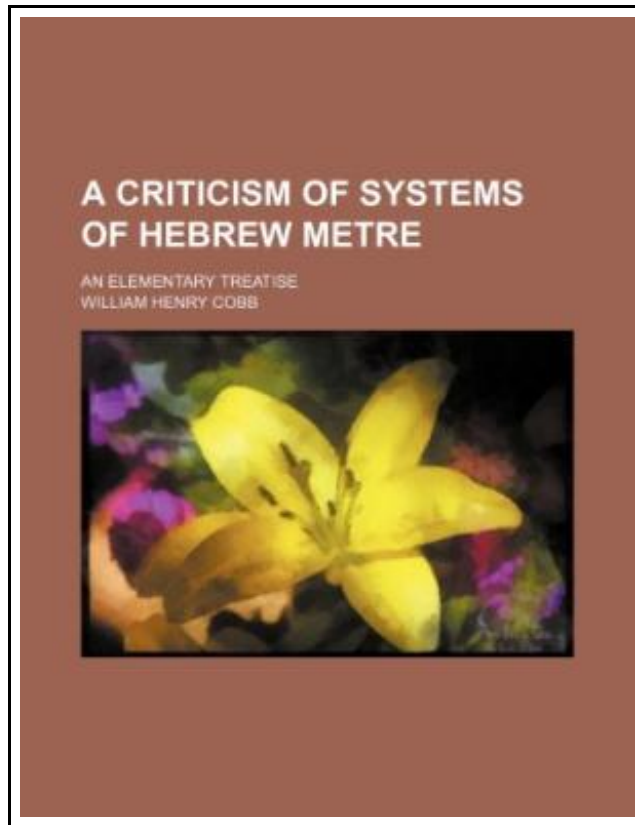


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Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 241 x 185 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1905 edition. Excerpt: .rather than Saalschiitz. He contrasts the primitive Greek--x-x x with the progressive Oriental rhythm x- x x- xx xx-, and although he denies that primitive Hebrew knew this fine interchange of short and long syllables/ the examples he gives from Deborah s song, and David s lament, are prevailinglly iambic or anapaestic. Meier s basis is a double iambus and its variations. Ley s general principle places the tone on the ultima, or the penult, and his gradation, tone-system, and cadence, produce the various feet symbolized by x--, x x-4, xx- x. Budde s most regular kinds, as Isa. 14 and Lam. 3, are of the same order. In the third place, there is perfect uniformity as to the formal principle of the rhythm, which is found in the stress of the tones, not in the number of the syllables. Bellermann s language on Ps. 119 deserves to be cited again. Since the Hebrew does not count syllables, but weighs feet, not even these octostichs can be named by syllables, or else it would be obvious to term them dodecasyllables, the majority consisting of six-foot lines, with two syllables to the iambic foot (which is precisely Bickell s arrangement in the Carmina). But this, Bellermann continues, would be to mistake the genius of the Hebrew language. Saalschiitz, so far from holding to an exact syllabic metre, remarks that for many cases no strict rule can be laid down. There reigns herein, as I am free...



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