

NOTES

P. 17, l. 284 ff. The description of the march of the mountaineers, the vast crowd, the noise, the mixture of all arms, suggests personal observation. A great many fifth-century Athenians had probably served some time or other in Thrace.

P. 20, l. 342, Adrasteia.]—She-from-whom-there-is-no-Running, is a goddess identified with Nemesis, a requiter of sin, especially the sin of pride or over-confidence. In spite of the opening apology this whole chorus, with its boundless exultation, is an offence against her.—It is interesting to notice that a town and a whole district in the north of the Troad was called by her name; the poet is using local colour in making his Trojans here, and Rhesus in l. 468, speak of her. There seems also to be something characteristically Thracian in the story of the Muse and the River, in the title "Zeus of the Dawn" given to Rhesus, in the revelry to be held when Ilion is free, and in the conception of the king in his dazzling chariot, Sun-god-like.

P. 23, ll. 394-453, Speeches of Hector and Rhesus.]—The scene reads to me like a rather crude and early form of the celebrated psychological controversies of Euripides. It is simple, but spirited and in character. The description of Thracian fighting again suggests personal knowledge, and so does the boasting. The Thracians apparently bound themselves with heroic boasts before battle much as Irish and Highland chieftains sometimes did, or as the Franks did with their *gabs*. (See, e.g., *Le Pèlerinage de Charlemagne*, as described in Gaston Paris, *Litt. du Moyen Age*, I. p. 122 ff.) It was a disgrace if you did not fulfil your *gab* afterwards.