

arrangement for a joint responsibility in raising the necessary funds, and it was on this money question that the whole scheme, and a great number of similar private schemes, fell through. It is pretty certain, indeed, that a railway of 1000 or 1200 miles through the Syrian and Mesopotamian deserts, dependent for its support entirely on the termini upon the two seas, can never be pecuniarily remunerative; and so long, therefore, as the British Government retains its hold on the Egyptian line it can hardly be worth its while to embark on so costly an undertaking merely for its possible political advantages. If the Sublime Porte had retained its position in the political world, it might have been a sound and proper measure of domestic economy to have laid down a railway from the Mediterranean to the Persian Gulf, with a view to developing the resources of the intermediate countries, and consolidating the power of the central government. Midhat Pasha, indeed, the author of the Turkish constitution, had thus some years ago, when he was governor of Baghdad, actually completed the preliminary surveys for a line from Tripoli on the Mediterranean, across the desert to Tekrit on the Tigris, and thence by Baghdad to Bussorah; and if he had remained in office the project would have been probably executed; but under present circumstances, when Asiatic Turkey threatens to become yearly more hopelessly disorganized, there is no reasonable prospect of such a scheme being resumed under native auspices. It is only, indeed, in the possible event of the Tigris and Euphrates valleys falling into the hands of a European power that we can look with any hope to the construction of railways, or the scientific embankment of the rivers, or the excavation of canals, or any of those measures of internal improvement which, however, if executed with care and skill, would soon restore these now desolate regions to their former exceptional condition of populousness, wealth, and general prosperity.

It may be of interest to add that the India Office has recently employed Captain Felix Jones, an accomplished officer of the late Indian navy, and one of the most experienced surveyors of that noble service, in constructing a map of the Euphrates and Tigris upon a large scale. All the charts and plans executed by Col. Chesney, Capt H. B. Lynch, and the various officers of the Indian navy who have been employed during the last 40 years on the survey of Mesopotamia, and most of whose memoirs have been published in the current volumes of the Royal Geographical Society's Journal, have been utilized for the purpose, and the result has been the production of a map not less remarkable as a specimen of the highest cartographic skill than for its general scientific accuracy and its unusual fineness of detail. It is to be hoped that this map will be soon engraved, and thus rendered generally accessible to the public.

(H. C. R.)

**EUPION** (Greek, *εὖ*, well, *πίον*, fat), a hydrocarbon of the paraffin series, discovered by Reichenbach in wood-tar. It is a colourless and highly volatile and inflammable liquid, having at 20° C. a specific gravity of 0.65, and expanding considerably when heated. It is unaffected by alkalis and mineral acids, and unites directly with the haloid elements. Eupion is formed in the destructive distillation of many substances, as wood, coal, caoutchouc, bones, resin, and the fixed oils. It is most conveniently prepared from rectified bone oil and rape and hemp seed oils, by treatment with sulphuric acid. Like other liquids of similar composition, it is employed for illuminating purposes, and, mixed with rape and cotton-seed oils, for the lubrication of machinery.

**EUPOLIS**, an Athenian poet of the Old Comedy, and, in the judgment of Horace, ranking, along with Cratinus and Aristophanes, as the greatest of that school, was the son of Sospolis, and was born 445 B.C. Nothing whatever is known of his personal history. With regard to his death, he is said to have been thrown into the sea by Alcibiades, who had suffered from his attacks in the *Βάπται*. Cicero,

however, points out that Eratosthenes mentions plays produced by Eupolis after the Sicilian expedition in which Alcibiades is said to have taken this revenge. It is much more likely, therefore, and much more generally believed, that he fell at the battle either of Cynossema, 411 B.C., or of Ægospotami, 408 B.C. To a lively and fertile fancy Eupolis added a sound practical judgment, which prompted him to a thorough mastery of the mechanical part of his art. The result of his studies was that he was reputed to equal Aristophanes in the elegance and purity of his diction, and Cratinus in the command of the most bitter irony and pungent sarcasm. Very curious and complicated relations subsisted between Eupolis and Aristophanes, who accused each other with the bitterest virulence, not only of imitation but of plagiarism. Some of these attacks will be found described in various parts of the scholia upon Aristophanes. The plays of Eupolis are said to have numbered in all seventeen. Meineke gives the names of fifteen which he considers genuine, and an analysis of those whose subjects can be decided from the surviving fragments.

**EUPOMPUS**, one of the most celebrated or Greek painters, was a native of Sicyon, and a contemporary of Zeuxis and Parrhasius, who flourished in the 4th century B.C. He was the head of the Sicyonian school of art, and was held in very high esteem by his countrymen. When Lysippus the sculptor was beginning his career, he consulted Eupompus as to whom he should take for his model. "Take nature herself for your model," replied Eupompus, "and be not shackled by the trammels of any predecessor." No mention is made of more than a single piece by Eupompus—a victor in the games bearing a palm.

**EURE**, a department in the north-east of France, one of the five formed out of the old province of Normandy, is bounded on the N. by the department of Seine Inférieure, W. by Calvados, S. by Orne and Eure-et-Loir, and E. by Seine-et-Oise and Oise. It has an area of 2420 square miles, and lies between 48° 39' and 49° 29' N. lat., and 0° 15' and 1° 45' E. long. The surface is flat, with some ranges of low hills, none of them exceeding 300 feet in height. The Seine flows from S.E. to N.W. through the department dividing it into two unequal parts, and after touching the frontier at two or three points forms near its mouth part of the northern boundary. All the rivers of the department flow into the Seine,—on the right bank the Audelle and the Epte, and on the left the Eure with its tributaries the Avre and the Iton, and the Rille with its tributary the Charentonne. The Eure, from which the department takes its name, rises in Orne, and flowing first east and then west through Eure-et-Loir, falls into the Seine 6 miles below Louviers, after a course of 93 miles. The Rille likewise rises in Orne, and flows generally northward to its mouth in the estuary of the Seine. The climate is mild, but moist and variable. The soil is generally clayey, resting on a bed of chalk; but along the Seine there are some barren sandy tracts quite incapable of cultivation. A great part of the department, however, is very fertile and well tilled. The chief cereal cultivated is wheat, but flax also is largely grown. There is a wide extent of pasturage on which are reared a considerable number of cattle and sheep, and especially those horses of pure Norman breed for which the department has long been celebrated. Fruit is very abundant, especially apples and pears, from which much cider and perry are made, and vineyards on the Seine, Eure, and Avre yield a considerable quantity of wine. Wild game, especially of the winged sorts, is very plentiful, and the rivers abound in fish. Iron ore is very abundant, and the department is noted for its mining and manufacturing industry. Cotton, linen, and woollen cloths of every kind are fabricated. There are large establishments for making copper ware of all kinds.

the various descriptions of, paper, nails, pins, and needles, glass for windows and glass bottles, and jewellery and trinkets. Such goods form the trade; and, in addition to these, firewood, timber, cattle, honey, wax, and corn are furnished to the district surrounding the department. Eure is divided into the following arrondissements:—Evreux, Louviers, Les Andelys, Bernay, and Pont-Audemer; and its capital is Evreux. Notwithstanding the number of industries carried on in the department the population has for some time been decreasing; while in 1851 it was 415,777, it was only 377,874 in 1872, and 373,629 in 1876.

**EURE-ET-LOIR**, a department in the northern part of France, formed out of portions of Orleanais, Maine, and Isle-de-France, is bounded on the N. by the department of Eure, W. by Orne and Sarthe, S. by Loir-et-Cher, S.E. by Loiret, and N.E. by Seine-et-Oise. It has an area of 2361 square miles, and lies between 47° 57' and 48° 57' N. lat., and 0° 44' and 2° 0' E. long. The western and north-western parts consist of undulations of hill and valley, with springs, rivulets, and small lakes. The eastern part is a level and uniform and very fruitful plain. The northern part is watered by the Eure, with its tributaries the Vègre, Blaise, and Avre, a small western portion by the Huisne, and the southern by the Loir with its tributaries the Connie and the Ozanne. The air is pure, and the climate mild, and not subject to sudden changes. The soil consists, for the most part, either of clay intermixed with sand or of calcareous earth, and is on the whole fruitful; but in some portions of the S.W. it is sandy and dry, and many tracts of land are so poor as to be uncultivated. The agriculture is better conducted than in most of the departments of France, and the average yield of the various kinds of corn is about three times greater. The wheat is remarkably fine; and among the other agricultural products are rye, barley, oats, hemp, flax, beet-root, melons, and onions. Wine is not extensively produced, nor of the best quality; but in some parts there is an abundant supply of apples, from which cider is made as the common drink of the inhabitants. The extensive meadows supply pasturage for a large number of cattle and sheep, the average yield of wool being double that of any of the other departments. There are some iron mines, and granite, marble, and gypsum quarries. The manufactures are not extensive; but leather, paper, cotton goods of various kinds, serges, flannels, and other coarse woollens, hosiery, hats, caps, household linen (such as sheetings and table linen), and some earthenware are furnished. The department has Chartres for its capital, and is divided into the arrondissements of Chartres, Châteaudun, Dreux, and Nogent-le-Rotrou. The population, which in 1851 was 415,777, was 282,622 in 1872 and 283,075 in 1876.

**EURIPIDES** is the mediator between ancient and modern drama. No great poet is more difficult to estimate justly, and none has been judged more unfairly. He cannot claim the full excellence of the school from which he began the departure, nor yet that of the school which at last arose on the foundations laid by him. His time forced an inner conflict on the art to which his genius was devoted. We must try not to look at him either wholly from a modern stand-point or wholly from that of the age which he closed, but rather to place ourselves, as far as we can, at the line of separation on which he stood, and endeavour to see how he dealt with the perplexing forces of an inevitable transition.

All that is known about his outward life may be shortly told. He was born in 480 B.C., on the very day, according to the legend, of the Greek victory at Salamis, where his Athenian parents had taken refuge; and a whimsical fancy has even suggested that his name—*son of Euripus*—was

meant to commemorate the first check of the Persian fleet at Artemisium. His father Mnesarchus was at least able to give him a liberal education; it was a favourite taunt with the comic poets that his mother Clito had been a herb-seller—a quaint instance of the tone which public satire could then adopt with plausible effect. At first he was intended, we are told, for the profession of an athlete,—a calling of which he has recorded his opinion with something like the courage of Xenophanes. He seems also to have essayed painting; but at five-and-twenty he brought out his first play, the *Peliades*, and thenceforth he was a tragic poet. At thirty-nine he gained the first prize, and in his career of about fifty years he gained it only five times in all. This fact is perfectly consistent with his unquestionably great and growing popularity in his own day. Throughout life he had to compete with Sophocles, and with other poets who represented tragedy of the type consecrated by a splendid tradition. It was but natural that the judges should crown works of that school more frequently than the brilliant experiments of an innovator. The hostile criticism of Aristophanes was witty; and, what has not always been observed, it was true, granting the premise from which Aristophanes starts, that the tragedy of Æschylus and Sophocles is the only right model. Its unfairness, often extreme, consists in ignoring the changing conditions of public feeling and taste, and the possibilities, changed accordingly, of an art which could exist only by continuing to please large audiences. It has usually been supposed that the unsparing derision of the comic poets contributed not a little to make the life of Euripides at Athens uncomfortable; and there is certainly one passage (in a fragment of the *Melanippe*,—Nauck, *Frag.* 495) which would apply well enough to his persecutors:—

ἄβδρᾶν δὲ πολλοὶ τοῦ γέλωτος οὐρεκα  
ἀσκοῦσι χάριτας κερτῆρους· ἐγὼ δὲ πῶς  
μισῶ γελούους, οἵτινες σοφῶν περὶ  
ἀχάλλῃ ἔχουσι στῆματα.  
To raise vain laughter, many exercise  
The arts of satire; but my spirit loathes  
These mockers whose unbridled mockery  
Invades grave themes.

The infidelity of two wives in succession is alleged to explain the poet's tone in reference to the majority of their sex, and to complete the picture of an uneasy private life. He appears to have been repelled by the Athenian democracy, as it tended to become less the rule of the people than of the mob. Thoroughly the son of his day in intellectual matters, he shrank from the coarser aspects of its political and social life. His best word is for the small farmer (*autourgos*), who does not often come to town, or soil his rustic honesty by contact with the crowd of the market-place.

About 409 B.C. Euripides left Athens, and after a residence in the Thessalian Magnesia repaired, on the invitation of King Archelaus, to the Macedonian court, where Greeks of distinction were always welcome. In his *Archelaus* Euripides celebrated that legendary son of Têmenus, and head of the Têmenid dynasty, who had founded Æge; and in one of the meagre fragments he evidently alludes to the beneficent energy of his royal host in opening up the wild land of the North. It was at Pella, too, that Euripides composed or completed, and perhaps produced, the *Bacchæ*. Jealous courtiers, we are told, contrived to have him attacked and killed by savage dogs. It is odd that the fate of Actæon should be ascribed, by legend, to two distinguished Greek writers, Euripides and Lucian; though in the former case at least the fatæ has not such appropriateness as the Byzantine biographer discovers in the latter, on the ground that its victim "had waxed rabid against the truth." The death of Euripides, whatever its manner, occurred in 406 B.C., when

he was seventy-four. Sophocles followed him in a few months, but not before he had been able to honour the memory of his younger rival by causing his actors to appear with less than the full costume of the Dionysiac festival. Soon afterwards, in the *Frogs*, Aristophanes pronounced the epitaph of Attic Comedy on Attic Tragedy.

The historical interest of such a life as that of Euripides consists in the very fact that its external record is so scanty—that, unlike Æschylus or Sophocles, he had no place in the public action of his time, but dwelt apart as a student and a thinker. He has made his *Medea* speak of those who, through following quiet paths, have incurred the reproach of apathy (*παθημάτων*). Undoubtedly enough of the old feeling for civic life remained to create a prejudice against one who held aloof from the affairs of the city. Quietness (*ἀπραγμοσύνη*), in this sense, was still regarded as akin to indolence (*ἀργία*). Yet just here we see how truly Euripides was the precursor of that near future which, at Athens, saw the more complete divergence of society from the state. His work is his biography. The first requisite for a just appreciation, both of the artist and of the man, is rightly to apprehend the conditions under which his work was done.

Relation of his work to his age.

In an age which is not yet ripe for reflection or for the subtle analysis of character, people are content to express in general types those primary facts of human nature which strike every one. Achilles will stand well enough for the young chivalrous warrior, Odysseus for the man of resource and endurance, even without such elaboration of detail as would enable us surely to recognize the very man—to say, if we met him, this is the Achilles, the Odysseus, whose exact portrait we know. The poetry of such an age presents types rather than individuals. In the case of the Greeks, these types had not merely an artistic and a moral interest; they had, further, a religious interest, because the Greeks believed that the epic heroes, sprung from the gods, were their own ancestors. Direct lineage was the ground on which the Greeks trusted that the Greek gods would help them against other men, speaking barbarian tongues, and other gods, the progenitors of barbarians. Greek Tragedy arose when the choral worship of Dionysus, the god of physical rapture, had engrafted upon it a dialogue between actors who represented some persons of the legends consecrated by this faith. Now, in order that the representation should express these persons without transgressing the typical character of the legends themselves, and thereby straining or lowering this faith, it is necessary to observe a limit. The dramatist was obliged to refrain from multiplying those minute touches which, by individualizing the characters too highly, would bring them closer, indeed, to daily experience, but would detract from their general value as types in which all Hellenic humanity could recognize its own image glorified and raised a step nearer to the immortal gods. This necessity was further enforced by the existence of the Chorus, the original element of the drama, and the very essence of its nature as an act of Dionysiac worship. Those utterances of the Chorus, which to the modern sense are so often platitudes, were not so to the Greeks, just because the moral issues of Tragedy were felt to have the same typical generality as these comments themselves.

Artistic limit of tragedy.

An unerring instinct keeps both Æschylus and Sophocles within the limits imposed by this law. Euripides was only fifteen years younger than Sophocles. But, when Euripides began to write it must have been clear to any man of his genius and culture that, though an established prestige might be maintained, a new poet who sought to construct Tragedy on the old basis would be building on sand. For, first, the popular religion itself—the very foundation of Tragedy—had been under-

mined. Secondly, scepticism had begun to be busy with the legends which that religion consecrated. Neither gods nor heroes commanded all the old unquestioning faith. Lastly, an increasing number of the audience in the theatre began to be destitute of the training, musical and poetical, which had prepared an earlier generation to enjoy the chaste and placid grandeur of ideal Tragedy.

Euripides made a splendid effort to maintain the place of Tragedy in the spiritual life of Athens by modifying its interests in the sense which his own generation required. Could not the heroic persons still excite interest if they were made more real,—if, in them, the passions and sorrows of every-day life were portrayed with greater vividness and directness? And might not the less cultivated part of the audience at least enjoy a thrilling plot, especially if taken from the home-legends of Attica? Euripides became the virtual founder of the Romantic Drama. In so far as his work fails, the failure is one which probably no artistic tact could then have wholly avoided. The frame within which he had to work was one which could not be stretched to his plan. The chorus, the masks, the narrow stage, the conventional costumes, the slender opportunities for change of scenery, were so many fixed obstacles to the free development of Tragedy in the new direction. But no man of his time could have broken free from these traditions; in attempting to do so he must have wrecked either his fame or his art. It is not the fault of Euripides if in so much of his work we feel the want of harmony between matter and form. Art abhors compromise; and it was the misfortune of Attic Tragedy in his generation that nothing but a compromise could save it. A word must be said on the two devices which have become common phrases of reproach against him—the prologue, and the *deus ex machina*. Doubtless the prologue is a slipshod and sometimes ludicrous expedient. But it should be remembered that the audiences of his days were far from being so well versed as their fathers in the mythic lore, and that, on the other hand, a dramatist who wished to avoid trite themes had now to go into the by-ways of mythology. A prologue was often perhaps desirable or necessary for the instruction of the audience. As regards the *deus ex machina*, a distinction should be observed between those cases in which the solution is really mechanical, as in the *Andromache* and perhaps the *Orestes*, and those in which it is warranted or required by the plot, as in the *Hippolytus* and the *Bacchæ*. The choral songs in Euripides, it may be granted at once, have often nothing to do with the action. But the chorus was the greatest of difficulties for a poet who was seeking to present drama of romantic tendency in the plastic form consecrated by tradition. So far from censuring Euripides on this score, we should be disposed to regard his management of the chorus as a signal proof of his genius, originality, and skill.

In a poetical career of about fifty years Euripides is said to have written 92 dramas, including 8 satyr-plays. The best critics of antiquity allowed 75 as genuine. Nauck has collected 1117 Euripidean fragments. Among these, numbers 1092–1117 are doubtful or spurious; numbers 842–1091 are from plays of uncertain title; numbers 1–841 represent fifty-five lost pieces, among which some of the best known are the *Andromeda*, *Antiope*, *Bellerophon*, *Cresphontes*, *Erectheus*, *Edipus*, *Phaethon*, and *Telephus*.

(1.) The *Alcestis*, as the didascalie tell us, was brought out in Ol. 85. 2, i.e., at the Dionysia in the spring of 438 B.C., as the fourth play of a tetralogy comprising the *Cretan Women*, the *Alcmæon at Psöphis*, and the *Telephus*. The *Alcestis* is altogether removed from the character, essentially grotesque, of a mere satyric drama. On the other hand, it

Obstacles to his success.

The prologue.

The *deus ex machina*.

The chorus.

Works.

*Alcestis*.

has features which distinctly separate it from a Greek tragedy of the normal type. First, the subject belongs to none of the great cycles, but to a by-way of mythology, and involves such strange elements as the servitude of Apollo in a mortal household, the decree of the fates that Admetus must die on a fixed day, and the restoration of the dead *Alcestis* to life. Secondly, the treatment of the subject is romantic and even fantastic,—strikingly so in the passage where Apollo is directly confronted with the dæmonic figure of Thanatos. Lastly, the boisterous, remorseful, and generous Heracles makes—not, indeed, a satyric drama—but a distinctly satyric scene—a scene which, in the frank original, hardly bears the subtle interpretation which in *Balaustion* is hinted by the genius of Mr Browning, that Heracles got drunk in order to keep up other people's spirits. When the happy ending is taken into account, it is not surprising that some should have called the *Alcestis* a tragic-comedy. But we cannot so regard it. The slight and purely incidental strain of comedy is but a moment of relief between the tragic sorrow and terror of the opening and the joy, no less solemn, of the conclusion. In this respect, the *Alcestis* might more truly be compared to such a drama as the *Winter's Tale*; the loss and recovery of Hermione by Leontes do not form a tragic-comedy because we are amused between-whiles by Autolycus and the clown. It does not seem improbable that the *Alcestis*—the earliest of the extant plays—may represent an attempt to substitute for the old satyric drama an after-piece of a kind which, while preserving a satyric element, should stand nearer to Tragedy. The taste and manners of the day were perhaps tiring of the merely grotesque entertainment that old usage appended to the tragedies; just as, in the sphere of comedy, we know from Aristophanes that they were tiring of broad buffoonery. An original dramatist may have seen an opportunity here. However that may be, the *Alcestis* has a peculiar interest for the history of the drama. It marks in the most signal manner, and perhaps at the earliest moment, that great movement which began with Euripides,—the movement of transition from the purely Hellenic drama to the romantic.

*Medea*.

(2.) The *Medea* was brought out in 431 B.C. with the *Philoctetes*, the *Dictys*, and a lost satyr-play called the *Reapers (Theristæ)*. Euripides gained the third prize, the first falling to Euphorion, the son of Æschylus, and the second to Sophocles. If it is true that Euripides modelled his *Medea* on the work of an obscure predecessor, Neophon, at least he made the subject thoroughly his own. Hardly any play was more popular in antiquity with readers and spectators, with actors, or with sculptors. Ennius is said to have translated and adopted it. We do not know how far it may have been used by Ovid in his lost tragedy of the same name; but it certainly inspired the rhetorical performance of Seneca, which may be regarded as bridging the interval between Euripides and modern adaptations. We may grant at once that the *Medea* of Euripides is not a faultless play; that the dialogue between the heroine and Ægeus is not happily conceived; that the murder of the children lacks an adequate dramatic motive; that there is something of a moral anti-climax in the arrangements of *Medea*, before the deed, for her personal safety. But the *Medea* remains a tragedy of first-rate power. It is admirable for the splendid force with which the character of the strange and strong-hearted woman, a barbarian friendless among Hellenes, is thrown out against the background of Hellenic life in Corinth. Those modern versions of the drama which have recently been illustrated by actresses of genius develop the romantic element beyond the limit of Euripides—he has nothing like the wavering and the final obedience to a Greek instinct of the children who have to make their choice—who slowly and silently turn away from

their parocarian mother, and move towards the outstretched arms of Jason. Yet the essential motive of the pathos there is true to the Greek poet's conception. It is the profound contrast between the Greek and the non-Greek nature—the hopeless isolation in Greece of the alien who has left everything to follow Jason—that Euripides has drawn with such mastery. It may be asked, could either Æschylus or Sophocles, in their different manifestations of the genuinely Hellenic spirit, have shown this more cosmopolitan sympathy, this insight into the strength and the anguish of a nature not Hellenic? Here, too, Euripides belongs to the coming time.

(3.) The extant *Hippolytus*—sometimes called *Stephanophoros*, the "wreath-bearer," from the garland of flowers which, in the opening scene, the hero offers to Artemis—was not the first drama of Euripides on this theme. In an earlier play of the same name, we are told, he had shocked both the moral and the æsthetic sense of Athens. In this earlier *Hippolytus*, Phædra herself had confessed her love to her step-son, and, when repulsed, had falsely accused him to Theseus, who doomed him to death; at the sight of the corpse, she had been moved to confess her crime, and had atoned for it by a voluntary death. This first *Hippolytus* is cited as *Hippolytus the Veiled (καλυπτόμενος)*, either, as Toup and Welcker thought, from Hippolytus covering his face in horror, or, as Bentley with more likelihood suggested, because the youth's shrouded corpse was brought upon the scene. It can scarcely be doubted that the chief dramatic defect of our *Hippolytus* is connected with the unfavourable reception of its predecessor. Euripides had been warned that limits must be observed in the dramatic portrayal of a morally repulsive theme. In the later play, accordingly, the whole action is made to turn on the jealous feud between Aphrodite, the goddess of love, and Artemis, the goddess of chastity. Phædra not only shrinks from breathing her secret to Hippolytus, but destroys herself when she learns that she is rejected. But the natural agency of human passion is now replaced by a supernatural machinery; the slain son and the bereaved father are no longer the martyrs of sin, the tragic witnesses of an inexorable law; rather they and Phædra are alike the puppets of a divine caprice, the scapegoats of an Olympian quarrel in which they have no concern. But if the dramatic effect of the whole is thus weakened, the character of Phædra is a fine psychological study; and, as regards form, the play is one of the most brilliant. Beckh (*De Tragediæ Græc. Principiis*, p. 180 f.) is perhaps too ingenious in finding an allusion to the plague at Athens (430 B.C.) in the *κακὰ θνητῶν στιγγαί τε νόσοι* of v. 177, and in v. 209 f.; but it can scarcely be doubted that he is right in suggesting that the closing words of Theseus (v. 1460)

ὦ κλείν' Ἀθηναίων Παλλάδος ὀδύσματα, οἴου στερησεσθ' ἀνδρός,

and the reply of the chorus, *κοινὸν τοδ' ἄχος*, &c., contain a reference to the recent death of Pericles (429 B.C.).

(4.) The *Hecuba* may be placed about 425 B.C. Thucydides (iii. 104) notices the purification of Delos by the Athenians, and the restoration of the Panionic festival there, in 426 B.C.—an event to which the choral passage, v. 462 f., probably refers. It appears more hazardous to take v. 650 f. as an allusion to the Spartan mishap at Pylos. The subject of the play is the revenge of Hecuba, the widowed queen of Priam, on Polymestor, king of Thrace, who had murdered her youngest son Polydorus, after her daughter Polyxena had already been sacrificed by the Greeks to the shade of Achilles. The two calamities which befall Hecuba have no direct connexion with each other. In this sense it is an unanswerable objection that the play lacks unity of design. On the other hand, both events serve the same end,—viz., to heighten the tragic pathos