

## NOTES

The actor who took Odysseus could easily get round in time to take Paris also—especially if he made his exit at l. 626, before Athena sees Paris. And the Greek stage had no objection to such doubling.) Lastly, the scene of turmoil between the spies and the Guards is extraordinary in a tragedy, though it would suit well in a pro-satyrical play. See Introduction.

P. 33, l. 594, Stage direction.]—They bear Dolon's "spoils" or "tokens": probably his wolf-skin. If they bring it with them they must probably do something with it, and to hang it where it may give Hector a violent start seems the natural proceeding. Also, they can hardly be carrying it in the scene with the Guards, l. 675 ff., p. 38 f. That would be madness. They must have got rid of it before then, and this seems the obvious place for doing so.

P. 36, ll. 637 ff., Athena as Cypris.]—It is not clear how this would be represented on the Greek stage, though there is no reason to think there would be any special difficulty. On a modern stage it could be worked as follows:—The Goddess will be behind a gauze, so that she is invisible when only the lights in front of the gauze are lit, but visible when a light goes up behind it. She will first appear with helmet and spear in some hard light; then disappear and be re-discovered in the same place in a softer light, the helmet and spear gone and some emblems of Cypris—say a flower and a dove—in their place. Of course the voice will change too.

The next scene, where the two spies are caught and let go, is clear enough in its general structure; the details must remain conjectural.

P. 40, l. 703, What the High God.]—It would be