

EURIPIDES

Rhesus's defence is apparently true, though in a modern play one would have expected some explanation of the rather different story that his mother tells, l. 933 ff., p. 51. Perhaps he did not realise how she was holding him back. In any case ancient technique prefers to leave such details unsettled: cf., for instance, Helen's speech in the *Trojan Women*, in which the false is evidently mixed up with the true, and they are never separated afterwards.

P. 25, ll. 454 ff. This little Chorus seems to represent—in due tragic convention—an irrepressible outburst of applause from the Trojans, interrupting Rhesus's speech. In spite of the words about possible "wrath" that may follow the Thracian's boasting, the applause excites him at once to a yet bolder *gab*.

P. 26, l. 480. It may be remarked that the play here uses a fairly common Homeric phrase in a sense which the scholars of our tradition knew but rejected.

P. 27, l. 501 ff. These three achievements of Odysseus are all in the traditional saga. The Rapt of the Palladium, or figure of Pallas, by Odysseus and Diomedes, was in an old lost epic, called *The Little Iliad*; the Begging in Troy in the *Little Iliad* and also in *Odyssey IV.* 242 ff.; the great ambushes in *Odyssey IV.* 290 ff., *VIII.* 493 ff., and in Odysseus's own feigned story, *XIV.* 468 ff. According to our tradition they belong to a later period of the war than the death of Rhesus, but perhaps the sequence was different, or not so definite, at the time of this play.

P. 28, l. 528. Rhesus shows the simple courage of a barbarian in his contempt for the ruses of Odysseus, the brutality of a barbarian in the methods of punish-