

EURIPIDES

connection with Aegina are neither of them original in the myth.

P. 12, l. 182, Achilles' horses.]—They are as glorious in the Iliad as they are here. Cf. especially the passages where they bear Automedon out of the battle (end of XVI.), and where Xanthos is given a human voice to warn his master of the coming of death (end of XIX.). The heroic age of Greece delighted in horses. Cf. those of Aeneas, Diomedes, Eumêlus, and Rhesus himself.

P. 15, ll. 225-263, Chorus.]—Apollo is appealed to as a God of Thymbra in the Troad, of Delos the Ionian island, and of Lycia in the South of Asia Minor; the god of Asiatics and *barbaroi*, the enemy of the Achaeans. This is also to a great extent the conception of Apollo in the Iliad, where he fights for Troy and is Hector's special patron. The sudden ferocity towards Helen in the last strophe is quite in the manner of Euripides; cf. *Trojan Women*, 1107 ff. (p. 65), 766 ff. (p. 49), and often; also *Iph. Taur.* 438 ff. (p. 21), where her name comes somewhat as a surprise.

The stage directions here are of course conjectural: it does not seem likely that the playwright, having made Dolon describe his wolf's disguise in detail, would waste the opportunity of making him crawl off in it. Cf. on l. 594, p. 63, and at the end of the play.

P. 16, l. 267. Hector is as bluff and hasty here as he is impulsively obstinate in l. 319 ff., p. 19, impulsively frank to Rhesus in l. 393 ff., p. 23, and splendidly courteous under the gibes of the wounded charioteer, l. 856 ff., p. 47. A fine stage character, if not a very subtle study.