

sists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Professor J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers¹.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.

A syllable of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*. Preliminary
remarks.

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker 'beat,' *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger *ictus* than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*: and II. *Rhythm*.

I. *Metre*. § 1. In Greek verse, the short syllable, denoted by ∪, *Metre*. is the unit of measure, and is called 'a time' (Lat. *mora*): a long

¹ By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869)—an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (*ib.* 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.