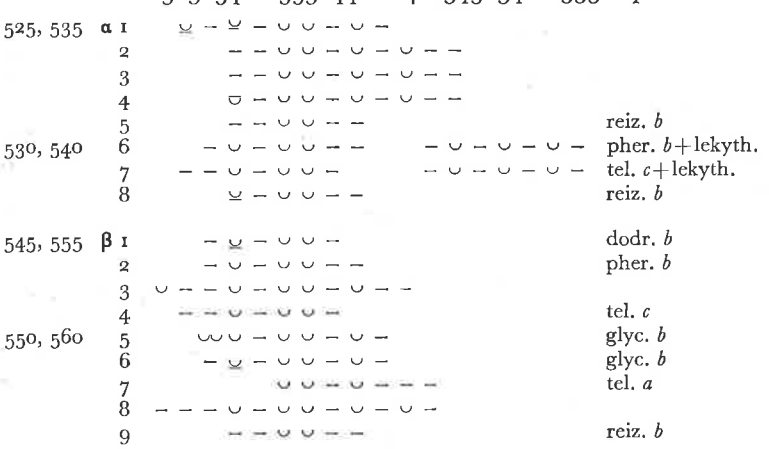
received. While we wait the Chorus sing an ode. It takes the form of a hymn to Eros; its theme is his power and the destruction that he can cause. There are two strophic pairs: the first sings his power in general terms, the second gives instances from legend of women whom he has involved in ruin. The instances—Iole and Semele—bear in their detail no resemblance to Ph.'s case; but to each of them Eros brought disaster, and the account of their fate serves to enhance our foreboding that disaster is about to break on Ph. too.

Metre

α: 525–34 = 535–44. β: 545–54 = 555–64.



Straightforward aeolic (Appendix I, pp. 422 f.).

α begins with a series of longer and nameless cola (1–4, the last three identical), closed by a reizianum (5); then two composite lines (6–7), each consisting of a seven-syllable colon (pherecratean *b*, telesillean *c*) plus a single-short colon (lekythion), the whole closed once more by a reizianum.

β consists mostly of a variety of shorter cola, with longer cola at 3 and 8 (3 a Sapphic hendecasyllable with 'aeolic base', ∪ – in place of the initial – ∪, 8 nameless), and with a reizianum as clausula.

Note: (*a*) the reizianum in its common function as clausula, at the end not only of α and β but also of the first half of α (where there is a strong sense-pause in str., though not in ant.); (*b*) the uncommon telesillean *a* at β7, with dragged close (the same, but without dragged close, at 125 = parodos α3); (*c*) the fact that all four instances of the name *Ἔρως* (525 bis, 534, 538) have the initial syllable corresponding to a long (but I doubt whether this aims at any metrical effect: it is, I think, simply that considerations of language or rhetoric require the word to come each time at the beginning of a colon, with its initial syllable in a position where, as it happens, short is possible but long would be normal).