

older type often began with anapaests (*e.g.* Aesch. *Agam.* 40—103, *Eum.* 307—320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134—171). But a *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By *τροχαίου* Arist. plainly means the trochaic *tetrameter*: *i.e.* a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*). Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα*.

5. *ἔξοδος* = μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, *i.e.* a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.