

the moment to rejoice over the return of the remnant, and are still musing sadly upon the terrible and far-reaching consequences of the war and of the offence which caused the war, when the king himself appears to receive their welcome and that of the queen.

And now, it will be supposed, some light will be thrown upon the facts. The story up to this point presents nothing but an inexplicable contradiction. But when Agamemnon and Clytaemnestra meet, all will of course in some way become clear. Nothing of the sort. Though the rejoicings shortly before commanded by Clytaemnestra are still proceeding, and the sacrifices which were to be offered in the palace in honour of the beacon-message are scarcely begun, the queen, coming forth from the unfinished ceremony, addresses to the king a long and high-flown oration, in which there is not the slightest allusion to the events of the morning, nor a word from which it could be supposed that intelligence of the triumph had preceded the king's arrival. Agamemnon, in his cold and brief reply, is equally silent on the subject. That affectionate anxiety for the queen's peace of mind, which we should naturally conjecture to have been his motive, as there is no other apparent, for maintaining such a prodigious machinery of communication and transport, has suddenly given way to a repulsive staidness. He rebukes severely the pomp of his reception, and there ensues an altercation on this matter between the royal spouses, in which the queen carries her point, and conducts her husband with triumph into the palace, leaving the elders in a puzzled and apprehensive condition of mind, with which the audience must certainly sympathize.

Thus ends the first part or act of the play, which occupies, we may observe, considerably more than half of it. In the tragic scenes or, to speak more properly, in the tragedy, which now commences, the whole of this vast and enigmatic prologue, except certain incidental narratives external to the main subject of it, seems to be simply forgotten. Nothing happens which might not have happened just as easily if the king had returned unannounced, or if he had announced himself in some ordinary manner, and followed his announcement after the expected interval of time. What is dark now remains so, if we accept the received interpretation, to the end of the play. Since therefore the remarkable action of the first part has no particular bearing upon that of the second, and its value in the estimation of the dramatist must be supposed independent, it will be convenient to pause at this point and to consider what that value may be.

And surely the first and most proper reflection is this:—Is it possible that the story above told really represents the intention of Aeschylus?