III.   ⏑⏑⏑   ⏝⏑   ⏑ ⏝⏑   ∟ ⏠

πατερ εμ | ον τοδ εν | ησυχ | αι ‖ ᾳ

⏝⏝   ⏝⏡

ιω μοι μοι ‖̑

⏑   ⏝⏑   ⏑ ⏝⏑   ⏠

βασ | ει βασιν | αρμοσ | αι ∧ ⟧

The corresponding words of the strophe are lost. Those of the antistrophe, given above, are regarded by Schmidt as forming a single verse, which is interrupted by the cry of pain, *ἰώ μοί μοι*, from Oedipus. For the sake of illustrating the metre, he conjecturally restores the words of the strophe, on the model of the antistrophe:—AN. κατάβα, ὦ̈ πάτερ, εὐλάβησαί θ'—OI. αἰαῖ αἰαῖ—AN. ἀγνᾶν τέμενος κορᾶν. The sign ‖̑ shows that *ἰώ μοί μοι* is a mere parenthesis, not counted in the metre of the verse.

IV.   ⏑⏑⏑   ⏝⏑ ⏑ ⏝ ⏑   ∟   ⏝ >   ⏝⏑ ⏑ ⏝ ⏑ ⏝

1. επεο | μαν επε | ωδ α | μαυρ ‖ ᾳ κωλ | ᾳ πατερ | ᾳ σ αγ | ω ∧ ‖

γεραον | ες χερα | σωμα | σον ‖ προκλιν | ας φιλι | αν εμ | αν

⏝ >   ⏝⏑ ⏑   ∟ ⏝

2. ωμοι | δυσφρονος | ατ | ας ∧ ⟧

The words of the strophe are lost. Schmidt supplies OI. οἴμοι τῷ κακοπότμῳ.

V.   ⏝ >   ⏝⏝ ⏑   ⏝ ⏑   ⏝

1. τολμα | ξεινος επ | ι ξεν | ης ∧ ‖

ω τλαμ | ων οτε | νυν χαλ | ᾳς

⏝ >   ⏝⏝ ⏑   ⏝ ⏑   ⏝

2. ω τλαμ | ων ο τι | και πολ | ις ∧ ‖

αυδασ | ον τις ε | φυς βροτ | ων

⏑   ⏑ ⏑ ⏑   ⏑ ⏑ ⏑   ⏝ ⏑   ⏝

3. τε ⦂ τροφεν α | φιλον απ | οστυγ | ειν ∧ ‖

τισ ⦂ ο πολυ | πονος αγ | ει τιν | αν

⏝⏑   ⏑ ⏝ ⏑   ∟ ⏝

4. και το φιλ | ον σεβ | εσθ | αι ∧ ⟧

σου πατριδ | εκ πυθ | οιμ | αν

I.   ⋮ 3 ⎞
      4 ⎟
      3 ⎠
     ⋮

II.   ⋮ 4
      4
      ⋮
      3 = ἐ̓π.

III.   ⋮ 4 ⎞
      4 ⎠
      ⋮

IV.   ⋮ 4
      4
      ⋮
      4 = ἐ̓π.

V.   ⋮ 4 ⎞
      ⋮ ⎟
      4 ⎠
      ⋮
      4 ⎞
      ⋮ ⎟
      4 ⎠
      ⋮

After the Second Strophe follows the third system of Anapaests; 188 ἄγε νῦν —191 πολεμῶμεν. After the Second Antistrophe, from 207 (ὦ ξένοι, ἀπόπτολις) to the end of the Parodos, the correspondence of Strophe and Antistrophe ceases. The verses are ἀνομοιόστροφα. In some editions the term ἐπῳδός is applied to them; but, as Schmidt points out (*Gr. Metrik* p. 451), this is erroneous, as the absence of unity is enough to show. The ἀνομοιόστροφα fall into six sections, each divided into rhythmical periods. The rhythms adopted in the successive sections are varied with masterly skill, according to the emotion which each part interprets.