 174.

<sup>80</sup> G. Seferis, *Ποιήματα, φιλολογική επιμέλεια Γ. Π. Σαββίδη*, Athens: Ikaros 1994, pp. 26 – 32.

<sup>81</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., p. 72.

was the classic one with regular accentuations and a strongly established caesura after the eighth syllable.<sup>82</sup> In only a few cases is the rule of the mid-line caesura disrupted, e.g. when it falls after a preposition or after an article.

For example:

*σήκωσε το κεφάλι από | τα χέρια τα καμπύλα* (line 230)

or

*και να μας πλημμυράη με των | μαλλιών σου τη σπατάλη* (line 90)

Sometimes it is abolished when it falls within a word:

*αντίχτυποι, ξεχωρισμέ | νοι | ολόκληροι, μια σμίλη* (line 34)

or

*τα λόγια που άγγιζαν και σμί | γαν | το αίμα σαν αγκάλη* (line 80)<sup>83</sup>

As scholars have pointed out, Seferis somehow modifies the fifteen-syllable verse in order to write down the words of the beloved woman by putting her to express herself. In other words, at the end of the line he adds an unstressed syllable, thus creating a sixteen-syllable verse accented on the antepenult, while he substitutes the fourteen-syllable verse for the thirteen-syllable one. The emotion in the voice of the woman (which is the subject of the poem) is shown not only by the use of the sixteen-syllable verse but also by the disturbance to the prosody of the first line, which is accomplished by abolishing the mid-line caesura after the eighth syllable:<sup>84</sup>

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<sup>82</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά.* op. cit., p. 157.

<sup>83</sup> These lines are cited by Samouil: Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., pp. 72 - 73. For the symbols see reference 35 of Chapter 2.

<sup>84</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., p. 73.

*Είναι το πέρασμα του χρόνου σιγαλό κι απόκοσμο (line 1, stanza 4)<sup>85</sup>*

I should add here the observation of Politis that, in the stanzas where the woman's voice is heard, two instances of syncopation are noted on the third syllable of the iambic lines, which underline the woman's emotional state.<sup>86</sup>

*Μακρινός κι αξεδιάλυτος του κόσμου ο θρήνος  
να μου χαρίσεις γέρνοντας την απέραντη λύτρωση (p. 30)*

Finally, the disruption of the iambic rhythm becomes more intense in these two particular lines where the phenomenon of enjambment appears between the two stanzas, combined with the ellipsis after the fifth syllable:

*Ω μην τaráξεις... πρόσεξε ν' ακούσεις τ' αλαφρό<sup>87</sup>  
ξεκίνημα της... τ' άγγιξες το δέντρο με τα μήλα<sup>88</sup>*

The above observations on the fifteen-syllable verse of Seferis make it clear that the disturbances which Seferis attempts in the system of the prosody some twenty years after the publication of the poem by Palamas or the use of some of these disturbances by Sikelianos and Karyotakis are neither bolder than those Palamas attempted in *The King's Flute*, nor more innovative. However, according to Samouil, 'η πρόθεση του Σεφέρη στον "Ερωτικό λόγο" δεν ήταν τόσο να καινοτομήσει όσο να αναζωογονήσει τη

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<sup>85</sup> G. Seferis, *Ποιήματα, φιλολογική επιμέλεια Γ. Π. Σαββίδη*, op. cit., p.29.

<sup>86</sup> Linos Politis, *Μετρικά. Η μετρική του Παλαμά*. op. cit., p. 163.

<sup>87</sup> Last line of stanza 1, p. 28.

<sup>88</sup> First line of stanza 2, p.28.



δεκαπεντασυλλαβική παράδοση του “Ερωτόκριτου” και του Σολωμού, υιοθετώντας και ορισμένες στιχουργικές καινοτομίες που εισήγαγε ο Παλαμάς.<sup>89</sup> Since Palamas and Seferis did not have the same aims, no comparison should be made between the two forms of fifteen-syllable verses, and no conclusion can be reached as to which is the better of the two. My aim here was merely to present very briefly one last form of the fifteen-syllable verse and to conclude that no poet managed to make any additional changes or modifications to the verse beyond those Palamas had already made. The fifteen-syllable verse of *The King’s Flute* had reached the limit as regards disrupting the versification, a limit beyond which the fifteen-syllable verse could not function as a verse.<sup>90</sup> In that case, any further disruption could only lead to a verse form with little or no relation to the structure, of either the orthodox or the unorthodox, fifteen-syllable verse.

## Conclusion

The fifteen-syllable verse of the *Flute* is strongly marked by the extraordinary caesuras and the frequent complete abolition of the mid-line caesura as well as by the repeated phenomenon of syncopation. At the same time, the verse, for the first time in its history, is quite shockingly liberated by the most frequent and bold enjambments, giving it a remarkable flexibility. In addition, the decisively employed synizesis, besides its obvious euphonic function in enriching the vocalic texture of the poem has been shown to constitute an important rhythmical factor. Synizesis therefore greatly facilitates the desired

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<sup>89</sup> Alexandra Samouil, *Ο Παλαμάς και η κρίση του στίχου*, op. cit., p. 76.

<sup>90</sup> Ibid., p. 77.

easy flow of verse, while it leaves the rhythm unaffected. The traditional fifteen-syllable verse, in the strict sense of the term, ceases to exist. A radically renewed fifteen-syllable verse takes its place.

Nevertheless, the iambic fifteen-syllable verse constitutes the basis of the prosody of *The King's Flute*. It is a verse which is used a great deal in Modern Greek poetic tradition, a verse, which accepts the phenomenon of syncopation and the violations of the metrical sequence and which can become by turn lyric or epic. The monotony of the verse is broken up by the alternations of the accentuation combined with the moving or the abolition of the mid-line caesura and the frequent use of syncopation and enjambments. Influenced by French prosody as well as by the theories of Kalvos on rhythm and melody in verse, Palamas does not hesitate to try everything in his attempts to reform the 'political' verse, thus giving the impression of sustained metrical variety.

In 1894, Palamas writes in the article 'Η Μετάφρασις της Υπατίας':

ο δεκαπεντασύλλαβος μένει σχεδόν αδούλευτο χωράφι αρμονιών. Άλλο από τη μεσιανή τομή και τους δυό τρείς κύριους λεγόμενους τονισμούς του δεν υποπτευόμαστε και δεν χρησιμοποιούμε. Κι όμως κι άλλας τομάς παίρνει μέσα του, και νέοι ρυθμοί πολύτονοι μπορεί να βγούν από μέσα του, ρυθμοί που χωρίς να του αλλάζουν την βάση, να του μεγαλώνουν την εκφραστική του δύναμη, σύμφωνα πάντοτε με το νόμο της 'εν τη ενότητι ποικιλίας'.<sup>91</sup>

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<sup>91</sup> Kostis Palamas, 'Η Μετάφρασις της Υπατίας', *Άπαντα*, vol. 15, Athens: Biris, p. 289.

Palamas's first attempts to find methods of renewing the fifteen-syllable verse started in 1894. In fact, he undertakes to finish what previous poets had begun, that is, a radical renewal and metamorphosis of the fifteen-syllable verse. Palamas did that because he believed that great poets, such as Solomos, had not finished the work of reforming its versification. They only gave examples so that others might follow later on and be led to achieving the perfection of the fifteen-syllable verse. Despite the endeavour of earlier poets to change the verse, no one had managed to show all its transformative potential before.<sup>92</sup> It is precisely this effort that I have tried to show in the second chapter of my study. By trying new techniques, which no one up to that time had dared to try, Palamas managed to renew the verse. He managed to disrupt its structural monotony and make it 'πολύτροπος'. This renewal, which Palamas achieved, was the basis for an essential review of prosody, which would prepare the way for the developments that would follow with Modernist poetry.

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<sup>92</sup> Op. cit, p. 290.

## CONCLUSION

The purpose of my thesis was to examine the versification of the poem by Kostis Palamas, *The King's Flute*, and especially to present those particularities in the verse of the poem which make it so special, leaving aside its content and its interpretation. I chose to work in this way, because similar studies which have previously been written about the *Flute* were based mostly on the content of the poem and not on its versification. Indeed, this is the basic difference between my thesis and previous studies. A decisive role in my decision was also played by the fact that the fifteen-syllable verse of the *Flute* underwent considerable refinement, at the hands of Palamas a process which reached its apogee in this poem. Indeed, the fifteen-syllable verse of *The King's Flute* stands apart from that of both earlier and other contemporary poems.

In order to achieve my aim, I started by first examining fifteen-syllable verse before Palamas and then going on to the fifteen-syllable verse in *The King's Flute*. To be specific, starting in the first chapter, I briefly examined and presented the fifteen-syllable verse using three important landmarks in its history: first the traditional fifteen-syllable verse in folk songs; then the fifteen-syllable verse of the poems of the Cretan Renaissance and finally Solomos, whose poetry constitutes the last significant landmark in the evolution of fifteen-syllable verse. Using these landmarks I have tried to show the various changes and stages of refinement the fifteen-syllable verse went through. Lastly, I examined the fifteen-syllable verse in Palamas's first collection of poems, *Τα Τραγούδια της Πατρίδος μου*, in order to show the enormous

difference between his first attempts at writing in this verse and the fifteen-syllable verse of *The King's Flute*.

In the second chapter I examined the fifteen-syllable verse in *The King's Flute*. To be specific, I examined the various rhythmical and metrical devices such as synizesis, hiatus, enjambment, tripartite lines and broken verse, which Palamas used in order to reshape and renew the traditional fifteen-syllable verse. This demonstrated its very considerable flexibility and showed the importance of the contribution made by these devices to the rhythm of the verse. In order also to indicate the significance Palamas's fifteen-syllable verse in *The King's Flute* I compared it with the use of fifteen-syllable verse by two other prominent Modern Greek poets, Karyotakis and Seferis.

The result of my study was to show that *The King's Flute* indeed constitutes the culmination of Palamas's effort with fifteen-syllable verse thanks to the new metrical and rhythmical devices he used. My study also verified that the fifteen-syllable verse in *The King's Flute* constitutes another significant landmark in the history of the political verse. The use of these various metrical devices in *The King's Flute* reached such perfection, that other later poets' efforts at using fifteen-syllable verse have not resulted in any additional changes or modifications to the verse. Palamas managed to put his metrical theories into effect by paying more attention to the verse form. As a result, he achieved the 'πολύτροπος αρμονία', which he had attributed to Kalvos in his articles.

I hope my study may lead to a new appreciation of Palamas's poem and to a more general reassessment of his contribution to Modern Greek poetry as a whole.

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