

visible at all (as *vv.* 922, 945 seem to shew they are), they must be either grouped at the entrance or inconspicuously seated in the part of the orchestra nearest to it.

The scene is eminently spectacular, and is therein suited both to Aeschylus' natural taste for pomp and also to the comparatively inartistic character of the early drama. (Cf. Arist. Poet. vi. 4 *πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόνιον τραγωδίας ὁ τῆς ὄψεως κόσμος*, and *ibid.* § 19, *ἢ δὲ ὄψις ψυχαγωγικὸν μὲν ἀτεχνότατον δὲ καὶ ἥκιστα οἰκείον τῆς ποιητικῆς*.) It seems unreasonable to doubt that there were fifty persons in the chorus. The legends invariably represent the Danaids as fifty. In *Prom. V.* 853 they are *γέννα πεντηκοντάπαις*, and in *v.* 292 of the present play Belus is called *πεντηκοντάπαις*. It is hard to conceive of a chorus of twelve (Weil) or of fifteen (Hermann, Böckh &c.) speaking of themselves as the fifty daughters of Danaus. The spectators would naturally look for fifty, and if an illusion were practised upon them they would desire to remain unconscious of it. Here they would have no illusion, but an offensive incongruity. Nor is there any difficulty in the way of so large a chorus. The *Supplikes* is the earliest extant drama (see 'Date of the Play'), and as the original number of the chorus was fifty, and as fifty, if we may believe Pollux (iv. 110), continued to be the chorus down to the time of the production of the *Eumenides*, it is hard to see on what grounds the number fifty is denied to this play. The 'Menschengewimmel' of which Oberdick complains would really be no drawback, but the contrary. There is no thrilling action in the piece, and, despite its admirable poetry, it would have fallen flat as a drama if only twelve or fifteen Danaids had provided the spectacle. But with a chorus of fifty the case is different. To watch fifty persons performing their choric motions was to the Athenians of the time in keeping with tradition, it still had 'something to do with Dionysus'. As actors Danaus and Pelagus have *ρήσεις* but little developed from the *ῥῆσις* of Thespis' single actor: the chorus is the centre of attraction. The 'Menschengewimmel' is therefore necessary, and as the play advances it grows more spectacular still, till it ends in a grand procession upon both orchestra and stage.

As the chorus enters, the fugleman recites the *πάροδος*: 'May Zeus receive his suppliants, who, to escape a hated union, have fled from Egypt to Argos, the home of their ancestress Io. O land and all its powers, receive the suppliant and spurn away the oppressor.'

Then arranging themselves in the orchestra they chant, with appropriate gestures and motions, and probably in *ἡμιχόρια*, a lyric passage: 'Next we invoke Epaphus, offspring of Zeus and Io. From him we come, as we can shew. If any native hear us, our tones will remind him