

III. The FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paemonic* combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe*. It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

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ι | ω γενε | αι βροτ | ων Λ ||. (See the musical rendering of this, Appendix, Note 1, § 10, p. 284.) So, again, in the profoundly sorrowful conclusion

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drawn from the instance of Oedipus, ουδ | εν μακαρ | ιζω Λ ||. And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.