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"The illustrations which have been chosen may be conveniently divided into three groups:

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"As to the first class, it may be taken as a recognised principle that the artists of antiquity, with few exceptions (e.g., II., 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.

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"Of course no illustrations which give a really contemporary picture of the heroic age can be omitted (cf. The Warriors from Mycenæ, II., 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, II., fig. 107; The Lying in State, fig. 113)."

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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.

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

G.P. = Painting on glass.  
L. Rel. = Relief on Roman lamp.  
Mnr. = Engraving on back of mirror.  
Rel. = Sculptured relief in clay or marble.  
St. = Statuette.  
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3. Tabula Iliaca. Found at Bovillae. Capitoline Museum, Rome. (The drawing has been restored in parts by Feodor).
Plate III.

5b. An attack on ships repulsed. Reliefs from a tomb at Gjølbaschi, Lydia, Vienna.

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


13. The Zeus Olympics of Pheidias.


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


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

27. Tydeus as suppliant in the house of Adrastus. B. F. Vase-painting, from Nola at Copenhagen.


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

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


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


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

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

50. The Embassy to Achilles. R. F. Vase-painting by Hieron in the Louvre. Reverse of Fig. 41.


52. Eris. R. F. Vase-painting. Reverse of Fig. 27.

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

Plate XI.

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

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

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


Plate XII.

67. Hyspus (pulling Ariadne to sleep.)
   R. F. Vase-painting.

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


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

69. Fighting on a ship. Gem.

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

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

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

Iliad.

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


79. Archaic Engraved metal-work. Bronze relief from Watrach in Carinthia.
Plate XV

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


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

84. Potter at work with his wheel. B. F. Vase-painting.

86. Thetis brings the arms to Achilles. K. F. Vase-painting from Camirus, in British Museum.
88. The Wedding of Peleus. B. F. painting on "Francois" Vase at Florence.


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

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

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


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


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

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


102. Καλέτες or shepherd’s staff. Pompeian Wall-painting.

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


100. Wresters. R. F. Vase-painting.


Iliad.

Plate XIX.


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

106. The Death of Troilus. B. F. painting of Francois Vase at Florence.
Plate XX.


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 Pisces (figs. 3 and 4).

1. Ἀγαμέμνων, Χρυσῆς, Ἀπολλώνιος (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. Ἰερόν, Ἀπόλλωνος, Σμυέλιος, Χρυσῆς (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 Achaians (lines 34-42).

3. Λυμάος. 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 Achaians.

One of the Achaians is seen sinking under the fell disease, while below his couch lies a dead body, which a dog is devouring (43-52).

4. Κάλλιας. 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. Αγαμέμνων, Νέστορ, Ἀχιλλεύς, Δήδωρα. 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 fol.).

6. Ὀδυσσεύς τὴν ἐκατόμβην τῷ θεῷ ἄγιον Ἀπόλλωνιον, Ἐρυσηνία. 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. Θησ. 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.
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 chiton 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 his 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 Bovilla, 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.

Friedrichs-Wolters, Gipsabgriise, No. 1629.
Kortegaard, De Tabula Archaelai.

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 (ΟΙΚΩΜΕΝΗ), a goddess wearing the kalathos, which shows her connection with the earth, and Time (ΧΡΟΝΟΣ). The Universe is crowned 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 Ιβδ (ΙΑΙΩΣ) holding a sword, and the Οδύσσεια (ΟΔΥΣΣΕΙΑ) raising the απλαντοτρ, 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 (ΜΥΘΟΙ) and the priestess History (ΙΣΤΟΠΙΑ), 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 (ΠΑΤΡΙΟΙ) and Comedy (ΚΟΜΙΔΙΑ), 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 (ΝΑΤŪΣ), caressing one of the women who follow and are entitled Virtue (ΑΡΧΗ), Memory (ΜΝΗΜΗ), Faith (ΕΡΗΜΗ), and Wisdom (ΣΟΦΗ). 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 Corycian Grotto), in which Apollo is seen standing in the dress of a harper (θιαρους), carrying his lyre. Near him is the mystic centre of the earth (ομφαλος), and on it rest his bow and quiver. Beside the omphalos 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 rhythmical 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: "Arkelus, the son of Apollonius, a man of Priene, made me." 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 Bovilla, and now in the Capitoline Museum, Rome.

The drawing given is by Foord, who has restored the original considerably by making the figures clearer.

Jahn, Bilderkroniken, Pl. i.
Baumeister, Denkmaler, p. 716, fig. 775.
Schreiber, Kulturhist. Bilderate, 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. 4.—Fragment of a “Tabula Iliaca.”

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

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 Tetis (ΩΙΣ) appears, bearing the shield of Achilles (bk. xxiii.), which differs from Homer in having a border with the signs of Zeus 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 Gjollaschi, Lyca. Discovered in 1840 by Schühn, and in 1858 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.


The sculptures on the Gjollaschi Heroon nearly all represent scenes taken from Greek Mythology, such as the hunting of the Calydonian Boar (cf. fig. 57), Bellerophon slaying the Chimera, 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 of 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 6, we see the poop 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 tawny 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 Ilid, 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 τραγανότατα of bk. iii. joins the king in surveying
the Greek host from the walls of Troy. Lastly, the slab on
fig. 5 e 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 battle lines 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 "MYCEAN" STYLE.
Found in a Cyclopean building at Mycenæ by Dr. Schliemann,
and now at Athens.**

**SCHLIEMANN, Mykene, fig. 213.**
**SCHUCHARDT, Schliemann's Ausgrabungen, fig. 284, p. 317**
(translated into English by Miss Sellers).
**BAUMEISTER, Donkmaler, fig. 2193.**

This vase-painting and fig. 8 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 Mycean 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,
uairas, 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 spear. 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 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.*
*Arch. Zeitung, 1882, P1. 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 "Boeotian" 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 ζυγα of the Homeric warrior.

**Fig. 8.—Agamemnon, Talithybius, and Epeius.**

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

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

**OVERBECK, Geschichte der gr. Plastik, i, fig. 3, p. 100.**
**FRIEDERICH-WOLTERS, Gipsabgüsse, No. 34.**
**MURRAY, A. S., History of Greek Sculpture, p. 130.**
**ROSCHER, Mythologie, p. 97 (fig.) p. 1758.**
**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 horseman covered with scales. A rough spiral is all that
remains now.]

The Louvre relief is only a fragment showing us Agamemnon
(Agamemnon) seated among his council. The other figures
have been lost, and he alone remains on his chair of state,
attended by Talithybius (ΘΑΛΙΘΒΙΟΣ), who bears a herald's
staff, and by Epeius (ΕΠΕΙΟΣ), 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).**

**GREEK-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 pondering, 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).

Maks Barbonico, ii., Pl. 58.

Baumeister, Deutschmaler, p. 721, fig. 722.

It is a remarkable example of the fine art of mosaic in the second century A.D.

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 (tendare, or κόρος) 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-figure 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 Campania Collection; now in the Louvre, Paris.

The reverse is given fig. 50.


Kleem, Meistersignaturen, p. 170, No. 17.

Baumeister, Deutschmaler, p. 721, fig. 776.

W. Furtwängler, 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. 8). Agamemnon himself (νομισμοὶ), in full armour, is leading, or rather dragging, Briseis into the tent, followed by his herald Talthybius (Θαλθύβιος) and his warrior friend Diomede (Διόμηδης).

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. 336), 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 skirts (χήρας), girt tightly at the waist, and over this a small cloak (χλαμύς), 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 (χλαμύς) 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 Propitiatus Apollo (line 430).

Red-figure painting on a South Italian vase.

In the Jatta Collection at Paris.

The figure is taken from an original drawing.

Archäol. Zeitung, 1872, p. 43.

Baumeister, Deutschmaler, p. 720.


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. Chryses, 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 Elus 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, i., No. 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, lionine 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., Θέρσιτης), 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 368).

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 Achaean 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 Bilderdienst, Pl. 13, 8.
Heydemann, Halloisches Winckelmanns. 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. 145), 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 (φιλή) 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 Αegis (line 440).

Part of a black-figured painting on an Attic wine-jar (amphora) of the sixth century B.C.
From Vout; in the Museum at Rouen.
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 aegis, and a spear. The form of aegis given is the typical and traditional one in Greek art. It consists of a skin completely covered with scales and fringed with serpents (θέραμα, 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 aegis 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 Hephestus; 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.
Arch. Zeitschr., 1872, pl. 63, p. 51.
Harrison, Mythology and Mon. of Athens, p. xxxvii., fig. 2.
Baumeister, Denkmäler, p. 491, fig. 536.
Friedrichs-Wolters, Griechische, No. 120.

The story of Erichthonius (who was identified with Erechtheus) is a particularly 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 lovely Erichthonius in her arms. He stretches out his hands towards Athena, who steps forward to receive him. She wears her helmet, but has donned heregis and laid her spear aside, becoming for the nonce a peaceful and gentle deity.

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 Athens, and it was to his three daughters, Aglauros, Herse, and Pandrosos, that Athena intrusted the infant Erichthonius to be nurtured.

Fig. 18.—Thamyris and the Muses (line 595).
Red-figure painting on an Attic oil-jar (korythus); parts, such as the necks, are gilded.
In the Jatta collection at Rome.
Römische Mitteilungen, 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 (θΡΥΜΠΗ ——), 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 (ΣΑΦΗ ——) 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 724).
Red-figure painting on an Attic vase (stamnus) of the early fifth century B.C.

Formerly in the Campana Collection; now at the Louvre, Paris.
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 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 (ΧΡΥΣΗ ——), 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 (ΦΙΛΟΚΤΕΤΗΣ), 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 Diomedes (ΔΙΟΜΗΣ ——) 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 therupon 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 τηώσσωση) is shown on the Tabula, fig. 4, where Helen and Priam (ΠΙΡΑΜΟΣ) are seen looking over the battlements above the Ocean 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 stay 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 (ΑΦΡΟΔΙΤΗ—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 spear, 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 (fig. 5).**

Black figured painting from the celebrated "Fransçois" vase (amphora), the work of the potters Kletias and Ergotimos.

*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 dumb-founded at the attack.

Pygmies were also a favourite subject with Roman wall-painters, and many of the frescoes of Pompeii show them battling with hippocotami, 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 Afric*). 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 (skýphos) by the Athenian potter Makron.

*Found at Sussiolla.*
*In the collection of Baron Spinelli at Acerra.*
*Archäol. Zeitung, 1885, p. 3.*
*Gazette Archéol., 1886, Figs. 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 Αἴνεα (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, ΑΛΕΞΑΝΔΡΟΣ), written backwards), who, armed with a helmet and brace of spears, leads the half-unwilling Helen from her home, his hand upon her wrist (χέρι καταφέρα). She (ΗΕΛΕΝΗ) is dressed like a bride, with a veil drawn over her shoulder, and a little love-god hovers before her, while Aphrodite (ΑΦΡ—ΟΙΗΘ) herself puts the last touches to her head-dress. The goddess is followed by Persuasion (ΠΕΙΡΑΣΗ), 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 (MAKΠΟΝ ΕΠΑΜΕΝ). The composition does not differ in any respect from the received story, for Αἴνεα 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.*
*Archäol. Zeitung, 1869, p. 13.*

To the right of the picture Agamemnon stands, holding a bowl (φαληριον) for the libation in his right 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 claps 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 (kylix) 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 Grécs, Pl. 3.
Wiener Vorzügeblätter, Series vi., Pl. 7.
Brunn, Troische Miscellen, iii., p. 201.
Roettl, Bild und Lied, p. 98.
Klein, Meistersignaturen, p. 160 (No. 21).

In the centre Menelaus (MENELEUS), armed with helmet,
cuirass (over it a cloak), and shield, is chasing Paris (AΛΕΞ-
ΣΑΝΔΡΟΣ, 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 (ARPΕΜΗΣ),
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 distin-
guish 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 loosening 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 accord-
ance with the treaty, when the
goddess Hera intervened. She
sought 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.
Maecho, 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 (—ΔΟΝ), the
breaking of the treaty (ἐργειν ΣΙΝ ΟΡΚΗΝ), and the
marshalling of the host by Agamemnon (ΕΠΙΝΩΑ—
ΑΓΑΜΕΜΝΩΝ). The scenes it gives show (1) Pan-
darus (ΠΑΝΔΡΟΣ) 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 (MΕΝΕΛΑΟΣ)
striding forwards to strike him, or it may be only to
attack the Trojans; and lastly (3) Maecho (ΜΑΧΩΝ)
kneeling on the ground to extract the arrow from
Menelaus’ thigh.

Fig. 24.—Amazon stringing a Bow (line 105).
Red-figured vase-painting.
Darembourg 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
tempt which 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
(kylix).
Musco 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 Theban shield, which was the national
badge of the Thebans.

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, 115, 112; Od., figs. 28, 25). The Thelas 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.
Archäol. Zeitung, 1866, Pl. 206.
Baumfister, Denkmaler, fig. 19.
Klein, Euphrosynis, p. 65 (6).

THE prowess of Diomedes (Διομήδης ἄρσετα; cf. Tabula, fig. 4, "Ε, ἄρσετας 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 Pandaros (95), but this only roused him to greater valour; and he finally slew Pandaros, who had mounted the chariot of Aeneas (290), and, hurling a huge stone, all but killed Aeneas 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 Diomedes (330), and fled with tears and sobs from the battle. Apollo thereupon came to the rescue, transported Aeneas 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 Diomedes, 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 Aeneas, and the wounding of Ares. In the former Diomedes (Διόμηδης) is seen, urged on by Athena, striding over the dead body of Pandaros (Πάνδαρος) in pursuit of Aeneas (Αἰνης), who as suppliants near one of the pillars that support the roof. Adrastus himself (Ἀδραστος) 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 oval 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 (U., ii. 828; cf. xi., 328) who was slain by Diomed, or the two Trojans of that name (U., vi., 37; xvi., 694).

BOOK V.

Fig. 28.—Paris and Enone (line 62).

Marble Relief of the Hellenistic Period.
Intended for mural decoration.
In the Villa Ludovisi, Rome.
Schreiber, Hellenistische Relief-Bilder, No. 23.
Baumfister, Denkmaler, fig. 1360.

Homer here tells of the death, at the hands of Diomed, 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 descent of the Nymph Ænone. The relief shows us Paris, with Phrygian cap and shepherd's staff (cf. fig. 105), 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 thyrus and tambourine, the oars are out, and the steering paddle in its place, all ready for instant departure. Near Paris stands Ænone, 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. Ænone's sorrows have inspired many poets, among them Ovid, who makes her one of his love-lore 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.

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 Hephaestus to strike it with his axe. No sooner had Hephaestus 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. Hephaestus has just struck the blow, and Athena (AthENAIA) appears as a tiny figure leaping from her father's brain; she is fully dressed, and armed with theegis, helmet, shield, and spear (cf. fig. 16). Hephaestus (HEPHAISTOS, 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 Hephaestus, stands Eileithyia (HAIETHYVA), 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 (APPOLO, 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. 49) 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 Hephaestus 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.

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**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.*

**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 vase-painter has followed Homer fairly closely. Æneas (AINEAS) 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 (APPOALITHSE), 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 (DIONEME), however, nothing dismayed, is striding forwards with drawn sword (330) to attack the goddess. Behind him, her back turned to the spectator, stands Athena (AETHNA—), 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.

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**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 Cunlair.*


**Luckenbach, loc. cit., p. 517.**

The vase-painter has followed Homer fairly closely. Æneas (AINEAS) 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 (APPOALITHSE), 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 (DIONEME), however, nothing dismayed, is striding forwards with drawn sword (330) to attack the goddess. Behind him, her back turned to the spectator, stands Athena (AETHNA—), 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.
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 Glauceus 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, ἔθνος πατρίδως), and so instead of fighting embraced one another, and as a pledge of good-will exchanged their armour, Glauceus 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, entreat ing 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 (?)." (Ἡρακλῆς ἀν πρός Ἀνδρομάχην καὶ Πάριν ἔξαψε μάχη [!]).

The scenes it gives, however, are more comprehensive: (1) Diomede (ΔΙΟΜΗΔΗΣ) stands in an easy attitude, leaning on his spear, talking to Glauceus (ΓΑΛΤ—); (2) Paris issues from the Scæan gate of Troy; (3) Hector departs for the battle, while Andromache (ἈΝΔΡΟΜΑΧΗ) holds up Astyanax for his embrace; (4) Hecuba, followed by two women, holds the peplos before the idol of Athena (Τρώᾳ δε[ς] Τῆς Αθηνᾶς πεσ[λον]).

FIG. 31.—Dionysus flying before Lycurgus (line 135).
Scoioli, Anche, Le Pitture Murales Campana, p. 49, No. 165.
Baumeister, Denkmale, p. 836.
Daremberg et Saglio, Dict. des Antiq., 608.

Dionysus asks Glauceus 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 Diomede with an ox-goad, and drove the god himself to plunge into the sea and take refuge in the bosom of Thatis. 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 Maenads (called nurses by Homer) is seen in an excited attitude. Lycurgus himself does not appear at all, and this has led some archaeologist, quite wrongly, to interpret the scene as Dana and Gortinia hastening to rescue Britomartis.

FIG. 32.—The Punishment of Lycurgus.
Red-figured painting on a South Italian vase.
From Rivoire,
Mon. d. Inst., v, 23.

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 pedagogus, 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 (Μαία, 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.

I. Hermes.

Wall-painting discovered at Pompeii in 1868.

Still in situ, Reg. iv., Is. 2, No. 16.


BuI. d. Inst. 1869, p. 238; 1871, p. 20; 1873, p. 152.


Id. Descr. Pompei, p. 283.

Scogliani, La Pintura Marchi Campane, p. 92, No. 521.

Glaucus, in telling Diomedes his genealogy, gives at length the story of the adventures of the fabulous Bellerophon. Bellerophon, a beautiful youth, had kindled the desires of Antea (later called Sthenboea), wife of Pretus, 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. Pretus, 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 Pretus had written many bilious characters, fraught with destruction to Bellerophon.

The Pompejan wall-painting shows us Bellerophon’s departure. The scene is the palace of Pretus, and the hero stands in his cloak (chlamys), with a spear, ready to mount his winged steed Pegassus, whose head and fore-quarters are seen through the door. He is in the act of receiving the baleful tablets from Pretus (he is beard in the original), who sits in kingly style on a throne, holding his sceptre. The treacherous queen Sthenboea (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 Pegassus, merely saying that Bellerophon trusted in the marvelous works of the gods (hēn τεχναί τοις θεοῖς; cf. bk. iv., line 398). In the later form of the legend and in art the hero and his winged steed are quite inseparable.

J. Ioabates reads the Letter.

Red-figured vase-painting of a late Attic style.

Wiener Vorzegebühr, Series 8, Pl. 9, 1.

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

The painting shows us Bellerophon, who has just dismounted from Pegassus, 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 sceptor, is reading from the letter with a gesture of intense surprise. Behind the throne stands the king’s wife (Philone 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.

The Chimera.

Found at Camirus, Rhodes, and in the Louvre, Paris. Saltmann, Niérope de Camirus, Pl. 40.

The Chimera 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” (πρόσθεν λέων, ἀνάλοικον δὲ δράκων, μέτωπον δὲ χώματος, δεξιῶν ἀπωτελόμενα πρὸς μὲν οὐκομαχούσα). A description which the vase-painter has embodied by taking a lion’s body and legs as the basis of the monster, gaiting 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 reservoirs and squares which fill all the vacant spaces, have, of course, no connection with the story of the Chimera.

Bellerophon slays the Chimera.

Red-figured painting on an Attic mixing-bowl (crater).

Found at Ravo, and in the Jatta Collection there.


Bellerophon is seen high up in the air mounted on Pegassus (a mark branded on his hind-quarters), who soars aloft above the Chimera. 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 Chimera 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 aegis (cf. fig. 16), helmet, shield (with a lion as badge), and spear, sitting on the left.

Glaucus and Diomedes exchange Armour.

Fig. 37. An intaglio gem at Florence.


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 Diomedes.

Hector, Hecuba, and Priam.

Fig. 38. Hector, Hecuba, and Priam.

Red-figured painting on an Attic vase.

In the Vatican Collection, Rome.

Germann, Aenitized gr. Vasenbilder, III., Pl. 188.

Overbeck, Gall. her. Bildw., Pl. 16, 16; p. 398.

Luckenbach, loc. cit., p. 352.

The vase-painter shows us Hector, fully armed for battle (with helmet, short shirt, cuisses, 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 (158). Hecuba is very youthful in appearance, but her husband, Priam (PIAPNO2), 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 brooding thoughts. Near Hector’s head is an inscription, “Hector is beautiful” (KAI€9AV EKTHP). 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 r 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. 266-7._

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 Müller, Handbuch der Sammleraltertümer, 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 barley meal. 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 someone on that side, while the little boy she carries holds out his hands towards someone 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 IIa_, fig. 4), is accounted for by its fright at Hector’s waving crest (466).

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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” (ινά Αίας Ἐκτορι μονομάχης καὶ νῦς ἄυτος διαλέες); and illustrates it with scenes that are difficult to interpret, though two are quite clear: Ajax (ΑΙΑΣ) fighting with Hector (ΕΚΤΟΡ), 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 (Ἀλήλοις ὀπλα δοσόντες). 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, Cholos de Vasos Greek, Pl. 4.
Luckenbach, loc. cit., p. 517.
Wiener Vorlegetherblätter, 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 (HEKAOP) is seen fallen with eyes half-closed, but striving to break his fall by his shield. Behind him Apollo (APOLLO) 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 kofis), 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 (AIAS), 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 (AEGEAIA), dressed in shift and mantle, and armed withegis, 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.

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 night. 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 (due 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.

In this passage Poseidon claims for himself and Apollo the renown of having built the walls of Troy. In bk. xxii., 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 barrel 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). Diomedes, 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 (ΝΕΣΤΟΡ) falling from his chariot, hotly pursued by Hector (ἘΚΤΟΡ), a not very accurate rendering of Homer (lines 80-91). The other scene shows Paris (ΠΑΡΣ) 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): Balking-figured painting on a chariot with Corinthian inscriptions.

Formerly in the Campagna Collection at Rome. The reverse has a picture of youths racing on horseback. Ann. d. Inst., 1855, p. 20.


Baumeister, Denkmüller, p. 724.

Robert, Bild und Lied, p. 23 (no. 21), 250.

Lucasch, loc. cit., p. 543.

Brunn, Trochische Missellen, p. 75.

Conze, Forgerübungen, Series iii., 1.

The older Greek vase-painters are extremely fond of depicting the departure of heroes for war (cf. figs. 62, 71 e; 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 Prim (HIPAMOS, backwards) and Hector's name is painted white, though that of the men is left black.

To the right we have Cebriones (ΚΕΒΡΙϹΟϹΙϹ) 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 (ΑΝΔΡΟΜΑΧΗ), whom he 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 steadfastly 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.

To Hector's Departure (line 55): Black-figured painting on an archaic vase with Chalcidian inscriptions.

Gerhard, Vasebilder, iv., Pl. 322.

Baumeister, Denkmüller, p. 724, fig. 718.

Klein, Euphronios, p. 69 (§).

Lucasch, loc. cit., p. 543.

Oberleick, Gall. her. Bildk., 403, 23.

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

Fig. 46.—Weighing of the Souls of Combatants (ΨΥΧΟΡΟϹΟϹΙϹ), (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., i., Pl. 10 b.


Robert, Bild und Lied, p. 413.

Oberleick, Gall. her. Bildk., Pl. 22, 9; p. 527, 65.

Lucasch, loc. cit., p. 617 (ii).

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 ΨΥΧΟΡΟϹΟϹΙϹ, was an episode in the Ilioupersis of Arctinus of Miletus (cf. Tabula II, fig. 3), and had a much greater hold on the popular mind than the similar scene in the Iliad (bk. xxiii., 210), where the fate of Hector is decided in this way. This may be gathered, not only from art, but from literature, for Aeschylus 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 or one of the warriors, appears entreatling Zeus by lively gestures to favour her son. On most of the other vases both mothers (Eras and Thetis; cf. Od., fig. 21) are represented.

Athena, talking with Hera of the favou Zeus has shown the Trojans, says that her father is ungrateful to forget how she aided Heracles in all the labours which Eurytmus 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 Cebriones 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. Phoenix, 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 Phoenix, 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. 4 in. high, by 2 ft. 3 \frac{1}{2} in. wide.
In the "Casa de Captelli Colorato," Pompeii.
Musaeum 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 223).
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.
BAUMISTER, Denkmäler, fig. 776.
KLEIN, Meistersignaturen, p. 170 (17).
ROBERT, Bild und Lied, p. 95.
Wiener Vorliebblätter, Series C, Pt. 6.

Achilles (ΔΕΛΕΥΣ) sits in his tent (indicated by the sword and cap hanging on the wall), closely wrapped in his cloak,—a naïve way of expressing his sulky resentment against Agamemnon which is found in the vase-paintings of this type. Before him stands Odysseus (ΟΛΥΤΕΥΣ) 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 Phoenix (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 Cere; 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, Dictionnaire, p. 1270, fig. 1690.

It was the custom in Homeric times for the host to play the animals, carve the meat himself, and appoint the parts that were for the gods or the several guests (cf. II, xxiv., 621-6; Od., iii., 445; 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 (δαρπόλ) did the carving (cf. Od., xvii., 337; 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 (krater), 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 Ennis, 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 Gjöllaschi (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 waited by a dog (MAPyorx) 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 ANTAIOE), at whose feet lies a dog (OPMPNEX) ripped open by his tusks. Front and rear the hunters are hurrying up with spears and javelins, bows and arrows. Conspicuous among these are Peleus (HELEV), and Meleager (MELEATPOE), who receive the boar on the point of their spears (cf. fig. 55). Behind them is the huntress Atalanta (ATALATE) with her woman's peplos girded high, and at her side Melanion with his dog Melaphon. Near them kneels an archer, Euthymachus, and behind him come Thorax and Antandroes and the hound Labros, followed by Aristandroes and Arpylea.

On the other side the hound Corax (with Corinthian koppe) has seized the boar from behind, while the hunters Polydenes (Pollux) and Kastor (Castor), Akastos and Astreus, Simon and Antimachus, Kunortes and Pausileon, follow with spears and javelins. Kimerios and Toxamis shoot their bows, and the hounds Eleres 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. 49).

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 (Marnis) 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 scholar 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 ledge at the Vatican, Rome.


Baumeister, Denkmäler, p. 919.

The war between the Curetes and the Eleans 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 Eleans; but when in piéce 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 513):**

Marble statue a little over life-size. Roman copy of a Greek original, in the style of the Empire. Head, right arm, part of left, plinth, and dog restored by Wolff.

Found in 1838 at Santa Marinella; now in the Berlin Antiquariun.

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


Baumeister, Denkmäler, p. 915, fig. 909.

Verzeichnis 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 Greek 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.

Archäol. 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 Althea that he might die (line 571). Hesiod, however (according to Pausanias, x, 31, 3), in the Eoae, 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 of chlamys, and having his hair tied in an archaic knot) drawing his bow at Meleager, who drops his sword, and, striking 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.
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 (murmura) on which Odysseus hung Dolon’s spoils (line 456).

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

Red-figured painting on a South Italian vase.

Wiener Vorlesungsblätter, 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 cockcomb with which his hair is adorned. On the right Diomede—in high boots and felt cap (philtion), 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 flees in terror.

(2) In the lower part of the picture Odysseus (in chlamys and philtion) 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 Eurylycus. 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.

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**Fig. 59.—Eris (line 73).**

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


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.

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

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

Found at Tumogra; in the Polytechnic, Athens.

Ephemeris Archaeologiae, 1887, p. 6. 5.

5068 Winckelmanns Fest-Programm, 1890, p. 21.

On the left is seen the rampart of the Achaeans, bristling with palisades (ἈΧΑΙΟΝ 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 Cebrias whirling on the horses in hot pursuit (lines 527-34). 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.

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

**Relief on an Etruscan sarcophagus.**

*Found at Corneto (the ancient Tarquinii) in 1875.*


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


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 (66) 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 Eurypylus 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.

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**Fig. 62.—Achilles going out to War (line 78).**

**Red-figure painting on a drinking-cup (ψαλις) by the potters Euntychos and Olgos.**

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

Wiener Vorlesungsbücher, Series D, Pl. 2.

Luckenbach, loc. cit., 52.

Klein, Meisterzeichnungen, p. 135.


On the left Achilles (ἈΧΙΛ), 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 chasping 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. Phoenix (ΦΟΙΝΙΚΗ, backwards) stands in it holding the reins, and Nestor’s son, Antilochus (cf. Od., fig. 13), fully armed, is mounting (ἈΝΤΙΛΟΧΟΣ). 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 pleading 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 Phoenix 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.

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**Fig. 63.—Aeneas in Single Combat with an Achaeus.**

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

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


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 Aeneas 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.
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 Ajaxes and other heroes to repel the enemy.

The Tabula IIaca, 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 Othronius, whom Ajax is trying to drag from the battle (quite unlike line 363 s.v.), and Ajaxes ( omission in the text). 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 Aeneas, and his squire that of Hippocrates, while the warrior to the left is Ajax (AFAΣ), his squire being also called Ajax (being intended, no doubt, for Ajax the Locrian. Cf. fig. 66). The hero to the right has the name Ajax, and his squire that of Hippocrates, while the warrior to the left is Ajax (AFAΣ), his squire being also called Ajax (being intended, no doubt, for Ajax the Locrian. Cf. fig. 66).

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

He is called Delon (cf. fig. 57).

The scene from Book XIV, (Ξ) continue the story of the battle. Ajax the Locrian (ΑΙΑΣ ΔΟΚΡΟΣ) raises his sword to cut down Archelochus (cf. line 463, where he comes to rescue Satinius, 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 Achaeans, is not given at all by the Tabula.

Fig. 66.—Ajax the Locrian (line 442).
Obverse of a coin of the Opuntian Locri.
In the Cabinet des Médailles, Paris.
Daremberg et Saglio, Dictionnaire des Animaux, p. 173, fig. 197.

Ajax, the son of Oileus, King of the Locrians, and the leader of the Locrians in the expedition against Troy, is generally called Ajax the Lesser, 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" (ΟΡΟΝΤΙΩΝ). 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 (Αυθηαγος, Π, ii, 520), with loin-cloth and greaves, if we wish to imagine the epic warrior.

Fig. 67.—Hypnos (lulling Ariadne to sleep), (line 296).
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.
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.
ZEUS, on awaking from his sleep, saw the Achaeans, 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 (ΕΙΠΝΑΣΙΜΑΧΗ), 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 Citius 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.

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 Achaean (Cythereus? 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.

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 II., shows first Patroclus arming; then Achilles seated on a throne dejectedly, leaning his head upon his hand, and Phoenix and Diomede standing before him (in the original the figures have neither helmets nor short tunic, 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 (gýlax) by the Athenian potter Douris, of the early fifth century B.C.

In the Osterreichisches Museum, Vienna.


Klein, Meistersignaturen, p. 157 (14).

Baumjohann, Denkmaler, p. 2034, fig. 2207.

Wiener Vorlegeblätter, 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 (χρύσος) 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, καρδιάς μέν πρώτα πολικα νόημαν ἔθνος). 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, δρομὶ δ' ἐν δομαν βιβλεον ἱπφος ἄρρητον), 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, ΔΟυΣΕ ΕΓΡΑΦΕΣΕΝ).

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 (τειρεμόν) 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 Achaean 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 ἑπιθήρωμα (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 (amathros) by the Attic potter Eipicipes, of the fifth century B.C.

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


Luckenbach, loc. cit., p. 553.

Wiener Vorlegeblätter, Series II, pl. 9.

Thisis (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 (ἈΜΦΙΛΟΧΟΣ), attired in cloak, wide-awake hat, and high boots (like an Athenian ἱππαρχος, or knight), is just turning away from Nestor (ΝΕΣΣΤΟΣ), his father, to join Patroclus. Between Thetis and Patroclus the potter’s name is inscribed (ΕΙΠΙΧΕΝΕΣ ΕΠΙΧΕΣΕ). 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. II, figs. 38 and 71), 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 (gýlax) by the Attic potter Pandysis, of the end of the sixth century B.C.

From Vulci; in the British Museum.

Wiener Vorlegeblätter, Series I, pl. 3.

Klein, Meistersignaturen, p. 94 (20).

— Eugenio, p. 274, fig. on p. 272.

Robert, Bild und Lied, p. 110.

— Thanatos, p. 9.


Overbeck, Gall. künstl. Bildhau., xxii., 14, p. 533-75.

Two demons, 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 (ἀγγέλον), hurriedly delivers the commands of Zeus to the two demons; 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 he, 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.


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 Panathenic 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 groom's 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" (καλάς τὸν αθλητήν). 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 merrily 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. II., xviii., 60, 43).

BOOK XVII.

AFTER slaying Patroclus, Hector went in pursuit of Audentomedon, 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 Achaeans 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 Audentomedon and Alcimedon). Both these latter scenes are at variance with Homer, who makes Menelaus raise the body on his shoulders (cf. fig. 77).

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 (I, 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. 75.—Combat over the Body of Euphorbus (line 82). Painting on an archaic platter (φίλας) in the Rhodian style of the seventh century B.C.
From Camirus, Rhodes; in the British Museum.
BAUMESIER, Denkmäler, p. 730, fig. 784.
SALEMMANN, Néorepo de Camiros, Pl. 53.
LUCKENBACH, loc. cit., p. 538.
ROBERTS, Introdt. to Greek Epigraphy, p. 158.

Hector, in the centre the dead body of Patroclus (ΗΑΡΩΚΟΛΩΣ) lies on the ground stripped of Achilles' armour.

On the right Aeneas (ΑΙΝΕΑΣ), with a lion as his badge, and Hippasus (ΗΗΙΑΣΟΣ), with the badge of an eagle, advance to meet Ajax (ΑΙΑΣ) and Diomedes (ΔΙΟΜΕДЕΣ). 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 Aeneas (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 Aeneas, who was slain in the fight (line 348); while Diomedes, according to Homer, had been wounded (xiii., 376), and was unable to take the field on this day.

Fig. 76.—Combat over the Body of Patroclus (line 123). Red-figure painting by Oltos and EUKHINEOS.
The reverse of fig. 69.
Wiener Vorlegerblätter, Series D, Pl. 2.
KLEIN, Meistersignaturen, p. 135 (1).
LUCKENBACH, loc. cit., p. 548.
OVERBECK, Pl. xviii., 3, p. 427.

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

On the right Aeneas (ΑΙΝΕΑΣ), with a lion as his badge, and Hippasus (ΗΗΙΑΣΟΣ), with the badge of an eagle, advance to meet Ajax (ΑΙΑΣ) and Diomedes (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 Aeneas (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 Aeneas, who was slain in the fight (line 348); while Diomedes, according to Homer, had been wounded (xiii., 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.
CHILLES had 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 fame. 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 Hephaestus 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 Hephaestus, 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 (ἈΧΙΛΛΗΣ) seated at the foot of the couch on which Patroclus lies, while a youth (Automedon) 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.

A

and a maid weep loudly near him; next, Thetis (ΘΗΤΗΣ) with an attendant Nereid all in tears on her way to Hephaestus; and, lastly, the forging of the shield (ΟΠΛΟΠΟΙΙΑ, ΗΦΑΙΣΤΟΣ) in the smithy.

FIG. 78.—The Forging of Achilles' Armour (line 613).

Wall-painting in the Casa di Sirico Pompeii, 3 ft. 4 in. high by 3 ft. 11 in. wide.

From an original drawing.

Heilig, Wandgemälde, No. 1316.


This picture represents Hephaestus 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 adorned with the figures of the constellations (cf. line 485, ἐν δὲ τῇ τετράδι πάρσε, τα τ' ἐφαρμοῖς ἀνεκτισάμενοι), 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 Wacht 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 onprehistoric 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 Phoenician 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 Mycenae.

Milchhöfer, Anfänge der Kunst, fig. 64.

Schuchhardt, Schliemann's Ausgrabungen, fig. 227 (Eng. translation by Miss Sellers, p. 229, fig. 277).

Baumhauer, Denkmäler, p. 986, fig. 1100.

Mitchell, History of Ancient Sculpture, p. 152, fig. 80.

Schliemann discovered in the shaft graves at Mycenae 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 (περασός, 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 beside a trench of κινδυνος (blue glass paste) and a fence of καντακος.

More recently further discoveries have shown that the designs on the daggers-blades are by no means the best that the Mycenean age produced. The two cups of beaten gold which were found in the bee-hive grave at Vafio, near Amyclae, have relics 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. Επιγραφы Αρχαιολογικις, 1889, No 5; Jahresbericht des deutschen Arch. Inst., Band 19, 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 (Επιγραφы Αρχ., 1891, Urf. 2, p. 11). This shows that siege scenes were known to art long before the Πεντεκτων was composed (cf. line 509).

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

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


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 (kylix) by the Athenian potter Nikosthenes, of the sixth century B.C.

*Found at Vulci, and in the Berlin Antiquarium.*

**Gerhard, Trinkschalen u. Gefässer, Pl. 11.**

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

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

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 cedds 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 cups, inlaid with silver, which ornamented the head of a Roman sofa.

*Found in Rome, and in the Capitoline Museum there.*

**Kulturhist. Bilderd.,** Pl. 10, Nos. 5 and 6.


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.

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

Black figured painting on the François vase.

*II. figs. 52, 88, 106, 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 (ΦΑΙΛΙΜΩΣ) leaping ashore from the ship (here omitted), and with a maiden (ΗΗΙΩΔΗΜΕΙΑ) 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 (ΑΡΙΑΔΝΗ) and her maids (ΘΕΟΓΟΝΩΣ). 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 βασιλευς (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 πέρδοις 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 Lower.*


The invention of the potter’s wheel was known to the Greeks long before the age of Homer, for the vases of the “Mycenean” 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 vases-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."

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.

**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 Achaeans, 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 (AXIAATETS) 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 (ΣΗΝΗΣ), and Phoenix (ΦΟΙΝΙΚ) is in readiness with the helmet. In the second scene Achilles (AXIAATETS) 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.

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

Wall-painting in Pompeii, Reg. ix., Is. 5, No. 2.

From an original drawing.

Scoliano, Le pitture murali Campane, No. 577.


Thetis on her way over the sea bearing the arms of Achilles was a favourite subject with artists of the Hellenistic and Graeco-Roman periods. The godess 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 dispersing her. She carries the helmet in her right hand, the spear and shield have been entrusted 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, *Gradationschrift der Univers. Halle für das Archäol. Inst. in Rom*, 1879.

**Fig. 88.—The Procession of Gods at the Wedding of Peleus and Thetis (line 309).**

Black-figured painting on the Francois vase (cf. fig. 84).


Luckenbach, loc. cit., p. 389.
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 Ἄγενας, 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 Τ, shows us Poseidon (ΠΟΣΙΔΩΝ) urging Ἄγενας 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 143).**

Mosaic in the Greco-Roman style.

In the Villa Albani, Rome.

From a photograph.

ROSCHE, Lexicon d. Mythologie, p. 2248.

BAUMSTEINER, 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; xxii. 442). He came the second time, with an expedition of six ships, to take vengeance on Laomedon for having refused the promised reward. 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 Canova Collection.

BOOK XX.

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**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 Canova Collection.


BAUMSTEINER, Denkmaler, p. 581.

**Fig. 91.—The Rape of Ganymede (line 234).**

Red-figured vase-painting of the fourth (?) century B.C.


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 Greco-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 (ΠΟΣΙΔΩΝ) pulling Achilles (ΑΧΙΛΛΕΤΣ) out of the waters of the river; and, thirdly, the Trojans (ΦΡΤΓΕΣ) pursued by Achilles flying in terror into the city gates.

Fig. 92.—The Death of Lycaon (line 117).

Red-figured painting an Attic vase of the fifth century B.C.
From Valtz; in the Munich Collection.
Gerhard, Trinkkrüge und Gefäße, C. 4.
Overbeck, Gall. ker. Bilden., xvii., 3.

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:—

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 overthrown 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 Achaean 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.
Museo Gregoriano, ii., Pl. 74, 1.
Lluckenbach, loc. cit., p. 515.
Baumberger, Denkmäler, p. 735.

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 aegis, 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.

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

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. Report., 1864, Pl. 181, 2.*

On returning to his tent, Achilles honoured Patroclus by driving the chariots round the bier, and by giving a funeral feast to the Achaeans. 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).

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Artificial "astragal" 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 astragal is given in Smith's Dictionary of Antiquities, under "Tali."

**FIG. 95.—An Astragalus or Knucklebone (line 88).**
**RED-FIGURED ATTIC VASE IN THE SHAPE OF A SHEEP'S KNUCKLEBONE.**
*From Aegina, in the British Museum.*

The δορυφόρος 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.

**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.*
Baumberger, Denkmäler, p. 737.
Luckenbach, loc. cit., p. 527.

The picture is divided into three tiers. In the middle tier the pyre of Patroclus (ΠΑΤΡΟΚΛΟΥ ΤΑΡΟΣ) 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 (xiv., 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 or 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 (hydris) into a basin. It is not clear whether this is lustral water, or intended to be drunk by the horses of Achilles' chariot, which stands near, driven by Antomedon, who turns round to speak to a youthful warrior (Antiochus?) 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 Phoenix. 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-figure painting on a South Italian vase.
Baumeister, Denkmäler, p. 307, fig. 325.

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 (hydris) 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-figure painting on an archaic Corinthian vase.
From Care ; in the Berlin Antiquarium.
The reverse is given Od., fig. 73.
Mon. d. Inst., x, PL 4 and 5.
Lücke, loc. cit., p. 496.
Baumeister, Denkmäler, 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 Peisii; 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 (E–phému) leading, then Castor (Kástor), Admetus (A–dme) Alastor (A–lástor), Amphiaras (Amfíarás), and Hippasus (Hípírus). In front, beyond the tripods, sits the three aged judges: Acastus (A–kastos), Argus (A–gúxos), and Phères (Φéres). 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-figure painting on an Attic drinking-cup (kylix).
From Vulci.
Roulez, Mémoires de l’Acad. de Bruxelles, 1843.
Baumeister, Denkmäler, 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 Orestes (Pausanias, i., 44), who was Olympic victor in Ol. 15 (720 B.C.), had run without it (cf. C. I. G. 1059).

The vase-painting here given represents a lesson in the gymnasium for youths, and not a public contest. The oiobathys, 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. 39, and for boxing generally Smith’s Dict. of Antiquities, art. “ Pugilatus.”

Fig. 100.—Wrestling (line 701).
Red-figure Attic vase-painting of the sixth century B.C.
Gerhard, Trinkhällen u. Gefasse, Pl. 20.
Blümner, 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 oiobathys 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 Eleutherai, of the fifth century B.C.
In the Palazzo Massimi, Rome.
Séemann, Künstlhist. Bilderschr., Ergang, Pl. 9, 3.
Friedrichs-Wolters, Gipsabgüsse, No. 451 (remarks on).
Baumeister, Denkmäler, 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
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 Achaean 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 Phoenix 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 waggons, from which their comrades are removing the treasures that form the ransom (ΕΚΤΟΣ ΚΑΙ ΛΤΡΑ ΕΚΤΟΡΟΣ).

BOOK XXIV.
Musée Etrusque, No. 527.
Baumeister, *Denkmäler*, p. 735.
Schneider, *Der täusche Sagenkreis*, pp. 28 (n and note), 31, 32.

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 (HITPOKAOΣ) hovering above it in the form of a tiny warrior (cf. Η, fig. 47; *Od.*, fig. 60.).

Achilles (AXIAEΩΣ) 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 daunon, above whom the name Konios (KONIOS) is inscribed; while to the right, in front, Odysseus (OA—Te), 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 Achaean 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 Mittelungen*, 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. 83) 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 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.**

*Fig. 52, 54, and 55 are from the same vase.*

*Mon. d. Inst.*, iv, Pls. 54, 55.
Klein, *Euphronios*, pp. 225, 228 (1).
Lucassen, *loc. cit.*

Priam speaks of Troilus, "who had his joy in horses," as one of the bravest of his sons. As the scholar 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 (ΤΡΟΙΑΣ) on horseback, with a horse galloping beside, in full flight, and Achilles (only his leg visible) just on the point of overtaking him. Polyxena (——ΕΝ——) has thrown her pitcher (HYΑΠΙΑ) on the ground, and runs in terror towards the city. Just in front of her is Antenor (ΑΝΤΕΝΟΠ), 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 (ΠΟΙΑΤΕΣ) 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 (ΗΕΡΜΗΣ) 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 Thymbreus 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 wagons were drawn by mules. The cart shown in fig. 107 has only two wheels, whereas that of Idaeus 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.*
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 (calathos) in one hand, and a wine-strainer (lupés) in the other. This is the boisy 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 raisin on their shoulders. The Trojan king is an old man (wearing long garments, a diadem, and shoes), and supports himself on a crash-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 victor 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 chiefstains with whom Achilles took counsel (cf. line 651, ἅπε εἰς ὧδε βοῶς βουλεύειν παρασύρειν) 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 (petelai).

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.

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 Aeomeden 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 (ἀνέμος) of Iseus.

**Fig. 110.—Hermes resting (line 334).**

**BRONZE STATUE OF GRECO-ROMAN WORKMANSHIP.**

*Found in 1758 at Herculanum; now in the Naples Museum. The upper part of the forehead is restored, giving the temple and ears a somewhat peculiar appearance.*

LüEKE, Geschichte d. bildenden Künste, fig. 170.

Friederichs, Bauzeit, 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 strips 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 Oriente in 1850; now in the Louvre, Paris.*


Bullettin, 1881, p. 276.


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 (DYIXE).**


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 (ἌΡΤ) 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-figure painting on an archaic Attic terracotta plaque (πίνακα) of the early sixth century.

Found near Cape Kolias in Attica; now in Athens.
BENNDORF, Gr. u. Sicilische Vasen, Pl. 1.
SCHREIBER, Kunstwiss. Bildermatt. Pl. 95, 6.
BAUMSTEIR, 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 ποθένης, 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, ΔΗΜΦΟΣ), 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. 774, κύριος μετὰ τὸ δόων πτωσία). She tears her hair, and the youngest sister (ΔΗΜΦΟΣ), who stands below her, the grandmother (ΘΕΤΕΡ), who bends over the pillow, the cousin on the father's side (ΘΕΟΙΣ [= ῬΩΝ] ΠΑΤΕΡ), 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 662).
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.
FRIEDRICH'S-WOLTERS, Gipsabgüsse, No. 1251.

"Niobe's 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.
Plate II.

5. The Palace on the Acropolis of Tiryns. Schliemann Tiryns. Pl. II.

6. "Megaron" of the Palace at Tiryns.


The Odyssey.

Plate V.


33. The wooden Horse brought in Troy. Wall-painting from Pompeii.

41. Odysseus under the ram. K. F. Vase-painting.

42. Departure of Odysseus. Relief on Etruscan urn in Museum, Leyden.

39. Carpenter drilling. Figure in gold from glass bowl.

43. Circe, Wall-painting from the Esquiline.

44. Circe bewitching a man. R. F. Vase-painting from Nola in Berlin Antiquarian.


Plate VIII.
45. Circe offering Odysseus the bowl. R. F. Vase-painting from Sicily in Berlin Antiquarium.

47. Odysseus threatens Circe. Wall-painting at Pompeii.

49. The shade of Teiresias appears to Odysseus. R. F. Vase-painting.


70. Hermes and three Nymphs. Relief in Berlin Antiquarium.
Plate XII.


62. Ixion, Tantalus and Sisyphus, Relief on Roman Sarcophagus.

63. Odysseus, the Sirens and Scylla, Relief on Vase from Tarquinii.

64. The Sirens, R.F. Vase-painting from Vulci, in British Museum.

65. The Sirens and Odysseus, Relief on Etruscan urn at Volterra.

66. Scylla, Terra-cotta relief.


68. Sacrifice of a pig, R.F. Vase-painting from Tanagra in Berlin Antiquarium.
The Odyssey.

Plate XIII.


73. The Departure of Amphius. R. F. Vase-painting from Caere in Berlin Antiquarium.


75. Eos carrying off a boy. Terra-cotta relief from Caere in Berlin.


77. Candle-stick. Etruscan wall-painting.

78. Penelope mourning. Terra-cotta relief.

The Odyssey.

92. Heracles and Iphitus. B. F. Vase-painting from Cæsarea in the Louvre.

96. The slaying of the suitors. Relief on an Etruscan urn in the Museum, Leyden.

97. The slaying of the suitors. Relief on an Etruscan urn at Volterra.

92. Axe, after Helbig.

98. The slaying of the suitors. Relief from a Sarcophagus in the Hermitage St. Petersburg.

91. θησιν and θησητώς. Relief on Silver. Vase from the Crimea in the Hermitage, St. Petersburg.

93. Centaurs and Lapiths.
The slaying of the Suitors. Reliefs from a tomb at Gjolbaschi, now at Vienna.


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 Agamemnon, 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 Mentor, 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 Themis, the lyre-player, for music (fig. 9). Meanwhile Athena has been advising Telemachus to call an assembly of the Achaeans, 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 Pylos 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 Achaeans 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-figure painting on the outside of a vase (γυναῖκα) by Oltos and Euxitheos, Athenian potters of the beginning of the fifth century B.C.

Found at Corneto, and in the Museum there.

Klein, Meisterwerken, p. 135.
Baumeister, Denkmaler, i., xxiv, fig. 2400.

The figures are arranged thus:—
(b) Menad, Satyr with lyre, Dionysus in chariot, Menad, 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 Pelops" on the celebrated François vase (Iv., 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 sit Athena, in her traditional attire of aegis, helmet, and spear (cf. It., 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 (kantharos). 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 calling, 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 quaintness to their female figures. It is rare to see a male god, like Hermes, holding one.

Fig. 2.—The Murder of Aegisthus (line 30).

Red-figure painting on an Attic vase (celebri) of the fifth century B.C.

Found in the Certosa at Bologna, and in the Museum there.

Zannoni, Stati della Certosa, tav. 79, 3.
Robert, Bild und Lied, p. 150 (& O on list).

The figures are arranged thus:—

Pylades (?), Clytemnestra, Orestes, Aegisthus, Electra.

The story of Orestes and the vengeance which he took on Aegisthus, 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 Eschylus, 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. Ili., ix., 142). Thus at the time of the return and murder of his father (cf. Od., iii., 195-212, and fig. 23) he was only ten years old. Homer does not tell how the child was saved from death at the hands of Aegisthus, 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 Aegisthus 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 (στέφανος). 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 Talithybus 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 archeologists 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 Eschylus (Choephores, 882), but otherwise is unknown to literature.
Fig. 3.—The Murder of Αἐγίσθως (line 30).

Red-figured paintings on an Attic vase (άλειψις) of the beginning of the fifth century B.C.

Found at Orecio, now in Vienna.

Mon. J. Inst., viii., taf. 15.

Baumeister, Denkmäler, fig. 1311, p. 1114.

Robert, Bild und Lied, p. 149 (a.) and 154 (fig.)

The scene is arranged thus:——

(a) Talthybios holding back Clytemnestra.
(b) Chrysothemis, Orestes, Αἐγίσθως.

The same scene divided into two groups is shown by the Vienna vase, where it is treated in a more vigorous and quainter way.

Aegisthus 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 legs kick 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 Talthybios 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. 5.—Palace on the Acropolis of Tiryns.

Excavated by Schliemann in 1874.

Schliemann, Tiryn, 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 Tiryn 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 Mycenae, Hissarlik (Schliemann's Hiss), and Aria 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 "Cylopean." 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, "Propyleum," 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 "propyleum." This was the courtyard (αυκάτοιον, cf. Od., vi., 316) of the palace proper, whereas the outer courtyard was for the whole citadel. In this second court stands the stone altar of Zeus Herakles (ισχίων, cf. Od., xxii., 335, 442, and 459), and round it four colonnades (αυκάτοιοι) forming a cloister. The pavement of this court (αυκάτοιον) 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 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 (αυκάτοιον), and a large hall, and round it are apartments, in which we may recognize the Θεόμαιρον and the Ἐνεστιαὶ of Homer.

Fig. 6.—The Great Hall (Μέγαρον) of the Palace at Tiryns (line 103).

Schliemann, Tiryn, p. 237, fig. 113.

Schuchhardt, Schliemann's Ausgrabungen, p. 131, 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 αίθουσα) and an inner vestibule (the πρόθυρον), 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 ξύλον, Od., xx., 135), 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.
Games of skill and chance played on a board, ruled either in a checker 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 farther 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.

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.

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 δυσμαχοῦς or craftsmen who were brought from abroad, from strange towns and lands, for the sake of their welcome services (Od., xvi., 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., 285).

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 Orphius in fig. 59.

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 Telamachus's clothes (cf. line 439) we have a picture of Telamachus 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.
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 Pylus, and with a few words of good will towards Telemachus, who thereupon arose, and appealed to the people that they 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 fol). She had been wove 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 Laërtes, 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 wove. 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 perform 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. 1), 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.

**BOOK II.**

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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, 21.**


**Baumeister, Denkmäler, p. 2085, fig. 2332.**

**Schreiber, Kulturkirt. Bilderatlas, Pl. 75, 1.**

**Blümner, 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 Archäologisches Institut, Heft 3 (1883), Plates 31 and 32, one of the reliefs being shown below in fig. 78; cf. Friedrichs-Welters, *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 gazing 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 wool hang to the ground, kept in place by little whirls or pear-shaped weights. The piece of cloth last wove, 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 gazed in sorrow at his mother without taking a formal farewell.

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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 Core, 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, Meisterzeichnungen, p. 27.**

**Baumeister, Denkmäler, p. 1956, fig. 2087.**

**Schreiber, Kulturkirt. 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., *ephebocypria, eucusbyris kooponei*), seem to imply that both their bows and prows 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 Ramesses III. (1290—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-skinned 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 poop as already quite distinct in structure. The vase-painting of Aristonothos 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 Phere, 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, 1835, Pl. 40.

Luckenbach, Vasenbild. des Epischen Kyklus, p. 552.

Archéologische 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 on 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 Polyxena, Nestor's youngest daughter (line 404), 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 199).**

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.


Baumeister, Denkmäler, Pl. 1, fig. 10.

Schreiber, Kulturhist. Bildwerken, Pl. 34, 5.

Roscher, Lexicon d. Mythologie, p. 50 (fig.).

Heiberg, Das hom. Epos, fig. 66.

Klein, Euphorion, p. 65 (I).


Schneider, Der Epos Sagenkretis, 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 Achaeans who fought over Achilles (bk. v., 328 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. Glauclus, 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 in the goddess Athena encouraging him, and making him more than a match for the two Trojan warriors, Aeneas and another, who advance to the aid of Glauclus. Besides these there are two more Trojans, one wounded, the other hurling a spear, and Sthenelus binding up the wounded finger of Diomedes.

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. II., fig. 7), and the loin-cloth or apron worn below it, in the place of the short skirt 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, Galerie der Bildw., p. 515, 36.

Antilochus, son of Nestor, was slain by Memnon, son of the goddess Eos (bk. v., 387), and his death is shown on an Etruscan urn. The present vase-painting is also supposed by some archaeologists 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 410).
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 ἐκφίλους κλάδους). Behind the altar is the figure of the goddess Athena in a rich garment, armed with helmet and shield, and raising her spear as if to thrust (the attitude of Athena πρόγνως).

Fig. 17.—Sacrifice (line 455).
Fragment of a red-figured Attic vase of the fifth century B.C.
From Tarentum, in British Museum.
Iwan Muller, Handbuch. Sacralarttimmer, Pl. 1. 1.

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 (ῥῦκος δύσωπος) 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),egis, 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 Phoenicia, 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 Achaeans 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 innmost 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 Ithaca, and that he must depart. They go in 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 Neoptolemus 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. Annual d. Inst., 1888, Tav. d'agg. I.

Baumeister, Denkmäler, p. 1099, fig. 1215.

Vogel, Siezen Euripid. Tragödien, p. 36.

Neoptolemus, son of Achilles, had been brought up during the Trojan war in the island of Scyros (H. xix. 326), whence after his father's death he was fetched by Odysseus (cf. fig. 55 and Od., xi., 506 f.oll.). 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 Omphalos, and this is symbolised in Greek art by the curious oval object covered with rills 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 Omphalos 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. H., 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.

Fourn in Attica.

Heydemann, Greek. Vasenbilder, Pl. 9, 5.

Schreiber, Kulturh. Bilderrat., 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 (φακετρίη), from which she will presently spin it with the aid of a spindle (σφυρή). 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 whirl, 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 δεξιώτατος Βεστστράκοντα; after it had been taken off the spindle.

For baskets in antiquity see Smith's Dict. of Antiquities (1890), article "Calathus," p. 339; 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 aus. Leben, Pl. 19, 2.

Schreiber, Kulturh. Bilderrat., 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.
His Combat still for Troy. Nestor (cf. Homer, Iliad, xiii., 9), 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 persuaded him to save his 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 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 aloud to the conquered.

In the Ethiopis (cf. ll., fig. 3, where the battle of Achilles and Memnon is shown on the bottom row but one of the Tabulae Italicæ), we are told that after the death of Hector, Penthesilea, queen of the Amazons, came with her troops to the help of Priam, but long before 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. 15), and Tithonus, the brother of Priam, whom Eos enamoured with her beauty, had carried off and wedded. Memnon, with his army of Ethiopians, was a more formidable enemy than Penthesilea. He pressed the Achaeans 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 persuaded him to save his son.

The story of the murder of Agamemnon given here and in Od., i., 15; iii., 198, 308, differs from that in Od., xi., 421, in laying all the blame on Egesthus 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 Aeschylus, made her the chief actor. With this goes a change in the circumstances of the story. In Homer Agamemnon is murdered at table (ἐν σέπαν εὖ φάγει), 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, Egesthus 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 pinning 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 (i., 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 degli Augustali, on the outer wall of a house, opposite the "Pantheon," 2 ft. 8 in. wide, by 2 ft. 10 in. high.


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 (στυλος = 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 tightly wrapped round her waist, a veil which she is coquetishly 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 usual to find nymphs and other minor goddesses represented in this way in Greek-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 Zens, with a certain elegant manner 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. 1.

_Baumeister,_ Denkmaler, 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 (pilleus = pilus), 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.

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**BOOK VI.**

The scene then changes to the city of the Phaeacians, 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 Phaeacians, in the form of her favourite maid. She persuades her to a washing; and next day Nausicaa starts out from the city, driving a wagggon 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.
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 (φανερόν), 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. 26.—Women folding Clothes (line 26).

Red-figured painting on an Attic vase of the fifth century B.C.

From Vellei; formerly in the Campenas Collection.

Gerhard, Auserlesene Vasenbilder, iv, 301.
Schreiber, Kulturhist. Bilderdias, Pl. 82, i.
Blümner, Leben und Sitzen, ii, fig. 84.
Baumeister, Denkmäler, p. 1919, fig. 2934.

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 lowness 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. 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'Arg., J.
Baumeister, Denkmäler, p. 248, fig. 220.

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.

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.

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 aegis, 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), girl high up round the waist, and wearing over her shoulders a small shawl (himation). Both have diadems on their heads to show their rank.

Fig. 29.—Odysseus and Nausicaa (line 127).

Red-figured painting on an Attic amphora of the early part of fifth century B.C.

From Vellei; in the Old Pinakothek at Munich.
Gerhard, Auserlesene gr. Vasenbilder, iii., 218.
Baumeister, Denkmäler, p. 1937.
Bolte, Der m. ud Odysseus fort., p. 37, F.
Overbeck, Gallerie der Bildw., Pl. 31, 3, p. 756.
Panofka, Bilder aus. Lebens, Pl. 18, 5 (only part).
DYSSEUS, 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.

BOOK VII.

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 Phaeacia, 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, Laodamia 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 Phaeacians, and hurled it far beyond theirs. Elated at this, he challenged all the Phaeacian 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 Epeus 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.

Running, wrestling, boxing, and weight-throwing, the exercises of the Phaeacians (cf. Iliad, bk. xvi.): the Achaeans 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 Palaestra 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: "Ἰσθμία καὶ Πεδία Κλεοφάρων ὁ Πεδίων ἤλιος, ἄμβρος, πολυκέρυς, δίσκος, ἄσπας, πέταρο. The vase-painting shows most of these exercises. In the picture in the centre, which is on the outside 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 Palaestra by two Ionic columns which divide
it in half. In the upper part, to the left, is another quoitthrower (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, sitting closely over his hair. In the background are two staves, and above them a flesh-scraper (stelugia, Lat. strielligia) and oil-flask (lekythos), 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 is difficult to identify—probably a piece of string. He is doubtless one of the trainers (μαθηταί), 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-bell, 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 (μαθηταί). 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.
Panopka, Bilder ans. Lebens, Pl. 16, i.
Baumeister, Denkmaler, p. 248, fig. 230.
Smith, Dict. of Antiquities (ed. 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 (πιλικρητας), 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., 1886, Tav. d'agg., K.
Baumeister, Denkmaler, p. 741.

It was with the help of Athena (line 493 of Virgil, Æn., ii., 15, divina Palladis arte) that Epeius made the celebrated wooden horse (τηνας βουναρίων, or in Attic Greek, διόνυσος τηνας). 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 hindleg, 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. 9016).
Heltin, 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 Laocoön.

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 ipse tenebat
Ingentem et summa Danaos ex aere 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 Cyclops, 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 Achaeans, 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 Achaeans. Then, after the meal, he removed the stone and drove his flocks out, but closed it again, imprisoning the Achaeans. 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 Cyclops 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 Achaeans 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 cogs 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 CHARAMONTI, VATICAN, ROME.
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 (silissus). 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, Galerie ber. Bildwerke, 31; Miss Harrison, Myths of the Odyssey, p. 20). The subject is also shown on several gems.
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 Achean, 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 in Roman and Etruscan art that he appears with one or, as is sometimes the case, three eyes. How hidous the result was may be seen in the Etruscan painting in fig. 38 (for the authorities, cf. Daremberg et Saglio, Ditt. de Ant., p. 1695).

**Fig. 35.**—*Odysseus giving the Bowl to the Cyclops* (line 345).

**RELIEF ON A ROMAN TERRA-COTTA LAMP.**


**The Blinding of Polyphemus (line 382).**

**BLACK-FIGURED PAINTING ON AN ATTIC VASE (ANOCHO) OF THE SIXTH CENTURY B.C.**

*In the Napes Museum.
Gazette Archl., 1887, Pl. 1.
SCHREIBER, loc. cit., p. 53 (f).
BOLTE, loc. cit., p. 6 (h).*

The painting shows two distinct scenes: to the left a sailor in short shirt and wide-awake hat (*petasus*), and gilt with a sword, is stirring up a fire with the pole, while to the right two men similarly clad are plunging the blading 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 color 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. 36.**—*The Blinding of Polyphemus* (line 382).

**PAINTING ON AN ARCHAIC VASE BY THE POTTER ARISTONOPHILS.**

*From Cane, in the Museo Etrusco Capitolino, Rome. The reverse is shown on fig. 12.
Mon. d. Inst., ix., Pl. 4.
SCHNEIDER, Der italische Sagenkreis, p. 53 (a).
BOLTE, Mon. od. postm., p. 2.
MRS. HARRISON, *Myths of the Odyssey*, p. 13, fig. 10 b.
BAUMSTEINER, *Denkmäler*, p. 1028, 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 Acheans have thrust into his eye. The pole is held by Odysseus and four comrades (cf. line 335, *παρελθον ἐνυι ἐνυι ἐνυι ἐνυι ἁρπάζων ἀρτίτας στύλους ἀρτίτας*), each of them armed with a sword. The figure to the extreme left shows 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, *ταρσούς μὲν τοὺς τρίτους*). Above this object is the artist's signature, "Aristonophes 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).

**ETRUSCAN WALL-PAINTING IN THE THIRD CHAMBER OF THE TOMB OF ORCUS AT CORNETO (THE ANCIENT TARQUINIA).**

BOLTE, loc. cit., p. 9.

Polyphemus is here depicted as a revolting monster with a huge eye in his forehead. His name Cuchu (=Cyclops) is inscribed above. Odysseus (inscribed Utusir) 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. 38.**—*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.
BAUMSTEINER, *Denkmäler*, p. 1820, fig. 1912.

The use of the drill (πτερίκως) 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. 39.**—*Carpenter Drilling with a Bow-drill* (line 384).

**Fig. 40.**—*Odysseus under the Ram* (line 431).

**BLACK-FIGURED PAINTING ON AN ATTIC VASE (ANOCHO) OF THE SIXTH CENTURY B.C.**

*In the Museum at Athens.
HYDEMAN, Griech. Vasen., Pl. 8, 2.
SCHNEIDER, loc. cit., p. 60 (g).
BOLTE, loc. cit., p. 12 (b).
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.

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.

**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 Laestrygonians, 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 hauser and dashing out to sea (fig. 43 d). With the one ship he sailed on to Æaea, 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 styes. 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 a, 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.
Harrington, Myths of the Odyssey, Pl. 45.
Baumeister, Denkmäler, p. 1039.

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 showing off his boat. This is inscribed AKTAI, 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 feathered reed is reclining. She is the goddess of the fountain (KPHNII), 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, Antiochos (ANTIOCHOΣ), Anchialus (ANNIAOΣ), and Euryletes (EYVYBATHΣ), 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 (NOMAI) and the herdsmen tending the flocks shown in a. Above, in the distance, is a faintly sketched house, the palace where the Achaeans had found the queen of the giants, and were devooured 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 Antipates, king of the LæstrYGONians, calling on his men (ΛΑΙΣΤΡΥΓΟΝΕΣ) to attack the Achaeans. 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 (ΟΥΑΣΣΕΥΣ) to the left, with sail fully set, steering 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 (AKTAI) are three masts 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. 436.—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 (KI), attended by a little maid, is opening the 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 it is a kind of baldachino, which forms the centre of the background, arc altars and a table laden with strange magic offerings. At the foot of the tree Odysseus (ΟΥΑΣΣΕΥΣ) 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-figure painting on an Attic vase (amphora) of the fifth century B.C.
Arch. Zeitung, 1876, Pl. 14.
Harrington, Myths, Pl. 18 b.
Bolte, loc. cit., 44 e.
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 drunk 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-figure painting on an Archaic vase (lekythus) of the sixth century B.C.
Found in Sicily, and in the Berlin Antiquarium.
Arch. Zeitung, 1876, Pl. 15.
Baumeister, Denkmäler, fig. 837.
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 his sword.

Circe sits in the centre on a camp-stool, 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 211. 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.

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Odysseus (Ulysses), 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 "cockcomb," 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).

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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 1871, but has now perished.

Zahn, Wandgemälde, iii., Pl. 74.
Heliog. Wandgemälde, No. 1329.
Harrison, Myths, p. 76, Pl. 23.
Overbeck, Gall. h. 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.

Marele relief on a Roman tablet for use in schools (cf. Tabula Iliaca, II., figs. 3 and 4).

Formerly in the Rondinini Collection, but now lost.
Jahn, O., Bilderchronik, Pl. 4 (b).
Baumeister, Durchmesser, fig. 839.
Harrison, Myths, Pl. 25.
Bolte, loc. cit., p. 24 (a).
Overbeck, Gall. h. 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 ΟΔΙΣΕΥΣΙΟΙ ΜΟΥ ΕΜΠΗΣΙΟΙ), 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 (ΟΔΙΣΕΥΣΙΟΙ) is seen, armed with sword and shield, rushing with drawn sword to attack Circe (ΚΙΠΚΗ), who kneels before him in supplication (cf. figs. 43 c. 457). (3) Above is the third scene, Circe summoning the bewitched companions (ΕΤΑΙΠΟΙ ΤΕΘΡΙΠΗΜ [eoi]) 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 goes 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), Alcmena (fig. 52), Epicaste, Chloris, Leda (fig. 53), Iphimeleia, Phaedra, Procis, Ariadne (fig. 54), Mera, Clymene, and Eriphyle (fig. 73).

At this point in the story Odysseus paused, but entreated by the Phaeacians, 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 Pella.
BAMSEISTER, Denkmiler, fig. 1254.
HARRISON, Myths, Pl. 27.

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 lies 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.
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 (THITAL TERASIS), however, appears, not rising from the earth, but leaning on his staff (cf. line 61, ρητος τερατιων τωνος), having a band or diadem round his hair, clad in a mantle (bimantum) 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 hails his hand on the prophet's shoulders to guide and support him. Hermes (TVRMIS 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.
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 tramples 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 Citharon, 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.

Both Megara and Alcmena 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, Ἰδραμα τοῦ Ἡρακλῆς. 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, work-baskets, 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.
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 (cantharos), 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 girl's 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 Memura (instead of Minerva); Dionysus, Phusilhnon (instead of Phylphus); Ariadne, Eia; and Artemis, Artumus (instead of Artemis).

Artemis is often mentioned in Homer as the goddess who brought death to women, as Apollo brought it to men (cf. II, vi, 205; xxii, 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 505).

**Red-figured painting on an Attic drinking-cup (γυδαί)** of the early part of the fifth century B.C. *Found near Corinth (the ancient Tarquinii).*

Mon. d. Inst., xi, 33.


This vase-painting has been wrongly interpreted as representing Meleager summoned to repel the attack of the Cercers (cf. II, 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 (II, 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. II, fig. 19) and Neoptolemus came with the arrows of Hercules. 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 Museums there.


KLEIN, Euthem, p. 162 (6).

ROBERT, Bild und Lied, p. 249.

The epic poem by Arctinus of the Sack of Troy (Ἰλίου πόλεως), was, in ancient times, after Homer, one of the most popular of heroic lays (cf. II, fig. 3, and Od., figs. 32, 33). To us it is best known by the second book of Virgil’s *Aenid.*

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 *Tubula Illicia* (II, 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 (*Hestia*), 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 contemporaries, 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 (*poplos*), 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.**


The contest between Odysseus and Ajax for the arms of Achilles (Ὀλυμπίαν στέφανον), referred to in this passage, was the opening episode in the *Little Iliad* (Ἴλιος μικρός) of Lesches of Lesbos (cf. II, fig. 3, *Tubula Illicia*). 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. Thereupon Ajax drew his sword, and had they not been checked, the contest would have become an actual battle. The question was referred to the Achaean 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 (Ὀλυμπίος) 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 (Aias), with his mouth open, as though impatiently interrupting. It is noteworthy that though both heroes, as befits claimants, are clad in long flowing mantles (himation), 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 II., 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 spurtling 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. II., 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 Vorlageblatter, Ser. E, 1, Pl. 1.

Baumeister, Denkmäler, Pl. Ixxxvii.


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 crind 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 (δική) 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, Eacus, and Rhadamanthus. Triptolemus is the standing figure, clad as a barbarian in the tiara, and wearing long coloured sleeves. Eacus 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 Erinny, 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, hounded on by an Erinny 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 "Tombe of Orcus" at Corneto.

Fig. 38 gives another painting from the same tomb.

Mon. d. Inst., ix., Pl. 15, 1-3 and 5.


Harrison, Myths, Ps. 35, 36.

a. On a throne to the right Pluto (Aītā = 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 ('Αδός κεφάλα) 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 (Gelum) 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" (ἄνοιξις θύμος) of which Homer speaks.

b. In the centre of the second fragment Teiresias (Himta 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 (Memroln), cf. line 522. Between him and Teiresias is a tree, on the branches of which the feeble forms of the Shades (ματόνεις κόρον) are fluttering hither and thither.

To the right of Teiresias is a figure which is probably Ajax, the son of Telamon (Alvas). 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 Tchala, 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.
After reaching once more the upper world Odysseus sailed back to Æaea, 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. While 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.
Baumeister, Denkmäler, fig. 1675.
Bolte, loc. cit., p. 32 (b).

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 saws before him, and this suggests that he is a shepherd. Professor Klagmann regards him as Odysseus returned to Ithaca, and recognized by his dog Argos (cf. figs. 76, 85), and with this clue interprets the first ship as that of the Phaeacians, 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).
Red-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., i, Pl. 8.
Overbeck, Galerie 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 furl'd, but the mast has not been lowered, and Odysseus (OAYZEYS) 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 aphaistra) 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 later 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 Edipus 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, Relic d. urne cte., 1, Pl. 92, 3.
Overbeck, Gall her. Bildw., 283.
Harrison, Myths, p. 46.
Bolte, loc. cit., p. 31 (d).

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-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 furl'd.

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.
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 Phaeacians' 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 (μύδια) of the fifth century B.C.

Found in Greece, and now in the Sabouroff Collection at the Berlin Antiquarzium.

BOOK XIII.

Furtwängler, La Collection Sabouroff, i., Pl. 63.
Koscher, 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 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 hastening on from Helios, whom she turns backward to watch.

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).

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, cut-ridden by the dawn, disappearing before the rays of the sun.

Fig. 68.—A Beggar (line 420).

Red-figured painting on a drinking cup (kylix) by the Attic potter Hieron, of the fifth century B.C.

From Vulci, now at Neuburg, near Heidelberg.

Mon. d'Int., ii., Pl. 48.
Klein, Meisterstücke, 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 (stripfles), oil-flasks (lekythi), 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.

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.
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 Tylos, 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 Tylos, and embarks without visiting Nestor, taking on board with him Theoclymenus, the seer, a descendant of Melampus (Fig. 72), and Amphiarraus (Fig. 73), for he had slain a kinsman and was flying from vengeance.

Meanwhile Odysseus, in Ithaca, was asking Eumaeus 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 Eumaeus.

**BOOK XV.**

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, 183-4), 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 (II., xxiv, 616, ἀργφισιος ἀεὶ δρόφι Ἀχελων ἐπίπτωναι).

**FIG. 71.—An Ambuscade (θαύμα), (line 469).**

*Black-figure painting on an archaic vase.*

*Found at the Certosa, Bologna, and in the Museum there.*

*ZANNONI, Scrit. 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.
Fig. 73.—The Departure of Amphiarus (line 243).
Black-figured painting on an archaic Corinthian vase of the seventh century B.C.

From Cave, now in the Berlin Antiquarium.
The other side is given II., fig. 98.

Baumeister, Denkmaler, fig. 69.
Roscher, Lexicon d. Mythologie, p. 296.
Luckenbach, loc. cit., p. 531.

The legend of Amphiarus, 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 Cyzicus 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 Amphiarus, with its four horses, stands in the centre before the city gate. The charioteer Eton (name in early Corinthian character) 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 Amphiarus, armed in archaic style (cf. II., 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 porico are his children bidding him farewell. First stands his son Alcmeon, behind whom are his daughters Eurydice and Demonassa, with their nurse, who bears on her shoulders a second boy (Amphioccles, cf. line 248). They all stretch out their hands in supplication, and the artist undoubtedly intends us to understand that the hero had only desired from slaying his treacherous wife at their request. She (Euripyle) stands, as is fitting, in the background, drawing her veil across her face, while she still holds the huge necklace, the bridle 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 Amphiarus, 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.—Alcmeon (line 248).
Red-figured painting on an attic pitcher (hydria) of the fifth century B.C.

From Attica, now in the Berlin Antiquarium.

Arch. Zeitung, 1885, Pl. 15.

This picture is a contrast to fig. 73, for it shows us the happy family life of Amphiarus before his wife betrayed him. Euripyle (—ουριπλη) sits on a chair in the centre, drinking (AARKMEON), while Amphiarus (ΑΜΦΙΑΡΑΟΣ) leans on his stick behind the chair and watches them. Before her mistress stands a maid whose name is not clear (Deme or Ayippe ?). 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 Cave, now in the Berlin Antiquarium.

Arch. 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 Ciusus, and elsewhere in Homer that Orion (Od., v., 121) and Tithonus (E., xi., 15; 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 beating 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 Gorgens and Daimons so common in this class of ornament. 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 Eumaeus, and, noticing the stranger, regrets that he cannot entertain him at the palace, by reason of the violence of the suitors. He sends Eumaeus 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 Eumaeus to the city, disguised as a beggar, whilst Telemachus stays away in hiding all the arms that are in the palace. Meanwhile, Eumaeus 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 Eumaeus to his hut, where Odysseus and Telemachus await him.
BOOK XVII.

TELEMACHUS next day started for the city, commanding Eumaeus 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 Eumaeus. 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.

BOOK XVIII.

WHEN Eumaeus 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. 893.

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.
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 tells that he is a man of 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 (fig. 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 hefts 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 funerale 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. 1043.

Roscher, Mythologie, p. 1473.

Dakenberg et Saggio, Dict. des Antiq., p. 640, fig. 725.

Schrieber, Kulturhist. Bildwerke, Pl. 63, 3.

Odysseus (OΔΙΣΕΥΣ), wearing his characteristic conical sailor’s cap, with a mantle loosely wrapped round him, is depicted as a beggar carrying his victuals in a larder 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 Eumaeus (ΕΥΜΑΕΟΣ), 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 Eumaeus; while, finally, Eumaeus is present and Penelope absent. This last trait, however, is no doubt due to the wish to suggest that it was Eumaeus 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.

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 486), looking backward at the same time to see that no one has noticed it. Behind the chair is the swineherd Eumaeus, 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., 254), 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 Eumaeus 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 overtaken 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.
Müller-Wieland, Denkmaler, 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 Odysseus as he stands by an altar in the bower of Aphrodite. (2) In the centre the beauties have driven the boar to his lair, a cave choked with brusiswood 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 herdsman 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 hat 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 II., 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-figure painting on the inside of an Attic drinking cup (kylix) of the fifth century B.C.

This vase-painting seems to be almost an exact illustration of the Homeric story.

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 courtyard, 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 Eumaeus and Melanthius, the goat-herd, enter, the latter once more reviling the beggar-guest, who, however, is welcomed by Philocteus, the cow-herd. Then Odysseus seizes the opportunity, and gets Eumaeus and Philocteus 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-figure painting on an Archaic pitcher (hydria) of the sixth century B.C.
From Vulci, now in the Berlin Antiquarium.
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 Eumaeus and Philoctetus, 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 Eumaeus give the bow to his father, at the same time telling Eurycles 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, Trinkchalen u. Gefasse, 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, οἶκς), it had a hole in its upper face, into which the key (κλειστ各方面), which was simply a bent piece of iron (line 6, κλενοιτης; cf. II., 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 (πτερα), which was tied in a complicated knot to a hook or handle (κοπερια). 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).


b. Part of red-figured painting on an Attic toilet or ointment pot (παλαις) of the fifth century B.C.

Found at Athens, now in the Louvre.

Baumeister, fig. 753.

Schreiber, Kulturhist. Bilderatli., 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 (εργαλη)
From Cire, now in the Compso Collection at the Louvre. Paris. Other scenes from the same vase are given II., fig. 51; Od., fig. 58.

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

Roscher, Mythologie, i, 220; ii, 315.

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 (Ιολη), 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 (Ιφιτως), 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 Ευρυτος), the host, with Daidalos (Δαιαδος) beside him. On the farthest couch are Clytius (Κλυτος) and Toxus (Τοκυς).

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 γαμφος), (line 54).

Figure in relief on the shoulder of a silver vase.
From the Crimea, now in the Hermitage, St. Petersburg.


The γαμφος, 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. II., fig. 24).

Fig. 92.—Axe (line 120).

Helling, Das Homerische Epos, p. 254, fig. 98.

The favourable 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 δρακόν, 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 in moderate 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.

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**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 falling, 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 Eumaeus and Philoctetus, 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. 94-98). 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 Euryklea, 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.

In the centre is the throne of bride Hippodamia (here called Λόκδαμεία), 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 pedagogue talks to a woman. On the wall in the background are suspended a casket of jewels, a ball, and a curiously shaped musical instrument.

**Figs. 94 a, b, c.—Odysseus slaying the Suitors.**

Reliefs from the tomb at Gjalbaschi, 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 Euryklea 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 Tele- machus with drawn sword advancing to the fray. He is clad in a cloak (chalmyr) 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 Eury- machus (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 Eurycles 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., 326; ix., 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 (xviii., 5) when the faithless maids were denounced, and they were denounced, not to her, but to Odysseus (xviii., 420). Further, Odysseus did not himself fetch the sulphur and fire to purify the hall, but sent Eurycles 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 (outrage) of the fifth century B.C.

In the Berlin Antiquarium.

Mon. d. Inst., x, Pl. 53.

BAUMHEISTER, Denkmaler, p. 1944.

This beautiful painting appears on the two sides of the vase. On one side Odysseus (ΘΑΥΣΣΥ), 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.

BRENN, 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 (amphorae). 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 Vortragsbllatter, 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, wittles 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 (xxiii., 319). 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 Vortragsbllatter, Series D, Pl. 12, 7.

ROBERT, Die antiken Sarkophag-Reliefs, Pl. 53, No. 153.

This is a 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 155 and foll.). Professor Robert recognises, in the two wounded suitors, Amphinomus, who had been wounded in the back by Telemachus (line 90), and Eury machus, who was struck in the breast by an arrow of Odysseus.
BOOK XXIII.

PENELLOPE has been buried in a deep slumber all the time that Odysseus was slaying the suitors, nor would she believe, when Eurycele waked her, and told her 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 an unquestioned king of Ithaca.

Fig. 99.—Odysseus and Penelope.

Pompeian wall-painting from the so-called Temple of Augustus.

Zahn, Die schönsten Orn. u. Gemälde, i., Pl. 85.

Overbeck, Gall. her. Bildhw., xxxiii., 16.

Odysseus, with his sailor's cap (pillidion) 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 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 Eurycele (line 177). Some archaeologists 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 Gräberfeld 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 πρόχονε (pitcher) and λάβης (bowl) used for washing the hands of guests at feasts in the manner described by Homer (χρυσά διηρέησον προχόν ἐπίχον ἔψιλεν καλή χρωσίν, ἐπὶ τάραξαν λάβην). 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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