

## APPENDIX.

SCHEME of the metre of the Lyric passages.

(In this Scheme the following signs are used:  $\sim\sim$  represents a 'cyclic' dactyl,  $\text{—}$  a long syllable held on in singing for three 'times' or *morae*,  $<$  an 'irrational' long syllable, and  $\wedge$  a pause equal to one *mora* at the end of a verse. I have in one or two instances marked as *long*, before such a pause, a syllable by nature short, on the ground that its position made it long. Where the bar is finished in the next verse, *i.e.* when the next verse begins with an *anacrusis*, I have put no pause mark. I have marked the end of a *κῶλον* by a space between the verses.

Such divisions, and generally the arrangement of the syllables in what seem to have been the *bars*, so to speak, of the music, must, in the absence of that music, be always merely tentative. But I have myself found such attempts useful, and I hope this may help my readers.

Almost all the Lyric passages in the *Iph.* at *Aulis* are in *Logaoedic* metre, which, speaking musically, is in triple time.

The *Parodos* and the three *Stasima* each consist of a *Strophe*, an *Antistrophe* and an *Epode*.

I have not given any scheme of the spurious part of the *Parodos*, nor of the choric passage 1510—1531. The metre of the former is of a puerile character; mostly trochees.)

### PARODOS.

#### STROPHE AND ANTISTROPHE.

164	$\sim\sim\sim$ $\sim\sim$ $\sim$ $\text{—}$ $\wedge$	185
	$\sim\sim\sim$ $\sim\sim$ $\sim\sim\sim$ $\text{—}$ $\wedge$	
	$\text{—}$ $\text{—}$ $\sim\sim$ $\sim$ $\text{—}$ $\wedge$	
	$\text{—}$ $\text{—}$ $\sim\sim$ $\text{—}$ $\wedge$	
	$\sim\sim$ $\sim\sim\sim$ $\sim\sim$ $\text{—}$ $\wedge$	
	$\sim\sim$ $\sim\sim$ $\sim$ $\text{—}$ $\wedge$	190
170	$\text{—}$ $\text{—}$ $\sim\sim$ $\text{—}$ $\text{—}$	