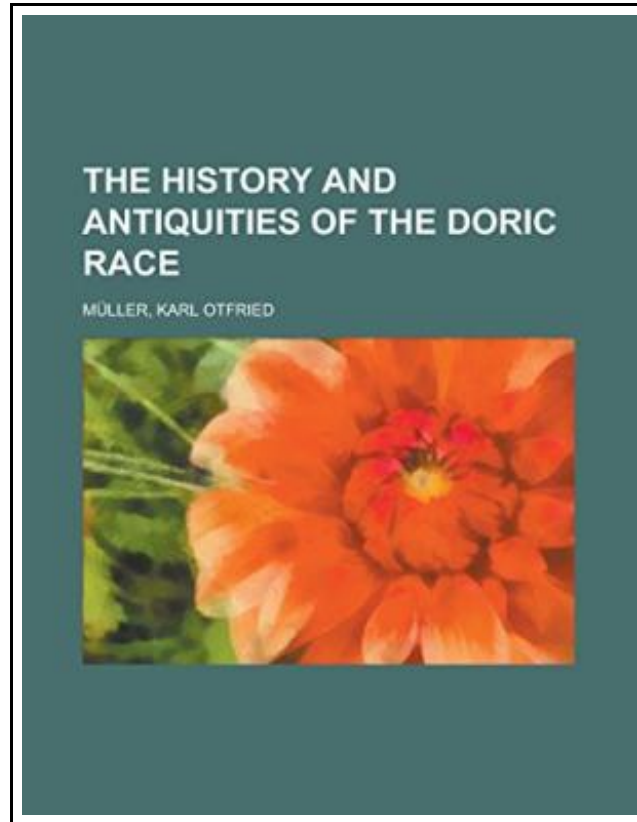


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Rarebooksclub.com, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Excerpt: . particularly specify the bucolic poetry, and the phlyaces of Tarentum. These carnival sports had doubtless been represented for ages, before they acquired, in the time of Ptolemy the First, notoriety in other places by the poems of Rhinthon, which were named after them. These plays are also called, 1689 or tragi-comedy; and both these and the titles of some pieces 1690 and fragments handed down to us show that they were burlesques of tragical subjects. 1691 It may, however, be easily supposed that Rhinthon pg 369 did not lose sight of the Athenian tragedy, and it is possible that his two Iphigenias in particular, at Aulis and Tauris, contained many parodies of the two plays of Euripides. I should conceive, however, that he adhered generally to the form of the ancient phlyaces; thus for example, he faithfully imitated the dialect of Tarentum; 1692 we may also be assured that he polished the native farces, so as to fit them for theatrical representation. These pieces were generally written in trimeter iambics, which Rhinthon, however, framed somewhat carelessly, as may be seen from a fragment of his transmitted to us, where addressing himself to his verses, he declares that he did not give himself much trouble about them; 1693 it is also possible that he mixed the iambic with other metres, as parodies, for the sake of contrast; thus, for instance, he appears to have employed the solemn hexameter in some very ludicrous passages. 1694 Rhinthon was succeeded in this species of parody by Sopatrus, Sciras, 1695 and Blaesius; the last-named poet, pg 370 a native of Capreae in Campania, wrote (as may be inferred from the title...



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