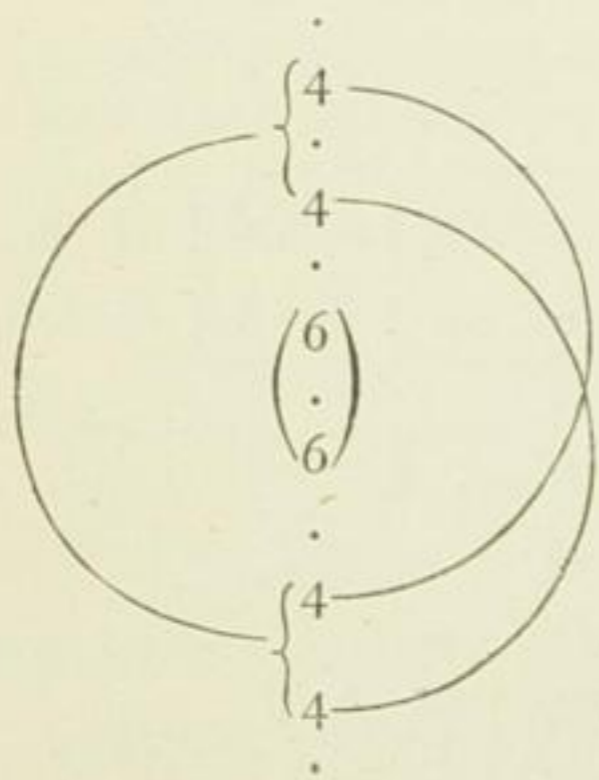


- II. 1. εἶτ : ες τὸν ἀπ | οὔρενον | ορμ | ον || θρηγκι | ον κλυδ | ων | α Λ ||
 τὸν : χρυσομῖτρ | ἀν τε κί | κλησκ | ω || τασδ ἐπ | ωνυμ | ον | γας
 2. τέλ : εἰν γαρ | εἰ τι | νυξ ἀφ | η || τοῦτ ἐπ | ἡμαρ | ἐρχετ | αἰ Λ' ||
 οἰν : ὠπα | βακχον | εἰν | ον || μαιναδ | ων ομ | οστολ | ον
 3. τὸν : ὦ | ταν | πυρφορ | ων || ἀστραπ | ἀν κρατ | ἡ νεμ | ων Λ ||
 πέλ : ἀσθ | ἦν | αἰ φλεγ | οντ || ἀγλα | ὠπι | συμμαχ | ον
 4. ὦ : ζευ πατ | ἐρ ὑπο | σω φθισ | ον κερ | ἀνν | ὦ Λ]
 πευκ : α πι | τὸν ἀπο | τιμον | ἐν θε | οἰς | θεον

I. *First Period*: 4 verses. The *chorée* — ∪ is again the fundamental measure, as in Str. II. Per. I., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the *syncope* (⊔, § 4) at τὸν and ος, each following a tribrach, makes a 'rising' rhythmical sentence, in contrast with the 'falling' sentence (see Str. I. Per. I. v. 4), such as

verse 4. This helps to mark the strong agitation. Verse 4. $\overset{\sim}{\epsilon\pi}$ means that the proper anacrusis, ∪, can be represented by an 'irrational' syllable (as *αρτ* in the antistr.).

Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: . 4 4 . 6 . 6 . 4 4. Form of period:—



A palinodic-antithetic period, like the last.

II. *Second Period*: 4 verses. Metre, still *choraic*. Note the weighty effect given by syncope (⊔) in the 'falling' sentences of v. 1, and in