

Gruppe devotes a considerable space in his work on the Greek stage—*Ariadne*, Berlin, 1834—to the argument that in the construction of the plot and in its elaboration in the dialogue, the *Iphigeneia at Aulis* is unlike, and superior to the work of Euripides. It might, he says, have been written by Sophocles, but never by Euripides. Athenaeus, he believes, has revealed to us its real author, Chaeremon. Euripides did write a tragedy of that name, and from that tragedy, Gruppe holds, Aelian quoted in his *Hist. Anim.* It is not necessary to confront this theory with all the external testimony which contradicts it, because Meineke's examination (*Hist. Crit. Comic. Graec.* p. 520) of the passage of Athenaeus has destroyed the force of its evidence. He has shown that the words from Θεόφραστος δ' to βιοτῆς cannot have originally been written (at least intentionally) in the position and with the context they now have. Immediately before, Athenaeus had quoted a passage from the Ἀποκοπτόμενος of Alexis. Stobaeus *Floril.* 119, 15 mentions a Τραυματίας by Alexis. The passage quoted by Athenaeus as written by ὁ αὐτὸς οὗτος ποιητής is by its language, and still more by its metre, clearly declared to be from a comedy and not a tragedy. Hence Meineke thinks it evident that by ὁ αὐτὸς οὗτος ποιητής Alexis is meant:—and moreover that Athenaeus, after writing the passage containing the two quotations from the comedies of Alexis, finding in Theophrastus the apposite quotations from Chaeremon and Euripides, inserted them carelessly, without giving the full context of the passage from Theophrastus, and taking no more care to distinguish between Euripides and Chaeremon than between the author of the *Iphigeneia* and the author of the *Traumatias*¹.

With Matthiae, whose edition of Euripides appeared between the years 1813 and 1829, begins a new era in the criticism of our play. The course which he took is the one which the majority of subsequent critics have followed in the main. He rejects the above-mentioned conjectures as to the two editions or the two plays, and regards the tragedy as the work of Euripides, left by him incomplete at his death, finished and arranged by the younger Euripides for the stage, but in such a manner as to leave gaps and inconsistencies, which gave rise to later alterations and additions by various hands. The main points in this view are the recognition of an original imperfection, and of the varying character and date of the interpolations. The imperfection may have been due, as Matthiae thought, to the fact that the author left the work unfinished at his death, or to an early mutilation of the

¹ On the play of Chaeremon bearing the title *Tραυματίας* see Welcker, *Griechische Tragödien*, vol. III. pp. 1086 ff.