

NOTES

emphasized, all that is not characteristic neglected. Hence on the Attic stage Odysseus is more crafty, Ajax and Diomedes more blunt, Menelaus more unwarlike and more uxorious than in Homer.

This speech of Aeneas, though not inapposite, is rather didactic—a fault which always remained a danger to Euripides.

P. 10, l. 150 ff., Dolon.]—The name is derived from *dolos*, "craft." In our version of Homer Dolon merely wears, over his tunic, the skin of a grey wolf. He has a leather cap and a bow. In the play he goes, as Red Indian spies used to go, actually disguised as a wolf, on all fours in a complete wolf-skin. The same version is found on the Munich cylix of the early vase-painter Euphronius (about 500 B.C.), in which Dolon wears a tight-fitting hairy skin with a long tail. The plan can of course only succeed in a country where wild animals are common enough to be thought unimportant. The playwright has evidently chosen a more primitive and romantic version of the story; the Homeric reviser has, as usual, cut out what might seem ridiculous. (See J. A. K. Thomson in *Classical Review*, xxv. pp. 238 f.)

P. 12, l. 175, Ajax, Îleus' son.]—"Ajax" is mentioned here and at ll. 463, 497, 601, as apparently next in importance to the two Atreidae or to Achilles. That is natural, but it is a shock to have him here described as son of Îleus. In the *Iliad* we should have had "Ajax son of Telamon." The son of Îleus is "Ajax the less," a hero of the second rank. Scholars have conjectured on other grounds that in some older form of the *Iliad*-saga Ajax son of Îleus was of much greater importance. The father "Telamon" and the