



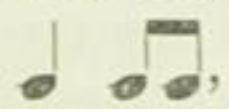

METRICAL ANALYSIS.

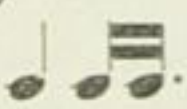
THE unit of measure in Greek verse is the short syllable, ∪, of which the musical equivalent is the quaver, . The long syllable, —, has twice the value of ∪, being musically equal to .

Besides ∪ and —, the only signs used here are the following.

(1) ⊔ for —, when the value of — is increased by *one half*, so that it is equal to ∪∪∪, —∪, or ∪—.

(2) >, to mark an 'irrational syllable' (συλλαβὴ ἄλογος), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz. ∪ for —, or — for ∪. Thus ἐργῶν means that the word serves as a choree, —∪, not as a spondee, ——.

(3) ∪∪, instead of —∪∪, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of —∪. This loss is divided between the long syllable, which loses $\frac{1}{4}$ th of its value, and the first short, which loses $\frac{1}{2}$. Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called 'cyclic.'

(4) —ω, instead of —∪∪, in choreic verses. Here, again, the dactyl has the value only of —∪. But in the cyclic dactyl, as we have seen, the loss of ∪ was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.), ἄφθιτον... ἔτος εἰς ἔτος: and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.) καὶ φθέγμα... καὶ ἐδιδάξατο. (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879) οὐκέτι μοι τόδε λαμπάδος. Here, as elsewhere, the effect of