

NOTES

is intentional colour here—the impulsive half-barbaric rage of Hector, the oriental grovelling of the Guard, and of course the quick return to courteous self-mastery with which Hector receives the taunts of the wounded man.

P. 46, l. 819. The Guard seems to think that the spies got past him when he came to Hector's tent at the beginning of the play. It was really later, when he made his men leave their post to wake the Lycians. Perhaps he is lying.

P. 48, l. 876, Justice knows.]—It is a clever touch to leave the Thracian still only half-convinced and grumbling.

P. 49, l. 882, Appearance of the Muse.]—A beautiful scene. It has been thought to come abruptly and, as it were, unskilfully on top of the familiar dialogue between Hector and the Thracian. But the movements, first of soldiers lifting and carrying the wounded man, and then of messengers taking word to Priam for burial of the men slain, make the transition much easier.

P. 50, l. 895 ff. and l. 906 ff., A dirge of the Thracian mountains.]—Such dirges must have struck the Greeks as the fragments of Ossian struck the Lowlanders among us. I have found that the dirge here goes naturally into a sort of Ossianic rhythm.

P. 51, l. 915. The speech of the Muse seems like the writing of a poet who is, for the moment, tired of mere drama, and wishes to get back into his own element. Such passages are characteristic of Euripides.—The death of Rhesus seems to the Muse like an act of vengeance from the dead Thamyris, the Thracian bard who had blasphemed the Muses and