METRICAL ANALYSIS.

IN addition to anapaests, the lyric metres used in the *Trachiniae* are the following. (1) Logaoedic, based on the choree (or 'trochee'), $-\cup$, and the cyclic dactyl, which is metrically equivalent to the choree, $\overset{\frown}{-}\cup\cup$. (2) Choreic, based on the choree. (3) Dactylic. (4) Dochmiac, $\cup : --\cup \mid -\wedge$. (5) Verses based on the bacchius, $--\cup$. For a more detailed account of these metres, readers may be referred to the previous volumes of this edition (*O. C.* p. lviii: *Ant.* p. lvi: *Ph.* p. xlviii).

In the subjoined metrical schemes, the sign $\llcorner$ denotes that the ordinary time-value of a long syllable, commonly marked $-$, is increased by one half, so that it becomes equal to $-\cup$ or $\cup\cup\cup$: the sign $\sqcup$ denotes that such time-value is doubled, and becomes equal to $--$ or $-\cup\cup$. The sign $\gtrless$ means that an 'irrational' long syllable ($\sigma\upsilon\lambda\lambda\alpha\beta\dot{\eta}$ $\ddot{\alpha}\lambda o\gamma o\varsigma$) is substituted for a short. The letter ω, written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, $\wedge$ marks a pause equal to $\cup$, $\overline{\wedge}$ a pause equal to $-$. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, :

The end of a rhythmical unit, or 'sentence,' is marked by $\parallel$. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by $\rrbracket$.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a $\pi\rho o\omega\delta\delta\varsigma$, or prelude (marked as $\pi\rho$.): or, if it closes it, an $\dot{\epsilon}\pi\omega\delta\delta\varsigma$, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the $\mu\epsilon\sigma\omega\delta\delta\varsigma$, mesode, or interlude.

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