several lines further down (1000 b 12). The symmetry is in Aristotle’s paradoxical idea: Strife produces all things except the One it destroys, Love destroys all things except the One it produces—neither of which statements is valid for Emp. if they are taken au pied de la lettre.


6) O.c., 141.
7) O.c., passim.
8) See EPRO 91 (supra, n. 3), 289 n. 70.
10) O.c., 424.


The aim of this book, a revised version of the author’s Ph.D. thesis (Princeton 1977), is to investigate the interaction of metre and language in the lyric sections of a Greek tragedy. Apart from a glossary of technical terms and lists of symbols, cola, metra, and editions of the play, it contains an introduction, and seven chapters on the lyric sections, with full texts and an apparatus which lists the deviations from the editions of Murray, Friis Johansen, and Page1). Then follow the conclusion, appendices dealing mainly with textual problems, notes, and a bibliography2). There is no index.

The greatest merit of this book is the appreciation of the expressive qualities of metre, with a clear awareness of the limited applicability of the conclusions: associations of themes and metres exist in the context of the individual play only. This approach, most concisely expressed in the chapter on Meter and Language (pp. 12-22), makes it possible to avoid both the strain of previous attempts to assess the ‘ethos’ of each and every metre and the equally unjustified categorical denial of any relation between metre and meaning3). ‘Metre and meaning’ seems a better way of putting it than ‘metre and language’, which suggests another level of abstraction. It is possible to investigate thematic associations of certain
types of metre, but also to investigate the relations between syntactical and metrical structure, irrespective (to a degree) of the actual meaning of the words\(^4\)). This book follows the first course, and limits itself to the *Suppliants* of Aeschylus. This procedure involves the danger of over-interpretation (as the author admits, pp. 200 ff.).

The author’s preoccupation with the interaction of metre and meaning is probably responsible for his not noticing phenomena like the metrical ‘echo’, or ‘rhyme’, in 70-2/79-81, coinciding on the level of syntax with the addition of a phrase which rounds off the sentence:

\[
70-2 \text{ δάπτω τὰν ἀπαλὰν Νειλοθερὴ παρεῖαν} \\
79-81 \text{ ἡβαν μὴ τέλεον δόντες ἔχειν παρ’ αἶσαν,} \\
\text{ὑβριν δ’ ἐτύμως στυγόντες,} \\
\| - - - \circ \circ \circ - | - \circ \circ \circ - \circ - - | \quad D | \text{ch ba} | ^{5)} \\
\circ \circ \circ \circ \circ \circ \circ \circ - | \quad \circ \text{ch ba } (= \text{hipp}) |.
\]

Another difficulty is raised by passages where the meaning seems to contradict the supposed ethos. This may be meaningful in itself, but it may also indicate the absence of ethos. There are, basically, two possible relations, contrast and agreement. These occur on two levels, metre and meaning. The same theme may be expressed in the same metre or in another metre, and *vice versa*. Only in very clear examples it is possible to be reasonably sure that the poet wants his audience to hear a clash between metre and meaning. There can be, for example, an association of marriage and the priapean\(^6\)), but it is not certain whether this association is felt in the refrains of the second stasimon. Their simple structure seems to be chosen for its aptness to form a refrain\(^7\)).

Some of the author’s metrical conceptions are open to criticism. In spite of his assertions (p. 4 f., cf. pp. xi, xiv), the metron, unlike the foot, is a real structural unit of Greek verse. It is true that the colon is the most important unit of the lyrics of Greek tragedy\(^8\)). Yet the author does not do sufficient justice to this importance, by postulating that the entire strophe is a single “line”, comparable to the lines of stichic verse (pp. 5, 25). Consequently, he is rather vague about possible subdivisions within a strophe, and it is hard to get a clear picture of his ideas concerning metrical breaks, metrical pauses, synaphea, syntactical breaks, cola, and periods\(^9\)).