

equally prevalent in different plays. And the contrary fact points to the contrary inference.

I will now simply enumerate in classes the variations which may be called regular, and add a few words on some cases of more peculiarity or difficulty.

§ I. $- = - \sim$ ($\bullet \cdot = \bullet \bullet$).

{205. να | ων- | και- | πεισμα | των
{218. τεκ | νον δα | ιξ- | ω δομ | ων

The vertical lines mark the divisions of the feet. The mark $-$ indicates the 'holding' of the preceding note.

{380. παρ | εστι | τουτ- | εξιχ | νευσαι
{397. προ | βουλο | παις α | φερτος | ατας

{384. πατ | οιθ ο δ | ουκ- | ευσεβ | ης-
{401. τριβ | ω- | και- | προσβο | λαις-

{387. πνε | ον- | των- | μειζον | η δικ | αιως
{404. δι | ω- | κει- | παις- | πτανον | ορνιν

{388. φλε | ον- | των- | δωμα | των υ | περ- | φευ-
{405. πολ | ει- | προς- | τριμμ α | φερ- | τον- | θεις-

{390. μαντον | ωστ απ | αρκ- | ει- | ευ πραπι | δων λα | χοντα
{407. τον δ ε | πιστρο | φον- | τωνδε | φωτ αδικ | ον καθ | αιρει

{414. κλον | ους- | λογχιμ | ους τε | και- | ναυβατ | ας οπ | λισμους
{430. παρ | εισι | δοξ- | αι φερ | ους- | αι χαρ | ιν ματ | αιαν

{449. ψηγμα | δυσδακ | ρυτον | αν- |
τηνορ | ος σποδ | ου γε | μι- |
{467. των πολ | υκτον | ων γαρ | ουκ α |
ποσκοπ | οι θε | οι κελ | αι- |

{699. κελσαν | των Σιμο | εντος | ακτ- | ας επ | αξι | φυλλους
{715. παμπροσθ | η πολυ | θρηνον | αι- | ων- | αμφι πολ | ιταν.

{1482. η μεγαν | οικois | τοισδε | δαιμονα | και βαρυ
{1506. ως μεν αν | αιτιος | ει- | τουδε φον | ου τις ο

In this list of examples one striking fact is the extraordinary prevalence of the 'syncopated' foot, both as a regular form and as a variation, in *vv.* 379—412, a strong argument that it proceeds from some purpose of the poet and not from accidental injury of the text, which cannot reasonably be supposed to have acted upon a particular *strophe* and *antistrophe* in this exceptional but yet methodic manner.