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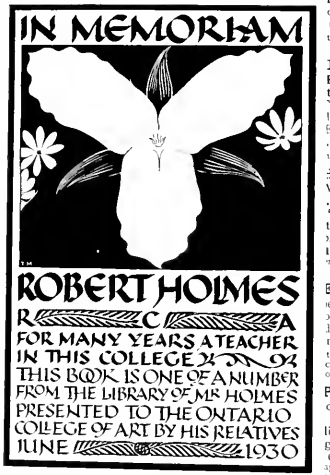

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AND

W. C. F. ANDERSON, M.A.,

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PREFACE.

THE present edition is about three times as bulky as the original work, and supplies an epitome of the *Iliad* and *Odyssey*; notes on the dates, style, *provenance*, and present home of the selected works of art; and sufficient references to standard authorities to make the book useful, not only to the advanced student, but also to the ordinary reader.

The commentary, too, has been enlarged by many additional remarks on customs and art history. The titles of the illustrations no longer contain references to the German works from which they are derived, but notes on the character of the originals, the places where they were found, and in some cases the museums where they are preserved.

The principles on which the selection of illustrations was made by Dr. Engelmann are clearly set forth in his preface. He says:—

"The illustrations which have been chosen may be conveniently divided into three groups: First, those which reproduce with more or less fidelity scenes described by Homer; secondly, those which throw light on the manners and customs of his time; and, thirdly, those which give further details of the myths he narrates or alludes to.

"As to the first class, it may be taken as a recognised principle that the artists of antiquity, with few exceptions (*e.g.*, *Il.*, figs. 3, 4, 60; *Od.*, figs. 43, 48), did not aim at 'illustrating' Homer. That is to say, they did not set to work to reproduce the scenes described, accurately following the words of the poet. On the contrary, they freely abbreviated some parts, expanded others, and combined the whole into artistic compositions, which were, so to say, new and original creations. All the same, every unprejudiced observer will recognise at a glance the value of such works of art as a commentary and an introduction to Homer. Indeed the knowledge of the father of poetry was so universally diffused in antiquity, that even insignificant artisans may be assumed to have possessed at least a superficial knowledge of his poems.

"With reference to the second class of illustrations—that is to say, those which are given to illustrate manners, customs, and antiquities—I cherish the hope that my method of showing, not single objects or figures, but whole scenes, will justify itself. It is, I believe, the general experience of practical teachers, that individual details impress the pupil's mind much more readily when they are presented to him as part of a larger whole.

"Some critics may perhaps question the advisability of introducing the third class of pictures, to illustrate more fully legends which Homer only mentions incidentally. I am, however, convinced that the opportunity of following mythological questions further will be seized with pleasure by many teachers, and that their pupils will show themselves grateful for all new information in this direction. In making my choice of this class, I have striven as far

as is in my power to get those pictures which come as near as possible to Homer's time. However, even in the cases where later monuments have of necessity been introduced, young folk will profit by it. One may admit in the fullest degree that the antiquities of Assyria and Egypt often represent the things described by Homer with more fidelity (because they are more akin in point of time) than those of classical times, and yet one may look with satisfaction on every successful effort to make our boys understand Homer in the fashion in which Athenian boys understood him in the age of Pericles.

"This is, in fact, exactly what is done in the case of the Homeric text, for it is the version which was stereotyped by the Alexandrine critics, and not modern attempts at the reconstruction of the original, that we place in the hands of schoolboys. Indeed, in our eyes, Homer is, though by far the earliest, but one of the many poets of Greece; and it is in the hope that our pupils will afterwards become acquainted with the whole Greek world of life and thought that we introduce them to his poems.

"Of course no illustrations which give a really contemporary picture of the heroic age can be omitted (cf. The Warriors from Mycenæ, *Il.*, figs. 6, 80; The Palace at Tiryns, *Od.*, figs. 5, 6), but such are very few in number. Besides, many of these pre-historic 'works of art' show such a striking want of artistic skill that it seems to me, as a teacher, better to make use of illustrations which produce a less grotesque impression, even though they are of later date (*e.g.*, The Mule-Cart, *Il.*, fig. 107; The Lying in State, fig. 113)."

The Pictorial Atlas is, in fact, a Greek illustrated Bible, for Homer was the Bible of classical times.

All the three classes described above may be seen quite clearly in the familiar Pictorial Bibles of modern times.

The first class consists of the illustrations of works of Sacred Art which depict Bible scenes. They are drawn from Italian paintings, German woodcuts, and it may be even Byzantine mosaics or pictures from the Catacombs. Like the Greek illustrations of Homer, the earlier such works of art are, the greater is the independence of the Scripture text that they show.

The second class consists of the scenes of ancient Egyptian, Assyrian, or modern Oriental life which commentators find so useful. They do not belong to the same period as the text they illustrate, but, being nearer to it than we are, enable us to bridge over the vast gulf that separates us from the ancient world.

Finally, the third class would correspond to the pictures of the legends of the saints and stories from the Apocrypha which are suggested by incidental allusions in the Bible. Like the pictures of Greek myths, they add a mass of details unknown to the canonical version, and supplant it in the popular imagination.

This comparison of Sacred Art and Homeric also shows more clearly the value of a book like the present. The one introduces us to the history of devotional and artistic Christianity, the other to the most characteristic developments of the Greek genius in Art and Myth. It gives, in fact, a clue not only to much that is difficult to grasp in ancient literature and art, but even throws a light on many modern questions concerning these subjects. The public for which it is intended is the whole body of educated men who take an interest in the past. To the student it gives sufficient references to enable him to pursue the subject further, while the English reader who knows no Greek will find in the Epitome and Commentary enough to make the pictures intelligible and interesting.

W. C. F. ANDERSON.

INDEX.

The figures refer to the illustrations; those of the Odyssey are distinguished by being in italics. The following abbreviations are used:—

C.P. = Painting on glass. *Mr.* = Engraving on back of mirror. *Rel.* = Sculptured relief in clay or marble. *Stte.* = Statuette. *V. Rel.* = Vase with moulded relief.
L. Rel. = Relief on Roman lamp. *Mos.* = Mosaic. *St.* = Statue. *V.P.* = Vase-painting. *W.P.* = Wall-painting.

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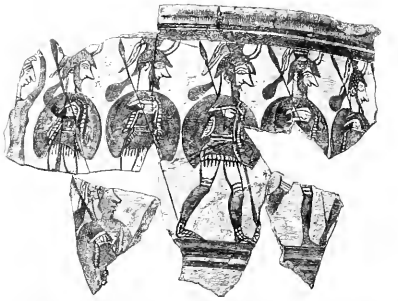
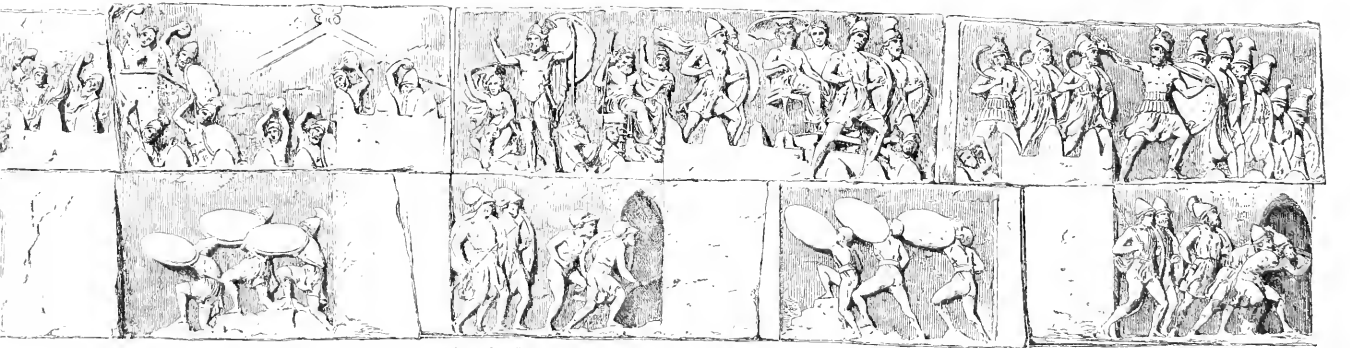
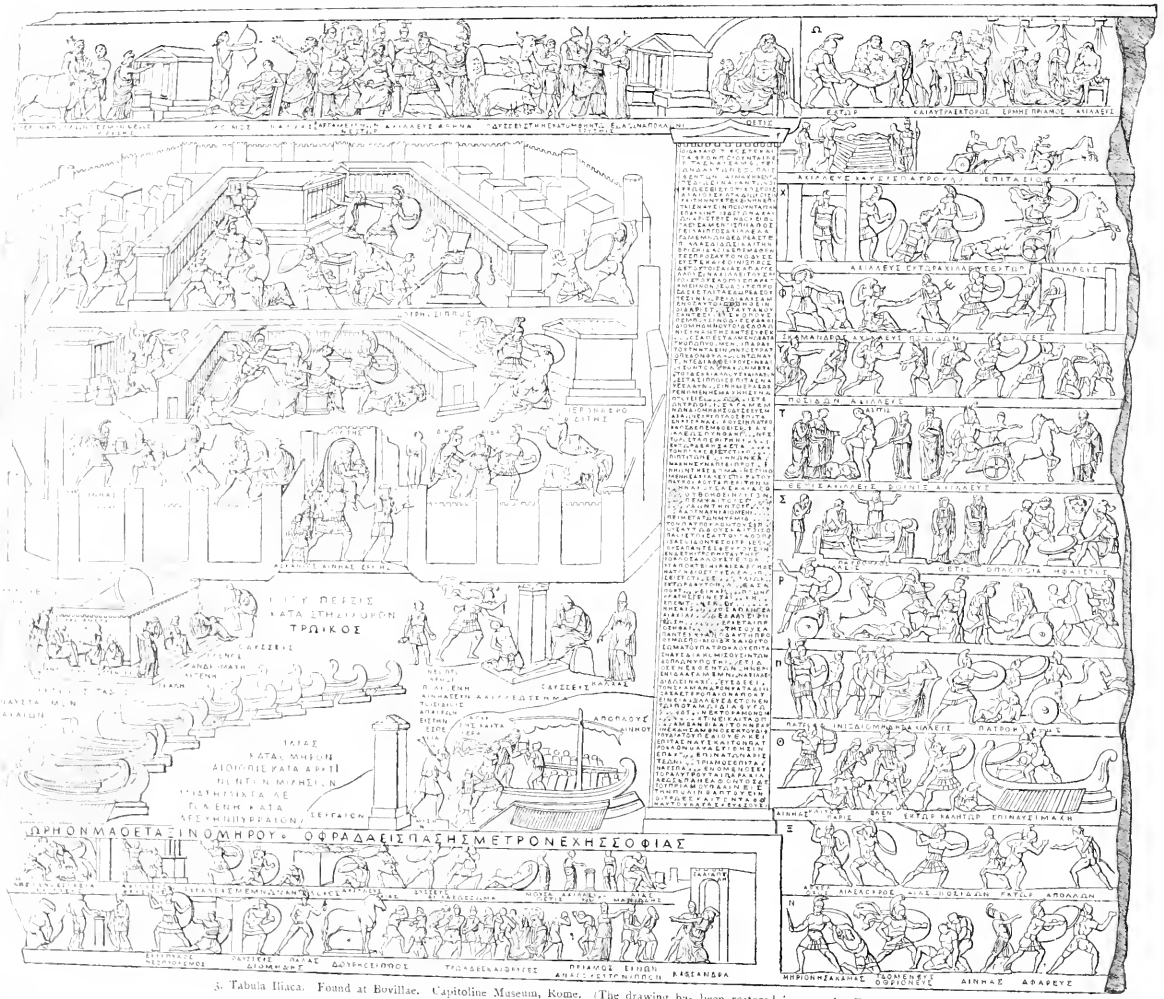


6. Warriors. Fragments of a Vase from Mycenae. Athens.

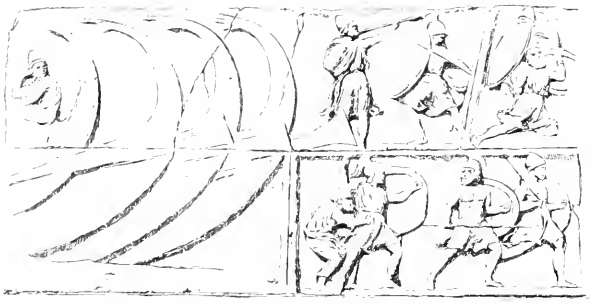
4. Fragment of a Tabula Iliaca. Capitoline Museum, Rome.



5a. Siege of a City. Relief from a tomb at Gjolbaschi, Lycia. Vienna.



3. Tabula Iliaca. Found at Bovillae. Capitoline Museum, Rome. (The drawing has been restored in parts by Feodor)



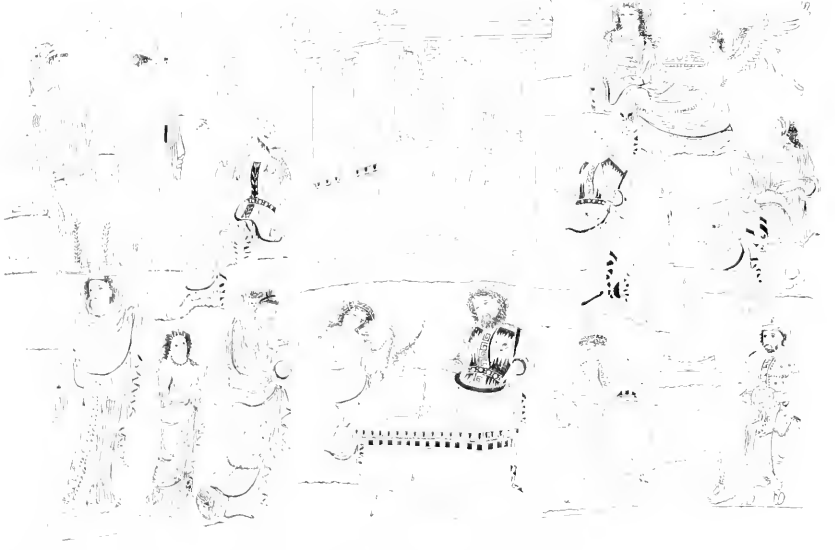
5b. An attack on ships repulsed.

5c. Incidents of a Siege. Part of Fig. 5.

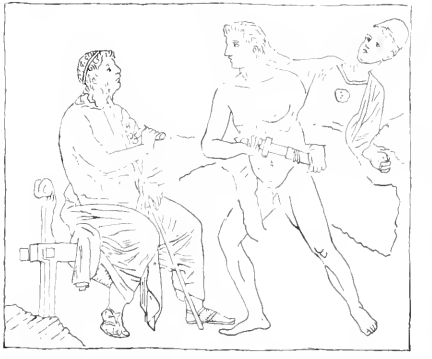
Reliefs from a tomb at Gjolbaschi, Lycia, Vienna

7. Archaic Greek Warrior.
Bronze Statuette from Dodona.

8. Agamemnon and his heralds.
Relief from Samothrace. Louvre. Paris.



12. Chryses propitiates Apollo. South Italian Vase-painting. Ruvo.



9. Quarrel of Achilles and Agamemnon. Mosaic from Pompeii. Naples.

13. Thamyris and the Muses. R. F. Vase-painting at Ruvo.

11. Briseis led away. R. F. Vase-painting by Hieron in the Louvre.

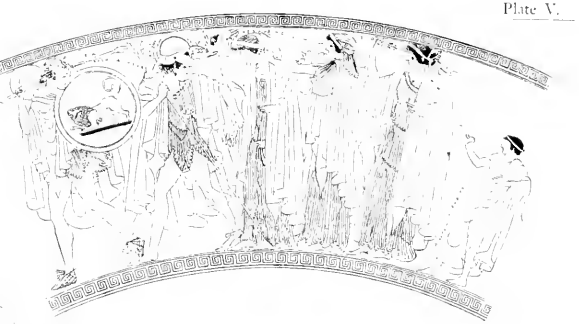
14. The Prodigy at Aulis.
Relief, Landsdowne House.

10. Briseis led away from Achilles. Pompeian Wall-painting.

15. A Sacrifice. R. F. Vase-painting.

22. Treaty between the Greeks and Trojans. Relief on Roman Sarcophagus at Madrid.

24. Amazon stinging a Bord. B. F. Vase-painting in the Louvre

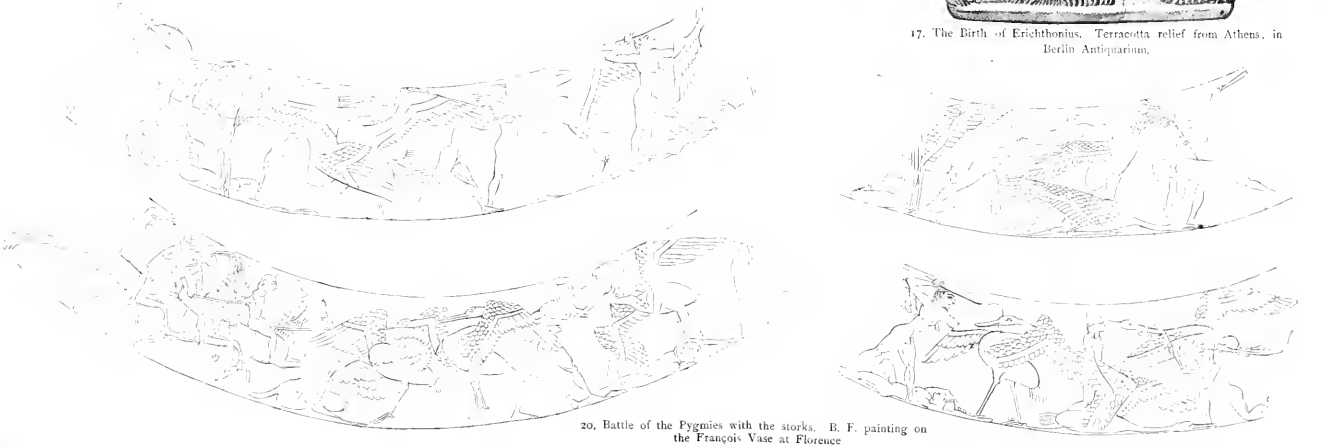


21. Paris carrying Helen off R. F. Vase-painting by Makron, at Acerra

16. Philoctetes bitten by the snake. R. F. Vase-painting.

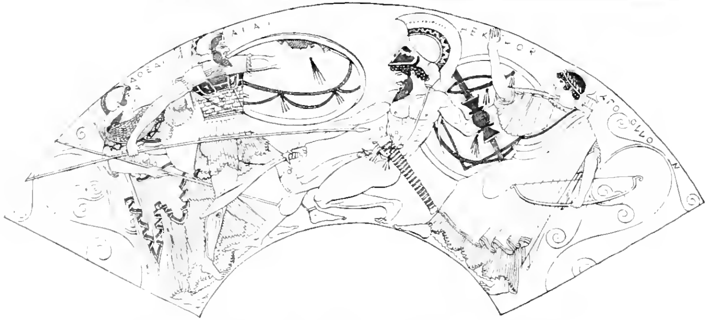
10. Athene with the Aegis. B. F. Vase-painting

17. The Birth of Erichthonius. Terracotta relief from Athens, in Berlin Antiquarium.



20. Battle of the Pygmies with the storks. B. F. painting on the François Vase at Florence

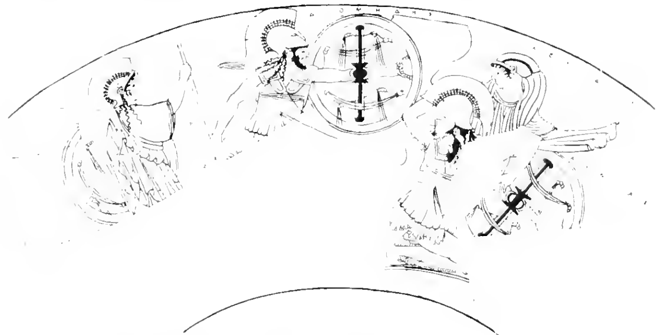
... R. F. Vase-painting.



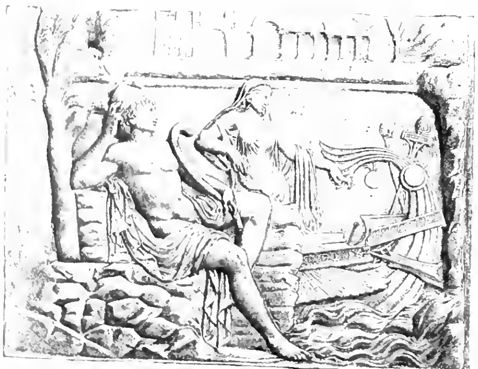
23. Combat between Menelaus and Paris. R. F. Vase-painting by Duris, in the Louvre.

31. Dionysus flying from Lycurgus. Pompeian Wall-painting.

2[illegible] ... in the house of Adrastus. B. F. Vase-painting from Nola at Copenhagen.

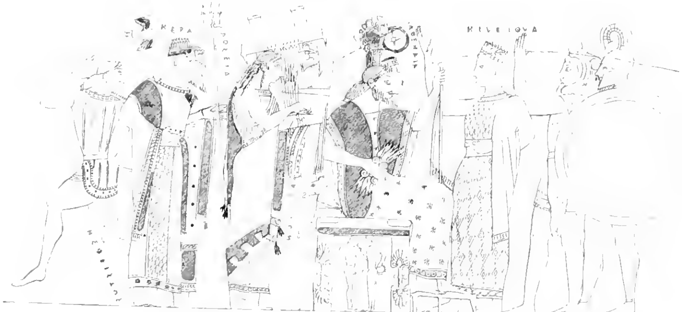


29. Aeneas saved by Aphrodite. R. F. Vase-painting from Camirus, Rhodes.



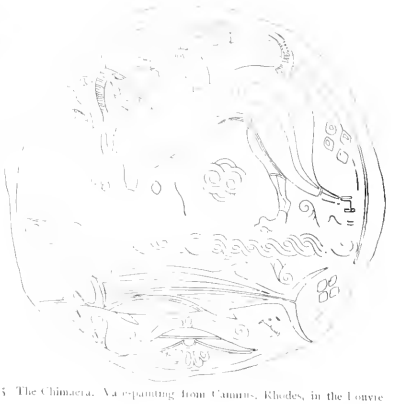
28. Paris and his Ship. Relief in the Villa Ludovisi, Rome.

26. Heracles stringing his bow. Coin of Boeotia.

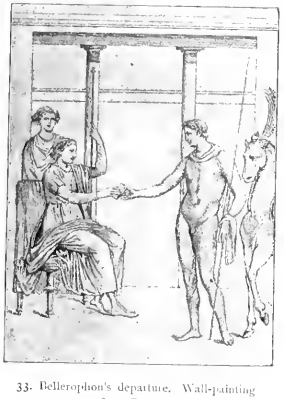


30. The Birth of Athene. B. F. Vase-painting in British Museum.

32. The punishment of Lycurgus. R. F. Vase-painting.



35. The Chimaera. Vase-painting from Camirus, Rhodes, in the Louvre



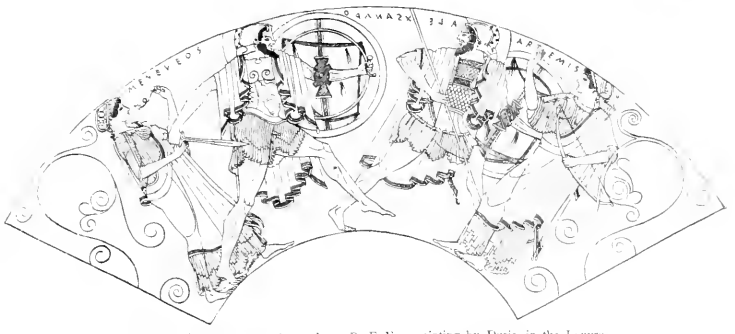
33. Bellerophon's departure. Wall-painting from Pompeii.

34. Bellerophon visits Iobates. R. F. Vase-painting.

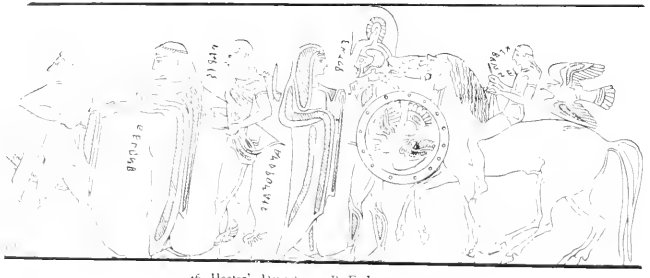
36. The slaying of the Chimaera. R. F. Vase-painting

38. Hector, Priam and Hecuba. R. F. Vase-painting

4[illegible] B. F. Vase-painting.



42. Ajax and Hector in single combat. R. F. Vase-painting by Duris, in the Louvre.



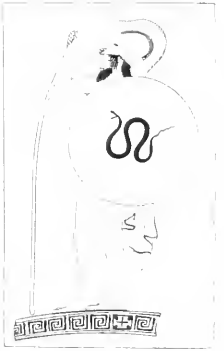
46. Hector's Departure. B. F. Vase-painting.

44. Poseidon building the walls of a town
Pompeian Wall-painting.

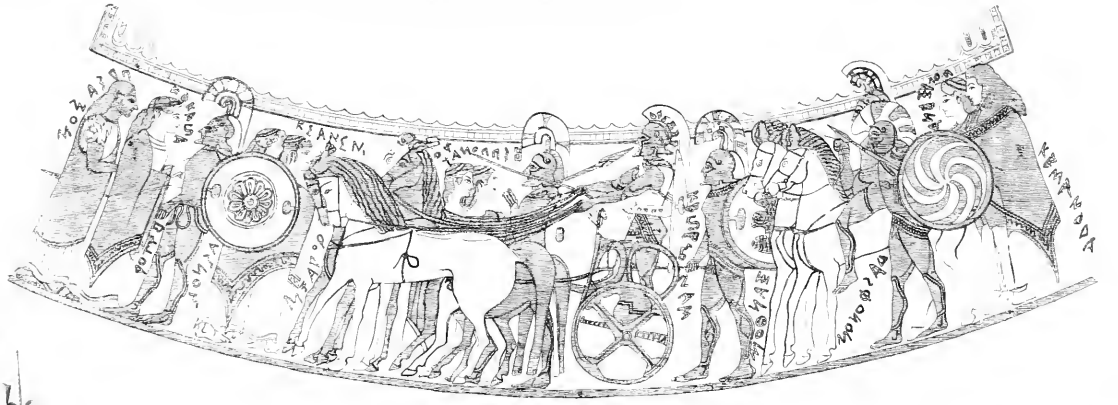
Priestess with the Temple Key.
R. F. Vase-painting.

[illegible] Exchange of Arms.
Museo Gregoriano at Florence.

43. Combatants separated. B. F. Vase-painting in Munich.

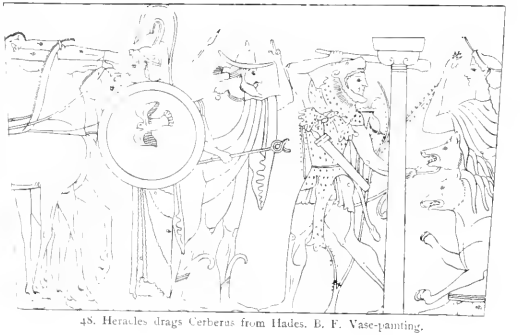


41. Hector and Andromache. R. F. Vase-painting from Vulci, in British Museum.



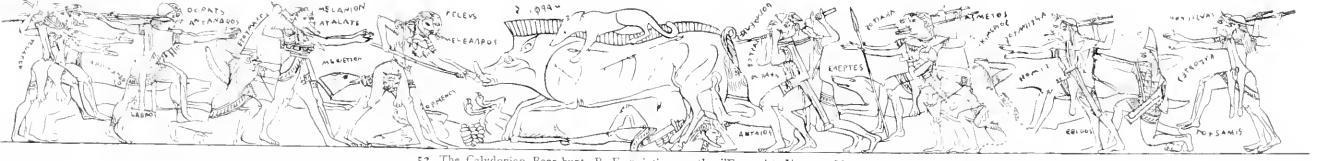
45. Hector's Departure. B. F. painting on Corinthian Vase.

55. Meleager. Statue in Berlin Antiquarium.



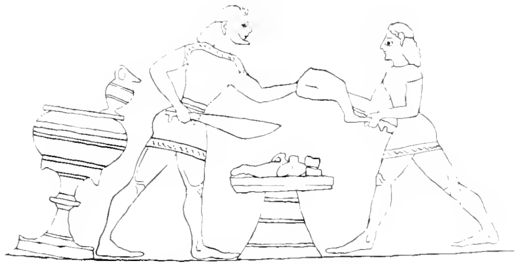
48. Heracles drags Cerberus from Hades. B. F. Vase-painting.

47. Weighing Souls. R. F. Vase-painting in Cabinet des Medailles, Paris.



52. The Calydonian Boar-hunt. B. F. painting on the "Francois" Vase at Florence.

[illegible] The [illegible] of Achilles. R. F. Vase-painting by Hieron in the Louvre. Reverse of Fig. 11



51. Carving meat. B. F. Vase-painting.

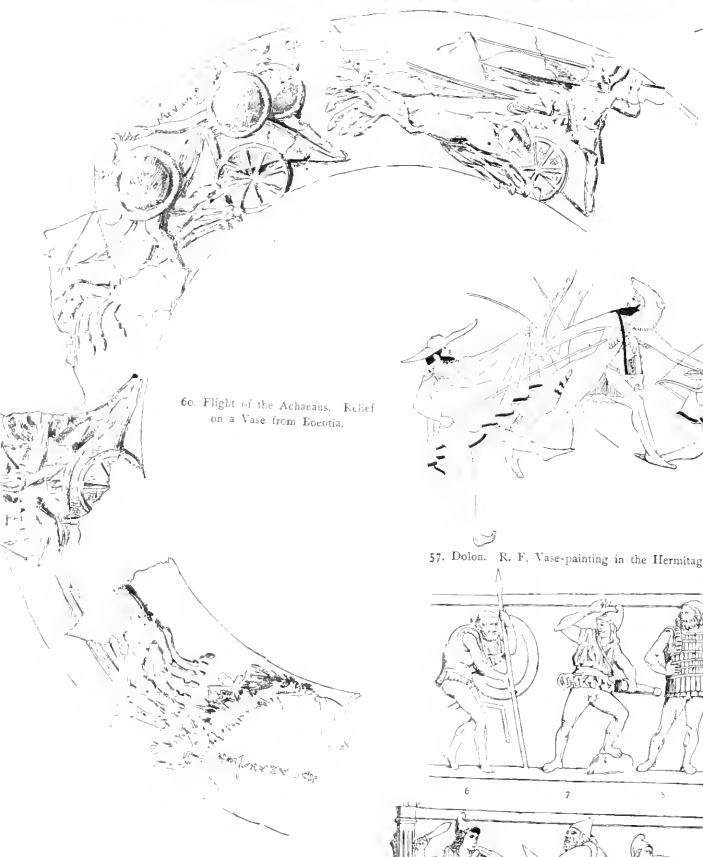
[illegible] Meleager slain by Apollo. Relief on a Roman sarcophagus at Naples.

49. Achilles playing the lyre. Pompeian Wall-painting.

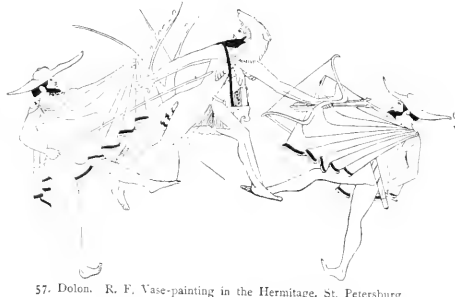
59. Eris. B. F. Vase-painting. Reverse of Fig. 27

54 The Battle against the Curetes. Relief on Roman Sarcophagus.

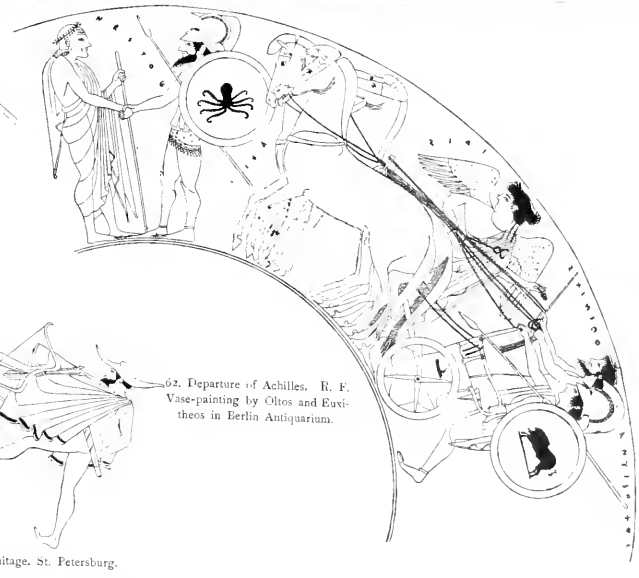
58. The Horses of Rhesus. R. F Vase-painting.



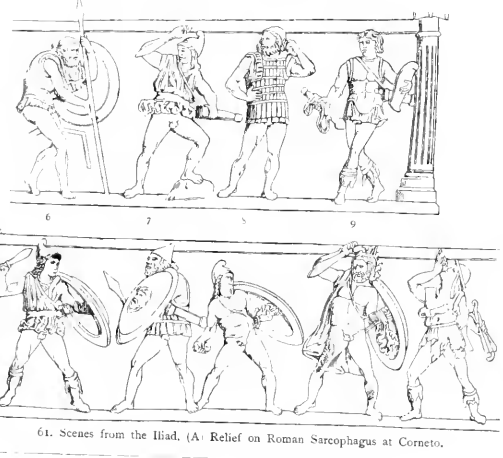
60. Flight of the Achaeans. Relief on a Vase from Boeotia.



57. Dolon. R. F. Vase-painting in the Hermitage. St. Petersburg.



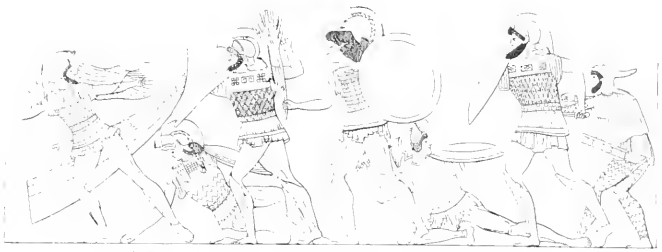
62. Departure of Achilles. R. F. Vase-painting by Oltos and Euxitheos in Berlin Antiquarium.



61. Scenes from the Iliad. (A) Relief on Roman Sarcophagus at Corneto.

53. Marpessa, Apollo and Idas. Engraving on Etruscan mirror.

67. Hypnos (Sleep) lulling Ariadne to sleep.
R. F. Vase-painting.



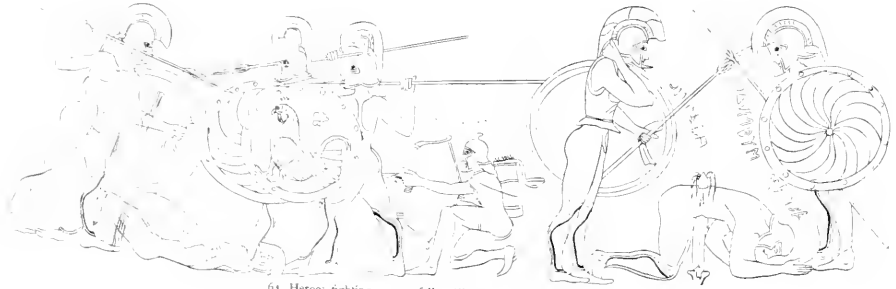
68. The Battle at the Ships. R. F. Vase-painting in Munich Collection.

63. Aeneas in single combat with an Achaean. B. F. Vase-painting.

65. Aeneas in single combat with Ajax. B. F. Vase-painting.

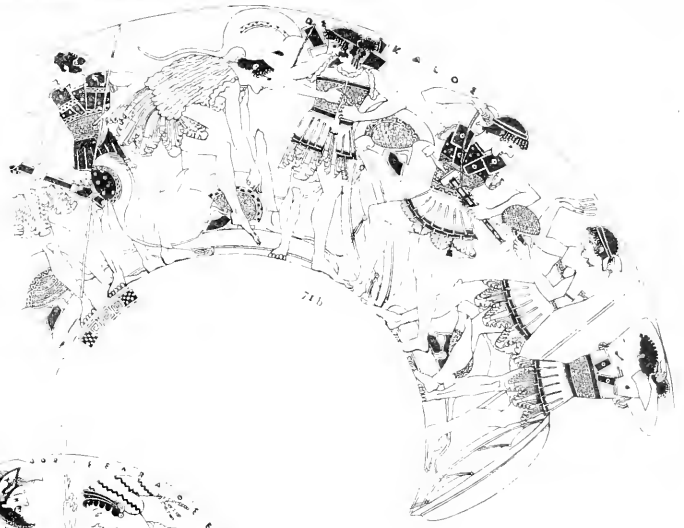
60. Ajax, son of Oileus. Coin of Opus in Cabinet de Médailles, Paris.

69. Fighting on a ship. Gem.



64. Heroes fighting over a fallen Warrior. B. F. Vase-painting.

70. Hector setting fire to the Ships. Engraved gem.

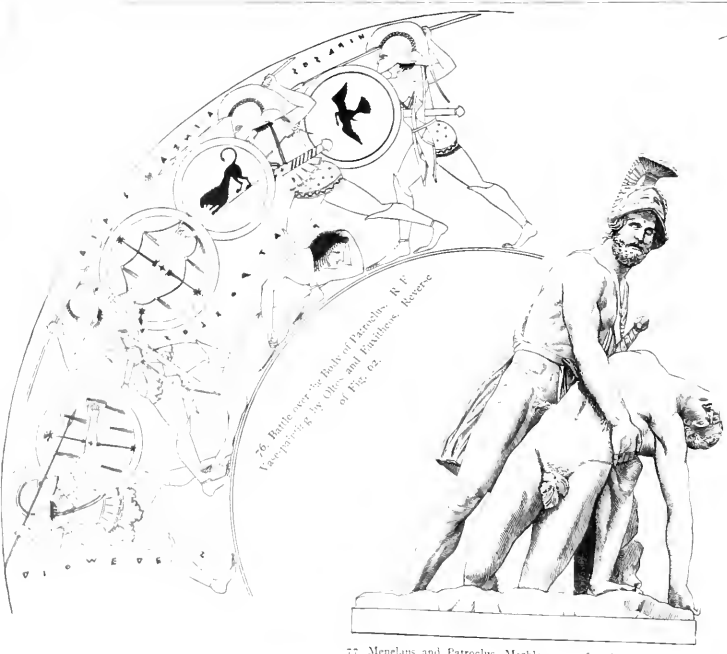


71 c.

71. a and b. Warriors arming.
71. c. Lady pouring out wine for warrior. R. F. vase-painting by Duris, in Vienna.

72. Departure of Patroclus. R. F. Vase-painting by Epigenes, from Vulci in Cabinet de Médailles, Paris.

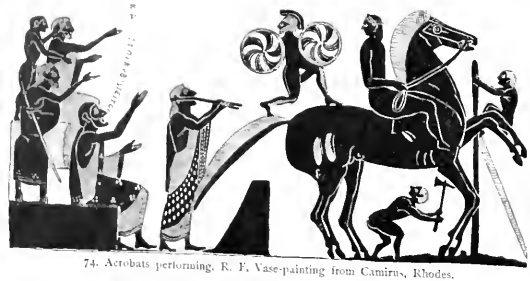
75. Menelaus and Hector fighting over Euphorbus, Vase-painting from Camirus, Rhodes, in British Museum.



76. Battle over the Body of Patroclus. R. F. Vase-painting by Oltos and Panaitios. Reverse of Fig. 62.

73. Sarpedon's Body carried away by Sleep and Death. R. F. Vase-painting by Euphronios in British Museum.

77. Menelaus and Patroclus. Marble group found in Rome, now in Pitti Palace, Florence.

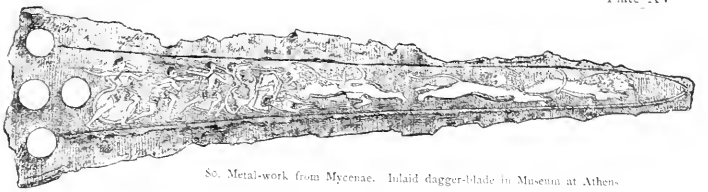


74. Acrobats performing. R. F. Vase-painting from Camirus, Rhodes.

79. Archaic Engraved metal-work.
Bronze relief from Watsch in Carinthia.

86. Thetis bring the arms to Achilles. F. F. Vase-painting from Canino in British Museum.

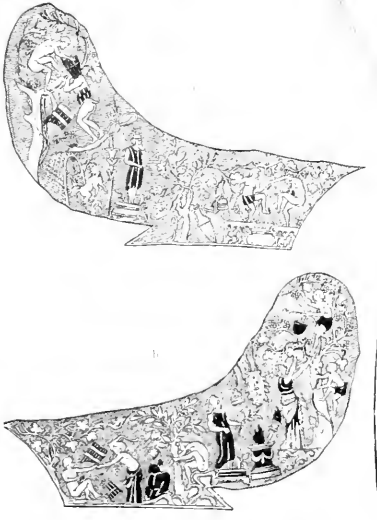
85. Potter at work with the wheel. F. F. Vase-painting



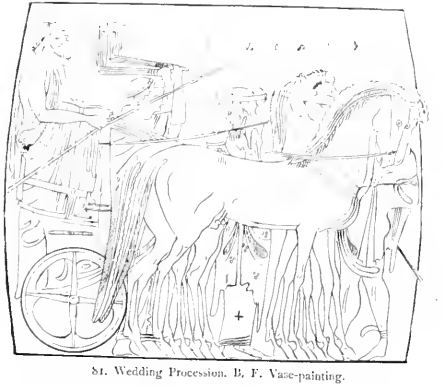
80. Metal-work from Mycenae. Inlaid dagger-blade in Museum at Athens

82. Flowers. B. F. Vase-painting by Nikosthenes in Berlin Antiquarium

78. Hephaestus forging the arms of Achilles. Pompeian Wall-painting



83. a, b. Vintage scenes. Inlaid work on a Roman couch.



81. Wedding Procession. B. F. Vase-painting.

88. The Wedding of Peleus. B. F. painting on "François" Vase at Florence.

84. Ariadne's Band of Dancers. B. F. painting on the "François" Vase at Florence.

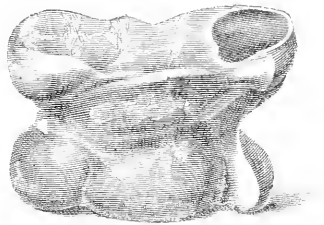
87. Thetis bringing the Armour to Achilles. Pompeian Wall-painting.

89. Heracles and Telamon deliver Hesione. Mosaic in Villa Albani.

90. Zeus and Ganymede. R. F. Vase-painting.

92. Death of Lycaon. R. F. Vase-painting.

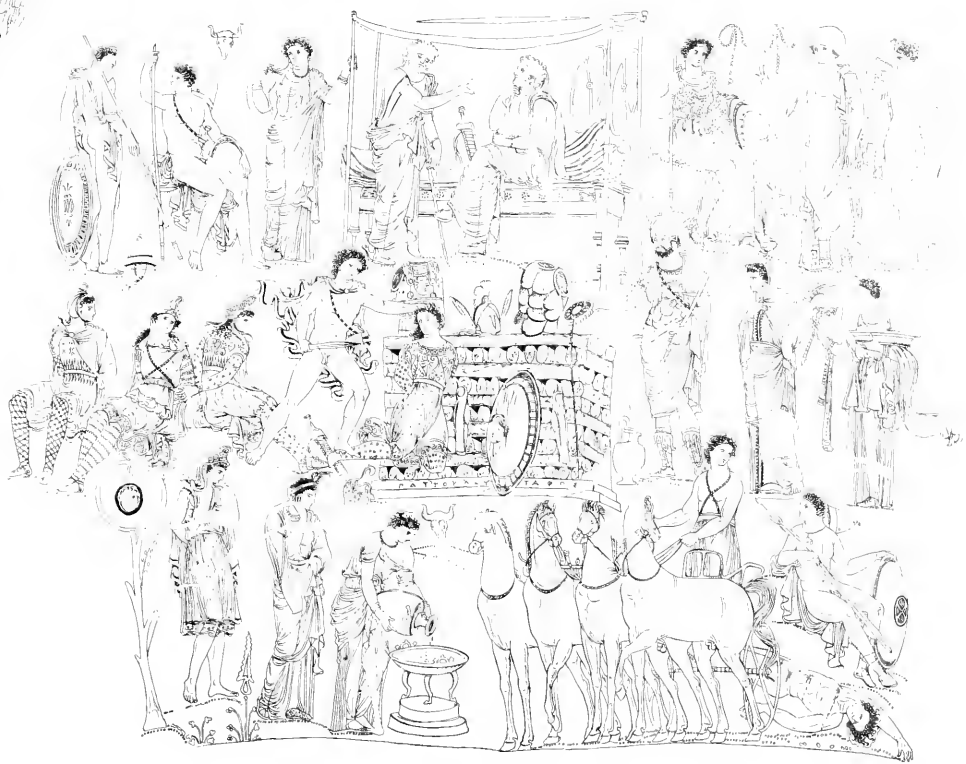
93. Achilles slays Hector. R. F. Vase-painting.



95. Astragal. R. F. painted vase in British Museum.

94. Hector dragged round Troy. Relief in terra-cotta.

91. Rape of Ganymede by the Eagle. Vase-painting of late style.

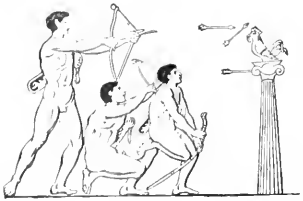


96. The Sacrifice of the Trojan youths. South Italian Vase-painting from Canusium, in Naples-Museum.

97. Quenching the Funeral pyre. South Italian Vase-painting

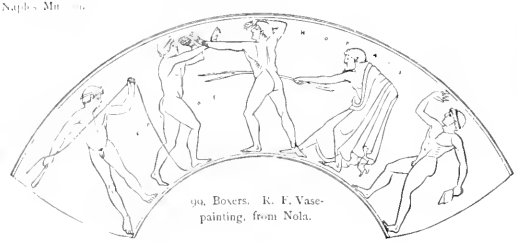
104. Hector dragged round the tomb of Patroclus. B. F. Vase-painting, in Museo Etrusco, Rome.

102. *Καλαῦροψ* or shepherd's staff. Pompeian Wall-painting.



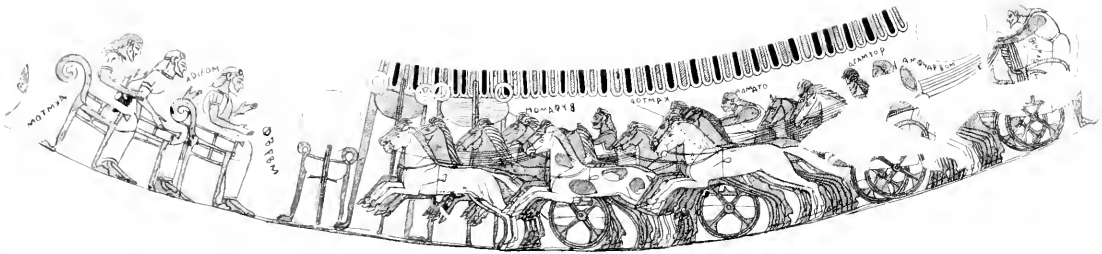
103. Archer. R. F. Vase-painting in Naples Museum.

100. Wrestlers. R. F. Vase-painting.

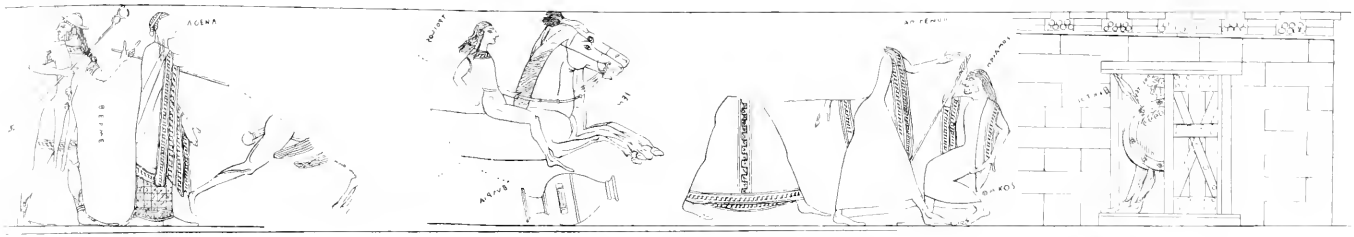


99. Boxers. R. F. Vase-painting, from Nola.

101. "Discobolus" or Quoit-Thrower. Statue, after Myron. Pallazzo Massimi, Rome.



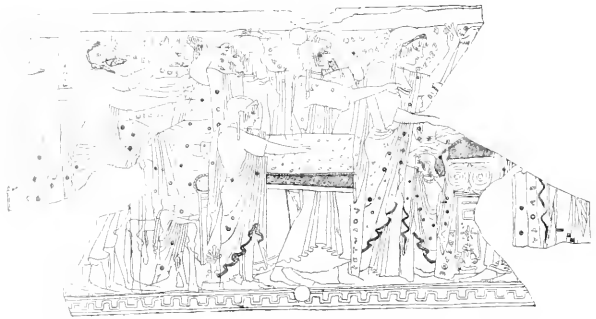
98. A chariot race. B. F. Vase-painting. Reverse of Odyssey fig. 73.



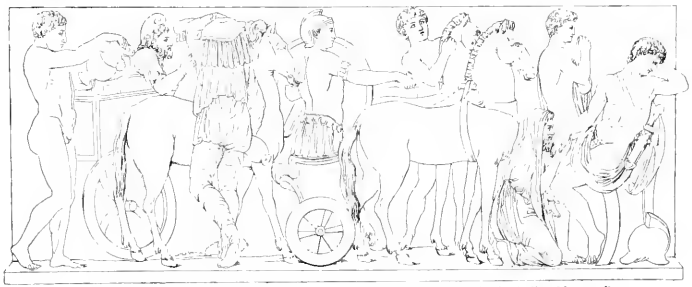
106. The Death of Troilos. B. F. painting or François Vase at Florence.

105. The Judgment of Paris. R. F. Vase-painting.

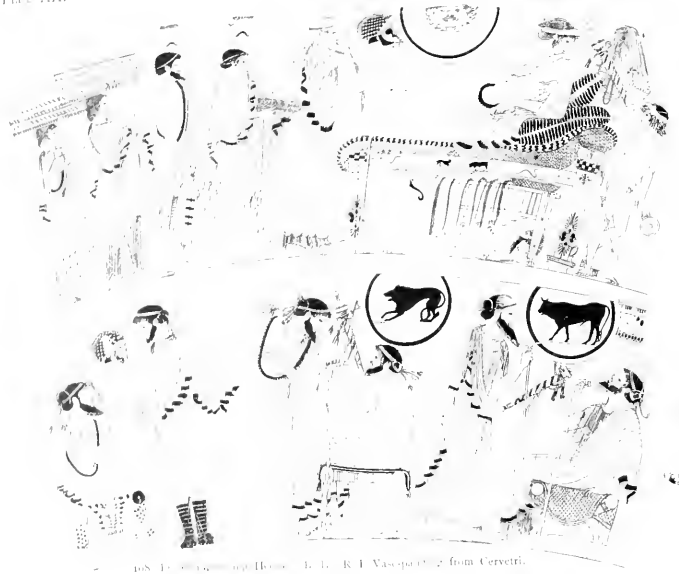
110. Hermes resting. Bronze statue from Herculanum in Naples Museum.



113. Mourning a dead man. B. F. Vase-painting from Cape Colias, now at Athens.



109 Priam ransoming Hector's body. Relief on Roman Sarcophagus, in Capitoline Museum Rome.



108. [illegible] from Cervetri.

107. Cart drawn by mules. B. F. Vase-painting.

114. Niobe. Bust of Statue in Florence

111. The slaying of the children of Niobe. R. F. Vase-painting from Orvieto, in the Louvre.

112. The slaying of the children of Niobe. R. F. Vase-painting.

THE ILIAD.

BOOK I.

THE first book opens with the celebrated invocation to the muse to sing the lay of the wrath of Achilles, the source of infinite woes to the Greeks. The story then begins, and cannot be better told than by describing the scenes on the *Tabula Iliaca* (figs. 3 and 4).

1. Ἀγαμέμνων, Χρύσης, Ἄπουα (fig. 4, only one figure being shown on fig. 3). This depicts Chryses kneeling before Agamemnon (figure lost), and begging him to accept the treasure he has brought in a waggon, and to restore to him his daughter Chryseis (lines 10-21). She had been captured at the sack of a town, and was assigned to Agamemnon as his share of the spoil. Agamemnon is enamoured of her, and refuses to restore her to her father.

2. Ἴερον, Ἀπόλλωνος, Σμινθέως, Χρύσης (figs. 3 and 4). Chryses, thus rejected, is depicted standing at the altar before the temple of Apollo, praying the god to send vengeance on the Achæans (lines 34-42).

3. Λοιμὸς. The god has heard the prayer of his priest, and stands, with quiver hanging from his back, showering the arrows of a plague on the Achæans. One of the Achæans is seen sinking under the fell disease, while below his couch lies a dead body, which a dog is devouring (43-52).

4. Κάλχας. Calchas, the seer of the army, has his eyes opened, and perceives that the wrath of the god is the cause of the plague that devastates the army. He is depicted starting back in terror.

5. Ἀγαμέμνων, Νέστωρ, Ἀχιλλεύς, Ἀθῆνα. On the tenth day of the plague Achilles calls a council of war to determine what is to be done. At this council Calchas declares that the only remedy is to restore Chryseis and offer a hecatomb to the god (93-100), to the great vexation of Agamemnon, who ultimately consents, but announces that he intends to console himself by taking Briseis, a fair captive, from Achilles. Then follows the scene on the *Tabula*. The warriors of the council stand behind the double seat on which Agamemnon, their commander-in-chief, is seated at the side of Nestor, the oldest and wisest of the Greeks. To the right, Achilles has drawn his sword, and, as he rushes to slay Agamemnon, has been checked by the goddess Athena, who has seized him by the hair of his head (193-8, cf. fig. 9). Agamemnon too is in the act of drawing his sword in defence, but is calmed by Nestor. This is not quite in accord with Homer, for there is no mention of Agamemnon's having drawn his sword, and Nestor only intervenes when Achilles has already put his sword back into the sheath (line 247 foll.).

6. Ὀδυσσεὺς τὴν ἑκατόμβην τῷ θεῷ ἄγων Ἀπόλλωνι. Χρυσηΐς. Here we have once more the Temple of Apollo, and at the altar before it Chryses receiving back his daughter Chryseis (440), who has been brought by Odysseus, along with swine, sheep, goats, and oxen, as a sacrifice to the god. Homer makes no mention of such a variety of victims, and this is probably due to the imagination of the Roman sculptor, who had the "suovetaurilia" in his mind.

7. Θέτις. The next scene is Olympus, and is separated from those which take place on earth by a kind of rainbow. Zeus is seated on his throne, his head leaning on his hand in anxious thought, while Thetis, kneeling before him, pleads the cause of her son, asking vengeance for his wrongs.

FIG. 1.—**Homer.**

PORTRAIT BUST IN THE PALACE OF SANS-SOUCI, AT POTSDAM.
The nose and parts of the hair and beard have been restored.
The engraving is taken from a photograph.
BAUMEISTER, *Denkmäler*, p. 698.
FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 1628.

Any portrait of Homer must, from the nature of the case, be purely a work of the imagination, for the Greeks did not produce portraits, in the ordinary sense of the word, until some five hundred years after his poems were written.

The bust here given is one of the well-known series (another is in the British Museum), and shows us the conception which the artists of the third century B.C. formed of the poet's face and expression. He is an old man, and the marks of a troubled life may be seen in the furrows on his brow and his sunken cheeks. As a poet he wears a chaplet round his head, which is covered with a thick and rugged mass of hair, suggesting the heroic force and simplicity of his character. The mouth too, with its slightly open lips showing above the shaggy beard, is very expressive. It is the eyes, however, which give the greater part of its character to the face. In this bust (unlike others of the same type) they are slightly upturned, and it needs only a glance to see that the poet is blind.

We have, in fine, in this bust an embodiment of the feeling of the men of the hellenistic age, who strove to form a definite idea of the personality of "the blind old man," compiled versions of his life, and disputed the vexed question of his birthplace.

FIG. 2.—**The Apotheosis of Homer.**

MARBLE RELIEF BY ARCHELAUS OF PRIENE (ABOUT 100 B.C.).
Found at the site of Bovillæ, on the Appian Road.
Formerly in the Palazzo Colonna; now in the British Museum.
Both the upper corners and several parts of the figures have been restored.
MITCHELL, *History of Ancient Sculpture*, p. 668.
OVERBECK, *Geschichte der gr. Plastik*, ii., p. 405.
FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 1629.
KORTEGARN, *De Tabula Archelai.*

This work is an allegorical representation of the greatness of Homer, and in the lowest tier of figures shows his apotheosis. The scene is a temple, indicated by a row of pillars, from which a long curtain hangs, forming the background. The poet (ΟΜΗΡΟΣ) is seated on a throne, with a footstool below, holding a sceptre in one hand and a roll in the other. His attitude recalls that of Zeus, and the expression of his head, with its long leonine locks and beard, is of the ideal type that suggests divinity. Behind his throne stand two figures, the Universe (ΟΙΚΟΥΜΕΝΗ), a goddess wearing the *calathus*, which shows her connection with the earth, and Time (ΧΡΟΝΟΣ). The Universe is crowning Homer with a laurel wreath, while Time holds aloft the roll of his works, to bear witness that they are immortal. By the poet's throne kneel his two children, the *Iliad* (ΙΛΙΑΣ) holding a sword, and the *Odyssey* (ΟΔΥΣΣΕΙΑ) raising the *aplustre*, or end of a ship's poop, in her right hand: these attributes personifying the war which is the subject of the one, and the seafaring life that is such a large part of the other poem.

On the footstool (in the original, though not in the figure here given) a frog and a mouse can be dimly traced, an allusion to the poem of *The Battle of Frogs and Mice*, which was attributed to Homer by the ancients.

In front of the throne is an altar, prepared for sacrifice with festoons and brightly burning fire: and behind the altar an ox, as victim, which is remarkable for its hump, a feature imported by the sculptor from Caria, a country near his native Ionia, where we are told such cattle existed.

There are two ministers at the altar, a boyish figure with jug and bowl prepared to offer a libation, and a graceful priestess who scatters incense in the flame. The boy is called Legend (ΜΥΘΟΣ) and the priestess History (ΙΣΤΟΡΙΑ), and their worship of Homer springs from the duty they owe him as the source of all their inspiration and knowledge. Further on is a crowd of Arts, Faculties, and Virtues, all paying homage to the poet. Poetry (ΠΟΙΗΣΙΣ) leads the way, holding aloft the torches of inspiration by which the fire of worship must be kindled. Next follow Tragedy (ΤΡΑΓΩΔΙΑ) and Comedy (ΚΩΜΩΔΙΑ), in their peculiar dress, raising their hands in adoration to the giver of so many of their themes. Then there is a group of female figures, first of which is a little girl entitled Nature (ΦΥΣΙΣ), caressing one of the women who follow and are entitled Virtue (ΑΡΕΤΗ), Memory (ΜΝΗΜΗ), Faith (ΠΙΣΤΙΣ), and Wisdom (ΣΟΦΙΑ).

Above, outside the temple, where the sacrifice is being offered, rises Mount Parnassus, the home of the Muses. It is divided into three tiers, the lowest showing a cave (the Corycean Grotto), in which Apollo is seen standing in the dress of a harper (*citharœdus*), carrying his lyre. Near him is the mystic centre of the earth (*omphalus*), and on it rest his bow and quiver. Beside the *omphalus* a priestess, holding a dish of offerings, is waiting on the god. Outside the cave are three Muses, Polyhymnia leaning on a pillar, fixing a rapt, ecstatic gaze on the god, Urania pointing to her globe, and Terpsichore seated with her lyre.

In the second tier, to the left, Calliope is seated, holding up her tablets, as though about to declaim or recite; and near her Clio with a roll. Erato with a small lyre and Euterpe with a double flute come next, gazing upwards towards the summit of the mountain, where Zeus is seen seated in majesty, holding his sceptre, with his eagle at his feet. The remaining two Muses appear on a sloping path which leads down to the third tier: Melpomene moving with a rhythmic dance, and Thalia standing in majestic repose just below the throne of Zeus. The lyre which lies below Thalia's feet belongs to Melpomene. The interpretation of these four upper tiers seems to be that Apollo and the Muses have assembled on Parnassus, with the approval of Zeus, to celebrate the apotheosis of the divine poet. One figure, however, has been omitted in this description, as not belonging to any of the groups depicted. This is a man, who stands to the right of the second tier, on a dais in front of a large tripod. He is in ordinary Greek dress, wears a garland, and carries a roll. All this shows that he is a triumphant poet, who has won the tripod in a public contest, and now stands on the dais where he recited, holding the successful poem in his hand. The natural conclusion is that the relief is intended to commemorate his victory.

The inscription of the artist is engraved on a *tessera* below the throne of Zeus: "Archelaus, the son of Apollonius, a man of Priene, made (me)" (ΑΡΧΕΛΑΟΣ ΑΠΟΛΛΟΝΙΟΥ ΕΠΟΙΗΣΕ ΠΡΙΗΝΕΥΣ). The characters are of the Roman period, and this, taken with the style of the work and the extravagant use of personification in it, points to its date being about 100 B.C.

FIG. 3.—**A "Tabula Iliaca."**

MARBLE TABLET (*fragmentary*), WITH FIGURES IN VERY LOW RELIEF AND INSCRIPTIONS, 10 IN. HIGH BY 11½ WIDE.
Found, in the 17th century, near the ancient site of Bovillæ, and now in the Capitoline Museum, Rome.
The drawing given is by Feodor, who has restored the original considerably by making the figures clearer.
JAHN, *Bilderchroniken*, Pl. i.
BAUMEISTER, *Denkmäler*, p. 716, fig. 775.
SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 93.

This is the most complete of a series of ancient tablets which contain scenes taken from the *Iliad* and other epic poems in low relief. Fragments of others are given in fig. 4, and *Odyssey*,

fig. 48. They were intended for use in schools, as is shown by the inscription engraved in large characters on the band which runs across the top of the basis in the lower part of the tablet. This consists of two hexameter lines, which run—

[Τ]ῶ φίλε παῖ, Θεοδ[ὡρηκ μάθε τάξιν Ὁμήρου
ὄφρα δαεὶς πάσης μέτρον ἔχῃς σοφίας.

"Learn, dear boy, Theodorus's digest of Homer.
That from its lesson thou mayst possess the measure of all wisdom."

The first three words and part of the name of Theodorus have been lost, but there can be no doubt that he is the person referred to by Strabo, xiii., 3 (C. 625), where his summary and selections are mentioned in connection with those of a certain Apollodorus. Ἀπολλόδωρος ὁ ῥήτωρ ὁ τὰς τέχνας συγγράψας καὶ τὴν Ἀπολλοδώρειον αἵρεσιν παραγαγὼν, ἥτις ποτ' ἐστί· πολλὰ γὰρ ἐπεκράτει. μείζονα δὲ ἢ καθ' ἡμᾶς ἔχωτα τὴν κρίσιν, ὧν ἔστι καὶ ἡ Ἀπολλοδώρειος αἵρεσις καὶ ἡ Θεοδώρειος.

This *Tabula* bears the title "Trojan" (ΤΡΩΙΚΟΣ, *sc.* πάναξ), and it contains the events told in the *Iliad* of Homer (ΙΛΙΑΣ ΚΑΤΑΟΜΗΡΟΝ), the *Æthiopis* of Arctinus the Milesian (ΑΙΘΙΟΠΙΣ ΚΑΤΑ ΑΡΚΤΙΝΟΝ ΤΟΝ ΜΙΛΗΣΙΟΝ); the *Little Iliad*, said to be by Lesches of Pyrrha (ΙΛΙΑΣ ΣΜΙΚΡΑ ΛΕΓΟΜΕΝΗ ΚΑΤΑ ΛΕΣΧΗΝ ΠΥΡΡΑΙΟΝ); and the *Sack of Troy* by Stesichorus (ΙΛΙΟΥ ΠΕΡΣΙΣ ΚΑΤΑ ΣΤΗΣΙΧΟΡΟΝ). It is arranged architecturally. Two pillars (the one to the left has been broken off) stand on a basis, forming a frame for the central picture of the "Sack of Troy." On the top, in a sort of frieze, are scenes from the first book of the *Iliad*, and down both sides scenes from the other books, those from B to M being lost (cf. fig. 4) along with the pillar to the left, but those to the right still remaining. All the scenes have inscriptions, which are supplemented by a prose summary of the *Iliad* engraved on the pillars. These scenes are described below, under the books to which they belong.

On the basis supporting the pillars are the scenes from the *Æthiopis*: Achilles slaying Penthesilea, Thersites, and Memnon (cf. *Od.*, fig. 21); the death of Antilochus (cf. *Od.*, fig. 15); the battle over the body of Achilles (cf. *Od.*, fig. 14); the burial of Achilles; the contest for his arms (*Od.*, fig. 57); the madness of Ajax (*Od.*, fig. 58); Neoptolemus slaying Eurypylos; the theft of the Palladium; the wooden horse dragged into Troy (*Od.*, fig. 33) through the treachery of Sinon, and despite the prophecies of Cassandra (cf. *Od.*, fig. 33).

The main part of the central picture is a bird's-eye view of the city of Troy, surrounded by lofty walls with towers and battlements. Inside we see, first, the Temple of Athena, lying in the midst of the houses of the town, surrounded by a colonnade. In the temple court stands the wooden horse (ΔΟΥΡΙΟΣ ΙΠΠΟΣ), from which the Greeks are issuing and slaying the Trojans. On the steps of the temple itself, Ajax is seen dragging Cassandra by the hair, while she vainly implores the help of the goddess. Outside the courtyard are the Greeks who have been let in at the gates, while down below is the Palace of Priam. Priam himself, seated on an altar in the centre of the court (cf. *Od.*, fig. 56), is being slain by Neoptolemus, while Hecuba, who sits beside him, is dragged away by a rough Greek. On the ground lie the dead bodies of Astyanax and one of Priam's daughters. Outside the palace are two temples, and in front of the one to the right, which is dedicated to Aphrodite (ΙΕΡΟΝ ΑΦΡΟΔΙΤΗΣ), Menelaus rushes to slay Helen (who, however, was saved by the intervention of the goddess). Before the other temple, which is not named, a warrior is slaying a maiden near an altar.

Further down, just inside the walls to the left, Æneas (ΑΙΝΗΑΣ) is escaping with his household gods; while to the right, Æthra (ΑΙ—Α) is led away, supported by her two grandsons, Demophon (ΔΗ——) and Acamas, who have recognised and rescued her from the slaughter.

In the centre is the Scæan gate, from which Æneas (ΑΙΝΗΑΣ) issues, led by Hermes (ΕΡΜΗΣ), carrying his father Anchises (ΑΓΧΙΣΗΣ) and the household gods, and leading Ascanius (ΑΣΚΑΝΙΟΣ) by the hand, while Creusa follows weeping.

Outside the city walls are two tombs: to the right that of Achilles (ΑΧΙΛΛΕΩΣ ΣΗΜΑ), at which Neoptolemus is sacrificing Polyxena (ΝΕΟΠΤΟΛΕΜΟΣ, ΠΟΛΥΞΕΝΗ) in the presence of Odysseus (ΟΔΥΣΣΕΥΣ) and Calchas (ΚΑΛΧΑΣ). To the left is the tomb of Hector (ΕΚΤΟΡΟΣ ΤΑΦΟΣ), and grouped round it sit the captive Trojans, Andromache, Cassandra, and Helenus (ΑΝΔΡΟΜΑΧΗ with Astyanax, ΚΑΣΣΑΝΔΡΑ, ΕΛΕΝΟΣ), who appear twice, once with Thalybius, Agamemnon's herald (cf. fig. 8) watching over them, and secondly, talking to Odysseus, who comes to break to Hecuba (ΕΚΑΒΗ) the fate of Polyxena (ΠΟΛΥΞΕΝΗ).

Below the tombs the Achæan ships lie drawn up to the left (ΝΑΥΣΤΑΘΜΟΝ ΑΧΑΙΩΝ), while at the promontory of Sigeum, which is marked by a pillar (ΣΕΙΓΑΙΟΝ), the departure of Æneas (ΑΠΟΠΛΟΥΣ ΑΙΝΗΟΥ) for the West with his property is shown (ΑΙΝΗΑΣ ΑΠΑΙΡΩΝ ΕΙΣ ΤΗΝΕΣΠΕΡΙΑΝ). He is seen helping his father to embark with the household gods (ΑΓΧΙΣΗΣ ΚΑΙ ΤΑ ΙΕΡΑ), leading Ascanius by the hand, and followed by the pilot Palinurus, who carries a large steering paddle (cf. fig. 5 *b*; *Od.*, fig. 64).

FIG. 4.—**Fragment of a "Tabula Iliaca."**

From a sketch of a lost ancient original, found among the papers of Emiliano Sartis, and (at the time the drawing was made) in the possession of Professor Pellicioni, Bologna.

JAHN, *Bilderchroniken*, Pl. 2 (L).

This fragment belongs to a *Tabula Iliaca* of the same kind as the Capitoline (fig. 3), to which it enables us to supply more than half of the lost left side, since it gives scenes from Books A to I of the *Iliad*. The arrangement differs somewhat from that of the Capitoline, for though the city of Troy appears in the centre, there are no pillars to frame it, the prose abstract being given at the side of the scenes of each book. Above the town Thetis (ΘΕΤΙΣ) appears, bearing the shield of Achilles (bk. xviii.), which differs from Homer in having a border with the signs of the Zodiac engraved on it.

From an inscription at the top we learn that, besides the *Iliad*, the *Sack of Troy* (cf. fig. 3) and the *Odyssey* were contained on the plate.

The scenes from the *Iliad* are described below under the respective books.

FIG. 5 *a*, *b*, *c*.—**The Greeks Fighting before Troy.**

RELIEFS IN COARSE LIMESTONE FROM THE INNER WALLS OF A TOMB (*Heroon*) AT GJÖLBASCHI, LYCIA.

Discovered in 1841 *by Schönborn, and in* 1881 *brought to Vienna, where they are now preserved.*

Other reliefs from the same tomb are given "*Od.*," fig. 94.

The greater part of the surface is much damaged, but there has been no attempt made at restoration.

SCHREIBER, *Kulturhistorischer Bilderatlas*, Pl. 37, 1.

BENNDORF, *Das Heroon von Gjölbaschi*.

FRIEDLRICHS-WOLTERS, *Gipsabgüsse*, Nos. 996, 997.

MURRAY, A. S., *History of Greek Sculpture*, ii., p. 218.

MITCHELL, *History of Ancient Sculpture*, p. 415.

The sculptures on the Gjölbaschi Heroon nearly all represent scenes taken from Greek Mythology, such as the hunting of the Calydonian Boar (cf. fig. 52), Bellerophon slaying the Chimæra, Castor and Pollux carrying off the daughters of Leucippus, the battles of the Greeks and Amazons and of the Lapiths and Centaurs (cf. *Od.*, fig. 93), and above all the slaying of the suitors by Odysseus (*Od.*, fig. 94). This makes it almost certain that the battle scenes on the reliefs here given are intended to represent incidents in the Trojan War. The artist, however, does not follow Homer closely either here or

in the slaying of the suitors, and all that can be done is to point out the general correspondence of some of the scenes with the epic story.

Beginning with 5 *b*, we see the poops of a number of ships drawn up on the beach with their steering paddles fixed high above the ground. These are the ships of the Greeks, but the crews have landed, and the only person visible on board is a single steersman, who sits quietly on the nearest poop. On shore the fighting has already begun, and the artist has arranged the combatants in two tiers. In the upper a trumpeter is calling on his comrades to the fray, whilst below a bald old man is trying to hold back a youthful warrior, who is rushing to join two comrades in the battle, only part of which is here represented. The central point of this battle is the town which we see besieged in fig. 5 *a*. The picture is divided into two tiers, the city walls forming the dividing line, a device which enables us to see both the attacking force and the defenders. The walls are high, crowned with battlements, and strengthened by four towers, and the attack is concentrated on two gates (pointed arches), which the heavy armed soldiers are trying to force, while their lighter armed comrades, stationed on mounds outside the walls, are engaging the defenders. Inside the city the defenders, to the left, are showering stones and other missiles on the enemy, while to the right a captain leads a detachment of men down the fortress ramp to make a sally and relieve the gate. It is interesting to note that three of these soldiers are armed with sickle-shaped swords, the peculiar weapon of the Lycians.

The central slab shows the king of the city seated on his throne, and leaning on his sceptre. A page holds an umbrella (painted and now lost) over the throne, and at his footstool lies a tame panther, beside which sits a youth to guard it. A little to the right the queen appears, also on a throne, and with an umbrella held over her by a maid. To the left of the throne stands a warrior fully armed, who raises his hand in prayer, while a priest beside him slays a ram as sacrifice, it may be, to the god whose temple appears on the next slab,—a scene which recalls *Iliad*, bk. vi., 256, where Hector gets Hecuba to sacrifice to Athena. If this, then, be Hector and the king Priam, the queen is most probably not Hecuba, but Helen, who in the τειχοσκοπία of bk. iii. joins the king in surveying the Greek host from the walls of Troy. Lastly, the slab on fig. 5 *c* shows another episode of the siege, the inhabitants escaping from the city in despair (cf. bk. xxiv., 383). The fighting is not yet over, for the battlements are lined with warriors, but we see a man with an ass laden with provisions descending the incline of the fortress ramp, followed by a woman bearing a bundle on her head. Below, outside the walls, a woman on horseback, which she rides sideways, escapes accompanied by a man; a peaceful contrast to the battle which rages around.

FIG. 6.—**Warriors on the March.**

FRAGMENTS OF A LARGE VASE OF THE "MYCENÆAN" STYLE.

Found in a Cyclopean building at Mycenæ by Dr. Schliemann, and now at Athens.

SCHLIEMANN, *Mykenæ*, fig. 213.

SCHUCHHARDT, *Schliemann's Ausgrabungen*, fig. 284, p. 317 (translated into English by MISS SELLERS).

BAUMEISTER, *Denkmäler*, fig. 2193.

This vase-painting and fig. 80 are the only pictures in the present work that can claim to be older than the Homeric Poems. It dates from before 1000 B.C., and, with the painting on a vase found at the same time, is quite unique among the thousands of Mycenæan potsherds and vases. There can be no doubt that it gives in its way a true picture of the warrior of the heroic period, but unfortunately only the most general details can be made out. The warriors are all armed with helmet, cuirass, greaves, sandals, shield, and spear. The helmet has a long crest, and, it would seem, horns in front (though this may only be part of the crest). The shields are circular, with an arc cut out of the lower side. The cuirasses have a fringe, and the greaves are bound to the legs by straps above the knee. A more difficult point to determine is the nature of the object attached to the spears. Some authorities regard it as a banneret; others as a wallet in which provisions were carried in the fashion adopted by the Romans.

It is worth noticing that all the figures wear pointed beards, but have their upper lip shaven. Lastly, there is a female figure to the left, behind all the warriors, clad in a long garment. As the manner of women is, she bewails their departure, beating her head with her hand.

FIG. 7.—**An Archaic Warrior.**

BRONZE STATUETTE IN THE ARCHAIC GREEK STYLE OF ABOUT 600 B.C.

Found at Dodona; in the Berlin Antiquarium.

Archaol. Zeitung, 1882, Pl. 1.

BAUMEISTER, fig. 2191.

This archaic statuette shows the equipment of the Greek warrior of the seventh century B.C., and by comparison with fig. 6 enables us to form a clearer idea of the Homeric armour, which represents an intermediate stage between the two. He is striding forwards with his hand upraised to hurl his spear, and shield (of the so-called "Bœotian" shape) held well forward to protect his body. His armour consists of a helmet of the "Corinthian" type, a cuirass under which he wears a short shirt, and a pair of greaves. A line of small holes round the edge of both the helmet and greaves shows that they were lined in some way or other. It is somewhat strange that the only point in which this equipment differs from that of the later warriors is the cuirass, which has a projecting rim running all round it below. This seems to be identical with the ζῶμα of the Homeric warrior.

FIG. 8.—**Agamemnon, Talthybius, and Epeius.**

MARBLE RELIEF IN THE ARCHAIC STYLE OF THE SEVENTH CENTURY B.C.

Discovered on Samothrace in 1790. *Formerly in the Choiseul Gouffier Collection, and now in the Louvre.*

OVERBECK, *Geschichte der gr. Plastik*, i., fig. 3, p. 100.

FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 34.

MURRAY, A. S., *History of Greek Sculpture*, p. 130.

ROSCHER, *Mythologie*, p. 97 (fig.); p. 1278.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 129, fig. 171.

[Drawings made when the relief was first discovered show that originally the right side ended in a horned monster covered with scales. A rough spiral is all that remains now.]

The Louvre relief is only a fragment showing us Agamemnon (ΑΓΑΜΕΜΝΩΝ) seated among his council. The other figures have been lost, and he alone remains on his chair of state, attended by Talthybius (ΘΑΛΘΥΒΙΟΣ), who bears a herald's staff, and by Epeius (ΕΠΕ——), the inventor and builder of the "wooden horse" (cf. *Od.*, figs. 32-3).

The archaic character of the relief, seen in the awkward drapery and the long, strangely dressed hair of the figures, makes it interesting as one of the very earliest sculptures which represent definite Homeric characters.

FIG. 9.—**The Quarrel between Agamemnon and Achilles** (line 190).

GRÆCO-ROMAN MOSAIC (CONSIDERABLY DAMAGED).

From Pompeii; in the Naples Museum.

The figure is taken from a rough drawing.

Agamemnon, who in the original has a beard and is older than in the figure, is seated on a throne to the left of the

picture. He wears a royal diadem and holds a sceptre. His attitude is rather puzzling, and at first sight suggests that he is drawing a sword to ward off the attack of Achilles. The original, however, shows no distinct traces of a sword, and the object he holds seems rather to be a roll. Besides, he wears the *himation*, a garment of peace, wrapped round his loins, and in any case could not manage to draw a sword without the aid of his left hand. The gesture and the movement of the head are, however, those of an angry man. Achilles on the other side is drawing his sword and rushing forward, but is checked by Athena, who holds him by the hair, as in the *Tabula* (fig. 3).

The fragment of another Naples mosaic from Pompeii (No. 9104) gives a replica of the figures of Achilles and Athena excellently executed and well preserved.

FIG. 10.—**Briseis Taken from Achilles** (line 320).

POMPEIAN WALL-PAINTING, 3 FT. 11 IN. WIDE BY 4 FT. 1 IN. HIGH.

From the "Casa del poeta": in the Naples Museum (No. 9105).

Museo Borbonico, ii., Pl. 58.

BAUMEISTER, *Denkmäler*, p. 721, fig. 722.

HELBIG, *Wandgemälde*, No. 1309.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 28.

The upper corner to the left has been completely lost, and the whole of the lower part of the picture is so damaged that scarcely anything definite (except the legs of Patroclus and the skirt of Briseis) can be made out. The drawing from which the figure is taken is very inaccurate. Among other mistakes, (1) the figure to the extreme left should wear a wide-awake hat (*petasus*), like the herald next him, and not a helmet; (2) there should be no looped drapery round the top of the building in the background; and (3) there should not be a ball on the top of Achilles' sceptre or spear.

The youthful hero Patroclus (to the right) is leading the weeping and unwilling (l. 348) Briseis forward towards Achilles, who is seated on a throne, and with a gesture of command bids Patroclus (l. 337) hand the maiden over to Agamemnon's two heralds, Talthybius and Eurybates, who stand to the right of the throne. In the picture only one of the two wears the wide-awake hat (*petasus*) and carries the staff (*caduceus*, or κηρύκειον) of his office, but this is the restorer's fault, for in the original picture the second was dressed in the same way. Both stand troubled and embarrassed at their painful errand (l. 331). Behind the throne, leaning on its back, stands an old man, in whom we must recognise Phoenix, the friend of Achilles (cf. fig. 50).

Further off the myrmidons of Achilles appear in full armour as their master's body-guard, while in the background to the right the tent, or rather hut, of Achilles, from which Patroclus has fetched Briseis, appears in view.

FIG. 11.—**Briseis Taken away** (line 320).

RED-FIGURED PAINTING ON A DRINKING-CUP (*cotyle*) BY THE ATHENIAN POTTER HIERON, OF THE EARLY FIFTH CENTURY B.C. (HIS SIGNATURE APPEARS UNDER THE HANDLE).

Formerly in the Campana Collection; now in the Louvre, Paris.

The reverse is given fig. 50.

Mon. d. Inst., VI., 19.

Ann. d. Inst., 1858, pp. 352-73.

KLEIN, *Meistersignaturen*, p. 170, No. 17.

BAUMEISTER, *Denkmäler*, p. 721, fig. 776.

Wiener Vorlegeblätter, Series C, 6.

This picture has a landscape background suggested in primitive style. To the right lies the open country, symbolised by a single tree, while to the left stands the tent of Agamemnon, which is suggested to us by the royal throne (for the camp-stool shape, cf. fig. 81). Agamemnon himself (ΑΓ——ΜΕΣΜΟ—), in full armour, is leading, or rather dragging, Briseis into the tent, followed by his herald Talthybius (ΘΑΛΘΥΒΙΟΣ) and his warrior friend Diomede (ΔΙΟΜΕΔΕΣ). It is plain that Hieron is not, like the Pompeian artist, careful to follow Homer accurately; for though Agamemnon threatened to take Briseis away himself (l. 324, cf. 356), he did not do so. Again, Diomede is not mentioned in the Homeric story at all, and has simply been inserted by the artist as being one of the foremost Greeks. Such differences, however, only bring out the originality of the painter, who wished to compose a picture representing Agamemnon leading Briseis in triumph into his tent, rather than to illustrate the story as told by Homer. In many other vase-paintings of the fifth century we shall have occasion to notice a similar freedom.

It is worth while noting the costumes, especially those of Talthybius and Diomede. Both wear short shirts (χιτῶν), girt tightly at the waist, and over this a small cloak (*chlamys*), clasped at the throat with a brooch. As being wayfarers, they have high leggings or socks, apparently of some soft material, worn under their sandals and tightly strapped to their legs. They also wear wide-brimmed felt hats to protect them from the sun. Talthybius carries a herald's staff, and Diomede two spears. Briseis is clad in a long shift, a mantle, and a veil, which she raises coyly to her face, and Agamemnon wears a cloak (*chlamys*) over his cuirass. Yet another noticeable point is the way in which Diomede's hair is dressed. It is worn long, and coiled up in a sort of chignon at the back of his head.

FIG. 12.—**Chryses Propitiates Apollo** (line 430).

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE.

In the Jatta Collection at Ruvo.

The figure is taken from an original drawing.

Archäol. Zeitung, 1872, p. 43.

BAUMEISTER, *Denkmäler*, p. 720.

LUCKENBACH, *Das Verhältniss d. gr. V. Bilder z. Ep. Kyklos*, p. 522.

In the centre of the picture is the Temple of Apollo, within which is a statue of the god, with the laurel and doe that are his attributes. In front of the temple Chryses stands at the altar, making with the help of a youthful servant of the altar preparations for the sacrifice of a bull, which two stout men hold in readiness. Chryseis, attended by a maid, stands near the altar, and raising her right hand devoutly joins with her father in supplication to the god. Behind her is a priestess, who carries a tray of offerings on her head, and bears a jug of wine for the libation to the god.

As is frequently the case with vases of this style, none of the other figures in the picture have any direct connection with the subject, which is all the stranger since we find that Odysseus is altogether absent, not even appearing among these unconcerned spectators. Only four of them can be identified: Hermes talking to Minerva (?) on the left, and Aphrodite, attended by Eros, on the right.

FIG. 13.—**The Zeus Olympias of Phidias** (line 528).

TWO COINS OF ELIS OF THE TIME OF HADRIAN (117—138 A.D.).

(*a*) *Head on a coin at Florence.*

(*b*) *Seated statue on a coin in Paris.*

The figures do not give a very accurate idea of the coins.

OVERBECK, *Geschichte d. gr. Plastik*, I., fig. 48, p. 467, note 18.

GARDNER, *Types of Greek Coins*, Pl. XV., 19.

There was a tradition in antiquity that it was these lines of Homer which inspired Phidias when creating his masterpiece, the statue of Zeus at Olympia.

Many varieties of coins struck in Elis during the reign of Hadrian give in the style of their period reproductions of the great statue or its head. The figures explain for themselves the way in which Phidias embodied the Homeric description of the ambrosial locks, and show that it is to his influence that we must trace the use of long, thick, leonine locks in the later statues of the great male divinities, Poseidon, Plato, and Asclepius, as well as Zeus himself.

BOOK II.

ZEUS, mindful of his promise to Thetis, sends a dream to Agamemnon to urge him to war, and so by misfortune to punish him for the wrong done Achilles.

Agamemnon's first step is to test the loyalty of his followers by announcing to the assembly of the people that he has thoughts of raising the siege and returning home. So glad were the people at this that the assembly was broken up, and instant preparations for departure would have been made, had not Odysseus, warned by Athena, rallied the host by taunts and threats, and brought them back to the place of assembly. Then, after chastising the contemptible Thersites (cf. fig. 4, bk. ii., Θερσίτης), who urged them to depart, he succeeded, with the aid of Nestor, in persuading the host to continue the war. Thereupon Agamemnon, seizing the opportunity, called on them to prepare for battle. They assented eagerly, and, after sacrificing (fig. 15) and feasting, came forth in full array. Then follows a long catalogue of the ships, the peoples, and the leaders of Agamemnon's army. The book closes with the counter-preparations of the Trojans.

FIG. 14.—**The Prodigy at Aulis** (line 308).

RELIEF IN LANSDOWNE HOUSE, LONDON.

The head of the seated figure has been restored.

JAHN, *Bilderchroniken*, Pl. 3, 1.

MICHAELIS, *Ancient Marbles in Great Britain*, p. 437.

One of the arguments by which Odysseus persuaded the Achæan host to continue the war was an appeal to the omen they had witnessed at Aulis. During a sacrifice there a snake had been seen to crawl from beneath the altar, climb a plane tree, and devour a sparrow and her eight nestlings. Calchas, the seer, had interpreted this to mean that after nine years' war they would take Troy in the tenth year.

The Lansdowne relief shows a man (the head has been restored as Homer's) seated in deep meditation, his head resting on his left hand, and his right hand resting on a stick. To the side is a tree, and at its summit a nest, towards which a serpent is climbing, while the mother strives to cover her young with her wings, and two other birds sit perched helplessly, as though unable to escape the danger.

It is possible that this may be Calchas meditating on the omen, but scarcely probable, for the griffin beneath his seat is not likely to be given him as an attribute. The sculpture seems much more like an ordinary grave-relief, which would account for the presence of the serpent. In any case, the motive of a bird climbing a tree to attack a nest is so common on Roman marble candelabra and altars that it scarcely calls for a mythological explanation, unless there is some definite scene in which it takes its place, and this is not so here.

FIG. 15.—**A Sacrifice** (line 411).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE FIFTH CENTURY B.C.

SCHREIBER, *Kulturhistorischer Bilderatlas*, Pl. 13, 8.

HEYDEMANN, *Halleisches Winckelmannsf. Program*, 1880.

This depicts a sacrifice several centuries later than Homer's time, but there are many features in it common with the older ritual (for other pictures, cf. figs. 12, 40; *Od.*, 16, 17, 69). In the centre is the altar, and on it a fire of split wood (l. 425), in which the chine of the ox is burning. In front of the altar stands the priest, wearing a garland and raising his left hand in adoration, while in his right he holds the cup (*phiale*) from which he has poured the libation. On each side of the altar stand two naked youths, who hold pieces of flesh wrapped in fat over the flames (cf. l. 426), not to consume, but merely to cook it for eating (l. 429; cf. *Od.*, fig. 17). To the left, a musician plays a double flute, an essential part of the ceremony in post-Homeric times (cf. fig. 40; *Od.*, 60), while, to the right, three worshippers look on and wait for the feast that is to follow.

FIG. 16.—**Athena with the Ægis** (line 446).

PART OF A BLACK-FIGURED PAINTING ON AN ATTIC WINE-JAR (*amphora*) OF THE SIXTH CENTURY B.C.

From Vulci; in the Museum at Rouen.

LENORMANT ET DE WITTE, *Élite des Mon. Céramo. gr.*, i., Pl. 8.

BAUMEISTER, *Denkmäler*, p. 22, fig. 173.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 102, fig. 142.

The figure here given represents Athena conquering the giant Enceladus. She is fully dressed as a woman, and armed with a helmet, the ægis, and a spear. The form of ægis given is the typical and traditional one in Greek art. It consists of a skin completely covered with scales and fringed with serpents (θύσανοι, l. 448), and was worn as armour across the breast (cf. figs. 42, 86, 93; *Od.*, fig. 1). It could, however, be used as a shield to cover the left arm when advancing to strike an enemy. There is no reason to doubt that the Homeric ægis was of this kind, for the fact that the scales were of metal would explain why it is said to be of bronze. In any case, it is the defensive armour of a god, and made by Hephæstus; so that, even though it were all of metal, it might be as flexible as the leather in human breastplates. From the anthropological point of view it would seem, like most of

the attributes of the gods, to be a survival from primitive times, before the use of the large shield had become common.

FIG. 17.—**The Birth of Erichthonius** (line 547).

TERRA-COTTA RELIEF IN THE ATTIC STYLE OF THE FIFTH CENTURY B.C.

Found in a grave at Athens; now in the Berlin Antiquarium.

Archäol. Zeitung, 1872, Pl. 63, p. 51.

HARRISON, *Mythology and Mon. of Athens*, p. xxvii., fig. 2.

BAUMEISTER, *Denkmäler*, p. 401, fig. 536.

FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 120.

The story of Erichthonius (who was identified with Erechtheus) is a peculiarly Attic one, and this passage is generally regarded as the interpolation of an Athenian editor.

He was born of the earth, with Hephaestus as father, but in some mystic way Athena was regarded as his mother, and when he came from the earth received him to be nurtured as her foster-son.

The Berlin relief shows us the head and shoulders of the great earth-goddess rising above the surface of the ground, holding up the baby Erichthonius in her arms. He stretches out his hands towards Athena, who steps forward to receive him. She wears her helmet, but has doffed her ægis and laid her spear aside, becoming for the nonce a peaceful and gentle goddess.

On the other side of the relief is Cecrops, half man, half serpent, holding a laurel branch in his left hand, and placing the forefinger of his right hand to his lips, as though enjoining holy silence in the presence of the goddess. Cecrops was the mythical King of Attica, and it was to his three daughters, Aglaurus, Herse, and Pandrosos, that Athena intrusted the infant Erichthonius to be nurtured.

FIG. 18.—**Thamyris and the Muses** (line 595).

RED-FIGURED PAINTING ON AN ATTIC OIL-JAR (*lecythus*); PARTS, SUCH AS THE *plectron*, ARE GILDED.

In the Jatta collection at Ruvo.

Römische Mittheilungen, iii., Pl. 9.

BAUMEISTER, *Denkmäler*, p. 1727, fig. 1809.

MICHAELIS, *Thamyris u. Sappho*, Leipzig, 1865.

Homer, when telling of the places whence the forces of Nestor came, mentions the story of Thamyris, who dared to contend with the Muses in song, but was vanquished by them, maimed, and deprived of his power as singer and musician.

The vase-painter has depicted a rather different scene. Thamyris (ΘΑΜΥΡΙ——), in the rich garments of a Thracian harper, his brows crowned with laurel, sits on the side of a pleasant flowery hill. He has just ceased playing on his lyre, and one of three Muses, who have lyres, has just struck up in reply to him. The contest, however, seems to be a friendly one, for another of the Muses stands beside him with a garland, while Aphrodite and two love-gods gaze on, imparting a sentimental interest to the scene. Apollo, with his laurel bough (cf. fig. 12), is also present, and in one of the figures to the right of Thamyris we may perhaps recognise the love-lorn poetess Sappho (ΣΑΦ—) listening to a little love-god, who points towards the beautiful harper. Altogether the scene is idyllic and imaginative, and, even if suggested by Homer, fails to illustrate his version of the story.

FIG. 19.—**Philoctetes Bitten by the Snake** (line 721).

RED-FIGURED PAINTING ON AN ATTIC VASE (*stamnus*) OF THE EARLY FIFTH CENTURY B.C.

Formerly in the Campana Collection; now at the Louvre, Paris.

Mon. d. Inst., vi., Pl. 8.

Ann. d. Inst., 1857, p. 211-9.

BAUMEISTER, *Denkmäler*, p. 1325, fig. 1479.

Philoctetes, a celebrated archer, had been bitten by a snake while the Greeks were at Lemnos on their outward voyage to Troy. So noisome was the gangrene that set in from the bite, that the Greeks left him behind on the island, where for ten long years he wandered alone, filling the desert with his cries of pain. In the tenth year an oracle declared that Troy could not be taken without the aid of his bow, and then at last Odysseus and Neoptolemus (cf. *Od.*, fig. 55) went and brought him away from the island. (This episode is the subject of Sophocles' *Philoctetes*.)

The vase-painting shows us the statue of the goddess Chryse (ΧΡΥΣ—), to whom the Greeks (all wearing festal garlands) have been offering a sacrifice on the rude altar which Jason had built in earlier days. The sacrifice, however, has been interrupted by a snake, which, crawling from beneath the altar, has bitten Philoctetes (ΦΙΛΟΚΤΕΤΕΣ), who lies on the ground writhing in agony. One of the servants of the altar goes to his aid, while another with a sacrificial spit wrapped round with flesh and fat (cf. fig. 15) starts aside in terror. The Greek leaders who are present look on in dismay, Agamemnon (with the sceptre) gazing on the serpent, and Diomede (ΔΙΟΜΕ——) and another raising their hands in gestures of surprise. Even the idol is horrified, and as well as she can raises her hands.

BOOK III.

AFTER the muster of their forces, the two armies came out to meet one another in battle array, the Trojans advancing with loud cries, which Homer compares to the chattering of storks as they fly to wage war on their enemies the Pygmies (fig. 20).

Foremost among the Trojans was Paris, who called forth the bravest of the Greeks to fight him, only to fly ignominiously when he saw Menelaus descend from his chariot. Hector, however, by taunts persuaded him to offer to fight Menelaus single-handed, and to decide the issue of the war by his victory or death. Menelaus agrees to the proposal, on the condition that a formal treaty be made between the Greeks

and Trojans, and ratified by Priam himself. An armistice was thereupon proclaimed, and whilst the sacrifices were being prepared, Priam mounts the walls of Troy, accompanied by Helen, who points out to him the Greek leaders by name. This episode (the *τειχοσκοπία*) is shown on the *Tabula*, fig. 4, where Helen and Priam (ΠΡΙΑΜΟΣ) are seen looking over the battlements above the Scæan gate (cf. fig. 5). Then Priam descended to the plain, ratified the treaty (fig. 22), and returned to the city, leaving Paris to fight with Menelaus. In the duel which followed Paris was the first to hurl his spear, but failed to hit Menelaus, who replied by a thrust which pierced his corselet, and completely disabled, though it did not wound him. However, when Menelaus raised his sword and struck at Paris' helmet, the blade was shivered, and he had nothing wherewith to slay him. Yet he seized the crest of the helmet, and was dragging Paris to the Greek camp, when Aphrodite suddenly appeared, broke the helmet strap, and carried off Paris in a mist back to Troy, where she placed him in his own bed-chamber. This is well shown on the *Tabula*, fig. 5 (ΑΦΡΟΔΙΤΕ—ΜΕΝΕΛΑΟΣ). Paris is represented in vain striving to free himself, as Menelaus drags him off by the helmet. Aphrodite is seen rushing up to break the strap, while, at the same time, she casts her mantle over her protégé (fig. 23).

The book closes with a love scene between Helen and Paris.

FIG. 20. **Battle of the Pygmies with the Storks** (line 5).

BLACK-FIGURED PAINTING FROM THE CELEBRATED "FRANÇOIS" VASE (*amphora*), THE WORK OF THE POTTERS KLITIAS AND EKGRATIDES.

Found at Chiusi, and in the Museum at Florence.

For references see figs. 52, 84, and 88 from the same vase.

According to Homer the Pygmies dwell by the streams of Oceanus, the great river which in his geography encircles the world. He connects them with the migration of the storks, believing that, when these birds leave Europe at the approach of cold weather, they go to prey on the Pygmies.

The myth was a favourite one in Greek and Roman art, but nowhere has it been represented with more detail or with more humour than on the "François" vase. We see Pygmies, mounted on goats and armed with slings, charging to rescue the body of a fallen comrade or seize that of a dead stork; while, in other parts of the battlefield, clubs and hooked sticks are the weapons used. The best group of all is that in the lower left hand corner of fig. 20,—a stork, attacked by two Pygmies, making for the eyes of one of them, who seems quite dumbfoundered at the attack.

Pygmies were also a favourite subject with Roman wall-painters, and many of the frescoes of Pompeii show them battling with hippopotami, crocodiles, and other monsters of the River Nile. This was due to the fact that ancient writers agreed in taking their country, or the shores of Homer's Oceanus, as lying near the sources of the Nile,—a conveniently vague and distant locality. Oddly enough, recent travellers have vied with one another in proving this belief correct, for Schweinfurth discovered the Akka niggers, who might well be regarded as the prototypes of the Pygmies (Schweinfurth, *Reisen in Afrika*, ii., p. 131), had not Stanley discovered still more diminutive folk in the great forest of Central Africa (cf. Stanley's *Darkest Africa*). As this is fairly near the sources of the Nile, the existence of Homer's Pygmies may be taken for granted; and it only remains to be shown that they give battle to the storks, to justify him completely.

FIG. 21.—**The Rape of Helen** (line 46).

RED-FIGURED PAINTING ON A VASE (*scyphus*) BY THE ATHENIAN POTTER MAKRON.

Found at Suessulla.

In the collection of Baron Spinelli at Acerra.

Archaol. Zeitung, 1882, p. 3.

Gazette Archéol., 1880, Pls. 7 and 8, p. 57.

BAUMEISTER, *Denkmäler*, fig. 709.

KLEIN, *Meistersignaturen*, p. 172 (No. 24).

ROBERT, *Bild und Lied*, p. 54.

Hector taunts Paris, when he flies at the sight of Menelaus, with the effeminate beauty which enabled him to carry off the wife of his warlike host from Sparta. The vase-painting shows Paris leading Helen from her home. First comes Æneas (AINEA—) in travelling dress, with shirt girded tight about his loins, a small cloak and a wide-awake hat, and wearing sandals, but armed with a shield and two spears. As he goes on his way he looks round at Paris (here called by his other name, ΑΛΕΧΣΑΝΔΡΟΣ, written backwards), who, armed with a helmet and brace of spears, leads the half-unwilling Helen from her home, his hand upon her wrist (*χεῖρ' ἐπὶ καρπῷ*). She (ΗΕΛΕΝΕ) is dressed like a bride, with a veil drawn over her shoulder, and a little love-god hovers before her, while Aphrodite (ΑΦ—ΟΔΙΤΗ) herself puts the last touches to her head-dress. The goddess is followed by Persuasion (ΠΕΙΘ—), her constant attendant, in the form of a woman fully dressed, and holding up a flower in a dainty fashion. The scene is closed by a boy, who seems to be introduced solely to fill up the vacant space underneath the handle. Just in front of him is the artist's signature (ΜΑΚΡΟΝ ΕΓΡΑΦΣΕΝ). The composition does not differ in any respect from the received story, for Æneas was one of the foremost companions of Paris on his voyage to Greece (fig. 28), and Aphrodite naturally appears as the cause of the abduction, accompanied by Persuasion, the agent she used to bring it about.

FIG. 22.—**Treaty between the Greeks and Trojans** (line 275).

PART OF A RELIEF ON A ROMAN SARCOPHAGUS.

In the Museum, Madrid.

[This is only the left half of the fragmentary relief.]

Archaol. Zeitung, 1869, Pl. 13.

To the right of the picture Agamemnon stands, holding a bowl (*φιάλη=patera*) for the libation in his left hand, and raising a sword aloft in his right to call on the gods to witness his solemn oath (line 268). Just behind him is the figure of a Trojan wearing a Phrygian cap, the sole fragment that remains of the part of the relief which depicted Priam and his men.

Next to Agamemnon, on the left, Odysseus (cf. *Od.*, fig. 34) is easily recognised by his traditional costume. He too holds a bowl for the libation in his right hand, while his left hand clasps his spear. At the feet of Odysseus is the victim for the sacrifice, and further on stand the leaders of the Greeks, all in full armour. The contrast between these figures and Agamemnon should be noted. He is older, and bearded, is clad in a more magnificent cuirass than they, and wears over it a mantle, which gives him the air of a Roman Imperator. The mantle, however, is probably a sign that he is engaged in sacrifice, a fact which also accounts for his being bare-headed.

FIG. 23.—**Single Combat between Menelaus and Paris** (line 340).

RED-FIGURED PAINTING ON A DRINKING-CUP (*cylix*) BY THE ATHENIAN POTTER DURIS, OF THE EARLY FIFTH CENTURY B.C.

The reverse is given fig. 42.

In the Louvre, Paris.

FROEHNER, *Choix des Vases Grecs*, Pl. 3.

Wiener Vorlegeblatter, Series vi., Pl. 7.

BRUNN, *Troische Miscellen*, iii., p. 201.

KOELET, *Bild und Lied*, p. 98.

KLEIN, *Meistersignaturen*, p. 160 (No. 21).

In the centre Menelaus (ΜΕΝΕΛΕΟΣ), armed with helmet, cuirass (over it a cloak), and shield, is chasing Paris (ΑΛΕΞΑΝΔΡΟΣ, cf. fig. 21), with a drawn sword, at full speed. Paris flies before him, glancing round in terror as he goes. He too is armed with helmet, cuirass (over it a cloak), and shield, and, so far from being disarmed, has still got his spear.

In front of Paris stands the goddess Artemis (ΑΡΤΕΜΙΣ), with bow and quiver, raising her hand in a gesture of dismay (cf., however, *Od.*, fig. 55). On the opposite side another goddess appears, who has seized Menelaus' hand to check the blow he is prepared to strike. There is nothing to distinguish her, except perhaps a flower which she holds daintily in her left hand, but there can be no doubt that this is Aphrodite.

The painting is a striking contrast to the scene depicted on the *Tabula Iliaca*, fig. 4, and is an excellent instance of the independence of literary tradition shown by the great masters of the early fifth century B.C. In fact, the only point in which the picture agrees with Homer is the flight of Paris. This the artist has made even more disgraceful than the poet, for Paris still retains his spear, which means that he has not tried to fight at all. Then he is saved by Aphrodite seizing the hand of Menelaus, instead of loosing the strap of Paris' helmet and snatching him off in a mist. Lastly, the goddess Artemis appears on the scene, without any warrant in literature at all. The artist, however, wanted a female figure to balance Aphrodite, and so has introduced the goddess of archery, the only warlike art in which Paris excelled (cf. fig. 46; *Od.*, fig. 14).

BOOK IV.

AFTER the ignominious defeat of their champion, the Trojans were on the point of giving up Helen in accordance with the treaty, when the goddess Hera intervened. She besought Zeus not to allow the war to come to an end until the hated city of Troy had been destroyed. He accordingly sent Athena down to the Trojan camp, where she suggested to Pandarus the archer (figs. 24-6) that he should treacherously shoot at Menelaus, and thus break the truce. The arrow struck Menelaus in the thigh, having been diverted by Athena from the joint of the cuirass at which Pandarus aimed. Machaon, the surgeon, drew out the arrow, and dressed the wound with soothing drugs. Meanwhile, the Trojans were marching out to battle, while Agamemnon went through his host, marshalling his men. The battle then began once more, and raged fiercely, for gods were fighting on both sides: Apollo and Ares with the Trojans, and Athena with the Greeks.

The *Tabula*, fig. 4, summarises the contents of the book as the wounding of Menelaus (——ΛΟΝ), the breaking of the treaty (*συγκυ* ΣΙΝ ΟΡΚΩΝ), and the marshalling of the host by Agamemnon (ΕΠΠΠΩΛ—— ΑΓΑΜΕΜΝΩΝ). The scenes it gives show (1) Pandarus (ΠΑΝΔΑΡΟΣ) shooting his bow, while Athena, in the form of a woman (a man in Homer), stands at his elbow to direct his aim; (2) Menelaus (ΜΕΝΕΛΑΟΣ) striding forwards to strike him, or it may be only to attack the Trojans; and lastly (3) Machaon (ΜΑΧΑΩΝ) kneeling on the ground to extract the arrow from Menelaus' thigh.

FIG. 24.—**Amazon stringing a Bow** (line 105).

RED-FIGURED VASE-PAINTING.

DAREMBERG ET SAGLIO, *Dict. des Ant.*, fig. 472.

In Greek art, archers are, except in the case of gods like Apollo and heroes like Heracles (fig. 26), represented as either Scythians (*Od.*, fig. 91) or Amazons. This is due partly to the contempt which Greek warriors of every period had for the bow as a weapon of war, and partly, no doubt, to the fact that the archers most familiar to the Athenians were the Scythian bowmen who acted as police in their city.

FIG. 25.—**Amazon stringing a Bow** (line 105).

RED-FIGURED PAINTING ON THE INSIDE OF A DRINKING-CUP (*cylix*).

Museo Gregoriano, ii., Pl. 74.

This bow, like that in fig. 24, seems to be of horn. Owing to their comparatively short length, such bows are extremely difficult to string, as the suitors of Penelope found to their cost. The stringing was usually effected by a dexterous movement of both legs, through which the bow was passed, as in figs. 24, 26, and *Od.*, 91, the left hand bending the notched end to receive the loop of the string.

FIG. 26.—**Heracles stringing his Bow** (line 105).

DESIGN ON A THEBAN COIN.

The reverse bears the Bœotian shield, which was the national badge of the Thebans.

SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 38, 6.

Heracles is almost always represented with a short, curved bow of horn, while Apollo and Artemis generally appear, in

vase-painting of the best period, with bows of wood (cf. figs. 23, 111, 112: *Od.*, figs. 18, 28, 55). The Theban coin shows him with his club laid aside, stringing the bow in the same way as the Amazon in fig. 24. For another picture of Heracles as an archer, see fig. 46.

Fig. 27.—**Tydeus as Suppliant in the House of Adrastus** (line 376).

Black-figured painting on a Chalcidian vase of the sixth century B.C.

From Nola; in the Copenhagen Museum.

The shape and the figures on the reverse of this vase are given in fig. 59.

Archaol. Zeitung, 1866, Pl. 206.

Baumeister, *Denkmäler*, fig. 19.

Klein, *Euphronios*, p. 65 (6).

Roberts, *Introd. to Greek Epigraphy*, p. 208 (194).

Daremberg et Saglio, *Dict. des Ant.*, p. 82, fig. 122.

Roscher, *Lexicon der Mythologie*, art. "Adrastos."

Tydeus and Eteocles came on the same night as refugees to the house of Adrastus, King of Argos, and as suppliants were received into his house by him.

Tydeus had slain a man, and fled to escape the vengeance of the dead man's kinsfolk, while Eteocles had been driven into exile by his father Œdipus. He recognised in their coming the fulfilment of an oracle, which had bidden him wed his two daughters to a boar and a lion. Some say that the badges on their shields were a lion (cf. figs. 21, 36, 76, 108) and a boar (cf. fig. 62), others that they fought with one another like a lion and boar, and others again that they were clad in the skins of these animals. However this may be, he promised to give them his daughters to take home as their wives. The vase-painting shows us the hall of Adrastus' palace, in which Eteocles (called ΟΜΑΧΟΣ [?]) and Tydeus (ΤΥΔΕΥΣ) crouch as suppliants near one of the pillars that support the roof. Adrastus himself (ΑΔΡΕΣΤΟΣ) reclines on a couch feasting, with a three-legged table in front of him. He has just caught sight of the suppliants, and his gestures show that he is welcoming them. Near the two suppliants stand the two daughters of Adrastus, while at the foot of the couch is the old woman who acts as their duenna, appropriately depicted as somewhat fat. The strange owl which stands at the head of the couch is merely a device of the painter for filling up the empty space there.

The promise of Adrastus to the two heroes led afterwards to the Expedition of the Seven against Thebes (*Septem contra Thebas*), in which all concerned, down to Adrastus himself, perished. For another episode in this expedition, see *Od.*, fig. 73.

The Adrastus, King of Argos, here mentioned must not be confounded with the Greek (*Il.*, ii., 828; cf. xi., 328) who was slain by Diomede, or the two Trojans of that name (*Il.*, vi., 37; xvi., 694).

BOOK V.

THE prowess of Diomede (Διομήδους ἀριστεία; cf. *Tabula*, fig. 4, Ἐτ, ἀριστεύει μὲν Διομήδης) in the battle which ensued takes up the whole of this book. He entered the field under the protection of Athena, who had persuaded Ares to retire, and wrought havoc among the Trojans. He was wounded in the shoulder by an arrow of Pandarus (95), but this only roused him to greater valour; and he finally slew Pandarus, who had mounted the chariot of Æneas (290), and, hurling a huge stone, all but killed Æneas himself as he came to rescue his friend's body (305). Aphrodite, however, suddenly appeared, and, drawing her mantle over the fallen hero, strove to convey him from the field (fig. 29), but was wounded herself in the hand by the undaunted Diomede (336), and fled with tears and sobs from the battle. Apollo thereupon came to the rescue, transported Æneas to the citadel of Troy, and cured him of his wound. Then he called on Mars to return to battle, and soon turned the fortune of the day, driving back the Greeks so vigorously that Hera and Athena came to their aid. At length Diomede, with the aid of Athena, wounded even Ares himself, and drove him back howling to Olympus. Content with this achievement, the goddesses also left the battle, and returned to the Palace of Zeus.

In Book E (v.) the *Tabula*, fig. 4, gives only two scenes, the rescue of Æneas, and the wounding of Ares. In the former Diomede (ΔΙΟΜΗΔΗΣ) is seen, urged on by Athena, striding over the dead body of Pandarus (ΠΑΝΔΑΡΟΣ) in pursuit of Æneas (ΑΙΝΗΑΣ), who is mounting a chariot. The figure of Aphrodite has disappeared, but the mantle which she is throwing over her son can still be traced in the drawing. Further on Diomede, on foot, is advancing to meet Ares, who is entering the battle in a chariot.

Fig. 28.—**Paris and Œnone** (line 62).

Marble relief of the Hellenistic period.

Intended for mural decoration.

In the Villa Ludovisi, Rome.

Archaol. Zeit., 1880, Pl. 13, 1.

Schreiber, *Hellenistische Relief-Bilder*, No. 23.

Baumeister, *Denkmäler*, fig. 1360.

Homer here tells of the death, at the hands of Diomede, of Phereclus, who had built the fleet that bore Paris to Greece on the ill-fated voyage when he carried off Helen.

The story of this voyage, which was the beginning of all the evils of the Trojan War, captivated the imagination of the Greeks, especially those of the Hellenistic age, when it was given a new and sentimental interest by being coupled with the desertion of the Nymph Œnone. The relief shows us Paris, with Phrygian cap and shepherd's staff (cf. fig. 103), seated on a rock beneath a tree, watching his ship, which lies at anchor under a precipitous rock just opposite. The poop of the ship is gaily decked with a shield and the more frolicsome Bacchic emblems of the thyrsus and tambourine, the oars are out, and the steering paddle in its place, all ready for instant departure. Near Paris stands Œnone, leaning mournfully on a rock (the restorer has not noticed this, and left her without a support), pointing mournfully to the ship, with forebodings of the evils which will come through Paris' departure. She was a nymph, the daughter of the river-god Cebren, and, according to an old legend, had become the wife of Paris when he was still a simple shepherd (cf. fig. 105), and had not been recognised as King Priam's son. Œnone's sorrows have inspired many poets, among them Ovid, who makes her one of his love-lorn heroines, and in our own times Lord Tennyson, who has called a poem by her name. In the relief the buildings of Troy appear in the far distance on a conventional ridge at the top of the picture. A relief in the Palazzo Spada, Rome, is an exact replica of this, the Ludovisi one, except in the architecture of this distant view of Troy.

FIG. 29.—**Aphrodite strives to rescue Æneas** (line 312).

RED-FIGURED PAINTING ON FRAGMENTS OF AN ATTIC VASE OF THE FIFTH CENTURY B.C.

From Camirus.

Journal of Philology, vii. (1876), B., p. 215.

LUCKENBACH, *loc. cit.*, p. 517.

The vase-painter has followed Homer fairly closely.

Æneas (AINEAΣ) has sunk to the ground half-kneeling, wounded in the groin (line 305) by a spear, not a stone, as in Homer (302); and his half-closed eye (310), and left hand helplessly groping for the ground (309), show that he is fainting. Aphrodite (AΦPOΔITHΣ), her eyes starting with terror, and her mantle flapping in her haste, has descended from Olympus and raised the fallen hero to carry him away. Diomede (ΔIOMHΔIΣ), however, nothing dismayed, is striding forwards with drawn sword (330) to attack the goddess. Behind him, her back turned to the spectator, stands Athena (AΘHN—), leaning quietly on her spear, and with a side-glance watching the combat that she has caused.

The dramatic feeling of the painting is excellent; the helplessness of Æneas, the terror of Aphrodite, the onrush of Diomede (note his helmet), and the malicious unconcern of Athena, form a masterpiece in silhouette design.

FIG. 30.—**The Birth of Athena** (line 875).

BLACK-FIGURED PAINTING ON AN ATTIC VASE OF THE SIXTH CENTURY B.C.

In the British Museum.

Mon. d. Inst., iii., Pl. 44.

HARRISON, Miss J. E., *Mythology and Monuments of Athens*, p. 432, fig. 38.

Ares' return to Olympus, howling with pain at the wound inflicted by Diomede, is described by Homer with a quiet humour. Not the least witty part is the taunt he casts at Zeus, that the daughter he brought into the world is the only deity that does not pay heed to his commands.

The story of the birth of Athena is first told in literature in the Homeric Hymn to the goddess, a poem considerably older than the vase-painting here given. Athena was conceived in the brain of Zeus, and when the time for her birth came, and his head was in travail pain, he besought Hephæstus to strike it with his axe. No sooner had Hephæstus dealt the blow, in the presence of all the assembled gods, than Athena leaped forth into the world fully armed.

The painting shows Zeus seated on his throne, in rich garments, holding the thunderbolt in his right and the sceptre in his left hand. Hephæstus has just struck the blow, and Athena (AΘENAIA) appears as a tiny figure leaping from her father's brain; she is fully dressed, and armed with the ægis, helmet, shield, and spear (cf. fig. 16). Hephæstus (HEΦAIΣTOΣ, backwards) is represented, not standing beside Zeus, but at the extreme end of the scene (on the left side), flying with gestures of amazement and terror from the possible result of his blow. Just in front of the throne, where we should expect Hephæstus, stands Eileithya (HΛAEIΘVA), the goddess of childbirth, welcoming the new-born deity. Behind her we see Heracles in his lion-skin, and armed with a club. His connection with Athena was a very close one, for it was she who aided him in all his labours (cf. fig. 48), and it was doubtless to suggest this that the artist has placed him among the gods of Olympus, disregarding the fact that he only reached it long after by the help of Athena herself. Beside Heracles stands Ares, the god of war, in full armour. On the other side, behind the throne, Apollo (AΠOΛON, backwards) appears in the dress of a harper, singing, to the music of the lyre, a welcome to the new-born deity. Next to him are Hera (HEPA), crowned with a diadem, and Poseidon, armed with his trident. Above Hera's head flies a bird, which the artist has added to fill the blank space in the design.

The vase is an excellent specimen of black-figured painting at its best, but unfortunately the engraving gives little idea of its appearance.

All the outlines are given by lines scratched on the black of the silhouette, but some—as, for instance, the faces of the women (cf. fig. 45) and the shirts of the men—are filled in with white paint. Other parts, marked with dark lines on the engraving, are covered with a reddish purple paint.

From an antiquarian point of view, the archaic costumes are very interesting,—the way in which the long hair of the men is dressed, the curious apron that Hephæstus wears, and the patterns on the dresses, being especially noteworthy. The throne of Zeus is also interesting, being decorated below, as many famous thrones were, with a group of statuary, and above with a horse's head.

The birth of Athena has a special interest for English students, as being the subject of the sculptures on the East Pediment of the Parthenon, now in the British Museum. For the latest account of these, Miss Harrison's *Mythology and Monuments* should be consulted.

BOOK VI.

AFTER the departure of the gods, the battle continued to rage, and the Trojans gradually retired on Troy before the onset of the Greek heroes. Helenus the seer then advised Hector to return to the city, and send Hecuba and the aged women of Troy in solemn procession to the Temple of Athena in the citadel, there to present her with the fairest garment that was in Priam's palace (the *peplos*), and to vow a sacrifice and entreat her to be gracious to the Trojans.

In Hector's absence the famous episode of the change of arms between Glaucus and Diomede took place (figs. 4 and 37). They had met one another in the fray, but suddenly recognised that they were ancestral guest-friends (line 215, ξεῖνος πατρώιος), and so instead of fighting embraced one another, and as a pledge of good-will exchanged their armour, Glaucus giving his gold armour, worth the price of a hundred oxen, for the brazen armour of Diomede, worth but nine (235).

Meanwhile Hecuba, at Hector's request, had taken the fairest embroidered robe from the palace treasury, and gone to the Temple of Athena, where the priestess Theano (fig. 39) laid it on the knees of the goddess, entreating her, but all in vain, to be favourable to the Trojans.

Then Hector visited Paris, roused him from his dalliance in Helen's bower, and made him arm and come out to the battle.

After this he went to his own house to seek his wife Andromache, but did not find her, for she had gone to the city walls, to watch the fortunes of the fight from a lofty tower. He met her at the Scæan gate, and there before the gate took a most pathetic farewell of her and his little son Astyanax (390-496; figs. 38, 41, 46). This episode is the most touching and the most famous in Homer, and in strong contrast to the scene which follows. Hector, turning away from Andromache, meets Paris coming to the battle in the light-hearted pride of his youth and beauty, and with a heavy heart rebukes him for his levity.

The *Tabula*, fig. 4, summarises the contents of the book as "The conversation with Andromache, and he drags Paris into battle (?)" (Ζῆτα· δ'όμιλία πρὸς Ανδρομάχην καὶ Πάριν ἐς χάριν ἕλκι [?]).

The scenes it gives, however, are more comprehensive: (1) Diomede (ΔΙΟΜΗΔΗΣ) stands in an easy attitude, leaning on his spear, talking to Glaucus (ΓΛΑΥ——); (2) Paris issues from the Scæan gate of Troy; (3) Hector departs for the battle, while Andromache (ΑΝΔΡΟΜΑΧΗ) holds up Astyanax for his embrace; (4) Hecuba, followed by two women, holds up the *peplos* before the idol of Athena (Τρωαδε[ς]· τῇ Αθήνᾳ πεπ[λον]).

FIG. 31.—**Dionysus flying before Lycurgus** (line 135).

WALL-PAINTING DISCOVERED IN 1869 AT POMPEII, IN A HOUSE IN THE "VICOLO DEL PANATTIERE."

Archäol. Zeitung, 1869, Pl. 21, 1.

SCOGLIANO, A., *Le Pitture Murali Campane*, p. 40, No. 165.

BAUMEISTER, *Denkmäler*, p. 836.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, 608.

Bull. d. Inst., 1868, p. 198; 1869, p. 13.

Diomede asks Glaucus who he is, with the polite remark that it is useless trying to fight with gods, as Lycurgus found to his cost when he smote the nurses of Dionysus with an ox-goad, and drove the god himself to plunge into the sea and take refuge in the bosom of Thetis. In punishment for this Zeus sent blindness on Lycurgus, and brought him to a bad end.

The painting illustrates the first part of this story. To the right is the Palace of Lycurgus, from which Dionysus with his thyrsus is flying towards the sea, where Thetis, the sea-goddess, rising from the waves, holds out her arms to welcome him. Behind Dionysus one of his frenzied Mænads (called nurses by Homer) is seen in an excited attitude. Lycurgus himself does not appear at all, and this has led some archæologist, quite wrongly, to interpret the scene as Diana and Gortinia hastening to rescue Britomartis.

FIG. 32.—**The Punishment of Lycurgus.**

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE.

From Ruvo.

Mon. d. Inst., v., 23.

Ann. d. Inst., 1850, p. 330-47.

The legend of Lycurgus in classical times differed considerably from the Homeric account given above. It was with madness, not blinding, that he was punished, and the form his madness took was to slay his own son and wife with an axe, thinking that he was cutting down the vine which Dionysus had introduced. Euripides, in his play the *Bacchæ*, puts this tragedy into dramatic form, ending with the crowning horror of the death of Lycurgus at the hands of his mother Agave, who, in Bacchic frenzy, knows not what she does.

The vase-painting shows us Lycurgus, in the dress of a Thracian, slaying his wife with an axe, while Dionysus, in the form of a beautiful young man, stands by and seems to mildly reprove him. On the side are a man and woman (wearing a Thracian costume), carrying off the dead body of the son Lycurgus has slain. Behind Dionysus stands the *pædagogus*, or old man who had acted as attendant and tutor to the dead boy, gazing on the scene with horror. Above Lycurgus, descending from heaven in a radiant circle of light, is the goddess of madness (Μανία, cf. *Od.*, fig. 52), hurling her javelin at Lycurgus. She has taken the form of a fury, is dressed in a short skirt, with bands across her breast, like a huntress, and has a cluster of snakes coiling round her left arm (cf. *Od.*, fig. 59). To the right below her is an altar prepared for sacrifice, with a fire brightly burning and a water-jug for purification not far off. Above this the god Apollo is seated with

his lyre, while on either side of him, in a manner familiar in vases of this class, are grouped other deities as spectators of the scene below: Hermes to the right, and Ares (?) and Aphrodite (?) to the left.

FIG. 33.—**Bellerophon given the Letter** (line 168).

WALL PAINTING DISCOVERED AT POMPEII IN 1868.
Still in situ, Reg. ix., Is. 2, No. 16.
Giornale d. Scavi Pomp., N.S., i., p. 155; Pl. 7, 2.
Bull. d. Inst., 1869, p. 238; 1871, p. 20; 1873, p. 152.
FIORELLI, *Scavi d. Pomp.*, p. 138, n. 346.
Id. Descr. Pomp., p. 383.
SCOGLIANO, *Le Pitture Murali Campane*, p. 92, No. 521.

Glaucus, in telling Diomede his genealogy, gives at length the story of the adventures of his grandfather Bellerophon. Bellerophon, a beautiful youth, had kindled the desires of Antea (later called Sthenebœa), wife of Prœtus, King of Argos, and when he would not consent to her advances, was denounced by her to her husband, just as Joseph was by Potiphar's wife. Prœtus, to take vengeance on the hero, gave him a letter to bear to his father-in-law, who dwelt in Lycia. The tablet was one folded double, and in it Prœtus had written many baleful characters, fraught with destruction to Bellerophon.

The Pompeian wall-painting shows us Bellerophon's departure. The scene is the palace of Prœtus, and the hero stands in his cloak (*chlamys*), with a spear, ready to mount his winged steed Pegasus, whose head and fore-quarters are seen through the door. He is in the act of receiving the baleful tablets from Prœtus (he is bearded in the original), who sits in kingly style on a throne, holding his sceptre. The treacherous queen Sthenebœa (Homer's Antea) appears above the back of the throne gazing on her victim departing to his doom.

It should be noted that Homer makes no mention of Pegasus, merely saying that Bellerophon trusted in the marvellous works of the gods (*θεῶν τεράεσσι πιθήσας*; cf. bk. iv., line 398). In the later form of the legend and in art the hero and his winged steed are quite inseparable.

FIG. 34.—**Iobates reads the Letter** (line 176).

RED-FIGURED VASE-PAINTING OF A LATE ATTIC STYLE.
Wiener Vorlegeblatter, Series 8, Pl. 9, 1.

Bellerophon reached Lycia, and after nine days' entertainment by Iobates (Homer does not give his name), father-in-law of Prœtus, handed him the fatal tablets. After reading them, Iobates commanded him to slay the monster called the Chimæra, intending thus to bring death upon him.

The painting shows us Bellerophon, who has just dismounted from Pegasus, standing before Iobates in his travelling dress (cloak, wide-awake hat, high boots, and spear), and gazing with anxious expectation whilst the king reads the letter. Iobates, clad in a rich Phrygian dress (cf. fig. 96) and seated on his throne with a sceptre, is reading from the letter with a gesture of intense surprise. Behind the throne stands the king's daughter (Philonoe or Cassandra), with one hand raised in horror. Placing a finger to her lips, she shows her sympathy with the hero and promises to aid him in his danger.

FIG. 35.—**The Chimæra** (line 180).

PAINTING ON A TERRA-COTTA PLATE IN THE ARCHAIC RHODIAN STYLE.
Found at Camirus, Rhodes, and in the Louvre, Paris.
SALZMANN, *Nécropole de Camiros*, Pl. 40.

The Chimæra is described by Homer as a monster: "a lion in front, a snake behind, and a goat in the middle, breathing forth an awful blast of blazing fire" (*πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα, δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο*), a description which the vase-painter has embodied by taking a lion's body and legs as the basis of the monster, grafting a goat's neck and head into his back, and transforming his tail into a serpent. The fish in the lower part of the design, and the rosettes and squares which fill all the vacant spaces, have, of course, no connection with the story of the Chimæra.

FIG. 36.—**Bellerophon slays the Chimæra** (line 183).

RED-FIGURED PAINTING ON AN ATTIC MIXING-BOWL (*crater*).
Found at Ruvo, and in the Jatta Collection there.
Ann. d. Inst., Tav. d'agg., D, p. 23.

Bellerophon is seen high up in the air mounted on Pegasus (a mark branded on his hind-quarters), who soars aloft above the Chimæra. The combat has not yet begun, for the hero holds his spear in his left hand, and, shading his eyes with his right, is gazing anxiously at the monster below. (It must be remembered that the painting is on the curved surface of the vase, otherwise Bellerophon would seem to be looking at Athena.) The Chimæra is of the same shape as in the last figure, and its goat's head is turned upwards towards the hero, doubtless to spew fire at him. At the sides are the gods who protected the hero: Poseidon, with his cloak (*chlamys*) and trident, standing on the right, and Athena, armed with ægis (cf. fig. 16), helmet, shield (with a lion as badge), and spear, sitting on the left.

FIG. 37.—**Glaucus and Diomede exchange Armour** (line 235).

An intaglio gem at Florence.
OVERBECK, *Gall. her. Bildw.*, Pl. 16, 6.
GORI, *Mus. Florent. Gemmæ*, ii., 29, 1.
INGHIRAMI, *Gall. Omer.*, i., 85.
ROSCHER, *Lexicon der Mythologie*, p. 1678 (fig.).

The gem depicts two warriors embracing on the field of battle. One has laid aside his shield and spear, which may be intended to suggest that he is about to strip off his armour for the exchange, since there can be little doubt that the two warriors are Glaucus and Diomede.

FIG. 38.—**Hector, Hecuba, and Priam** (line 242).

RED-FIGURED PAINTING ON AN ATTIC VASE.
In the Vatican Collection, Rome.
GERHARD, *Auserlesene gr. Vasenbilder*, iii., Pl. 188.
OVERBECK, *Gall. her. Bildw.*, Pl. 16, 16; p. 398.
LUCKENBACH, *loc. cit.*, p. 552.

The vase-painter shows us Hector, fully armed for battle (with helmet, short shirt, cuirass, cloak, greaves, shield, and spear), pouring out a libation from a cup which his mother, Hecuba (EKABH), has filled from a pitcher of wine which she holds in her hand (258). Hecuba is very youthful in appearance, but her husband, Priam (ΠΡΙΑΜΟΣ), who stands behind Hector, is well stricken in years. He has a diadem on his brow, is clad in a long embroidered shirt, over which he wears a mantle, and leans on his staff as though lost in boding thoughts. Near Hector's head is an inscription, "Hector is beautiful" (ΚΑΛΟΣ ΕΚΤΩΡ).

It is plain that this scene does not illustrate this passage in Homer, for Priam was not present at the meeting of Hecuba and her son, and Hector refused to offer a libation to Zeus (267). Still there can be little doubt that the passage in the sixth book suggested the subject to the artist, who worked

it out in his own way by taking the stock scene of a warrior's departure, and putting names to the two figures. The names are, in fact, all that shows this part of the picture to be a special episode, for the artist has not even taken the trouble to make Hecuba look old or to dress her as a queen (for the type, cf. figs. 71 *c* and 72). Priam was then added as a convenient figure to fill up the space at the side, just as in another vase-painting, almost identical with this, we find Hector given a henchman as his companion.

FIG. 39.—**Priestess with the Key of a Temple** (line 298).

FIGURE FROM A RED-FIGURED VASE-PAINTING OF A LATE STYLE.

From South Italy, at the Hermitage, St. Petersburg.

Mon. d. Inst., VI. and VII., Pl. 71, 2.

Ann. d. Inst., 1862, pp. 266-74.

Unlike our keys, which revolve in wards, most ancient keys, especially those of large size, were simply levers, the end of which fitted certain holes in the bolt of the door. To open the door the key was pushed through the key-hole, and its end inserted into the holes in the bolt, which was then gradually shoved back (cf. *Od.*, fig. 88).

FIG. 40.—**Sacrifice to Athena** (line 301).

BLACK-FIGURED VASE-PAINTING OF AN ARCHAIC STYLE.

In the British Museum.

Journal of Hellenic Studies, I., Pl. 7.

IWAN MULLER, *Handbuch der Sacralaltertümer*, Pl. 1, 4.

HARRISON, *Mythology and Monuments*, fig. 30.

Hecuba and the Trojan women did not offer a sacrifice to Athena when they brought her the offering of the embroidered *peplos*, but they made a vow that in more prosperous days they would sacrifice ten oxen at her shrine. A sacrifice of this kind is shown by the vase-painting.

To the right is the temple of the goddess, indicated by a single pillar. In front of this is a statue of Athena Promachus, and beside it the sacred serpent which dwelt in her most ancient temple on the Acropolis. The altar is roughly built of stone, of an unusual shape, with a sort of step on the top (cf. *Od.*, fig. 16), on which a raven is perched. The fire on the altar is burning brightly, and a priestess approaches, bearing on her head in a basket the sacred barleymeal. Behind her comes a solemn procession, headed by a servant of the altar, who with another is leading the ox that is to be the victim. Next comes a man playing on the double flute (cf. fig. 15, and *Od.*, fig. 69), followed by men bearing garlands, pitchers, and branches. Finally, the procession closes with a rural cart, in which four worshippers are seated, drawn by mules.

FIG. 41.—**Hector and Andromache** (line 394).

RED-FIGURED PAINTING ON AN ATTIC WINE-JAR (*amphora*).

From Vulci; in the British Museum.

Journal of Hellenic Studies, IX., Pl. 7.

OVERBECK, *Gall. her. Bildw.*, p. 404.

The vase-painter has separated husband and wife, and put one on each side of the vase. Hector stands in heroic nudity, armed only with helmet, shield (serpent as badge), and spear, and clad only with a small cloak (*chlamys*). Andromache wears a long shift, girded at the waist and covered with a mantle. Her hair is wrapped tightly up in a kind of cap. She turns her face to the left, as though speaking to some one on that side, while the little boy she carries holds out his hands towards some one to the right.

The chief problem in reconstructing the picture is to discover which side of Andromache Hector is supposed to be on. Her gesture makes it practically certain that she is speaking to him, so that the attitude of the child, who, we may take it, is stretching out its arms to the nurse, whom the painter has omitted (cf. *Tabula Iliaca*, fig. 4), is accounted for by its fright at Hector's waving crest (466).

BOOK VII.

HECTOR had returned to the battle with such renewed strength that the Greeks determined to choose a champion to fight him single-handed. The lot fell on Ajax, but though he fought on more than even terms with Hector (fig. 41), the battle was undecided when night came on and brought it to an end. The two heroes, however, parted with an exchange of gifts in token of their admiration of each other's prowess.

On the next day both sides bury their dead under a truce. This done, the Greeks proceed to fortify their naval camp by the sea with a rampart and moat, to the great indignation of Poseidon, who, as builder of Troy (fig. 44), looked on them as impious rivals.

The *Tabula*, fig. 4, summarises the book as follows: "Ajax fights in single combat with Hector, and night stops them" (Ἥτα· Αἴας Ἕκτορι μουνομάχει καὶ νὺξ αὐτοὺς διαλύει); and illustrates it with scenes that are difficult to interpret, though two are quite clear: Ajax (AIAΣ) fighting with Hector (EKTOP), who has fallen on one knee (cf. line 271, and fig. 42), and the two heroes talking in friendship with one another and exchanging weapons (Ἀλλήλοις ὅπλα δωροῦνται). Who the other figures in this tier are is not clear.

FIG. 42.—**Ajax and Hector engaged in Single Combat** (line 244).

RED-FIGURED PAINTING ON A DRINKING-CUP (*cylix*) BY THE ATHENIAN POTTER DURIS, OF THE FIFTH CENTURY B.C.

In the Louvre.

The reverse of fig. 23.

FRÖHNER, *Choix de Vases Grecs*, Pl. 4.
LUCKENBACH, *loc. cit.*, p. 517.
Wiener Vorlegeblatter, Series vi., Pl. 7.

Homer tells us that the two heroes first hurled their lances at one another twice, Ajax wounding Hector in the neck, and then threw each a stone at the other. In this second encounter Hector was struck in the knee, and fell to the ground; but supporting himself with his shield, aided by Apollo (271), he soon regained his feet. The heroes were on the point of beginning with the battle anew, hand to hand with swords, when the heralds intervened and stopped them for the night.

The vase-painting shows the second and third stages of the fight, and gives Ajax the victory. In the centre Hector (ΗΕΚΑΟΡ) is seen falling with eyes half-closed, but striving to break his fall by his shield. Behind him Apollo (ΑΠΟΛΛΟΝ) with his quiver and bow is hastening to help him to his feet. Hector is armed only with helmet, shield, and sword (of the kind called the *kopis*), the artist's intention being to suggest that he has hurled his spear, but failed to wound Ajax, and so has had recourse to his last weapon, the sword. Ajax (ΑΙΑΣ), on the other hand, is fully armed in short shirt, cuirass, helmet, greaves, shield, and sword, has already wounded Hector, and is advancing to slay him with the spear which he still retains. Behind him appears Athena (ΑΘΕΑΙΑ), dressed in shift and mantle, and armed with ægis, helmet, and spear. She rushes forward, and with excited gesture encourages her favourite to slay his enemy. Homer does not mention Athena, but the vase-painter required a figure to balance that of Apollo (cf. Artemis in fig. 23), and so has added her to give symmetry to the design.

FIG. 43.—**Two Warriors separated by their Friends** (line 276).

BLACK-FIGURED PAINTING ON AN ATTIC WINE-JAR (*amphora*) OF THE SIXTH CENTURY B.C.

Formerly in the Candelori Collection, and now at Munich.
Archaol. Zeitung, 1854, Pl. 67.
ROBERT, *Bild und Lied*, p. 217.

This vase-painting has been taken by some authorities (Klein among them) to illustrate the separation of Hector and Ajax by the heralds at the approach of nightfall. At first there is nothing in the picture itself to disprove this, except the cloth which hangs from the wall in the background, and shows that the scene is not in the open battle-field. The painting, indeed, is one of a series of representations of the quarrel between Ajax and Odysseus over the arms of Achilles (cf. *Od.*, fig. 57), and corresponds so exactly with the type of the rest that no doubt about its subject is possible.

The two heroes are represented armed with helmet, loin-cloth (an archaic substitute for the later shirt), cuirass, and greaves (the holes through which the lining is sewn on should be noted). They have just drawn their swords, and struggle to rush at one another, but are held back each by two friends, an old man and a young. The old men are dressed in long shirts and mantles, the dress of peace, a trait which alone would make the identification of the painting with a battle scene very doubtful. The young men appear in true heroic nudity, but the wreaths which they wear seem to show that they are engaged at either a feast or sacrifice, probably both. The warriors also have wreaths, presumably of victory, on their helmets.

FIG. 44.—**Poseidon and Apollo presiding over the building of a Town** (line 452).

WALL-PAINTING IN THE "CASA DEL SIRICO" AT POMPEII.

Giornale d. Scavi, 1862, Pl. 5.
ROBERT, *Bild und Lied*, p. 46.

In this passage Poseidon claims for himself and Apollo the renown of having built the walls of Troy. In bk. xxi., 446, when recalling the year which he and Apollo spent in the service of Laomedon, King of Troy, he says that it was he who built the walls, while Apollo tended the oxen in the glades of Mount Ida.

The Pompeian painter has given a somewhat idyllic rendering of this incident. Poseidon, with his trident, sits on a block of hewn stone beneath a half-finished column, while facing him stands Apollo with quiver and bow, holding a laurel branch (cf. fig. 12) and leaning on his lyre. Apollo's back is turned to us, but he speaks to Poseidon, and it would seem as though they were talking of the building of a huge stone wall which is going on in the background.

This part of the picture is dim, but the workmen can be seen laying and dressing the stones, and hoisting with the aid of a crane the blocks which have been dragged to the spot by oxen (these oxen are regarded by Professor Engelmann as an allusion to Apollo's having served Laomedon as cow-herd). In the middle distance an altar with offerings laid upon it suggests the worship of the gods by the new city.

BOOK VIII.

ON the next day Zeus called an assembly of the gods, and forbade any of them to take part in the fighting on either side. He then rode in his chariot to Mount Ida, to watch the Greeks and Trojans, who were arming for the fray (figs. 45, 46). As the day went on, and the battle raged fiercely towards midday, Zeus took a balance, and weighed the fates of the contending forces against one another (fig. 47), the Greeks finally sinking in the scales. Thereupon he thundered and sent confusion on the doomed host, so that Nestor alone of the leaders was left in the field, and he solely because one of his horses had been wounded by an arrow of Paris' (lines 80-91). Diomede, however, took him into his chariot and rescued him. The Greeks then rallied, and Hera and Athena descended to aid, only to be recalled by Zeus, who sent down Iris to reprove them. The battle closed at

nightfall, when the Trojans left as victors on the field bivouacked there for the night. The *Tabula*, fig. 4, has lost its summary of this book, but gives as one of the scenes Nestor (ΝΕΣΤΩΡ) falling from his chariot, hotly pursued by Hector (ΕΚΤΩΡ), a not very accurate rendering of Homer (lines 80-91). The other scene shows Paris (ΠΑΡΙΣ) fighting, not as an archer, but as a foot-soldier, with a Greek, whose name has been lost.

FIG. 45.—**Hector's Departure** (line 55).

BLACK-FIGURED PAINTING ON AN ARCHAIC VASE WITH CORINTHIAN INSCRIPTIONS.

Formerly in the Campana Collection at Rome.

The reverse has a picture of youths racing on horseback.

Mon. d. Inst., 1855, Pl. 20.

Ann. d. Inst., 1855, p. 67.

BAUMEISTER, *Denkmaler*, p. 724.

ROBERT, *Bild und Lied*, p. 23 (note 21), 250.

LUCKENBACH, *loc. cit.*, p. 543.

BRUNN, *Troische Miscellen*, p. 75.

CONZE, *Vorlegeblatter*, Series iii., 1.

The older Greek vase-painters are extremely fond of depicting the departure of heroes for war (cf. figs. 62, 71 *c*; *Od.*, fig. 73), but as a rule such scenes are represented without any special reference to any particular departure of the hero in question. This is the case with the Corinthian vase given here to illustrate Hector leaving Troy for the last time.

To the left of the picture Priam (ΠΡΙΑΜΟΣ, backwards) and Hecuba (ΕΚΑΒΑ) appear taking leave of Hector (ΕΚΤΟΡ). Hector is fully armed with helmet, loin-cloth, cuirass, shield, and spear, and is being embraced by his mother. Behind him stand two ladies, Aino, or Ainos (ΑΙΝΟ[Σ]), and Kianis (ΚΙΑΝΙΣ), who are gazing on Hector's chariot, in which his charioteer, Cebriones (ΚΕΒΡΙΟΝΕΣ), stands waiting. The chariot is drawn by four horses, one of whom is called "Raven" (ΚΟΡΑΞ). On the other side of the horses we see a warrior called Hippomachus (ΗΙΠΠΟΜΑΧΟΣ) talking to two ladies. Behind the chariot is another warrior, followed by a horseman (ΔΑΙΦΟΝΟΣ), leading another horse, called Xanthus (ΞΑΝΘΟΣ), and accompanied by a warrior walking at the horse's side. Finally, Polyxena (ΠΟΛΥΞΕΝΑ) and Cassandra (ΚΕΣΑΝΔΡΑ) close the scene to the right.

It is worth noting that in this, as in most black-figure paintings, the flesh of the ladies is painted white, though that of the men is left black.

FIG. 46.—**Hector's Departure** (line 55).

BLACK-FIGURED PAINTING ON AN ARCHAIC VASE WITH CHALCIDIAN INSCRIPTIONS.

GERHARD, *Auserlesene Vasenbilder*, iv., Pl. 322.

BAUMEISTER, *Denkmaler*, p. 724, fig. 778.

KLEIN, *Euphronios*, p. 65 (5).

LUCKENBACH, p. 543.

OVERBECK, *Gall. her. Bildw.*, 403, 23.

[Like fig. 45, this is a *genre* picture, without any allusion to a special scene.]

To the right we have Cebriones (ΚΕΒΡΙΩΝΕΣ) as a youthful groom, seated on horseback with a switch, holding Hector's horse, while his master (ΕΚΤΟΡ), armed for battle, takes leave of Andromache (ΑΝΔΡΟΜΑΧΕ), who appears as a matron with her mantle drawn over her head. Further on, Paris, in the dress of an archer, and wearing (like Perseus) winged boots, takes farewell of Helen, whose attention, however, has been diverted by a man who advances behind her, gazing steadily backwards at some youths on horseback (not shown here) who follow Cebriones.

It should be remembered that to represent warriors as riding, not using a chariot, is, as far as Homer is concerned, an anachronism, for in his time horses were never ridden in battle.

FIG. 47.—**Weighing of the Souls of Combatants** (Ψυχοστασία), (line 70).

RED-FIGURED PAINTING ON THE FRAGMENTS OF AN ATTIC VASE OF THE FIFTH CENTURY B.C.

Formerly in the collection of the Duc de Luynes, now in the Louvre.

Much restored.

Mon. d. Inst., ii., Pl. 10 *b*.

Ann. d. Inst., pp. 264, 294.

ROBERT, *Bild und Lied*, p. 143.

OVERBECK, *Gall. her. Bildw.*, Pl. 22, 9; p. 527, 65.

LUCKENBACH, *loc. cit.*, p. 617 (11).

This vase is one of a large series, which represent Zeus deciding the issue of the battle between Memnon and Achilles over the dead body of Antilochus (cf. *Od.*, figs. 15, 21). This weighing of the souls, or Ψυχοστασία, was an episode in the *Æthiopis* of Arctinus of Miletus (cf. *Tabula Iliaca*, fig. 3), and had a much greater hold on the popular mind than the similar scene in the *Iliad* (bk. xxii., 210), where the fate of Hector is decided in this way. This may be gathered, not only from art, but from literature, for Æschylus himself wrote a drama on the subject.

The Louvre vase shows Hermes (dressed in shirt and cloak, and holding his *caduceus*) weighing the two heroes, who appear as two tiny figures in the pans of the balance, in the presence of Zeus, who stands by, fully clothed, holding a thunderbolt in one hand and a long knotted staff in the other. On the other side a woman, who must be mother of one of the warriors, appears entreating Zeus by lively gestures to favour her son. On most of the other vases both mothers (Eos and Thetis; cf. *Od.*, fig. 21) are represented.

FIG. 48.—**Cerberus dragged from Hades** (line 366).

BLACK-FIGURED PAINTING ON AN ATTIC WATER-POT (*hydria*) OF THE SIXTH CENTURY B.C.

GERHARD, *Auserlesene gr. Vasenbilder*, ii., Pl. 131.

BAUMEISTER, *Denkmäler*, p. 663, fig. 730.

ROSCHER, *Lexicon der Mythologie*, p. 2205.

Athena, talking with Hera of the favour Zeus has shown the Trojans, says that her father is ungrateful to forget how she aided Heracles in the labours which Eurystheus had imposed upon him, and has consented to listen to Thetis, and avenge Achilles.

The labour of Heracles which she quotes as her greatest exploit is his descent to Hades, whence he dragged Cerberus up to the light of the world above.

In the vase-painting we see to the left the entrance gate to Hades, indicated by a single pillar. Out of this Heracles, clad in a lion-skin (with a shirt under it), and armed with a bow, quiver, and club, is dragging Cerberus by a rope from his post in the portico (two only of Cerberus' three heads are shown), to the great dismay of Persephone, who gesticulates her protest. The road outside the gate is overgrown with trees, which the artist represents by a single shrub. Hermes, however (with wide-awake hat, or *petasus*, winged boots, and *chlamys*), is waiting to guide the hero through the dark maze to the spot where Athena stands, fully armed, waiting for him with a chariot drawn by four horses.

The costume of Hermes is worth noticing, especially the archaic pig-tail in which he wears his hair, and the boots with the wing-like flaps in front, so different from the later forms of his shoes (cf. fig. 110). For another painting of Heracles dragging Cerberus from Hades, see *Od.*, fig. 59.

BOOK IX.

THE reverses which his army had suffered at the hands of the Trojans led Agamemnon to summon the chieftains and to propose a hurried retreat home. Diomede and Nestor, however, prevailed upon him to give up such a disgraceful plan and to continue the war. Still, all felt that nothing could be done without Achilles; and so, at the banquet which followed, they persuaded Agamemnon to send to the hero offering to restore Briseis, with seven other maids, and many other presents, if he would give up his wrath and fight for the Greeks. Phœnix, Ajax, and Odysseus, with two heralds, were accordingly sent to the tent of Achilles, where they found him, and Patroclus by his side, singing heroic ballads to the music of the lyre (fig. 49). He received them most courteously, and prepared a feast for their entertainment. During the feast Odysseus, who was the spokesman, broached the business for which they had come, but Achilles refused to hear of terms, and announced his intention of sailing home on the morrow. Even his old friend Phœnix, whom he had pressed to remain with him, was unable to move him, and Odysseus and Ajax had at last to depart with the message that Achilles would not stir till Hector had slain the Greeks, and came to attack the Myrmidons in their tent.

FIG. 49.—**Achilles playing the Lyre** (line 186).

WALL-PAINTING, 2 FT. $\frac{1}{2}$ IN. HIGH, BY 2 FT. $3\frac{1}{2}$ IN. WIDE.

In the "Casa de Capitelli Colorati," Pompeii.

Museo Borbonico, xiii., Pl. 37.

HELBIG, *Wandgemälde*, No. 1315.

Achilles, a strong and beautiful youth, is seated on a throne in the centre of the picture, singing to the sound of a lyre, which he plays with a *plectrum*. Patroclus leans on the back of the throne and listens. His sole costume is the *chlamys* (which, at this period of art, was the characteristic dress of heroes), and he carries a sword under his left arm. To the right of the picture two girls are seen seated on a large block of stone, against which the sword and shield of Achilles lean. One of these is reading, and perhaps also singing, from a sheet of paper, while the other beats time with her finger. In the background is a draped curtain, showing that the tent of Achilles is the scene of the picture.

FIG. 50.—**The Embassy to Achilles** (line 225).

RED-FIGURED PAINTING ON A CUP (*cotyle*) BY THE CELEBRATED ATHENIAN POTTER HIERON, OF THE FIFTH CENTURY B.C.

In the Louvre.

The reverse is given in fig. 11.

Mon. d. Inst., vi., Pl. 19.

BAUMEISTER, *Denkmäler*, fig. 776.

KLEIN, *Meistersignaturen*, p. 170 (17).

ROBERT, *Bild und Lied*, p. 95.

Wiener Vorlegeblätter, Series C, Pl. 6.

Achilles (——ΛΛΕΥΣ) sits in his tent (indicated by the sword and cap hanging on the wall), closely wrapt in his cloak,—a naive way of expressing his sulky resentment against Agamemnon which is found in the vase-paintings of this type. Before him stands Odysseus (ΟΛΥΤΕΥ) in the costume of a traveller (short shirt girded high, small cloak, or *chlamys*, wide-awake hat, which has been improperly restored, two spears, and a sword), leaning on his spears, and pleading the cause of the Greeks with an eloquent gesture.

Behind him stands Ajax (ΑΙΑΣ), while on the other side Phœnix (ΦΟΙΝ——) is seen behind Achilles. Both the latter are in the ordinary Greek dress of shirt and mantle, and lean on long knotted staves. The extreme youth of Achilles, who is beardless, whereas the others have long thick beards, is strongly brought out.

The rich inlaying of the chair on which Achilles sits and its embroidered cushion are worth notice.

FIG. 51.—**Carving Meat** (line 209).

BLACK-FIGURED PAINTING FROM AN ARCHAIC VASE.

From Cære; in the Campana Collection at the Louvre.

Other scenes from the same vase are given, Od., figs. 58 *and* 90.

Mon. d. Inst., vi., Pl. 33.

DAREMBERG ET SAGLIO, *Dict. des Ant.*, p. 1270, fig. 1690.

It was the custom in Homeric times for the host to slay the animals, carve the meat himself, and apportion the parts that were for the gods or the several guests (cf. *Il.*, xxiv., 621-6; *Od.*, iii., 448; xiv., 425), his squire helping by holding the joints, as Automedon did for Achilles. In the banquets of the suitors in the Palace of Odysseus, two servants (δαιτροί) did the carving (cf. *Od.*, xvii., 331; xv., 140), but this was doubtless on account of the absence of the master of the house.

The vase-painting shows us one of the side scenes at a feast (cf. *Od.*, fig. 90). A bearded man with a large knife stands before a table, on which lie portions of meat already carved, and stretches out his left hand to take a leg brought him by a youth. Behind the carver stands a large mixing-bowl (*crater*), on the side of which a wine-jug is balanced. When the carving is completed, the portions will be carried off and roasted, and then distributed by the host to his guests, with due regard to their precedence.

FIG. 52.—**The Calydonian Boar-hunt** (line 533).

BLACK-FIGURED PAINTING ON THE CELEBRATED FRANÇOIS VASE AT FLORENCE.

KLEIN, *Meistersignaturen*, p. 32.

The Calydonian boar was a huge monster sent by Artemis to ravage the country of Œneus, King of Calydon, because on one occasion he had failed or forgotten when sacrificing to honour her alone of the gods. The boar devastated the crops, and even uprooted trees, and was in the end only slain when Meleager gathered warriors and dogs from many cities and hunted it down.

Later Greek tradition gave names to the heroes whom

Meleager summoned to the hunt, almost making an epic of it, with a muster-roll only second to Homer's.

The myth consequently became a favourite one in art, and is often found on vase-paintings; the most famous (next to the present one) being that of Archikles and Glaukytes at Munich. In later times it was the subject of the sculptures with which Scopas adorned one of the pediments of the Temple of Athena Alea at Tegea. It also appears on the reliefs from Gjolbaschi (cf. fig. 5) in Roman times, and is to be seen on several sarcophagus reliefs.

In the painting from the François vase, the boar appears in the centre. He bristles with the arrows which the hunters have planted in him, and is worried by a dog (ΜΑΡΦΑΣΣ) that has jumped on his back, and snaps at his ears. Yet the battle is not all on one side, for the boar tramples beneath his feet the dead hunter Ancæus (here called ΑΝΤΑΙΟΣ), at whose feet lies a dog (ΟΡΜΕΝΟΣ) ripped open by his tusk. Front and rear the hunters are hurrying up with spears and javelins, bows and arrows. Conspicuous among these are Peleus (ΗΕΛΕΥΣ), and Meleager (ΜΕΛΕΑΓΡΟΣ), who receive the boar on the point of their spears (cf. fig. 55). Behind them is the huntress Atalanta (ΑΤΑΛΑΤΕ) with her woman's *peplus* girded high, and at her side Melanion with his dog Methepon. Near them kneels an archer, Euthymachos, and behind him come Thoax and Antandros and the hound Labros, followed by Aristandros and Arpylea.

On the other side the hound Corax (with Corinthian koppa) has seized the boar from behind, while the hunters Polydeukes (Pollux) and Kastor (Castor), Akastos and Asmetus, Simon and Antimachos, Kunortes and Pausileon, follow with spears and javelins. Kimerios and Toxamis shoot their bows, and the hounds Elertes and Ebolos rush on the quarry.

The version here, though at least as old as the seventh century B.C., is manifestly much more developed than that of Homer, who gives no hint that Peleus, Castor, or Pollux took part in the hunt, and never mentions Atalanta at all, though in the later versions she is the most important person concerned. Many of the names on the vase-painting are, however, the artist's invention, and have no mythological warrant.

The skins worn by the heroes are interesting as a survival of the primitive hunter's dress, which is more familiar to us when worn by Heracles (cf. fig. 48).

FIG. 53.—**Marpessa, Apollo, and Idas** (line 560).

AN ETRUSCAN MIRROR.

GERHARD, *Etr. Spiegel*, i., Pl. 80.

ROSCHER, *Lexicon der Mythologie* ("Idas"), vol. ii., p. 102.

According to Homer, Meleager had wedded Cleopatra, the daughter of Idas and Marpessa. Idas was the strongest of men, and when Apollo had carried off his betrothed bride he dared to draw his bow against the god.

The myth was one of those represented on the famous "Chest of Cypselus" at Corinth (seventh century B.C.). On it Idas was depicted leading Marpessa, who followed him willingly, from the Temple of Apollo.

The Etruscan mirror shows Marpessa (Marmis) standing between Idas (Ite) and Apollo (Apulu), both of whom are armed with bows. There is nothing to suggest their enmity except their gestures, which are those of lively debate, nor is there any hint of how it ended. A scholiast on the passage of Homer tells us that Zeus sent Hermes down to end the battle by giving Marpessa her choice of the combatants. She chose Idas.

FIG. 54.—**The Battle with the Curetes** (line 597).

RELIEF ON THE LID OF A ROMAN SARCOPHAGUS.

Walled into an open loggia at the Vatican, Rome.

Ann. d. Inst., 1863, Pl. A. B. 5, p. 104.

BAUMEISTER, *Denkmäler*, p. 919.

The war between the Curetes and the Ætolians of Calydon was the result of the slaying of the boar (fig. 52), for the Curetes claimed it as theirs. So long as Meleager fought all went well with the Ætolians; but when in pique with his mother he left the field, the Curetes were irresistible, and sacked the city, until Meleager yielded to the prayers of his wife and drove them back.

The sarcophagus relief shows on the left the Curetes setting fire to the city, and on the right Meleager sallying forth from the city gate and slaying them. In the centre, between the two groups, is a female figure in the garb of a huntress, which Dr. Engelmann takes to be the goddess Artemis, the cause of all the trouble. It seems, however, more probable that it is Atalanta, the beautiful huntress, who, according to the later version of the story, had been awarded the boar's head and skin by Meleager, to the great annoyance of the Curetes, who made this the pretext for war.

FIG. 55.—**Meleager** (line 543).

MARBLE STATUE A LITTLE OVER LIFE-SIZE. ROMAN COPY OF A GREEK ORIGINAL, IN THE STYLE OF THE EMPIRE. HEAD, RIGHT ARM, PART OF LEG, PLINTH, AND DOG RESTORED BY WOLFF.

Found in 1838 *at Santa Marinella; now in the Berlin Antiquarium.*

Mon. d. Inst., iii., Pl. 58.

Ann. d. Inst., 1843, p. 237.

BAUMEISTER, *Denkmäler*, p. 915, fig. 909.

Verzeichniss der Ant. Skulpturen (Berlin), No. 215.

Meleager was in Greek, and later in Roman art, the type of the ideal hunter, and many Roman replicas (Pliny, N. H., 34, 91) of what must have been a celebrated Greek statue of him are to be found in museums. The best known of these is that in the Vatican, but in point of beauty it is not nearly so fine as that in the Berlin Museum given here. Unlike the Vatican statue, which has a fluttering cloak wrapped round one arm, the figure is completely nude. The hero is a well-built, manly youth (cf. a description of a painting, in Philostratus, ch. 15, which exactly fits him), and stands just on the point of starting for the hunt with the boar-spear leaning on his left shoulder. The form of the spear, with the large projections below the blade, is worth noting, as being that invariably used in classical times for boar-hunting, and surviving in Germany at the present day.

FIG. 56.—**Meleager slain by Apollo.**

RELIEF ON A ROMAN SARCOPHAGUS.

In the Naples Museum.

Archaol. Zeitung, 1871, Pl. 54, 2.

BAUMEISTER, *Denkmäler*, p. 919.

Homer does not tell how Meleager met his end, but merely says that the Erinnys heard the prayer of his mother Althæa that he might die (line 571). Hesiod, however (according to Pausanias, x., 31, 3), in the *Eoiae*, makes Apollo slay him in the battle with the Curetes. In later times, however, this version was forgotten, and the life of Meleager made to depend on the mysterious torch the fates had given his mother. This is the form of the legend familiar to us, and it is said to have been first mentioned by Phrynichus. The Naples sarcophagus follows the older version, and depicts Apollo (wearing a short cloak or *chlamys*, and having his hair tied in an archaic knot) drawing his bow at Meleager, who drops his sword, and, stricken to death, falls backwards.

BOOK X.

THIS book is known as the Δολώνεια, the capture and slaying of Dolon being the central incident.

The narrative begins with the council of war which Agamemnon, unable to sleep for anxiety, had with the help of Menelaus called together in the middle of the night. The proposition of Nestor, that a spy should be sent to the Trojan camp, was eagerly taken up by Diomede, who chose as a companion Odysseus. The two heroes then armed themselves, Diomede taking a sword and shield, Odysseus a sword, bow, and quiver, and both putting on skin caps. Thus equipped they set out in the darkness, encouraged by the cries of a night-heron, which Athena had sent as an omen. Before long they fell in with Dolon, a Trojan of mean appearance, whom Hector had sent to spy out the Achæan camp. He fled at their approach, but was overtaken, surrendered without a struggle, and told them the whereabouts of the different detachments of the Trojans; giving especial prominence to the fact that Rhesus, King of the Thracians, an ally newly arrived, lay encamped far from the rest. After extracting this information, Diomede slew the treacherous spy, and hung his spoils, a wolf-skin mantle and a cap of marten-skin, on a tamarisk tree (fig. 57). Then both heroes went on to the tent of Rhesus, slew the king and twelve of his followers as they slept (fig. 58), took the king's horses, and, mounting them, rode back to the Trojan camp in safety.

FIG. 57.—**Dolon** (line 370).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE BEGINNING OF THE FIFTH CENTURY B.C.

Formerly in the Campana Collection; now in the Hermitage, St. Petersburg.

The picture is repeated on the other side of the vase.

Ann. d. Inst., 1875, Tav. d'agg., Q. 1, p. 299.

KLEIN, *Euphronios*, p. 143.

ROSCHER, *Lexicon*, p. 1195 (Dolon).

BAUMEISTER, *Denkmäler*, p. 459.

In the centre Dolon is depicted clad in short shirt and wolf-skin, and armed with a bow and quiver (line 334). He is running in full flight, closely pursued by two warriors, who, coming up on both sides of him, make escape impossible. Both heroes are dressed in a wide-awake hat (*petasus*) and short cloak (*chlamys*), and armed each with a spear. This equipment is at variance with Homer, who makes them wear skin caps, and arms Odysseus with sword and bow, and Diomede with sword, shield, and spear. It is, however, found on several other vase-paintings, notably one by Euphronios. The tree in the background of the picture is the tamarisk (*μυρίκη*) on which Odysseus hung Dolon's spoils (line 466).

FIG. 58.—**The Horses of Rhesus** (line 482).

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE.

Wiener Vorlegeblatter, Series C, Pl. 32.

Two scenes are given in the picture. (1) In the upper part lie the Thracians fast asleep on a wooded hill, their feet buried in the grass. They are all clad in their national costume (cf. *Od.*, fig. 59) of embroidered trousers and vest with tight sleeves, over which a blouse or shirt is worn. The king, Rhesus (over whose head a star appears), is distinguished from the others by the cockscomb with which his tiara is adorned. On the right Diomede—in high boots and felt cap (*pilidion*), and with only a small cloak girt to his waist—mounts the hill with a drawn sword, while on the left a Thracian, whom he has beheaded, lies dead, and one of his comrades flies in terror. (2) In the lower part of the picture Odysseus (in *chlamys* and *pilidion*) is leading two prancing steeds away from the camp through marshy ground. He has his sword drawn, and is hurriedly following Diomede, who looks round to beckon him to the left towards the ships.

The decorative character of the design is noteworthy: Diomede and the flying Thracian balance one another, and the two horses are grouped symmetrically on each side of Odysseus.

BOOK XI.

ON the day following, Eris, the goddess of strife (fig. 59), by the command of Zeus, stirred up a mighty battle, in which Agamemnon performed great feats of arms, driving the Trojans, with Hector himself, back to the city walls, and only retiring when grievously wounded (fig. 60). At his departure Hector rallied the Trojans to such good purpose that they routed the Greeks and wounded Diomede, who strove to turn the tide of battle. After this Odysseus alone remained to face the foe, but even he was surrounded and driven to call on Menelaus and Ajax to rescue him (fig. 61). Menelaus took him in his chariot, for he was wounded, and Ajax held the Trojans in play (fig. 60). After this Paris wounded Machaon and Euripylus. The former, as he fled in the chariot of Nestor, attracted the attention of Achilles, who sent Patroclus to inquire how the battle

was going. Patroclus, on hearing from Nestor, returned to beseech Achilles to allow him to go into battle wearing Achilles' armour, and thus strike terror into the Trojans.

Fig. 59.—**Eris** (line 73).

Black-figured painting on the archaic Chalcidian vase on which Fig. 27 is painted.

Archäol. Zeitung, 1886, Pl. 206, 2.

Baumeister, *Denkmäler*, p. 18, fig. 20.

Eris, the goddess of strife, appears here (as on several other archaic paintings) as a monster with a Gorgon's head and four wings on her shoulders. She is clad in a long garment, has wings on her feet, and is supposed to be flying, though the artist's technique only allows him to represent her running swiftly. The sphinx at each side is purely decorative, and has no connection with the goddess.

Fig. 60.—**The Flight of the Achæans.**

Black-glazed vase with figures in moulded relief, probably of the Hellenistic period.

Found at Tanagra; in the Polytechnikon, Athens.

Ἐφημερὶς Ἀρχαιολογική, 1887, πίν. 5, 2.

50ter *Winckelmannsfest Programm*, 1890, p. 21.

On the left is seen the rampart of the Achæan camp, bristling with palisades (ΧΑΡΑΞ ΑΧΑΙΩΝ), towards which three chariots are galloping at full speed. In the first chariot a bearded warrior stands looking backwards, apparently towards a man on foot, who runs beside the second chariot. This is probably Menelaus driving away wounded, but shouting to the other heroes to make a stand. In the second chariot are two figures, both with names inscribed, but of these Odysseus (ΟΔΥΣΣΕΥΣ) alone is legible; so that this represents his rescue by Menelaus, line 487 (the inscription, however, looks more like Agamemnon). The warrior in the third chariot is Hector, with his charioteer Cebriones whipping on the horses in hot pursuit (lines 521-43). He raises his spear to hurl it at Odysseus and Menelaus. It is not easy to name the warrior who runs beside the second chariot, but Professor Robert is probably right in identifying him with Ajax. Homer, it is true, tells us he retired slowly, but the Greek potters, even in the later periods, are proverbially inaccurate.

Fig. 61.—**Scenes from Iliad, Book XI.**

Relief on an Etruscan sarcophagus.

Found at Corneto (the ancient Tarquinii) in 1875.

Jahrbuch des Inst., i. (1886), p. 205.

Mon. d. Inst., xi., Pl. 58.

Ann. d. Inst., 1883, Pl. v., p. 243.

Three pairs of combatants are represented in the relief, the Trojans being distinguished by their Phrygian caps from the Greeks, two of whom wear breastplates.

The first Greek, beginning at the left, is Odysseus, easily recognised by his sailor's conical cap of felt. He is evidently on the defensive (460), and the next Greek warrior, who must be Ajax, is striving to get to him, and fighting hard to pass a naked Trojan youth, who hurls a large stone as his last weapon. Next to Ajax is a man with a Greek wide-awake hat, blowing a shell to rally his side. This is probably Teucer. Then comes a Greek (6) grievously wounded in the left thigh by a spear which has pierced and broken off at both sides. He totters, supporting himself with both hands on his spear, and seems to make no attempt to defend himself from the Trojan who faces him (7). Further to the right Patroclus (8) is seen putting on his cuirass, while an attendant brings him his sword and greaves.

On the whole, the picture agrees better with Homer than most Etruscan reliefs; the only important discrepancies being that Euripylus was wounded with an arrow, not a spear (lines 583 5), that Teucer is not mentioned, and that Patroclus is a bearded warrior well advanced in years. There can however be scarcely any doubt that it is Patroclus, for on a relief on one of the sides of the sarcophagus he is again represented as bearded.

Fig. 62.—**Achilles going out to War** (line 781).

Red-figured painting on a drinking-cup (*cylix*) by the potters Euxitheos and Oltos.

Formerly in the Canino Collection, now in the Berlin Antiquarium.

Wiener Vorlegeblatter, Series D, Pl. 2.

Luckenbach, *loc. cit.*, i., 62.

Klein, *Meistersignaturen*, p. 135.

Overbeck, *Gall. her. Bildw.*, xviii., 2, p. 428.

On the left Achilles (ΑΧΙΛ——), in full armour (bearded, as in all early art, and wearing a cuirass over an embroidered loin-cloth, helmet, and greaves, and armed with shield and spear), is clasping the hand of Nestor (ΝΕΣΤΟΡ), who appears as an old man with thin grey hair (on which is a wreath), a close-cut beard, wearing a long mantle and carrying a staff. Behind Achilles a four-horsed chariot is waiting. Phœnix (ΦΟΙΝΙΞ, backwards) stands in it holding the reins, and Nestor's son, Antilochus (cf. *Od.*, fig. 15), fully armed, is mounting (ΑΝΤΙΛΟΧΟΣ). At the side of the chariot is the winged figure of Iris (ΙΡΙΣ, backwards), who holds in her right hand the herald's staff which is her badge as messenger of the gods.

Professor Brunn interprets this scene as Achilles pledging himself to accompany Nestor and join the expedition against Troy. In this case we must suppose that the artist means to imply that Nestor and Achilles will mount a second chariot and depart with Phœnix and Antilochus. This would solve the difficulty that there is no chariot for Achilles, as the one shown is already occupied. Luckenbach's theory that the painting represents the departure of Achilles and Antilochus on some unrecorded expedition fails to explain this point.

Fig. 63.—**Æneas in Single Combat with an Achæan.**

Black-figured painting on an archaic Corinthian unguent flask (*aryballus*) of the seventh century B.C.

Found at Cervetri (the ancient Cære); now in the Art Museum, Vienna.

Ann. d. Inst., 1886, Tav. d'agg., Q, p. 275.

Luckenbach, *loc. cit.*, p. 536.

Two warriors, dressed in closely fitting shirts and armed with helmet and shield, are hurling their spears at one another, while their attendants, mounted on horseback, wait on each side. One of the heroes has the name Æneas inscribed in archaic Corinthian letters, but otherwise there is nothing to show the scene to be Homeric. It is, in fact, merely a decorative picture of a combat to which a name has been attached, and it is worth noting that the custom of going to war on horseback is post-Homeric.

After the manner of archaic art, all the vacant spaces in the design are filled with birds, palmettes, lotus buds, or stars, which have no connection whatever with the figures they surround.

FIG. 64.—**Battle over a Fallen Hero.**

BLACK-FIGURED PAINTING ON A CORINTHIAN VASE OF THE SEVENTH CENTURY B.C.

The part representing the suicide of Ajax is given Od., fig. 58.

Mon. d. Inst., vi., Pl. 33.

SCHNEIDER, *Der troische Sagenkreis*, p. 166.

WELCKER, *Antike Denkmäler*, Pl. xv.

LONGPERIER, *Mus. Napoléon*, iii., Pl. 67.

A warrior of gigantic proportions is defending the body of a fallen friend against two foemen (one of whom has a cock as badge upon his shield), who are aided by an archer. The scene is one of the ordinary type of battle scenes, but in this case the fact that the figures on the right represent Diomede and Odysseus gazing at the transfixed body of Ajax would suggest that this particular combat is over the dead body of Achilles (cf. *Od.*, fig. 14).

BOOKS XII., XIII., AND XIV.

IN the fighting which follows the Trojans under Hector, favoured by Zeus, succeeded in breaking down the wall that defended the Greek camp, and were on the point of storming the ships themselves, when Poseidon came to their aid and enabled the two Ajaces and other heroes to repel the enemy.

The *Tabula Iliaca*, fig. 3, gives several of the single combats which took place in the mêlée that succeeded (Book XIII.). Meriones is shown seizing Acamas (Adamas in Homer) by the hair to cut off his head, a version quite different from that in the text (line 567). Idomeneus rushes to slay the wounded Othrioneus, whom Asius is trying to drag from the battle (quite unlike line 363 *foll.*), and Æneas is in hot pursuit of Aphareus (line 541).

The scenes from Book XIV. (Ξ) continue the story of the battle. Ajax the Locrian (ΑΙΑΣ ΛΟΚΡΟΣ) raises his sword to cut down Archelochus (cf. line 463, where he comes to rescue Satnius, who seems to be represented on the original marble, though the artist has omitted him in the drawing). Further on Ajax, encouraged by Poseidon, and Hector, protected by Apollo, are hurrying through the battlefield, but there is no hint that the scene refers to any definite incident in the *Iliad*. The closing incident of the book, the lulling of Zeus to sleep on Mount Ida by the god Hypnos (fig. 67), and the consequent repulse of the Achæans, is not given at all by the *Tabula*.

FIG. 65.—**Single Combat between Æneas and Ajax.**

BLACK-FIGURED PAINTING ON A CORINTHIAN DRINKING-CUP (*cylix*) OF THE SIXTH CENTURY B.C.

Found in Greece, and formerly in private possession at Athens.

Ann. d. Inst., 1862, Tav. d'agg., B.

LUCKENBACH, *loc. cit.*, p. 536.

The warriors, like those in fig. 63, face each other with uplifted spear, while their attendants wait on them, holding their horses.

The hero to the right has the name Æneas, and his squire that of Hippocles, while the warrior to the left is Ajax (AIFAΣ), his squire being also called Ajax (being intended, no doubt, for Ajax the Locrian. Cf. fig. 66).

On the extreme right is a naked man, who kneels in terror, but is probably intended in the exaggeration of archaic art to be flying with all speed. He is called Dolon (cf. fig. 57).

The names, however, which are in archaic Corinthian characters, are inserted rather as an ornament to the battle scene than to show that it is an illustration of Homer, and so it is useless to inquire what is the precise incident represented.

FIG. 66.—**Ajax the Locrian** (line 442).

OBVERSE OF A COIN OF THE OPUNTIAN LOCRI.

In the Cabinet des Médailles, Paris.

ROSCHER, *Lexicon der Mythologie*, vol. i., p. 138.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 173, fig. 197.

Ajax, the son of Oïleus, King of the Locrians, and the leader of the Locrians in the expedition against Troy, is generally called Ajax the Less, on account of the greater fame of Ajax, son of Telamon (cf. *Od.*, figs. 57, 58). He, however, distinguished himself greatly in the fighting, but nearly always in conjunction with his namesake.

In classical times he was worshipped by the Opuntian Locri as their ancestral hero, and so appears on their coins as a nude warrior armed with helmet, shield, and sword rushing forward on the foe. Between his legs his name is inscribed, while behind him and above his shield is the legend "Of the Opuntians" (ΟΓΟΝΤΩΝ). It is worth noting that the shield is ornamented inside with the figure of a griffin.

Of course the coin does not give a portrait of the Homeric hero in any sense of the word, and we must picture him as clothed in a cuirass of quilted linen (λινοθώρηξ, *Il.*, ii., 529), with loin-cloth and greaves, if we wish to imagine the epic warrior.

FIG. 67.—**Hypnos (lulling Ariadne to sleep)**, (line 290).

RED-FIGURED PAINTING ON AN ATTIC DRINKING-CUP (*cylix*) OF THE FIFTH CENTURY B.C.

Found near Corneto (Tarquinii).

Mon. d. Inst., xi., Pl. 20.

Ann. d. Inst., 1880, pp. 150-8.

BAUMEISTER, *Denkmäler*, p. 124.

Ariadne lies on a rock under the shadow of a spreading vine fast asleep, while Hypnos hovers over her head holding out a garland to encircle it. At the foot of the couch Theseus is seen bare-footed lifting his sandal (the laces are in his left hand) as he quietly slips away after the god Hermes, who beckons him to depart. Hypnos is winged and youthful, and almost identical with Eros, with whom, in fact, some commentators have confused him here. There are, however, so many other instances of representations of this type, where Endymion and others are visited in their sleep, that there can be no doubt about the identification here, though elsewhere it is true the god appears considerably older, *e.g.*, in fig. 73.

BOOK XV.

ZEUS, on awaking from his sleep, saw the Achæans, with the aid of Poseidon, driving the Trojans before them, and sent down Iris and Apollo —the one to command Poseidon to depart, the other to heal Hector of his wound, which he did with such success that the Trojans once more reached the ships, and actually threatened that he would burn the ship of Protesilaus.

The main incidents of this "Battle at the Ships" (fig. 68) are given by the *Tabula* (fig. 3) under O. To the right is the ship (ΕΠΠΝΑΤΣΙΜΑΧΗ), from the deck of which Ajax with his shield and Teucer with his bow are fighting (fig. 69). Hector (ΕΚΤΩΡ) is at the poop of the ship, hurling a torch (fig. 70), while behind him is a Trojan who stoops to pick up a stone, and at his feet the lifeless body of Caletor, whom Ajax had slain (line 419). On the high ground to the left Æneas advances to the fray holding out his shield (wrongly restored as a bow), with Helenus in advance shooting his bow. Below them Clitus is seen sinking to the earth (line 445), and Paris runs forward with a torch. This last scene does not correspond to Homer, for Helenus appears in Book XII., but not in this, and Æneas and Paris (341) are mentioned in quite a different incident of the fight.

FIG. 68.—**The Battle at the Ships** (lines 420, 718; cf. xvi., 125).

RED-FIGURED PAINTING ON AN ATTIC VASE.
In the Old Pinakothek, Munich.
GERHARD, *Auserlesene Vasenbilder*, iii., 197.
BAUMEISTER, *Denkmaler*, p. 727, fig. 783.

On the left of the picture is the curved poop of Protesilaus' ship, beside which Ajax stands at bay, hurling a spear (this has been rubbed off in the vase-painting) at the Trojans who are rushing on. At his feet lies an Achæan (Cytherius? cf. 431), struggling to rise, but wounded to the death by Hector, who leads the Trojan attack, accompanied by a warrior carrying a blazing torch. Behind them is a Trojan warrior (Caletor? cf. 419), who is wounded, but seems to be cheering on a warrior, who advances to support Hector, armed with shield and sword. The scene is closed by Paris, in the dress of an archer, aiming a bow towards the ship.

FIG. 69.—**The Battle at the Ships** (line 442); **Teucer aids Ajax** (line 718).

ENGRAVED GEM.
In the Collection at Florence.
OVERBECK, *Gall. her. Bildw.*, xvii., 9, p. 424.
BAUMEISTER, *Denkmaler*, p. 729.

As in the scene on the *Tabula* (fig. 3, see above in the summary of the book), Ajax stands in the curved poop of the ship holding out his mighty shield, a very giant compared with Teucer, who kneels beside him showering arrows on the Trojans. There are several replicas of this gem.

FIG. 70.—**Hector setting Fire to the Ship of Protesilaus** (line 718).

ENGRAVED GEM.
OVERBECK, *Gall. her. Bildw.*, Pl. xvii., 8, p. 423.
INGHIRAMI, *Gall. Omer.*, ii., 137.
ROSCHER, *Lexicon der Mythologie*, p. 1921.

Hector here, as in the *Tabula* (fig. 3), appears at the poop of the ship bearing the torch himself, instead of having it carried by a comrade, as in fig. 68. He has lowered it, evidently with the intention of hurling it into the ship, and leans backwards to get the necessary impetus.

BOOK XVI.

THE story now returns to Patroclus, who, after saving Machaon (bk. xi.), came back to the tent of Achilles, and with tears begged to be allowed to lead the Myrmidons against the Trojans. Achilles consents on the condition that he is to do nothing more than save the camp, and Patroclus arms himself (fig. 71). He appears on the scene in the guise of his friend just at the moment when the ship has caught fire and Ajax is sinking from fatigue. He routed the Trojans with great slaughter, slaying Sarpedon, whose dead body was borne away by Sleep and Death (fig. 73), but was himself slain by Hector.

The *Tabula* (fig. 3), under Π, shows first Patroclus arming; then Achilles seated on a throne dejectedly, leaning his head upon his hand, and Phœnix and Diomede standing before him (in the original the figures have neither helmets nor short tunics, but these have been added by the restorer). This scene is not to be found in the *Iliad* as we have it: it is probably

a reminiscence of some passage in a later poet, and doubtless represents Achilles waiting anxiously to hear the fate of Patroclus. The rest of the picture is taken up by the combat between Hector and Patroclus (731).

FIG. 71.—**Warriors arming** (*a* and *b*), **and a Warrior departing** (*c*), (line 130).

RED-FIGURED PAINTINGS ON A DRINKING-CUP (*cylix*) BY THE ATHENIAN POTTER DURIS, OF THE EARLY FIFTH CENTURY B.C.

In the Oesterreichisches Museum, Vienna.

SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 35, 1-5.
KLEIN, *Meistersignaturen*, p. 157 (14).
BAUMEISTER, *Denkmaler*, p. 2034, fig. 2207.
Wiener Vorlegeblatter, VII., Pl. 1.

Although the vase-painting shows us warriors in the armour of the sixth century B.C. at the earliest, and has no direct reference to the Myrmidons in Homer, it gives a good idea of the manner in which the greaves, helmet, and shield were put on at all periods. In (*a*) the scene is a palace hall, indicated by the single pillar on the right. An aged king, with sceptre and flowing garments, is speaking to one of the warriors. Near the pillar is a lady, holding the shield and sword of a youthful warrior, who stands before her polishing his spear. Next comes a youth fastening his shirt (χιτών) with a brooch on his left shoulder, and at the same time hitching it up so that he may gird it more conveniently. Beside him a warrior is binding his long hair into a convenient knot with a riband, and farther on a bearded man (who has already put on his cuirass, and holds a helmet and spear in his hands) is conversing with a comrade, who draws his sword in and out of the sheath to test it. Last comes a warrior holding a helmet, who turns to listen to the king.

The same scene is continued in (*b*). On the left are two youths conversing, and next to them a warrior with his shirt well girded and a helmet on his head, who stoops to fit a greave to his leg. It was necessary to put on the greaves before the cuirass or breastplate, for the latter was so stiff that the warrior could not bend low enough when wearing it (cf. line 130, κνημῖδας μὲν πρῶτα περὶ κνήμῃσιν ἔθηκεν). The next figure is just clasping the cuirass round his body (line 133), and it is worth noting the shoulder flaps, which have not yet been tied down. Farther on another warrior, armed in his cuirass, is throwing his sword over his shoulder (line 135, ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον), and then the picture closes with two more youths, one of whom is tying his pig-tail tighter.

The picture in the centre shows a fully armed warrior on the point of departure, receiving a farewell cup of wine from a lady (the artist's signature is inscribed above, ΔΟΡΙΣ ΕΓΡΑΦΣΕΝ).

It is remarkable how closely the order of arming follows the Homeric description, the only difference being that the epic hero took his shield before putting on his helmet (line 135), doubtless because the shield was worn in those early times by a strap (τελαμών) round the body, and not merely attached to the arm (cf. fig. 80). It is worth noting that all the warriors in the painting have long hair, like the Homeric Achæans and the Spartans of later times, but unlike the Athenians of the fifth century, who wore it short. Another interesting detail is the use of pads to protect the instep from the rubbing of the metal greave, shown on the warrior; cf. (*c*). These, however, can scarcely be identified with Homer's ἐπισφύρια (line 132), for they are in no sense clasps.

FIG. 72.—**Patroclus going out to Battle** (line 219).

RED-FIGURED PAINTING ON A DRINKING-CUP (*cantharus*) BY THE ATTIC POTTER EPIGENES, OF THE FIFTH CENTURY B.C.

Found at Vulci: in the Cabinet des Médailles, Paris.

Ann. d. Inst., 1850, Tav. d'agg., J.
KLEIN, *Meistersignaturen*, p. 187.
LUCKENBACH, *loc. cit.*, p. 553.
Wiener Vorlegeblatter, Series B, Pl. IX.

Thetis (ΘΕΤΙΣ) stands on the right holding a cup and wine-jug, from which she has just given a parting drink to Patroclus, who stands by her, fully armed for battle. On the left Amphilochus (ΑΜΦΙΑΟΧΟΣ), attired in cloak, wide-awake hat, and high boots (like an Athenian ἔφηβος, or knight), is just turning away from Nestor (ΝΕΣΣΤΟΡ), his father, to join Patroclus. Between Thetis and Patroclus the potter's name is inscribed (ΕΠΙΓΕΝΕΣ ΕΠΟΕΣΕ).

This scene occurs nowhere in Homer, and is purely an invention of the artist, who has worked up the Homeric story in his own fashion. Thus, by taking the familiar farewell group of a warrior and a lady (cf. *Il.*, figs. 38 and 71 *c*), and giving the latter the name of Thetis, he suggests the friendship of Achilles and Patroclus; while, by the addition of Nestor and Amphilochus, he reminds us that it was owing to Nestor's eloquence that Patroclus went into battle (xi., 804) to meet his doom, the news of which Antilochus was fated to bear to Achilles.

FIG. 73.—**Sarpedon's Body borne away by Sleep and Death** (line 454).

RED-FIGURED PAINTING ON A DRINKING-CUP (*cylix*) BY THE ATTIC POTTER PAMPHAIOS, OF THE END OF THE SIXTH CENTURY B.C.

From Vulci; in the British Museum.

Wiener Vorlegeblatter, Series D, Pl. 3.
KLEIN, *Meistersignaturen*, p. 94 (20).
—— *Euphronios*, p. 274, fig. on p. 272.
ROBERT, *Bild und Lied*, p. 110.
—— *Thanatos*, p. 9.
LUCKENBACH, *loc. cit.*, p. 619.
OVERBECK, *Gall. her. Bildw.*, XXII., 14, p. 533, 75.

Two dæmons, in the form of youthful warriors with wings, are raising the dead body of a giant from the ground, the one clasping him round the breast, the other seizing his legs. The dead man is quite nude, and has been spoiled by his conqueror.

On the left the goddess Iris (without wings, cf. fig. 62), easily recognisable by her herald's staff (κηρύκειον), hurriedly delivers the commands of Zeus to the two dæmons; while on the right the mother of the corpse, with dishevelled hair, is seen beating her breast and stretching out her hand in lamentation.

The painting represents Death and Sleep (*Hypnos*, cf. fig. 67) bearing away a warrior to burial, for the name Hypnos is inscribed on one of a series of similar vase-paintings. There has, however, been much controversy as to whether the dead man is Sarpedon or Memnon (cf. *Od.*, fig. 21), but the weight of authority seems to be in favour of the former.

It should be noted that the hair of the figure at the head of the corpse is black, while that of his comrade is light brown. The former is accordingly Death, the latter his brother Sleep.

FIG. 74.—**Scene in a Circus** (line 745).

BLACK-FIGURED PAINTING ON AN ARCHAIC ATTIC VASE.

From Camirus, Rhodes.

SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 24, 2.

In the battle with the Trojans, Patroclus smote Cebriones, Hector's charioteer, with a stone in the brow, so that he fell

helplessly from the chariot, to the infinite amusement of his slayer, who mocked him with compliments on his skill as a tumbler.

The painting in fig. 74, which is on a vase given as prize at the Panathenaic Games in Athens, shows how accomplished Greek acrobats were in the sixth century B.C. Two horses are in full gallop in the ring, guided by a single rider, who looks round at an acrobat who, with the aid of a spring-board, has leaped on the back of his horse, and, with two shields, is performing a martial dance, jumping from one to the other. He is represented as very small on account of the lack of space. Below, between the horses' legs, is another figure (also made small and placed in this strange position for want of space) who is busily engaged in smoothing the sand of the ring with a pick, just as the grooms do with rakes in a modern circus. Behind the horses is a man playing on a double flute in front of the spectators, who are seated on tiers of benches to the left. They are applauding loudly, and one of them shouts, "Indeed he tumbles well" (ΚΑΛΟΣΤΟΙΚΥΒΙΣΤΕΙΤΟΙ= *καλῶς τοι κυβιστεῖτοι*). On the right a youth is seen climbing up a pole (with a slanting support at one side), but whether this is another performance or part of the jockey's display it is impossible to determine.

The whole performance is evidently professional, and manifestly must be regarded as taking place in a circus rather than at one of the Public Games. Even in Homer's time professional tumblers were known (cf. *Il.*, xviii., 604-5).

BOOK XVII.

AFTER slaying Patroclus, Hector went in pursuit of Audomedon, Achilles' charioteer. A fierce battle then ensued over the dead body, in which Menelaus slew Euphorbus, but was unable to resist the onslaught of Hector, who had given up his pursuit and returned to strip the armour of Achilles from the corpse of Patroclus (fig. 75). Ajax then came to the rescue (fig. 76), and Hector had in his turn to retreat; but though he returned to the fray and brought the bravest of the Trojans with him, the Achæans succeeded in defending the body of Patroclus, which Menelaus, at last, aided by the two Ajaces, succeeded in bearing to the ships (fig. 77).

The *Tabula* (fig. 3) shows us, under P, Hector in his chariot attacking Ajax, who stands over the fallen body of Patroclus (line 130); then Menelaus lifting the corpse, and afterwards, with the help of Meriones, placing it in his chariot (cf. line 717), the horses of which are held by two men (probably Automedon and Alcimedon). Both these latter scenes are at variance with Homer, who makes Menelaus raise the body on his shoulders (cf. fig. 77).

FIG. 75.—**Combat over the Body of Euphorbus** (line 82).

PAINTING ON AN ARCHAIC PLATTER (*pinax*) IN THE RHODIAN STYLE OF THE SEVENTH CENTURY B.C.

From Camirus, Rhodes; in the British Museum.

BAUMEISTER, *Denkmäler*, p. 730, fig. 784.
SALZMANN, *Nécropole de Camiros*, Pl. 53.
LUCKENBACH, *loc. cit.*, p. 538.
SMITH, *Dict. of Antiq.* (ed. 1891), art. "Vas," p. 924.
KIRCHHOFF, *Studien z. Gesch. d. gr. Alph.*, p. 48.
ROBERTS, *Introd. to Greek Epigraphy*, p. 158.

Hector (name in early Doric characters) and Menelaus (name do.) are engaged in single combat over the body of Euphorbus (name do.). All three are armed in archaic style with loin-cloth and breastplate with projecting rim (*Il.*, fig. 7), and have richly decorated shields, Hector's bearing a flying bird as badge. All three helmets are of the shape known as the Attic.

The original vase is all covered with rosettes and other ornaments, which the copyist has here omitted.

The combat thus depicted is not mentioned definitely in the *Iliad* at all, but, after the manner of archaic artists, Menelaus, who slew Euphorbus (line 60), and Hector, whose approach drove him from the body (line 108), are represented as actually face to face.

FIG. 76.—**Combat over the Body of Patroclus** (line 123).

RED-FIGURED PAINTING BY OLTOS AND EUXITHEOS.

The reverse of fig. 62.

Wiener Vorlegeblätter, Series D, Pl. 2.
KLEIN, *Meistersignaturen*, p. 135 (1).
LUCKENBACH, *loc. cit.*, p. 540.
OVERBECK, Pl. xviii., 3, p. 427.

In the centre the dead body of Patroclus (ΠΑΤΡΟΚΛΟΣ) lies on the ground stripped of Achilles' armour.

On the right Æneas (ΑΙΝΕΑ—), with a lion as his badge, and Hippasus (ΗΙΠΠΑΣΟΣ), with the badge of an eagle, advance to meet Ajax (ΑΙΑΣ) and Diomede (ΔΙΟΜΕΔΕΣ). All four are fully armed, the Trojans being distinguished from the Greeks by wearing a loin-cloth in place of a shirt beneath the cuirass. Like fig. 75, the scene is not to be found in Homer, Ajax and Æneas (line 344) being the only heroes among the four who fought over Patroclus. Hippasus would seem to be a mistake for Hippasides, a comrade of Æneas, who was slain in the fight (line 348); while Diomede, according to Homer, had been wounded (xi., 376), and was unable to take the field on this day.

FIG. 77.—**Menelaus with the Dead Body of Patroclus** (line 648).

MARBLE GROUP OF THE HELLENISTIC PERIOD.

Found in Rome near the Mausoleum of Augustus; now in a court of the Pitti Palace at Florence.

Restored in many places.
LÜBKE, *Gesch. d. Plastik*, i., Pl. 156, p. 225.
FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 1397-8.
OVERBECK, *Gall. her. Bildw.*, xxiii., 5, p. 551.
BAUMEISTER, *Denkmaler*, fig. 785, p. 731.

This group exists in several replicas, and is generally known as the "Pasquino," because the most famous of these replicas was found near the shop of the celebrated lampooning cobbler of that name. The specimen here given is not the original "Pasquino," but one better preserved, now in the Pitti Palace.

Menelaus is here represented as a bearded warrior of heroic build, armed only with helmet and sword. He holds the lifeless body of his friend in his arm, and, as he sees the foe (on whom his eyes are fixed) approaching, is letting his burden sink gently to the earth, so that he may begin the battle once again. This seems to be a truer interpretation than the conventional one that the hero is raising the body to cast it across his shoulder, for the muscles of the arms do not show a movement strong or sudden enough to suggest this. There has been some little doubt whether the warrior is intended for Menelaus or Ajax. The fact that the head in the original "Pasquino" group is of a less vigorous character than the Florentine, and shows the mouth as though uttering a cry of terror, seems to point to Menelaus rather than the sturdier Ajax, though for such a conception no real basis can be found in Homer's narrative.

BOOK XVIII.

ACHILLES had all the while been a prey to the gloomiest forebodings, but, when Antilochus brought the news of Patroclus' death, his grief knew no bounds, and he groaned so loudly that even his mother Thetis, in the depths of the sea, heard it. She came with all her Nereids to console him, but found it impossible to shake his resolve to slay Hector, though he knew that it would seal his own fate. His armour was, however, in the hands of the Trojans, and she succeeded in getting him to wait till the following day, when she would bring him new arms and weapons fashioned by Hephæstus himself. After her departure the body of Patroclus was brought to the tent of Achilles, where it was laid out in state, and mourned throughout the night by the hero and the whole army. Meanwhile Hephæstus, who had offered no resistance to the coaxing of Thetis, went to his magic smithy and wrought wondrous armour for the hero (fig. 78). The book closes with a description of the marvellous designs with which he decorated the shield (figs. 79-85).

The *Tabula* (fig. 3), under Σ, gives three scenes: first, Achilles (ΑΧΙΛΛΕΤΣ) seated at the foot of the couch on which Patroclus lies, while a youth (Automedon) and a maid weep loudly near him; next, Thetis (ΘΕΤΙΣ) with an attendant Nereid all in tears on her way to Hephæstus; and, lastly, the forging of the shield (ΟΠΛΟΠΟΙΑ, ΗΦΑΙΣΤΟΣ) in the smithy.

FIG. 78.—**The Forging of Achilles' Armour** (line 615).

WALL-PAINTING IN THE CASA DI SIRICO POMPEII, 3 FT. 4 IN. HIGH BY 3 FT. 11 IN. WIDE.

From an original drawing.
HELBIG, *Wandgemälde*, No. 1316.
Bullettino d. Inst., 1879, p. 54.

This picture represents Hephæstus in the garb of a smith, showing Thetis the arms which he has just finished. The breastplate, greaves, sword, and helmet lie scattered about the forge, but the god has placed the shield upon an anvil for Thetis to admire. It is covered with the figures of the heavenly constellations (cf. line 485, ἐν δὲ τὰ τείρεα πάντα, τά τ' οὐρανὸς ἐστεφάνωται), and a winged figure with a stick points out each detail to the goddess, who sits lost in admiration.

FIG. 79.—**Archaic Bronzework.**

HAMMERED AND CHASED RELIEF ON THE BRONZE CASING OF A PREHISTORIC BUCKET.

Found at Watsch in Carinthia.
Revue Archéologique, 1883, Pl. 23.

The technique of early bronze works of art is so similar, that the vessels of beaten bronze which have been found on prehistoric sites in Etruria and other parts of Italy, as well as in Southern Austria, throw light on the description of the Homeric shield.

One of the most characteristic features of such designs is the division of the decorated surface into a number of parallel friezes, in which the figures appear either in processions or groups. The present relief, for instance, has three such friezes, the upper having a long procession of men, horses, and chariots; the middle showing a pair of boxers contending for a helmet as prize, and a sacrificial scene; while the lowest is decorated by a procession of animals.

The Phœnician bronze cups which have been found at Palestrina throw even more light on the description of the shield. An excellent reconstruction of its design from the data thus gathered may be found in Mr. Murray's *History of Greek Sculpture*.

FIG. 80.—**Bronze Dagger inlaid with Gold and Silver.**

FOUND BY SCHLIEMANN IN THE FOURTH GRAVE ON THE ACROPOLIS OF MYCENÆ.

MILCHHÖFER, *Anfange der Kunst*, fig. 64.
SCHUCHHARDT, *Schliemann's Ausgrabungen*, fig. 227 (Eng. translation by MISS SELLERS, p. 220, fig. 227).
BAUMEISTER, *Denkmäler*, p. 980, fig. 1190.
MITCHELL, *History of Ancient Sculpture*, p. 152, fig. 80.

Schliemann discovered in the shaft graves at Mycenæ a number of bronze dagger-blades. When they were cleaned at the museum in Athens, it was discovered that they were

inlaid with designs in gold and silver of different colours. Thus on the dagger in fig. 80 a lion-hunt is represented. Five hunters are in pursuit of three lions. Two of the lions are in full flight, but the third is at bay, and has struck down the foremost hunter. Three of his comrades are hurling spears at the beast, while a fourth shoots a bow at him. All the men are attired in the loin-cloth which was the primitive garment of the Greeks, and four of them are protected by huge shields, fastened like those in Homer by a strap (τελαμών, cf. fig. 71) passing round the body. These shields are of silver like the loin-cloths, while the men's flesh is gold, as are also the lions. Each figure, however, is of several pieces, and thus the different details of hair, etc., are clearly distinguished from one another.

Homer's description of the use of coloured metal on the shield shows beyond a doubt that the decoration was precisely of this character. Thus the vineyard (line 561) was of gold, the grapes of dark metal, and the vine-props of silver, while there was besides a trench of κύανος (blue glass paste) and a fence of κασσίτερος.

More recently further discoveries have shown that the designs on the dagger blades are by no means the best that the Mycenæan age produced. The two cups of beaten gold which were found in the bee-hive grave at Vafio, near Amyclæ, have reliefs of a bull-hunt, which in vigour of style and excellence of draughtsmanship are unsurpassed by any Greek works of art before the great period (cf. Ἐφημερὶς Ἀρχαιολογική, 1889, Πίναξ 9; *Jahrbuch des deutschen Arch. Inst.*, Band v., p. 104; Schuchhardt, *Schliemann's Excavations*, trans., Appendix by Miss Sellers).

During the past year (1891) an equally important discovery was made of a relief in beaten silver, which was among the objects found by Schliemann in the grave (IV.) from which the dagger-blade came. It formed part of a small vessel, and is ornamented with a battle scene, depicting a city standing on wooded hilly ground. Outside the walls warriors with shield and spear, archers and slingers, are repelling a foe, while the battlements above them are crowded with women tearing their hair and beating their breasts (Ἐφημερὶς Ἀρχ., 1891, Πίν. 2, p. 11). This shows that siege scenes were known to art long before the *Iliad* was composed (cf. line 509).

Fig. 81.—**Wedding Procession** (line 492).

Black-figured painting on an archaic vase of the Laria sixth century B.C.

Gerhard, *Auserlesene Vasenbilder*, iv., Pl. 312.

The bride and bridegroom advance in a chariot drawn by four horses, at the side of which a woman walks waving two torches. In front of her marches Dionysus, with an ivy wreath on his head and a huge horn of wine in his arms. Facing the horses, and apparently meeting the procession, part of the figure of Hermes (with winged boots) is visible, so that the bridal pair are probably a god and goddess.

Except for the torches carried to light the bridegroom, there is little to illustrate Homer's description of the shield.

Fig. 82.—**Ploughers** (line 541).

Black-figured painting on a drinking-cup (κύλιξ) by the Athenian potter Nikosthenes, of the sixth century B.C.

Found at Vulci, and in the Berlin Antiquarium.

Gerhard, *Trinkschalen u. Gefässe*, Pl. i. 1.

Klein, *Meistersignaturen*, p. 69 (71).

Baumeister, *Denkmäler*, p. 11, fig. 12 *a*

Three ploughers are represented, driving each a yoke of oxen with a long goad. In the lower part of the picture is a man with a basket, who is either sowing or scattering manure. Two other men are engaged in breaking the clods with long sticks, while a third is seen stroking one of the herd of deer who graze in the background. These, like the tortoise, the grasshopper, and the lizards, serve to fill up the empty spaces in the design.

Fig. 83.—**Vintage Scenes** (line 561).

The bronze ends, inlaid with silver, which ornamented the head of a Roman sofa.

Found in Rome, and in the Capitoline Museum there.

Kulturhist. Bilderatl., Pl. 10, Nos. 5 and 6.

Bullettino d. Comm. Arch. Municipale, 1874, p. 22.

In Homer's description the vines are trained on poles, but in the relief here given they are supported by trees, as has been the custom in Italy from time immemorial. To the right and left, in the highest parts of the reliefs, we see the gathering of the grapes into baskets (line 568), which are carried off to the vat and there trampled under foot. In (*a*) the vessel into which the expressed juice ran is clearly shown. In (*b*) we see an unruly labourer being chastised, and a statue of Dionysus, before which stands an altar with a brightly burning fire.

Fig. 84.—**Theseus and Ariadne on Naxos** (line 590).

Black-figured painting on the François vase.

Il., figs. 52, 88, 126, *are from the same vase.*

Mon. d. Inst., iv., Pls. 56, 57.

Harrison, *Mythology and Mon.*, p. cxxviii., figs. 31, 32.

This vase represents Theseus, Ariadne, and the Athenian youths and maidens, celebrating their deliverance from the Minotaur and escape from Crete by a dance after landing on Naxos. The left of the picture shows us a youth (ΦΑΙΔΙΜΟΣ) leaping ashore from the ship (here omitted), and with a maiden (ΗΗΟΔΑΜΕΙΑ) hastening to join the long rows of dancers, who have clasped hands, youth and maid alternately, and follow Theseus (ΘΕΣΕΥΣ). He, lyre in hand, approaches Ariadne (ΑΡΙΑ—Ε) and her duenna (ΘΡΟΦΟΣ). She is receiving him graciously, and the vase-painter wishes us to understand that in another moment the young folk will form a circle and dance to the music of Theseus' lyre, for he on this occasion takes the place of the θεῖος ἀοιδός (line 604). The differences from Homer lie chiefly in the clothing of the youths, who wear short cloaks and are unarmed, instead of having glistening shirts of linen and being armed with the sword. It is worth noting that the maids wear the Homeric πέπλος fastened at the shoulders with a brooch.

Fig. 85.—**The Potter's Wheel** (line 600).

Black-figured painting on an archaic Corinthian terra-cotta plaque.

Found near Corinth; in the Louvre.

Ann. d. Inst., 1882, Pl. U, 2; p. 182.

The invention of the potter's wheel was known to the Greeks long before the age of Homer, for the vases of the "Mycenæan" period show full familiarity with its use. It is, in fact, only in the very lowest of the prehistoric strata that earthenware fashioned by the hand prevails. This, of course, does not imply that such handmade pottery was unknown in later times. On the contrary, it was manufactured at all periods, especially for certain ritual uses.

The oldest potter's wheel was merely a heavy disk like that in the vase-painting, which was mounted like a small table on a single leg, so that it could spin round easily when set in motion by the potter's left hand (in later times it was driven

by a treadle). With his right hand he was then able to mould the clay thrown on the wheel into any desired form. The figure shows him giving the clay a more precise shape with the aid of a bent stick. On the floor of the shop lies a large lump of clay, and two vases already baked are hanging from pegs on the wall.

An excellent account by Mr. Cecil Smith of the ancient potter's art is to be found in Smith's *Dictionary of Antiquities* under "Fictile."

BOOK XIX.

AT the dawn of the next day Thetis came to the tent of Achilles, bringing the newly made arms (figs. 86, 87). Thereupon the hero called an assembly of the Achæans, announced that he had foregone his wrath, and demanded instant renewal of the fighting. In reply Agamemnon made amends for his former insults, and restored Briseis to her lord, with many gifts. Then, returning to the tent, after a short space of lamentation for Patroclus, he put on the new arms, and, mounting his chariot, drove out to battle.

The *Tabula* (fig. 3) shows us, under T, Achilles arming and setting out for the battle. In the first the hero (ΑΧΙΛΛΕΤΣ) is fastening one of his greaves, while his mother, attended by a Nereid, stands by admiring. His breastplate lies on the ground at his feet, another Nereid holds his shield (ΑΣΠΙΣ), and Phœnix (ΦΟΙΝΙΞ) is in readiness with the helmet. In the second scene Achilles (ΑΧΙΛΛΕΤΣ) is mounting the chariot by the side of Automedon, who holds the reins. Just in front of the horses is a female figure, who seems to be stroking them, but her gesture merely implies that she is speaking. It is most likely that the artist intended this for Thetis, suggesting perhaps by her presence the prophecy of Achilles' fate, which in Homer is uttered by one of the horses (line 404).

FIG. 86.—**Thetis brings the Armour to Achilles** (line 3).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE FIFTH CENTURY B.C.

Found at Camirus in Rhodes; now in the British Museum.

Mon. d. Inst., xi., Pl. 8.

Ann. d. Inst., 1879, p. 237.

BAUMEISTER, *Denkmäler*, p. 732.

ROBERT, *Bild und Lied*, p. 141.

In the centre of the upper tier of the picture Achilles sits, his head wrapped in his mantle (cf. fig. 50), bowed down with grief. His mother has thrown her arms round his neck, and is tenderly kissing him on the brow. She is followed by a Nereid, who bears the newly made helmet and spear, and is accompanied by the goddess Athena in full armour.

Behind Achilles is Phœnix leaning on a staff, and another Nereid (who, unable to restrain her sobs, has placed her hand upon her mouth) holding a shield, with the badge of a dancing (?) girl. In the background is a helmet resting on a block. The lower tier shows three Nereids and a youth beside an altar. They each carry some piece of armour, the one to the right a sword, shield, and spear: the next, the youth, a spear; the third a cuirass; and the fourth a scabbard. The youth is Automedon, and, like his master, has his head covered as a sign of grief.

The painting only corresponds with Homer in the most general way. There is, for instance, no mention of the Nereids, of Athena, or of Automedon. These, however, are introduced for purely artistic reasons: the Nereids because it would be impossible to represent Thetis herself as carrying all the arms, Athena to suggest the fighting that was to follow, and Automedon as a foil to the Nereids.

The scenes in the two tiers must not be supposed to be taking place at exactly the same time. In the lower tier the altar shows that the Nereids are being received in the courtyard of the tent; while in the upper the presence of Phœnix, the block on which the helmet rests, and the chair on which Achilles sits, all show that it is indoors. This difference accounts for the doubling of the arms, which appear twice.

The figure of the Nereid struggling to restrain her sobs is noteworthy as unique in its way.

Mr. Murray has suggested that it might be laughter that is overcoming her at the sight of such a big boy fondled by his mother, but this seems improbable.

FIG. 87.—**Thetis bringing the Armour to Achilles** (line 3).

WALL-PAINTING IN POMPEII, REG. IX., IS. 5, NO. 2.

From an original drawing.

SCOGLIANO, *Le pitture murali Campane*, No. 577.

Notizie d. Scavi. d. Ant., 1878, p. 42.

Bull. d. Inst., 1879, p. 51.

Thetis on her way over the sea bearing the arms of Achilles was a favourite subject with artists of the Hellenistic and Græco-Roman periods. The goddess and her Nereids were represented borne by Tritons and other sea-monsters, and accompanied by little love-gods hovering above them.

In the Pompeian wall-painting Thetis reclines on the back of a youthful Triton, who bears her over the sea, in which a dolphin is seen disporting himself. She carries the helmet in her right hand, the spear and shield have been intrusted to the Triton, and the greaves are with difficulty supported by two little Cupids, who fly above the goddess.

For other representations of the same subject in Greek art, see Baumeister, *Denkmäler*, p. 732, and Heydemann, *Gratulationsschift der Univers. Halle fur das Archaol. Inst. in Rom*, 1879.

FIG. 88.—**The Procession of Gods at the Wedding of Peleus and Thetis** (line 390).

BLACK-FIGURED PAINTING ON THE FRANÇOIS VASE (cf. fig. 84).

Mon. d. Inst., iv., Pls. 56, 57.

LUCKENBACH, *loc. cit.*, p. 589.

OVERBECK, *Gall. her. Bildw.*, Pl. ix., 1; p. 198, 47.
Wiener Vorlegeblatter, ii., 1.
BAUMEISTER, *Denkmaler*, p. 1790, fig. 1883.

The spear of Achilles was made from the ash staff, which Cheiron brought from Mount Pelion, as a present to Peleus on his wedding with Thetis. The earliest version of this wedding feast, to which all the gods came with gifts, is that known in antiquity by the epic poem of the *Cypria*, still preserved to us by the paintings on the shoulder of the François vase. The picture runs all round, but for convenience has been here divided in two. To the right of the lower half, Thetis (ΘΕΤΙΣ) can be seen through the half-open door of a palace built in the form of a temple. She wears the bridal veil, and as the guests approach shyly raises it to cover her face. Outside, by the altar in the courtyard, Peleus (ΠΕΛΕΥΣ) stands to receive a long procession of his friends. Cheiron (ΧΙΡΩΝ) is the first arrival, and clasps the hand of the bridegroom above the altar. Unlike the Centaurs of later art, his forelegs are human, and he wears a shirt. Across his shoulder he has the ashen stick from Pelion (Πηλιάδα μελίην), with three hares hanging from it, which he has brought as his present.

By his side is Iris (ΙΡΙΣ), who comes as herald of the gods, who follow in long procession: Hestia, Chariclo (Cheiron's wife), Dionysus, the Seasons, Zeus and Hera in their chariot, with the Muses, Ares and Aphrodite, Apollo and Artemis, the Graces, Athena (wrongly restored) and Nike, the Fates, Hermes and Maia, Nereus and Doris, Oceanus and Tethys (only the head of their horse visible), and, lastly (in lower tier), Hephæstus riding side-saddle on his ass, with a sea-monster (whose tail alone remains) going in front.

The names of the two potters are inscribed: (1) over the altar, "Clytias painted me" (ΚΛΙΤΙΑΣ ΜΕΓΡΑΦΣΕΝ); (2) in front of the first chariot, "Ergotimus made me" (ΕΡΓΟΤΙΜΟΣ ΜΕΠΟΙΕΣΕΝ).

BOOK XX.

IN the battle which ensued the gods, by permission of Zeus, came down from Olympus and fought for their favourites on either side. Thus it came about that Æneas, who had been sent by Apollo to aid Hector, was saved by Poseidon, while Hector himself escaped in a cloud cast over him by Apollo.

The *Tabula* (fig. 3), under Υ, shows us Poseidon (ΠΟΣΙΔΩΝ) urging Æneas to fly, next Achilles rushing with drawn sword on a Trojan archer (perhaps Polydorus, cf. 407), then Hector (?) retreating, and, lastly, a single combat and a warrior slaying his enemy (this is a purely conjectural restoration).

FIG. 89.—**Hesione freed by Heracles** (line 145).
MOSAIC IN THE GRÆCO-ROMAN STYLE.
In the Villa Albani, Rome.
From a photograph.
ROSCHER, *Lexicon d. Mythologie*, p. 2248.
BAUMEISTER, *Denkmaler*, p. 663.

Heracles came twice to Troy. The first time was on his expedition against the Amazons, and it was then that he rescued Hesione, daughter of Laomedon, who, like Andromeda, had been bound to a rock as prey for a monster of the sea (cf. VII., 452; XXI., 442). He came the second time, with an expedition of six ships, to take vengeance on Laomedon for having refused the promised guerdon. Telamon was his chosen companion on this expedition, and it was to him that Hesione was given as wife.

In the mosaic Heracles (who wears his lion-skin over his head and shoulders, and carries his club in one hand and a bow and arrows in the other) is turning away, having just slain the monster, whose head appears from the water below pierced with a dart. On the other side of the picture, Telamon (with *chlamys*, spear, and sword) helps Hesione to descend from the rocky wall, to which she had been fastened by two manacles. She is dressed as a bride, for she had been betrothed symbolically to death, and her jewels are in a casket that lies at her feet. The artist has followed a form of the legend which differs from that which Hellanicus gave (quoted by the scholiast on this passage) in explanation of Homer. According to the older version, Heracles entered the mouth of the monster, made his way down to its belly, and hewed at its vitals for three days until it was slain.

FIG. 90.—**The Rape of Ganymede** (line 234).
RED-FIGURED VASE-PAINTING ON AN ATTIC VASE (*crater*) OF THE FIFTH CENTURY B.C.
Formerly in the Campana Collection.
Ann. d. Inst., 1876, Tav. d'agg., C, 2.
BAUMEISTER, *Denkmaler*, p. 581.

FIG. 91.—**The Rape of Ganymede** (line 234).
RED-FIGURED VASE-PAINTING OF THE FOURTH (?) CENTURY B.C.
Ann. d. Inst., 1876, Tav. d'agg., C, 1.

Homer tells us that the gods carried off Ganymede to be cup-bearer to Zeus on account of his beauty, but in the later and better-known forms of the legend it was Zeus himself who bore him away from earth. This is the version given by the vase-painting in fig. 90, which represents Ganymede as a graceful youth trundling a hoop and holding a cock (a favourite present to boys), trying to escape from Zeus, who follows calling him to stop.

The other vase-painting shows a still later version, in which it is the eagle of Zeus who seizes the beautiful youth and bears him to its master. Ganymede is represented with effeminate long hair, wearing a chain of beads, necklet, anklet, and a cloak. His surprise at being pounced on by the eagle is suggested by the strigil, oil-flask, and ball which he has dropped on the grass.

This representation of the legend is probably to be traced to the famous statue by Leochares, a sculptor of the fourth century B.C. In any case the type is one which recurs very frequently in Hellenistic and Græco-Roman art, and is often mentioned in Roman literature.

BOOK XXI.

ACHILLES made great havoc among the Trojans, driving many into the river Scamander, where he slew all save twelve whom he took alive to be victims for the funeral of Patroclus (cf. fig. 96). He refused to spare the life of Lycaon, one of Priam's sons (fig. 92), and continued to slaughter so many Trojans that the river-god Scamander himself took the field, and with the help of the river Simois would have drowned the hero in his waves had not Poseidon and other gods come to his rescue. Then Achilles once more drove the Trojans into Troy.

The *Tabula* (fig. 3) epitomises Φ in three scenes: first, Achilles slaying Lycaon (line 114) on the banks of the Scamander (ΣΚΑΜΑΝΔΡΟΣ is inscribed below merely as an indication of the locality); secondly, Poseidon (ΠΟΣΙΔΟΝ) pulling Achilles (ΑΧΙΛΛΕΤΣ) out of the waters of the river; and, thirdly, the Trojans (ΦΡΥΓΕΣ) pursued by Achilles flying in terror into the city gates.

FIG. 92.—**The Death of Lycaon** (line 117).

RED-FIGURED PAINTING AN AN ATTIC VASE OF THE FIFTH CENTURY B.C.

From Vulci; in the Munich Collection.

GERHARD, *Trinkschalen und Gefässe*, C, 4.
OVERBECK, *Gall. her. Bildw.*, xvii., 3.
Archaol. Zeitung, 1878, p. 31.

Professor Robert's interpretation of this painting, as representing the slaying of Lycaon, is, if not quite certain, at least highly probable.

A warrior, who is nude (as heroes were generally represented), and only armed with greaves, helmet, shield, and sword, is plunging his sword into the throat of a youth, who kneels in supplication, and with uplifted hands vainly struggles against his slayer. This exactly corresponds with Homer, for he tells us that Lycaon stretched out both hands, and received his *coup de grâce* by a word-thrust in the neck, at the collar-bone:—

ὁ δ' ἔχετο χείρε πετάσσας
ἀμφοτέρας· Ἀχιλλεὺς δὲ ἐρυσσάμενος ξίφος ὀξὺ
τύψε κατὰ κληῖδα παρ' αὐχένα, πᾶν δέ οἱ εἴσω
δῦ ξίφος ἀμφήκες (115-118).

The artist, too, shows the rush of blood welling from the wound (119), and suggests the locality by the figure of a Phrygian, who, clasping his hands in despair, writhes on the ground behind Achilles. This may perhaps be one of the Trojan youths whom Achilles took alive as victims for the shade of Patroclus (fig. 96). To the right of the picture, another warrior fully armed turns round, as he hastens past, to look at the scene.

The difficulties that may be suggested against this interpretation are that Achilles is bearded, and that the Phrygians are much more like Amazons than men. Achilles, however, is frequently represented with a beard on early vase-paintings (cf. *Il.*, figs. 62, 93, 104; *Od.*, fig. 15), and the style of this picture is not free enough to exclude the possibility of this older type. As to the Amazons, a glance at fig. 96 is sufficient to show that the effeminate young Trojans are indistinguishable from them.

BOOK XXII.

HECTOR alone of the Trojans did not fly within the walls, and, in spite of the entreaties of his father and mother, awaited the onset of Achilles, only to be overcome with terror at the sight of his enemy, and to flee before him at the last moment. He ran, strengthened by Apollo, thrice round the walls of Troy, Achilles following hard upon him, but at length was goaded by the reproaches of Athena to await his foe. In the battle that ensued he was slain, Athena having aided Achilles in a most unfair way (fig. 93). The Achæan hero then despoiled the dead body, heaped many insults on it, tied it by the heels to his chariot, and dragged it to the ships. Meanwhile the Trojans, men and women, who had been watching the battle from the walls, raised a mighty wail, that reached the ears of Andromache as she sat awaiting the return of Hector. She hurried to the walls, and the book closes dramatically with her lamentations.

The *Tabula* (fig. 3) shows (1) Hector standing at the gate awaiting Achilles (ΑΧΙΛΛΕΤΣ), who approaches round the wall, (2) Achilles pulling the helmet from Hector's lifeless head, and (3) Achilles driving his chariot to the ships with Hector's body trailing behind.

FIG. 93.—**The Death of Hector** (line 306).

RED-FIGURED PAINTING ON AN ATTIC DRINKING-CUP (*cylix*) OF THE SIXTH CENTURY B.C.

In the Museo Gregoriano, Vatican, Rome.

GERHARD, *Auserlesene gr. Vasenbilder*, iii., Pl. 202, 5.
Museo Gregoriano, ii., Pl. 74, 1.

Luckenbach, *loc. cit.*, p. 515.

Baumeister, *Denkmäler*, p. 735

Overbeck, *Gall. her. Bildw.*, p. 451, 101.

Hector is vainly endeavouring to draw his sword from the scabbard, and sinks to the earth borne down by the onrush of Achilles, who pierces his eye with a spear.

On the left Athena, fully armed with ægis, helmet, shield (the greater part rubbed away), and spear, stands to protect Achilles; while Apollo (armed with bow and arrow), recognising his defeat, is seen on the right deserting Hector, and raising his hand with a gesture of dismay.

Both heroes are nude (cf. fig. 92), but Hector alone wears greaves.

The painting follows Homer in representing Hector without his spear, and as drawing, not brandishing (line 311) his sword. Achilles slays him with a spear as in Homer, but the place he aims at is the eye, not the neck (line 324). There are four other vase-paintings which represent the scene in the same manner, with but small variations.

Fig. 94.—**Hector dragged round Troy** (line 391).

Relief on glazed Roman terra-cotta tile.
From Syracuse, in Lord Strangford's Collection.
Archäol. Zeitung, 1864, Pl. 181, 2.

There is an exact replica in the Musée de Cluny, Paris. In this relief there are two chariots galloping under the walls of Troy. The second drags the body of Hector along, and is that of Achilles, while the first suggests his invitation to the Achæans to go with him in triumph round the walls (line 381).

The gate of the city is open, and in it stands Andromache, forgetful of all else, with hair dishevelled and garments rent. She has just seen the body, and, horror-stricken at the sight, is tottering back fainting into the arms of the Trojans who stand in the gate.

This rendering, though it does not agree with Homer, is dramatic and a natural one for the artist, to whom the representation of Andromache on the city walls would present considerable difficulty.

BOOK XXIII.

ON returning to his tent, Achilles honoured Patroclus by driving the chariots round the bier, and by giving a funeral feast to the Achæans. The shade of Patroclus, however, unsatisfied with these tributes, appeared to the hero during the night in a vision and demanded a proper funeral. Next day, accordingly, a huge pyre was built, the body with its armour placed on it, the twelve Trojan youths were sacrificed (fig. 96), and all burnt together. The pyre continued burning all the night, and it was not till the next morning that the ashes were slaked with wine (fig. 97), and the bones of Patroclus picked out and placed in an urn, over which a barrow was piled up. Then the funeral games in honour of the dead began near the barrow, Achilles giving prizes for horse-racing (fig. 98), boxing (fig. 99), wrestling (fig. 100), foot-racing, quoit-throwing (figs. 101 and 102), and archery (fig. 103).

The *Tabula* (fig. 3) summarises Ψ with two scenes: (1) "The burning of Patroclus" (**ΚΑΤΣΙΣ ΠΑΤΡΟΚΛΟ**), in which Achilles (**ΑΧΙΛΛΕΤΣ**) is laying an offering (a lock of hair or a libation, cf. lines 141, 218); (2) "The Funeral Games" (**ΕΠΙΤΑΦΙΟΣ ΑΓ** *ων*), represented by two racing chariots.

Fig. 95.—**An Astragalus or Knucklebone** (line 88).

Red-figured Attic vase in the shape of a shell's knucklebone.
From Ægina: in the British Museum.
Schreiber, *Kulturhist. Bilderatl.*, Pl. 20, 7.

The ἀστραγάλοι of the Greeks and "Tali" of the Romans were the small bones which form the joint in the ankles of sheep and other cloven-footed animals. They were much used both as playthings for children and as substitutes for dice. It was in a dispute over them, as playthings, that Patroclus slew the son of Amphidamas, and indeed, to judge from a celebrated marble group of one boy biting another's arm, such quarrels were pretty frequent. The game was played with five pieces, and consisted essentially in throwing them all together up in the air and catching as many as possible on the back of one's hand. This simple operation, however, was made more complicated and difficult by combining with it a number of bodily movements.

Artificial "astragali" of metal, bone, ivory, or crystal were common in antiquity, and fig. 95 shows a vase of this shape, but of considerable size and only meant for use as a jar. It is prettily ornamented with figures of dancing girls. A description of games played with the *astragali* is given in Smith's *Dictionary of Antiquities*, under "Tali."

Fig. 96.—**Sacrifice of the Trojan Youths at the Pyre of Patroclus** (line 175).

Red-figured painting on a large South Italian Amphora.
Found at Canusium, and now in the Naples Museum.
Mon. d. Inst., ix., Pls. 32, 33.
Ann. d. Inst., 1871, pp. 166-95.
Baumeister, *Denkmäler*, p. 737.
Luckenbach, *loc. cit.*, p. 527.

The picture is divided into three tiers. In the middle tier the pyre of Patroclus (**ΠΑΤΡΟΚΛΟΥ ΤΑΦΟΣ**) stands in the centre. On it lie two breastplates and a helmet, and below at the side are the greaves, sword, and shield. This is the armour of Hector (xviii., 334; cf. xxii., 368), which Achilles had vowed to offer to his friend, with an additional coat of mail that is perhaps Patroclus' own. On a step in front of the pyre

Achilles has seized a Trojan youth (in Phrygian dress), whose hands are bound behind his back, and is in the act of slaying him. On the left of the pyre three other Trojan captives sit awaiting their doom. On the right a fully armed warrior, who must be one of the generals of the host, probably Agamemnon, is pouring a libation out of a bowl (*phiale* = Latin *patera*). At his feet is a pitcher. According to Homer, it was Achilles who offered the libation (line 218), but the painter doubtless did not wish to repeat his figure in the manner of early art, and so substituted another leader.

Behind this figure are two women, one with her head covered with her mantle, presumably the mistress of the girl who follows, holding her fan and bearing a basket of offerings for the dead and the customary riband for adorning a tomb. The lady is probably Thetis.

In the lowest tier there are also two maidens, one of whom, perhaps Briseis, is in an attitude of melancholy, while the other is pouring water from a pitcher (*hydria*) into a basin. It is not clear whether this is lustral water, or intended to be drink for the horses of Achilles' chariot, which stands near, driven by Automedon, who turns round to speak to a youthful warrior (Antilochus?) seated near. The lifeless body of Hector, covered with bleeding wounds and bruises, hangs from the back of the chariot.

On the left of this scene another Trojan captive stands in mournful dejection beneath a tree on which a shield is hanging.

In the upper tier the tent of Achilles rises in the centre, and beneath its roof two old men are seen conversing, probably Nestor and Phœnix. On the left are two Myrmidons in conversation, and a maiden who leans against one of the tent poles. On the right Athena and Pan listen to Hermes, whose raised hand shows that he is speaking.

In the background are an ox-skull and a festoon of beaded ribbon. These are sacrificial offerings, and may possibly suggest that the scene is borrowed from the stage.

Fig. 97.—**Quenching the Funeral Pyre** (line 250).

Red-figured painting on a South Italian vase.
Bullet. arch. Napoletano, iii., Pl. 14.
Baumeister, *Denkmaler*, p. 307, fig. 323.
Smith, *Dictionary of Antiquities*, art. "Funus," p. 887.

Several vase-paintings show the quenching of a funeral pyre just as Homer describes it. In fig. 97 this is done by two maidens, who are pouring water from their pitchers (*hydriæ*) on the flames. After the fire was quenched the ashes and bones were collected and placed in an urn for burial.

Fig. 98. **A Chariot Race** (line 287).

Black-figured painting on an archaic Corinthian vase. *From Cervetri in the Berlin Antiquarium.*
The reverse is given Od., fig. 73.
Mon. d. Inst., x., Pl. 4 and 5.
Ann. d. Inst., 1874, pp. 82-110.
Luckenbach, *loc. cit.*, p. 496.
Baumeister, *Denkmaler*, p. 1202.

The Homeric heroes raced in the same chariots as they used in war, each drawn by two horses, for it was at a later period that the light racing chariots with teams of four were introduced. The artists generally represent the chariots as four-horsed, even in scenes from Homer or early legend.

The Berlin vase-painting depicts the race at the funeral of Pelias; it shows a confused crowd of horses racing at full speed towards the goal, where the tripods that are to be the prizes stand.

Each of the competitors has his name inscribed above in Corinthian characters: Euphemus (Εὔφαμος) leading, then Castor (Κάστος), Admetus (Ἄδμητο), Alastor (Ἀλάστορ), Amphiaraus (Ἀμφιάρεος), and Hippasus (Ἵππασος). In front, beyond the tripods, sit the three aged judges: Acastus (Ἄκαστος), Argeus (Ἄργεος), and Pheres (Φέρες). It should be noted that the space above the judges is taken up by one of the handles, which springs from the circle which appears in the drawing above the smallest tripod.

For a detailed description of the race at the funeral games of Patroclus, see Smith's *Dictionary of Antiquities*, art. "Hippodromus."

Fig. 99.—**Scene in a Gymnasium, Boxers** (line 653).

Red-figured painting on an Attic drinking-cup (*cylix*). *From Vulci.*
Schreiber, *Kulturhist. Bilderatl.*, Pl. 23, 4.
Roulez, *Mémoires de l'Acad. de Bruxelles*, 1843.
Gerhard, *Auserlesene Vasenbilder*, iv., 271.
Baumeister, *Denkmaler*, p. 612, fig. 671.

In boxing after the Greek fashion the hands were protected by leather straps (line 684), which also made the blows much more severe. The loin-cloth which the Homeric boxers wore fell into disuse after Orsippus (Pausanias, i., 44), who was Olympic victor in Ol. 15 (720 B.C.), had run without it (cf. C. I. G. 1050).

The vase-painting here given represents a lesson in the gymnasium for youths, and not a public contest. The παιδοτρίβης, or trainer, who is distinguished from his pupils by wearing a mantle, is instructing two youths, chastising them with a long split cane for each foul blow. On his right is a youth with jumping weights, looking on at the match with great excitement. On the left stands another youth with a tape, apparently measuring the length of his jump. For a similar scene see *Od.*, fig. 30, and for boxing generally Smith's *Dict. of Antiquities*, art. "Pugilatus."

Fig. 100.—**Wrestling** (line 701).

Red-figured Attic vase-painting of end of sixth century B.C.
Gerhard, *Trinkschalen u. Gefasse*, Pl. 20.
Blumner, *Leben u. Sitten der Griechen*, ii., fig. 39.

Like the boxers, the wrestlers in Homeric times wore a loin-cloth, which was afterwards discarded. The vase-painter accordingly depicts two pairs in a gymnasium as quite nude. Those in the centre are trying to get the grip, while of the pair on the right, one has succeeded in raising his opponent from the ground, but is unable to throw him. The cloak of one of the wrestlers hangs from a peg on the wall, while on the ground below there is a two-handled jar of oil. On the left stands the παιδοτρίβης holding a staff. He is a strangely effeminate young man, with an embroidered mantle, who smells a flower like a lady, and might at first sight be mistaken for one.

Fig. 101.—**The "Discobolus," or Quoit-thrower** (line 826).

Marble statue; a Roman copy of a celebrated original by Myron of Eleutheræ, of the fifth century B.C.
In the Palazzo Massimi, Rome.
Seemann, *Kunsthist. Bilderbogen*, Ergang., Pl. 9, 3.
Friederichs-Wolters, *Gipsabguisse*, No. 451 (remarks on).
Overbeck, *Geschichte d. gr. Plastik*, p. 213, fig. 51.
Baumeister, *Denkmaler*, p. 1002, fig. 1211.

This statue is the best of a series of replicas of Myron's celebrated statue, because it alone gives the true pose of the

head. With the aid of a passage in Lucian which describes the quoit-thrower's action, the complicated balance of the statue becomes intelligible. The athlete held the quoit, which was a metal plate, and not, as in modern times, a ring, in his left hand until the moment of throwing, when he passed it to his right hand; and sharply swaying the whole of his body backwards with it, his head following, gained all the impetus necessary for one great swing forwards with the quoit, jumping in the air as it left his hand. To get the right arm back as far as possible it was necessary to support the whole body on the right leg during the swing backward, and leave the left free to come forward when jumping. The former attitude is not unlike that which some players assume at golf. The quoits thrown were usually some five or six pounds in weight, and the aim of the player was not to hit a given mark, but to throw the weight as far as possible, the game resembling the weight-putting and hammer-throwing of modern athletics in this respect.

FIG. 102. The Καλαῦροψ, or Shepherd's Throwing Club (line 845).

WALL-PAINTING IN THE CASA D'IO ED ARGO AT HERCULANEUM.

Now destroyed by exposure.
Mon. d. Inst., ii., Pl. 50, 6.
Ann. d. Inst., x., 253-60, 328-30.
HELBIG, *Wandgemälde*, No. 136.
BAUMEISTER, *Denkmäler*, p. 752, fig. 802.
Museo Borbonico, viii., 25.

Homer says that Polypoites threw the lump of iron at the funeral games as far beyond the marks of the other competitors as a herdsman can throw his cudgel. Throwing sticks are among the most primitive weapons all the world over, being known to even the degraded savages of Australia. They were used in Egypt for fowling, and in Greece were carried by Theocritus' shepherds, who killed hares with their λαγώβολον just as commonly as Homer's herdsmen brought unruly cattle to submission with the καλαῦροψ. The Italian shepherds also used a throwing stick of the shape called the *pedum*, so that it became the standing attribute of pastoral deities and of the Fauns. That it was on occasion as formidable a weapon as a modern blackthorn is plain from legends like that of the death of Electryon by mischance at the hands of Amphitryon.

The throwing club is always bent, and its usual shape is well shown in fig. 102. The shepherd who holds it is Argus on watch over Io (the sprouting horns on her head suggest her subsequent transformation into a cow). To the right Hermes, who has been sent by Zeus, leans easily on his herald's staff (κηρύκειον=*caduceus*), and presents Argus with a Pan's pipe, his object being to lull him to sleep and then to slay him.

FIG. 103.—Shooting Arrows at a Mark (line 850).

RED-FIGURED PAINTING ON A VASE OF A LATE STYLE.
In the Naples Museum.
SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 80, 7.
DAREMBERG ET SAGLIO, *Dict. des Ant.*, p. 390, fig. 480.
Museo Borbonico, ii., 41.

The boys in this painting are shooting at a cock tied to a pillar, just as the Homeric heroes shot at a dove bound to a mast. Each of them wears his quiver on his left side. Two are in the act of aiming, and we may take it that they have just discharged the two arrows which the artist has depicted as still in the air. The third boy is stringing his bow in the usual way (cf. *Il.*, figs. 24 and 52; *Od.*, figs. 91 and 95).

BOOK XXIV.

ACHILLES, whose thirst for vengeance was unsated by the funeral sacrifice, dragged Hector's corpse round the barrow of Patroclus for several days (fig. 104). At length, on the twelfth day, Apollo, who had preserved the body from corruption, appealed to the gods to suffer such insolence no longer. Thetis was accordingly summoned by Zeus, that she might persuade Achilles to give up Hector to the Trojans for burial. At the same time Iris was sent to inspire Priam to go himself and ransom his son's body. Guided by Hermes (fig. 110), the old king, bringing much treasure on a mule-cart (fig. 107), passed the slumbering sentinels and reached the tent of Achilles, and found him at table, having just finished a solitary meal (fig. 108). The hero was so touched by the age and grief of Priam that he consented to receive the ransom (fig. 109), and next morning gave him the corpse, washed, decently anointed, and wrapped in costly robes taken from the ransom. He also granted an eleven days' truce for the burial, and then Priam, who had been entertained right royally, set out, and with the guidance of Hermes passed once more unnoticed through the Achæan lines. The Trojans flocked to meet him at the gates, with lamentation for the dead. Then the body was laid out in state in the palace courtyard (fig. 113), and, after the customary mourning, burnt upon a gigantic pyre and honoured by a funeral banquet.

The *Tabula* (fig. 3) shows (1) Achilles seated in his tent, indicated by pillars and hangings, with Priam at his feet and Phœnix beside him. Hermes is also present inspiring Priam and supporting his entreaties. In Homer he does not enter the tent, but the artist has chosen this way of suggesting his share in the business. (2) The body of Hector is reverently raised by three Myrmidons to be placed on the waggon, from which their comrades are removing the treasures that form the ransom (ΕΚΤΩΡ ΚΑΙ ΑΤΤΡΑ ΕΚΤΟΡΟΣ).

FIG. 104.—Hector dragged round the Tomb of Patroclus (line 14).

BLACK-FIGURED PAINTING ON AN ATTIC VASE (*amphora*) OF THE SIXTH CENTURY B.C.
Formerly in the Canino Collection.

GERHARD, *Auserlesene gr. Vasenbilder*, iii., Pl. 199.
OVERBECK, *Gall. her. Bildw.*, xix., 8., p. 457.
Musée Etrusque, No. 527.
BAUMEISTER, *Denkmäler*, p. 735.
SCHNEIDER, *Der troische Sagenkreis*, pp. 28 (H and note), 31, 32.
LUCKENBACH, *loc. cit.*, p. 500 (H).
ROSCHER, *Lexicon der Mythologie*, p. 1923.

On the right the tomb of Patroclus appears as a conical *tumulus* or barrow, with the mysterious serpent of the dead crawling on its side, and the shade of Patroclus (ΠΤΡΟΚΛΟΣ) hovering above it in the form of a tiny warrior (cf. *Il.*, fig. 47; *Od.*, fig. 60.)

Achilles (ΑΧΙΛΕΥΣ) stands before the tomb, stooping down to taunt the dead body of Hector (HEKTOP), which lies at his feet half hanging from the chariot. Automedon (bearded, like Achilles) stands in the chariot, holding the reins of the four horses. He wears the long shirt which was the characteristic garb of charioteers, and has a shield slung across his back. Beside the horses is a winged dæmon, above whom the name Konisos (ΚΟΝΙΣΟΣ) is inscribed; while to the right, in front, Odysseus (ΟΔ—ΤΕΥ), followed by a dog, is going out to battle fully armed. He turns his head, however, to look at Achilles. The scene occurs on a series of vase-paintings, which fall into two classes, one representing the chariot of Achilles galloping at full speed, the other showing it at rest, as here. Neither type quite coincides with Homer. In fig. 104, for instance, there can be little doubt that the winged figure is intended for Iris (the name inscribed probably belongs to one of the horses), introduced to suggest the message sent by Zeus to Thetis (line 78). Odysseus, on the other hand, appears as the representative of the Achæan host, being perhaps chosen because of the part he played later on in saving Achilles' own body from the Trojans (cf. *Od.*, fig. 14).

FIG. 105.—**The Judgment of Paris** (line 29).

RED-FIGURED VASE-PAINTING IN THE STYLE OF THE BEST ATTIC PERIOD.
Römische Mitteilungen, ii. (1887), Pls. 11-12, 1.

This passage is the only one in Homer referring to the famous Judgment of Paris. The myth was known to the ancients by the *Cypria*, an epic poem attributed at as early a time as that of Herodotus to Homer himself. The story of Iris flinging the golden apple among the guests at the wedding of Peleus (cf. fig. 88) formed no part of this early version, and indeed was not incorporated until the Alexandrine age.

The vase-painting belongs to the early part of the fourth century B.C., and gives the older version. It shows us Paris in rich Phrygian attire seated on the side of Mount Ida, with two spears, tending his herds, which are here symbolised by the head and shoulders of an ox that lies in the grass beside him. The god Hermes stands on the hillside in his travelling dress of short cloak, high boots, and wide-awake hat, and gives Paris Zeus' commission to decide between the goddesses. The three are grouped round the pair, awaiting the judgment. Athena stands in full armour (cf. fig. 16) just below them, while a little higher up Aphrodite in queenly attire is seated, speaking (note her gesture) to a little love-god who flies towards her with a garland. Hera stands to the right, distinguished, like Aphrodite, by her diadem and sceptre. These five figures form the main picture of the vase, all the others being painted either under the handles or on the reverse side. As is usually the case in vase-paintings, it is very difficult to name these spectators. If it is necessary to do so, we may see in the lady to the right, who lifts her veil in a dainty fashion, Œnone, the nymph whose love Paris discarded (cf. fig. 28), and in the man behind her Zeus. The figures on the left are still more puzzling, for we have under the handle what is almost a repetition of Paris, and behind him another lady. Dr. Engelmann indeed regards the former figure as Paris, and makes the goddess who faces him, and whom he seems to beckon towards him, Aphrodite. This splits the picture into two scenes,—an unparalleled thing in vases of this class,—and is open to the further objection that it involves the assumption that Hera is either omitted or represented as quite a secondary personage.

The grouping of the figures on the hillside, the quail, the shrubs, and the bull, are characteristic features worth noting.

FIG. 106.—**The Death of Troilus** (line 257).

BLACK-FIGURED PAINTING ON THE FRANÇOIS VASE.
Figs. 52, 84, *and* 88 *are from the same vase.*
Mon. d. Inst., iv., Pls. 54, 55.
OVERBECK, *Gall. her. Bildw.*, xv., 1.
KLEIN, *Euphronios*, pp. 225, 228 (1).
LUCKENBACH, *loc. cit.*
ROSCHER, *Lexicon der Mythologie*, p. 38.

Priam speaks of Troilus, "who had his joy in horses," as one of the bravest of his sons. As the scholiast remarks, this implies that he was a warrior, whereas in most later Greek literature, and in art, he was represented as Priam's youngest son, slain by Achilles in early youth. His death is a favourite scene on vase-paintings of the archaic and early Attic styles, and is nowhere so well depicted as on the François vase. Troilus had gone out from Troy to water his horses, accompanied by his sister Polyxena, who carried a pitcher. Achilles, however, lay in ambush at the fountain, surprised the youthful hero, pursued and slew him. Fig. 106 shows us Troilus (ΤΡΟΪΛΟΣ) on horseback, with a horse galloping beside, in full flight, and Achilles (only his leg visible) just on the point of overtaking him. Polyxena (———EN—) has thrown her pitcher (ΗΥΔΡΙΑ) on the ground, and runs in terror towards the city. Just in front of her is Antenor (ΑΝΤΕΝΟΡ), who gesticulates, wildly calling for aid, and near him, seated on a stone (ΘΑΚΟΣ) outside the city gate, is Priam (ΠΡΙΑΜΟΣ) himself, striving feebly to raise himself with his sceptre. The city gate is half open, and Hector (HEKTOP) and Polites (ΠΟΛΙΤΕΣ) in full armour are sallying forth to the rescue.

On the other side of the picture the goddess Athena (ΑΘΕΝΑ) stands encouraging Achilles, while Hermes (HEPME—) beside her (in shirt, skin jacket, and wide-awake hat, carrying the herald's staff) points towards the chase, as though declaring the will of Zeus concerning it. Behind Hermes in the original (not given here) stand Thetis and her sister Rhodia, and farther on, closing the picture, was the fountain at which Achilles had surprised Troilus. The fountain is covered with a portico like that of a temple, which reminds one of the legend that it was at the shrine of Apollo Thymbræus that Troilus was slain—an act of sacrilege which brought on Achilles the lasting enmity of the god.

FIG. 107.—**A Cart drawn by Mules** (line 266).

PART OF A BLACK-FIGURED PAINTING ON AN ARCHAIC VASE.
In the British Museum.
Another part of the painting is shown in fig. 40, *where references will be found.*

In Homeric Greece the horse was only used for drawing the war-chariots, and carts and waggons were drawn by mules. The cart shown in fig. 107 has only two wheels, whereas that of Idæus in which Priam went to Achilles had four (line 324).

FIG. 108.—**Priam ransoming the Body of Hector** (line 47).

RED-FIGURED PAINTING ON A LARGE ATTIC VASE.
Found at Cervetri; in the Vienna Museum.

Mon. d. Inst., viii., 27.
Ann. d. Inst., 1866, pp. 241-70.
Baumeister, *Denkmäler*, p. 737, fig. 791.
Schneider, *Der troische Sagenkreis*, p. 33 (6).
Roller, *Bild und Lied*, p. 18.
Leckenbach, *loc. cit.*, p. 508.
Roscher, *Lexicon der Mythologie*, p. 1926.
Conze, *Wiener Vorlegeblätter*, i., Pl. 3, 1.

The scene is laid in the tent of Achilles, on the walls of which his helmet, shield, sword, and cloak are hanging. The hero himself reclines (this is an anachronism) on a richly inlaid couch, covered with a mattress and rug, and provided with two pillows. In front of the couch is a three-legged table, on which are placed long strips of roasted meat. At the head of the couch stands a youth with a dipper or ladle (*cyathus*) in one hand, and a wine-strainer (*ἴθμός*) in the other. This is the boyish cup-bearer (another anachronism) whose duty it was to ladle the wine from the mixing-bowl into the drinking cups.

At the foot of the couch Priam is seen approaching, followed by two men bearing metal vessels, and two youths who carry bales of goodly raiment on their shoulders. The Trojan king is an old man (wearing long garments, a diadem, and shoes), and supports himself on a crutch-headed staff as he advances to make his appeal. Achilles has caught sight of him, and, pausing in his meal, has turned his head away, raising at the same time his dagger to his lips. He is thinking of vengeance, a feeling suggested in a ghastly manner by the corpse of Hector, which lies with hands bound and bleeding sides beneath the couch on which Achilles reclines. This is at variance with Homer, but is easily explained by the artistic contrast afforded by the juxtaposition of victim and conqueror. Artistic necessity is also the explanation of the introduction of the four servants carrying treasure, for in the *Iliad* Priam goes to the tent alone.

The picture on the reverse of the vase shows the chieftains with whom Achilles took counsel (cf. line 651, *ὅτε μοι ἀεὶ βουλὰς βουλεύουσι παρημένοι*) in another part of the tent, which is indicated by a pillar, and by the helmet, spear, shields, and swords suspended from the wall in the background. Three of the heroes are seated and would seem to be at home in the tent, while two of the remaining three are visitors, who still wear their wide-awake hats (*petasi*).

They all carry sticks, though only one of them seems old enough to require them for support, but this is merely an anachronism on the part of the painter, who makes them follow the Athenian fashion of his own times.

Fig. 109.—**Priam ransoming Hector's Body** (line 471).

Relief on back of a Roman sarcophagus.
Found on the Monte del Grano, Rome; now in the Museo Capitolino there.
This sarcophagus contained the celebrated Portland vase.
Conze, *Wiener Vorlegeblätter*, Series B, Pl. 8, 5.
Robert, *Die Antiken Sarkophag-reliefs*, p. 35, Pl. xv., 25 *c*.
Overbeck, *Gall. her. Bildw.*, Pl. xx., ii., p. 477.
Roscher, *Lexicon der Mythologie*, p. 1926.

Achilles is seated on the right, turning his head away in shame and amaze (line 478) as old Priam kneels at his feet to kiss the hand that slew his son (479). Even the god Hermes (his *caduceus* has been lost), standing beside Achilles, shares this feeling of embarrassment, and raises his hand to cover his face. Near Priam Automedon stands fully armed in Achilles' chariot, ready to dismount, while a servant unharnesses the horses. On the left two Trojans and a Greek are taking the treasure (coat of mail, precious vessels, etc.) that forms the ransom from the mule-cart (*ἅπηνη*) of Idæus.

Fig. 110.—**Hermes resting** (line 334).

Bronze statue of Græco-Roman workmanship.
Found in 1758 at Herculaneum; now in the Naples Museum.
The upper part of the forehead is restored, giving the temples and ears a somewhat peculiar appearance.
Lübke, *Geschichte d. bildenden Künste*, fig. 170.
Friederichs, *Bausteine*, No. 844.
Baumeister, *Denkmäler*, fig. 738, p. 678.
Roscher, *Lexicon der Mythologie*, p. 2419.
[There is an excellent reproduction in bronze of this statue in the collection of casts at the South Kensington Museum.]

The god is represented quite nude in the bloom of youth, seated on a rock, resting from his flight. Even though he rests on earth, his pose is buoyant, his feet scarce touch the ground, and the artist has admirably succeeded in conveying the impression that they are more used in flying than in standing. That this is no mere modern conjecture is shown by the rosette with which the straps of the wings are clasped to the sole of the foot, a place where no sandals intended for walking could possibly be clasped. The god, in fact, supports himself, and that but lightly, with his right arm, while his left lies carelessly thrown across his knee. One feels that in another moment Hermes will raise himself and soar away once more on one of the many errands of Zeus, to help Priam perhaps, or it may be to release Odysseus from Calypso (cf. *Od.*, fig. 24).

Fig. 111.—**The slaying of the Children of Niobe** (line 602).

Red-figured painting on an Attic mixing-bowl (*crater*) of the fifth century B.C.
Found at Orvieto in 1880; now in the Louvre, Paris.
Mon. d. Inst., xi., Pl. 40.
Ann. d. Inst., 1882, p. 273.
Bulletino, 1881, p. 276.
Journal of Hellenic Studies, x. (1889), p. 117.

Achilles persuades Priam to take food by saying that even Niobe did not forget to eat, though her twelve children, six sons and six daughters, had died in her palace,—the youths slain by Apollo, the maidens by Artemis, in their rage with Niobe, because she compared herself with their mother Leto, and said that the goddess had only brought forth two children, whereas she had borne twelve.

The story of Niobe was the subject of one of Pheidias' reliefs on the throne of Zeus at Olympia. Afterwards it became a favourite subject in art, and is best known in modern times by the series of statues at the Uffizi in Florence (cf. fig. 114).

The scene of the vase-painting is a wooded (the solitary pine tree symbolises a forest) mountain-side. Artemis and Apollo stand on a ridge, and pour a shower of arrows on the unfortunate children of Niobe. Two lie below them already dead, a third flies to the left, endeavouring to pluck an arrow from his side as he goes, while a fourth is falling pierced in the back by an arrow from the bow of Artemis. The artist, of course, does not wish us to believe that the children of Niobe were only four in number, but was content to take just as many as suited his design (cf. the number of the Trojan victims in fig. 96). In any case there was great discrepancy in the numbers given by different writers, Hesiod speaking of twice ten, and other poets of twice seven.

Fig. 112.—**The slaying of the Children of Niobe** (line 602).

Red-figured painting on an Attic drinking-cup (*cylix*).
Berichte d. Sächsischen Ges. d. Wiss., 1875, Pl. 3 *a* and *b*.
Baumeister, *Denkmäler*, p. 1029.

Here the picture is divided into two scenes. That on the lower shows Apollo (ΑΠΟΛΛΩΝ) aiming at a youth, who has dropped his lyre and is flying in terror, glancing back at his pursuer. Between the god and his victim is a maiden flying like her sister, who is on the other side of the palm, and hastens away with gestures of horror.

In the upper picture Artemis (ΑΡΤ——) is aiming at a maiden, while two youths run to the right and the left.

The artist has skilfully arranged the figures, so that there are two women and two men in each scene. Two, however, in each are mere additions to complete the design; the original groups being Apollo slaying a youth on one side, and Artemis a maiden on the other.

The artist doubtless intends us to assume that the gods are invisible, and that the amazed terror of the children of Niobe is due in part to their not knowing whence the arrows come.

FIG. 113.—**Family mourning a Man lying in State** (line 664).

BLACK-FIGURED PAINTING ON AN ARCHAIC ATTIC TERRA-COTTA PLAQUE (*pinax*) OF THE EARLY SIXTH CENTURY.

Found near Cape Kolias in Attica; now in Athens.

BENNDORF, *Gr. u Sicilische Vasen*, Pl. 1.

SCHREIBER, *Kulturhist. Bilderatl.* Pl. 95, 6.

BAUMEISTER, *Denkmäler*, p. 238, fig. 217.

It was the custom among the Greeks, after washing and anointing a dead man, to lay him out on a bed inside the house clothed in his best garments. Such a lying in state was called the προθεσις, and it was the custom of all the near relatives to assemble and mourn aloud, giving way, at any rate in the older times, to the most extravagant outward manifestations of grief.

In fig. 113 we have a scene of this kind. On the left, near one of the pillars of the hall, stand three men (one is a brother, ΑΔΕΑΦΟΣ), who form a choir, and raise their hands and utter a rhythmic wail (ΟΙΜΙΟΙ), following the lead of the father (ΠΑΤΕΡ) of the dead man. The women are gathered round the bed, the mother (ΜΕΤΕΡ) at the head (712; cf. 724, κάρη μετὰ χερσὶν ἔχουσα). She tears her hair, and the youngest sister (ΑΔΕΛΦΕ), who stands below her, the grandmother (ΘΕΤΕ=τήθη), who bends over the pillow, the cousin on the father's side (ΘΕΘΙΣ [=τηθὶς] ΠΡΟΣ ΠΑΤΡ), the cousin on the mother's side, and another little sister, all follow her example. At the foot of the bed, near his father, is the youngest brother, a very little boy, who also joins in the general lamentation.

FIG. 114.—**Head of Niobe** (line 602).

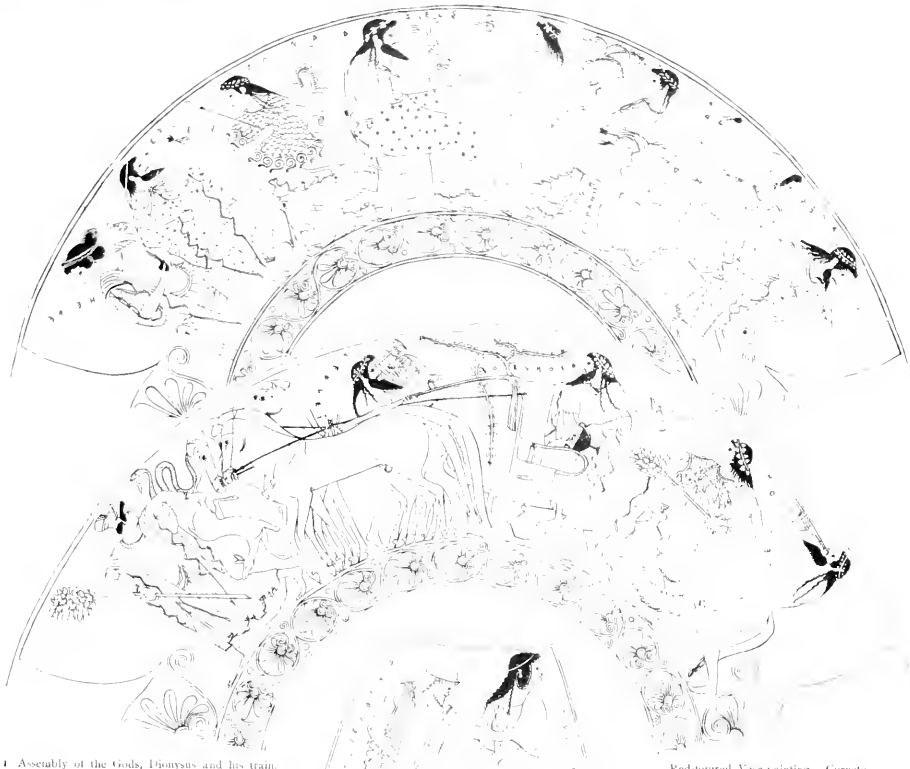
BUST OF THE MARBLE STATUE OF NIOBE BELONGING TO THE CELEBRATED GROUP OF NIOBE AND HER CHILDREN.

Found in 1583 near the Lateran, Rome, and now in the Uffizi Palace, Florence.

The nose, parts of both lips, and part of the chin are restored.

FRIEDERICHS-WOLTERS, *Gipsabgüsse*, No. 1251.

"Niobe all tears" was the favourite illustration of grief in the ancient world, and this statue, which is a copy of an Attic original of the fourth century B.C., is justly considered one of the noblest embodiments of heroic mourning that has come down to us from antiquity.



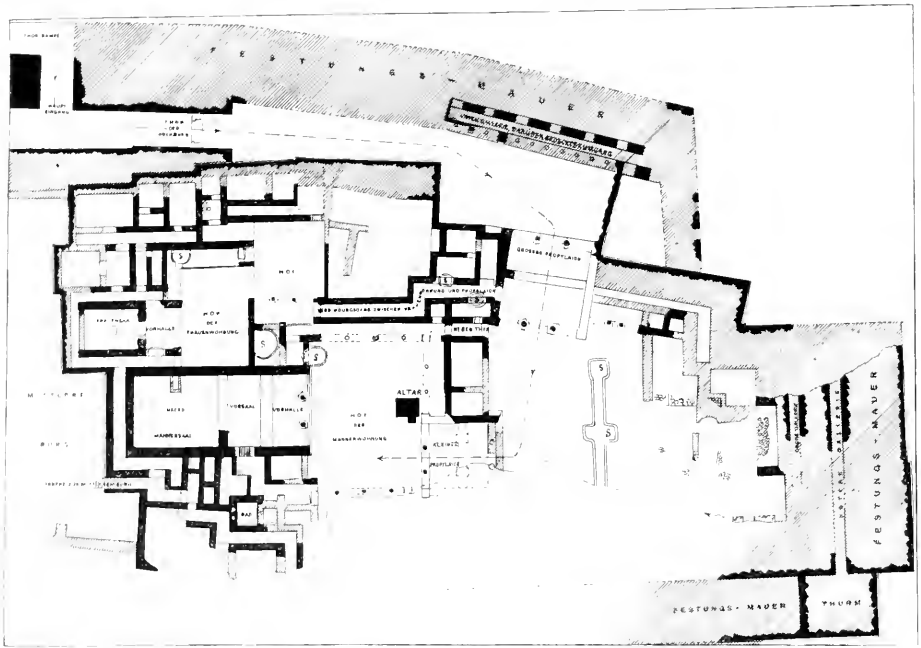
1. Assembly of the Gods, Dionysus and his train. Red-figured Vase-painting. Corneto

3a

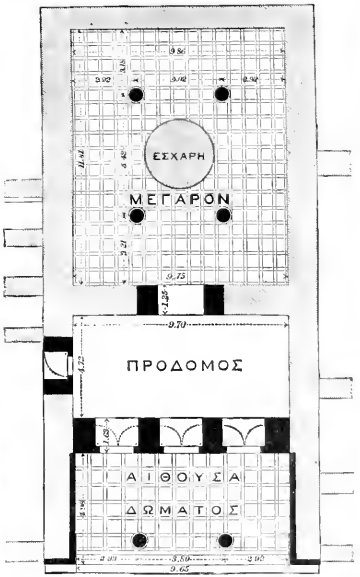
3b.

a. & b. Murder of Aegisthus. R. F. Vase-painting from Cervetri

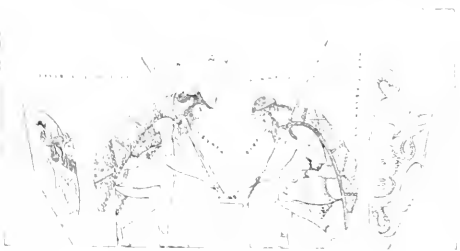
2. The Murder of Aegisthus. R. F. Vase-painting. Bologna.



5. The Palace on the Acropolis of Tiryns. Schliemann Tiryns. Pl. II.



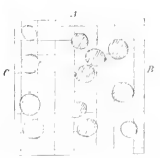
6. „Megaron" of the Palace at Tiryns.



7. Heroes playing draughts. Black-figured Vase.

4. The Murder of Aegisthus. Relief from Ariccia.

8. a. Draught-players. Terracotta group from Athens.



8. b. The Draught-board.

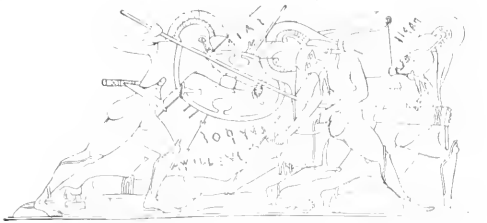
13. Telemachus visiting Nestor. Red-figured Vase-painting.

9. A Musician. R. F. Vase-painting.

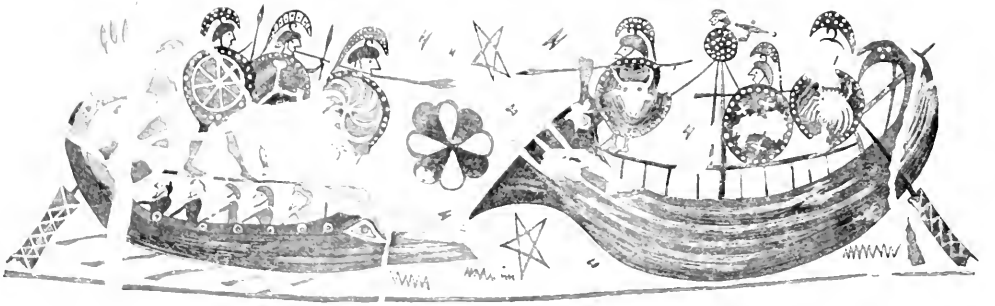
11. Penelope at the loom R. F. Vase-painting. Berlin Museum.

10. Bed. Painting on Athenian lecythus.

15. Death of Antilochus. B. F. Vase-painting.



14. The fight for the body of Achilles. B. F. Vase-painting from Vulci.

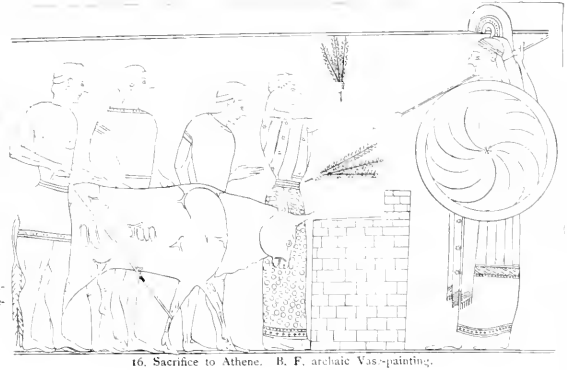


12. Sea-fight. Archaic Vase-painting. Museo Etr. Capitolino Rome.

19. Woman, with work-basket Threading a skuttle. R. F. Vase-painting.

17. Sacrifice R. F. Vase-painting fr. Tarentum, in British Museum.

20. Woman spinning. R. F. Vase-painting.

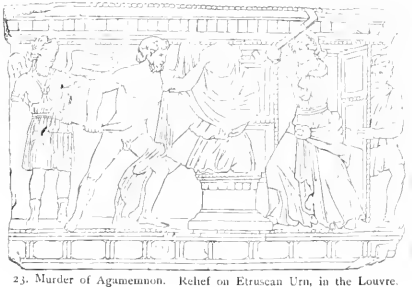


16. Sacrifice to Athene. B. F. archaic Vase-painting.

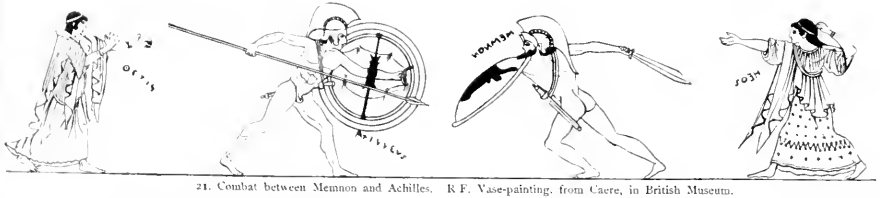
18. The Murder of Neoptolemas. R. F. Vase-painting from Ruvo.

24. Hermes visits Calypso. Wall-painting from Pompeii.

22. Proteus. R. F. Vase-painting.

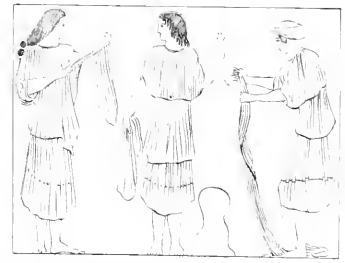


23. Murder of Agamemnon. Relief on Etruscan Urn, in the Louvre.

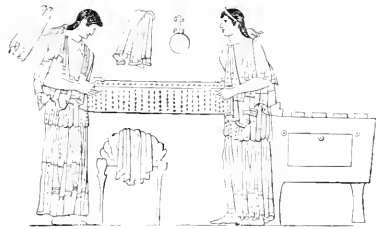


21. Combat between Memnon and Achilles. R F. Vase-painting, from Caere, in British Museum.

25. Raft of Odysseus. Terracotta lamp in Antiquarium Munich.



29. Odysseus and Nausicaa. R. F. Vase-painting. Fr. Vulci, in Munich Collection.

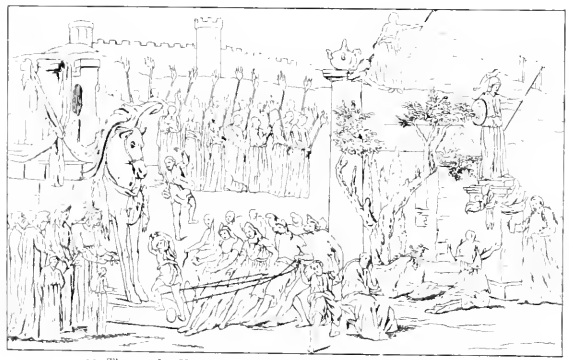


26. Women folding clothes. R. F. Vase-painting.

27. Girl playing Ball. R. F. Vase-painting.

28. Artemis the Huntress. R. F. Vase-painting.

31. Men playing ball. Wall-painting from the Bath of Titus. Rome.



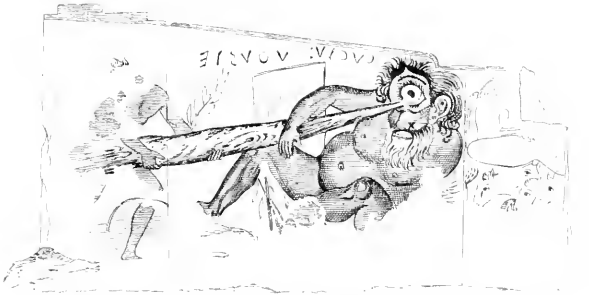
33. The wooden Horse brought in Troy. Wall-painting from Pompeii.

32. Athene modelling a horse. R. F. Vase-painting in Berlin Museum

30. Scenes in the Palaestra. R. F. Vase-painting in Munich Collection.

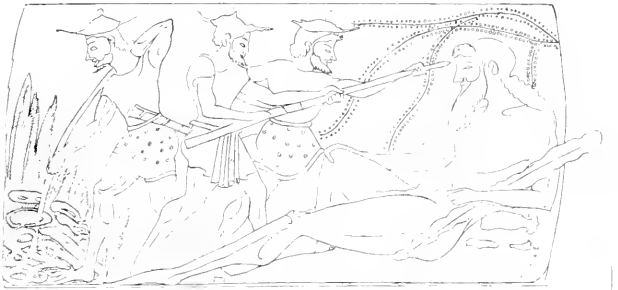
34. Odysseus with the Bowl of wine. Statuette Museo Chiaramonti, Rome.

35. Odysseus giving the bowl to the Cyclops. Relief on terra-cotta lamp.

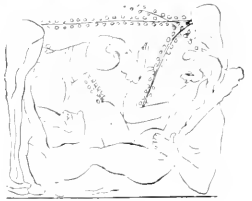


38. The Blinding of Polyphemus. Wall-painting in the tomb of Orcus, Cornets.

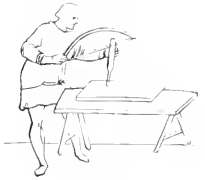
36. The Blinding of Polyphemus. Archaic Vase-painting from Caere. Mus. Etr. Capit. Rome.



37. The Blinding of Polyphemus. R. F. Vase-painting in Naples Museum.

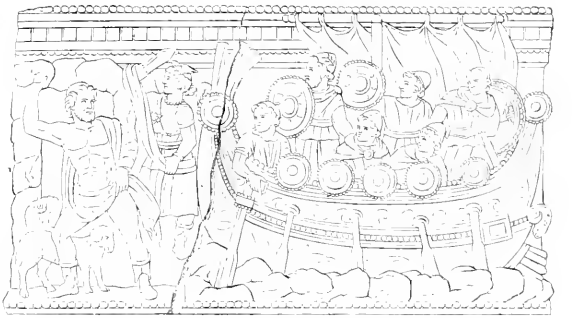


40. Odysseus under the ram. R. F. Vase-painting in Museum, Athens.

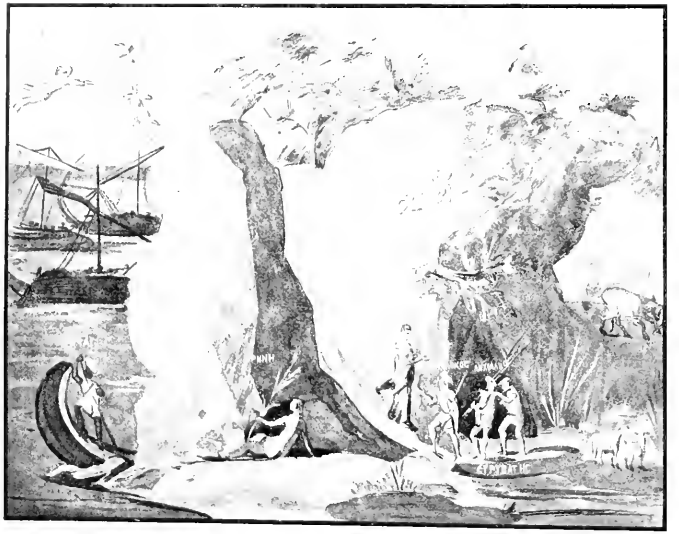


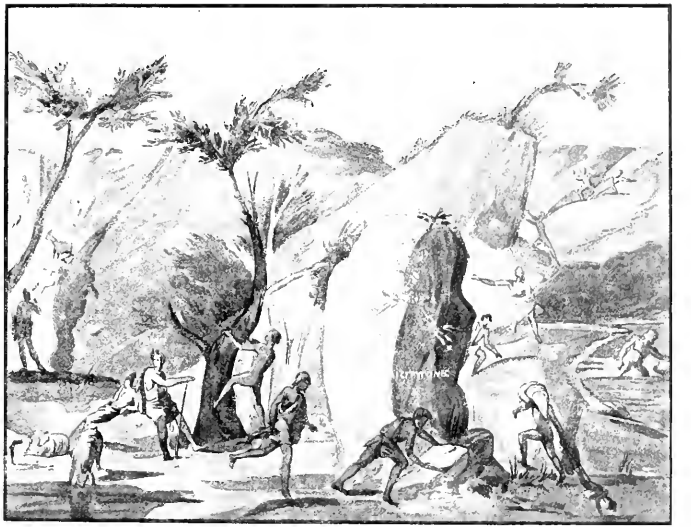
39. Carpenter drilling. Figure in gold from glass bowl.

41. Odysseus under the ram. R. F. Vase-painting.

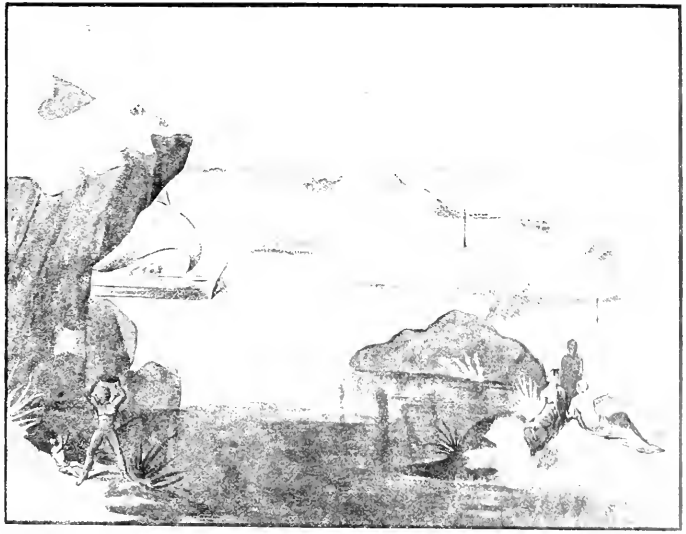


42. Departure of Odysseus. Relief on Etruscan urn in Museum, Leyden.

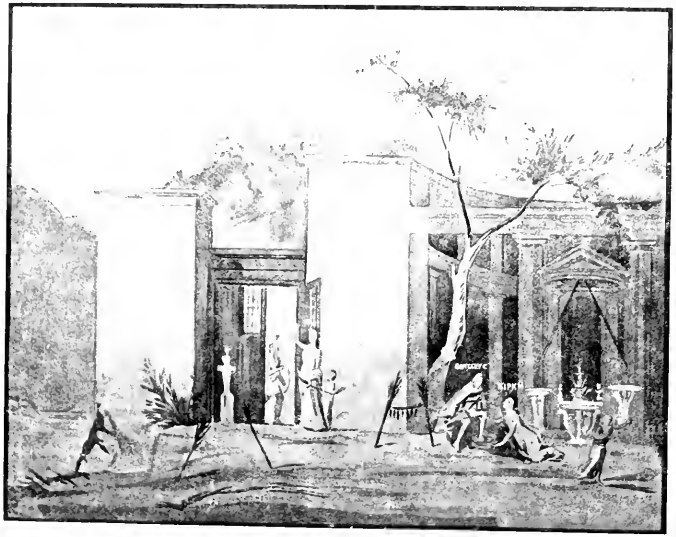




43. [illegible] Laestrygians. Wall-painting from a house on the Esquiline Hill, Rome.



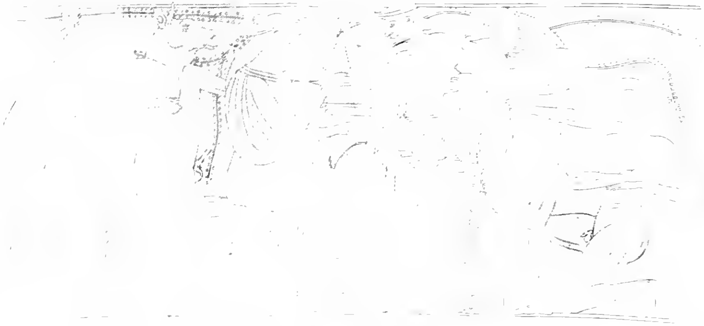
43. c. Circe, Wall-painting from the E-quiline Hill, Rome.



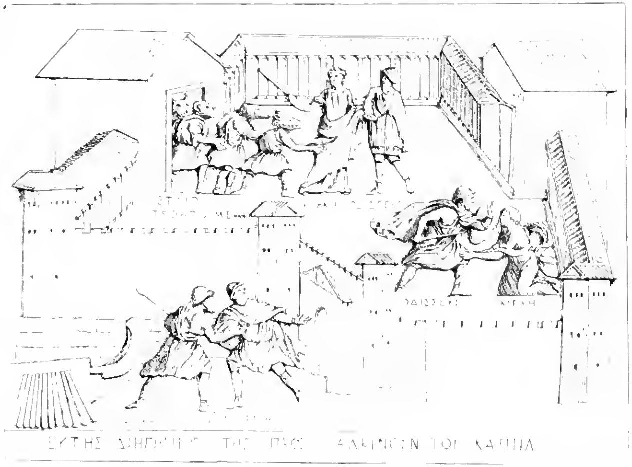
43. c. Circe, Wall-painting from the E-quiline.

44 Circe bewitching a man. R. F. Vase-painting from Nola in Berlin Antiquarium.

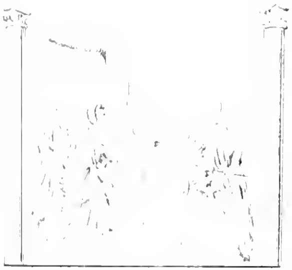
40. Odysseus, Circe and Elpenor. Engraving on Etruscan mirror, from Cornete in the Louvre, Paris.



46. Circe offering Od[illegible] R. F. Vase-painting from [illegible] in Berlin Antiquarium.



48. Odysseus's adventures with Circe. Relief formerly in Rondanini collection.



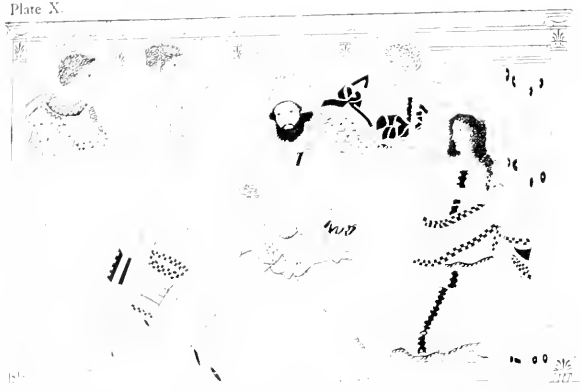
47. Odysseus [illegible] Circe. Wall-painting at [illegible]

50. Odysseus, Hermes and Teiresias. Engraving on Etruscan mirror.

49. The shade of Teiresias appears to Odysseus. R. F. Vase-painting.

51. Antiope and Dirce. R. F. Vase-painting from Palazzuolo in Berlin Antiquarium.

Plate X.



52. Heracles [illegible] Cerberus and Megara. R. F. Vase-painting from Paestum at Madrid.

55. Neoptolemus fetched from Scyrus. B. F. Vase-painting.

54. Athene, Dionysus, Artemis and Ariadne. Engraving on Etruscan Mirror.

57. The Dispute for the Arms of Achilles. R. F. Vase-painting.

58. The suicide of Ajax. B. F. Vase-painting.

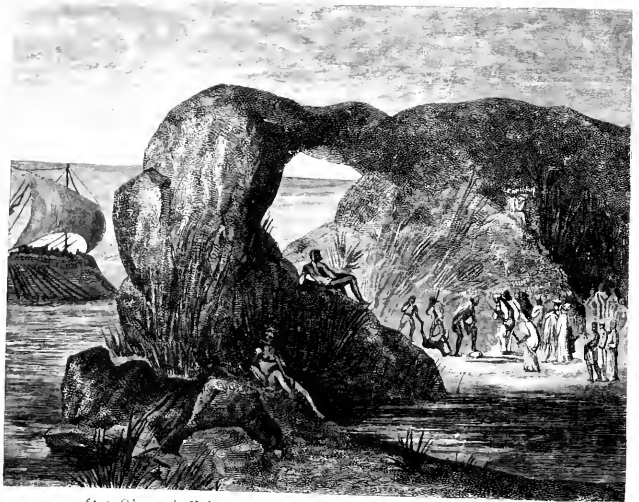
53. Leda and the Dioscuri. B. F. Vase-painting from Caere, in Mus. Gregoriano, Rome.

56. The Taking of Troy and Death of Priam. R. F. Vase-painting, in Bologna.

59. Hades. R. F. Vase-painting from Canosa, at Munich.

a.

b.

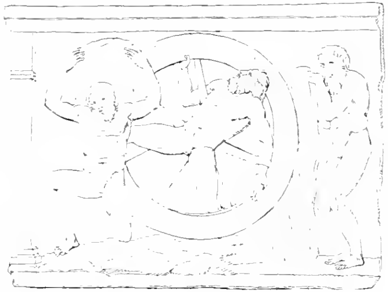


61. a. Odysseus in Hades. Wall-painting from a house on the Esquilina Hill, Rome

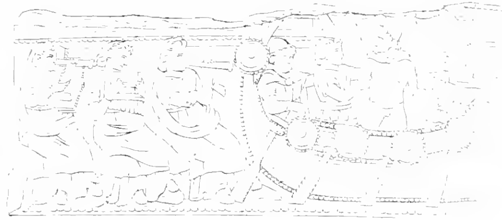
70. Hermes and three Nymphs. Relief in Berlin Antiquarium.

60. a. b. c. Hades. Etruscan Wall-paintings fr. Cornets.

61. In Hades. Wall-painting from the Esquiline Hill, Rome.

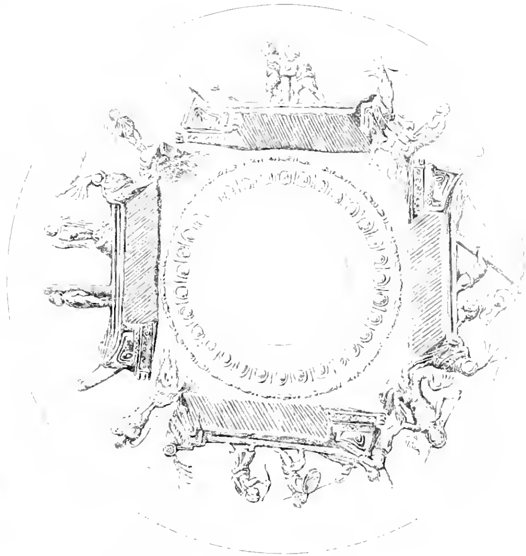


62. Ixion, Tantalus and Sisyphus. Relief on Roman Sarcophagus.



65. The Sirens and Odysseus. Relief on Etruscan urn at Volterra.

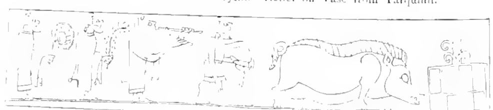
66. Scylla. Terra-cotta relief.



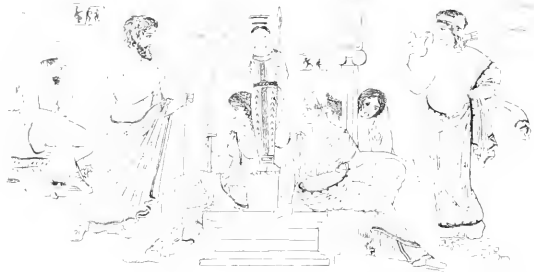
63. Odysseus, the Sirens and Scylla. Relief on Vase from Tarquinii.

64. The Sirens. R. F. Vase-painting from Vulci, in British Museum.

68. Beggar. R. F. Vase-painting from Vulci.



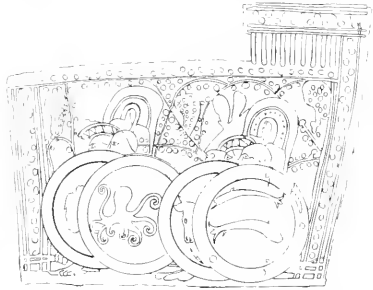
69. Sacrifice of a pig. B. F. Vase-painting from Tanagra in Berlin Antiquarium.



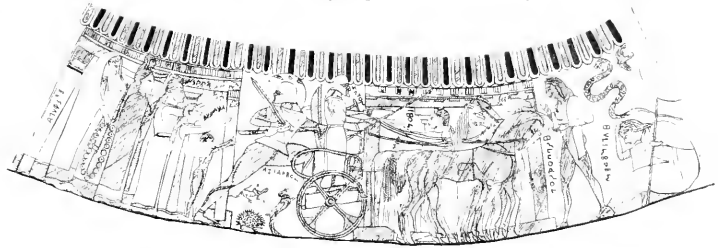
72. Melampus. R. F. Vase-painting in Naples Museum.

74. Alcmaeon. R. F. Vase-painting from Attica in Berlin Antiquarium.

77. Candle-stick. Etruscan wall-painting



71. An Ambuscade. B. F. Vase-painting at Bologna.



73. The Departure of Amphiaraus. B. F. Vase-painting from Caere in Berlin Antiquarium.

76. The Dog Argus. Gem in Berl. Antiquarium.

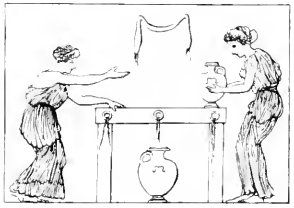
78. Penelope mourning. Terra-cotta relief.

67. Sun, Moon and Dawn. R. F. Vase-painting in Berlin Antiquarium.

75. Eos carrying off a boy. Terra-cotta relief from Caere in Berlin.

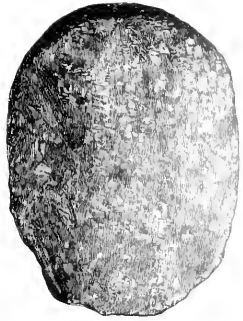
7. [illegible] guarded by his nurse. R. F. Vase-painting from Chiusi in Berlin Antiquarium.

81. Boar-Hunt, with the story of Adonis. Relief on Roman Sarcophagus in the Louvre, Paris.



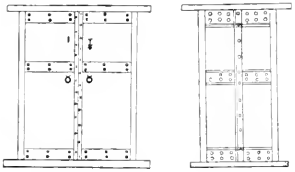
87. Women at the Fountain. R. F. Vase painting.

84. Harpy. Relief on tomb from Xanthus in British Museum.



85. Grinding stone from Hissarlik.

80. Odysseus recognized by his nurse. Terra-cotta relief.

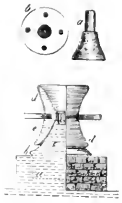


a b

89. a. & b. Doors from Greek Vase-paintings.

83. Harpy. R. F. Vase-painting from Vulci in Berlin Antiquarium.

82. Aedon and Itylus. R. F. Vase-painting in Munich Collection.

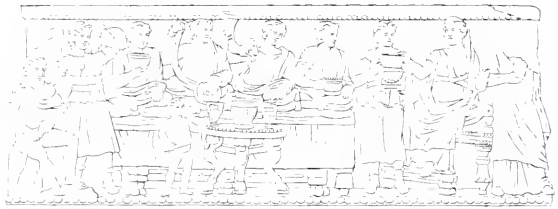


86. Parts of a Pompeian Mill.

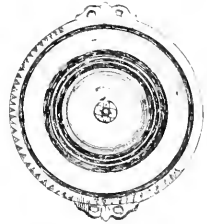
88. Door. R. F. Vase-painting.

90. Heracles and Iphitus. B. F. Vase-painting from Caere in the Louvre.

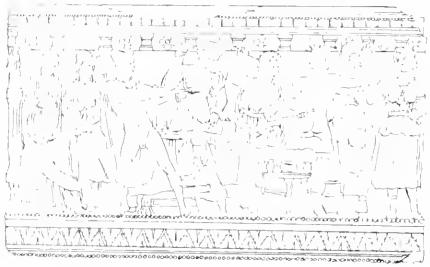
100 a. *Ἠριγόνεια*



96. The slaying of the suitors. Relief on an Etruscan urn in the Museum, Leyden.



100. b. *Ἠφίη*.
Pitcher and Basin from Marion in Cyprus, in Berlin Antiquarium.



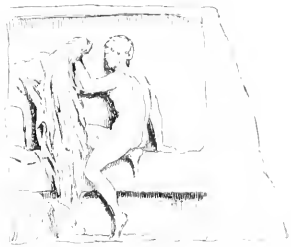
97. The slaying of the suitors. Relief on an Etruscan urn at Volterra.

92. Axe, after Helbig.

93. Centaurs and Lapiths.

98. The slaying of the suitors. Relief from a Sarcophagus in the Hermitage St. Petersburg.

91. *τόξον* and *γωρυτός*. Relief on Silver. Vase from the Crimea in the Hermitage, St. Petersburg



94. a. b. c. The slaying of the Suitors. Relief from a tomb at Gjölbaschi, now at Vienna.

95. The slaying of the Suitors. R. F. Vase-painting in Berlin Antiquarium.

99. Odysseus and Penelope. Pompeian. Wall-painting.

THE ODYSSEY.

BOOK I.

THE ODYSSEY is the story of the wanderings of Odysseus, king of Ithaca, on his way home after the taking of Troy, and of the vengeance which he wreaked on the suitors who had beset his wife Penelope when he was away.

His wanderings lasted ten long years, but the story only begins in the tenth year, just six weeks before he at last returned and slew the suitors.

The adventures, however, which he went through during the former years are told by himself to King Alcinous in bks. ix.-xii., which are a treasure-house of hairbreadth escapes from cannibal ogres, of weird tales of the world below, of seas unknown to man, and of enchanted islands.

The plot of the poem turns on the wrath of Poseidon, who was angered with Odysseus for having blinded his son Polyphemus (bk. ix.). Odysseus, however, has a powerful protector in the goddess Athena, who not only sends his son Telemachus in search of news of him (bks. i.-iv., xv., xvi.), but helps him at each juncture.

The first book opens with a council of the gods (fig. 1), in the palace of Zeus at Olympus, at which Poseidon is not present.

Zeus, as befits the father of the gods, opens the council with words of rebuke to men for their folly in laying the blame of the misfortunes they bring on themselves at the door of the gods. He is thinking of Ægisthus, who, despite the warning of the gods through Hermes their messenger, took to himself Clytemnestra, the wife of Agamemnon, and slew her lord, and in the fulness of time was himself slain by Orestes, Agamemnon's son (figs. 2-4).

Athena seizes the opportunity to remind Zeus of Odysseus, a god-fearing man, who has been kept from home ten long years, and is now detained in the island of Ogygia by the nymph Calypso. Zeus replies that it is Poseidon who is to blame, and adds that the time has come for him, in deference to the other gods who pity Odysseus, to lay aside his wrath and let him return home. Athena accordingly asks that Hermes be sent to Calypso to bid her set Odysseus free. Meanwhile she arms herself and descends from Olympus to Ithaca, where she alights in the courtyard of Odysseus' palace (figs. 5 and 6), and takes the form of Mentes, the ruler of the Taphians. A strange sight meets her eyes; before the doors of the great hall (fig. 6) are the suitors, playing draughts (figs. 7 and 8), and feasting on abundance of wine and flesh. Telemachus, who was moodily watching the suitors, caught sight of the stranger, led her into the great hall (fig. 6), and there entertained her with much hospitality. Presently the suitors came in too, and sat down in rows on the chairs and high seats, to partake of a supper of bread and wine. When this was over they called on Phemius, the lyre-player, for music (fig. 9). Meanwhile Athena has been advising Telemachus to call an assembly of the Achæan heroes, and to bid the suitors go home and leave Penelope free to choose a husband. He was also to set sail for the mainland, and there to visit Nestor at Pylus and Menelaus at Sparta to ask news of his father. The goddess then took farewell of Telemachus, and departed, flying upward. Phemius the minstrel was now singing the lay of the pitiful return of the Achæans from Troy, and as he sang, Penelope hearing the music came down the stairs from the women's chambers (fig. 5), and stood to listen by the doorpost of the hall (fig. 5). She fell a-weeping, thinking of the long-delayed return of Odysseus, and besought the bard to choose some other lay. Telemachus, however, persuaded her to go back, spoke boldly to the suitors, rebuking them, and then went to his chamber in the court, where he slept wrapt in a fleece of wool (fig. 10), meditating on the morrow's journey.

FIG. 1.—**Assembly of the Gods and the Entrance of Dionysus into Olympus** (line 26).

RED-FIGURED PAINTING ON THE OUTSIDE OF A VASE (*cylix*) BY OLTOS AND EUXITHEOS, ATHENIAN POTTERS OF THE BEGINNING OF THE FIFTH CENTURY B.C.

Found at Corneto, and in the Museum there.

Mon. d. Inst., x., tav. 23 and 24.
Ann. d. Inst., 1875, pp. 221-53.
KLEIN, *Meistersignaturen*, p. 136.
BAUMEISTER, *Denkmäler*, i., xiii., fig. 2400.

The figures are arranged thus:—

(a) Hebe, Hermes, Athena, Zeus, Ganymede, Hestia, Aphrodite, Ares. (b) Mænad, Satyr with lyre, Dionysus in chariot, Mænad, Satyr with flute.

In the archaic art of the seventh and sixth centuries B.C. the gods appear in many works of art assembled in large groups to take part in some ceremony. At first they were represented forming a solemn procession and marching in due order, as in the scene of the "Marriage of Peleus" on the celebrated François vase (*Il.*, fig. 88), but in later art they appear seated. The vase-painting of Oltos (whose signature is inscribed beneath the throne of Hestia) is one of the earliest instances of this new type. It shows, however, the gods and goddesses in the traditional forms of archaic art, and gives a very good idea of the manner in which the older Greek artists depicted them.

The scene is not the council spoken of in the *Odyssey*, but represents certain of the gods assembled to welcome a new god, Dionysus, to Olympus.

In the centre Zeus is seated holding the thunderbolt in his left hand, while with his right he holds out a cup, into which his cup-bearer Ganymede is about to pour wine.

Behind him sits Athena, in her traditional attire of ægis, helm, and spear (cf. *Il.*, fig. 16); she looks round towards Hermes, who is dressed in a cloak (*chlamys*) and winged boots, and has a wide-awake hat (*petasus*) hanging at the back of his neck. In his left hand he holds a flower, and in his right doubtless held a herald's staff, which has been rubbed away in process of time. Side by side with him, though the artist has placed her slightly behind, sits Hebe, holding a flower in her left hand and a pomegranate in her right. She has turned her head round to see the procession which is approaching from the other side.

To the right of Zeus is the goddess Hestia on a throne with a carved back ending in a swan's head and neck. She holds a branch with leaves and fruit (or flowers?) in her right and a flower in her left hand. Behind her is Aphrodite, wearing her hair in a curious headdress, and holding a dove in her left hand and a flower in her right. Side by side sits Ares with helmet and spear, gazing backwards like Aphrodite at the approaching procession. The procession is depicted on the other side of the vase. In the centre is Dionysus in the act of mounting a four-horsed chariot. He holds the reins and a large vine-branch in his right hand, and in his left carries his attribute, the drinking-cup (*cantharus*). At the side of the horses is a satyr with snub-nose, playing the lyre: and in front a maenad advances with a thyrsus in her right hand, while in the left she carries by its hind leg a struggling doe. On her arm is a coiling, hissing snake. Behind the chariot another maenad follows, with panther skin wrapped round her neck and shoulders, holding a thyrsus in her left hand and carrying a lion on her right. She is followed by a satyr playing on a double-flute.

One of the most noteworthy things about the scene is the absence of such a large number of the greater gods, Hera, Apollo, Artemis, Poseidon, and Hephæstus, and the presence of Hestia and Hebe in their place. This, however, is explained by the occasion being the welcome of Dionysus to Olympus, for Hera could scarcely be present to receive the son of a hated rival. Hestia, the goddess of the hearth, accordingly takes her place. The other gods seem to be selected as belonging, so to say, to the inner family circle of Zeus, being all his children.

Another point which calls for notice is the fact that four of the gods, Hebe, Hermes, Hestia, and Aphrodite, hold a flower in a dainty way, as though smelling it. This is not an attribute, but merely a favourite device of the archaic Greek artists, who employed it to give a certain daintiness to their female figures. It is rare to see a male god, like Hermes, holding one.

FIG. 2.—**The Murder of Ægisthus** (line 30).

RED-FIGURED PAINTING ON AN ATTIC VASE (*celebe*) OF THE FIFTH CENTURY B.C.

Found in the Certosa at Bologna, and in the Museum there.

ZANNONI, *Scavi della Certosa*, tav. 79, 3.
ROBERT, *Bild und Lied*, p. 150 (*E on list*).

The figures are arranged thus:—

Pylades (?), Clytemnestra, Orestes, Ægisthus, Electra.

The story of Orestes and the vengeance which he took on Ægisthus, his father's murderer, is told more fully in the later books of the *Odyssey*.

The Homeric version is essentially different from that best known to us by the plays of Æschylus, Sophocles, and Euripides, and does not agree altogether with the scene on the early fifth-century vase-paintings, which seem to give an intermediate form of the story, later than Homer and older than the Attic dramatists. Homer's story runs as follows. Orestes was the youngest child of Agamemnon, and quite an infant when his father left for Troy (cf. *Il.*, ix., 142). Thus at the time of the return and murder of his father (cf. *Od.*, iii., 195-312, and fig. 23) he was only ten years old. Homer does not tell how the child was saved from death at the hands of Ægisthus, but merely says that in the eighth year of the usurper's reign he returned from Athens and slew his father's murderer (*Od.*, iii., 306). The same passage speaks of the burial of his mother, but there is nothing to show whether she fell by her own hand or not, and there is no reason to suppose that Homer knew the later version which turns on the murder of Clytemnestra by Orestes, and the curse of blood-guiltiness that it brought upon him.

The vase-painting from Bologna shows Ægisthus seated on a throne,—suggesting, in this simple way, the usurpation and murder for which he is paying the penalty. He is struggling violently with hands and feet against Orestes, who has seized him by the hair with his left hand, while with his right he plunges a dagger into his throat, above the collar bone (κατὰ κληῗδα). To the left a woman, whom we find called Clytemnestra on the Vienna vase (fig. 3), rushes forward swinging an axe to strike Orestes. On the other side of the throne is another woman, named Chrysothemis on the Vienna vase (fig. 3), and Electra on a Berlin vase, who in great agitation shouts to warn Orestes. He turns his head to see the danger which threatens him, but is at the same moment saved by a youth behind Clytemnestra, who has seized her arm and laid hold of the axe and stayed the blow. This youth corresponds to the figure called Talthybius on the Vienna vase (fig. 3), but seems too young to be Agamemnon's herald, the man who in one version of the story had saved and brought up Orestes. Some archæologists accordingly recognise in him Pylades, the faithful companion and friend of Orestes.

The dramatic trait of the mother in the act of slaying her own son, whom she has not recognised, in defence of the paramour who had murdered his father, is peculiar to the vase-paintings. It is hinted at by Æschylus (*Choephoræ*, 882), but otherwise is unknown to literature.

FIG. 3.—**The Murder of Ægisthus** (line 30).

RED-FIGURED PAINTINGS ON AN ATTIC VASE (*pelike*) OF THE BEGINNING OF THE FIFTH CENTURY B.C.

Found at Orvieto, now in Vienna.

Mon. d. Inst., viii., tav. 15.
BAUMEISTER, *Denkmäler*, fig. 1311, p. 1114
ROBERT, *Bild und Lied*, p. 149 (A) and 154 (fig.)

The scene is arranged thus:—

(*a*) Talthybius holding back Clytemnestra.
(*b*) Chrysothemis, Orestes, Ægisthus.

The same scene divided into two groups is shown by the Vienna vase, where it is treated in a more vigorous and quainter way.

Ægisthus is here represented already wounded in the breast, falling from the throne as he receives a second stab from Orestes' sword. He struggles faintly with one arm, his eye is upturned and half-closed, and his leg kicks spasmodically in the last throes of death.

Orestes, as in fig. 1, looks round, startled by the cries of his sister Chrysothemis, who stands behind him with uplifted hands gazing at her mother.

On the other side of the vase Clytemnestra rushes forward in the act of raising the axe, while Talthybius seizes her arm and holds the axe. He wears the short cloak and the felt hat of a herald, and, as befits an aged man, is bearded.

FIG. 4.—**The Murder of Ægisthus** (line 30).

MARBLE RELIEF IN ARCHAIC GREEK STYLE.

Found at Aricia towards the end of the eighteenth century, and now in the Despuig Museum at Palma in Majorca.

Archaeologische Zeitung, 1849, Pl. 11.
BAUMEISTER, *Denkmäler*, p. 1112, fig. 1309.
OVERBECK, *Geschichte d. gr. Plastik*, i., 160, fig. 31.
—— *Gall. her. Bildw.*, xxviii., 8, p. 696.

The figures are arranged thus:—

Woman wailing, Lady, Clytemnestra, Orestes, Ægisthus, Electra.

The archaic relief from Aricia shows a slightly later scene in the murder. The throne has been left out, and Ægisthus has sunk to the earth and is half erect, endeavouring to rise, while he clutches at the entrails, which protrude from the wound in his breast. Orestes, who is bearded, advances with his short sword to give a *coup de grâce*, but, finding himself checked, turns round to Clytemnestra, who has placed her right hand on his shoulder. Behind Ægisthus is Electra, who stands on tiptoe, with uplifted arms in terrified excitement; while to the left a lady is seen raising her hand to her breast in alarm. By her side is another woman with upraised arms in terror. She is probably one of the servants of the palace.

FIG. 5.—**Palace on the Acropolis of Tiryns.**

Excavated by Schliemann in 1884.
SCHLIEMANN, *Tiryns*, Pl. 11.
SCHUCHHARDT, *Schliemann's Ausgrabungen* (Eng. trans. by Miss Sellers), Pl. 4.
BAUMEISTER, *Denkmäler*, Pl. 75.
SMITH, *Dict. of Antiquities*, art. "Domus," fig. on p. 655.

Schliemann's excavations at Tiryns have thrown a flood of light on the structure and plan of the palaces of Homeric kings. The palace on the Acropolis of Tiryns is, however, no longer the only monument of its kind, for similar buildings have been traced at Mycenæ, Hissarlik (Schliemann's *Ilios*), and Arisba in Lesbos. However, it still remains not only the largest, but the best preserved. It is undoubtedly much more magnificent than the palace of Odysseus, the homely king of a group of small islands, seems to have been, but it gives, notwithstanding, a better explanation of Homer than the other simpler palaces.

The Acropolis of Tiryns rises out of the plain of Argos, and is no great height. It was, however, a strong fortress, for it was surrounded by walls of immense thickness, built of such huge blocks of stone that they were supposed by the ancients to have been the work of giants, and were called "Cyclopean." The citadel thus formed is divided into three parts at different levels: the upper citadel, containing the king's palace; the middle and lower citadels, where the attendants and soldiers had their quarters, amid stables and other offices.

Entrance was gained by a road on a gentle slope which ran between the outer or main wall of the citadel and the inner wall round the upper citadel and palace. Half-way up this road was a gate, which was closed by doors and bars, and farther on the entrance to the upper citadel was guarded by a double gateway, "Propylæum," with a roomy portico on each side of the doors. Beyond this lay a courtyard, off which were rooms for the use of the soldiers who guarded the gate; and from this courtyard opened another court, which was entered by a second "propylæum." This was the courtyard (αὐλή, cf. *Il.*, vi., 316) of the palace proper, whereas the outer court-yard was for the whole citadel. In this second court stands the stone altar of Zeus Herkeios (ἑρκεῖος, cf. *Od.*, xxii., 335, 442, and 459), and round it ran colonnades (αἴθουσαι) forming a cloister. The pavement of this court (αὐλή) is of concrete, carefully laid down and decorated with patterns.

From this court one entered the great hall of the men (μέγαρον, see fig. 6). To the side of this hall were a number of rooms, but only in the case of one can the use to which they were put to be determined. This is a bath-room, the floor of which is formed of a single slab of stone (10 ft. by 12 ft.), made with a slope, so that all the water ran out at one point, through a stone pipe into the main drain.

On the other side of the great hall is the dwelling of the women, completely shut off from that of the men. It, too, has a court (αὐλή —), and a large hall, and round it are apartments, in which we may recognise the Θάλαμος and the Θησαυρός of Homer.

FIG. 6.—**The Great Hall** (Μέγαρον) **of the Palace at Tiryns** (line 103).

SCHLIEMANN, *Tiryns*, p. 237, fig. 113.
SCHUCHHARDT, *Schliemann's Ausgrabungen*, p. 151, fig. 102.

The Megaron or great hall of the men's apartments was the chief room in the Homeric palace. It was in it that strangers were received (*Od.*, i., 125; iv., 15, etc.) and that the heroes met to feast and carouse. The room in the palace excavated by Schliemann at Tiryns gives the typical form of such a hall.

It was entered from the court by an open portico of two columns (the αἴθουσα) and an inner vestibule (the πρόδομος), which was connected with the portico by three doors, and with the hall itself by a single doorway without doors. In the middle of the hall was a hearth (the ἐσχάρα, *Od.*, xx., 123), which served both for sacrifice and cooking; and round the hearth were the four pillars which supported the roof. There was in all probability a hole in the roof over the hearth, to allow the smoke to escape and the light to enter. Indeed, except the wide door of the vestibule there seems to have been no other provision for lighting. The floor of the hall was of lime concrete, decorated with patterns of squares formed by rows of incised lines.

FIG. 7.—**Heroes Playing Backgammon** (line 107).

BLACK-FIGURED PAINTING ON A VASE (*amphora*) BY THE ATHENIAN POTTER EXEKIAS, OF THE END OF THE SIXTH CENTURY B.C.

In the Museo Gregoriano, in the Vatican, Rome.

SCHELLER, *Kulturhistorischer Bilderatlas*, Pl. 36, 8.

Mon. d. Inst., ii., tav. 22.

GERHARD, *Auserlesene Vasenbilder*, iii., 206.

BAUMEISTER, *Denkmäler*, p. 684, fig. 744.

KLEIN, *Meistersignaturen*, p. 39 (4).

PANOFKA, *Bilder ant. Lebens*, 10, 10.

OVERBECK, *Gall. her. Bildw.*, xiv., 4, p. 310.

Games of skill and chance played on a board, ruled either in a chequer pattern of squares or in parallel lines, were very popular among the Greeks at all periods. They are mentioned in this passage by Homer, and, according to an old tradition, were invented by Palamedes to while away the hours which hung heavily on the hands of the Greeks before Troy. However, games of the same kind were played in Egypt long before Homer's time, and it is probable that the origin of the game, even in Greece, lies much further back. We have nothing, however, to tell us what kind of game his heroes played; but Exekias, the painter of fig. 7, represents Ajax and Achilles playing a variety of backgammon. The two heroes are seated on square stone seats, with a block between them, on which the board is placed. Achilles, who sits to the right (in a helmet, loin-cloth, cuirass, greaves, and a richly embroidered cloak or *chlamys*), holding two spears in his left hand, cries, "Four," the throw he has just made, and is moving his piece. Ajax, on the other side (in loin-cloth, cuirass, greaves, and cloak or *chlamys*), cries "Three," and makes a counter-move.

Behind each hero is a shield of Boeotian shape, that of Achilles decorated with a satyr's head, a snake, and a panther, that of Ajax with his helmet resting on it, and ornamented with a Gorgon's head and two snakes. A small and very curious point is noteworthy: both the heroes have their thighs tattooed.

FIG. 8.—**Draught-players** (line 107).

A TERRA-COTTA GROUP.

From Athens, in the Piot Collection.

SCHREIBER, *Kulturhistorischer Bilderatlas*, Pl. 80, 4.

Archaeologische Zeitung, 1863, Pl. 173.

BAUMEISTER, *Denkmäler*, p. 354, fig. 374.

BLUMNER, *Leben und Sitten*, ii., 52, fig. 10.

A variety of draughts or chequers was very favourite among the Greeks of classical times, and may possibly have existed as early as the Homeric age. The above terra-cotta group (fig. 8, *a*) enables us to form a fairly close idea of what it was like.

Two players, a young man and a girl, are seated opposite to one another, with a draught-board and men upon their knees. A third figure, which is a caricature of an old man or woman, is looking on, and taking part in some dispute about the state of the game.

Fig. 8 *b* shows the pieces lying on the board much as in the modern game: but unluckily the artist has placed the men at haphazard, without any relation to the squares, and so it is impossible to form any idea of the rules by which it was played. The article "Duodecim Scripta," in Smith's *Dictionary of Antiquities*, ed. 1890, gives an account of the different varieties of the game, as far as they can be recovered from classical writers.

FIG. 9.—**A Wandering Musician** (line 153).

RED-FIGURED PAINTING FROM AN ATTIC VASE OF THE FIFTH CENTURY B.C.

SCHREIBER, *Kulturhistorischer Bilderatlas*, Pl. 65, 4.

PANOFKA, *Bilder ant. Lebens*, Pl. 4, 3.

DAREMBERG ET SAGLIO, *Dict. des Antiquités*, p. 1214, fig. 1567.

Minstrels like Phemius in Ithaca, and Demodocus, the blind bard of the Phaeacians (*Od.*, viii.), enlivened the feasts of the heroes with their music and their lays.

Like seers, physicians, and builders, they were δημιοεργοί, or craftsmen who were brought from abroad, from strange towns and lands, for the sake of their welcome services (*Od.*, xvii., 383). Some, however, were attached to great families, like the bard who was faithful to the trust Agamemnon placed in him, and for a long time kept Clytemnestra true to her absent lord (*Od.*, iii., 265).

The vase-painting in fig. 9 depicts the wandering minstrel of the fifth century, sunk from his high estate, wandering to the music of his double-flute, accompanied by his dog, and carrying his lyre slung on his staff behind his back.

The picture should not be taken as giving an accurate idea of the lyre-player's appearance, especially as regards his dress, for he wore as a professional attire long flowing garments, such as we see on Orpheus in fig. 59.

FIG. 10.—**Bed** (line 437).

PAINTING ON A WHITE ATTIC OIL-FLASK (*lecythus*) OF THE FIFTH CENTURY B.C.

Now at Athens.

SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 86, 1.

STACKELBERG, *Graber d. Hellenen*, Pl. 38.

This vase-painting, from an Attic funeral oil-flask, represents a dead man lying, as it were, in sleep in his bed. If we can imagine the ribands which hang from the ceiling replaced by Telemachus's clothes (cf. line 439) we have a picture of Telemachus as an Athenian painter might have drawn him. The young man lies wrapped in a blanket (often fleeces), with his head on a pillow, which is stuffed with wool, and has a cover over it.

BOOK II.

ON the next day Telemachus called together an assembly of the people, at which he took his father's seat, the elders giving place to him. The meeting was opened by the old man Ægyptus, with a few words of good will towards Telemachus, who thereupon arose, and appealed to the people to see that the suitors no longer wasted his substance. Antinous, the spokesman of the suitors, replied that Penelope is to blame for having deceived the suitors by her famous web (87 *foll.*). She had been wooed seven long years before she consented to give up hope of Odysseus, and to marry another; but even then she pleaded that she must first finish the robe which she was weaving as a shroud for Laertes, the father of Odysseus, against the time of his death. The suitors consented, and for three long years she deceived them, weaving by day and unravelling by night all that she had woven. In the fourth year, just at the time the poem opens, one of her serving maids proved traitor, and the suitors found her in the act of unravelling it, and made her perforce finish the web. Antinous accordingly declares that the suitors will not go until Penelope makes her final choice. After further debate, and the appearance of an omen boding death to the suitors, the assembly broke up, and Telemachus in despair went down to the sea, and prayed to Athena. She appeared to him in the form of Mentor; promised to provide him with a ship (fig. 12), for he had not asked the assembly for one; and bade him go home and get provisions for the voyage. The book closes with his departure for Pylus.

FIG. 11.—**Penelope at the Loom, with Telemachus** (line 93).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE FIFTH CENTURY B.C.

From Chiusi, now in the Berlin Antiquarium.

The reverse shows the "Recognition of Odysseus," given below, fig. 79.

Mon. d. Inst., IX., Pl. 4, 2*a*.

Ann. d. Inst., 1872, pp. 187-216.

BAUMEISTER, *Denkmäler*, p. 2085, fig. 2332.

SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 75, 1.

BLUMNER, *Leben und Sitten*, I., p. 171, fig. 81. *Technologie*, I., 53.

SMITH, *Dict. of Antiquities*, article "Tela."

To the right of the picture Penelope sits in a pose which almost exactly corresponds with that of a famous series of statues and reliefs representing her. (These are given in the *Antike Denkmäler* of the German *Archaologisches Institut*, Heft 3 (1883), Plates 31 and 32, one of the reliefs being shown below in fig. 78; cf. Friederichs-Wolters, *Gipsabgüsse*, No. 211, where the bibliography of the subject is fully given.) Her attitude is sorrowful; she has drawn her veil over her head, and rests it meditatively upon her hand.

Before her stands a youth, whose name, Telemachus, is inscribed on the original vase-painting. He is clad in a mantle (*himation*), which leaves his right arm and chest free, and carries two spears in his left hand. The weapons indicate that he is about to take his departure, and he gazes sadly on his mourning mother, for he has been forbidden to tell her of his journey.

In the background is the loom, a large upright framework, with five bars running across. Round one of these is wound the web, from which the threads that form the woof hang to the ground, kept in place by little whorls or pear-shaped weights. The piece of cloth last woven, which hangs below the roll, shows a richly-woven pattern of winged horses, a winged human figure, a cross, and a star, while the side seams have an elaborate border of meanders and stripes.

On the top cross-bar of the loom are a row of pegs, and what seem to be spindles. The drawing, however, is not accurate enough to enable us to determine accurately how either these or the lower crossbars were worked. The vase-painting belongs to the fifth century B.C., but we have no reason to suppose that this loom is at all different from that of Homeric times. Like all classical looms, it is upright, not horizontal as in modern times, and was worked standing by a weaver who walked backwards and forwards each time the shuttle was passed through the woof.

The scene here represented does not occur in Homer, but is manifestly intended to illustrate the second book, the artist allowing himself the liberty of inventing a scene in which Telemachus before departing gazes in sorrow at his mother without taking a formal farewell.

FIG. 12.—**Ships. A Sea-fight** (line 387).

PAINTING ON AN ARCHAIC MIXING-BOWL (*crater*) BY THE POTTER ARISTONOPHOS, OF THE SEVENTH CENTURY B.C.

From Cære, now in the Museo Etrusco Capitolino, Rome.

The reverse shows the "Blinding of Polyphemus" and is given below (fig. 36).

Mon. d. Inst., IX., Pl. 4.

Ann. d. Inst., 1869, pp. 157-72.

KLEIN, *Meistersignaturen*, p. 27.

BAUMEISTER, *Denkmäler*, p. 1956, fig. 2087.

SCHREIBER, *Kunsthist. Bilderatlas*, Pl. 46, 2.

The only information that Homer gives as to the shape of the ships of his time is found in the epithets which he gives them. Some of these (*e.g.*, ὀρθόκραιραι, κυρωνίδες ἀμφιέλισσαι) seem to imply that both their bows and poops were built alike, and that at each end they had hooked beaks curved like horns. The oldest picture of a Greek ship is

possibly an Egyptian relief at Medinet Habou, which represents a sea-fight between the Egyptians under Rameses III. (1200–1166 B.C., a date which is very nearly that of the early Greek pottery discovered by Mr. Petrie in the Fayoum), and some of the white-kinned peoples of the Mediterranean, probably the Greeks of Asia Minor (see the illustration in Butcher and Lang's translation of the *Odyssey*, p. 414, and Baumeister's *Denkmäler*, p. 1595, fig. 1657). The earliest pictures on Greek pottery are on the Dipylon ware, which is at least as old as the ninth century, but these show the prows and poops as already quite distinct in structure. The vase-painting of Aristonophos given here is a century or two later, but shows practically the same type of ship. Both the vessels are represented as if out of water. They have a high curved poop to enable them to be dragged up on the shore and to ride out a rough sea, and are steered by large oars in the stern. The prow of the vessel to the left, and possibly of that to the right, is decorated, according to immemorial custom, with an eye, and ends in a beak or ram. Both vessels have a deck, on which are warriors armed with helmets, shields, and spears, fighting with one another. In the vessel to the left, which has no mast, a most unusual feature, the oarsmen can be seen beneath the deck, but in that to the right, which has a mast, the rowers are not visible.

It should be noted that the stars and rosettes scattered about the picture have nothing to do with the scene, and are merely to fill up the empty space, an invariable custom with the early potters. The zigzag lines, on the other hand, below the ships are a faint indication of the waves.

BOOK III.

ON the next day Telemachus and his crew landed at Pylus, and found the people sacrificing to Poseidon and Nestor, with his sons in their midst. Athena, in the form of Mentor, advanced and was kindly greeted by Nestor, who invited them to join in the sacrifice and feast (fig. 13). On hearing who Telemachus is, and of his quest in search of Odysseus, Nestor tells him of the troubles of the Greeks before Troy; how Achilles (fig. 14) and Antilochus, his own son, fell in battle, and how amid all their troubles Odysseus was the wisest of the heroes. Then he spoke of the grievous return from Troy, of the death of Agamemnon (cf. fig. 23), and the vengeance of Orestes (cf. figs. 2-4), and ended by advising him to journey to Menelaus and enquire if on his travels he had heard anything of Odysseus, while at the same time he invited him to spend the night in his palace. Thereupon Athena, after commending Telemachus to Nestor's care, took the form of a sea-eagle, and departed, filling Nestor with such awe that he vowed a sacrifice to the goddess (figs. 16, 17). It was then evening, and they retired to rest, Telemachus sleeping in a room round the colonnade of the court (cf. fig. 5). At early dawn on the next day a heifer with gilded horns was slain, and a burnt offering sacrificed to Athena. Telemachus then, after a bath (cf. fig. 5), came forth and partook in the feast following the sacrifice. When this was over he and Nestor's son Peisistratus left in a chariot, which Nestor provided, on his way to Menelaus, and journeyed till he reached Pheræ, where he lodged for the night with Diocles.

FIG. 13.—**Telemachus visiting Nestor** (line 31).

RED-FIGURED PAINTING ON SOUTH ITALIAN VASE OF THIRD OR FOURTH CENTURY B.C.

In Berlin Antiquarium.

Revue Archéologique, 1845, Pl. 40.
LUCKENBACH, *Vasenb. d. Epischen Kyklus*, p. 552.
Archaologische Zeitung, 1853, p. 106.

The artist of the Berlin vase has depicted the arrival of Telemachus in the style of the South Italian painting of the third or fourth century B.C.

Telemachus is a youth in a short shirt girded round the waist, armed with two spears and a shield, and carrying his conical felt cap in his left hand. Nestor is an old man, in a long embroidered shirt and ample mantle wrapped round his body and over his head, with soft shoes on his feet. He is bowed down with age, and his right hand rests on his staff as he speaks in welcome (note the two fingers raised) to the young man. A maiden, who is probably intended to be Polycaste, Nestor's youngest daughter (line 464), stands behind the old man, arrayed in an embroidered gown, shoes, a sword, a girdle, a bracelet, and a necklace. She carries in her hand a dish with cakes on it, either for the entertainment of Telemachus or as a sacrificial offering.

FIG. 14.—**The Battle over the Body of Achilles** (line 109).

PART OF A BLACK-FIGURED PAINTING ON AN ARCHAIC VASE (*amphora*) OF THE CHALCIDIAN STYLE, OF THE EARLY PART OF THE SIXTH CENTURY.

From Vulci; formerly in the Pembroke Collection, now in the Hope Collection at Deepdene.

Mon. d. Inst., 1, Pl. 51.
OVERBECK, *Gallerie her. Bildw.*, Pl. 23, 1, and p. 540.
BAUMEISTER, *Denkmäler*, Pl. 1, fig. 10.
SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 34, 5.
ROSCHER, *Lexicon. d. Mythologie*, p. 50 (fig.).
HELBIG, *Das hom. Epos.*, fig. 66.
KLEIN, *Euphronios*, p. 65 (I.).
LUCKENBACH, *D. V. gr. Vasenbilder z. ep. Kyklus*, p. 622.
SCHNEIDER, *Der Epische Sagenkreis*, p. 151.
ROBERTS, *Introd. to Greek Epigraphy*, p. 207 (189).

The death of Achilles is not described in any part of the *Odyssey*, but the battle which raged over his dead body is

mentioned twice; by Odysseus, who, in the stress of the storm at sea, wished that he had died before Troy among the Achæans who fought over Achilles (bk. v., 308 *foll.*), and by the shade of Agamemnon in Hades, who tells the shade of Achilles how the heroes fought over him the whole day, till Zeus stayed them by a tempest (bk. xxiv., 37 *foll.*) This battle is shown on the Pembroke vase. Achilles, fallen on the ground, lies with closed eyes, pierced by two arrows, one in the side, the other in the heel. Glaucus, one of the Trojan heroes, has thrown a noose round his ankle to drag him off, but is himself struck down by the spear of Ajax, who rushes forward and is thrusting it into his side, having already driven another spear through Glaucus's neck. Behind Glaucus kneels Paris, aiming his bow at Ajax; but in vain, for the arrows and spears of the Trojans are unable to pierce his shield, and rebound from it.

On the vase there are many other figures besides the four here given. Behind Ajax is the goddess Athena encouraging him, and making him more than a match for the two Trojan warriors, Æneas and another, who advance to the aid of Glaucus. Besides these there are two more Trojans, one wounded, the other hurling a spear, and Sthenelus binding up the wounded finger of Diomede.

The armour of the heroes is well worth notice, especially the cuirass of Ajax, with the strange projecting rim seen in archaic works of art (cf. *Il.*, fig. 7), and the loin-cloth or apron worn below it, in the place of the short shirt of later times.

FIG. 15.—**The Death of Antilochus** (line 111).

BLACK-FIGURED PAINTING ON AN ARCHAIC ATTIC VASE.

MILLINGEN, *Ancient unedited Mon.*, i., Pl. 4.

OVERBECK, *Galleric her. Bildw.*, p. 515, 36.

LUCKENBACH, *D. Verh. gr. Vasenb. zu ep. Kyklus*, p. 539.

Antilochus, son of Nestor, was slain by Memnon, son of the goddess Eos (bk. v., 187), and his death is shown on an Etruscan urn. The present vase-painting is also supposed by some archæologists to depict it, though the inscriptions make this doubtful.

Two warriors, armed with helmet, cuirass, greaves, sword, and shield, and wearing a shirt and a short cloak, are rushing to attack one another. At their feet lies between them a dead man bearded and naked. Above and below the warriors' shields are the inscriptions "Achilles" and "Hector," but there is no mention in Homer of any battle between them over a dead man. Besides, the reverse of the vase represents Eos bearing away the body of Memnon, which has suggested, to those who find a difficulty in this, that the combatants here are Achilles and Memnon (cf. fig. 21), and that the dead man is Antilochus, over whom they fought. The dead man is bearded, and this scarcely accords with the youth of Antilochus; but in vase-paintings of this period all the figures are bearded (*e.g.*, Achilles and Memnon in fig. 21). A more fatal objection, and one that really makes the reference to Antilochus almost impossible, is the fact that the vase-painters, in naming the heroes in a battle scene, did not trouble to follow Homer accurately (*e.g.*, cf. *Iliad*, fig. 75).

FIG. 16.—**Sacrifice to Athena** (line 440).

BLACK-FIGURED PAINTING ON ARCHAIC VASE OF THE SIXTH CENTURY B.C.

GERHARD, *Etr. u. Campan. Vasen*, i., Pl. 2.

Two men wearing fillets and long hair advance towards an altar of cut stone, accompanied by a man (who wears a loin-cloth and has short hair) driving a heifer, which he holds in by a rope tied to her off fore-leg. In front of the altar a woman in rich attire stretches branches, which she holds in both hands, over it, showing thereby that she is a suppliant (they are ἱκτήριοι κλάδοι). Behind the altar is the figure of the goddess Athena in a rich garment, armed with helm and shield, and raising her spear as if to thrust (the attitude of Athena πρόμαχος).

FIG. 17.—**Sacrifice** (line 455).

FRAGMENT OF A RED-FIGURED ATTIC VASE OF THE FIFTH CENTURY B.C.

From Tarentum, in British Museum.

Journal of Hellenic Studies, vol. ix., Pl. 1.

IWAN MULLER, *Handbuch. Sacralaltertumer*, Pl. 1. i.

In the centre is a column, on which is an idol of Athena in the archaic style. In front of this an altar of unhewn stone has been built, a neat heap of faggots in a bright blaze. In the fire can be seen parts of the victim burning, while over the fire two youths (one youth invisible) hold rolls of flesh and fat (τὰ σπλάγχνα) on the end of double spits (cf. line 460).

Close to the altar is a sacred tree, from which a number of little votive tablets of painted terracotta are hanging. Further to the left, a bearded man wearing a sacrificial chaplet is standing, while to the right the goddess Athena appears armed with helmet (note the crest supported by a sphinx, as in the Parthenos of Phidias), ægis, and spear. She is in the attitude of a spectator, gazing calmly at the sacrifice; but there can be little doubt that the sacrifice is being offered to her, and the artist intends us to suppose that she is invisible to the worshippers.

BOOK IV.

TELEMACHUS and Peisistratus arrive in Sparta on the next day, and drive to the palace of Menelaus. They find him giving a feast to celebrate a double marriage—that of Hermione, who was being sent off as a bride to Neoptolemus, son of Achilles (fig. 18), and that of Megapentes, son of Menelaus by a slave.

The feast was given in the great hall of the palace (the Megaron, cf. fig. 6), and the guests were entertained by two acrobats, who tumbled to the music of the lyre (cf. *Il.*, fig. 74).

The strangers are hospitably received by Menelaus who tells them how he gained the great wealth of gold they see around them in his travels through Phœnicia, Cyprus, and Egypt. He then speaks of his sorrow for the loss of Odysseus, and Telemachus bursts into tears. Just at this moment Helen enters the great hall, with

her maids, who carry her golden distaff charged with purple wool (fig. 20), and her work-basket of silver set on wheels (fig. 19). On catching sight of Telemachus she recognises at once his great likeness to Odysseus, and reveals to Menelaus, though he too was wondering at his grief, who he is. Peisistratus then declared himself, and both were welcomed heartily by Menelaus and Helen. After they had taken food Helen tells the story of Odysseus entering Troy to spy out the town in the disguise of a beggar. Menelaus gives a further instance of the prudence of Odysseus when the Achæan chiefs were concealed in the wooden horse and would have betrayed themselves but for him (cf. figs. 32, 33).

Then Telemachus and Peisistratus retire to their rooms, in the colonnade round the courtyard (cf. fig. 5), where luxurious beds had been laid for them (cf. fig. 10), while Menelaus and his wife sleep in the inmost part of the house, in the women's apartments (cf. fig. 5).

Next day Telemachus unbosoms himself of his troubles with suitors, and asks news of his father. Menelaus replies by a long story: how when land-locked in Egypt he captured Proteus, the old man of the sea (fig. 22), and learned from him of the murder of Agamemnon (fig. 23), and the detention of Odysseus by Calypso in the island of Ogygia. He ends by inviting Telemachus to stay with him eleven or twelve days, but Telemachus pleads that his companions await him in Pylus, and that he must depart. They go in to feast, and then suddenly the story of Telemachus' adventures breaks off, not to begin again until the thirteenth book.

The scene shifts to Ithaca, and the astonishment and dismay of the suitors on learning that Telemachus had really set out is described. In their fright they determine that he must be slain, and devise a plan of waylaying him on his homeward voyage in a narrow strait. Penelope learns of the plot, is amazed to find that Telemachus is from home, and, distraught with grief, cannot be comforted until Athena sends her a vision in her sleep.

Fig. 18.—**The Murder of Neoptolemos by Orestes** (line 5).

Red-figured painting on a South Italian vase (large *amphora*) of the third or fourth century B.C.

Found at Ruvo in Apulia, now in the Caputi Collection.
Annali d. Inst., 1868, Tav. d'agg, I.
Baumeistle, *Denkmaler*, p. 1009, fig. 1215.
Vogel, *Szenen Euripid. Tragodien*, p. 36.

Neoptolemus, son of Achilles, had been brought up during the Trojan war in the island of Scyrus (*Il.*, xix., 326), whence after his father's death he was fetched by Odysseus (cf. fig. 55 and *Od.*, xi., 506 *foll.*). At the taking of Troy he was one of the chief figures, and slew Priam on the altar of Zeus (cf. fig. 56). After the war he returned with the Myrmidons to his father's throne, and wedded Hermione, daughter of Menelaus.

It was this marriage that brought about his death at the hands of Orestes, to whom Hermione had been betrothed. The story is not given by Homer, but forms part of the plot of the *Andromache* of Euripides, which agrees in the main with scenes in the vase-painting. In this version Neoptolemus had gone to Delphi to make atonement to Apollo for having asked satisfaction for his father's death. Orestes lay in wait for his enemy at the shrine, and slew him on the altar.

The artist has depicted the temple of Apollo at Delphi in the background, with the oracular tripod, the Omphalus (Delphi was believed to be the central point of the earth, and called its "navel," or Omphalus, and this is symbolised in Greek art by the curious oval object covered with bands and beads in the middle of foreground), and the palm-tree in front, all characteristic marks of the place.

Neoptolemus has been wounded in the side, and has taken refuge on the altar. He half kneels on it, and as the blood gushes from his wound tries to defend himself—with a mantle (*chlamys*) wrapped round his left arm and a drawn sword in his right—from Orestes, who rushes from behind the Omphalus to attack him. Meanwhile a companion of Orestes is about to cast a spear at him from behind. In the background sits Apollo (arrayed in cloak and carrying a bow, while a shield lies beside him) calmly gazing on the fight. On the other side is the priestess of the temple carrying the key (cf. *Il.*, fig. 39), and raising her right hand in alarm. It should also be noted that both heroes have felt caps, showing that they are on a journey, and there is a second tripod for offerings near the sacred palm-tree.

Fig. 19.—**Work-basket** (line 125).

Red-figured painting on an Attic vase of the early fifth century B.C.

Found in Attica.
Heydemann, *Griech. Vasenbilder*, Pl. 9, 5.
Schreiber, *Kulturh. Bilderatl.*, Pl. 75, 9.

The work-basket used by Greek ladies when spinning is invariably of the shape shown in this painting, one narrow at the bottom, wide at the top, and practically identical with our "waste-paper" baskets. The lady seems to be engaged in wrapping wool out of the basket round her distaff (ἠλακάτη), from which she will presently spin it with the aid of a spindle (ἄτρακτος). This is shown in her left hand. It consists of a short stem, with a hook at the top to hold the thread fast, and ending below in a weight called the whorl, which acts as a fly-wheel and keeps it spinning round.

It is somewhat unusual to find the basket used for unspun wool, for it usually held only the spun thread; as in the passage in Homer (line 134, *νήματος ἀσκητοῖο βεβυσμένον*); after it had been taken off the spindle.

For baskets in antiquity see Smith's *Dict. of Antiquities* (1890), article "Calathus," p. 330; and for the distaff and spindle the article "Fusus," p. 897.

Fig. 20.—**Woman Spinning** (line 131).

Red-figured painting on an Attic vase.

Panofka, *Bilder ant. Lebens*, Pl. 19, 2.
Schreiber, *Kulturh. Bilderatl.*, Pl. 75, 5.

The method of spinning with the spindle described above (fig. 19) is clearly shown in this painting. The lady held in her left hand the distaff with the wool wrapped round it, and with her right hand gradually drew a small portion out to form the thread. At the same time she gave it a twist, which the impetus of the spindle below continued, until it was closely spun thread. She continued this process until the thread had become so long that the spindle touched the ground, then pulled the new-made thread through the hook, wrapped it round the spindle, and repeated the spinning until the wool in the distaff was exhausted.

The appearance of the spindle without thread wrapped round it is shown in fig. 19.

FIG. 21.—**Combat between Achilles and Memnon** (line 188).

RED-FIGURED PAINTING ON THE NECK OF AN ATTIC VASE (*crater*) OF THE FIFTH CENTURY B.C.

Found at Cære, now in the British Museum.

GERHARD, *Auserlesene gr. Vasenb.*, Pl. 204, 1.
BAUMEISTER, *Denkmaler*, p. 920, fig. 993.
LUCKENBACH, *Das V. gr. Vasenb. z. ep. Kyklus*, p. 617.
OVERBECK, *Gallerie her. Bildw.*, xix., 4, No. 60 (p. 523).
ROSCHLR, *Lexicon der Mythologie*, p. 1271 (fig.).

In the *Æthiopis* (cf. *Il.*, fig. 3, where the battle of Achilles and Memnon is shown on the bottom row but one of the *Tabula Iliaca*), we are told that after the death of Hector, Penthesilea, queen of the Amazons, came with her troops to the help of Priam, but before long was conquered and slain by Achilles. Thereupon, Memnon came as a forlorn hope to Troy. He was the son of Eos, the goddess of the dawn (cf. fig. 75), and Tithonus, the brother of Priam, whom Eos, enamoured with his beauty, had carried off and wedded. Memnon, with his army of Ethiopians, was a more formidable enemy than Penthesilea. He pressed the Achæans hard, and Nestor was all but slain by him, only escaping at the cost of the life of Antilochus (cf. fig. 15), who sprang between him and the foe. Antilochus had gone into battle in place of Patroclus, and Achilles, angered once more as he had been by Patroclus' death, went out to fight. He met Memnon in single combat, and slew him; for Eos had not been able to change the will of Zeus, and persuade him to save her son.

The painting gives a spirited picture of the two heroes (the fact that they wear no body armour except a helmet shows them to be heroes) rushing on one another, Achilles with the spear, Memnon with a sword. Behind each hero is his mother, following his fortunes with intense excitement, Thetis cheering on the conqueror, and Eos crying alarm to the conquered.

FIG. 22.—**Proteus**

RED-FIGURED VASE-PAINTING ON SOUTH ITALIAN VASE.

In the Naples Museum.

Museo Borbonico, xiii., Pl. 58.

The old man of the sea is here represented as a man down to the waist, but with fishes' tails, ending in crabs' claws, and sea-dogs instead of legs. This is the manner in which the Greek artist suggests the manifold shapes into which he could change himself. Rays issue from his head, which, like his beard, is rough and dishevelled as befits a sea-god.

He is defending himself with a club, and a cloak wrapped round his arm, against the attacks of Menelaus (armed with conical helmet, shirt, cuirass, and shield and sword), and one of his crew (in chlamys and "wide-awake" felt hat or *petasus*, armed with sword and shield).

FIG. 23.—**The Murder of Agamemnon** (line 23).

RELIEF ON AN ETRUSCAN FUNERAL URN.

Formerly in the Museo Gaddi, Florence, now in the Louvre, Paris.

BRUNN, *Rilievi d. urne etr.*, i., Pl. 74, 2.
BAUMEISTER, *Denkmaler*, p. 21, fig. 22.

The story of the murder of Agamemnon given here and in *Od.*, i., 35; iii., 198, 308, differs from that in *Od.*, xi., 421, in laying all the blame on Ægisthus and none on Clytemnestra. The latter version, however, in which Clytemnestra takes part in the murder, became the accepted one at an early date, and received its final form at the hands of the dramatists, who, like Æschylus, made her the chief actor. With this goes a change in the circumstances of the story. In Homer Agamemnon is murdered at table (ὡς βοῦν ἐπὶ φάτνῃ), while in the classical version Clytemnestra throws a robe over him in his bath, and, as he struggles in its folds, slays him with an axe.

This scene does not occur on any extant Greek works of art, but is shown on Etruscan urns, as in fig. 23.

In it we see, in the centre, Agamemnon, his head, shoulders, and arms covered with a cloth, struggling helplessly as he half-kneels on an altar, to which he has fled for refuge.

To the left Ægisthus comes forward, seizes him with his left hand by the head, and in his right holds a drawn sword, to deal the murderous blow.

To the right Clytemnestra, hurrying through an open door, swings a footstool with both hands above her head, aiming it at her husband.

Behind her, hiding at the back of the door, is a terrified servant, while on the other side is a winged goddess, in the garb of a huntress, and holding a sword drawn from its sheath. She is an Etruscan Fury (cf. figs. 42, 96, 97), and is present either as the deity of death or to witness a deed of blood, and to mark the guilty as her prey.

BOOK V.

THE fifth book, like the first, opens with a council of the gods. Poseidon is still absent, feasting with the Ethiopians, and Athena once more reminds Zeus that Odysseus has not yet been released by Calypso, and lies pining in the island of Ogygia. Zeus thereupon consents to the proposal she had made at the former council (i., 14), and sends Hermes to command Calypso to allow Odysseus to depart. Hermes puts on his golden sandals, flies over the sea, and finds the nymph weaving in a delightful cave (l. 57 *foll.*, fig. 24), and not without difficulty persuades her to promise obedience to Zeus. He departs, and Calypso provides Odysseus with an axe and adze. With these he worked for three days, and built himself a rude boat, the famous "raft." It was, however, a good-sized boat, a careful piece of carpentry, partly decked, with gunwales and bul-

warks (l. 247 *foll.*). He fitted this boat with a mast and rudder, rigged it with cloth provided by Calypso, and brought it down to the beach on rollers. On the next day he took in as provisions skins of wine and water and a sack of corn, and set sail. When he had been out seventeen days, Poseidon, on his way back from the Ethiopians, caught sight of him from the heights of the mountains of the Solymi, sent down a storm, and wrecked the raft. Odysseus clung to the timbers, and was in a sore plight until Leucothea, a sea-nymph, took pity on him and gave him her magic veil. Binding this round him, he swam for two days and two nights before seeing land. He was cast by the sea among the breakers; but, by the aid of Athena, passed through them into calm water, and made for the mouth of a river. There he landed, crept under some bushes, made a bed of leaves, and fell asleep, worn out by his troubles.

FIG. 24.—**Hermes visiting Calypso** (line 75 *foll.*).

WALL PAINTING FROM POMPEII, FOUND TO THE NORTH SIDE OF THE STRADA DELLA AUGUSTALI, ON THE OUTER WALL OF A HOUSE, OPPOSITE THE "PANTHEON," 2 FT. 8 IN. WIDE, BY 2 FT. 10 IN. HIGH.

Museo Borbonico, i., Pl. 32.
HELBIG, *Wandgemälde*, 20.
Archaeologische Zeitung, 1867, p. 14.

In the centre, forming the background of the picture, is a pillar rising from a rock, with a strangely ornamented capital (like those erected in honour of Artemis). At the bottom of the pillar is the figure of a rustic deity.

To the right Hermes, wearing a cloak (*chlamys*) and winged wide-awake hat (*petasus*), stands in an easy attitude, holding his herald's staff (κηρύκειον = caduceus).

He has not got winged shoes, his feet being bare. To the left, leaning her right elbow on a pillar, is a goddess. The upper part of her body is uncovered: she wears a mantle loosely wrapped round her waist, a veil which she is coquettishly raising, a diadem, a necklace, and sandals. The drapery and the attitude of the figure are those peculiar to Venus; but this does not make Professor Michaelis's identification of it with Calypso impossible, for it is not unusual to find nymphs and other minor goddesses represented in this way in Græco-Roman art. If we interpret the scene on this supposition, we have a rustic shrine with a pillar dedicated to Artemis, instead of the cave by the sea, and Hermes giving Calypso the commands of Zeus, with a certain elegant want of haste or seriousness. The nymph seems equally at her ease, and the feeling of the whole is that of a graceful decorative design rather than of a dramatic picture.

FIG. 25.—**The Raft of Odysseus wrecked** (line 313 *foll.*).

RELIEF ON A ROMAN TERRA-COTTA LAMP IN THE MUNICH ANTIQUARIUM.

Annali d. Inst., 1876, Tav. d'agg., R. I.
BAUMEISTER, *Denkmäler*, p. 1037.

The relief shows the raft tossed on the crest of a wave, and exposed to the blasts of two wind-gods, whose heads appear above and to the left. The mast has snapped where the yard-arm crosses it, and is falling. On the deck sits Odysseus, raising his right hand in a gesture of speech (cf. l. 299), while he strives with the other to hold the rudder. He is clad in a fisherman's shirt (*exomis*) and cap (*pilidion* = *pilleus*), his traditional dress (cf. figs. 34, 35, 47, 48, 65, 79, 80). The raft is not, like the Homeric, a carefully built boat, but a true raft of planks tightly lashed together.

The surface of the relief is not well preserved, and it is possible that there were two more wind-gods represented, but that their heads have been lost.

BOOK VI.

THE scene then changes to the city of the Phæacians, a people who dwell in Scheria, having been driven from their former home by the Cyclopes. Athena goes to the palace there, and appears to Nausicaa, the daughter of Alcinous, king of the Phæacians, in the form of her favourite maid. She persuades her to a washing, and next day Nausicaa starts out from the city, driving a waggon drawn by mules, containing the linen, and accompanied by her maids. They drove to the river, on whose banks we left Odysseus asleep, and washed the clothes in its water. Then they spread the linen (fig. 26) out to dry, bathed, and took their midday meal, and afterwards cast away their wimples, and began to play a game of ball (fig. 27), keeping time to the words of a song. As they played one of the maids failed to catch the ball, and it fell into the river, whereupon they shrieked and woke Odysseus, who lay near them. He crept out from the bushes, with only a leafy branch to cover him. The girls caught sight of him, and fled in terror, so wild was his appearance, all except Nausicaa, who stood her ground. He stood apart and begged for pity, and she gave him food and drink, oil to bathe with, and clothes. Then, refreshed, he went with Nausicaa and the maids back to the city, parting with her, however, at the grove of Athena, outside the city, to prevent gossip or scandal.

FIG. 26.—**Women folding Clothes** (line 26).

RED-FIGURED PAINTING ON AN ATTIC VASE (*stamnus*) OF THE FIFTH CENTURY B.C.

From Vulci; formerly in the Campanari Collection.

GERHARD, *Auserlesene Vasenbilder*, iv., 301.
SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 82, 1.
BLUMNER, *Leben und Sitten*, i., fig. 84.
BAUMLISTER, *Denkmaler*, p. 1919, fig. 2034.

This vase-painting shows us a scene indoors, in the women's apartments, as is hinted by the mirror and garments which hang from pegs in the background. Two women are engaged in folding clothes, after washing them. Between them is a chair, on which more clothes are lying, and to the right a chest (*φορμαρός*), in which they are about to pack the clothes. It is worth noting that cupboards, chests of drawers, and similar articles of furniture were unknown in antiquity, and that only long chests of the kind here shown were used for storing clothes. In this respect the vase-painting, though painted some four centuries later, gives a good idea of Homeric times.

FIG. 27.—**Girl playing Ball** (line 100).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE FIFTH CENTURY B.C.

From Nola; in the British Museum.

Annali d. Inst., 1841, Tav. d'agg., J.
BAUMEISTER, *Denkmaler*, p. 248, fig. 229.

This description of the game of ball played by Nausicaa and her maids is the earliest in Greek literature. They tossed the ball from one to the other in time to the words of a song, just as girls in the islands of the South Pacific do nowadays. The vase-painting shows quite a different game, played with two balls by a single girl, who, in the style familiar to conjurers, keeps both in the air at the same time. She is represented indoors and seated on a chair; while a young man leans on his staff and watches her. He is a visitor, and has his mantle closely wrapped round him, as though he were still in the street. Between the two is a pet goose, a bird that in classical times took the place of the domestic cat. In Homeric times whole flocks of geese were allowed into the house, and Penelope had as many as twenty of them, whom she fed herself (xix., 536-7), and even at the magnificent palace of Menelaus there were geese in the courtyard (bk. xv., 160 *foll.*).

There is an excellent account of ball games in Smith's *Dictionary of Antiquities*, ed. 1891, vol. ii., under "Pila." For the goose as a pet, see Daremberg et Saglio, *Dict. des Ant. Bestia*, p. 701.

FIG. 28.—**Artemis, the Huntress** (line 102-9).

RED-FIGURED PAINTING ON ATTIC VASE OF THE EARLY PART OF THE FIFTH CENTURY B.C.

Gazette Arch., 1885, Pl. 32.

The comparison of a beautiful woman with the goddess Artemis is frequent in Homer. Nausicaa here, Helen in bk. iv., 122, and Penelope in xvii., 37, and xix., 54, are all compared with her. The gift of beauty that she bestowed was stature (cf. bk. xx., 71), and the point of the comparison lies in the tallness and litheness of her form. The vase-painting shows one of the earliest representations of the goddess as a huntress. Unlike the more familiar but later types, she is clad in a long shift (*chiton*), and a short mantle fastened on her right shoulder and leaving her arm bare; while on her head is a cap or net, with a metal band or diadem in front. She is striding rapidly in pursuit of her quarry, and is in the act of drawing an arrow from the quiver. By her side runs a doe, one of her attributes in her character of huntress.

FIG. 29.—**Odysseus and Nausicaa** (line 127).

RED-FIGURED PAINTING ON AN ATTIC AMPHORA OF THE EARLY PART OF FIFTH CENTURY B.C.

From Vulci; in the Old Pinakothek at Munich.

GERHARD, *Auserlesene gr. Vasenbilder*, iii., 218.
BAUMEISTER, *Denkmaler*, p. 1037.
BOLTE, *De mon. ad Odysseam pertin.*, p. 37, B.
OVERBECK, *Galleric her. Bildw.*, Pl. 31, 3, p. 756.
PANOFKA, *Bilder ant. Lebens*, Pl. 18, 5 (only part).

To the left Odysseus stands on a rock, having left the shelter of the trees, quite naked, but holding in his right hand a brand to screen himself. In the other hand he holds another bough, but in a way that suggests the gesture of a suppliant rather than of one covering his nakedness. Before him, but in the background, and supposed to be invisible, is the goddess Athena, his protectress, wearing the ægis, and armed with helm and spear. In front of her are two maidens: the one to the right running away in great terror, the other walking away, but yet through inspiration of the goddess turning round with a gesture of surprise to see the hero. This is Nausicaa, and like her attendant maid she is dressed in a shift (*chiton*), girt high up round the waist, and wearing over her shoulders a small shawl (*himation*). Both have diadems on their heads to show their rank.

Behind Odysseus is a tree, and on it the clothes which the girls have been washing are hung to dry. On the other side of the vase are three maids engaged in washing clothes. The one to the right stands in the water with a rock in front, and is treading on the linen with her feet, and wringing it with her hands. She has her shift tucked up high, like all the other figures, and wears her hair in a cap. The other two figures are represented talking to one another while wringing and folding the clothes.

The artist has followed Homer much more closely than is usual in vase-painting, the only variation he has introduced being the presence of Athena as an invisible spectator, and the twigs of olive branches which Odysseus as a suppliant wears in his matted hair.

BOOK VII.

ODYSSEUS, after waiting outside the walls for a while, came to the city, and, under the guidance and protection of Athena, who made him invisible, entered the palace of King Alcinous, and fell at the knees of Arete, the queen. At that moment the mist in which Athena had wrapped him melted away, and he became visible. He prayed the queen to aid him to return home, and then, after the custom of suppliants, took his seat by the hearth in the centre of the hall in the ashes (cf. fig. 6). Alcinous the king welcomed him as a guest, promising him hospitality and a safe convoy home. Then Odysseus was given meat and drink, bathed and clothed in new raiment, and, wearied by his toils, slept in the colonnade of the palace.

BOOK VIII.

ON the next day there was a great gathering of the people of Phæacia, to get ready a ship for Odysseus, and to give him proper entertainment. After the ship had been brought down to the shore and fitted with tackle, a sacrifice followed, with a feast, at which the blind bard Demodocus sang the lay of the "Quarrel of Achilles and Odysseus." Odysseus wept at this; and Alcinous, perceiving it, led the people from the hall for the games. First came the foot-race; then wrestling, weight-throwing, and boxing (fig. 30). When all was over, Laodamas challenged Odysseus, who at first refused to compete; but afterwards, stung by the taunts of Euryalus, took a weight heavier than any used by the Phæacians, and hurled it far beyond theirs. Elated at this, he challenged all the Phæacian youth in boxing, wrestling, or the foot-race, but most especially at archery. No one dared to accept his challenge, and Alcinous called on the dancers to begin. Demodocus the minstrel sang the lay of Ares and Aphrodite, and they danced to its strains. When they had finished, two of the youths danced alone; one throwing a ball into the air, the other leaping and catching it, and then tossing it as they danced in rhythmic movement, while their fellows beat time.

When the games were over, there was a feast in the great hall, at which the minstrel Demodocus, at the request of Odysseus, sang how Epeius made the wooden horse (fig. 32), how the Trojans dragged it to the citadel (fig. 33), and how the city was sacked (cf. fig. 56). Then once more Odysseus wept at the remembrance of the war; and Alcinous, unable to restrain his curiosity longer, asked him his name.

FIG. 30.—**Scenes in the Palæstra** (line 110).

RED-FIGURED PAINTINGS ON AN ATTIC DRINKING-CUP (*cylix*).

Formerly in the Candelori Collection, now in the Old Pinakothek at Munich.

Archæologische Zeitung, 1878, Pl. 11.

BAUMEISTER, *Denkmäler*, p. 613, fig. 672.

SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 21, 3.

KLEIN, *Euphronios* (2nd ed.), p. 284.

—— *Die gr. Vasen mit Lieblingsnamen*, p. 58 (9).

Running, wrestling, boxing, and weight-throwing, the exercises of the Phæacians (cf. *Iliad*, bk. xxiii.: the Achæans have chariot-racing, boxing, wrestling, the foot-race, the armed combat, weight-throwing, and shooting with the bow, as the events in the funeral games of Patroclus), remained recognised parts of athletic education down to classical times. With spear-throwing and jumping added, and boxing omitted, they formed the famous "Pentathlon," or five exercises of the Greek Palæstra or wrestling school for boys; and they were the five events on which the boys' championship at the public games was decided. The well-known epigram of Simonides sums them up, as follows: *Ἰσθμια καὶ Πυθοῖ Κλεοφῶν ὁ Φίλωνος ἐνίκα, ἅλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.* The vase-painting shows most of these exercises. In the picture in the centre, which is on the inside of the vase, the youth (naked as all athletes were) is just preparing to throw a *discus* (a plate, not a ring as our "quoit"). He has just been wrestling, and wears a felt cap to protect his head, fastened under his chin. In front of him is a youth just about to hurl a spear. (Dr. Klein thinks he is about to use it for pole-jumping, but this is very improbable). In the background a pick for loosening the sand, and perhaps also for marking the length of the throw, lies on the ground, while on the wall a pair of jumping weights (*halteres*) hang from a peg.

The picture on the outside of the vase is shown to be the interior of a Palæstra by two Ionic columns which divide

it in half. In the upper part, to the left, is another quoit-thrower (*discobolus*) preparing to throw; and in the background a pick lying on the ground, and a *discus* in its case hanging from a peg. In front of him is a youth holding a staff or spear and resting, and behind in the background another pair of jumping weights (*halteres*). To the right are two wrestlers just about to close with one another. One of these wears a felt cap, fitting closely over his hair. In the background are two staves, and above them a flesh-scraper (*sthengis*, Lat. *strigilis*) and oil-flask (*lecythus*), and a sponge for bathing. The space between these and the pillar is occupied by one of the handles of the vase.

On the other side, to the left, a bearded man with a staff in his left hand, and in his right an object which it is difficult to identify—probably a piece of string. He is doubtless one of the trainers (παιδοτρίβαι), who instructed the youths in athletics, taking part in them himself; for he, too, wears a close-fitting cap.

In front of him is a youth with jumping weights, who cannot be in the act of alighting after his jump, as some of the German writers maintain, but is probably using the weights as dumb bells, a common practice in the wrestling schools. In the background near him are staves, a pick, flesh-scraper, sponge, and oil-flask, as on the other side. Before him, in the centre of the picture, stands a bearded man, leaning on a walking-staff, and holding a jumping weight. He, too, is an instructor (παιδοτρίβης). To the right is a youth hurling a spear, and in the background near him a quoit in its case and two staves are seen, while behind him and under the other handle of the vase is a pick.

This vase is inscribed on the inside with the well-known "love-name" Panaitios, which shows that it is the work of the school to which the great master Euphronius and Duris belonged, if not actually from the brush of the former.

FIG. 31.—**A Lesson in the Game of Trigon** (line 372).

WALL-PAINTING FROM THE BATHS OF TITUS ON THE ESQUILINE HILL, ROME, OF THE SECOND CENTURY A.D.

PANOFKA, *Bilder ant. Lebens*, Pl. 10, 1.
BAUMEISTER, *Denkmäler*, p. 248, fig. 230.
SMITH, *Dict. of Antiquities* (1891), vol. ii., p. 425.

Halius and Laodamas began their performance by throwing a ball one to the other, and catching it with a jump while in the air. Then they went on to dance and toss the ball from hand to hand in measured time to the clapping of their friends. The Roman game of "Trigon," which is represented in the wall-painting, was somewhat of this latter kind. Three youths stand, tossing six balls from one to the other under the directions of a bearded instructor (*pilicrepus*), who is teaching them and keeping the score of their failures to catch the balls.

Another interpretation makes the young man to the left merely a spectator, and the bearded man one of the party playing the game, not merely an instructor. See Smith's *Dictionary*, vol. ii., art. "Pila," p. 425.

FIG. 32.—**Athena modelling a Horse in Clay** (line 493).

RED-FIGURED PAINTING ON AN ATTIC VASE.
In the Berlin Antiquarium.

Ann. d. Inst., 1880, Tav. d'agg., K.
BAUMEISTER, *Denkmäler*, p. 741.
SMITH, *Dict. of Antiquities* (ed. 1891), art. "Fictile," fig. on p. 854.

It was with the help of Athena (line 493 of Virgil, *Æn.*, ii., 15, *divina Palladis arte*) that Epeius made the celebrated wooden horse (ἵππος δουράτεος, or in Attic Greek, δούρειος ἵππος). The vase-painting represents her alone in the workshop of Epeius, whose carpenter's tools hang on the wall behind. She is busy modelling a horse in clay, and is just finishing off the nose. The horse stands on a basis, and, except for the off hind-leg, which is only half modelled, is complete. A large lump of clay lies in front of the basis. The artist evidently intends us to gather that Athena is forming in clay a pattern, which Epeius will afterwards copy in wood. This interpretation is made certain by the bow, drill (cf. fig. 39), and saw, which hang on the wall.

FIG. 33.—**The Wooden Horse dragged into Troy** (line 500).

WALL-PAINTING FROM POMPEII.
In the Naples Museum (No. 9010).
Ant. d. Ercolano, iii., Pl. 40.
HELBIG, *Wandgemälde*, No. 1326.

Homer's mention of the bringing of the wooden horse into Troy is so brief that it is rather to Virgil than to him that we turn for the story. The Pompeian wall-painting agrees well with the story as told in the *Æneid* (bk. ii., 234-49). To the left we see the walls of Troy, and the wooden horse entering through the newly-made breach, dragged along on rollers by the Trojans, both men and women. Children dance before the monster, and worshippers with branches in their hands accompany it to the Temple of Athena, whither also a long procession of women bearing torches is wending its way.

To the right of the picture is a sacred grove, out of which rises a lofty column surmounted by a vase. In the grove is a shrine, and before it a statue of Athena on a high pedestal. A woman kneels below, and with outstretched hands prays to the goddess. This must be Cassandra, who alone foresaw the ruin which was coming on the Trojans. In the grove are two other figures,—an old man seated in an attitude of profound melancholy, probably Priam, and a priest who approaches Cassandra. This can hardly be regarded as Laocoon.

High above the rest of the scene is the citadel hill, with towers and battlements. On the slope a woman stands and waves a torch. This is doubtless Helen, who is giving the Greeks at Tenedos a signal that their stratagem has succeeded (cf. Virgil, *Æn.*, vi., 518:—

"Flammam ipsa tenebat
Ingentem et summa Danaos ex arce vocabat").

The original picture is of very careless workmanship and very dim in parts, so that the figure in the text, apart from being reversed, gives but a faint idea of its appearance. This sketchiness is perhaps accounted for by the fact that the scene is by night, a point which makes this and a replica lately discovered quite unique in ancient art as the only attempts to represent torchlight.

BOOK IX.

ODYSSEUS at length reveals his name and proceeds to tell the story of his ten years' wanderings.

After the fall of Troy, he sailed first to the land of the Cicones and sacked their city Ismarus, then made straight for home only to be driven out of his course by contrary winds, which carried him to the land of the lotus-eaters. Thence he sailed on, and in the darkness of a misty, moonless night entered a land-locked harbour in the country of the Cyclopes, savages who were without even the elements of law or civilisation.

Leaving the harbour, they rowed on to a huge cave near the sea. Odysseus landed, and with twelve picked comrades entered boldly, carrying with him a skin of wine and a wallet of corn. They found the cave full of baskets of cheese and lambs and kids, kindled a fire, prepared a supper, and waited for the return of the owner. He was a huge ogre, and soon came driving home his flocks, and carrying a bundle of dry wood for his fire. After the rams had been separated from the ewes and she-goats, he closed the door of the cave with an enormous stone, sat down to milk his flock, and to curdle the milk for cheese. This done he kindled a fire, and for the first time saw the Achæans, and in spite of their entreaties seized two, dashed out their brains, and ate them piecemeal, washing down his horrid meal with milk. Surfeited, the monster fell asleep, and Odysseus and his comrades spent the night in fear and mourning. Next day Polyphemus kindled the fire anew, milked his flocks, and once more ate two of the Achæans. Then, after the meal, he removed the stone and drove his flocks out, but closed it again, imprisoning the Achæans. Left thus alone, Odysseus devised a plan of revenge, and taking the Cyclops' huge trunk of olive wood, cut off a fathom's length, sharpened it to a point, and hid it in the dung that lay scattered in the cave. The Cyclops returned in the evening, and once more seized two of the sailors for his supper. Then Odysseus stepped forth holding out an ivory bowl filled with wine (figs. 34 and 35), which the Cyclops drank with relish and asked for more, promising a gift in return if Odysseus will tell his name. Three times the cup was filled, and each time the Cyclops drained it. Then Odysseus told him that Noman was his name, and the Cyclops answered that as his gift he would eat Noman last of his fellows. Thereupon, overcome with wine, he fell into a drunken sleep, and Odysseus and his comrades made the stake hot in the ashes of the fire. Just at the moment that it was about to burst into a blaze, they raised it all together, thrust it into his eye, and bored it out (figs. 36-9). The Cyclops woke with a terrible cry, and, maddened with the agony, shouted to the other Cyclopes for help. They ran up and asked what ailed him, and in reply he exclaimed, "Noman is slaying me by guile, nor at all by force;" and they, concluding that a fit of madness had come upon him, went away without more ado. The Cyclops, left thus alone in his pain, groped with his hands, and, lifting the huge stone, waited at the door to catch his prisoners escaping. Odysseus, however, devised a plan of escape, by tying his comrades to the rams of the flock, one man being carried by three bound together by withes. He tied himself beneath the belly of the Cyclops' favourite ram. The Cyclops, when the dawn came, allowed the rams to go out, carefully feeling their backs, but failing to discover the Achæans tied below, and only having his suspicions aroused by the fact that the finest ram left the cave last, instead of first, as was his wont (figs. 40, 41). Odysseus, thus set free, went down to the ships and their crews, who had waited in anxiety; but, unable to resist taunting the Cyclops, nearly fell a victim to him once more, for the crags which the giant threw into the sea all but drove the ship on the shore. Even after this escape he hurled taunts once, and brought down on himself the curse of the Cyclops, who prayed to his father Poseidon to take vengeance on Odysseus, a prayer which was the cause of most of his future troubles (see bks. i. and iii.).

FIG. 34.—**Odysseus with the Bowl of Wine** (line 345).

STATUETTE IN THE MUSEO CHIARAMONTI, VATICAN, ROME.

Annali d. Inst., 1863, Pl. O, 2.

BAUMEISTER, *Denkmäler*, pp. 1035 and 1038, figs. 1249 and 1251.

Odysseus is here shown in his traditional costume, a short shirt with one shoulder free (*exomis*), a cloak pinned at the shoulder (*chlamys*), and a conical felt cap (*pilleus*). His attitude, with the bowl raised up high, and his head raised with eyes gazing upwards, at once suggests the immense size of the ogre, to whom, as the gesture of his right hand shows, he is speaking.

The same figure is shown in several replicas, none of which, however, reach such a high level of artistic excellence (cf. Overbeck, *Gallerie her. Bildwerke*, 31; Miss Harrison, *Myths of the Odyssey*, p. 20). The subject is also shown on several gems.

FIG. 35.—**Odysseus giving the Bowl to the Cyclops** (line 345).

RELIEF ON A ROMAN TERRA-COTTA LAMP.

Bought at Naples by Prof. Brunn, of Munich.

Ann. d. Inst., 1863, Tav. d'agg., O. 3, p. 430.

The Cyclops is seated on a rock, and holds with his left hand one of the companions of Odysseus, whom he has slain for his ghastly supper. Odysseus, clad in the shirt and cap described above, reaches the bowl of wine to him, holding it in both his hands. The difference in size between Odysseus and Polyphemus is not nearly so great as we should expect, but this is due to the artist's desire to fill in the whole of the left side of the design. Where the composition allows it, as in the case of the dead Achæan, the ogre is several times as big as the man.

One point that calls for remark is the eye of the Cyclops, which seems to be of quite an ordinary shape, whereas literary tradition has represented him as one-eyed. This is, however, the rule in Greek art, and it is only in Roman and Etruscan art that he appears with one or, as is sometimes the case, three eyes. How hideous the result was may be seen in the Etruscan painting in fig. 38 (for the authorities, cf. Daremberg et Saglio, *Dict. de Ant.*, p. 1695).

FIG. 36.—**The Blinding of Polyphemus** (line 382).

PAINTING ON AN ARCHAIC VASE BY THE POTTER ARISTONOPHOS.

From Cære, in the Museo Etrusco Capitolino, Rome.

The reverse is shown on fig. 12.

Mon. d. Inst., ix., Pl. 4.

SCHNEIDER, *Der troische Sagenkreis*, p. 53 (A).

BOLTE, *Mon. ad Od. pertin.*, p. 2.

MISS HARRISON, *Myths of the Odyssey*, p. 22, fig. 10 *b*.

BAUMEISTER, *Denkmaler*, p. 1038, fig 2087.

Polyphemus in this painting is no bigger than Odysseus and his mates. He is starting up from sleep, and supports himself on his left hand, while with his right he strives to ward off the burning pole which the Achæans have thrust into his eye. The pole is held by Odysseus and four comrades (cf. line 335, τέσσαρες, αὐτὸρ ἐγὼ πέμπτος μετὰ τοῦσιν ἐλέγμην), each of them armed with a sword. The figure to the extreme left shoves with one foot against the wall which bounds the picture, to make his efforts more effective. Above the head of Polyphemus is a curious oblong piece of wicker-work, mounted on a pole stuck in the ground. This would seem to be an attempt to represent the cheese-baskets which Homer speaks of (line 219, ταρσοὶ μὲν τυρῶν βρίθον). Above this object is the artist's signature, "Aristonophos made," while all over the picture are circles filling up the vacant spaces,—a device very common on archaic pottery.

FIG. 37.—**The Blinding of Polyphemus** (line 382).

BLACK-FIGURED PAINTING ON AN ATTIC VASE (*œnochoe*) OF THE SIXTH CENTURY B.C.

In the Naples Museum.

Gazette Archéol, 1887, Pl. 1.

SCHNEIDER, *loc. cit.*, p. 53 (F).

BOLTE, *loc. cit.*, p. 8 (E).

The painting shows two distinct scenes: to the left a sailor in short shirt and wide-awake hat (*petasus*), and girt with a sword, is stirring up a fire with the pole, while to the right two men similarly clad are plunging the blazing pole into the eye of the giant, whom the artist has tried to depict in his true proportions. He lies back half sitting on a rock beneath the spreading branches of a tree, his eye is closed in slumber, a club rests on his left arm, while his right hand is laid upon his knee in an easy attitude.

The presence of a tree (cf. figs. 40, 41) leads one at first to assume that the artist has ventured to differ from Homer and place the scene in the open air instead of the cave, but the practice of vase-painters of this date scarcely bears this out. Such branches are employed merely to fill up space, and have, as a rule, nothing to do with the subject depicted.

FIG. 38.—**The Blinding of Polyphemus** (line 382).

ETRUSCAN WALL-PAINTING IN THE THIRD CHAMBER OF THE TOMB OF ORCUS AT CORNETO (THE ANCIENT TARQUINII.)

Mon. d. Inst., ix., Pl. 15, 7.

BOLTE, *loc. cit.*, p. 9.

MISS HARRISON, *Myths of Od.*, p. 8 (note).

DAREMBERG ET SAGLIO, *Dict. d. Ant.*, p. 1695, fig. 2259.

Polyphemus is here depicted as a revolting monster with a huge eye in his forehead. His name Cuclu (=Cyclops) is inscribed above. Odysseus (inscribed Utusie) unaided is thrusting into his eye the pointed trunk of an olive tree, to which branches are still attached. Behind the ogre, in the recesses of the cave, the sheep gaze with interest on the sufferings of their master, while a goat grazes peacefully on the crag above.

FIG. 39.—**Carpenter Drilling with a Bow-drill** (line 384).

FIGURE FROM AN EARLY CHRISTIAN GLASS VESSEL WITH ORNAMENTS IN GOLD.

Found in the Catacombs at Rome.

SCHREIBER, *Kulturhist. Bilderatl.*, Pl. 74, 7.

BAUMEISTER, *Denkmaler*, p. 1820, fig. 1912.

Abhandlungen d. Sachs. Ges., Band v., Pl. xi., 1.

The use of the drill (τρύπανον) is of the highest antiquity, and was as well known in Homeric times as it is now. It was driven round either by the use of a strap twisted round the handle of the drill, or by the string of a small bow twisted round it in the same way, thus forming the "bow-drill." It is worked by simply drawing the bow backwards, as the man in the picture is doing, and forwards, and is still used by most metal-workers.

For drills in antiquity see Smith's *Dictionary of Antiquities* (ed. 1890-1), art. "Terebra."

FIG. 40.—**Odysseus under the Ram** (line 431).

BLACK-FIGURED PAINTING ON AN ATTIC VASE (*œnochoe*) OF THE SIXTH CENTURY B.C.

In the Museum at Athens.

HYDEMANN, *Griech. Vasen.*, Pl. 8, 2.

SCHNEIDER, *loc. cit.*, p. 60 (9).

BOLTE, *loc. cit.*, p. 12 (E).

HARRISON, *Myths*, p. 17; fig. 8 *a*.

Journal of Hellenic Society, iv., p. 259, No. 9.

The Cyclops, with his club, sits at the mouth of the cave in much the same attitude as in fig. 37, except that his eye is open, and his hand raised to feel the ram's back. Only the head and shoulders of the ram appear issuing from the cave, represented by a shapeless piece of rock, and below his neck the bearded head of Odysseus is seen. The scene is shown to be the mouth of the cave by the rock to the left, and by

another piece of rock to the right, which appears above the head of the Cyclops. Shrubs grow from the latter, and spread over the background of the picture, as in fig. 37.

Fig. 41.—**Odysseus escaping under the Ram** (line 431).

Red-figured painting on an Attic vase (*cylix*) of the beginning of the fifth century B.C.

Formerly in the Castellani Collection.

Journal of Hellenic Studies, ix., p. 232.

Luckenbach, *loc. cit.*, p. 311.

Boeld., *loc. cit.*, 13 (x).

To the right of the picture, Polyphemus lies in wait at the mouth of the cave, while three rams, each with a man bound under his belly, approach him. Two of the men have their arms bound tightly together round the ram's neck, but the third, who leads the way, has both arms free, and brandishes a sword in his left hand, while he clasps the neck of the ram with his right.

This addition to the Homeric story of Odysseus arming himself, prepared to fight the Cyclops if his device fails, is found in most of the vase-paintings of the subject, and has the artistic value of enabling us to distinguish the hero from his comrades. The ram too by whom he is borne is in this case distinguished by having his thick fleece indicated by dots.

In the background is a tree with spreading branches, probably suggesting the mouth of the cave (cf. fig. 40).

The failure of the artist to follow Homer, and represent the comrades of Odysseus as each bound to three rams, not one, is so obviously due to the limitations of his art, that it demands no further explanation.

Fig. 42.—**Odysseus mocking Polyphemus** (line 473).

Relief on an Etruscan urn in the Museum at Leyden.

Brunn, *Ril. d. urn. Etr.*, i., Pl. 87, 4.

Overbeck, *Gall. her. Bildw.*, xxxi., 18, p. 774.

Odysseus standing in his ship holding a shield, and gazing over the poop of his ship towards the land. The sail is set, the rowers at the oars, and the helmsman is working the tiller, but the ship is almost on the rocks, which appear in the foreground. To the left is Polyphemus at the mouth of his cave with two rams. The taunting words of Odysseus have enraged him, and urged on by a Fury, who appears as a winged huntress, he is hurling rocks at his tormentor. The Cyclops is represented, as is usual in Greek art, with two eyes, and Odysseus and the sailors are dressed in the traditional style, but the Fury is a characteristically Etruscan addition (cf. figs. 23, 96, 97). For a relief very similar in style cf. fig. 65.

BOOK X.

ESCAPED from the Cyclops, Odysseus sailed on to the isle of Æolus, who entertained him hospitably for a month, and on his departure gave him a fair wind to waft him home, and presented him with a bag in which all the other winds were tied up. His men, just as they were in sight of their home on Ithaca, while Odysseus slept, untied the bag, and all the winds escaped, blowing them back again to Æolus, who bade them depart as enemies of the gods. They sailed on and came to the country of the Læstrygonians, a race of giants, where they found a land-locked harbour, and moored eleven of their ships. The twelfth ship, that of Odysseus, did not enter the harbour, but was made fast to a rock just outside,—a wise precaution, which saved his life.

As no inhabitants were visible, three men were sent out to reconnoitre, who, following a level road, fell in with a maiden going to draw water at the fountain Artacia (fig. 43 *a*). They asked her who was king of the country and who the inhabitants, and she led them to her father's home, whither they went and found the queen within a giantess, huge as a mountain peak, and loathsome in their sight. She called in her husband Antiphates, who seized one of the men, and prepared him for his midday meal. His two comrades fled and succeeded in getting to the ships, while Antiphates raised the war-cry and brought out a whole army of giants (fig. 43 *b*), who hurled great rocks down from the cliffs on the ships, and "there arose from the fleet an evil din of men dying and ships shattered withal; and like folk spearing fishes they bare home their hideous meal" (fig. 43 *c*). Odysseus, however, escaped the fate of his comrades by cutting his hawser and dashing out to sea (fig. 43 *d*). With the one ship he sailed on to Ææa, the island of Circe (fig. 43 *e*), where, after two days' waiting, he set out to find food, and caught sight of smoke in the distance. Half the crew, two-and-twenty all told, with Eurylochus in command, set out to explore. In the forest glades they found the palace of Circe, and all around wolves and lions, to their amazement, fawned upon them. These were men who had been bewitched by the goddess. The comrades of Odysseus fared no better, for all save Eurylochus, enticed into the palace, were given a draught with magic drugs, and then, with a touch of the witch's wand, were transformed into swine and penned in sties. Yet they still retained their senses and power of thought (fig. 44).

Eurylochus, after waiting long, returned to the ship, and told Odysseus how they had been entrapped. The hero thereupon girt on his sword and started out alone, and as he went met Hermes in the form of a youth (fig. 48). The god gave him the herb

Moly, by the power of which he could defy the charmed potion; and told him to drink the draught, but when the witch struck him with her wand to draw his sword and spring upon her as though to slay her. She would then fall and entreat him to be her spouse, but he must sternly refuse until she had sworn an oath to do him no harm (figs. 43 *c*, 45-8). All happened as the god had foretold, and Odysseus was entertained right royally by Circe. He, however, refused to be comforted until his bewitched comrades had been restored to their former shape (fig. 48) and the crew of the ship brought up to the palace. Then they spent a year with the goddess, feasting in the palace; but at the end of that time she sent Odysseus forth on a journey to the home of Hades to consult the soul of Teiresias, the blind soothsayer of Thebes, and learn from him the way home. She told him how to shape his course, and the ship sailed off with all its crew, except one man, Elpenor (fig. 46), who had fallen from the palace roof and been killed.

FIGS. 43 *a*, *b*, *c*, *d*.—**The Læstrygonians** (line 81).

WALL-PAINTING IN A HOUSE ON THE ESQUILINE HILL, ROME, DISCOVERED IN 1848.

WORMANN, *Die ant. Odyssee-landschaften*, Pls. 1-4.

HARRISON, *Myths of the Odyssey*, Pl. 45.

BAUMEISTER, *Denkmaler*, p. 1039.

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a. To the left of the picture the ships of Odysseus are seen putting in to shore, while above them the demons of the winds, who had driven them from their course, appear as winged figures blowing trumpets. In the foreground is a rock with a jutting point below, from which a ferryman is just shoving off his boat. This is inscribed ΑΚΤΑΙ, and is a personification of the beach. On the other side of the rock is a cave, by which a female figure holding a long feathery reed is reclining. She is the goddess of the fountain (ΚΡΗΝΗ), which Homer calls Artacia. More in the background is a lofty, wooded hill, on which a mountain deity reclines, while at the side, by a steep path, a giant maiden is descending with a pitcher to draw water from the fountain. She has just met three of the comrades of Odysseus, Antilochus (ΑΝΤΙΛΟΧΟΣ), Anchialus (ΑΝΧΙΑΛΟΣ), and Eurybates (ΕΥΡΥΒΑΤΗΣ), who are advancing from the right and ask her who are the inhabitants of the country. Behind them are sheep and cattle (cf. line 85) and marshy ground. The whole scene does not differ in any important respect from Homer, though the artist has taken the liberty of naming the scouts, who in the poem are only mentioned as "certain of my company."

b. This is a continuation of the last picture, and was only separated from it by one of the pillars which divide the whole of the fresco into panels. To the left we see the pastures (ΝΟΜΑΙ) and the herdsmen tending the flocks shown in *a*. Above, in the distance, is a faintly sketched house, the palace where the Achæans had found the queen of the giants, and were devoured by her lord the king. In the foreground we have a rocky landscape, with trees running down on the right into the sea. On the beach, holding his sceptre, stands Antiphates, king of the Læstrygonians, calling on his men (ΛΑΙΣΤΡΥΓΟΝΕΣ) to attack the Achæans. They are engaged tearing branches from the trees, uprooting rocks, hurling them towards the sea, into which one of them has waded to seize the ships. To the right, in the foreground, one of the giants is dragging a corpse by the feet, and carrying another on his shoulder.

c. The scene is the harbour surrounded by cliffs, and with a narrow entrance described by Homer in line 87.

Some of the ships are already complete wrecks; one has been dragged to shore, and its crew are making vain efforts to escape the stones hurled at them by the Cyclopes, who appear on the headlands, on juttings rocks, or wade into the sea. One of them hurls a trident at the wrecked sailors, who swim about the harbour, spearing them as though they were fish.

d. In this picture, which leads on to the adventures with Circe, we see the ship of Odysseus (ΟΔΥΣΣΕΥΣ) to the left, with sail fully set, stealing out to sea from behind a lofty rock. In the foreground below a Læstrygonian giant is dashing a huge stone down upon a sailor, who lies, making vain entreaties, at his feet.

On the right of the picture is the isle of Circe, towards which Odysseus is sailing. The coast is hilly, but without rocks, and on the nearest headland (ΑΚΤΑΙ) are three nymphs of the coast, one of whom points inland to the palace of Circe. Further off, on another headland, other figures of the same kind can be dimly seen.

FIG. 43 *e*.—**Odysseus and Circe** (line 312).

A continuation of the above series.

We are now led to the palace of Circe and the grove round it. To the left, Circe (ΚΙ), attended by a little maid, is opening the great gate of the court to admit Odysseus, who comes armed with a shield. One should note the lattice-work of the upper part of the door, and the Hermes' figure in the passage.

To the right is a shrine built in a semicircle, with a colonnade in front. Growing up in it is a sacred tree bound with ribands, while in front of a kind of *baldachino*, which forms the centre of the background, are altars and a table laden with strange magic offerings. At the foot of the tree Odysseus (ΟΔΥΣΣΕΥΣ) is seated, and before him kneels Circe in terror at the failure of her charm, while the little maid runs away in her fright.

In front of the shrine, in the court of the palace, magic twigs are seen stuck in the ground.

FIG. 44.—**Circe bewitching a Man** (line 235).

RED-FIGURED PAINTING ON AN ATTIC VASE (*amphora*) OF THE FIFTH CENTURY B.C.

From Nola, in the Berlin Antiquarium.

Arch. Zeitung, 1876, Pl. 14.

HARRISON, *Myths*, Pl. 18 *b*.

BOLTE, *loc. cit.*, 44 *c*.

LUCKENBACH, p. 507, note 1 (c).

The painter has reduced the scene to its barest elements, and only shows us two persons. Circe, clad in shift (*chiton*) and mantle (*himation*), with her hair gathered in a snood, is seated on a chair, and holds in one hand the bowl with her magic draught, and in the other the enchanter's wand. A comrade of Odysseus has just drank from the bowl, she has touched him with the wand, and the transformation, here shown by a swine's head and tail, has taken place. At this moment she utters the words, "Get thee to the sty" (line 320), and he is turning hurriedly away, striking his head with his hand in despair.

FIG. 45.—**Circe offering the Bowl to Odysseus** (line 318).

BLACK-FIGURED PAINTING ON AN ARCHAIC VASE (*lecythus*) OF THE SIXTH CENTURY B.C.

Found in Sicily, and in the Berlin Antiquarium.

Arch. Zeitung, 1876, Pl. 15.

BAUMEISTER, *Denkmaler*, fig. 837.

HARRISON, *Myths*, Pl. 21, p. 72.
SCHNEIDER, *loc. cit.*, p. 67.
LUCKENBACH, *loc. cit.*, p. 506.
BOLTE, *loc. cit.*, p. 18 (A).

The vase painter has, in the manner of early art, united two successive scenes: Circe offering the bowl to Odysseus, and Odysseus threatening her with the sword.

Circe sits in the centre on a campstool, clad in a long shift and mantle, and holds the bowl in her left hand and the wand in her right. In front of her stands Odysseus wearing a short shirt (*chiton*), a small mantle (*chlamys*), and felt hat (*petasus*). He has one hand raised to threaten her, while in the other he holds a drawn sword. At the sides are four bewitched sailors, an ass and an ox to the left, a boar and a swan to the right, the different forms being perhaps adopted from the hint given in line 212. These are human except for their heads and tails (cf. figs. 44 and 48), and seem to take the deepest interest in what is going on: the ass is braying to warn Odysseus: the swan has sunk to the ground and beats his breast: while the ox and the boar both stretch out their hands to expostulate.

The whole of the background of the picture is filled with spreading branches, an artistic device of this period mentioned under fig. 37.

FIG. 46.—**Odysseus threatens Circe with his Sword** (line 321).

ENGRAVED DESIGN ON THE BACK OF AN ETRUSCAN MIRROR. *Found at Corneto, and in the Louvre, Paris.*

Ann. d. Inst., 1852, Tav. d'agg., H.
HARRISON, p. 74, Pl. 22.

Odysseus (Uthste), who here appears bare-headed and only wearing a small mantle (*chlamys*), has drawn his sword from its sheath, which he holds in his left hand, and is threatening to plunge it into Circe's (Cerca) breast. She sits on a sort of throne, and raises both her hands in terrified supplication. She is fully clad in shift and mantle, and wears a necklace, a bracelet, and sandals. Below the throne is a boar, to suggest the enchantment of the sailors. Near Circe is a youth wearing a Phrygian tiara, with its characteristic "cockscomb," and holding a bow and arrow. He would be quite unrecognisable if it were not for the inscription (Felparun), which shows that he is Elpenor, the youth who was killed by falling from the roof of Circe's palace when Odysseus set out on his voyage to Hades (line 552).

FIG. 47.—**Odysseus threatens Circe with his Sword** (line 321).

WALL-PAINTING AT POMPEII, OF ABOUT THE CHRISTIAN ERA.

Discovered at the "Casa di Modesto" in 1811, but has now perished.

ZAHN, *Wandgemälde*, iii., Pl. 74.
HELBIG, *Wandgemälde*, No. 1329.
HARRISON, *Myths*, p. 76, Pl. 23.
OVERBECK, *Gall. her. Bildw.*, xxxii., 11, p. 784.

The scene is a room lighted by a window high up in the wall to the left. The door is open, suggesting the recent arrival of Odysseus (line 312). He is striding forwards, with one foot on the stool of the throne in which Circe had placed him as her guest (line 315), while his right hand is on the hilt of his sword ready to draw it. He is dressed in the traditional costume of conical felt cap (*pilleus*), short violet shirt (*exomis*), and red cloak (*chlamys*). Facing him is Circe, distinguished by a blue halo (perhaps as being the daughter of Helios), sinking to her knees, and holding out both hands in supplication. She is dressed in a green shift and long mantle, in contrast to two servants standing near her, who only wear long yellow shifts (*chiton*). One of these starts back in terror. The other is carrying a wine-jug.

The painting is architectural, and bounded on either side by Ionic columns

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FIG. 48.—**Odysseus in the Palace of Circe.**

MARBLE RELIEF ON A ROMAN TABLET FOR USE IN SCHOOLS (cf. *Tabula Iliaca, II.*, figs. 3 and 4).

Formerly in the Kondinini Collection, but now lost
JAHN, O., *Bilderchroniken*, Pl. 4 (B).
BAUMEISTER, *Denkmäler*, fig. 839.
HARRISON, *Myths*, Pl. 25.
BOLTE, *loc. cit.*, p. 24 (a).
OVERBECK, *Gall. her. Bildw.*, xxxii., 3, p. 782.

This fragment of a tablet, giving pictures from the *Odyssey*, is inscribed below, "From the narrative to Alcinous, Book K" (*i.e.* X.). Three scenes are represented. (1) In the foreground to the left is the stern of Odysseus' ship drawn up on the beach. Odysseus, who is clad in the traditional short shirt (*exomis*) and felt cap (*pilleus*) and is armed with a spear, has just landed and met Hermes, who gives him the herb Moly (the inscription below is ΟΔΙΣΣΕΙ ΤΟ ΜΩΛΥ ΕΡΜΗΣ), pointing at the same time with an emphatic and hasty gesture to the palace of Circe, the gate of which is quite near. The god is clothed much in the same way as Odysseus, except that he wears a cloak, and seems to have sleeves on his arms and breeches on his legs. This, however, is probably due to the modern artist who drew the sketch, to whom, also, we may possibly owe the absence of the winged hat and boots and the herald's staff, which are the usual attributes of the god. The palace is a fortified court, with battlements and towers. Round the court run covered colonnades, with houses to the right and left. (2) In the lower part Odysseus (ΟΔΙΣΣΕΥΣ) is seen, armed with sword and shield, rushing with drawn sword to attack Circe (ΚΙΡΚΗ), who kneels before him in supplication (cf. figs. 43 *c*, 45·7). (3) Above is the third scene, Circe summoning the bewitched comrades (ΕΤΑΙΡΟΙ ΤΕΘΗΡΙΩΜ [ενοι]) from the sty, and raising her wand to strike and restore them to their former shape. As in fig. 45, the artist has departed from Homer's version and given them the forms of an ox, ram, and bear, as well as that of swine. The sailors thus freed show their joy by lively gestures, while Odysseus gazes calmly on, his head resting on his right hand, with his elbow propped by his left.

BOOK XI.

ODYSSEUS and his comrades sailed on to the limits of the world and the stream of Oceanus. There, guided by the words of Circe, they landed in the country of the Cimmerians, a land of mist and night, through which they journeyed till they came to a rock at the meeting-place of the rivers of Hades. Near this they dug a trench; and after libations of mead, wine, and water, and prayers to the dead, sacrificed sheep over the trench, letting the blood flow into it. Thereupon the spirits of the dead, young and old, flocked to drink the blood; but Odysseus, remembering Circe's command, would let none approach till Teiresias had spoken to him; refusing this boon even to the spirit of his own mother. Teiresias came at last with a golden sceptre in his hand, drank of the blood from the trench, and then told (figs. 49, 50, and 61 *a*) Odysseus of the troubles that were in store for him on his homeward voyage, of how he should slay the suitors, and in old age meet with a death from the sea, the gentlest death that may be. Then telling Odysseus that whoever of the dead drank of the blood would gain the power of speech, he vanished, and the hero let the other spirits come to the trench and drink, his mother first. After her came the "Fair Women" of old, Tyro, Antiope (fig. 51), Alcmene (fig. 52), Epicasta, Chloris, Leda (fig. 53), Iphimedeia, Phædra, Procris, Ariadne (fig. 54), Mæra, Clymene, and Eriphyle (fig. 73).

At this point in the story Odysseus paused, but entreated by the Phæacians, who were entranced with his narrative, went on to tell how he saw the shades of Agamemnon, and the followers who were slain with him, and of Achilles. To Achilles he spoke of the wisdom and prowess of his son Neoptolemus, and the renown he won at the sack of Troy (fig. 56). After the shade of Achilles, that of Ajax came up; but though Odysseus spoke softly to him, he answered not a word, for he was still angry that Odysseus had won the arms of Achilles in contest with him (figs. 57, 58). Next followed the shades of the great men of days long before the Trojan War, Minos, Orion, Tityos, Tantalus, Sisyphus (figs. 59 and 61 *a*, and Heracles. Theseus and Peirithous he was fain to see, but fear came upon him that Persephone might send the Gorgon's head and slay him; and so, getting to his vessel, he set sail over Oceanus once more.

FIG. 49.—**Odysseus and the Shade of Teiresias** (line 23).

RED-FIGURED PAINTING ON AN ATTIC VASE (*crater*).

Found at Pistica.

Mon. d. Inst., iv., Pl. 19.

BAUMEISTER, *Denkmäler*, fig. 1254.

HARRISON, *Myths*, Pl. 27.

OVERBECK, *Gall. her. Bildw.*, XXXII., 12, p. 787.

Odysseus is seated on a heap of stones, over which his cloak is spread. His thick hair and beard are all dishevelled, his brow is knit, and his eyes turned half upwards with an air of distraction and awe. In his right hand he holds a drawn sword dripping with blood, while between his feet lie the head and bleeding remains of the ram that he had sacrificed. Rising from the earth in the trench wet with the victim's blood is the shadowy head of Teiresias, with long hair and beard, his eyes closed, for he is blind, and lips open as if in speech, prophesying to the hero the troubles of his homeward journey. On either side of Odysseus stands a comrade (Perimedes and Eurylochus in line 23), clad, like Odysseus, only in a cloak (*chlamys*). The one to the right, who wears a felt cap and shoes, leans on his spear, while the other, who has on a pair of hunter's sandals, has a sword upraised ready to ward off the spirits of the dead.

FIG. 50.—**Odysseus, Hermes, and Teiresias** (line 50).

ENGRAVED DESIGN ON AN ETRUSCAN MIRROR.

From Vulci.

Mon. d. Inst., ii., Pl. 29.

Bullet. d. Inst., 1835, 122, 159; 1830, 81-9.

Ann. d. Inst., vol. viii.

HARRISON, *Myths*, Pl. 29.

Here, as in fig. 49, Odysseus (VTHTZE) is seated on a rock, over which his cloak is spread, with sword drawn to ward off the spirits of the dead. Teiresias (HINTIAL TERASIAS), however, appears, not rising from the earth, but leaning on his staff (cf. line 91, χρύσεον σκῆπτρον ἔχων), having a hand or diadem round his hair, clad in a mantle (*himation*) and wearing shoes. His eyes are closed, for he is blind, and he stoops as though almost in a swoon, but is led forward by Hermes, who laid his hand on the prophet's shoulder to guide and support him. Hermes (TVRMS AITAS), who is easily recognised by his winged hat (*petasus*) and short cloak (*chlamys*), has his hand upraised and is speaking to Odysseus, whose eyes show that he listens to the god.

The presence of Hermes is not in accordance with Homer, but the Etruscan artists seldom follow the literary version (compare fig. 46), and the god doubtless appears here, as in many other scenes, in his capacity of guide both to the living and the dead.

Indeed, according to the creed of times rather later than Homer, it was only under his guidance that the halls of the dead could be reached at all.

FIG. 51.—**Antiope and Dirce** (line 269).

RED-FIGURED PAINTING ON A LYTE VASE (*crater*) OF THE FOURTH CENTURY B.C.

From Palazzolo, in the Berlin Antiquarium.

Arch. Zeitung, 1878, Pl. 7, p. 44.

BAUMEISTER, *Denkmaler*, fig. 502.

VOGEL, *Scenen Euripid. Tragodien*, pp. 60, 61.

ROBERT, *Bild und Lied*, p. 36 (note 1).

Antiope, the mother of Amphion and Zethus by Zeus, was persecuted by Dirce and handed over to her sons, who did not recognise her (for they had been taken from her when babes), to be tied to a bull. Just at the moment when they were obeying these savage orders, a shepherd revealed their relationship, they freed their mother, and bound Dirce in her place to the bull. This myth is best known in modern times by the celebrated group of the Farnese bull, the work of Apollonius and Tauriscus, two Rhodian sculptors of the second century B.C. In antiquity the story formed the plot of a celebrated play of Euripides, of which some new fragments have been recently discovered in the papyrus wrapping of an Egyptian mummy. The popularity of this play is shown by several wall-paintings, which are evidently intended to illustrate it. The vase-painting here given possibly owes its inspiration to the same source. It shows to the left Dirce, tied to the horns of the bull, who trambles on her senseless body, and is starting off in a wild gallop. The scene is laid on a mountain, with a forest on its slope, here suggested by a single tree. Near Dirce lies a branch torn off, suggesting the headlong course of the bull through the trees. In the mountain side to the right is a cave, overshadowed by trees. In this Zethus and Amphion, with drawn swords, are about to slay Lycus, the husband of Dirce, who has hurried to her aid; but, caught and thrown on his knees, he raises his hand in supplication, while Antiope flies from the cave in terror of the violence of her sons. At this tragic moment the god Hermes appears above the cave, and, holding his herald's staff aloft, answers the prayer of Lycus, and bids the young men stay their hand. We know that this was part of the Euripidean tragedy, and further that Lycus had to resign his kingship in favour of Zethus.

The panther-skin which hangs from the roof of the cave is another trait which recalls Euripides, for we are told that Dirce had come to the cave with a troop of Bacchantes. This leads us further to identify the mountain as Cithæron, and the cave as that in which Antiope had brought forth her two sons.

The style of the vase is late, both in drawing and treatment. The youths are depicted, as heroes mostly were at this period, naked except for a small cloak, which flaps round the neck. Lycus, on the other hand, has the flowing, embroidered garments of a king, and, like all the other figures, wears shoes.

FIG. 52.—**Alcmene and Megara** (line 266).

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE (large *amphora*), BY THE POTTER ASTEAS, OF THE FOURTH CENTURY B.C.

From Paestum, now at Madrid.

Mon. d. Inst., viii., Pl. 10.

KLEIN, *Meistersignaturen*, p. 206.

VOGEL, *Scenen aus Eur. Tragodien*, p. 143.

ROSCHER, *Lexicon der Mythologie*, p. 2235.

Both Megara and Alcmene appear in this vase-painting with their names inscribed. The scene is the madness of Heracles, and the painting was probably inspired by the tragedy of Euripides, Ἡρακλῆς μαινόμενος. It shows us the court of a large house, in which a fire has been kindled. On this fire Heracles has flung all manner of household utensils and pieces of furniture,—tables, chairs, chests, workbaskets, jugs, goblets, cups, and bowls. The hero himself appears half armed in helmet and greaves, but is only clad in a light, transparent shirt and a short cloak. He carries a shrieking baby, his daughter, one of Megara's children, and is in the act of throwing her on the fire. Her mother, distracted at the sight, is in a porch, and is flying through the open door into the house. Above, on the first floor, is a gallery covered by a roof on pillars, and in this are three spectators, one of whom is a matron with white hair, and is inscribed Megara. Next to her is Iolaos, the faithful henchman of Heracles, raising his hand in amazement at his master's frenzy, while farther to the left appears the goddess Mania (inscribed), gazing peacefully on the ruin she has caused.

As is usual in paintings of this period, the drawing is very free, with much elaboration of detail. Thus, the shirt of Heracles is fringed and ornamented with strings of beads, his breast is hairy, and his helmet fantastic. Megara too, like Mania, wears an embroidered shift and a mantle with rich border, and has soft shoes on her feet.

FIG. 53.—**Leda, Castor, and Pollux** (line 298).

BLACK-FIGURED PAINTING ON AN ATTIC VASE (*amphora*), BY THE POTTER EXEKIAS, OF THE END OF THE SIXTH CENTURY B.C.

From Cære, in the Museo Gregoriano, Rome.

The reverse is shown in fig. 7.

Mon. d. Inst., ii., Pl. 22.

KLEIN, *Meistersignaturen*, 39, 4.

ROSCHER, *Lexicon d. Myth.*, fig. on pp. 1173-4.

Leda, the wife of Tyndareus, bore the twin demi-gods Castor, the tamer of steeds, and Polydeuces (generally known as Pollux), the boxer. The vase-painter shows a scene of their family life.

Leda, clad in a richly embroidered garment (*peplos*), with a garland in her hair, and holding a branch in her left and a flower in her right hand, stands between her two sons, who both have their names inscribed above them. In front stands Castor (ΚΑΣΤΟΡ), with his hair elaborately dressed in the archaic style, a cloak (*chlamys*) hanging down his back. He has a spear in his left hand, and with his right is just seizing the bridle of his horse, as if to start on some expedition. The horse's name, Cyharus (ΚΥΑΡΟΣ), is inscribed below, he has a band covered with ornaments round his neck, and is, it would seem, being stroked by a bearded man who stands in front. This is Tyndareus, who is clad in a long, full mantle (*himation*), and wears his hair dressed in the same style as Castor's and Pollux'. Between him and the horse is a little boy, quite naked, who carries a flask of oil and bathing implements on his arm, and a chair with garments, or it may be a cushion, laid upon it. The twins, being athletes, were fond of bathing, and this is their attendant.

On the other side of the picture is Pollux (ΠΟΛΥΔΕΥΚΕΣ), quite naked, patting a dog which is fawning upon him.

FIG. 54.—**Athena, Artemis, Dionysus, and Ariadne** (line 298).

ENGRAVED DESIGN ON AN ETRUSCAN MIRROR.

Said to have been found at Palestrina; in the Ravenstein Collection at Brussels.

Annali d. Inst., 1859, Tav. d'agg., L.

BAUMEISTER, *Denkmaler*, p. 127.

ROSCHER, *Mythologie*, pp. 541 and 544.

The Homeric story of the death of Ariadne, whom "Artemis slew in sea-girt Dia, by reason of the witness of Dionysus," does not seem to be known to later classical writers, who make Ariadne the beloved spouse of Dionysus, who discovered her on Naxos (Dia) when Theseus deserted her.

The strange engraving on the Etruscan mirror given in fig. 54 very probably refers to the older story. To the left stands Athena armed with aegis and helmet, and winged (an addition of the Etruscan artist's own devising). She holds her hands stretched out with amazement as she gazes on Artemis. Next to her is Dionysus, clad in a long garment, with a garland in his hair, and holding the drinking cup (*cantharus*), which is his peculiar attribute, in his right hand. He, too, expresses his amazement by a gesture.

To the right stands Artemis wearing a diadem, with her bow and arrows, and holding in both arms a girlish figure. At her feet is the head of a satyr.

The names of the deities are inscribed near their heads, but in a very corrupt form. Athena is called Menrva (instead of Menfra); Dionysus, Phuphlunus (instead of Phuphlems); Ariadne, Elsa; and Artemis, Artunis (instead of Arthems).

Artemis is often mentioned in Homer as the goddess who brought death to women, as Apollo brought it to men (cf. *Il.*, vi., 205; xxi., 483), so that it is probable that the Homeric story refers to a natural death, and not one wrought by the goddess in vengeance.

FIG. 55.—**Neoptolemus fetched from Scyrus** (line 508).

RED-FIGURED PAINTING ON AN ATTIC DRINKING-CUP (*cylix*) OF THE EARLY PART OF THE FIFTH CENTURY B.C.

Found near Corneto (the ancient Tarquinii).

Mon. d. Inst., xi., 33.

Ann. d. Inst., 1881, pp. 168-81.

This vase-painting has been wrongly interpreted as representing Meleager entreated to repel the attack of the Curetes (cf. *Il.*, fig. 52-6). It depicts the visit of Odysseus to Scyrus to fetch Neoptolemus to Troy. He had been left quite a babe in Scyrus with his mother Deidameia, daughter of Lycomedes, at whose court he was brought up (*Il.*, xix., 326). On the death of Achilles before Troy, however, he was fetched from the island by Odysseus, in consequence of a prophecy of Helenus, who had foretold that the city could only be taken if Philoctetes (cf. *Il.*, fig. 19) and Neoptolemus came with the arrows of Heracles. The intrigues by which this was brought about form the basis of the plot of Sophocles' play *Philoctetes*.

The painting shows the youthful Neoptolemus holding out his hand to Odysseus, ratifying his promise to go with him to Troy. His mother Deidameia hangs on his neck, entreating him to desist, while in the background two other daughters of Lycomedes express their grief and amazement by lively gestures.

To the right of the picture is the palace, represented by an architrave supported by a single Doric column. Beneath this is the aged king Lycomedes seated on a throne with a footstool, and holding out a cup to drink good luck to his departing grandson. In front of the palace stands the goddess Artemis, dressed in a long shift and archaic cloak, and holding a bow in her left hand (cf. fig. 28), while she stretches out her right hand towards Neoptolemus to signify that, as a youthful hunter, he is under her protection.

FIG. 56.—**The Death of Priam** (line 533).

RED-FIGURED PAINTING ON AN ATTIC MIXING-BOWL (*crater*).

Found near Bologna, and in the Museum there.

Mon. d. Inst., xi., 14.

Ann. d. Inst., 1880, 27-9.

KLEIN, *Euphronios*, p. 162 (6).

ROBERT, *Bild und Lied*, p. 249.

The epic poem by Arctinus of the Sack of Troy (Ἰλίου πέρσις), was, in ancient times, after Homer, one of the most popular of heroic lays (cf. *Il.*, fig. 3, and *Od.*, figs. 32, 33). To us it is best known by the second book of Virgil's *Aeneid*.

Its popularity is well reflected in art, for the number of vases with scenes or episodes from it is very considerable (see Robert and Klein, *loc. cit.*). Sometimes a series of scenes is shown, as in the *Tabula Iliaca* (*Il.*, fig. 3), but more often one incident only is chosen. This is the case with the Bologna vase, which gives the chief event of the sack, the death of Priam at the hands of Neoptolemus.

Priam is seated, clad in rich robes and holding his sceptre, on the altar (shown by the volute at the top) of Zeus, the god of the household (Ζεὺς ἑρκεῖος), which stood in the centre of the palace court (cf. fig. 5). In spite, however, of the sanctity of the place, Neoptolemus has seized him by the hair, and is battering him to death with the lifeless body of the little Astyanax, Hector's son, whom he holds by one leg. This ghastly version of the tragedy is the traditional one in early art, and is doubtless due to the desire of the artist to combine the two events—the murder of Priam and the death of Astyanax—into one group. It also, of course, serves to heighten the horror of the scene, and to emphasise the brutality of Neoptolemus. At each side of the central scene is a warrior, and the artist intends them to be regarded as a pair of combatants, a Greek and a Trojan, fighting in the background. It is not possible to name these warriors, and they are doubtless added rather to fill up the space at the sides symmetrically than to represent any known heroes. They both wear a short shirt under a quilted cuirass, and are armed with helmet, shield, and spear. Neoptolemus is armed in much the same way, except that his cuirass is either of leather, or bronze worked in imitation of leather.

The remaining figure who appears between Neoptolemus and the warrior to the left is a little girl, who is clad in a single garment (*peplos*), and carries a wine-skin in her left hand and a cap in her right. She is flying in terror, but there is nothing by which she can be identified.

FIG. 57.—**The Contest for the Arms of Achilles** (line 545).

BLACK-FIGURED PAINTING ON AN ATTIC VASE.

Wiener Vorlegeblatter, Ser. C, Pl. 8, 28.

The contest between Odysseus and Ajax for the arms of Achilles (Ὅπλων κρίσις), referred to in this passage, was the opening episode in the *Little Iliad* (Ἰλιὰς μικρά) of Lesches of Lesbos (cf. *Il.*, fig. 3, *Tabula Iliaca*). The dispute arose from the rival claims of the two heroes to have rescued the dead body of Achilles from the Trojans, for though it was Ajax who carried it off the field of battle on his shoulders, it was Odysseus who kept the Trojans at bay and enabled him to do so. Hence when the arms were put up as a prize for a contest restricted to these two heroes, Odysseus was adjudged victor. Thereupon Ajax drew his sword, and had they not been checked, the contest would have become an actual battle. Eventually the question was referred to the Achæan host, but as they could not come to a decision, the Trojan captives were appealed to. They listened to the claims of the rivals, and, by the inspiration of Athena, decided in favour of Odysseus. Ajax was so mortified at defeat that he went mad, and, after doing much mischief in his frenzy, committed suicide (fig. 58). A number of vases (cf. Robert, *Bild und Lied*, pp. 213-21) show the heroes rushing at one another with drawn swords, and with difficulty held back by their friends.

Fig. 57 represents the later scene of the heroes pleading before the Trojan captives. Odysseus (ΟΔΥΣΕΥΣ) stands on a small platform with his head slightly raised, evidently speaking. Before him on the ground lie the arms for which

he is urging his claim,—helmet, shield, greaves, and sword; and close to these, leaning on his spear, stands Ajax (AIAΣ), with his mouth open, as though impatiently interrupting. It is noteworthy that though both heroes, as befits claimants, are clad in long flowing mantles (*himatia*), they have also got spears; perhaps to suggest their warlike character.

FIG. 58. **The Suicide of Ajax** (line 549).

GROUP FROM AN ARCHAIC BLACK-FIGURED CORINTHIAN VASE-PAINTING, OTHER PARTS OF WHICH ARE GIVEN IN *Il.*, fig. 51, and *Od.*, fig. 90.

In the centre of the picture Ajax has fallen on his sword, which has pierced his body through and through. Jets of blood are spurting from the wound, and Diomede, who stands to the left, is beating his head in despair, while Odysseus, to the right, is gazing on the sight with interest, but unmoved. Ajax has stripped himself of his breastplate, and only wears helmet and cuirass. The other heroes are fully armed with helmet, shield, cuirass (of archaic shape, cf. *Il.*, fig. 7), greaves, and spear. The names of all three are inscribed in early Corinthian characters.

FIG. 59.—**Hades** (line 568).

RED-FIGURED PAINTING ON A LARGE SOUTH ITALIAN VASE (*amphora*) OF ABOUT THE THIRD OR FOURTH CENTURY B.C.

From Canosa, in the old Pinakothek, Munich.

MILLIN, *Tombeaux de Canosa*, Pl. 3, 4.

Wiener Vorlegeblätter, Ser. E, Pl. 1.

BAUMEISTER, *Denkmäler*, Pl. LXXXVII.

Archäol. Zeitung, 1884, p. 256.

Pictures of Hades, the heroes, and the tortures of mythical sinners were common in antiquity, the most celebrated being the fresco by Polygnotus in the Lesche at Delphi. A certain number of vases, all of them of the late South Italian style, show the scenes arranged decoratively in a large design. Fig. 59 is a typical specimen of this class. In the centre is a small temple, consisting of an architrave and gable borne by six Ionic pillars, and raised on two steps. In this is a richly decorated throne with a footstool, on which Pluto is seated with a royal diadem and sceptre, clad in embroidered robes. His right hand is outstretched, for he is speaking to his consort Persephone, who stands to the right, wearing a high diadem and veil on her head, and holding a cross-torch (her attribute). The temple must accordingly be regarded as the palace in which Pluto dwells below. Two wheels, doubtless belonging to his chariot, hang from the wall in the background.

Persephone turns her head to listen to her husband, and from her attitude it would seem that Orpheus is the subject of their conversation. He is in front of the temple, playing on a lyre all hung with ribands, and seems to be dancing to the sound of the music. His costume is a long flowing embroidered garment, worn over a shirt with tight, coloured sleeves, and a cloak which hangs loosely from his shoulders. On his head is an Oriental tiara, which shows him to be a barbarian, not a true Greek. His errand in Hades is to seek his wife Eurydice.

Behind Orpheus is a young man, who is crowning himself with a myrtle wreath, accompanied by a young woman and a little boy dragging a toy-cart. There is nothing to show who this couple are, nor do they appear on the other vases of the same class. Above this group, in the upper left-hand corner, in front of a fountain, a young woman is seated on a bank, and beside her stand two youths, one with a couple of spears, the other with bathing utensils (an oil-flask and flesh-scraper). Both these youths have bands round their waists, from under which blood streams out of unhealed wounds. This shows that they are the two sons of Heracles whom he slew in his frenzy, and that the woman is their mother Megara (cf. fig. 52).

To the right, in the upper corner, two youths in the costume of Athenian knights are conversing; one, it would seem, taking farewell of the other. These are Theseus and Peirithous, and the goddess of justice (ΔΙΚΗ) sits beside them with drawn sword. Below them are the three judges of the souls of the departed. On one of the vases they are named Triptolemus, Æacus, and Rhadamanthus. Triptolemus is the standing figure, clad as a barbarian in the tiara, and wearing long coloured sleeves. Æacus sits in the centre, and Rhadamanthus to the right. All three have sceptres.

In the lowest row of figures we have Heracles, dragging the triple-headed dog Cerberus up to the light above. He is conducted by Hermes, who is pointing out the way, while behind him an Erinnys, or Fury, dressed as a huntress, waves a pair of torches to make him desist.

To the right of this group is Tantalus in the dress of an Oriental king, starting back in terror from a rock, which threatens to bury him.

To the left is Sisyphus, bounded on by an Erinnys with snakes in her hair, who is lashing him with a scourge. He is striving with all his might to shove up a falling rock.

The group of Theseus and Peirithous is explained by the presence of Heracles down below, for Heracles brought Theseus back with him to the world above. The artist has suggested this by representing Theseus as taking farewell of Peirithous, who is guarded by Justice and cannot escape.

FIG. 60 *a*, *b*, *c*.—**Hades** (line 568).

ETRUSCAN WALL-PAINTINGS FROM THE SECOND CHAMBER OF THE "TOMB OF ORCUS" AT CORNETO.

Fig. 38 *gives another painting from the same tomb.*

Mon. d. Inst., ix., Pl. 15, 1-3 and 5.

Ann. d. Inst., 1870, p. 5-74.

HARRISON, *Myths*, Pls. 35, 36.

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a. On a throne to the right Pluto (AITA = Hades) is seated, wearing the skin of a wolf, its mouth, with grinning teeth, appearing above his forehead, and the rest hanging down his back. This is doubtless the celebrated cap of Hades (Ἄϊδος κυνέη) which made its wearer invisible. His left hand is raised, and round it coils a snake. Beside the throne stands Persephone (Phersipnei), with snakes in her hair, tight wrapped in a long garment. In front is the giant Geryon (Gelun) with three heads, in full armour, waiting attentively for his lord's commands. Near him are the remains of a winged Fury or Demon.

Behind the throne of Hades the coils of an enormous snake can be seen, though the head and tail have been lost. All the figures are enveloped in clouds, the "misty darkness" (ζόφος ἠερόεις) of which Homer speaks.

b. In the centre of the second fragment Teiresias (Hinthia Teriasals) is seen seated, wearing a cloak drawn over his head. He has grey hair, and is blind. To the left of him is a man with a beard and flowing locks, in the prime of life. This is Memnon (Memrun), cf. line 522. Between him and Teiresias is a tree, on the branches of which the feeble forms of the Shades (ἀμενηνὰ κάρηνα) are fluttering hither and thither.

To the right of Teiresias is a figure which is probably Ajax, the son of Telamon (Aivas). Like Memnon, he has a band round his body to conceal his wounds.

c. On the third fragment a winged Demon or Fury, with the beak of an eagle, the ears of an ass, and snakes for hair, called Tuchulcha, holds out a snake to torment Theseus (These) and Peirithous, who sit before him bound to the rock, in punishment for their attempt to carry off Persephone from Hades.

Fig. 61 *a, b*.—**Odysseus in Hades** (line 568).

Wall-paintings found on the Esquiline Hill, Rome, with Illus. 43 *a-d*.

Wormann, *Esquil. Wandgemälde*, Pls. 6 and 7.

Harrison, *Myths*, pp. 99, 116.

a. To the left the ship of Odysseus approaches land, with sail set and oars plying. In the centre is a huge bridge of rock. This is the entrance to Hades, and all that lies to the right and front of it represents the dark underground cave of Hades.

Odysseus (ΟΔΥCΕΥC) has passed through, and stands just inside the grim gate, with the light of the outer world pouring in upon him. He has two comrades, who are holding the legs of the sacrificial ram so that its blood may flow into the trench. Odysseus stands above the trench resting his right foot on a stone, prepared to drive off with the sword any of the spirits save Teiresias. They are all flocking from the darkness in the distance towards the blood, first among them being Teiresias (ΤΕΙΡΕCΙΑC), distinguished from the rest by his sceptre and long flowing robe.

Some of these figures have their names inscribed,—Phædra, Ariadne, and Leda,—showing that they are the fair women whom Odysseus questioned after Teiresias had gone. High up in the background the shade of Elpenor sits with head bent down in grief, for he had not yet received the due rites of burial, and could not enter Hades (line 57).

In the centre of the foreground are two men seated on projecting rocks amid marshy reeds. These are most probably personifications of the Acheron and the Cocytus, the rivers of the world below.

b. Tantalus and Sisyphus.

This picture, which is only partly preserved, is the continuation of the last. In the foreground the daughters of Danaus, who are not mentioned by Homer, are busied in striving to fill with their pitchers a huge, bottomless tub.

Higher up is a woman in a mournful attitude, sitting amid reeds below a beetling cliff, and beyond her a giant pinned to the ground by feet and hands, while an eagle preys on his liver. This is Tityos (ΤΙΤΥΟC), who had laid rude hands on Hera. Above, on the top of the rock, is Sisyphus (CΙCΥΦΟC), rolling his never-resting stone uphill. Nearer the summit is a hunter throwing a shepherd stick (*lagobolon*, or "hare-stick") at game that he is pursuing. The inscription above him is not plain, but there is every reason to believe that this is Orion.

Fig. 62.—**Tantalus and Sisyphus** (line 582).

Relief on the side panel of a Roman Sarcophagus. *In the Vatican Museum, Rome.*

Visconti, *Musèe Pio-Clement*, V., Pl. 19.

Baumeister, *Denkmaler*, p. 1924.

There are two different traditions of the punishment of Tantalus. According to the later version a stone hangs over him, and his torment lies in his fear that it is falling upon him (cf. fig. 59). In Homer's version, on the other hand, he suffers from eternal hunger and thirst. This is represented in the Vatican relief, where he is raising water to his mouth in his clasped hands, only to find it escape him.

On the other side Sisyphus is half kneeling, making painful efforts to rise with the stone which he is bearing on his back, only in another instant to have it slip from his grasp and leave him to begin once more. Between the two is a huge wheel to which Ixion is bound, to atone for his attack on the goddess Hera.

BOOK XII.

AFTER reaching once more the upper world Odysseus sailed back to Ææa, where he buried Elpenor, and was entertained by Circe, who told him of the dangers that awaited him on his voyage past the Sirens, and through the strait between Scylla and Charybdis, to the land of Thrinacria, where he was doomed to lose all his comrades and escape with bare life. The Sirens were two maidens who, sitting in a mead among the bones of the victims, chanted a song so sweetly that they lured all sailors who passed that way to shipwreck on their rocks. Warned, however, by Circe, Odysseus lowered his sail, for the wind failed when they drew near the enchanted isle, stopped the ears of his crew with wax, and made them bind him to the mast and row past with all speed (figs. 63 and 64). Thus he himself heard the song of the Sirens, but was kept from obeying them by Perimedes and Eurylochus, who bound him still more tightly to the mast as he nodded to the rowers to stop (fig. 65).

Next, they came to the strait where the whirlpool of Charybdis seethes on one side and the monster Scylla lies in wait for her prey (fig. 66) on the other. Whilst they kept away from the whirlpool Scylla seized six of his men and lifted them high into her lair (fig. 63), so suddenly that Odysseus could make no attempt to attack her. After escaping Scylla at this horrid cost they came to Thrinacria, the island of the sun-god Helios, where the crew of Odysseus insisted on landing, only to suffer the direst pangs of famine, while contrary winds kept them from sailing. At last, as Odysseus slept, the sailors slew the oxen of the sun-god, and, despite strange omens, feasted for six days on this forbidden food. But their doom was sealed, for Helios had gone to Zeus, and by threatening to depart from the world above and shine to the dead in Hades had obtained promise of vengeance. Thus it was that when the ship at last set sail they were struck by a thunderbolt, and Odysseus was left alone on the sea clinging to the mast and keel (all that remained of the ship), which he had lashed together. The wind then shifted, and drove him into the whirlpool of Charybdis, into which

the planks were sucked, though he himself escaped by clinging to the branches of a fig tree which grew above. After long waiting Charybdis spewed the planks up once more, and Odysseus, dropping on them, was once more adrift on the open sea, where, rowing with his hands, he reached the island of Calypso. With this the story to Alcinous comes to an artistic close, for we have now learned how Odysseus came to be with Calypso, and the adventures he underwent during his nine years' wandering. From this passage on the story of his return becomes continuous.

Fig. 63.—**The Sirens and Scylla** (line 39).

Moulded relief on a cup (*phiale*) of black ware.

Found at Corneto by the Brothers Marzi.

Ann. d. Inst., 1875, Tav. d'agg., N.
Baumeister, *Denkmäler*, fig. 1675.
Bolte, *loc. cit.*, p. 32 (c).

The ship of Odysseus is represented four times, at four different stages of the story.

First we see to the right two men lowering the mast and furling the sail, to prepare for the passage between the rocks (line 170); secondly, one of the sailors binding Odysseus with his hands behind his back to the bare mast; while in the third figure the vessel is sailing past three Sirens, Odysseus tied to the mast being the only man visible. Lastly, the ship is seen sailing up to Scylla, who has seized one of the crew with her left hand and dragged him from the deck.

Abaft, on the deck, Odysseus, armed with a shield and trident, and followed by a comrade, who shoots a bow, makes a vain attempt to fight the monster.

In this explanation no account has been taken of a figure between the first and second groups, a man standing on a jutting rock, his head leaning on his staff. A dog fawns before him, and this suggests that he is a shepherd. Professor Klugmann regards him as Odysseus returned to Ithaca, and recognised by his dog Argos (cf. figs. 76, 80), and with this clue interprets the first ship as that of the Phæacians, who have brought Odysseus home, and are lowering the sail to land him. However, the absence of Odysseus from the ship is rather against this interpretation.

The number of the Sirens—three instead of Homer's two—is that usual in Greek art (cf. fig. 64), while the form of Scylla is described under fig. 66.

Fig. 64.—**The Sirens and Odysseus** (line 183).

Flat figured painting on an Attic vase (*hydria*) of the beginning of the fifth century B.C.

From Vulci, now in the British Museum.

Mon. d. Inst., v, Pl. 8.
Overbeck, *Gallerie her. Bildw.*, xxxii., 8.
Harrison, *Myths*, Pl. 37.
Baumeister, *Denkmäler*, fig. 1700.
Bolte, *loc. cit.*, p. 28.
Luckenbach, *loc. cit.*, p. 514.

In this picture the sail is furled, but the mast has not been lowered, and Odysseus (ΟΛΥΣΕΥΣ) is bound to it by both wrists. The ship itself has eyes painted on its bows, and the oars pass through round holes in the gunwale. It is decked forward and aft, and has a high poop, on which a pilot sits, with two huge steering paddles. Behind him, hanging down from the curved end (or *aplaustre*) of the poop, floats a piece of cloth something like a flag. The vessel is just passing between two rocks, and the pilot, with outstretched hand, is beckoning the rowers to pull their hardest. They are bending to the work, while the man who sets the stroke looks backward to see the coming danger. On each of the rocks is perched a Siren, with the body of a bird, but the head of a beautiful woman. They gaze at Odysseus, and sing to him so sweetly that he is straining every nerve to burst his bonds. Just in front of him is a third Siren in mid-air. Her eyes are closed, and she appears to be falling helplessly from the cliff above. Homer speaks only of two Sirens, but a late author gives us a tradition that when the Sirens found that their spell had failed, they committed suicide by throwing themselves from the rocks, just as the Sphinx did when Œdipus guessed her riddle. This undoubtedly is what the artist wishes to depict.

During the present year (1891) this vase-painting has come before the public as the source of a popular painting by Mr. Waterhouse, who followed the vase in its general features but made the Sirens eight in number, and represented them hovering in the air over the ship. The novelty of the Sirens appearing with the bodies of birds, and in such number, led to an interesting correspondence in the *Standard* and *Pall Mall Gazette*.

Fig. 65.—**The Sirens** (line 195).

Relief on an Etruscan urn.

In the Museum at Volterra.

Brunn, *Rilievi d. urne etr.*, I, Pl. 92, 3.
Overbeck, *Gall. her. Bildw.*, 283.
Harrison, *Myths*, p. 46.
Bolte, *loc. cit.*, p. 31 (e).

In this Etruscan version of the myth, the Sirens appear in fully human form as three women seated on the shore playing the lyre, the Pan's-pipe, and the double-flute. The ship, whose poop is turned towards the Sirens, has already passed by the tempters, but Eurylochus and Perimedes are binding Odysseus still tighter, in accordance with the command he had given them (line 164).

The ship is decorated on prow and stern and along the gunwale with shields, and is steered by a large paddle with a bent handle. Unlike figs. 63 and 64, the sail is not furled.

It is worth noting that the artist has made an awkward attempt to represent the oars of the farther side of the vessel by a cluster of them below the bow.

Fig. 66.—**Scylla** (line 245).

Relief on a Roman terra-cotta plaque.

Mon. d. Inst., iii. Pl. 53.
Baumeister, *Denkmäler*, p. 708 (vignette).
Harrison, *Myths*, Pl. 56 *a*.

Scylla has the head and the body of a woman, but from the hips downwards has sea-wolves and sea-serpents instead of legs. She holds stones in both hands, and has raised them to hurl at her victims. Below there is an ornamental border to suggest waves.

BOOK XIII.

WHEN the story was ended King Alcinous bade his people bring on the morrow more presents for Odysseus. He departed in the evening of the next day, and lay asleep on the deck of the Phæacians' ship, which reached Ithaca at dawn (fig. 67). There they carried him to land; laid him, still asleep, upon the shore, with the treasures they had given near him, and sailed away to meet their doom, for Poseidon smote the ship when in sight of the harbour with a stone, and sank her utterly.

As for Odysseus, when he woke Athena had shed a mist round him, and he knew not what the country was. The goddess, however, came to his aid, showed him a cave to bestow his treasure in, transformed him into an aged beggar with filthy clothes (fig. 68), and sent him on his way to seek Eumæus, the swineherd, who was still loyal to his old master.

FIG. 67.—**Helios, Selene, and Eos (Sun, Moon, and Dawn)**, (line 93).

RED-FIGURED VASE-PAINTING ON THE COVER OF AN ATTIC TOILET OR OINTMENT POT (*PYXIS*) OF THE FIFTH CENTURY B.C.

Found in Greece, and now in the Sabouroff Collection at the Berlin Antiquarium.

FURTWANGLER, *La Collection Sabouroff*, i., Pl. 63.
ROSCHER, *Lexicon der Mythologie*, pp. 1276 and 2007 (fig.).

In the earliest works of Greek art the gods who personified the changes of the day from light to darkness and darkness to light are not represented. They were, however, familiar to the Greeks in literature from the time of Homer, and when art took a more literary turn, in the fifth century, appear constantly. Thus, to take the most familiar example, the East Pediment of the Parthenon (the sculptures of which represented the Birth of Athena) is bounded on the left by Helios (the Sun) rising from the waves, and on the right, Selene (the Moon) disappearing below the horizon.

The vase-painting of fig. 67 shows us the deities, not as the accessories which fill up the background of a historic scene, but by themselves.

In the centre of the lower half of the picture is an obelisk or column resting on a capital surmounted by palm leaves. This reminds one of the turning-point of a race-course, and just to the right of it is the sun-god rising with his chariot from the margin. He is a youth with long flowing hair, wearing a crown of rays, and clad in the long shirt of a driver. Above him shines the full orb of the sun, while stretching forward in his car he guides the prancing steeds.

In front of him, seated in woman's fashion sideways on a cantering horse, is Selene, the goddess of the moon. She also wears a diadem and has a long garment. Above her are stars, and below flowers spring out of the earth, over which she is hasting in flight from Helios, whom she turns backward to watch.

Before her is a chariot with four galloping steeds, driven by Eos, the winged goddess of the dawn (cf. *Od.*, xxiii., 246). She too is crowned and wears a long garment as she drives over the flowers.

The order of the figure is somewhat unusual, for on most works of art Selene comes first, followed by Eos, who is the harbinger of Helios.

It may be that the artist wished to depict Selene and the stars, out-ridden by the dawn, disappearing before the rays of the sun.

FIG. 68.—**A Beggar** (line 429).

RED-FIGURED PAINTING ON A DRINKING CUP (*CYLIX*) BY THE ATTIC POTTER HIERON, OF THE FIFTH CENTURY B.C.

From Vulci, now at Neuburg, near Heidelberg.

Mon. d'Inst., ii., Pl. 48.
KLEIN, *Meistersignaturen*, p. 170 (16, B).
DAREMBERG ET SAGLIO, *Dictionnaire des Ant.*, p. 640, fig. 724.

This is one of the figures in a picture of Eos carrying off Cephalus (cf. fig. 75), and has been inserted by Dr. Engelmann to give some idea of the appearance of Odysseus as a beggar. The old man, however, though shabby, is not a beggar, but a slave who carries the bathing apparatus of flesh-scrapers (*strigiles*), oil-flasks (*lecythi*), etc., of some noble youths out hunting. Figs. 76, 79, and 80 give pictures of Odysseus in his disguise as a beggar which may supply the place of this illustration.

BOOK XIV.

ODYSSEUS found Eumæus sitting at the door of a house which he had built for himself by the sties, and was received hospitably by the swineherd, who told him of the misdeeds of the suitors, and how things were going in Ithaca. Odysseus foretold that he would himself come to take vengeance, but Eumæus, though still loyal to his master, would not believe it in spite of his oaths. Then the swineherds returned from the fields with their swine, and made a feast in honour of the guest, beginning with a sacrifice to Hermes and the Nymphs (figs. 69 and 70). After the supper was over Odysseus told a tale of an ambush (fig. 71) before Troy on a winter's night, and of the cold he endured for want of a mantle. As a reward for his ingenuity in hinting at his wants, Eumæus made him a bed of skins and fleeces near the fire, and gave him a thick mantle, wrapped in which Odysseus slept soundly.

FIG. 69.—**Sacrifice of a Pig** (line 420).

BLACK-FIGURED PAINTING ON AN ARCHAIC VASE IN THE FORM OF A HYDRIA.

From Tanagra, now in the Berlin Antiquarium.

Archæologische Zeitung, 1881, Pl. iii., 2.

In Homeric times and during the whole of classical antiquity the slaying of an animal for a feast took the form of a sacrifice. The Tanagra picture, which probably belongs to the seventh century B.C., gives a good idea of the ceremony (cf. *Il.*, figs. 15, 40). To the right is an altar built of square stone, on which a fire is burning brightly. The boar-pig which is to be the victim walks up to the altar, followed by a servant of the temple, with chest bare and a cloth wrapped round his waist. He carries a dish, on which there is an object like a piece of twisted cloth, though it may possibly be the club with which the animal is to be killed. Then comes a procession of three men, all fully draped in long festival mantles. A player on the double flute leads the way, followed by two men bearing the branches usual with suppliants (cf. fig. 72) or worshippers.

FIG. 70.—**Hermes and the Nymphs** (line 435).

Votive relief from Megara, in the Sabouroff Collection at the Berlin Antiquarium.

FURTWANGLER, *La Collection Sabouroff*, i., Pl. 28.

The association of Hermes, the shepherds' god, in the worship of the Nymphs, the deities of river, wood, and field, was a very old and familiar one to the Greeks. A large number of works of art, even in the archaic period, depict him leading a procession of Nymphs, who go hand in hand with a rhythmic step, often to the music of the Satyrs or of Pan himself.

Fig. 70 is a fourth century B.C. version of the same subject. The scene is a large cave, the home of the Nymphs (cf. *Od.*, xiii., 103-4), through which Hermes leads three of them hand in hand, in solemn procession, towards four worshippers, who wait on the left side. These are a man and his wife with their two children, and they greet the gods with the right hand raised in prayer. Above them sits the god Pan, with his goat's legs, perched on a ledge of rock; while opposite, on the right, is the mask of the river-god Achelous, who, as Homer tells us, was connected with the Nymphs (*Il.*, xxiv., 616, τυρφάων ἀΐτ' ἀμφ' Ἀχελώϊον ἐρρώσαντο).

FIG. 71.—**An Ambuscade** (λόχος), (line 469).

BLACK-FIGURED PAINTING ON AN ARCHAIC VASE.

Found at the Certosa, Bologna, and in the Museum there.

ZANNONI, *Scavi d. Certosa*, Pl. 107. 19.

Four warriors are crouching down in a vineyard waiting for the enemy. They are armed with crested helmets, and shields bearing different badges,—two dolphins, a bull, an octopus, and a lion (?). Above them are entwined the vine branches, bearing bunches of grapes. If it were not for this, and the fact that there were three, not four warriors, one might almost assume that the artist had intended to illustrate the story of Odysseus.

BOOK XV.

THE scene then changes from Ithaca to Sparta, where Telemachus had now (*i.e.*, since bk. iv.) stayed twenty-nine days. Athena visits him as he lies awake at night, and urges instant return to Ithaca by way of Pylos, warning him at the same time against the ambush which the suitors have laid for him (bk. iv., 842 and foll.). Laden with presents from Menelaus, he returns to Pylos, and embarks without visiting Nestor, taking on board with him Theoclymenus, the seer, a descendant of Melampus (fig. 72), and Amphiaraus (fig. 73), for he had slain a kinsman and was flying from vengeance.

Meanwhile Odysseus, in Ithaca, was asking Eumæus to take him to the city, and listening to the old man's talk. Next day, at dawn, Telemachus lands on Ithaca, and, sending his crew on to the city, goes himself to the hut of Eumæus.

FIG. 72.—**Melampus** (line 225).

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE OF THE FOURTH OR THIRD CENTURY B.C.

From the South of Italy: formerly in the Zurlo Collection, and now in the Naples Museum.

MULLER-WIESELER, *Denkmäler*, i., Pl. 2, 11.
MILLINGEN, *Peintures*, 53 (ed. Reinach, p. 119).
BAUMEISTER, *Denkmäler*, art. "Melampus."

Melampus, the ancestor of Theoclymenus, the fugitive seer, had migrated from Pylos to Argos, where, according to a version of the legend unknown to Homer, he had become king in the following way. The daughters of Proetus had withstood the introduction of the new worship of Dionysus, and in consequence were visited by the god with madness. Melampus, being a seer, healed them, and was made king. This is probably the subject of the vase-painting in fig. 72. In the centre stands the statue of Artemis Lusia, and on the altar below it are seated three maidens, one holding a kind of thyrsus, another a sword, and the third resting her head upon her hands in a distracted way. A man with a sceptre, wearing a rich mantle and shoes, stands before them, speaking solemnly. In the background to the right stands Dionysus with his cup (*cantharus*) and bough of ivy, to show that he is the cause of the malady. To the left, seated crouched up dejectedly on an indistinguishable object, is a Satyr with thyrsus.

The scene is supposed to be in front of a shrine, the walls of which are decorated by two small votive pictures. Near the altar is a pillar, with an Ionic capital, which bears a sacred tripod on its summit.

FIG. 73.—**The Departure of Amphiaraus** (line 243).

BLACK-FIGURED PAINTING ON AN ARCHAIC CORINTHIAN VASE OF THE SEVENTH CENTURY B.C.

From Corc, now in the Berlin Antiquarium.
The other side is given Il., fig. 98.
Mon. d. Inst., x., Pl. 4-5.
BAUMEISTER, *Denkmäler*, fig. 69.
ROSCHER, *Lexicon d. Mythologie*, p. 296.
LUCKENBACH, *loc. cit.*, p. 551.

The legend of Amphiaraus, the seer, who through the treachery of his wife joined in the Expedition of the Seven against Thebes, and perished accordingly, was the subject of several well-known works of ancient art. The picture on the chest of Cypselus at Corinth is the most celebrated of these, and to judge from Pausanias's description corresponded very closely with this vase-painting.

The chariot of Amphiaraus, with its four horses, stands in the centre before the city gate. The charioteer Baton (name in early Corinthian characters) stands in the chariot, holding the reins. He is fully armed, and before starting is taking the farewell drink handed him by a woman called Leontis. Behind him Amphiaraus, armed in archaic style (cf. *Il.*, fig. 7), is mounting the chariot with a hasty bound. His rage is shown by his drawn sword and the glance he casts at his house, which lies to the left. Beneath its portico are his children bidding him farewell. First stands his son Alcmæon, behind whom are his daughters Eurydice and Demonassa, with their nurse, who bears on her shoulders a second boy (Amphilochus, cf. line 248). They all stretch out their hands in supplication, and the artist undoubtedly intends us to understand that the hero had only desisted from slaying his treacherous wife at their entreaties. She (Eriphyle) stands, as is fitting, in the background, drawing her veil across her face, while she still holds the huge necklace, the bribe for which she had sent her husband to the death that he had himself foreseen.

On the other side of the picture the groom Hippotion stands before the horses, while near him the old man Halimedes sits on a stone before the gate, his hair dishevelled, beating his head with his hand. He, like Amphiaraus, possesses the gift of second sight, and foresees the coming doom.

All over the painting are scattered animals,—a snake, eagle, centipede, owl, hare, hedgehog, and lizard,—which have nothing whatever to do with the story, but are inserted, after the manner of Corinthian vase-painters, to fill up the vacant spaces.

FIG. 74.—**Alcmæon** (line 248).

RED-FIGURED PAINTING ON AN ATTIC PITCHER (*hydria*) OF THE FIFTH CENTURY B.C.

From Attica, now in the Berlin Antiquarium.
Archaol. Zeitung, 1885, Pl. 15.

This picture is a contrast to fig. 73, for it shows us the happy family life of Amphiaraus before his wife betrayed him. Eriphyle (——ΦΥΛΗ) sits on a chair in the centre suckling Alcmæon (ΑΛΚΜΕΩΝ), while Amphiaraus (ΑΜΦΙΑΡΑ——) leans on his stick behind the chair and watches them. Before her mistress stands a maid whose name is not clear (Demo or Ainippa?). She is spinning with a spindle, which hangs from her right hand, and doubtless originally held a distaff in her left. Beside her is the workbasket into which the thread spun was placed (cf. figs. 19 and 78). On the floor between her and her mistress are two cocks fighting, inserted apparently without any reason, except perhaps to give the picture the air of everyday life by the addition of a commonplace accessory, for cock-fighting was a very favourite amusement among the Greeks.

FIG. 75.—**Eos carrying off a Boy**.

TERRA-COTTA RELIEF FOR THE DECORATION OF THE GABLE-END OF A HOUSE, OF ITALO-GREEK MANUFACTURE.

From Corc, now in the Berlin Antiquarium.
Archaol. Zeitung, 1882, Pl. 15.
ROSCHER, *Mythologie*, p. 1273 (fig.).

The love of Eos (cf. 67) for beautiful youths is the subject of many myths. Thus in this passage we are told that she carried off Clitus, and elsewhere in Homer that Orion (*Od.*, v., 121) and Tithonus (*Il.*, xi., 1; *Od.*, v., 1) suffered the same fate. In Attic mythology Cephalus, the beautiful hunter, was the youth she loved most, and there are many vase-paintings representing her pursuing and bearing him away. In the group here given the boy seems too small for Cephalus, Tithonus, or Orion. Archaic artists were little troubled about proportion, but it is best not to give the figure a name, and to take it in a general way as applicable to all such removals. Indeed, it is probable that "carrying off" by Eos was but a poetic symbol for early death: "Those whom the gods love die young."

Eos appears here as usual with wings, but, unlike true Greek representations, her ankles are winged as well as her shoulders, making her resemble the Gorgons and Demons so common on this class of monument. The whole relief, from the hair with its diadem, formal waves, and long, rigid plaits falling over the ears with their large earrings, to the long dress, through which the legs are seen, is thoroughly archaic.

The spiral ornament below is intended to represent the waves of the sea over which Eos is flying.

BOOK XVI.

TELEMACHUS is lovingly received by Eumæus, and, noticing the stranger, regrets that he cannot entertain him at the palace, by reason of the violence of the suitors. He sends Eumæus to the city to tell his mother of his return, and then, to his great amazement, is enabled by the aid of Athena to recognise Odysseus. After the recognition they both take counsel as to how the suitors, who are so strong and numerous, can best be overcome; and resolve that Odysseus shall accompany Eumæus to the city, disguised as a beggar, whilst Telemachus stows away in hiding all the arms that are in the palace. Meanwhile, Eumæus and a herald from the ships have arrived at the same moment with news of Telemachus's return, which fills the suitors with rage at the failure of their plot, and drives them to new plans for his destruction. Penelope hears of this, and rebukes the suitors. The book then closes with the return of Eumæus to his hut, where Odysseus and Telemachus await him.

BOOK XVII.

TELEMACHUS next day started for the city, commanding Eumæus to bring his guest there also.

As Odysseus was on his way to the city, the goat herd Melanthius reviled him, to the annoyance of Eumæus. On entering the courtyard of his home, the old dog Argus—a hound which had been his favourite twenty years before, but now lay, despised, full of vermin on the dung-hill—recognised Odysseus, wagged his tail, and dropped his ears, but had not strength to go to him (fig. 76). Odysseus shed a tear and passed on, and then the dog died. As he came into the hall in his beggar's dress, after tasting of the food Telemachus sent him, he went a-begging among the suitors, suffering their taunts, and only protesting when Antinous hurled a footstool at him. The dispute was overheard by Penelope, who summoned the stranger to her in hope of news of Odysseus, but he wisely begged to be excused until they were alone in the evening.

FIG. 76.—**The Dog Argus** (line 291).

ENGRAVED CORNELIAN.

In the Berlin Antiquarium.

OVERBECK, *Gall. her. Bildw.*, Pl. 33, 10, p. 803.

BAUMEISTER, *Denkmäler*, fig. 1256.

DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 697, fig. 838.

The interpretation of this gem as the recognition of Odysseus by his old dog is a very probable one. The man is dressed in the sailor's conical hat, short shirt, and small cloak that characterise Odysseus (cf. figs. 25, 34, 35, 42, 65, etc.), and carries a beggar's staff, on which he leans in a meditative way, watching the dog. The dog issues from a kind of tower, which it would be undoubtedly wrong to consider as a kennel. It is rather the palace of Odysseus represented in this abbreviated way by the gem-engraver, who had no room to make it larger.

BOOK XVIII.

WHEN Eumæus had gone, Odysseus was left alone with the suitors, and Antinous for their amusement incited a braggart vagabond called Iris to challenge Odysseus to fight. The hero felled him with a single blow. Later on, when the wooers were feasting, Penelope, forgetting her sorrow for the nonce, decked herself, and, entering the hall, first rebuked Telemachus for the rough welcome given to his guest, and then, turning to the suitors, reproached them with wasting her substance instead of striving to win her by gifts. Moved by this, they make her noble presents, and she retires to her apartments. The night had now come on, and Odysseus, wishing to have the hall clear, offers to tend the braziers that lighted it (fig. 77) for the maids, but they laugh him to scorn. Then by threats he drives them out, and bids defiance to Eurymachus, who hurls a footstool at him, which strikes one of the lads that ladle out the wine (cf. figs. 94 and 96). Afterwards the suitors ended their drinking, and went home for the night.

FIG. 77.—**Candlestick** (line 305).

FIGURE FROM AN ETRUSCAN WALL-PAINTING.

BAUMEISTER, *Denkmäler*, vol. ii., p. 816, fig. 892.

Homeric palaces were lighted at night by fires of dry wood, with which torches (made of resinous strips tied together) were mixed. This mixture seems to have been placed in braziers at intervals throughout the hall. Dr. Engelmann, however, thinks it probable that the torches may have been stuck on candlesticks in the manner shown by the Etruscan wall-painting given here. Bronze candlesticks of this pattern have been often found in Etruscan tombs, but there does not appear to be any evidence that they were used in Homeric Greece.

BOOK XIX.

WHEN the suitors had all gone for the night, Odysseus and Telemachus, aided by Athena, who lighted them at their work, cleared all the arms from the hall. This done Telemachus went to bed, but Odysseus remained in the hall, and presently was found there by Penelope and her maids. She bids him tell who he is, lamenting at the same time her own hard lot (fig. 78). Pressed by her, he feigns that he is a man of Cnossus, in Crete, and that he had known Odysseus, describing exactly his appearance and dress. He goes on to swear an oath that the hero is safe and will return again before long. Penelope promises him many gifts if this prove true, and bids her maids prepare him a bed and bath. He refuses to have his feet washed by any save an old woman, and Penelope bids Euryclea, his old nurse, do so. As she washes him she recognises an old scar in his thigh (figs. 79 and 80), which has remained from a wound he had got in a boar-hunt (fig. 81), and, in her amazement, is on the point of uttering his name, when Odysseus, seizing her by the throat, checks this untimely recognition (fig. 79). Luckily, Athena prevents Penelope from remarking the old woman's discovery, and she, after comparing her grief to that of the nightingale (fig. 82), and after telling a strange dream, which Odysseus interprets favourably, retires to her apartments for the night.

FIG. 78.—**Penelope mourning** (line 124).

TERRA-COTTA RELIEF.

Antike Denkmäler, i, Heft 3, p. 17.

This figure is of a type which recurs in a series of Greek sculptures and reliefs (see remarks on fig. 11).

Penelope is seated on a chair, beneath which her workbasket (cf. fig. 19) is seen. She has paused for a moment in her spinning, and, resting one foot on the footstool, leans her head upon her hand, with elbow supported on her right knee. The whole attitude is one of pensive meditation, as she thinks of her lost husband. As befits a matron, she wears a mantle over her shift, and has drawn it across her head like a veil.

The pathos of the figure seems to have made it a favourite one for funereal monuments, and mourners appear in this natural attitude of grief on many monuments.

FIG. 79.—**Odysseus has his Feet washed** (line 357).

RED-FIGURED PAINTING ON AN ATTIC VASE OF THE FIFTH CENTURY B.C.

From Chiusi, now in the Berlin Antiquarium.
This is the reverse of fig. 11.

Mon. d. Inst., ix., Pl. 42.
BAUMEISTER, *Denkmäler*, p. 1042.
ROSCHER, *Mythologie*, p. 1423.
DAREMBERG ET SAGLIO, *Dict. des Antiq.*, p. 640, fig. 725.
SCHREIBER, *Kulturhist. Bilderatlas*, Pl. 63, 3.

Odysseus (ΟΔΙΣΕΥΣ), wearing his characteristic conical sailor's cap, with a mantle loosely wrapped round, is depicted as a beggar carrying his victuals in a basket and wine in a skin on the end of a stick, to which, at the other end, a wallet (*Od.*, xvii., 197), or perhaps a small cooking vessel, is attached. Leaning on his beggar's staff, he holds out his left foot to be washed in a brazen pan by his nurse (**ΑΝΤΙΦΑΤΑ,** written backwards). She is dressed in the single garment of a serving woman, and kneels holding his foot over the pan. She has just discovered the wound, and as she feels it looks up to recognise her master. Behind her stands Eumæus (ΕΥΜΑΙΟΣ), clad in a mantle wrapped round his waist.

The artist has not followed Homer nearly so closely as the sculptor of fig. 80, but has treated the subject quite independently. Thus, Odysseus stands instead of sitting; the nurse is young, not old, and called Antiphata instead of Eurycleа; while, finally, Eumæus is present and Penelope absent. This last trait, however, is no doubt due to the wish to suggest that it was Eumæus who had brought back Odysseus to his palace. As to the name Antiphata, it is just possible that the artist invented it from a hazy recollection of Anticlea, the name of Odysseus's mother.

FIG. 80.—**Odysseus recognised by Euryclea** (line 357).

ROMAN TERRA-COTTA RELIEF OF ABOUT THE CHRISTIAN ERA.

Formerly in the Campana Collection, now in the Bibliothèque Nationale at Paris.

CAMPANA, *Antiche op. in plastica*, Pl. 71.
OVERBECK, *Gall. her. Bildw.*, Pl. 33, 5; p. 40.
MILLIN, *Mon. inédits*, ii., Pl. 40.
BAUMEISTER, *Denkmäler*, fig. 1257.

The scene is shown to be a room by the curtain which hangs in the background. Odysseus, wearing his sailor's hat, clad in a tattered shirt (line 72), with a small mantle and a beggar's staff, is seated on a cushioned chair (lines 100-103). Euryclea, an old woman with withered face and lean body, has just felt the scar and in her amazement overturned the pan (line 468). She is about to utter a cry, but Odysseus has seized her by the back of the neck, while he stuffs his right hand into her mouth to check her (line 480), looking backward at the same time to see that no one has noticed it. Behind the chair is the swineherd Eumæus, dressed in a rough shirt, girt tightly about his loins, a small cloak, a goat-skin (*Od.*, xiv., line 530), and boots of undressed hide (*Od.*, xiv., 23-4), and holding his staff in one hand and a small bowl in the other. The dog Argus lies seemingly asleep by the

chair of Odysseus, reminding us of the episode in bk. xvii. (cf. fig. 76). Just in the same way Eumæus is introduced to suggest his journey with Odysseus to the palace (cf. fig. 79).

The absence of Penelope in such a faithful illustration of Homer's story is at first sight surprising, but it must be remembered that Athena had bewitched her senses, so that she failed to perceive what was happening (line 478), and an attempt to represent this would probably have overtaxed the artist's powers (cf. fig. 99).

Fig. 81.—**Boar-hunt (the Death of Adonis)**, (line 439).

Relief on a Roman Sarcophagus.

In the Louvre, Paris.

Muller Wieseler, *Denkmäler*, ii., Pl. 27, 292.

Baumeister, *Denkmäler*, p. 75, fig. 115.

The story how Odysseus was wounded in the thigh by the boar agrees in a very remarkable way with this sculptured version of the death of Adonis. The relief is divided into three separate scenes. (1) To the right a herdsman brings the news of the devastation caused by the boar to Adonis as he stands by an altar in the bower of Aphrodite. (2) In the centre the beaters have driven the boar to his lair, a cave choked with brushwood and reeds. A hound has entered, followed by Adonis, but the wild beast has made a sudden rush, ripped open Adonis's thigh, and trampled on the dog. All round the cave the herdsmen who are acting as beaters are hurling missiles at the boar to distract his attention from the hero. (3) The death of Adonis, of whom Aphrodite takes a tearful farewell.

It should be noted in the central scene that Adonis is distinguished from the peasant as hero by being nude but for the small cloak which he has wrapped round his arm (the traditional way of attacking the boar). The weapon he used was a spear of the shape shown in *Il.*, fig. 55; but, owing to ill usage, it has been broken away in the relief, and only the part he grasps in his right hand remains.

For another representation of a boar-hunt see *Iliad*, fig. 52, which gives the picture of the Calydonian boar-hunt from the François vase.

Fig. 82.—**Aedon slaying Itylus.**

Red-figured painting on the inside of an Attic drinking cup (*cylix*) of the fifth century B.C.

Journal of Hellenic Studies, vol. viii., p. 440.

This vase-painting seems to be almost an exact illustration of the Homeric story.

Young Itylus, or rather Ityς (ΙΤΥΣ), lies quite nude on the pillow of a bed, struggling for dear life with his mother Aedon (ΑΙΕΔΟΝΑΙ). She stands over him, her hair all dishevelled, in madness; and, having seized him by the hair, is plunging a sword into his throat just at the collar-bone (κατὰ κλεῖδα, cf. fig. 2). In the background, on the wall of the bed-chamber, hang a lyre and the sheath of the sword which Aedon holds; while below, under the bed, is a huge foot-pan, which takes the place of the footstool generally seen there in Greek paintings.

The characters above the lyre and the right arm of Aedon have no reference to the story, and are merely the customary "love" inscriptions of the potter. It is perhaps worth noting that the end of the pillow on which Itylus lies looks at first sight like a Phrygian cap, but must not be mistaken for it. The story how Aedon slew her son unwittingly is told by the scholiast on this passage. She had but one son by her husband Zethus; and, smitten with jealousy at the many children of Niobe, resolved to slay the eldest son among them, but in the darkness of the night murdered poor Itylus. Zeus took pity on her sorrow, and turned her into a nightingale, and this is why the nightingale spends her days and nights in mourning.

The legend in later times was mixed up with the Attic myth of Philomela, Tereus, and Procne, and in the composite version occurs very frequently in classical literature.

BOOK XX.

ODYSSEUS went to the bed of undressed hide that had been made for him in the portico, but could not sleep for thoughts of vengeance. His anger became even fiercer as he saw some of the maids steal from the women's apartments out through the hall (cf. figs. 5 and 6) to join their paramours among the suitors. At last Athena came and gave him sleep, only to have it broken by the cries of Penelope praying for a death like that of the daughters of Pandareus (figs. 83 and 84). He was, however, encouraged by a double omen,—by the sound of thunder, and by the prayer of a poor serving woman, who was grinding corn (figs. 85 and 86) in the court-yard, that the suitors might be slain.

The next morning was a feast-day, and the hall was being prepared for a great banquet (fig. 87). Presently Eumæus and Melanthius, the goat-herd, enter, the latter once more reviling the beggar-guest, who, however, is welcomed by Philoctius, the cow-herd. Then Odysseus seizes the opportunity, and gets Eumæus and Philoctius to solemnly declare that if he should return they would be his loyal men. The suitors have now come in, with the intention of slaying Telemachus. An omen, however, prevents them, and they once more begin to revile Odysseus, and laugh at the prophecy of Theoclymenus, the seer, whose eyes were opened to see the suitors shrouded in death, and walls and rafters of the hall dripping blood.

Fig. 83.—**A Harpy** (line 66).

Black-figured painting on an Archaic pitcher (*hydria*) of the sixth century B.C.

From Vulci, now in the Berlin Antiquarium.

Jahrbuch des Deutschen Arch. Inst., i. (1886), p. 210.

The Harpies were demons of the storm (line 66, θύελλαι), and as messengers of death carried off quickly those that were doomed (cf. line 77). Their appearance in early Greek art, where they appear seizing food from the table of Phineas and pursued by the winged sons of Boreas, is rather more human than in this vase-painting. In it the Harpy is represented with the body of a bird, and the grinning head and winged shoulders of a gorgon, holding a youth, snatched up from earth, in each hand, and carrying him off to the Furies.

Fig. 84.—**Harpy** (line 66).

Figure in relief on the "Harpy Tomb," a Lycian monument of the sixth century B.C.

From Xanthus, now in the British Museum.

Archaol. Zeitung, 1855, Pl. 73.

Friederichs-Wolters, *Gipsabgüsse*, No. 127-30.

Murray, A. S., *History of Greek Sculpture.*

Mitchell, *History of Ancient Sculpture.*

Paris, P. (ed. Miss Harrison), *History of Ancient Sculpture.*

Overbeck, *Geschichte d. gr. Plastik* (1881), p. 171, fig. 37.

This figure recurs four times in the reliefs of the famous "Harpy Tomb," two appearing on each of the narrower reliefs, as a border on both sides. It has the head, arms, and breasts of a woman, and the body, claws, and tail of a bird, and bears a tiny female figure, folded close to its bosom. The girl (or it may be woman) is stroking the chin of its captor with its left hand, but rather in a caressing than a supplicating manner. Altogether the "Harpy" is much more human and friendly than that in fig. 84, and this has led to the popular name and interpretation that the figures borne away are the daughters of Pandareus. This is to a certain extent corroborated by a small figure crouched in a mourning attitude, which is seen below one of the "Harpies." The chief objection to this view is that the rest of the figures have no connection at all with ordinary Greek mythology, and that there is no evidence to show that the Lycians were acquainted with Homeric legends.

The peculiar egg-shaped end of the "Harpy's" body led some people to advance symbolic interpretations of its meaning. It is, however, nothing more than the artist's awkward attempt to combine a view of the upper part of a bird seen in profile, with one of the lower part, seen from below; a universal difficulty with primitive artists.

Fig. 85.—**A Millstone** (line 107).

From the hill of Hissarlik (the site of Troy), discovered by Schliemann, and now in the Ethnographical Museum at Berlin.

Schliemann, *Ilios*, p. 266, fig. 75.

In Greece, from the earliest times, corn was crushed on a broad, flat stone, with a smaller stone, and rubbed into meal, just as is done by savages in many countries at the present day. The flour and bran were not separated, but both together prepared as food.

Schliemann found a very great number of these stones in the lower strata of Hissarlik (*i.e.*, Troy and the town over which it was built).

Fig. 86.—**Section of a Roman Mill** (line 107).

Schreiber, *Kulturhist. Bilderatl.*, Pl. 67.

The rude mill described above (fig. 85) was displaced at an early date, though perhaps not as early as the time of Homer, by the quern, or round mill. This consists of two stones,—the lower conical, the upper shaped like a double funnel,—working one on the top of the other; and, when the top one was turned round, grinding the corn poured into the funnel. This mill is of great antiquity in the East, and was known to the Greeks all through the classical period. It was worked either by hand or by a donkey or horse. The section shown in fig. 86 is based on the donkey-mills discovered in such great numbers at Pompeii: *c* is the conical understone, *d*, *e*, the double funnel placed over it, and driven round by a bar passing through it horizontally. The corn poured into the funnel passed out on to the ledge *b*, where it was gathered and sifted. Although it is Roman, there is no reason to suppose that it differs from the mill used in ancient Greece.

Fig. 87.—**Women at the Fountain** (line 153).

Red-figured painting on an Attic vase.

Panofka, *Bilder ant. Lebens*, Pl. 18, 8.

Schreiber, *Kulturhist. Bilderatl.*, Pl. 65, 1.

Fetching water from the fountain was one of the daily tasks of the maids in a Greek household (cf. *Od.*, vii., 20; x., 104), and a favourite subject with Greek vase-painters. In the early black figured style, the fountain appears covered with a colonnade, beneath which the water spouts from the carved heads of lions or other animals. In front of this the maids are represented gossiping. In fig. 87 we have a simpler form of fountain, with three plain spouts; a small number compared with the Enneakrounos at Athens, which had nine. On the right is a maid stooping to raise on her head a pitcher (*hydria*) filled with water, while to the left is another maid waiting for her pitcher to fill, and talking with lively gestures. Above the fountain a sash is suspended as a votive offering to the god or nymph who presides over the fountain.

BOOK XXI.

ON this same morning Penelope went to the treasury of the palace, unlocked its strong doors (figs. 88 and 89), and took the bow of Odysseus, which had been a gift from Iphitus (fig. 90), from the pin where it hung in its case (fig. 91) along with the arrows. Then she descended to the hall, and proposed to the suitors a contest for her hand, for she would marry the man who could bend the bow and shoot an arrow through twelve axes (fig. 92), fixed in a line in the floor of the hall. Telemachus set the axes in a row, and the suitors began, in turn, to try to bend the bow. The first failed, though he tried to make the bow more supple with melted lard.

Meanwhile Odysseus had gone out with Eumæus and Philoctius, the cow-herd, and, revealing himself to them by the token of the scar in his thigh, he bade them get all the women out of the hall, and all the doors barred,

and then returned to find the suitors still vainly trying to bend the bow. He asked to be allowed to try also, but was rebuked by Antinous, who reminded him of the fate of the wayward Centaur whose mind was darkened with wine, and led him on to folly in the house of Peirithous, for which the Lapiths wreaked fearful vengeance (fig. 93). Penelope interceded for him, but Telemachus persuaded her to leave the hall, and himself bade Eumæus give the bow to his father, at the same time telling Euryclea to bar the door of the women's apartments, so that none could escape. Then Odysseus bent the bow with the greatest ease, shot the arrow clean through the axes, and called on the suitors to begin the feast, nodding the while to Telemachus, who drew his sword, and took his stand by his father's side.

At this dramatic point the book closes.

Fig. 88.—**Door and Key** (lines 6 and 46).

Red-figured vase-painting on an Attic vase of the fifth century B.C.

Gerhard, *Trinkschalen u. Gefässe*, ii., Pl. 28.

The doors of the ancients were essentially different from ours. They were not, as a rule, fastened to the posts by hinges, but worked on pivots fitting into holes in the threshold and lintel. Such holes are still visible in the thresholds of the three vestibule doors of the Megaron at Tiryns (cf. fig. 6, where they are shown on the plan).

The lock was a bolt sliding in a socket (lines 6 and 47, ἀχεύς). It had a hole in its upper face, into which the key (κλῃΐς), which was simply a bent piece of iron (line 6, ἐσκαμπής; cf. *Il.*, fig. 39) fitted. To open the lock, the bolt was shoved back with the key.

In later times, by making a complicated pattern of holes in the bar, and corresponding set of teeth on the key, the opening of the door by a false key was made much more difficult. The door was also made fast by a thong (ἱμάς), which was tied in a complicated knot to a hook or handle (κορώνη). The painting in fig. 88 shows a girl flying in terror with a casket of jewellery. She has just reached the large double door of the treasury, and, with her foot on the threshold, has placed the key through the key-hole into the bolt. On the left panel of the door is what may possibly be a knocker, while on the panel below it is a strap for pulling the door to. On the right lower panel is a rough *graffito* sketch (probably supposed to be in chalk) of a girl's head.

Figs. 89 *a*, *b*.—**Doors** (lines 6 and 46).

a. Schreiber, *Kulturhist. Bilderatl.*, Pl. 56, 2.

b. Part of red-figured painting on an Attic toilet or ointment pot (*pyxis*) of the fifth century B.C.

Found at Athens, now in the Louvre.

Baumeister, fig. 753.

Schreiber, *Kulturhist. Bilderatl.*, Pls. 56 and 81 (1 and 10).

The doors, like that of fig. 88, are strengthened by strong bronze plates, fastened to the wood by large-headed bronze nails. The door to the right has a key-hole and knocker in the upper panels, and two rings for closing it in the lower.

Fig. 90.—**Heracles and Iphitus** (line 14).

Black-figured painting on archaic Corinthian mixing-bowl (*crater*).

From Cære, now in the Campana Collection at the Louvre, Paris. Other scenes from the same vase are given Il., fig. 51; *Od., fig.* 58.

Mon. d. Inst., vi., Pl. 33.

Roscher, *Mythologie*, i., 220; ii., 313.

Daremberg et Saglio, *Dict. des Ant.*, p. 1273, fig. 1694.

The legend was that Heracles had come to the house of Eurytus as suitor for the hand of Iole, and, in wrath at being rejected, had slain Iphitus, the son of his host.

The vase-painting shows Heracles feasting in the house of Eurytus. He (name in early Corinthian characters) reclines on the last couch to the right, a garland round his head, and a knife in his right hand, with which he cuts the food taken from a three-legged table placed before his couch. At the foot of the couch stands Iole (Ἰολαϊ), clad in a long shift and a mantle, taking no part in the feast, for that would not have been decent for a lady. She is walking towards Heracles, but turns her head to speak to her brother Iphitus (Ἴφιτος), who has addressed her, and is in the act of stretching out his hand for a goblet which stands before him on the table. Next, to the left, reclines Eurytus (here called Ἐυρύτος), the host, with Didaios (Δίδαιος) beside him. On the farthest couch are Clytius (Κλύτιος) and Toxus (Τόξος).

The artist has depicted the moment when the guests are pledging one another, and seems to have wished to suggest the anger of Heracles by representing him alone as not drinking, but holding a dagger in his hand instead of a knife.

It should be noted that though the vase belongs to the seventh century B.C., the Oriental custom of reclining at a feast instead of sitting, as in Homeric times, has been already introduced. As to the arrangement of the tables and couches, it is only the exigencies of space that have led the artist to depict them in a long row. He probably intended us to regard them as facing each other or as side by side.

It is interesting to note the dog tied beneath each table, and the dishes with two loaves set before each guest.

Fig. 91.—**Scythian stringing a Bow** (showing the γωρυτός), (line 54).

Figure in relief on the shoulder of a silver vase.

From the Crimea, now in the Hermitage, St. Petersburg.

Schreiber, *Kulturhist. Bilderatl*, Pl. 38, 11.

The γωρυτός was a case which held both bow and arrows. The Scythian in the picture wears it on his left side. The bow itself is a short one, of horn, and the manner in which he strings, resting one end on his right thigh, is the usual one for such bows (cf. *Il.*, fig. 24).

Fig. 92.—**Axe** (line 120).

Helbig, *Das Homerische Epos*, p. 254, fig. 98.

The favourite feat of Odysseus, which Penelope proposed as an ordeal to the suitors, is described in bk. xix., 572-5. It was to set up twelve axes in a row like the δρυόχοι, which, as Merry says in his note, "seem to be the trestles or blocks with a central notch on which the keel of a ship was laid when her building first began," and then to shoot the arrow straight through them. Homer tells us in this book (lines 120-2) how Telemachus set them up, making first a long straight trench in the floor of the hall, and then placing the axes in it in a perfectly straight line, stamping the earth round them. There is, however, no hint as to the way in which it was possible to shoot through the axes, except the passage where Odysseus performs the feat: "Even from the settle whereon he sat and

with straight aim shot the shaft, and missed not one of the axes beginning from the first axe-handle, and the bronze-weighted shaft passed clean through and out at the last" (Butcher and Lang's translation). The fact that he was sitting shows that the arrow must have gone in some way through the head of the axe, the whole length of the handle being required to give it a sufficient height, and commentators have long been in search of axe-heads which would be open enough to shoot through. The axe which Helbig has chosen would suit the purpose moderately well, for the curved heads would form a sort of channel through which an arrow might be shot, but it would hardly be a difficult feat. There is the further objection that there is no evidence worth speaking of for the use of such a shape in pre-historic Greece. Since Helbig's work was published, attention has been called by Dr. Warre to an axe shown on some Egyptian paintings, which consists of a loop of metal with its ends fastened to a shaft, and its convex side sharpened to an edge. To shoot through twelve such axe-heads "would at once test the skill of the artist in aiming, and the strength of the bow in the flat trajectory of the arrow." A picture of this axe will be found in the appendix to the last edition (1890) of Butcher and Lang's Translation of the *Odyssey*, where too the whole question is discussed in an admirable note on p. 418.

FIG. 93.—**The Battle of the Centaurs and Lapiths** (line 295).

RED-FIGURED PAINTING ON A SOUTH ITALIAN VASE.

The battle of the Centaurs and Lapiths was proverbial in antiquity as a warning against immoderate drinking. In art it was regarded as symbolising the struggle of human wisdom and moderation over unrestrained animal passions, and was the subject of many famous sculptures. The best known of these in modern times are the metopes of the Parthenon, many of which are now in the British Museum, where there is also a fine frieze with the same subject from the temple of Apollo at Phigaleia, near Bassae. More famous in antiquity were the sculptures of Alcamenes which decorated the West Pediment of the temple of Zeus at Olympia. These too still exist, having been discovered by the Germans in their excavations of the year 1876. The lower half of the vase-painting treats the subject in much the same style as these larger monuments, if allowance is made for the difference of style and material.

In the centre is the throne of bride Hippodamia (here called ΛΑΟΔΑΜΕΙΑ), whose marriage with Peirithous the Lapiths had invited the Centaurs to celebrate. A Centaur, however, "flown with insolence and wine," has tossed aside his goblet, and seized the bride to carry her off with him. She struggles in his grasp, and Peirithous with a sword, and his friend Theseus with a club, hasten to her aid, and vigorously attack the Centaur. On each side is seen a lady flying in terror from the violence of the monster. The vase-painting is abbreviated to the smallest compass, and only shows one Centaur. In sculpture, however, especially on friezes or metopes, the number of combatants was endless, the artist carving as many groups as he needed to fill up the required space.

In the upper half of the picture we are shown the bridal bed, and in front of it the bride, assisted by her maid, adorning herself. To the left, on a throne, sits Aphrodite (?) in a meditative attitude, while a little Eros flies towards her with a riband. Behind her is an old duenna. To the right of the picture an old *paedagogus* talks to a woman. On the wall in the background are suspended a casket of jewels, a ball, and a curiously shaped musical instrument.

BOOK XXII.

THE suitors had not yet realised that their doom had come upon them, and so when Odysseus, mounting the threshold of the women's apartments, drew his bow, and drove the arrow clean through Antinous's neck (fig. 94), they thought it was but a misadventure. Then, despite the entreaty of Eurymachus that he would be content with one victim, he slew him too, aided by Telemachus, who fought with sword and spear. The combat, however, was one-sided, and the arrows were failing, so that Telemachus went and fetched four suits of armour for himself and father and the faithful swine-herd and cow-herd. There was, moreover, treachery in the household, for Melanthius, the goat-herd, stole away by a side door that was still unclosed to the treasury (cf. fig. 94), where he was caught red-handed by Eumæus and Philoctius, and bound to the rafters to abide his punishment.

Then Odysseus and his three comrades, encouraged by the goddess Athena, slew the suitors one after another, sparing only Phemius, the minstrel, and Medon, a servant, who had wrapped himself in a newly-flayed ox-hide, and hidden under a seat (figs. 94-8). His vengeance on the suitors accomplished, Odysseus purified the hall, carrying out the dead, washing and scraping off the blood, and burning sulphur. Then, with the aid of Eurycleia, he separated the faithless from the faithful handmaids (fig. 94), and, taking them out, hanged the faithless from the rafters, while the faithful crowded round him with joyful welcome.

FIGS. 94 *a*, *b*, *c*.—**Odysseus slaying the Suitors.**

Reliefs from the tomb at Gjolbaschi, in Lycia, now in the Museum at Vienna.

Fig. 5 of the Iliad comes from the same tomb, and references to the literature of the subject are given there.

Two scenes are represented: (*a*) and (*c*) the slaughter of the suitors, and (*b*) the denunciation by Eurycleia of the faithless maids.

In the slaughter scene, which appears on four slabs, two of which (*c*) are connected by a Doric column, Odysseus appears to the left, in his characteristic costume, drawing the bow and aiming at Eurymachus, who lies on a couch before him begging for mercy (lines 45 and foll.). By the side of Odysseus is Telemachus with drawn sword advancing to the fray. He is clad in a cloak (*chlamys*) and conical cap. At the foot of the couch on which Eurymachus reclines is the mixing-bowl (*crater*) from which the wine for the banquet had been drawn. In the

next slab, on the other side of the column, we see to the right Antinous lying stretched in death, and on the ground the cup from which he was drinking when the arrow struck him (line 9 and foll.). Before him on another couch one of the suitors holds up a table as a shield,—a means of defence suggested by Eurymachus (line 74), but not mentioned as actually used. Beside him a man who has been struck in the back is feeling with both hands in a helpless, agonised way for the arrow, to draw it out. At the foot of the bed a youth appears to be trying to hide himself behind the last victim.

In the next slab (*a*) we have a solitary suitor shielding himself with his cloak. On the fourth slab is another youth holding up a table as a screen, and a man sinking in death, both on a couch behind which a third kneels in hiding, protecting himself with a cloak and preparing to hurl a footstool at his enemy. Behind him is a fourth figure, who seems to be carrying another footstool.

The slab (*b*) gives a continuation of slab (*c*), its right end fitting the left of (*c*). It shows a youthful figure escaping up a step and through a door. This corresponds well with the story of Melanthius, the goat herd, who fled through a side door to bring arms for the suitors (line 126). The figure, however, is much too small for a grown man, and it is safest to assume that it is intended for one of the boys who served out the wine to the suitors. In this case he would have been stationed at the great mixing-bowl, and fled when Odysseus began to shoot.

On the other side of the wall, in which is the side door, the scene changes to the women's apartments. To the left, near the foot of a bed, stands Penelope, taller than any of the other women, attended by a girl. Before her Eurycleа points to a maid who stands with folded arms and seems to be one of those who had proved faithful. Beyond is another maid who appears lost in melancholy thought: while farther on, one of those who have been denounced rushes from the room beating her head with her right hand, and waving her left in wild despair. She is certainly Melantho, the paramour of Eurymachus, who had reviled Odysseus in his disguise (xviii., 320; xix., 65). To the right of her is Odysseus just leaving the women's apartments, with a drawn sword and lighted torch, to purify the hall with burning sulphur (lines 481 and foll.).

This last scene does not follow the *Odyssey* closely, for Penelope was fast asleep (xxiii., 5) when the faithless maids were denounced, and they were denounced, not to her, but to Odysseus (xxii., 420). Further, Odysseus did not himself fetch the sulphur and fire to purify the hall, but sent Eurycleа for them (line 481). Such independence of the text, however, well accords with the early date of the sculptures (fourth or perhaps even fifth century B.C.).

Fig. 95.—**The Slaughter of the Suitors.**

Red-figured painting on an Attic drinking-bowl (*cotyle*) of the fifth century B.C.

In the Berlin Antiquarium.

Mon. d. Inst., x., Pl. 53.

Baumeister, *Denkmäler*, p. 1044.

This beautiful painting appears on the two sides of the vase. On one side Odysseus (ΟΔΥΣΣΕΥ), clad in his short sailor's shirt and girt with a quiver, is aiming his bow, while behind him stand two maids, one clasping her hands in terror or anxiety, the other leaning her head upon her hand in thoughtful meditation. On the other side is a couch with pillow and coverlet, at the head of which a man (Eurymachus?), crowned for the feast with a garland, is starting up from his recumbent position, and holding out both hands in wild entreaty. At the foot of the bed is a youth wounded in the back with an arrow, which he is vainly endeavouring to reach in the same way as the older man in fig. 94. The same figure reappears again in fig. 97. Half-kneeling on the ground near the bed is an older bearded man, who holds a shield to protect himself from the arrows, like the men in figs. 94 and 97.

Fig. 96.—**Odysseus and the Suitors.**

Relief on an Etruscan urn.

In the Museum at Leyden.

Brunn, *Rilievi d. urne Etr.*, i., Pl. 95, 2.

In the centre is a three-legged table, on which stand a mixing-bowl (*crater*) and two jars of wine (*amphoræ*). Behind this is a couch with footstool, on which four suitors recline. A boy stands by the table with a ladle to fill the goblets (one a drinking-horn, or *rhyton*) from which the suitors are drinking. As they drink they turn their heads to the right to gaze on Penelope, who is seated on a richly carved throne with a footstool. She wears a diadem, over which her mantle is drawn like a veil, holds a fan in her left hand, and with her right is in the act of taking jewels from a casket which an attendant maid bears to her. Behind the throne is another maid.

On the other side of the picture Odysseus is seated on a stone with sailor's cap, a scanty cloak thrown over his shoulders, and a twisted beggar's staff. He is watching the feast, and above him, touching his shoulder, stands the Fury (cf. figs. 23, 97) who has marked the suitors as her prey.

Fig. 97.—**The Slaughter of the Suitors.**

Relief on an Etruscan urn.

In the Museum at Volterra.

Wiener Vorlegeblatter, Series D, Pl. 12, 8.

This relief shows us four suitors on a couch, with a similar table to that in fig. 96 in front, and a mixing-bowl beside it. They are no longer drinking, for one lies dead at the top of the couch; another, pierced through the back, writhes in his efforts to draw the arrow out, while he raises his cup to hurl it at the archer; a third strives to pull an arrow from his eye; and the fourth, rising on the couch, draws his mantle round him to give himself some small protection.

Close by him Odysseus (dressed as in fig. 96) is drawing his bow once more, while Leiodes, in the form of a boy, has seized him by the knee, and implores mercy (xxii., 310). To the left, behind Odysseus, two women have fled in terror, one of whom places her knee upon the altar (cf. line 379), and clasps the idol which stands on a pillar above.

On the other side of the picture stands a Fury with her torch (cf. figs. 23, 96), gazing on the fell work that she has brought about.

Fig. 98.—**The Slaughter of the Suitors.**

Fragment of a Greek relief of the fourth century B.C.

In the Hermitage, St. Petersburg.

Wiener Vorlegeblatter, Series D, Pl. 12, 7.

Robert, *Die antiken Sarkophag-Reliefs*, Pl. 53, No. 153.

This is part of a relief somewhat in the same style as fig. 94. To the left one of the pillars of the hall is seen, and near it a couch on which a suitor has fallen, doubled up by his agony. A companion, seated on the couch, holds up a table as a shield with his left hand, while with his right he strives to draw an arrow from his side, and a third lies stretched in death underneath. At the head of the couch a nude figure is seated holding a shield, and gazing round in terror. Behind him is a man fully armed with helmet and shield, holding up a spear as though about to hurl it. Neither of these can be an ally of Odysseus, and one must assume that the artist has chosen this way of depicting the treachery of Melanthius, who, however, was caught before he succeeded in getting into the hall (line 135 and foll.). Professor Robert recognises in the two wounded suitors, Amphinomus, who had been wounded in the back by Telemachus (line 90), and Eurymachus, who was struck in the breast by an arrow of Odysseus.

BOOK XXIII.

PENELOPE has been buried in a deep slumber all the time that Odysseus was slaying the suitors, nor would she believe, when Euryclea waked her and told of his vengeance, that he had really returned. Yet she went down, to see the dead, to the hall where he sat awaiting her beside one of the pillars, but did not recognise him in his beggar's rags, in spite of the assurances of Telemachus. Even when he had bathed and put on kingly robes, she refused to believe, till he described to her the inner chamber that he had built long before. Then with tears she ran to him, and threw her arms round his neck and kissed him, he, too, weeping in turn. After this the book closes with a description of their happiness.

Book xxiv. describes how the souls of the suitors were led down to Hades by Hermes; how Odysseus revealed himself to his father Laertes; and how, with the aid of Athena, he overcame the kinsfolk of the suitors, and was once more unquestioned king of Ithaca.

FIG. 99.—**Odysseus and Penelope.**

POMPEIAN WALL-PAINTING FROM THE SO-CALLED TEMPLE OF AUGUSTUS.

ZAHN, *Die schonsten Orn. u. Gemalde*, i., Pl. 85.

OVERBECK, *Gall. her. Bildw.*, xxxiii., 16.

Odysseus, with his sailor's cap (*pilidion*) and beggar's cloak, is seated on the drum of a fallen column, just inside the door of his palace. He raises his head to speak to Penelope, who stands beside him in a meditative and melancholy attitude (cf. figs. 11, 78). In her hand she carries a bunch of poppy heads, probably to suggest the deep sleep from which she has just been wakened (line 16). She is clad in a long under-garment, a mantle, and a veil, and wears a bracelet and sandals.

In the background a woman gazes on this group through a window near the door. This is probably Euryclea (line 177). Some archæologists refer this picture to the meeting described in bk. xvi., but it does not seem to correspond so well with the account there, nor is the incident so picturesque as this second meeting.

FIGS. 100 *a*, *b* (Plate xv.).—**Pitcher and Basin for Washing the Hands of Guests.**

CYPRIOTE EARTHENWARE.

From the graves at Marion, in Cyprus.

In the Berlin Museum.

HERMANN, *Das Graberfeld von Marion*, figs. 42 and 46.

A large number of pitchers and basins in pairs have been found in the graves at Marion, in Cyprus, and there can be no doubt that they are the *πρόχοες* (pitcher) and *λέβης* (bowl) used for washing the hands of guests at feasts in the manner described by Homer (χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα καλῇ, χρυσείῃ, ὑπὲρ ἀργυρέοιο λέβητος). They are, however, not made of precious metal, but common ware, and they belong to a period long after Homer's time. The custom remained not only then, but is observed, in the same manner, even in modern Greece.

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