


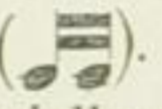



marked >. Thus in the trochaic verse (*O. T.* 1524),  $\bar{\omega}$  πατρ |  $\bar{a}s$  θῆβ|ης, the syllable θῆ is irrational, and as θηβ is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where - ∪ ∪ is replaced by an apparent ∪ ∪ ∪ (written ∪ ∪ >), or - - by an apparent - ∪ (written - >). In a metrical scheme > means that a long syllable is admitted as an irrational substitute for a short one.



§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic* dactyl, and written - ∪ ∪. The true dactyl (- ∪ ∪) = : the cyclic = : i.e. the long syllable loses  $\frac{1}{4}$  of its value, and the first short loses  $\frac{1}{2}$ , so that we have  $\frac{1\frac{1}{2}}{8} + \frac{1}{16} + \frac{1}{8} = \frac{3}{8}$ . So the cyclic anapaest, ∪ ∪ -, can replace an iambus.



§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (ἀνάκρουσις, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before - ∪, the anacrusis would properly be ∪ (for which an irrational syllable > can stand). Before - ∪ ∪, it would be ∪ ∪ or -. The anacrusis is divided from the verse by three vertical dots :



§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ω is printed over the syllables στόλος which form the anacrusis. This means that they have not the full value of ∪ ∪ or two  $\frac{1}{8}$  notes () but only of two  $\frac{1}{16}$  notes ().

§ 10. *Pauses.* The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse νῦν δ' ἐπὶ κέκλωμένῃ ∪ ∪ is incomplete. The lacking syllables ∪ ∪ are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to ∪ is denoted by  $\wedge$ , musically  for

” ” - ” ”  $\overline{\wedge}$ , ”  ” 

” ” - ∪ ” ”  $\overline{\wedge}$ , ”  ” 

” ” - - ” ”  $\overline{\wedge}$ , ”  ” 

II. *Rhythm.* § 11. Metre having supplied feet determined by Rhythm. quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151,  $\bar{\omega}$  Διὸς ἀδυεπὲς φάτι, || τίς ποτε τᾶς πολυχρύσου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on  $\bar{\omega}$ , the second to the chief ictus