

EURIPIDES

unparalleled in classical Greek to describe a man by his religion; but this phrase seems only to mean: "What is his tribal God?" *i.e.* what is his tribe? Thus it could be said of Isagoras in Herodotus (v. 66) that his kinsmen sacrificed to Carian Zeus, suggesting, presumably, that he had Carian blood.

P. 42, l. 728, Voice of the wounded man outside.]—The puzzled and discouraged talk of the Guards round the fire, the groaning in the darkness without, the quick alarm among the men who had been careless before, and the slow realisation of disaster that follows—all these seem to me to be wonderfully indicated, though the severe poetic convention excludes any approach to what we, by modern prose standards, would call effective realism.

P. 44, ll. 756-803. This fine vivid speech has something of the famous Euripidean Messenger-Speeches in it; though they are apt to be much longer and also are practically never spoken by a principal in the action, always by a subordinate or an onlooker. Cf. the speech of the Messenger-Shepherd above, p. 17 f. An extreme sharpness of articulation is characteristic of Euripides' later work: each speech, each scene, each effect is isolated and made complete in itself. The Messenger prepares his message, relates his message and goes, not mixing himself up in the further fortunes of the drama. But this extreme pursuit of lucidity and clear outlines is not nearly so marked in the early plays: in the *Cyclops* the Messenger's speech is actually spoken by Odysseus, ll. 382-436, and the Serving Man and Serving Maid in the *Alcestis* are not mere abstract Messengers.

P. 46, ll. 810-830, Hector and the Guard.]—There