

VII. Second Kommos¹, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE

(forming a single period).

- \cup $\bar{\cup}$ \cup $-$
 1. ι : ω σκοτ | ου Λ ||
 ι : ω φιλ | ος
 \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup
 2. νεφ : ος εμον απο | τροπον επ || ιπλομενον α | φατον Λ ||
 ου : μεν εμος επι | πολος ετ || ι μονιμος ετ | ι γαρ
 \cup \cup \cup $-$ \cup $-$, \cup $-$ $-$ $\bar{\cup}$ $-$
 3. α : δαματον τε | και δυσ || ουριστον | ον Λ]
 υπ : ομενεις με | τον τυφλ || ον κη δευ | ων

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form \cup : $- - \cup$ | $- \Lambda$ ||, by substitution either of $\cup \cup$ for $-$, or of $\bar{\cup}$ (an irrational syllable, *apparently* long) for \cup , as in v. 3, κῆδ'εὐῶν. Verse 1

¹ At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his *μονωδία*, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a *κομμός*, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.