

APPENDIX.

15 *κἂν ἄποπτος ἦς ὄμως.* In his *Lehrbuch der griechischen Bühnenalterthümer*, p. 151, note 1, Dr Albert Müller holds that this clause is to be understood as merely a general remark ('als allgemeine Bemerkung zu fassen ist'). He supposes that Athena appears, not in the air (on the *θεολογεῖον*), but on the *λογεῖον* itself, and is visible from the first to Odysseus. It is true that Greek Tragedy furnishes several instances in which a deity, who opens the first scene, must be conceived as appearing on the *λογεῖον*,—or let us say (since there are those who deny the existence of a stage), on the place from which the actors ordinarily spoke. This is the case with Apollo in the *Alcestis*; Hermes in the *Ion*; Dionysus in the *Bacchae*; Poseidon and Athena in the *Troades*; and possibly Aphrodite in the *Hippolytus* (though this last is an instance in which the *θεολογεῖον* may well have been used). But here it is surely inconceivable that, if Odysseus saw Athena standing near him, he should say to her, 'How clearly I hear thy voice, even when thou art unseen.' Such 'a general remark' would be too weak.

17 *κώδωνος ὡς Τυρσηνικῆς.* The scholiast on *Iliad* 18. 219 enumerates six kinds of trumpets,—the first being ἡ Ἑλληνική, μακρὰ τὸ σχῆμα, ἣν Τυρρηνοῖς εὗρεν ἢ Ἀθηνᾶ,—which is the kind meant in this verse. Yet, though the scholiast speaks of this trumpet as Athena's gift to the Tyrrheni, he reserves the distinctive name of *Τυρσηνική* for his sixth and last kind of *σάλπιγξ*, which is curved at the end,—the bell being turned up like the bowl of a tobacco-pipe (*τὸν κώδωνα κεκλασμένον ἔχουσα*). Whatever his authority may have been for treating this last kind as distinctively 'Tyrrhenian,' there can be no doubt that it was the sacerdotal trumpet, called *ἱερατικὴ σάλπιγξ* by a Byzantine writer of the sixth century, Joannes Lydus (*περὶ μηνῶν συγγραφή*, iv. 6, ed. Bekker, 1837). It was the Roman *lituus*, of which a drawing may be seen in Smith's *Dict. of Antiquities*, 3rd ed., vol. II. p. 69.

75 *οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;*

I. NOTE ON THE CONSTRUCTION.

Prof. W. W. Goodwin, in his *Syntax of Greek Moods and Tenses* (new ed. 1889), § 299, gives a view of this passage which requires