

METRICAL ANALYSIS.

IN my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy¹. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the *δικάζει τὸν* of the MSS. is corroborated, as against Hermann's plausible conjecture *δικάζει τ'*. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, corrected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position con-

¹ Dr Schmidt's work, 'Die Kunstformen der Griechischen Poesie und ihre Bedeutung,' comprises four volumes, viz. (1) 'Die Eurhythmie in den Chorgesängen der Griechen,' &c. Leipzig, F. C. Vogel, 1868. (2) 'Die antike Compositionslehre,' &c. *ib.* 1869. (3) 'Die Monodien und Wechselgesänge der attischen Tragödie,' &c. *ib.* 1871. (4) 'Griechische Metrik,' *ib.* 1872.