

removed by plausible changes, some not without great violence. But there is no reason to suspect any of them.

I have reserved for separate consideration one or two places of special character or special importance.

{	421.	παρ		εστι		σιγ -		ας α		τιμος α		λοιδορ		ος -	
		α		διστος		αφεμεν		ων ιδ		ειν -					
{	437.	το		παν δ αφ		Ελλαδος		αι -		ας ξυν		ορμεν		οις -	
		πεν		θεια		τλησι		καρδι		ος -					

It will be seen that there is here no variation other than those which have been illustrated above, except the lengthening of the last syllable of *ἀλοῖδος* by the ictus of the verse and by the rhythmical or musical break between 'line' and 'line'. This is found again at *v.* 436

τωνδ υπ | ερβατ | ω τερ | ᾶ - |

and is in fact too familiar to require further notice¹. In 422 = 438 there is one variation, in 421 = 437 there are two, all of common types. And I would ask the reader to notice, as a significant testimony in favour of the ms. text, the subtle and nicely calculated balance of *vv.* 421 and 437. The metre of both verses is trochaic. Each verse exhibits two variations or quasi-trochees, *and the same two* (see above, §§ 1 and 3), *differently disposed in the verse*, so that the total quantity, so to speak, of each verse is exactly the same. That this delicacy of rhythm has been produced by mere blundering I cannot believe, and I therefore hold both verses correct.

{	743.	παρα		κλι -		νασ επε		κρα -		νεν δε γαμ					
				ου πικ		ρου τε		λευτας.							
{	754.	διχα δ		αλλ -		ων μονο		φρων -		ειμι το					
				γαρ -		δυσσεβες		εργον.							

Here exact correspondence may be restored by changing the order of the words (*τὸ δυσσεβὲς γὰρ Pauw*); and though mistakes of this kind are not nearly so common in the mss. of verse as they are sometimes said to be, still the case is doubtful. We should notice however that the antistrophe (not the strophe) has the rhythm which we should

¹ The principle extends to the case of *v.* 1410 *ἀπέδικες, ἀπέταμῆς | ἀπόπολις δ' ἔσει*, where to produce the appearance of regularity we ought to print *ἀπόπολις κτλ.* in a separate line. But the arrangement of lines, which is purely arbitrary,

does not really affect the question. The break of music and rhythm, corresponding to the pause in the sense, is there, however we mark it, and is allowed to protect the final syllable of *ἀπέταμῆς* from abbreviation.