

**ARISTOPHANOUS BATRACHOI  
THE FROGS OF ARISTOPHANES:  
ADAPTED FOR PERFORMANCE BY  
THE OXFORD UNIVERSITY  
DRAMATIC SOCIETY, 1892**

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Aristophanous Batrachoi the Frogs of Aristophanes: Adapted for Performance by the Oxford University Dramatic Society, 1892 by D. G. Hogarth & A. D. Godley

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**D. G. HOGARTH & A. D. GODLEY**

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Cover

THE  
FROGS OF ARISTOPHANES

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ

THE

FROGS OF ARISTOPHANES

ADAPTED FOR PERFORMANCE BY THE

*Oxford University Dramatic Society*

1892

WITH

*AN ENGLISH VERSION*

PARTLY ADAPTED FROM THAT OF J. HOOKHAM FRERE

AND PARTLY WRITTEN FOR THE OCCASION

BY

D. G. HOGARTH

AND

A. D. GODLEY

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## P R E F A C E

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THE Greek text of this edition is in the main that adopted by the Rev. W. W. Merry, D.D., in the Clarendon Press Series. In the preparation of a Greek play for acting purposes considerable cuts must always be made; in the present adaptation, the excisions are more serious perhaps than usual. The witty scenes in which the Maidservant and the Tavern-keeper appear, I cut out with much reluctance in order to relieve the O.U.D.S. from the necessity of filling those parts. Act III. has been shortened by the excision of the first part of the Poets' contest, dealing with purely literary criticism, and occupying over 200 lines. The other parts of the contest have been curtailed considerably, on the ground that almost all their point lies in sustained parody of plays either lost or not sufficiently known to a modern audience; or in personal allusions not intelligible now-a-days.

For the English version I have laid John Hookham Frere under contribution wherever possible<sup>1</sup>. All the choric parts, however, have been translated *de novo*,

<sup>1</sup> With the kind permission, promptly accorded, of Messrs. Pickering and Chatto, the most recent publishers of Frere's *Frogs*.

and adapted to Dr. Parry's music; the *Parodos* (ἵακχ' ᾄϊακχε) and the final ode of Act II. (ἡ που δευδὸν ἐπιβρεμέτας, κ.τ.λ.) by Mr. A. D. Godley, of Magdalen College; the Frogs' chorus, the *Parabasis* (Μούσα χορῶν ἱρώων, κ.τ.λ.), and the short odes in Act III., by myself. Frere's choric odes, though admirable as paraphrases of the originals, cannot be set to the same music as the Greek, nor are they fitted for a parallel edition. Whoever criticizes our translations of the choruses will I trust not forget that we had to set English words to music already in type.

Some parts of the dialogue I have been forced to adapt, rather than take simply from Frere, owing to the length to which he often expands the Greek original. Other parts he paraphrases, or leaves untranslated, and of these I have had to write versions: for example, the Examination of Prologues in Act III., with its hair-splitting criticism and its untranslatable refrain, ληκύθιον ἀπόλεσεν. I must claim indulgence for all work of this kind on the ground of the great haste in which I had to do it, in order to get the edition early through the press. My very best thanks are due to Dr. C. H. Lloyd for much assistance in fitting the translation to the music: this acknowledgement covers but a small part of the debt under which the O.U.D.S. must remain to him and to Dr. Hubert Parry.

D. G. HOGARTH.

MAGDALEN COLLEGE,  
Dec. 21, 1891.

## INTRODUCTORY

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THE Alexandrine 'argument,' prefixed to the *Frogs*, tells us, on the authority of Dicaearchus, that so greatly admired was the play for its *Parabasis*, or political chorus (Act II. Scene ii.), that it gained the rare honour of a second representation at Athens, after winning the first prize on its appearance.

Much that delighted the Athenians in this *Parabasis*, and indeed throughout the play, is lost for men of another age and country; but so much point, brilliancy and beauty is still patent to all who read the *Frogs*, that we can realise faintly the sensation of the Athenian audience, to whom every allusion struck home, every play of words was obvious in dialogue and chorus, which still, after nearly two thousand three hundred years, sparkles as if written yesterday. The throne of Tragedy in the nether world may have been disputed again since Aeschylus and Euripides contended before Dionysus; but surely no poet of any age or clime dares claim that of Comedy from Aristophanes!

The Idea of the play is a search made by the god Dionysus among the dead for a tragic poet more worthy of his own Festivals and of Athens, than any living in the last years of the fifth century before our era. It was suggested, no doubt, by the recent deaths of the last of the *dii majores*, Sophocles and Euripides, whom Dionysus finds newly come to the under-world. Aristophanes had shown