

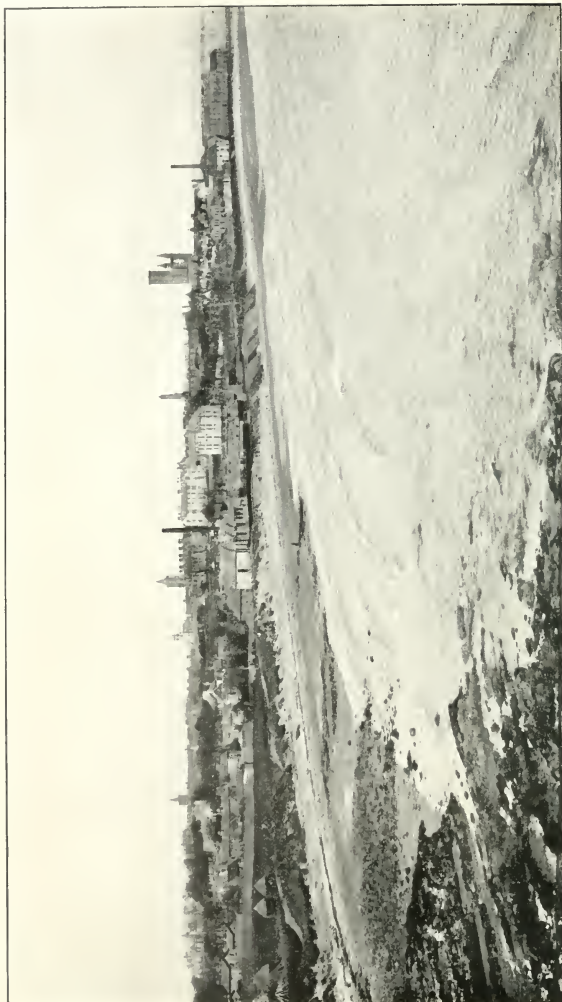


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HOMERIC GAMES AT AN ANCIENT
ST ANDREWS



THE SACRED CITY OF ANDREW.

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HOMERIC GAMES

AT AN

ANCIENT ST ANDREWS

AN EPYLLIUM EDITED FROM A
COMPARATIVELY MODERN PAPYRUS
AND SHATTERED BY MEANS OF THE

HIGHER CRITICISM

BY
ALEXANDER SHEWAN

23320
171712

EDINBURGH: JAMES THIN

PUBLISHER TO THE UNIVERSITY

1911

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PREFACE

AT the risk of spoiling the results evolved in the section headed *Prolegomena*, the following explanations are given as to the origin of this "poem," as they may serve to make some things clearer from the outset to the ordinary human reader who is not endowed with the intuitive powers of a Higher Critic.

The latter part of it, that which is designated *The Aberdonian Affair*, was originally published under the title of *Alakeia*. It appeared in a "Record," as it is called in Aberdeen, of what is, or used to be in old days, known as a "Class" of students at the University in that city. It narrated an accident which happened to an African chief, the Alaké of Abiokoota, who had paid a visit to Aberdeen.¹

The other lay was written to commemorate a cricket match in which its author has more than once played a part. It is an annual custom at St Andrews to choose an Eleven of γερόντια or "Fossils"—after the manner of the Athenian victims for the Minotaur in Crete—to sacrifice themselves before a critical cricket crowd, by "playing" the First Eleven of St Leonard's School for Girls. The ordeal affords no small pleasure to such of the elders as escape it for the year, and to those of their juniors who are privileged to witness it; and it is this contest which is partly described in the *Amazonophosilomachia*.

¹ Under the guidance of a distinguished Colonial administrator, Sir William MacGregor, now Governor of Newfoundland.

These two lays, the former much altered and the latter greatly extended, have now been made into one by introducing in each Alexander of Troy travelling in the north of Scotland, under a shorter name and one which is not unlike that of the hero of the Aberdonian incident.

The imputation, which may possibly be made, that the compiler (or Redactor or Lay-patcher, as the Higher Criticism would call him) has borrowed from Homer, he is concerned (in historic phrase) "neither to palliate nor to deny." It has been established by the most learned critics that the Greek Epic "rose,"—not, like Aphrodité, radiant with maturest loveliness, but rather after the gradual manner of properly cooked pastry. The rising in the case of the Epic occupied centuries, and during that long period all poets had licence to use their predecessors' efforts to any extent they pleased. In these decadent days authors must be original, or careful to conceal the fact if they fail to be. In those days of the youth of the world, poets could save themselves trouble by appropriating their predecessors' work—especially Homer's; ἄλις πάντεσσιν Ὅμηρος—and with never a blush for the trespass. So the present bard has a good precedent to rely on. He errs, if he errs, with a large and glorious company; but "he fears no censure, for he knows no sin."

Local allusions are mostly explained as they occur, or require no explanation. Every golfer knows what Hell is, and the Swilkan, the Road, the Principal's Nose, and Walkinshaw's Grave, at St Andrews, and is sympathising, at the moment when this preface is being completed, with the unfortunate inhabitants of that city in their fears of a water-famine. It is a comfort to all concerned to know that a new scheme will, a few months hence, secure to the community a supply as abundant as was enjoyed (according to our *Alexad*) by the people of ancient Andreapolis. Explanations must

be equally superfluous in the case of Aberdeen, whose place in the Empire is defined by the proud defiance, "tak awa' Eberdeen and three mile roon', and what hae ye?" There can be few Britons living who have not seen her Broad Hill and *Prytaneum*, and who have not inspected her haggises and trembled at her pipes. In Dolichos will be recognised Dr Marshall Lang, the late Principal of her University, whose lamented death has occurred since the issue of the "Record" referred to above.

The writer ventures to hope that to such of the students at that University (from which he is proud to hail) as love the Homeric ways, and to such of their fellows in other colleges as have the same good liking, his book may be not unacceptable. If haply it should tend to generate or stimulate in their youthful hearts an interest in, and possibly a determination to solve, the Homeric Question, he expresses his regret and pity in advance. In that case he offers, for their profit, the advice which an old critical hand once tendered to students of the classics,—never to accept any dictum, however imposing the name of its author, till they had tested the grounds of it for themselves. The old critical hand added that any such student would be surprised to find how often he had been asked to believe something which had no foundation in fact.

The writer's acknowledgments are due to Mr John Murray, in whom the copyright vests, for permitting him to reproduce, in an enlarged form, from Smith's *Dictionary of Greek and Roman Antiquities*, 3rd edition, ii. 361, the illustration representing what appears to be an ancient lady *goffer*; to Messrs Macmillan for similar permission in regard to that in Schreiber's *Atlas of Classical Antiquities*, plate xx. 6, which, as he conjectures, contains a picture of Polemūsa; and to Mr H. G. Wedderburn, St Andrews, formerly Captain of the Glenalmond and Balliol Elevens, and on several occasions

leader of the Fossils, for kindly consenting to "sit" for a portrait of Melanippos in action.

He takes the opportunity of correcting the following slips which he has detected since the printing was complete. In line 100 read *πόδας δέ Φοι*; in 134, *τί ἦ*, for uniformity's sake; in 148, *κιβδηλοῖς*; in 151, *ῥῖνας*; in 234, *οὔτε προσειπεῖν*; in 277, *ἴστατο*; in 296, *ἀμάχου*; in 315,—*σῶδά*; in 366, *φλεχθῶμεν ἄποτμοι*; in 505, *ἐξάνύσω*; and in 515, *παρὰ*. For the other errors against which the fickle jades whom he has invoked and sought to bribe have not protected him, he craves pardon by anticipation, and in the regulation manner, of all Homeric pundits. *ἀργαλέον δέ Fe πάντα μάλ' ἀτρεκέως καταγράψαι.*

ST ANDREWS,
July, 1911.

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ΛΙΤΑΙ

Μοῦσαι Γραμματικάί, κοῦραι Σοφίης πολυβίβλου,
 σκινδαλαμοφράσται, μειρακιεξαπάται,
 ἦσι χρόνοι τε γένη τε μέμλε τόνοι τε κλίσεις τε
 γλῶσσαι τ' ὠγύγαι δυσκαταληπτόταται,
 αἶ τ' ἀμόροισι βροτοῖσι βίον ποιεῖτ' ἀβίωτον
 ἔργ' ἐπιτελλόμεναι ξηρά μάλ' ἠῦτε κόνιν,
 κλυτ' ἐμέ' εὐχομένοιο παρὰ δ' ἴστασθ' ἐθέλουσαι
 τυτθὸν Ὀμηρείους πλαζομένῳ καθ' ὁδούς.
 ὑμεῖς γὰρ θεαί ἐστ' ἐπέων δ' (ὥς εἰκάσαι) ἵστε
 ἐξαπόδων θεσμούς, χάρματα μικρολόγοις
 μουσοπόλοισι δὲ πῆματ'· ἀρίγετε τῷδ' ἐποποιῶ
 οἰκτρῷ καὶ θέτε πάντ' εὖ πορ' αἰδομένῳ.
 μή ποτέ τις εἴπῃσιν ἐμὲ πταίσαντα νοήσας
 οἰμῶν πορθήτωρ παντόσοφος Κριτικός,
 (ἐκ γένεος Κριτικῶν οὓς Ὑψιτέρους καλέουσιν
 οὐνεκ' ἐς αἰπήεντ' οὐρανὸν ἵκεθ' ὕβρις·)
 “μουσοπάτακτε Σκῶτε, ἄλις· τίπτ' οὐατ' ἀνιᾶς
 οὕτω ἄμουσα πλέκων βαρβαρόφωνος ἔπη;
 μέτρα δὲ νηλειῶς παναπήμονα τίπτε φονεύεις
 οὔτε τι συγκρούσεων ἔμπαιος οὔτε τομῶν;
 μή νυ πέσῃ χρεῖῳ χειρουργοῦ· πῶς δέ κεν ἄλλως
 σκώμματα κρατ' Ἀγγλῶν πάσσονα¹ τοῖα δύοι;”
 ὥς ποτέ τις ἐρέει, ψογερός θήρ· ἀντίκα δ' ῥῶδ' αἶ
 Λήθης παμμάκαρος νᾶμ' ἀποέρσαι ἐμάς.
 ἀλλὰ μοι ἴλαοι ἔστε, κόραι πολυπραγμονέουσai,
 γραμματικῆς μανίης δεσπότηδες σττυγερῆς.
 ὕμμι δ' ἔλαιον ἄλις καύσει μεσονύκτιον αἰεὶ
 “ὑμέτερος θεράπων σφόδρα ταπεινὸς”

A. S.

¹ Not with σκώμματα. Certainly not.

INTRODUCTORY

Lusorum res gestae
Quo scribi possint numero monstratur.

THE two lays now presented to the public are of interest as the only portions of the famous *Aethiopis* of Arctinus of Miletus, other than a few doubtful lines, that have so far been discovered. I speak of them as separate lays, as they came into my possession separately, and the incidents related in them are in some respects widely different; but we shall find later on very strong and remarkable evidence that the two together constitute one indissoluble whole. The poem is called, in the superscription of the papyrus, the *Alexad* of Arctinus of Miletus, and there need be no doubt that it is part of that poet's lost *Aethiopis*.

The first section bears the separate title of *Amazonophosilomachia*,¹ or "Struggle between the Amazons and the Phosils." This lay is, it will be perceived, quite complete in itself; but that it was part of a longer poem is clear from the opening words "*and he* came to the East Nook of Phīphé." These imply that the doings of some hero were in course of description, and we see from line 33 that the hero was one Alexos, and that he was travelling with a lady named Helen, who is graced by one of the epithets given to *our* Helen by Homer. In this Nook of the Kingdom of Phīphé is the town of Andreapolis, and in

¹ An *Amazonia* is mentioned by Suidas as among the works ascribed to Homer, but we know nothing whatever about it.

the opening lines its "points" are given, *more épico*, in a few graphic touches. It has, or had, a Water Question; it has a famous *Pandidaktērion*, or University; and it has two *dromoi*, or courses, on which what is called *goff* is practised. It is expressly stated that these are "of eighteen holes," and that any mother's son on the earth's surface is free to play on them without payment. A tribe called Trippers appear to have taken full advantage of this universal privilege, to the great detriment of the turf of the *dromoi*.

The subject is an encounter or ἀμύλλα at *kriket* between certain Amazons¹ and some old individuals of the tribe of Phosiloi. The former inhabit a *schola*—"a University for maidens"—attached to which is a demesne of holy Leonardos; and it is in this demesne that the *kriket* affray takes place on the very day on which Alexos happens to arrive at Andreapolis. So he takes Helen to see it. Eleven Phosiloi meet (presumably) the same number of Amazons. The affair has created great interest. The officials of the *schola* itself are there in force, and the demesne is full of laughing girls, who are compared by the imaginative poet to the flowers of water-lilies about the margin of a loch. The accessories are in fact described in a way to give the greatest possible *éclat* to the contest. The gods are present, as is natural on such an occasion. "When beggars die there are no comets seen." When two of them fight, as in the *Odyssey*, there are only a crowd of drunken spectators, and the combatants maul each other for possession of a haggis. But when Achilles chases Hector round windy Troy, or Amazon meets Phosil in the sacred city of Andrew, the sky is crowded with admiring divinities, including Father

¹ Proved at last to be a historical reality by the discovery of "two rich tombs of women warriors" in Italy. See *C.R.* xxiv. 262.

Zeus himself. On this occasion they all cruise about the lift in "air-cars," which they have no doubt got Hephaestus to make for them, having stolen the idea from Daedalus of Crete. *φθονερόν τ' ὁ θεῖον*. The gods were of a jealous nature, and never could see anything nice on earth without being unhappy till they got it.

The contest itself may be briefly told. The Phosiloi are captained by a "skeely skipper" named Melanippos. With the assistance of his comrades he does on his *kriket* kit, and strides, with all the *aplomb* of a Homeric warrior, and the careless mien of a boar that is being missed by unskilful shooters, to the measured lists. Here are set certain wooden structures called *wickets*, and here he is met by Polemūsa, the accomplished captain of the Amazonian team—no doubt the doughty companion of Penthesileia that Quintus Smyrnaeus mentions (note on 100). She is the Nausikaa of the story, and evidently, as Nausikaa was to Homer or to the interpolator who created her (Nausikaa the creation of a *Stümper* or duffer!), the darling of the poet's heart. There are of course the usual preliminaries in the shape of genuine Homeric sparring between the *πρόμαχοι*, and then the two get to work. Polemūsa *bōls* a ball which is *ἄλιον βέλος*. But the next is hit by Melanippos clean out of the ground, the missile going through the air-car of Zeus (or Deuce, as he is called on this occasion) on its way. The old Phosils are delighted, and send up "a long shout of triumph," a roar so loud and hearty that the poet compares it to the worst noise he knows of, the din made by a coal-cart in the early morning (before he is out of bed) on the streets in Andreapolis. Polemūsa is mad at the insult, and does not disguise her feelings. Indeed her rage is brought home to us very effectively, when it is likened to that of an irascible *goffin* on whom the Fates have played a scurvy trick. But the

maiden pulls herself together. She prays to Athené, and vows gifts; the goddess sends a thrush, which pipes encouragement, and herself descends to earth to help her protégée; Polemūsa *bōls* again; Athené sheds a mist over the eyes of the Phosil; and the ball crashes into the *wicket*, the “timbers” of which are shivered like the toy-bricks wherewith a child has built a castle, only to dissolve it with a kick (just to shew there *is* ill-feeling) as his lady mother is expressing her admiration for his budding genius. Then Polemūsa boasts over the fallen chief, who is led away by his comrades and comforted in his collapse. Nothing more. A *κόλος μάχη*, or “docked combat,” as in the eighth *Iliad*. There must have been more, it will be said, but we shall be able to shew there was not.

The second part of the poem bears the title (on the model of Homeric headings) of τὰ ἐν Ἀβερδονίῃ; or, as we might translate it, *l'affaire Aberdonienne*. The scene is laid in Aberdonié, another “academic city by the sea,” and we have an account of one more incident in the career of the Alexos to whom we have been introduced in the *Amazonophosilomachia*. He appears to have left Andreapolis in disgust at the “poor show” made by his fellow-man against the Amazon, and to have gone on to Aberdonié, to which he evidently had an invitation from the authorities, and where he is, for reasons which can be stated with some probability, “ragged” by the learners at the University in that city. Now that institution is ruled by one Δόλιχος Ἀρήιος, *Martial Long* or *Lang*, and he convokes a meeting of the Professors to consider the matter. He opens the proceedings with a speech which, by reason of some very remarkable divagations on topics—especially *goff* at Andreapolis—which have nothing whatever to do with the object of the meeting, is spun out to a most unconscionable length. In fact the speech may

almost be said to be the lay, and the lay the speech. The President or Principal seems (but we shall see that he has been shamefully "distended" by interpolators) to be "intoxicated by the exuberance of his own verbosity," but he manages to explain the charges which he has to bring against his erring disciples. He tells us, in language that must have a strange sound to those accustomed to the decorum and respect for authority which characterise University proceedings in modern days, how his students "paint the town red," (evidently a traditional colour; it was given to the stone bridge on St Andrews Links a year or two since), how they interrupt assemblies with scandalous disregard of decency, and how they have recently insulted Alexos, who is here described as a potentate from Aethiopia.

It appears that Alexos was taking a quiet drive, as the city's guest, to see the sights, when certain malefactors mounted his carriage, replaced or obliterated his diadem with a common domestic hat, and stripped his robe of all adornments—stripped it as clean, the poet says, as a plucked fowl, or the shining cranium of a bald man. The insult was so grievous, and was taken so much to heart by the prince, that the banquet given in his honour by the chief magistrate was completely spoiled. Something, the Principal thinks, must be done. A St Andrews janitor was once heard to remark, as he contemplated a scene of devastation, "thae deevils o' students'll bring a joodgment on this toon," and this is the crisis with which the authorities are faced in Aberdonié. The fair fame of the University, the Principal proceeds, has been tarnished, and three other towns, Ēdina, Mungopolis, and Andreapolis—all possessing, no doubt, rival institutions—will crow with jubilation. In the end his proposal to fine the ringleaders is accepted. They are called up by the Herald,

sentence is passed, the fines are paid, and with the jeers of the offenders' friends, who have become most virtuous for the occasion, the proceedings and the lay come to an end.

Such are the stories in these portions of the lost *Aethiopsis*. Now questions will naturally be asked about Alexos. Who was he? At what point in the action of the epic did his visits to Andreapolis and Aberdonié come in? Complete and authentic replies can be provided only by further scraps of papyrus. At present we can but give our own hypothetical views. From the contents of the *Aethiopsis* as given in the Abstract of Proclus, it appears that the visits might come in as well at one point as another, and that is surely enough to satisfy all except the most exacting critics. Of Alexos himself nothing is known positively. The very name seems to be quite new. I have searched the learned works of Weck and Fick on *Personennamen* for it in vain, but I venture to present both these experts with a suggestion for future editions. Alexos may be a *Kosename* or pet-name for Alexandros. The idea seems quite a good one, and, as is the way with brilliant ideas, it leads one on to further discoveries. I suggest that in Alexos' person is concealed the self-same Alexandros whom we know so well in the *Iliad*, the man who helped to "launch a thousand ships"—to be accurate, one thousand one hundred and eighty-six, if we include the dozen from Salamis—and to "burn the topmost towers of Ilium." But he was in Ilium all the siege, it will be said, and was shot by Philoctētes in the general *débâcle*, while we have no warrant for supposing that in his wanderings Troyward with Helen he came north at all. But the wedding trip may have been extended to a degree unthought of in antiquity. Homer is not quite accurate in this matter. *He* thought Helen and Alexandros were both in Ilium during the whole period of the siege. Now

it was discovered afterwards—some slanderers said it was invented by Stesichorus, to recover the sight that Helen had blasted—that Helen was not,¹ and that what the Trojans were so proud of was not herself but only her “living image” (εἶδωλον ἔμπνου, Eurip. *Hel.* 34). It is possible it was the same with her new husband. The pair may have prolonged their trip, and may have been travelling for years, like Menelaus (ὁ 83 ff.), over

Κύπριν Φοινίκην τε καὶ Αἰγυπτίους . . .
 Αἰθίοπ' αἰς θ' . . . καὶ Σιδονίους καὶ Ἐρεμβοὺς
 καὶ Λιβύην.

The mention of Cyprus and Aethiopia in that passage will be sufficient proof to Higher Critics that Homer took it from a cyclic epic, and we have only to suppose—and the supposition is a trifle to any such critic—that in doing so he dropped the line

ἢ δ' Ἀνδρείπολιν καὶ Ἀβερδονίην ἐρατεινήν

as unnecessary for his purpose, to find full confirmation of our theory. The description of Alexos in our poem is not unlike the account of Alexandros given by Homer. With the reproaches of Hector in *Il.* iii. 39 ff., compare the particulars in our lines 373, 376, 385 and 392. Nor is the behaviour of Alexos at the banquet by any means inconsistent with the identity of the two personages. See that greatly debated line, *Il.* vi. 335, about the sulks of Alexandros. μελανόχροος οὐλοκάρηνος, in line 376 of our poem, may seem to be a difficulty. But in *Od.* xix. 246, these epithets are applied to an Achæan; and after exposure for possibly as many as twenty years to a

¹ Achilles' ghost, raised by Apollonius of Tyana, “the most famous ‘medium’ of antiquity,” was positive that Helen was not there. “We fought for fame and Priam's wealth.” (J. A. Symonds, *Studies*, 2nd series, 87.)

southern sun, Alexandros may well have developed a sunburnt complexion and dark curly locks. μέλασιν ὀμιλῶν αὐτὸς ἐκβήσῃ μέλας. Abioōpos, as the name of his African kingdom, is of course a mere fiction, a *Weissnichtwo*. The name, as explained on line 378, simply means—to call a spade a spade—“beastly hole.” And the fact that he was the ΛΑΕΙΤΗΣ (*Il.* iii. 28), the sinner κατ’ ἐξοχήν of those days, “whose crime had half unpeopled Ilium” and had caused such a world of woe to many innocent folk, would go far to explain why the students were so eager (as they would say) to “get their knives into him”; or, as Homer would put it, just as forcibly and much more poetically, to “give him a jacket of stone.” Otherwise no motive is apparent for their conduct. To say of the students at Aberdonië, as Arctinus does (370 f.), that they behaved rudely to strangers generally, is simply libellous. *Mores humaniores* would be their characteristic, not the licence of Thersites or the methods of the wooer Ctesippus. At any rate, there is my hypothesis. I cannot say more for it, and I am sure it will be thought that I have said enough. I had, in stating it originally, expressed the hope that it would attract the attention of Homeric critics in Germany, but unfortunately they are too busy dismembering the *Iliad* and *Odyssey* and inventing new theories of their origin.

I have so far based the proof on *a priori* grounds, because I was anxious that the theory should stand on its own legs. But I have now to point out that it is no longer a mere hypothesis, but has been converted into positive fact by a passage in the *Amazonophosilomachia*. In lines 33 ff. we are told in the plainest terms that Helen accompanied Alexos to Andreapolis, that she *never entered Troy*, and that in Troy there was but her “dim wraith,” though it is admitted that it was a wonderfully good

likeness—as we should expect, θεοὶ γὰρ πάντα δύνανται. We have been much gratified by this tribute to our critical sagacity, and trust that it may also tend to inspire confidence in our other conclusions, which, we need hardly add, are all based on the incomparable models supplied by the Higher Criticism of Homer. That will be abundantly clear as we proceed.

It is our great good fortune to have also secured a bit of papyrus with a scholium on the ancient mania called *goff*. The document speaks for itself. It is full of strange but most interesting information about this curious infatuation, and the ways of its devotees in old days. It helps to illuminate many passages in our poem which would without it be of doubtful import, if not absolutely unintelligible. I wish there were more of these scholia to enlighten us on points in the text which are puzzling, and it is possible that fresh finds may yet assist us. Meanwhile all that is to be gathered from the papyri which are to hand regarding *goff*, a game called *bridge*, and smoking, is collected in three short papers further on in this volume. Regarding the scholium, I may just add that the author was probably not a genuine Greek, for his style is even more wooden, and his grammar more eccentric, than those of scholiasts generally. He was probably an inhabitant of Andreapolis, for he seems to be describing what he knew from personal experience. But the best Greek of Attica was “to him unknowe.” It is fortunate, however, that his essay lends itself readily to reproduction in English.

I may also venture to say a word about the translation of the poem. Every schoolboy, unless he has degenerated sadly since Macaulay wrote, is familiar with what has been said in the prefaces to the innumerable versions of the *Iliad* and the *Odyssey*, and in Matthew Arnold’s celebrated

essays, on the subject of the best way to render Homer in English. I will only say that my own object with Arctinus has been to produce a judicious blend of the two styles that have been most conspicuous of recent years—the old English of the Authorised Version, a language which is to a certain extent a parallel to that of the Homeric epics, and the free-and-easy, over-your-grog manner adopted (certainly to the horror of many) by the late Mr Samuel Butler.

And now we pass on to the poetry itself, and I conclude this preliminary statement with a small apology for placing my *Prolegomena* after, instead of in the orthodox position before the text. But that section will be perused with greater satisfaction and benefit after the copious notes have been carefully read and thoroughly digested—not to mention the consideration that readers might never get beyond these *Prolegomena*, if they were set in their usual prominent position. We need only say here, in order to render some comments in the notes more intelligible, that we prove in the *Prolegomena*, to our own complete satisfaction, that Arctinus' original poem has been harried by the following criminals, viz., a Deipnosophist, whom we designate by a D; a Sportsman, S; an Expert in Dress and Toilet, DT; and a Joker, J. There were other meddlers; but who they were, and what they severally did, and what are the limits of the original *Kern* or nucleus, and how it assumed the "distended" proportions in which it now appears—all this is duly set out in the *Prolegomena*, which it is the duty of readers to peruse conscientiously along with the notes on the text. We have not thought it necessary to extend these notes by specifying *all* the linguistic, metrical and other sins of Arctinus and his successors. Such defects constitute an important part of the objective of the splendid apparatus

by means of which Higher Critics have reduced the Homeric poems to mincemeat, and we trust we have succeeded in shredding the text of the *Alexad* as effectually. But if we had noted every unpopular caesura, every case of illicit hiatus, every "Wernicke," every neglect of the digamma, and the hundred other points that have been "seized by Germans," no ordinary library would contain the volumes that might have been written.

ΑΡΚΤΙΝΟΥ ΜΙΑΗΣΙΟΥ ΑΛΕΞΑΣ

ΑΜΑΖΟΝΟΦΟΣΙΑΟΜΑΧΙΑ

Ἵοιον δ' εἰσῆλθε μυχὸν Φίφης ἐριβώλου. 1
 ἔκετο δ' Ἀνδρείά' ἱερὴν πόλιν· ἔνθα δὲ λαοὶ
 τρισμακάρες ναίουσι γεφυρισταὶ φιλόγονφοι.
 οἱ δέ ποθ' ὕδατος ἀμφὶ διέστησαν ἐρίσαντες.
 χείριστον γὰρ ὕδωρ σπανιώτατον ἢδ' ἀκάθαρτον 5
 τὸ πρὶν ἔην· νῦν δ' αὖ λαρώτατον ὥς γλυκὺ νέκταρ
 ἦλιθα πούλν' πάρεστι πολίτησιν πολυδίψοις.
 ἀλλὰ πάροιθεν ἔρις μεγάλη καὶ νεῖκος ὀρώρειν·
 ἀστῶ ἀστὸς ἔριξ', ἐρανιστῇ ἔριξ' ἐρανιστής,

1. ἱοῖον. The very first word generates suspicion, like that ill-omened word *Μῆνιν*, with which the foolish author of the *Iliad* commenced his proëm. The critics will see an imitation of the Hesiodic opening *ἦ οἴη*, and it will be impossible to convince them that the coincidence is a mere chance. They love to wrangle *περὶ ὄνου σκιᾶς*, "over the shadow of an ass," as the proverb said.—*εἰσῆλθε*, *sc.* Alexos.

2. The exact position of this "sacred city of Andrew," evidently a St Andrews of the ancient world, is not stated. We only know it was in the north (75, 182), as Aberdonié was (note on 359), and in a corner of the district of Phīphē, which *may* be the modern "Kingdom" of Fife.

3. *φιλόγονφοι*, "fond of *goff* or *gowf*." The Greek word is written either *way*, *metri causa*. (So with other words, as Alexos, Alekes, Ālexes and Ālexes. And see on 323.) This compound is new. The poem contains many such. It is often remarked that inscriptions and papyri are extending our knowledge of Greek. *Lexica Suppletoria* are now required. *Our* papyri are most valuable in that respect.—*γεφυρισταί*, usually applied to purveyors of "chaff" in the Carnival at the Bridge over the Cephisus. Here "devoted to *bridge*" (Appendix B). There is, in the margin, in a minute hand (what the critics call a

THE ALEXAD OF ARCTINUS OF MILETUS

AMAZONOPHOSILOMACHIA

AND he entered the East Nook of fertile Phiphé, and came to the sacred city of Andrew, where people dwell happy in their devotion to *bridge* and *goff*. And once upon a time they had a serious split about water. For the water used to be very bad, and somewhat scanty and not of the sweetest, though now the thirsty townsfolk have an abundant supply delicious as fine nectar. But in the old days they fought like anything, townsman with townsman, clubman with clubman, men with women, the

“second hand”), the alternative but unmetrical reading, *φιλερισται*, “disputatious.”

4 ff. An account of a Water Question that had agitated Andreadopolis. A small thing for folk to raise such a clamjamphry about and go the length of *ξενοκτονία*. The critics will note “linguistic peculiarities,”—*τόλμασκε* (a horrid “Ionism”), a dat. in *-οις*, trochaic caesura in 11, and so forth, and will proclaim interpolation by J, in whose head Pindar’s *ἄριστον μὲν ὕδωρ* was running. So these watery lines are doomed.—*διέστησαν ἐρίσαντες*, badly adapted from *Il.* i. 6, as if the controversy were to be compared to the great Quarrel of the *Iliad*! It is strange how the Interpolator puts this in the foreground. It is as if he wished us to understand that (as was once said of a modern Scottish town) “Hades is a quiet friendly kind of place compared wi’ yon toon.”

5 ff. *σπανιώτατον*. The adj. is not found in Homer, so the critics will say he did not know it. But they really know nothing about it.—*πολυδίψοις*, usually “making thirsty,” not “drouthy,” as here.

9 f. Evidently a combination and imitation of Homer’s *ἄσπις ἄρ’ ἄσπιδ’ ἔριδε* and Hesiod’s familiar *καὶ κεραμεὺς κεραμεῖ κοτέει*. Every interpolator was an imitator and a thief. *κλέπτον τὸ χρήμα τάνδρως*.—For *ἐρανιστής* see on 333.

- θηλυτέρησι γυναίξ' ἄνδρες, νεαρός τε γέροντι. 10
 οὐδὲ γὰρ οὐδ' ὑαλῇ ἐνὶ κάλπιδ' ὕδωρ ἀρύεσθαι
 ξεινοδόκος τόλμασκε φίλος θεῖναί τε τραπέξῃ
 ξεινίῃ· ἥ γὰρ δαιτυμόνες πολυήρατον ὕδωρ
 ὀφθαλμοῖσι ἰδόντες ἄφαρ ζάκοτοί κ' ἐγένοντο,
 ξεινοδόκῳ δ' ἄρα οὐστήνῳ ἐπὶ χεῖρας ἰέντες 15
 λυγρῶς κ' ἔκτειναν Ζηνός τ' ἀλίτοντο θέμιστας.
 ἔνθα δὲ Ἀνδρείᾳ Ἀκαδημείῃ ἱεροῖο
 αἰδῖον λιπαρὴν ἔδρην λάχεν· ἐν δὲ μαθηταὶ
 εὐαθλοὶ ἱλαροὶ κορυνησθενέες βραχυδεῖνοι
 καρτεροὶ ἰθυβόλοι χαλεπὰ προβλήματ' Ἀθήνης 20
 εἰώθασιν ἀλεῖν δυσανάσχετα. ἔνθα δὲ δοιοὶ
 Πιλμυρίῳ πεδῖῳ γουφόδρομοι ἄγχι θαλάσσης
 ὀκτωκαιδεκαῳποί' ἀτὰρ μερόπεσσ' ἀνθρώποις
 πάντεσσιν γέρας ἐστὶν ἄνευ μισθοῦ γοφέεσθαι.
 ἔνθα δὲ μαργῶσιν θέρει Τρίπερες πανάφυκτοι· 25
 ποίην γὰρ τρίβουσι λίην· ὄμαδος δέ τε δεινός.

11-16. History repeats itself. It is told of a town in modern Fife which formerly had a Water Question, that that liquid was never placed on, or available at, a dinner table, lest its presence should lead through discussion to a free fight. All drink was taken neat. And now there are those who long for another Water Question. But I suspect that in this story of ancient Andreapolis we have only a reminiscence of an old feud between the *goffers* and the *ὕδατοποσία* or "teetotalism" of some rival fanatics.—*ὑαλῇ κάλπιδι*, evidently a carafe. Glass is of course post-epic. It appears first in Herodotus. *Glasses* first in Aristophanes. But the Egyptians and Assyrians knew them ages before. The archaeologist *de cabinet* has been having a bad time of recent years from the pickaxe of his brother who digs. Some unconsidered trifle may—*oculis subjecta fidelibus*—deliver a message that none may gainsay, and which disposes of some elaborate theory for ever.

13. *πολυήρατον*. See on 222.

16. *θέμιστας*, in Homer not used of divine ordinances. The *κεδνοὶ πολῖται* of Andreapolis evidently did not have regard to mundane considerations exclusively. We shall see later that they were really interested in Theology.

17. *Ἀκαδημείῃ*. There was one at Aberdoniē also. They were no

young with the old. And it is the fact that a worthy host would not dare even to draw water into a glass jug and put it on his dinner-table. For indeed his guests, on seeing the accursed water, would have blazed with anger at once, and would have laid hands on the poor fellow, and would have slain him miserably and transgressed the ordinances of Zeus. And there the Academy of holy Andrew hath her fair seat eternal; and her disciples, who are an active lot and a merry and stout handlers of clubs, good at the short game and straight drivers, are wont to grind at the intolerably stiff tasks of Athené. And there too on the Pilmuirian Plain by the sea are two *goff*-courses of eighteen holes, on which any mortal man has the privilege of playing without paying a cent. There in summer the inevitable *Trippers* rage; for they spoil the turf, and have a gay time.

doubt, from the high dignity of the officials mentioned in 342 ff., Πανδιδακτήρια or Πανεπιστήμια,—Universities in fact. The students at Andreapolis seem to have mingled *goff* with their devotion to “the tasks of Athené.” At Aberdonié they certainly (327 ff.) indulged in other little games.

19 f. This string of epithets (which are of a distinctly “otiose” nature) will be taken as pointing to the days of the Hymns. Most of them have evident reference to the ruling passion at Andreapolis. βραχυδείνός seems to imply skill in the manipulation of a special implement. Cp. Pindar’s βραχυσίδηρος.

21. ἀλείν, “grind,” not found elsewhere in this figurative sense, unless in the expression ἀλείατο (which some say is from another verb) κῆρα μέλαιναν, “he ground like grim death.”

22. Πιλμυρίφ. For the derivation and signification see on 481.—γουνφόδρομος, a “course” marked out on the plain for the practice of the *goff* craze. Either this mania was of very late development, or it was confined to these out-of-the-way Hyperborean regions. There is not a word of reference to it in Mr Gardiner’s *Greek Athletic Sports*.—ὀκτωκαίδεκαωποί, on the model of the Homeric πολυωπός, “of many meshes or holes.” A “hole” is also called τρήμα, 504 and 515. See also on Ἀβιωπός, 378, and for other particulars, Appendix A.

25. f. Τρίπερες, or Trippers, some tribe of outlanders who visited

ἥματι τῷ κρικέτης νεῖκος μέγα κυδιανείρης
 μεσσηγὺς Φοσίλων μεγαθύμων ἠδὲ κοράων
 ἔπλετ' ἐν εὐρυχόρῳ τεμένει ἱεροῦ Λεονάρδου,
 τὸ κλειτὸς ποίησ' Ὀλίφαντος πολλὰ μογήσας, 30
 πᾶν δ' εὖ λείηνεν καὶ δένδρεα μακρὰ φύτευσεν,
 ἄστεος ἐσχατιῇ πύργου Ῥεγύλοιο ἔνερθεν.
 ἦλθε δὲ θησόμενος μέγα ἔργον οἷος Ἀλεξός,
 οὐκ οἶος, ἅμα τῷ γ' Ἑλένη κίεν εὐπατέρεια.

Andreapolis and were perhaps a source of gain to the inhabitants.—*τρίβονσι*, “bruise,” “wear out” the turf; a pack of genuine *grassatores*. Either the poet is giving us the meaning of the name, or J is at work again and attempting a pun. ἀπὸ τῶν μικκῶν μικκά.

27. Whatever inner meaning the Higher Criticism, when it tackles this poem, may be able to extract from *kriket*, it is quite clear that in *form* at least it was a genuine *σφαίρομαχία* or ball-contest. It is told in the sequel that the players donned a special panoply, and that there was an arena in which wooden structures called *wickets* (note on 92) were erected, to be attacked and defended like the *πύργοι* of the Greek Wall in the *Iliad*. These *wickets* had special guards or keepers, 159. A bat was used, of willow, 162, well-polished, 284, perhaps spliced, 93 and 278. It was a huge instrument, but, strangely enough, 89, its breadth is not stated. It may have been a mere broomstick; it may have been “broader than the broad barn-door,”—as in Mr Andrew Lang’s song. And a ball,—of leather, 128, 201 and 283, well-sewn, 106, and hard, 161; indeed, no despicable projectile, for it could penetrate the airship of Deuce, and fill the great god with trepidation. And it was “perfectly symmetrical,” 153, as balls often are till they have met a niblick or other lethal weapon, or the wheel of a coal-cart on “the Road.” Cp. Omar’s

For I remember how in Days of Yore,
 I watched a *Goffer* thump his Rubber-Core,
 Which with its all-obliterated Tongue
 Did murmur gently, “That’s Extremely Sore!”

28. *Φόσιλοι*. The only mention in Greek of this tribe of ancients. It is tempting to connect the name with *Fossils*. Better read *Φάσιλοι*. From *φάσις*, “talkative or dogmatic old fellows?” Or *φασιανός*, “game old birds?” See the commentaries on *Acharnians*, 726. Much better than either is “dwellers on the Phasis.” The Amazons, we know, came to Athens from their home on the Thermodon. They would come overland, avoiding *mal de mer*. And in fact we are told of their



THE DEMESNE OF HOLY LEONARDOS (p. 17).

With the Tower of Regulos in the background.

On that day a great match at *kriket* that wins men glory took place between the high-souled Phasiloi and the girls, in the demesne of holy Leonardos which renowned Oliphantos made with great labour, levelling it all carefully and planting great trees in it, on the outskirts of the town, beneath the tower of Regulos. And noble Alexos came there to view the mighty struggle; not alone, for there came with him Helen, born of a great sire. For

raids in regions "where hardly flows The freezing Tanais through a waste of snows," so they must have crossed the Phasis too, and singed the beards of the Phasiloi on the way. Thus we have here what Bethe and his preter-acute followers in Germany call "saga-displacement." Just as they have discovered that the Trojan War was first fought, in the shape of tribal fights, on Greek ground, so they will tell us that we have, in the *kriket* match at Andreapolis, a transplantation from the banks of the Phasis of an old tussle between the Amazons and the Phasiloi. So be it. A game has often ancient ancestry. The wise tell us that children who play "nuts in May" are providing a reminiscence of marriage by capture, a practice that was in fashion in prehistoric times, but is supposed to be unknown in modern society.

29ff. The worthies mentioned are saga-figures, of whom nothing is known from other sources. The first, Leonardos, was evidently a saint. He had his demesne at Andreapolis. We are told that it was spacious, planted with trees, and—please note—*enclosed by a fence or wall*; and it seems to have been occupied by a *διδασκαλείον* or *schola* which bore the name of the saint, and was under the special patronage of Athené herself (241). See on 205f.—Oliphantos, evidently a former official who had "made" the *schola*.—One Regulos, or Riagail, was an Irishman in the saga of old St Andrews. He has left his name on a tower there.

32f. The hiatus in the 5th foot is hardly serious, but some critics will call it an atrocity. They will read 'Ρεγύλοι' ἐπένερθεν and believe they have cured it. They have queer ideas on the point. It is a pity they do not purge the Homeric poems of some really trying cases *inside* words, as *οἶεαι*! A truly awful case is Vergil's *Aeaeae* in *Aen.* iii. 386, which Mr Platt declares (*Byways in the Classics*, 121) to be "the most cacophonous verse in Latin." And see on 373-6.—*θησόμενος* from the rare *θάομαι*. So in 62 and 386.

34-6. These lines (1) have a borrowed look, and (2) are "inorganic"; and (3) Helen is mentioned only here. So the

αὐτὴ γὰρ Τροίην ἐντείχεον οὐ ποτ' ἐσῆλθεν, 35
 ἀλλ' εἶδωλον ἱμανρόν, ἔκτο δὲ θέσκελον αὐτῇ.
 πᾶσαι δ' ἠγερέθοντο Ἀμαζόνες· ἐν δέ τε τῇσιν
 ὄτρηραι δομοδέσποιναι δώτειραι εἴων,
 δέσποιναί θ' αἰ ἔτ' ἄκληροι μεγάρων ἐνπῆκτων,
 κλισμοῖσι ξέστοῖσι καθήμεναι εἰσορόωντο. 40
 πάσας δ' εὐφροσύνη μεγάλη ἔχεν, ἀμφὶ δὲ κύκλῳ
 ἦατο παρθενικῶν πυκναὶ στίχες ἡδυγελῶτων
 ἀδμήτων, ἥβης πολυγηθὸς ἄνθος ἐχουσῶν,
 [ἄλλων ἀκροκόμων πλεόνων δὲ καρηκομοωσῶν.]
 οὔδαι δ' ἔκλινθεν χλαίνας καθυποστορέσασαι 45
 κυανέας οὔλοισι καλύμμασιν εὖ ἀραρυίας,

condemnation of the triplet is critically complete. But it is historically too valuable to give up. Be it borrowed. What then? Arctinus only does as others do. Like a great Frenchman, *il prend son bien où il le trouve*. Fourrière proves that Homer, the great Homer himself, borrowed—such trifles as the *View from the Wall* and the *Trick* that Hera played Zeus—from the book of Judith! It was proved to Tennyson once that he had cribbed two lines almost verbatim from a Chinese poem which he had never seen, and which in fact had never been published! Borrowing is universal. The thing is not to let it be known. *Ars est celare furtum*.

37. Amazons in these northern regions. Well, there were, we know, Amazons (or their equivalent) in other parts of the world besides Asia. And we have still much to learn about their distribution, history and ways. Even Mr Rothery cannot locate the valley in which they kept the lost ten tribes of Israel shut up! Those in our lay may have been what Thucydides calls an ἀποδασμός, which wandered north after the fight at Athens and settled in Andreapolis. Some Amazons certainly did so, and the Franks were descended from them (Rothery, *Amazons*, 95). We need not wonder that the Amazons played *kriket*, for as a tribe they were fond of exercise. Mr Myres (*Anthropol. and the Classics*, 138) calls them "beardless creatures" (creatures indeed!) "of wondrous horsemanship and archery." The learned make much of Homer's Myriné, whose tomb was on the Trojan Plain, and whom he calls πολύσκαρθμος, "nimble bounder," or, as the Irish say of a horse, "a fine flippant lepper." The key to the meaning of the epithet is given by the scholiast on Theocr. xiii. 25, when he tells us the Amazons were so keen on dancing that they kept it up *all night*. A "mazy dance" was even

her living self had never entered well-walled Troy, but only her dim wraith, though wondrous like to her. And all the Amazons were assembled; and among them the busy house-mistresses, dispensers of blessings, and the mistresses who had not yet succeeded to well-built houses, sat on smooth benches and viewed the spectacle. And all were in the merriest of moods. And round about in a circle were crowds of laughing maidens, untamed, rejoicing in the bloom of gladsome youth, [some of them with their hair up, but most of them still wearing it down]. And they reclined on the ground, having spread below them their dark cloaks provided with woollen hoods, and were

part of their tactics of attack on the battlefield (Rothery, 59).—The North has always been famous for athletics. Mr Gardiner assures us that it was thence that sport penetrated to and permeated Greece. When the Achaeans came down like wolves on the Minoan fold (if Professor Ridgeway will allow us the adjective), they found athletic exhibitions confined to bull-baiting and boxing in Crete. They soon changed all that.

38f. The hephthemimeral caesurae will be enough for most critics, but the lines cannot be excised. The ladies mentioned are evidently Amazon officials in the *schola*, some grade of *Gynaeconomi*, who existed in all Greek states to keep the female element in order. It is a pit—. But never mind; βούς ἐπὶ γλώσση μέγας. The divine epithet of the δομοδέσποινα indicates their high rank. The title itself does not recur in Greek.

42. ἡδυέλως, an epithet of Pan in *Hym.* xix. 37, so not very complimentary to the girls. As Pan had really nothing to do with the *Panionia*, and hardly came into repute before the Persian Wars, the use of the epithet is of course a sign of lateness. Nearly everything is.

44. Quite "inorganic." But the description is thoroughly Hellenic. While unmarried girls wore their hair plaited (Frazer's *Pausan.* Vol. ii. 191), mere children wore it tied up in a σκόλλυς or knot. The critics may attribute the line to DT, if they choose.

46. καλύμμασιν. Why these maidens should have taken the veil is not clear. 45 and 46 had better go out with 44. One gets not only callous but enthusiastic over excisions, after a good course of German and English critical surgery.

τερπόμεναι καμάρης καὶ πέμμασι παντοδαποῖσιν.

ἄχνας δ' ἀλλήλησιν ἐπέρριπτον μάλα πολλὰς

κωτίλαι, ὥς τε ψᾶρες ἀλαζόνες ἢ κολοιοί,

μυρίαι ὥς ὅτε νυμφαίων περικαλλέα ἄνθη

50

νεῦσε ἄλιν λίμνης ἐπὶ χείλεος ἀργυροφεγγεῦς,

οἰοπόλῳ πεδίῳ θέρεος νέον ἱσταμένοιο.

ὥς αἶ γ' ἠγερέθοντο· θεοὶ δ' ἐς πάντες ὁρῶντο

εἰζόμενοι χρυσέοις ἀεράρμασι, τῷ ἰκέλοισιν

47. *καμάρα, obscura*. At least I can make nothing of it. *πέμματα* of course suggest D.

48. Unintelligible. We may yet find a papyrus with an account of a game *ἄχνινδα*.—*ἀλαζόνες* is evidently a play on *Ἀμαζόνες*, so the critics will "spot" the work of J,—a hit at the *Ἀλαζόνες*, a tribe who lived in the Amazon neighbourhood. *κολοῖδς ποτὶ κολοῖόν*. Perhaps the *κολοιοί* were J's themselves. (But we do not expect everybody to see through the remark at the first glance.)

50-2 contain "Ionisms," so Robert would eject them at once. "Illicit" hiatus and an improper caesura in 50, bad contractions in 50 and 51, and 52 is a cento. How we can cry "Havoc!" when we let slip the dogs of criticism! But these Ionisms are an intolerable nuisance. Most, if not all of them, are not Ionisms at all. Yet they are always being thrown at our heads, so that we are inclined to regard them as the work of the Devil,—following the Oxford divine, who was convinced that Satan put fossils in the bowels of the harmless earth to discredit the Old Testament story of the Creation.—Note that the *Amazonophosilomachia* is as rich in similes as the Aberdonian lay is poor. This shows that the latter is later. The reserve of "ready-made" similes, to which all the early epic poets had access, ran short in a later age.—*μυρίαι*, a trifle hyperbolic, but in Homer's style.

53-62. An obvious intrusion. The opening formula is one sign. And "linguistic peculiarities" are numerous. And the motives for the interpolation are "clear as mud." One was to bring fame to Knōsos, which we know claimed to be Homer's birthplace. The other was to supply proof that the *Iliad* and the *Odyssey* were both composed by Homer. So the lines had their origin in the days of the Chorizonts (whom we curse with Goethe's "curse of Bishop Ernulphus"), and we date them in the era in which Xenon and Hellanicus propounded their "paradox." In our *Prolegg.* we have assigned the passage to J. The Joker is taking a Rise out of the Greek Epic at the expense of those two worthies.

having a good time with their *kamaras* and all sorts of sweets, and flinging lots of chaff at each other, chattering away like starlings or rascally daws, in number past counting, like the lovely flowers of the water-lily, that float thick, in the early days of summer, about the margin of a silver-shining loch on a lonely moor.

So they were gathered together. And all the gods looked on, sitting in air-chariots like to that one which,

53. Zeus of course would be present. He had an old interest in the ball. His nurse Adresteia made for him a perfect marvel while he was yet a baby in the cave on Ida (*Apoll. Rhod.* iii. 132 ff.). In his riper years he may, like the gods of the Aztecs, have played with the Sun and Moon. His treatment of the Earth itself in *Il.* viii. 24 ff. was no doubt preparatory to some such game. Some of these and many other particulars of *Ballspiel im Kultus* are to be found in Fries' interesting work, *Das Zagmukfest auf Scheria*, from which I also learn that Scotch priests used to play ball in the kirks on Easter Sunday. That was "before the Reformation,"—which apparently was needed.

54. ἀεράματα. We think we live in an advanced age. "We think our fathers fools, so wise we grow." Bah! "This fine old world of ours is but a child, Still in the go-cart." There is nothing new under the sun. Air-ships in ancient times,—why should that astonish us? A learned German had recently prepared us, by shewing what the ancients knew about such craft, though it must be admitted that he leaves the matter very much (where he found it) in the air. Daedalus, he says, was one of the great benefactors of the human race, like Prometheus and Hērakles. (The latter is rather new to the part). Daedalus' ascent from his Cretan hangar—*expertus vacuum Daedalus aera Pennis non homini datis*—was not, he shews, a failure. It succeeded! Then he reminds us that there were flying gods, Niké (who had her wings clipped at Athens), Iris of the golden pinions and all the rest. See *Aves*, 572 ff. Would mortals lag behind? What does ἀεροβάτης mean? And then the *petaurists* of Cyzicus, who went "flying through the lift" from a springboard (πέρασπον). And the flying dove that Archytas of Tarentum made. And Lucian's great ἀερομαχία. And Danti's flight of 500 metres, and to a height of 300, at Perugia in 1494. We might add the novel venture (πρόλημα νέον) of Trygaeus on his most unpleasant Pegasus at Athens, where the word used to denote the aviation craze was ὀρνιθομανῶ (*Aves*, 1344). There is plenty evidence.

- ὁ πρῶτος μερόπων πάντων Μίνωϊ ἄνακτι 55
 Δαίδαλος εὖ ἥσκησεν ἐνὶ Κνωσῷ ἐνρείῃ.
 τοῦ δὲ κλέος πολύαινον ἄειδεν θεῖος Ὅμηρος
 ἥματι τῷ ὅτε τ' ἐς Κνωσὸν μεγάλην πόλιν ἦλθεν
 ἐκτελέσας περικλείτ' ἔπε' Ἰλιάδ' ἢδ' Ὀδύσσειαν.
 ἐξόμενοι δ' ἐν τοῖσι θεοὶ μάκαρες μετέωροι 60
 μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἀμφεποτῶντο,
 θαόμενοι τέμενος καὶ πίνοντες γλυκὺ νέκταρ.
 ἔνθα δ' ἔπειτ' ἦλθον Φοσίων ἀμεννὰ κάρηνα
 ἔνδεκα πεντηκονταετῆς εἶδωλ' ἐρίθυμα· 65
 οἳ μὲν ἀρίστενον κρικέτη καίνυντό τ' ἀέθλοις
 ἄλλοις, σφαιροπόδῃ ρηξάρθρῳ φθισιχίτωνι
 τεννίδι γουφίνῳ τ' ἐνόρκῳ πανδαματείρῳ
 τὸ πρὶν· ἀτὰρ τότε γ' εἶρπον ἀκιδνότατοι κατὰ λέσχην.
 γῆρας γὰρ μάλ' ἔτειρε, μενοίνησαν δὲ καὶ οὕτως

Higher critics must keep their hands off our passage. Why, it has been said that the ancient Egyptians were familiar with electricity. The author of a "Complete Life of Homer" traces writing back to Eden. Adam and Eve, he finds, scribbled amatory pictographs on fig-leaves. It is mentioned in Disraeli's *Curiosities of Literature* that the Sabeans "possess a work written by Adam." Are these but *fabellae aniles*? I have heard a learned Homerist say we shall yet find that those dear little Minoans had motor-cars, in which they drove out their charming, *svelte*, and altogether most Parisian ladies, —though where they made the roads is not yet clear. There may have been a private Brooklands, the property of the Knōsos and Phaistos Palaces, on the plain of Messara.—To return for a moment to Daedalus. He was equal to anything. He once made an image of Hērakles so lifelike that H. himself actually threw a stone at his own double in the dark, taking it for a disreputable character. If Daedalus could make a good working wraith, would he stick at a mere aeroplane?—It only remains to add that the author of our passage would be a Daedalid. We may call him a Daedalid-Homerid, or better still, a Daedalid-Homerid-Rhapsode. This marks the Sportsman down. The Higher Criticism allows us to postulate some queer-named Interpolators.

64. Another "inorganic" line, with a bad contraction in it. And then *ἐνδεκα*. Impossible that a poet should give the number of the Phosils and not that of the Amazons! Such an irregularity is always

first of all mortals, Daedalus made with skill for the lord Minos in wide Knōsos. And divine Homēros sang its glory with abundant praise what time he came to the great city of Knōsos, having completed his famous epics the *Ilias* and the *Odysseia*. Seated in these the blessed gods sailed about in the air 'twixt earth and heaven, viewing the demesne and quaffing sweet nectar.

And there came there feeble individuals of the Phosiloi, eleven of them, spirited phantoms, fifty-year-old men, who used to shine at *kriket*, and excelled in other games—joint-breaking, tunic-rending *ball-footer*, *tennis*, and *goff* well-sworn that enslaves everybody. That was in the old days, but now, with old age heavy upon them, they crept about the club, miserable beings. But even so they were eager to contend strenuously with the girls for honour and

fatal to Homer. And what are *εἰδωλ' ἐρίθυμα*? Simply an absurdity. *Liebe Schatten!* One thinks of the ghostly warriors who are occasionally seen fighting their battles o'er again at night on famous battlefields, as at Troy and on some sites in India.

65 ff. Here we have four games in the Andreapolitan *Pentathlon*. What was the fifth? Perhaps *Badmintōn*, 121. *Bridge* we argue was a card game (Appendix B). And these two were deemed effeminate (120 f.). No, the fifth game has evidently been expurgated out, as unfit for publication, in an age of increasing taste among the *λόγιοι ἄνδρες* who were the censors of things Homeric. When the hexameter embodying the quintette is discovered, it will probably run, *σφαιροπόδη κρικέτη τενίς εὐφημεῖτε* ("we never mention it") *γοφίνδα*.—*ῥηξάρθρω* and *φθισιχιτώνι* are new words. The description is evidently taken from the famous annual fight of the *ephēboi* at Sparta. Pausanias' account of that *mélē* (Frazer, vol. i. 156), "they strike, and kick, and bite, and gouge out each other's eyes," reads like a faithful report of a modern American football match, ending before the Coroner.—*Tennis* we know nothing of. Some will think of Tenes and Tenedos. The *Τενέδιος πέλεκυς* was certainly an instrument with which much execution was done, but whether at this game we cannot say.—The second epithet of *goff* is intelligible enough. Its devotees were, as the scholium shews, its slaves. *ἐύορκος* is not so easy. If it refers to the language which the agonies of *goff* engendered, why *εὐ*?

νωλεμέως κούρῃσιν ἐρίζεμεν εἵνεκα τιμῆς. 70
 τῶν δὲ τόθ' ἡγεμόνευε βοῖν ἀγαθὸς Μελάνιππος,
 [ὄβριμος ἰφθιμος γενναῖος καὶ τετράπηχυς.]
 τῷ δ' οὐ πώ τις ὁμοῖος ἐπιχθόνιος γένετ' ἀνὴρ
 κοσμήσαι κρικετῆρας ἐνὶ κρατερῇ ὑσμίνῃ·
 σφαιρισμῷ δ' ἐκέκαστο Παναρκτῶους Φοσίλους τε. 75
 [Βιάκτρον ἔην πιστόν, ὁ δὲ βωλεύεσκεν ἀμοιβός.]
 οἱ δ' ἐπεὶ οὖν ἦγερθεν ὁμηγερέες τ' ἐγένοντο,
 τοῖσιν μὲν Μελάνιππος ὑπερφιάλως προμύχισε
 μισογύνης· χροὶ δὲ κρικετέντεα δύσετο καλῶ.
 ἰμάτιον πρῶτον, βληξήρα δέ μιν καλέουσιν 80
 ἀνέρες ἀθληταί, ἀπεδύσετο· αὐτὰρ ἔπειτα
 κνημίδας φλανέλησιν ἀναξυρίδεσσιν ἑταῖροι
 οὐκ ὀνομαστῆσιν—λευκαὶ δ' ἔσαν ἡέλιος ὥς—

Some of the expressions let off by *goffers* appear to have been of the nature of the scholiasts' *φρικωδέστατοι ὄρκοι*. It may be that J has been at work on this passage. He affects to lament (like an old Scotch lady) the decay of the expletive art. She thought it "a fine set-off to conversation."—For *λέσχη* see on 333.

71-6. Here we have, for the critics' great delectation, a genuine 'Ομηρόκεντρον or cento, made up of lines from the *Iliad* and Aristophanes. As Naber says (*Q.H.* 76), *poeta suus esse non audet, et improbo labore splendoris pannos undique corradit et consuit*. It does not seem to be altogether true that it is easier to steal his club from Hercules than a verse from Homer. But it is very difficult to spare our lines. They are not mere *στοιβή* or "padding." They introduce the Phosil protagonist. Still they must go. *αἰδέομαι κριτικούς!*—As for 76, what are we to say of this shameless interpolation? *βάκτρον πιστόν* is *vox nihili* of a man, however old a stick he may be. And *βωλεύεσκε* is an Ionism of a flagrant type.—*βωλεύω*, to *bol* or cast the ball. Root in *βάλλω*, *βολή*. Cp. *ἐρίβωλος*, 203, "good *böler*."—Of this Melanippos we know nothing. There were several of the name, all (as it implies) "dark horses." He is probably (as Robert describes Memnon) "a *Märchen*-prince from top to toe." The description of the hero in 72, which recurs further on, has been inserted by J. It obviously will not do of a feeble old fossil.

80-7, an evident interpolation. It is hard to have to jettison so interesting a description, but the Higher Criticism has to steel its heart against all emotion except spite against the text. The catch-

glory. And their leader at that time was the good shouter Melanippos, [sturdy and stout, a splendid six-footer]. Never had he his like among men that dwell on the earth, at captaining *kriketers* in a good stiff match, and at ball-play he surpassed all the men of the North, the Phosiloi included. [He was a safe bat and could at times *bōl* as a change.]

Now when they were all assembled and come together, Melanippos, foe of all females, played the champion among them bumptiously, and donned his *kriket* gear about his noble person. First he took off his coat, which sporting gents call a *blēzēr*, and then his comrades fastened skilfully with leathern straps a pair of greaves over his *phlanel* "garments 'twere rude to do more than allude to," and that were white as the sun. And he himself with all

phrase αὐτὰρ ἐπειτα in 81 gives the clue. The γέντο δὲ βάκτρον of 88 was in that line originally. We recall the epigram, τοὺς κυκλίους τοῦτους τοῖς ΑΤΤΑΡ ΕΠΕΙΤΑ λέγοντας μισῶ, λωποδύτας ἀλλοτρίων ἐπέων. It is all clear. And then the strange, uncouth words, bad caesurae, contractions and Heaven knows what not. καλάμινον is a clear false quantity (quite justified), and ὥρτο is absurd of a man who is not sitting down. —The intruder here is evidently DT, but the passage has been worked over by an Orientalist. ἀναξίριδες is illuminant. Persian bags! It dates the passage to times when Persian fashions were in favour. There were Oriental excesses after τὰ Μηδικά: μηδὲν ἄγαν was forgotten, οὐκ ὀνομαστῆσιν tells the same tale. A fashion of dress past speaking about, "unmentionables" of some new, tight, "hobble" kind. And see on 229 ff.—The *phlanel* which Melanippos wore next his skin was no doubt some Persian material, a "special line," for *chitons*, etc.—The omission of the corslet and shield has been mentioned in the *Prolegg.* We adopt here the lucid and satisfying explanation given by Professor Murray (*R.G.E.* 145 n.) for the Doloneia, which also is said not to know the corslet. When this interpolation was made, "the interest in the question of *kriket* kit had died down. Perhaps the old style of kit had been forgotten altogether." But, however this may be, the absence of a shield, especially against an antagonist of the ferocity of Polemūsa, dates the passage back to times we hardly dare to think of. The gloves prove the lines early or late, according as one sees a reference to Laertes' gardening gauntlets or the fur muffs which the Persians wore. The Higher Criticism is

ἰμάσιν βοόοισιν ἐπισταμένως ἐπέδησαν.
 αὐτὸς δ' ἔμπαπέως στιβαρῆσιν ἐφέλκετο χερσὶ 85
 χειρῖδας τρητάς, φυλακαὶ δ' ἐπέκειντο ἐρυθραί.
 κρατὶ δ' ἔπ' ἰφθίμῳ πέτασον καλάμινον ἔθηκεν.
 ὦρτο δ' ἔπειτα μένει βλεμεαίνων, γέντο δὲ βάκτρον
 βριθὺ μέγα στιβαρὸν πατρῷον, αἶν ἀαγές,
 ἔργον βακτροποιοῦ κλυτοφήμου Λειριολευκοῦ. 90
 ἴθυσεν δὲ διὰ προμάχων κρικέτης ἀκόρητος·
 στῇ δ' ἄρ' ἐπὶ Φικέτῃ διαμετρητῷ ἐνὶ χώρῳ
 σείων κολλητὸν βάκτρον, συὶ εἵκελος ἀλκὴν
 ὅς τε διήλθεν ὄρος Φῶ κερκίῳ ἀτρέμα σαίων,
 σμερδόνος ἀταρβίης, οὐδὲ μολυβδαινῶν ἀλεγίζει 95
 τὰς θηρήτορες ἄνδρες ἐπασσυντέρας ἀφιεῖσιν
 ἰέμενοι βαλέειν· τίει δ' ὃ γε ἐν καρὸς αἴσῃ·
 ὥς ὁ γέρων περ ἐὼν πάσας προκαλίζετο κούρας,
 ἐλδόμενος σφαιρῶν ἐριδινέων ἀντίος ἐλθεῖν.
 τὸν δ' ὥς οὖν ἐνόησεν εὐζώνος Πολεμουῖσα, 100
 ἢ τότε Ἄμαξονίδων κρικετήρων ἡγεμόνευεν
 ἡρώϊν· πᾶσαν γὰρ ὀμηλικὴν ἐκέκαστο
 βάκτρῳ τε σφαίρῃ τε, πόδας γε μὲν οὐ τις ἔριζεν·
 εὖμουσος δέ τ' ἔην περὶ πασέων, γράμματα δεινὴ

an elastic system, "not harsh and crabbed as dull fools suppose;" though certainly not to everybody quite as "musical as is Apollo's lute."

92. διαμετρητὸς χώρος, the lists of combat, as in the *Iliad*. There are two *wickets*, 107, carefully built up of "timbers," 297, and with *δελς* on the top, 299. It will be quite easy to prove that this is all in imitation of the Wall in the *Iliad* (xii. 258 ff.).

93-4. Two lines which will delight those close critics of the Homeric simile who demand perfect consistency in detail. What could be more admirable than the comparison of Melanippos swaggeringly brandishing his bat, to a boar wagging his tail in derision at a company of bad shots?

95. μολυβδαιναι, from slings, of course, and a very ancient note. And a very modern one too,—that is the pest of these inferences which the critics teach us to draw. For the word is only another form of μολυβδιδες, and these bullets did not supersede missiles of

speed drew on his stout hands a pair of perforated gloves, with red guards on them, and put on his mighty head a hat made of straw. Then he rose exulting fiercely, and took his bat, that was his father's before him, massive, huge, strong, ever unbreakable, made by the famous bat-maker *Lilywhite*, and, insatiate of *kriket*, strode through the other cracks, and went and stood at the *wicket* in the measured space, shaking his well-compacted bat, like for pluck to a wild boar that, terrible and fearless, stalks along a hillside calmly wagging his bit tail, and heeding not the shower of bullets which hunters send after him in their eagerness to knock him over; but he cares not a button for them. In such wise did he, old boy as he was, proceed to challenge all the girls, keen to stand up to the whizzing balls.

Now when Polemūsa with the smart sash marked him, she who was that year at the head of the *kriketers* of the daughters of the Amazons, a very heroine—for she excelled all her fellows with both bat and ball, ay and at running none could touch her; she was learned too above all the rest, being beloved of Pallas Athené, and

stone till a very late age. They are the Roman *glantes*, of lead and cast in a mould. See Lucretius, vi. 176, and *Aen.* ix. 588, quoted by Smith, *s.v. funda*. Specimens have been found in various places, Marathon for one. Those who made these bullets had a pretty wit. They adorned them with appropriate devices, such as a thunderbolt, or the legend ΔΕΞΑΙ, "take that!" A hint for our modern golf-ball stamps.

100. Polemūsa was a historical Amazon. She accompanied Penthesilea to Troy, and, like her, was slain by Achilles (Quint. Smyrn. i. 42, 531). The description shews she was "good all round," what the ancients called, if we would only translate it properly, αἰολόδωρος. I think I have discovered her, in Schreiber's *Atlas*, Pl. xx. 6. She is, with some friends, getting a lesson from her χοροδιδάσκαλος, and the well-bred astonishment of the noble girl at the antics of the dancing-master (see note on 37) is beautifully portrayed.

104 f. "Inorganic" again, and due no doubt to some Geographical

- Γαλλικὰ ἡδὲ Λατῖνα, φίλησε δὲ Παλλὰς Ἀθήνη· 105
 αὐτίκ' ἐνρραφέα σφαῖραν χερὶ λάξεθ' ἄραῃ,
 βῆ δ' ἄρ' ἐπὶ Φικέτῃ ἑτέρῃ καὶ ἐναντίον ἔστη·
 τὴν πρότερος προσέειπε βοὴν ἀγαθὸς Μελάνιππος
 [κερτομοίοις ἐπέεσσι, παραβλήδην ἀγορεύων]
 τίπτε μοι ἔστηκας, κρατερόφρων ὦ Πολεμουῖσα, 110
 ταρβαλέη; ἀλλ' ἄρχε θεῶς καὶ πειρήτιζε
 ὅπποῖν Φοσίλων δύναμις πέλετ' ἐν δαῖ' λυγρῇ
 καυστέρης κρικέτης· πρὶν γὰρ σύ γ' ὀνείδισας ἡμῖν
 ἀλκίην, φῆς' ὅτι δὴ δεδμήμεθα γήρι' λυγρῷ
 ἡδ' ὅτι πάνθ' υἱοῖς ἐπιτέτραφθ' ἡμετέροισιν. 115
 οὐ μὰ Ζίγγ', ὅς νῦν γε θεῶν ὕπατος καὶ ἄριστος·
 ἡμεῖς τοι παίδων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.
 οἱ δὲ μάλ' ἀβληχροὶ καὶ ἀκήριοι, ἀκλέες αὐτῶς·
 οὐ κρικέτην φιλέουσ' ἐνήνορα, ἀλλὰ γοφίνδην
 συμπαίξειν κούρησιν ἀνάγκισιν ἡδὲ γεφύρην, 120
 βαδμιντωνομανεῖς, μωτωροδικυκλοκέλητες,
 ἄβρεριφοσκυτεσφορανήνορες, αἰνόθρυπτοι.
 χρυσέοις δακτυλίοισιν ἀγάλλονται σφετέροισι
 καὶ διπαλαίστοισιν περιδεραίοισι λίνιοι,
 κάλλεϊ θ' ὃ σφιν ἔδωκεν ἐνστέφανος Κυθήρεια. 125

Interpolator. He is shewing off his knowledge. But he betrays his lateness. The Gauls were called Gauls only in late times. But the lines have corroboration in lines 140 and 309, where Polemūsa shews that she does know French and Latin, though she is not perfect in her Latinity. See on 309. In quality it may be good; in quantity it is bad.

109. From *Il.* iv. 6, bodily; so, following the best precedents, we cut it out. But 117 is from *Il.* iv. 405, and we cannot cut *it* out. Again these critical methods fail us.—The lines that follow are evidently a parody of the *eulogia* of *fathers* in *Equites*, 565 ff.

116. Ζίγγ'. No doubt a debased Zeus of later times, like the Deuce of 167 and 497. The New Theology was evidently making way in Andreapolis. The old warrior-*goffer* in 236 actually gives the great *κεραυνοβρόντης* a piece of his mind. He defies his lightnings. *βροντάτω νῦν ὁ μέγας Ζάν!*

smart at French and Latin literature—she at once took a well-sewn ball in her slender hand, and went to the other *wicket* and stood opposite her man. Her first the good shouter Melanippos addressed, [taunting her with sarcastic words:]

“Why, I pray, dost thou stand in a fright, Oh strong-minded Polemūsa? Come, start the game at once, and make trial and see of what avail is the might of the Phosiloi in the sad *mêlée* of a hot match at *kriket*. For thou didst once sneer at our prowess, saying that we are the victims of miserable old age, and that we have given over everything to our sons. No, by Zingo, who is nowadays supreme and foremost of gods; we boast ourselves far superior to our sons, who are really a wretched, spiritless, utterly inglorious lot. They care not for manly *kriket*, but prefer to play *goff* and *bridge* with weak girls. They are wild about *badmintōn*, they ride motor-dicycles, they are effeminate wearers of fine kidskins, slackers who pride themselves on their finger-rings of gold and their two-palm-broad collars of linen, and the beauty wherewith Cythrea of the fair headband hath endowed

121-125 are also evidently due to Aristophanic influence and DT. See the jawbreakers (ρήματα μυριάμορα) in *Vespae*, 505, and *Ecclesiast.* 1168 ff.—The *dicycle* is mentioned in the scholium as one of the delights that *goffers* give up when the *goffing* craze seizes them. On the other hand a fragment of the *Ixion* of Euripides, published by Mr Godley (*Verses to Order*, 64 f.), represents the machine as a thing that made men's lives miserable,—*θητῶν ἀπάντων δυστυχεῖν πεφικύτων πολλῶν κυκλιστῶν ἀθλιώτατος βίος*. The passages are hard to reconcile.—As to the kid-skins, 122, we can only guess they were for gloves. If we had more information, we might date the passage, as Erhardt and Leaf do the Doloneia. Lion-skins are mentioned in that lay, so it must be later than the *Hērakleia* of Pisander, who gives Hērakles a lion-skin as covering. Thus the critics! But our passage is probably as late as Theocritus, for *αἰνόθρυπτοι* is his. The rings and linen collars of preposterous height are further proof. Neither are mentioned by Homer, so some critics would say he—he, the much-

εἴθ' ὥς ἡβώοιμι βίῃ δέ μοι ἔμπεδος εἶη
 ὥς ὅτ' εἰκόσια νήεσκον πολλάκι πηγά,
 τῷ κε σφαῖραν δερματίνην κόψας ἐλάσαιμι
 Ταρτάρου ἐς μέγα χάσμα βαθύσκοτον εὐρώεντος.
 εἰ δ' ἄγε, μηκέτι νῦν δηθύνῃς, ἀλλὰ πρόες μοι· 130
 εἴδομεν ὀπποτέρῳ κεν Ὀλύμπιος εὖχος ὀρέξῃ.
 τὸν δ' οὐ ταρβήσασα προσηύδα διὰ κοράων·
 κοσμῆτορ Φοσίλων, πάντων ἐκπαγλότατ' ἀνδρῶν,
 διογενὲς Μελάνιππε, τίη δὲ σὺ εὔχειαι οὕτως;
 οἷκ ἀγαθὸν ὑπερηνορέῃ, πέπον, οὐδὲ τί σε χρὴ 135
 υἱᾶς ἀμειλιχίοισι κακίξιν· ἦ τοι ἐγὼ γε
 αἰδέομ' αἰδοίους Φοσίλους, ἐχθρὸν δέ μοι ἔστι
 μαψιδῶς ἔριδα προφέρεσθαι φωτὶ παλαιῷ,
 ὥς σύ γε νῦν φαλακρὸς πολιοκρόταφος καὶ ἄκις.
 [Noblesse oblige! ἀγαθοῦ δ' ἐξ αἵματος εὖχομαι εἶναι.] 140
 εἶ γάρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν,

travelled Homer—had never seen them. That we refuse to believe. In classical times the *περιδέλαιον* was a necklace.

127. *εἰκόσια*, "scores." Cp. 556, where *Dolichos* is said to "score" (*εἰκοσιάζεται*) off some students. Neither word is known elsewhere, and the references are obscure. So for the phrase *ἐκατὸν ποιεῖν* in 301, "make a century," which would be not one but five scores. We might compare, with Mr Platt (*Last Ramble in the Classics*, 72), Cicero's *is nobis eas centurias fecit*.—*πηγός* is a good Homeric word, from *πήγνυμι*. "Well put together" (L. and S.), just as sportsmen at the present day speak of a "well-compiled" century at cricket. Cp. *εὐπηγής*, also Homeric.

133 f. This high-sounding form of address in bitter irony, no doubt. *θυμοδακῆς ὁ μῦθος*. "Most formidable of *men*. Pooh!"

136. *ἀμειλίχιος* does not appear in any Greek writer, though *μελίχιος* does. But we might have been sure it existed, and here it is in the flesh, as also in an epigram to be found in the *C.I.G.* So for many other words, as *ἀταρτηρῶς*, 349, *καθυποστορέννυμι*, 45, etc., etc.—*κακίξιν*, "swear at" (Neil on *Equites*, 1).

139. Oh *Polemusa*! *πῶς οὐ κατὰ κόσμον ἔειπες*; She is certainly rude to the old *Phosil*—*φιλόψογον δὲ χρήμα θηλειῶν ἔφν*—and the line consists so ill with her *αἰδέομ' αἰδοίους Φοσίλους* in 137, that (on Dissecting principles) both cannot possibly be by the same author. But how to doctor the passage *fugit vim intelligentiae meae*, as some critic

them. Oh if I were but young, and my muscle as sound, as when I used to pile up big *scores* time and again! Then would I with a good slog send the leathern ball into the great dark gulf of mouldy Tartarus. But come, no more trifling; give me a ball, and let us see to which of us the Olympian will give the glory."

And to him the noble girl, not a bit frightened, made answer. "Captain of the Phosiloi, most formidable of all men, Melanippos sprung from Zeus, why on earth dost brag at this rate? Overweening pride is a bad thing, my friend, and it is unbecoming to abuse your sons in such scandalous terms. For my part I have reverence for the august Phosiloi, and should hate to offer wantonly to quarrel with an old man such as thou art now, thin of thatch, gray-haired, and run to seed. [Good breeding forbids, and I am nobly born.] And besides, I know well in my very inmost heart that the day shall come when I

says who has argued himself into a tangle. I suspect the influence of the Theocritean "whom do women care a fig for?" for which see our *Prolegg.*

140. "Inorganic," blasted by the French intrusion, and half cribbed from Homer.—Up above in his air-car Zeus no doubt sits and "smiles at the claims of long descent."

141-8, also "inorganic," and probably interpolated; certainly 145-8 are. They are due to DT, J, or the Orientalist, or two of them together, or all three. That the passage is a cento hardly requires to be pointed out. Then there is an outrage on good taste such as never disfigures the genuine old epic, in the shape of two *puns*. (All the passages in which Homer indulges in *paronomasia*, and these are a good many, must be "late.") First, *κουρείω* and *κουράων*. αἰβοῖ! The other is not so easily "spotted." πολλὰ δ' ἔδωκα gives the clue. It is from *Il.* xi. 243, which refers to a daughter of Priam, κοῖρη Πριάμοιο. Write these words beside *κουρείω* *πριάμην* in our passage, and consider the doublette carefully till the joke emerges.—Next, *τριχέσσι* in 148 is a wrong formation and therefore a "false archaism." Such a *faux pas* is a fault so glaring, and of consequences so damning to a passage, that the critics do not trust themselves to say much about mistakes of

ἔσσεται ἡμαρ ὅτ' ἂν καὶ ἐγὼ ποτε γήραος οὐδῶ
 ἐμβείω στυγερῶ, καὶ ἐμεῦ ποτε κάλλος ὀλώλη
 καὶ πλόκαμοι Χαρίτεσσιν ὁμοῖοι χρυσοφάεινοι,
 [οὓς ποτε κουρεύῃ περιάμην—μάλα πολλὰ δ' ἔδωκα— 145
 Σταρράκου ἀντιθέου, ὅχ' ἁρίστου πλοχμοκομητῶν
 ἐξῆσκειν κεφαλὰς κουράων θηλυτεράων,
 ἢ αὐτῶν πλοκάμοις ἢ κιβδήλῃς τριχέεσσιν.]
 ἀλλ' ἄγε, μηκέτι ταῦτα λεγόμεθα νηπύτιοι ὥς.
 παντοίης κρικέτης μιμνήσκειο, μὴ σε γέροντα 150
 καὶ περ ἐόντα τάχα Φρίνας καὶ χεῖλεα φύρσω
 αἵματος, εὖτυκτον σφαῖραν προβαλοῦσα, φέριστε.
 ὣς ἄρ' ἔφη κούρη καὶ σφαῖραν πᾶντος' εἴσην
 ἥκ' ἐπιδιήσας' ἰθὺς κεφαλῆς Μελανίππου,
 ὀφθαλμῶν μεσσηγύ· μάλιστα δὲ καίριόν ἐστιν 155
 ἀνθρώπων· ὁ δὲ τυτθὸν ἐχάζετο κῆρ' Ἀλεείνων.
 ῥοίξῃ δὲ λιγυρῇ σφαῖρα κραιπνῶς παρὰ ῥίνας
 ἥρωος αἶξασα πέσεν χεῖρεσσιν ἀπήμων
 εὐχερέος φύλακος· ἢ δ' αἶψα μάλ' αἶψα βάλε κούρη.
 δεύτερον αὖτ' ἀφίει σφαῖραν κυδρὴ Πoλεμοῦσα 160
 σκληρὴν, παντὶ μένει σπεύδουσ'· ὁ δὲ δέγμενος ἔσται
 βάκτρῳ ἰτεῖνφ τε καὶ ἡγορέηφι πεποιθώς.
 ἄλλ' ὅτε δὴ σφαῖρα σχεδὸν ἤλυθε μαιμώωσα,

the kind. We follow their example. We can correct to *κιβδήλῃσι*
τρίχεσσι, but (as Dr Leaf says of the Doloneia, the one lay that is a
 disgrace to the *Iliad*) the passage is “not worth” the trouble.—The
 influence of the Oriental interpolator is apparent in the introduction of
 false hair. That came from the East (Smith, *Dict. Antig. s.v. Coma*),
 and the practice was the sign of a “fast” person. And Polemusa is
 expressly said to be so, 103. There is a reference in the Anthology
 (in an epigram addressed to a lively dame named Nikulla) to the hair
 ἄς σὺ μελαινοτάτας ἐξ ἀγορᾶς ἐπρίω. But it is greatly to be regretted
 that the poet, whoever he was, is not more specific here regarding
 “the tangles of Polemusa’s hair.” Lady readers especially would
 have been glad to know what particular style she wore,—the *κῆπος*
 (common or “garden” cut), the *περιτρόχαλα* (“cut short all round”),
 the *προκόττα* (“fringe”), the *ἑκτόρειος* (the “swirl”?), or the *Θησῆς*
 (“Empire curls”?). See Smith, *l.c.*



POLEMŪSA (ΠΟΛΕΜŪΣΑ) AND DANCING-MASTER (ΧΟΡΟΔΙΔΑΣΚΑΛΟΣ) (Preface and p. 27 *u.*).

From a Vase-painting.

too must tread the hated threshold of age, and when even I shall lose my good looks and my golden locks as pretty as ever the Graces knew, [which I bought some time ago—and had to pay sweetly for—in the shop of the noble Starrack, far the deftest of hairdressers at making up the heads of youthful females, either with their own tresses or with spurious hair]. But come, let us no longer talk such stuff, like children. Bethink thee of all the *kriket* thou knowest, lest, my fine fellow, I send thee the well-wrought ball, and, old man though thou be, quickly cover thy nose and lips with gore.”

So spake the girl, and sent the perfectly symmetrical ball with a spin straight at the head of Melanippos, between his eyes, which is a most deadly place for any man. But he shrank back a little and escaped death, while the ball with a loud whizz rushed swiftly past the hero's nose and fell harmless into the hands of the smart keeper (of the *wicket*), who returned it sharp to the girl.

And again the noble Polemūsa hurled the hard ball, speeding it with all her strength. And he stood waiting for it, confident in his bat of willow and his manhood. But when the ball came near in its wild rush, the sturdy

146. πλοχμοκομητῶν, a new word, evidently on the model of τριχοκομητής.

150-2 are τραγικῶς εἰρημένα and very bloodthirsty; all the Amazon in her is roused. And see 154, “straight at the head of Melanippos.” This is “not *kriket*.” Polemūsa seems to be not playing the game. οὐ πιστὰ γυναιξίν!

158. For ἥρως cp. *Od.* vi. 303.

159. φύλακος· Φκέτης, δηλονότι.—αἰψα μάλ’ is significant; “at once, without any assistance,” “no long stop.” A tribute to the smartness of the *wicket*-keeper, who here is not, as once defined in a certain Dictionary, “the player who stands with a bat to protect the wicket from the ball.”

163 ff. Note the vigour, τὸ ἐνεργές καὶ σφοδρόν, of the description. δεινός ἐστιν Ἀρκτῖνος!

σπερχομένη ἀνέπαλτο βίη Μελανίππου ἄνακτος,
 κόψε δ' ἐπιξαφελῶς· ἡ δὲ προτὶ οὐρανὸν εὐρὺν 165
 σφαῖρα τάχ' αἶξασα ὑφ' ὀρμῆς ἔπτат' ἀμύμων.
 σεύατ' ἔπειθ' ὅθι Δεὺς ἀεράρματι ἔξεθ' ἔκηλος
 εἰσορόων Φοσίλων καὶ κουρῶν φύλοπιν αἰνὴν,
 μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἀστερόεντος.
 ἀντικρὺ δὲ διῆλθεν ὀχήματος· ἔδφεισεν δὲ 170
 Δεὺς ὑπατος δολόμητις, ἄναξ ἀνδρῶν τε θεῶν τε,
 μὴ αὐτοῖο τύχοι γεραροῦ πελάσαι τε νέκυσσι.
 θεσπεσίῳ δὲ πέσεν δούπῳ γαίῃ πολυφόρβῳ
 ἔρκεος ἔκτοσθεν· Φόσιλοι δ' ἴαχον κακόχαρτοι
 χερσὶν ἐπικροτέοντες· αὐτὴ δ' οὐρανὸν ἵκεν. 175
 ὥς δ' ὅτε βροντήσῃ Ζεὺς ἀνθρώποισι χολωθείς,

166. *ὀρμή*, here simply the force, in modern sporting slang the "beef," that Melanippos puts into his hit. In 281 it has evidently a technical sense, something like "innings."—*ἀμύμων* is hard to interpret here. Generally "blameless," but, as often remarked, it is difficult to justify its application in that sense to Aegisthus. We formerly ventured the derivation from *ἀ* neg. and *μύω*, "close the eyes." The sense would be "wideawake." (*ἡμέτερος ὁ πυραμοῦς*; does this "take the cake?"). And since the suggestion was made, we have found that a German scholar had also made it, seriously!

167-72, certainly false metal, to be nailed to the counter. The lines are due to J. The epithet *ἀμύμων* tempted him to make the "blameless" ball play some mischief. The name *Δεὺς*, which recurs 497, seems to savour of the New Theology. The lines can be cut out, and the passage reads better without them. As it stands, it looks as if it were the Deuce himself who was coming to earth with an "awful thud." And there are Ionisms. And then the idea of the great Deuce, *ἀθάνατος θεός*, ever becoming a corpse! The Deuce *καταταρταρωθείς*! Ridiculous, *λήρος πολός*. It is true that in the *Iliad* bully Ares fears the same fate. But we can believe anything of *him*. And lastly, we have cut out the previous reference to air-chariots, so this one must go too. Yet the incident is an interesting one, and we can hardly avoid speculating as to its origin. It shews J flourished before Xenophanes, who very properly stopped all Homeric liberties with gods and godlings. Have we here perchance Zeus or Deuce the "Rainy" (*Υέτιος*)? And is the flight of the ball to the clouds a reminiscence of ancient rain-making by the Phosil Medicine-Man

captain Melanippos leaped up at it eagerly and smote it furiously, so that the blameless ball went flying swiftly up to the wide sky from the hit he gave it. So it sped away to where Deuce was comfortably seated in his air-chariot between the earth and the starry heaven, watching the grim tussle of the Phosiloi and the girls. And it went clean through the vehicle, so that Deuce, the supreme and crafty lord of both gods and men, had terror lest it should collide with his own august person and lay him "down among the dead men." And it fell on the bountiful earth with a tremendous thud outside the wall. And the Phosiloi shouted spitefully and clapped their hands, and the din rose to heaven.

And as when Zeus thundereth, in wrath with mankind ;

Melanippos? Or is it one more instance of King-killing? If so, it will be welcomed by Mr Frazer and Mr A. B. Cook, with whom instances do not abound. Melanippos may be aspiring to royal honours. I suspect myself that the passage did originally end by Zeus being seriously damaged. We know that he had the title of "Descender" (Καταβάτης). Aristophanes makes fun of it in the *Peace*. Zeus or Deuce probably got it from this incident, the close of which has suffered expurgation. The god himself was left in, as succeeding ages had to have a Deuce, to swear by if not to worship. —This is perhaps not the only occasion on which Arctinus was guilty of gross disrespect to Zeus. It was either he or Eumēlus (Kinkel, 8) who represented the god as executing a *pas de seul* in public in Olympus,—μέσσοισιν δ' ὠρχεῖτο πατὴρ ἀνδρῶν τε θεῶν τε. He would be Zeus the "Sociable" (Εταρείος) or "of Assemblies" (Ομαγύριος) on the occasion. He must have been indulging in Mendacian. See on 439.

172. αἰτοῖο, "his body." So in 232.

176. Cut it out and read ὡς δ' ὅτ' in 177. The contrast between Zeus and a coal-cart is ridiculous.—This reminds us that effects from contrast are rightly banned by the Higher Criticism, though writers in all literatures and in all ages are not averse to them. Jebb and Leaf find the tendency to employ them marked in what they consider "late" books of the *Iliad*, as the 9th, 10th, and 24th. Unfortunately for this dogma, the tendency is as marked in the first book, which is the core of their *Ur-Ilias* and unapproachable!

ἢ ὅτ' ἐρίγδουπος βρυχήθησ' ἀνθραχάμαξα—
 τῆς φασ' ἔχθιστον βρόμον ἀνθρώποισι πέλεσθαι—
 πρῶτ' ὑπηοίη κατ' ἀγνιᾶς οὗ τι φατειᾶς
 180
 ἱεροῦ Ἀνδρείᾳ ἐνὶ ἄσπεϊ μουσοφιλήτῳ
 γουφάνδρῳ· ἄλλοι δέ τε τερπόμενοι καλέουσιν
 Ἀρκτῶν Βραίτωνα· πολύτλητοι δὲ πολίται,
 ἡδὺν μάλα κνώσσοιτες ἐνὶ μαλακοῖσι λέχεσσιν
 ὕπνῳ ὕπο γλυκερῷ δεδμημένοι ἡδὲ γοφίνῳ,
 185
 ἐγρόμενοι θορύβῳ ἐρατοῦ ἐκ δήμου ὀνείρων,
 ὀρθωθέντες χωόμενοι καλέουσιν Ἑρινῦς
 [καὶ Νέμεσιν καὶ Ἑριν καὶ Ὀϊζὺν ἀλγινόεσσαν,
 Ὑσμίνης τε Φόβους τε Μάχας τ' Ἀνδροκτασίας τε,
 Δυσνομήν Ὀρκους Ἀπάτην καὶ Ψεύδεα δεινά,
 190
 καὶ Μοίρας καὶ Κῆρας ἀμείλιχον ἦτορ ἐχούσας,
 ἡδ' αὐτὴν Ἄτην καὶ λεκτοὺς δαίμονας ἄλλους
 οὓς μέροπες ἱεροῖσι σέβονται πᾶσαν ἐπ' αἶαν,]
 πολλὰ δ' ἐπαρῶνται κρατέρ' ἄλγεα ἀνθρακοπώλης,
 δημογερόντεσσί τε ἀφαιροῖς οὐδενοςώροις
 οὔνεκ' ἄρ' οὐχ ἔλκουσιν ἐπ' ἀνθρακας ἀνθρακοπώλας,
 195
 οἱ Φαστοὺς τείρουσιν ἀεικελίῳ ὀρυμαγδῷ·

177-96. Our swift mind is divided *nunc hic, nunc illuc* as to cutting out this simile. But we content ourselves with bracketing 187-92, containing an obviously Hesiodic list of daemons. It is the work of some critic of Andreapolitan morals. Man does, at a certain stage of his development, make his gods in his own image. As M. Bréal puts it, *l'homme a toujours modelé le ciel sur le patron de la terre*. But no community ever at one time had such a Pantheon as this, or howled to so many gods all at once. According to our passage, the Andreapolitans absolutely "live in a wail." The only other reason for suspecting the simile as a whole, that it is absurd to talk of the noise of a coal-cart as the worst that is known to mortals, is insufficient. *Di me perduint* if there be exaggeration in the statement to any poor wretch who, at the present day, has the misfortune to live on the road from the old station at St Andrews to the town.

182. In Βραίτων we boldly see "Brighton." The Phoenicians probably circumnavigated Britain on one of their tin-making trips. They may have given to the district in which Andreapolis was

or a loud-sounding coal-cart, the row of which is said to be the most painful that people have to endure, rumbles in the morning before dawn along the unspeakably fine streets in the town of holy Andrew, haunt of the Muses and of *geffing* men, the place which others, for love of it, call the Brighton of the North; and the long-suffering citizens, who are snoozing peacefully in their soft beds, overcome by sweet slumber and *goff*, are roused by the uproar from the pleasant land of dreams, and sit up in bed and in wrath call upon the Avengers, [and Retribution and Strife and sore Woe, and Quarrels and Murders and Fightings and Slaughterings, Lawlessness, Profanity, Deceit and awful Stories, and Death and Doom implacable, and Sin itself, and many other select divinities to whom folk all the world over pay the rites that are due], and invoke many grievous ills on the heads of the coal-merchants, and on the Bailies as feeble and not worth their salt, in that they do not haul them over the coals for vexing the lieges by this unseemly din, just so did the din

situated the name which the country bears to this day, the "East Neuk o' Fife," and which is given to it in the first line of our poem.

185. For the "Land of Dreams" see *Od.* xxiv. 12.

186. A fine spondaic opening, well suited to the awfulness of the occasion, and thoroughly Homeric. τὸ σεμνὸν διὰ σπονδελούς, as Eustathius says. See on 311 and 508. Arctinus rivals Vergil in the management of the spondee.

187-92. A truly shocking list. See the remarks in the *Prolegg.* on traces of a New Theology.

194. Very strong terms, of the kind usually reserved, in modern Scotland, for local consumption by Town Councillors *inter se*, in the privacy of the Council Chamber.

195. ἔλκουσιν ἐπ' ἄνθρακας, an obscure expression, not found elsewhere. The operation implied would be something like burning Zoilus, the "Scourge of Homer," on a pyre made of his own Homeric treatises, or torturing the modern Dissector of the poems by hacking him with his own scalpel.

ὥς Φοσίλων ὀρυμαγδὸς ὀρώρειν οὐρανόθι πρό.
 ἔδφεισαν δ' ἄρα πᾶσαι ἀνὰ κρικετηπαράδεισον·
 ὦδε δέ τις εἶπεσκε κοράων εἰροχιτώνων·

ἦ τοι Ζεὺς νῦν ἄμμι πόνον καὶ κήδεα μέλλει 200
 θήσειν· ἡμέτεροι δὲ πανῆμαρ δέρματα λυγρὰ
 κοῦραι εὐόκασιν θηρευσέμεν· ἦ γὰρ ὃ γ' ἥρωσ
 ὀφθαλμὸν νῦν ἔνδον ἔχει Μελάνης ἐρίβωλος,
 ὅς τ' ἐσθλὴν τέρψιν τεύξει κούρησιν ἀγαυῆς.
 ἀλλὰ σφιν ταχέας θείη πόδας Ἄρτεμις ἀγνή 205
 Ἀγροτέρη· ἡμῶν δ' ἀναφαίνεται αἰπὺς ὄλεθρος.

ὥς φὰν αἰδρεῖη, ταὶ δ' οὐκ ἴσαν ὥς ἄρ' ἔμελλεν
 ἔσσεσθαι· κρείσσων δὲ Διὸς νόος ἢ γυναικῶν,
 ὅς τε καὶ ἄνδρα δάμασσε θρασὺν καὶ ἀφείλετο νίκην
 ῥήϊδιος, κρικετῆρα ἀγακλειτόν περ ἑόντα. 210
 ἦ δ' αὖτις σφαῖραν κυκλίην χερὶ λάξετο λεπτῇ

197. Those who dissect the epic similes and shew how defective they are as comparisons—naturally when, as Professor Murray shews (*R.G.E.* 215), they were selected (by incompetent combiners and harmonists and interpolators) at random from a huge “ready-made” stock—will blame the application of this one. The shouting of the Phosils reaches Heaven itself. The din of the coal-cart gets no farther than the dreaming citizens, who may be far from Heaven. The simile has no doubt been stolen by Arctinus from “an older book.”

200 ff. From 199 to 210 “can be cut out.” We hesitate. There are certainly some obvious borrowings from Homer, and there are expressions which seem very like the slang of a late, degenerate age,—“hunt the leather,” “give the girls a fine time,” “has his eye in.” These supply ground for sinister inferences. The “original *Iliad*” is absolutely free from such blots. The rest of the poem supplies curiosities of language whenever a critic requires them.—ὀφθαλμὸν νῦν ἔνδον ἔχει, of Melanippos (for Melanēs is obviously only a *Kōsenname*), is decidedly interesting. The critics will say—for there is little that escapes them—that an eye *must* be inside, if it is to be of any use, and that it always is, except in rare cases, such as that of the three Graiae, who had only one eye (and one tooth) between them, or parties of giants in fairy-tales. Some will see an allusion to the Arimaspians, who were one-eyed, and whose one eye was, according to Herodotus, to gold; or to the Issēdoi, of whom Aristaeas says, ὀφθαλμὸν δ' ἐν'

of the Phosiloi rise even to the skies. And fear gat hold on all throughout the *kriket*-park, and thus would some one of the girls of the woollen gym-suits say :

"Surely Zeus is now going to give us a very bad time of it. Indeed it strikes me that our girls will have to hunt the wretched leather the whole day. For that brave boy, the good *bōler* Melanippos, has now got his eye in, and is going to give rare sport to the haughty maidens. So may chaste Artemis the *Fielder* make them fleet of foot, for it looks as if we were in for a sound drubbing."

Thus they spoke in their foolishness, for they had no idea what was going to happen. The will of Zeus is stronger than that of (even) ladies, and he can easily lay low the bold player and deprive him of a win, fine *kriketer* though he be.

And she again took the round ball in her tender hand,

ἐκαστος ἔχει χαρίεντι μετώπῳ, "each on his beauteous brow has only one poor little optic." But if Melanippos was an Arimaspiān, or an Issēdian from Scythia in the north, how was he playing for the Phosiloi in the south? Had he "qualified"? Or have we Oriental influence again? Is Melanippos a high officer, the eye of his king, like *Sham*-Artabas in the *Acharnians* (Merry's note on line 91)? Others again will see nothing more than an allusion to the evil eye, δφθαλμὸς βάσκανος. There are many possibilities for those who love to "shear an ass." But when discussion has reached its limit, they will all agree that the poet is telling us only that old Melanippos is "all there," his eye not dimmed nor his natural force abated. They generally scorn the obvious in Homer, and *plectitur Homerus*.—For ἐμβωλός (in Homer, "fertile") see on 71-6.

205 f. Artemis and Ares were the two great deities of the Amazons; Ares was also their progenitor. That we know. Our poem shews, 239 ff., there was a cult of Athené as well. And Polemūsa was her particular pet, 105.—*Ἀγροτέρη* is no fiction.

211. There must have been an Invocation at this point, "When Polemūsa roused doth rush, The hoary head of age to crush." It has doubtless been expurgated out, owing to the strength of its language. We have ourselves expelled one in 399 ff. for that very reason.

ῥηξήνωρ Πολεμουῖσα Ἀμαζονίδων κρικετάρχη,
 χωομένη αἰνῶς, κτεῖναι δέ ἐ ἔτο θυμός.
 ὡς δ' ὅτε τίς τε γέρων αἰχμητῆς εὐ ἐνὶ λέσχη
 δειπνήσας νύσσηνδε κατήλυθε κύοει γαίῳν, 215
 ἰμείρων γοφείειν· ὁ δ' ἀφίκετο πολλὰ γοφῆσας
 δουρατέω ἐλατῆρι σιδήρῳ χαλκιδίῳ τε
 ῥίμφ' ἐπὶ ἰσόπεδον τρίτατον, γήθησε δὲ θυμῷ
 οὔνεκα τοῦ ἑτέροιο δύω ὑπερέσχε γοφητοῦ·
 καὶ τόθ' ὑπὲρ κεφαλῆς νεφέλην ἔστησε Κρονίων 220
 κυανέην μεγάλην, ἥχλυσε δὲ εὐρεῖα χθών,
 Πηλμύριον πεδῖον πολυήρατον ἐλπιδόπορθον·

213. *Polemūsa* is a strange mixture. The blood-thirstiness which is a prominent element in her character is apparent here and 154 ff. It is in keeping with what we know of her tribe from classical writers. The Amazons were not only *στυγάνορες* or man-haters (*Prom. Vinct.* 726); they were even *ἀνδροκτόνοι* or man-slayers (*Herodot.* iv. 110). Worse than that, some of their tribes even *ate* men. This is told of the Lem-Lems, the Rem-Rems, and even the Dem-Dems, in Africa, S.E. of Egypt (Rothery, 8). Now we can see the real meaning of Homer's *ἀντιάγειν*; they were suffragettes "to a man." But it should be borne in mind that *Polemūsa* had to do with a stark anti-suffragist, —*μισογύνης*, of *Melanippos*, 79. We can pardon a little natural fierceness and consequent *μεγαληγορία*. In other places we see the tender side. The smart sash, 100, and the modest allusions, 143, 144, and 258, to her good looks and lovely hair, are features that betray the woman beneath the militant masculinity of the suffragette.—The *varium et mutabile* in her character is similarly illustrated in 139 ff. From personalities of a somewhat low order she suddenly drops into what reads like an echo of the *οἷη περ φύλλων γενεή* of *Glaucus*, or the *ἀλλ' ὅτε δὴ καὶ λυγρὰ θεοὶ μάκαρες τελέσωσι* of the first solemn warning that *Odysseus* gives to *Penelope's* persecutors.—*ἐ*. Some critics will say the word is not in its proper place. But I am not sure that they are quite clear on the point. *Arctinus* follows *Il.* viii. 301.

214 ff. *ἡ δύναμις τοῦ ποιητοῦ!* as the scholiasts say. Here is a simile of 24 lines, of a length quite unparalleled in the epic or any other literature. This alone will make it a rock of offence to the critics. Their *Ur-Ilias* has nothing to touch it. But there is little evidence of spuriousness. New words are used because they are required, and there is hardly a solecism. So we are loth to give up this most useful picture of one phase of life in the old *Micropolis* of *goff*. In fact we make bold to think there was actually more of the simile at one time.

the man-smashing Polemūsa, *kriket*-captain of the daughters of the Amazons, in a terrible rage. She could have killed him! And as when some old warrior, having had a good lunch in his club, goes down to the tee, glorying in his might, and yearning to play *goff*, and comes nimbly to the third levelled place with many a shot with wooden driver, iron and bronzelet, and is in high feather because he is two up on the other man; and then Kronos' son sets overhead a cloud, a big dark cloud, so that the broad earth, the Pilmuirian plain much-loved, grave of hopes, grows dark beneath it; and forthwith a wild west

Would anyone sit down after such a "ducking," without changing? And the picture cannot be considered complete without the ejection of the old ἀκράχολος and μισόθεος warrior from the club, after such behaviour. He has made himself intolerable, γοφίνδῃ συγκεραυνωθείς φρένας (Archilochus). You may say there were no professional "chuckers out"—if you use that vulgar expression—attached to clubs in ancient times. But there were. An Iobacchic club at Athens had these satellites, and they were called ἵπποι or "Horses" (Frazer's *Pausan.* vol. v. 621). They would also be needed at the κακοδαίμονισταί or Athenian "Hell-fire club" mentioned by Neil on *Equites*, 1. The close of our incident has been expurgated out for decency's sake, that is all. The Expurgator might have gone further. But that is the way with these mythical agencies created by the Higher Criticism; they never did their work properly. To say an Expurgator was "baffled" is nonsense. Why should an Expurgator ever be baffled? Why should our man banish the "chucking-out" and leave the cause of it? Why do his work in this half-hearted fashion? νήπιος, δὲ πατέρα κτείνας παῖδας καταλείπει,—"he's an idiot who murders the *pater*, nor makes short work of the babies!"—The changes between present and aorist in the simile are not to be objected to. The critics try to make capital out of them against Homer, but without success.

217. With this line cp. 480, and see on 504 f.

218. ἰσπεδον, in Homer simply "level ground." Here probably much the same as our (croquet or golf) "green." It would have the τρήμα or "hole" in it. For more information on this and other *goffing* points, see Appendix A.

222. Note the effective π-alliteration. So in line 7, and in 249 ff., for which see the *Prolegg.* It occurs in Homer,—and elsewhere, as in the familiar πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάιλλος,

αὐτίκα δὲ ξαῖς Ζέφυρος σὺν λαίλαπι πολλῇ
 λάβρος ἐπαίγῃζει, ὄμβρος δὲ ῥύδην ἐπιβλύζει·
 ἄψ' δὲ θέει ποδίοιο ἐὼς εἰς πύονα λέσχην 225
 λυγρός, κραιπνὰ ποσὶ προβιβάς· Ζέφυρος δὲ διώκων
 ῥεῖα διαρρήγνυσσι λαβὼν γόφιον σκιάδειον
 τριχθὰ τε καὶ τετραχθὰ, τρύφη δ' εἰς οὐρανὸν εὐρὺν
 προρρίπτει πνοιῇ λιγυρῇ· τὰ δὲ εἴματα, πῖλος
 ἱμάτιον σαρὰβαρα ποδῶν θ' ὑποδήματ' ἔνερθε 230
 πάντα βέβρεχθ' ὕδατι ψυχρῷ· ὀλίγος δ' ἔτι θυμὸς
 αὐτῷ ἔνεστι, μόγῃς δ' ἵκει λέσχην βαρυδαίμων·
 ἔνθ' ἀπομηνίει βριμώμενος, οὐδὲ τις ἄλλος
 τόλμησε φρεσὶν ἔρχεσθαι σχεδὸν οὔτ' ἀγορεύειν
 χώμενον νίκης ἐσφαλμένον, ἀλλὰ ἔκηλος 235
 ὀξέ' ὀνειδέ' ἔλεξε Διὶ Νίκη τε Τύχη τε
 Σωτείρης, τὰς γὰρ περὶ κῆρι σέβουσι γοφῆται·
 ὧς δριμύς τε καὶ ἄσβεστος χόλος ἔλλαβε κούρην,
 αὐτίκα δ' ἠράτο Γλαυκώπιδι ὀβριμοπάτρη
 οἴκτρ' ὀλοφυρομένη, θαλερὸν κατὰ δάκρυ χέουσα· 240
 κλῦθι, Ἀθηναίη ἐρυσίσχολε, Ἀτρυτώνη,
 κούρης κλῦθι, κόρη· δὴ γὰρ μέγα πένθος ἱκάνει
 κῆρ ἐμόν· ἀλλά, θεά, τόδε μοι κρήνην ἐέλδωρ,
 ἄξον δὴ βάκτρον Μελανίππου, καρτεροῦ ἀνδρός,

"five over fifty feet on the flat was the feat of Fayllus."—πολύηρατον is a difficult word. I have translated it here "much-loved," and it certainly has that meaning in some passages in Homer, with ἡβη, γάμος and the like. But in *Od.* xi. 275 the scholiast rightly saw that, applied to Thebes, it means "much sworn at," and probably we should adopt that interpretation here. We must do so in line 13. ἀραὶ or curses are referred to in 508, and specimens are actually given in 495 ff.

229 f. πῖλος, a felt cap, worn in many different styles throughout Greece (L. and S.).—σαράβαρα, a slip by the Orientalist. These are properly the Persian *shalwār* or drawers. But he means the *tumbān* or short breeks worn by wrestlers and no doubt by *goffers* also, "knickers" in fact. These must not be confused with the *kypassis*, or bathing pants, of which we read in *The World of Homer*.

wind bringing a great tempest swoops down with a rush, and the rain pours in sheets; and the poor wretch hastens back across the links towards his comfy club, trotting along smartly; but Zephyros chases him and in a jiffy rips his *goffing* umbrella into three or four bits, and with a shrill blast whirls them up to the wide sky; and his clothes,—his cap, his jacket, his knickers and the shoes on his feet beneath, are all soaked with cold water; and there is mighty little life left in his body, and the poor man can hardly reach the club; and there he rages away and snorts in his wrath, and none of the others dares to approach or address him, enraged as he is and done out of his win; but he shouts out to his heart's content bitter reproaches at Zeus, and at Victory and Luck, the Preservers, goddesses that *goffers* do most piously adore; so did anger sharp and unquenchable take hold on the girl. And forthwith she prayed to the bright-eyed daughter of the awful sire, lamenting piteously and shedding big warm tears:

“Give ear, Athené, guardian of our *schola*, unwearied one! Maiden, hear a maiden's prayer! For in truth great sorrow hath come to my heart. But, goddess, grant this my desire. Break the bat of Melanippos, that hefty

236. *Νίκη* of course indicates Athenian influence. “That,” as Dissectors of the poems are fond of saying, “does not require argument.” *Τύχη Σώτεια* also proves the passage late, because she is mentioned by Pindar and the dramatists. That too requires no argument. In still later times she was represented with a rudder (the *Τύχη βιότοιο κυβερνήτειρα* of the Anthology) or—very significant for us here—standing on a ball. For *Νίκη* see also the quotation in the scholium.

241 ff. Here again we mark the fine delineation, the light and shade, in the presentation of the heroine's character. Nothing could be sweeter than her “little tender dolorous cry” to Heaven and her array of simple, girlish gifts. Yet sandwiched in between them is a spiteful longing to spoil the beauty of the Phosil.—The opening of

τοῖό κ' ἐγὼν ὀνύχεσσι καταδρύνψαιμι παρειὰς 245
 ὀξύτομοις κρατεροῖσι, τόσ' ἄλγεια μῆδεται ἡμῖν·
 σχέτλιος· αὐτὰρ ἐγὼ δώσω περικαλλέα δῶρα
 ἄσπετα—εἰ δ' ἐθέλεις, καταλέξω—λάρνακα νίτρου
 Πηρσίου ἐμπλείην ἐνώδεος, ἀπαραβλήτου
 χρῶμα σόειν κοσμεῖν τε γυναικῶν θηλυτεράων, 250
 καὶ χρυσὴν περόνην πετάσου μάλα τιμήεσσαν,
 ἣ νύ σοι ἔσσετ' ὄνειαρ ὅτ' ἂν κυνέη εὐχαλκος
 παντοίων ἀνέμων ὀλοῇσι τινάχθῃ ἀντμῆς,
 πέμματα θ' ἔξ χαρίεντα τά τ' Ἀρθυρίου φίλος υἱός—
 ᾧ πάρα σίτος ἄπειρος—ἐῶ ὥπτησε καμίνω, 255
 ἥδ' ἐ ποτήρια δώδεκ' ἐπιστεφέα λεμονήδης
 θείης ἡδυπότοιο· ἄκου' ἐμέ' ἥδ' ἐλέαιρε.
 [αὐτὰρ ἐγὼ πλοκάμους χρυσεύς Χαρίτεσσιν ὁμοίους,
 οὓς ποτε κουρείῳ πριάμην—μάλα πολλὰ δ' ἔδωκα—
 ψαλιδίῳ κέρσασα τεῶ ἐνὶ πίοι νηῶ 260
 θήσω, πότνα θεά, χάριν ἡματα πάντα Φιδυῖα.]
 οὗτος γάρ ποτε φήσκει ἐνὶ λέσχῃ ἀγορεύων

242 has been adopted by Sir Walter Scott in words which we use in our translation.

248-61 may be due to D. He thought it necessary to enumerate the δῶρα of 247, an absurd idea of the kind which, according to the Higher Criticism, led busybodies to add lines to the Homeric poems, and now gives critics splendid opportunities for shewing their excisory valour. But we are bound to add that here the interpolator had "an accurate sense" of Homeric practice. As for 258 f., they are a repetition from 144 ff., and as they are unsuitable here, they should be cut out. But we have already cut out the earlier occurrence. *Ergo* they ought to stand here. For this juggling with repeated passages, which Higher Critics have made a high art, their adversaries have reason to be most grateful, for it can be used as a whip wherewith to scourge those critics right lustily.

248. νίτρου Πηρσίου. For νίτρον see on 362 f. Πηρσίου is unintelligible. Of Oriental origin, no doubt,—*Persicus apparatus*. *Pērs* soap may have been a particularly good brand. In fact the poet says it was "matchless for the complexion."—σόειν. *Recte Lobeck verbum defect. σόω statuit* (Ebel. s.v. σαύω).

fellow, whose cheeks I could scratch with my sharp strong nails, such an amount of mischief he meditates against us, the villain! And I will give thee splendid gifts in any quantity. See, if thou wilt, I will tell them over to thee,—a box full of the soap of *Pērs*, perfumed and unequalled for preserving and improving the complexions of dainty dames; and a hat-pin of gold, worth a lot, which thou wilt find right handy what time thy helmet of bronze is shaken by the rude blasts of every wind; and six delicious cakes baked by the good MacArthur, with whom are stores of bread unlimited, in his own bakery; and twelve beakers full to the brim with *lemonēd*, a divine, a ripping drink. So give ear and have pity. [And I will cut off with a scissors my golden locks, as pretty as ever the Graces wore, which I once bought, frightfully dear, at a hair-dresser's, and will place them in thy rich shrine, goddess revered, in eternal gratitude.] For that man will be saying, when he holds forth in the club, that he beat us

249. ἄπαρβλήτου, *metri gratia*. So ψαλιδίω in 260, πρῶταμένοι, 352, etc. So Homer often.

254. Ἀρθύριος, here father of a confectioner. In 470 (*q.v.*) probably an old king or hero. The inconsistency will be taken as proof positive that the two lays are by different authors, but we know that they are not.

255. πάρα σίτος the "hall-mark" of the Deipnosophist. See *Prolegg.* The critics, with their intolerable ingenuity, will see a reference in the sentence to some particular σιτοδεία or dearth.

258 ff. J again. Any fool can see that a wig does not require to be cut away.

260. This vowing and cutting of hair to a deity is of course common enough. We have only to think of Achilles and Spercheios, on the occasion of Patroclus' funeral. Or of Caracalla. When he visited Troy, he must have a funeral (for which a Patroclus, a friend of his own, died with startling but convenient suddenness), and Games, and an offering of hair. But the historian tells that poor Caracalla was so bald that he had great difficulty in finding a sufficiently luxuriant curl.

262. οὔτος, with ineffable contempt, δεικτικῶς, "that specimen."

ἦμας νικῆσαι ἀλαπαδνάς, ἡδ' ὑπὲρ αἶσαν
εὐξέται· αὐτὰρ ἐμοί γε χάνοι τότε εὐρέϊα χθών.

ὥς ἔφατ' εὐχομένη τῆς δ' ἔκλυε Παλλὰς Ἀθήνη. 265

αὐτίκα δὲ στικτὴν κίχλην πέμψ', εἶσατο δέ σφι
δεξιὴν αἰξάσ' εἰς εὐρύχορον παράδεισον.

δενδρέου δ' ἐν πετάλοισι καθεζομένη πυκινόισιν,
ὑψικόμου πλατάνοιο μυχῶ μεγάλου παραδείσου,
αἶψα θαμὰ τρωπῶσα χέεν πολυηχέα φωνήν. 270

κούραι δ' ἡδονγέλωτες ἐπεὶ παιήον' ἄκουσαν,
γῆθησαν πάσῃσι δ' ἐνὶ φρεσὶ θυμὸς ἰάνθη.

αὐτὴ δ' οὐρανόθεν κατέβη παρὰ δ' ἵστατο κούρη

Παλλὰς Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,

τὴν δὲ λήην θάρσυνε καὶ ἔμπνευσεν μένος ἡῦ. 275

ἡ δ' αὖτις σφαίραν προέηκ' ἴθυνε δ' Ἀθήνη.

οὐδ' ἔλαθεν Μελάνιππον· ὁ δ' ἔστηχ' ὥς τὸ πάρος περ

σείων κολλητὸν βιάκτρον, συὶ ἕκκελος ἀλκῇν

σμερδὸν ἄταρβεί, ὅς τε μολυβοδαινῶν ἀλεγίξει

τὰς θηρήτορες ἄνδρες ἐπασσυντέρας ἀφιεῖσιν, 280

ἐρχομένην δὲ δόκευ· μίνυνθα δέ οἱ γένεθ' ὀρμή.

264. Death before such disgrace. *κακοὶ μὲν εὖ πράσσοντες οὐκ ἀνασχετοί.*

266. The thrush (not known elsewhere as a bird of omen), and the plane-tree in the demesne, remind us of another favourite resort for "studious musing," "the olive grove of Academe, Plato's retirement, where the Attic bird, Trilled her thick-warbled note the summer long," and where *πλάτανος πετέλα ψιθύριζε*, "the plane-tree whispered to the elm" (*Nubes*, 1008). So Athenian influence will be proclaimed. See the *Prolegg.* The scent of the critics for Attic contraband has only grown more keen with the years that have passed since Wolf took up Pisistratus.

267. The *ἔρκος* of the demesne is not mentioned as the thrush flies over it. *Therefore* the author of the lines did not know of it. The passage is from a "version" of the *Alexad* in which the demesne was fenceless. In coming to this conclusion I follow Dr Leaf on the 13th *Iliad*. The Trojans have carried the Wall and driven the Achaeans back to their ships. *There*, away from the Wall, a hand-to-hand fight ensues, and in the course of that fight the poet does not refer to the

poor weaklings, and will swagger no end. But when that time comes, for me may the earth gape wide!"

Thus she spake in prayer, and Pallas Athené heard her, and on the instant sent a speckled thrush which came into view flying from their right into the spacious park. And it sat in the thick leafage of a tree, a plane-tree of lofty branches in a nook in the great park, and forthwith began to "trill its thick-warbled notes." And the merry girls, when they heard this chant of victory, rejoiced, and the hearts of all were refreshed within them. And Pallas Athené, daughter of ægis-bearing Zeus, herself came down from heaven and stood by the girl, and heartened her and inspired her with courage.

So yet again did the girl cast the ball, and Athené guided it. And it did not catch Melanippos napping; but he stood as before, brandishing his spliced bat, with the pluck of a wild boar, terrible and fearless, that heeds not the shower of bullets which hunters send after him, and watched the ball coming. But his innings proved but a

Wall. *Therefore* the passage is from a "version" of the *Iliad* which knew not the Wall. It is easy to jeer at this as wall-eyed criticism, etc., etc. I only know that Professor Murray and Dr Verrall follow Dr Leaf over the Wall implicitly, and it is not for me to sit on the fence in such a case, or on their arguments either.

269 and 267 each end with the word *παράδεισος*. Such assonance is actually made ground of objection to a passage in Homer, when a critic is very hard up for material. It is easily proved that Homer himself did not (to use Mr Godley's phrase) "care a Digamma" for such things.

270. See *Od.* xix. 521. It would require a critic who is a master of the *ἐπεσβολαίαι* of German treatises to do justice to such plagiarism.

271. *ἡδυνέλωτες*, *epitheton ornans* pure and simple. The girls are in a mood for tears. If they are laughing, poor things, it is *γναθμοῖσιν ἀλλοτρίοισιν*, "on the other side of the mouth." And see on 42.

273. *οὐρανόθεν*. For a "Great Discrepancy," on a parallel with one in the first *Iliad*, see the *Prolegg.*

278 ff. For this repeated boar simile see the *Prolegg.*

ἀχλὺν γὰρ κατέχευεν ἐπ' ὀφθαλμοῖσιν Ἀθήνη·
 στῇ δὲ ταφών, σκῦτος δὲ ἐλισσόμενον ἐπελάσθη.
 δὴ τότε βάκτρον ἄειρεν εὐξέστον ἀπαλάμνωσ.
 σφαῖραν δ' οὗ πῶς ἦεν ἐρυκέμεν· ἀλλὰ διαπρὸ 285
 εἰσαμένη Φικέτην μεγάλην πατάγῳ συνάραξεν.
 ὥς δ' ὅτε τίς τε πάϊς τερατώδης οἰκοδομήσῃ—
 μῦθος τηλύγετος, πάντες δὲ διαθρύπτουσι—
 πλίνθοισι ξυλίνῃσι, τὰ Φοι δῶκ' ἀγλαὰ δῶρα 290
 μητροπάτωρ ὅτ' ἐπῆλθε γενέθλης ἱερὸν ἡμαρ,
 φρούριον ὑψηλόν· μάλα δ' ἦσατο πότνια μήτηρ,
 εἶπε δὲ γηθοσύνη, Κρικὴ, ὥς θυμόσοφος παῖς·
 μάμμης νησσάριον· πίππου γ' ὅδε πολλὸν ἀμείνων
 ἔσσεται ἡβήσας· ὁ δ' ἄρ' ἐξαίφνης ἀγαπητὸς 295
 ᾧ θυμῷ εἷξας λαῖξ' ἔνθορε δαίμονι ἴσος
 μαινομένῳ, πλίνθους δὲ διεσκέδασ' ἄλλυδις ἄλλῃ·
 ὥς δεινὴ σκέδασις δούρων Φικέτης εὐδμήτου
 ἔπλετο θούριδ' ὑπὸ ῥίπῃ ἀμάχης Πολεμοῦσης·
 ἤριπε δ' ἐν ποίῃ ἀράβησε δὲ βήλε' ἐπ' αὐτοῖς.
 τῷ δ' ἐπὶ μακρὸν ἴυνσε καὶ εὔξατο οἷα κοράων· 300
 ἂ δαίλ', ἣ που ἔφησθ' ἑκατὸν ποιησέμεν αὐτῶς
 σήμερον· αὐτὰρ ἐγὼ κέλομαί σέ που ἄλλοθι ἄλλων
 πειρᾶν· ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί.
 λαβραγόρη· ἡμεῖς οἶοι σύ γε ἔνδεκα πάντας
 ἐξωθεῖν δυνάμεσθα ῥέα μάλα, ὥς ὅτ' ἀπώσῃ 305
 πέτροις ἄγροικος σύας ἀγροῦ ληϊβοτῆρας.

282. Athené is as mean here to Melanippos as she was to Hector in his last stand against Achilles. She is evidently Ἀθήνη Ἀξιόποινος, which Mr Frazer renders "Athené Serve-them right."

290. "Whether the birthday was kept as an annual celebration we do not know" (Gardner and Jevons, 297). But Becker (*Charicles*, Eng. Transl. 314) says it was, and our passage confirms the view, and shews that a child had his *ludi natalicii* on the occasion. The mention of *wooden* bricks may be taken as proving the line desperately late or exceedingly early, as the critic prefers or requires.

292. Κρικὴ is probably a new goddess, superseding the earlier Κόρη,



THE STURDY CAPTAIN MELANIPPOS (p. 85).

[To face p. 48.

short one. For Athené shed a mist over his eyes, and he stood confounded, while the leathern missile came spinning along. Then at last he raised his well-polished bat in helpless fashion. But it was no go; he could not stop the ball, which held straight on and crashed into the *wicket* with a mighty noise. And as when a prodigy of a child, an only pet whom everybody spoils, builds a lofty castle with wooden bricks, which his grandpapa has given him, a splendid present, on the solemn occasion of his birthday, and his lady mother is right glad and chortles in her joy, "*Krikee*, what genius! 'Tis the duckums of its mummie! 'Twill far outstrip its papa when it grows up!" But the darling, yielding to a sudden fit of temper, rushes at it with a kick like a raging demon, and sends the bricks flying all over the place,—such was the awful dispersion of the "timbers" of the well-set *wicket* by the attack of the irresistible Polemūsa. And they fell on the sward and the *bōls* rattled upon them.

And the noble girl shouted aloud and boasted over him. "Wretched man! Thou thought'st, I ween, thou wert to make a century easily to-day. But I bid thee try elsewhere with other *kriketers*. 'By trying hard the Greeks even reached Troyland.' Talker of rot! We can put out with the greatest ease a whole eleven such as thou, as a farmer driveth crop-harrying pigs out of a field with stones.

for gentle dames to swear their "pretty oaths" by. We know they had their favourites, as Ἀρροδίη and τῷ θεῷ. We might render it in our line by a single *Dame*. Cp. Pet Marjorie's, "She was more than usual calm, She did not give a single *Dam*." In *Kriké* we probably have our old friend Kirké under a slightly altered name.

303. πάντα γυναῖκες ἴσαντι! See on 334 for the spread of knowledge among women. Polemūsa here quotes her Theocritus, and she knows her Homer well too. Her speeches are "rich with the spoils of time."—The reference to the Trojan War could (on Higher Critical principles) have been quoted only at a time when the great War was

ἔρρε, κακὴ γλῆνῃ, μῆδ' ἐνθάδ'ε καλὰ πρόσωπα
 δείξις ἡμετέρῳ παραδείσῳ δεύτερον αὖτις,
 [μὴ σὺ παθὼν γνώης *furens quid femina possit.*]
 ἀλλὰ, φίλος, φρόντιζε· παθὼν δέ τε νήπιος ἔγνω. 310
 ἡπέιλησεν, τῷ δὲ κατεκλάσθη φίλον ἦτορ·
 ἄψ' ὃ' ἐτάρων εἰς ἔθνος ἐχάζετο θυμὸν ἀχεύων,
 ἀχρεῖον γελῶν μάλα τοῖον· τοῖσι δ' ἄρ' ἦλθεν
 ἀσπᾶσιος κούρης προφυγὼν χεῖράς τε μένος τε.
 ἔντεα δ' ἔκδυσαν καὶ Φισσικισῶδα F' ἔδωκαν 315
 θυμηδὲς πιέειν τε καὶ εὐῶδες σιγάρεττον
 καπνίζειν, ταχέως δὲ λύθη μελεδήματα θυμοῦ.

ΤΑ ΕΝ ΑΒΕΡΔΟΝΙΗ

ὥς ὃ γ' ἀνεψύχθη Μελάνης φίλος· αὐτὰρ Ἀλέξις
 ὄρνυτο σὺν ὃ' Ἑλένῃ τέμενος λίπεν, ἦχθετο γὰρ κῆρ
 παρθενικῆς ὑπὸ χερσὶ ἰδὼν ἥρωα δαμέντα. 320
 καρπαλίμως δ' ἵκανε Ἀβερδονίην ἐρατεινήν.

in everybody's mouth. It must therefore be *very* ancient, and far from original in Theocritus.

309. *Polemüsa*, flushed with her *succès fou*, gives us a false quantity in *fūrens*. We had better politely save her or the interpolator's Latinity by reading γνώησθα.

311. ἡπέιλησεν. Note the rhythm, and cp. *Il.* i. 388, with Dr Leaf's note. And see on 186. There is adaptation of sound to sense, as in 498, where the player is evidently banging his club on the ground, or in 504, where he seems to emphasise each word with a flourish of his "iron" in his adversary's face.

312. ἰὼ βρότεια πράγματα! As Mr Andrew Lang sings in his *Ballade of Cricket*, "this is the end of every man's desire." Poor Melanippos! *Fortior quam felicior*, he "has his exit,"—νόστος ἐχθιστος καὶ ἐπικρυφος οἶμος, as Pindar puts it.

313. ἀχρεῖον. Cp. *Il.* ii. 269 of Thersites, and Bret Harte's imitation of our passage in "he smiled a sort of sickly smile, and curled up on the floor."

315. *Φισσικισῶδά*. What this *soda*, which is here combined with the *wissiki* or *wiski*, may have been is hard to say. *Wiski* itself seems to have been a staple product of these northern regions. The Phoenicians buy it in Aberdonië (362). It is mentioned in the scholium, and it was evidently a good restorative for *goffers* as well as *kriketers*. The former used it for libation and greatly esteemed its

Away with thee, poor puppet, and shew not thy fine face ever again here in our park, [lest thou learn by sad experience what a woman in a rage is capable of]. Better think well, my good man. Even a fool can be wise after the event."

She threatened, and his dear heart was quite broken. So he sneaked back to the company of his comrades, with grief in his soul, and an extremely helpless laugh. And by them he was heartily welcomed on his escape from the furious hands of the damsel. And they took off his things and gave him a pleasant *wissikisōda* to drink and a fragrant *sigarett* to smoke, and the cares of his soul were quickly dispelled.

THE ABERDONIAN AFFAIR

So good Melanippos was himself again. But Alexes arose and left the ground with Helen, disgusted that the hero should have been so beaten by the damsel. And quickly he came to lovely Aberdoni^c, where the students

invigorating properties. It is not mentioned by Schrader. The root may be the same as in *ἄσχυ* (*Fάσχυ*?), "fizz," "fusel oil," etc. Perhaps all connected with *Fis*, "strong liquor"; or with *Fīsos*, "the leveller," degrading all to the same low level. *βλάβηθη ὁμῶς ἀνδρὸς ἀνὴρ ὃ τε πολλὰ νοήσας*. See also Appendix A.

317. The critics will say the ending is unsatisfactory, but when, (it is asked by their querulous opponents), do these pessimists find anything in the epic outside the *Ur-Ilias* quite satisfactory? There is always some "little rift." *Parva leves capiunt animos*. They will want to know who won, and whether the girls were cheered by the Phosils, and the Phosils cheered by the girls, and Polemūsa chaired by her fellows, and whether she had a paragraph in the *schola* "Gazette" and got a garland of wild olive. And when they get full information, they say it is excess and "distension," and the work of some late villain. I daresay there was more in the saga or *kriket*-epos from which Arctinus took the incident, but he had every right to sift and expurgate for his own purpose.—*καπνίζειν*. See Appendix C.

318. Now we pass to the Aberdonian Affair. Alexos leaves the ground hurriedly with Helen; he feels ashamed of his sex. He moves on to Aberdoni^c, and there the students "go for him." That is told

ἔνθα δέ μιν μῆσαντο ἀεικέα ἔργα μαθηταί·
 τοῦνεκα Δουλίχιος Ἀκαδημείης κλυτὸς ἀρχὸς
 ἐς βουλὴν ἐκάλεσσε Καθηγητὰς μεγαθύμους.
 τοὺς ὃ γε συγκαλέσας ἀγορήσατο καὶ μετέειπεν· 325
 ὦ πόποι, οἷον δὴ ἡμέας βροτοὶ αἰτιόωνται.
 ἐξ ἡμέων γάρ φασι κάκ' ἔμμεναι, ὅττι μαθηταὶ
 αἴσυλα ῥέζουσιν νηποινεί· τοὶ δὲ ἔκηλοι
 τέρποντ' ἡματα πάντα ἀκηδέες ἢ ὁ ἀμέριμνος,
 εὖθυμοι ἱλαροὶ πολύφλοισβοι σκώμματα δεινοί. 330
 οὐ φιλέουσι μαθήματ' Ἀθήνης· ἀλλὰ μέμηλε
 σύριγγες σιγάρεττα γεφύρη κοῦρμί τε πικρόν.
 αἰεὶ τοῖς ἔρανοί τε φίλοι, κίθαρίς τε χοροὶ τε
 Μουσικῇ εἰν Ἀνλῇ, ἀπομουστοτάτοισιν ἐοῦσιν.
 αὐτὰρ ἐπεὶ δὴ θεσπεσίης κεκορήατ' αἰοιδῆς, 335
 ἐξω σείνονται καὶ μαίνονται κατ' ἀγνιάς
 νύκτα δι' ὀρφνιάην, ὅτε θ' εὖδουσι βροτοὶ ἄλλοι.
 παινύχιοι μὲν τοί γε ἀλάονται κατὰ ἄστυ,
 ἀστοῖς καὶ φυλάκεσσι φόνον καὶ κῆρα φέροντες.

in detail in 394 ff. It ought to be told here, and how he got to Aberdonië. There is dislocation; probably there has also been excision. A splendid chance for the critics!

323. Δουλίχιος. Other forms Δόλιχος and Δούλιχος. The name may imply Eleusinian connection, as its only bearer known to us was king of Eleusis, when Demeter came, and a son of Triptolemos was called Dolichios. Δόλιχος is also an epithet of the Lord of the infernal regions.

327 ff. These learners seem to have been an unruly lot. As Plato says, "the boy is the most unmanageable of all wild animals." But they cannot have been as frivolous as they are painted here. The outpouring in 328 ff. is not in the best epic style. It oversteps τὸ πρέπον, and recalls (*e.g.*) the flood of titles let loose on the god of war in the Hymn to Ares, which some on that account refer to the Orphic School. The whole passage is no doubt the work of some *laudator temporis acti se puero*. It contains traces of both J and D.

330. Beer is a real northern touch. See the *Reallexikon*, *s.v.* *Bier*, where the "bitter" variety is not mentioned.

331. μέμηλε, with σιγάρεττα and the other comforts lumped in one solid neuter.

treated him in unseemly wise. Wherefore Doulichios, the noble head of the Academy, summoned to council the high-minded Professors. And having got them together, he spake among them and made harangue :

"Lo now, how the public blame us! For they say that *we* are responsible for their woes, in that the students play their pranks and yet go scot free. They do enjoy themselves to their heart's content all the time, without a care of any kind, cheerful and full of good spirits and noise, and up to all manner of larks. They love not the knowledge that Athené gives; they rather prefer pipes and *sigarets* and *bridge* and bitter beer, and cookey-shines too, and music and dance in the Music Hall, though they are far from fond of the Muses. Then, when they have taken their fill of divinely sweet song, they rush forth and rage about the streets, through the murky night, when all other good people are in bed. So all night long they roam about the town, bearing death and fate to the lieges

333. Recalls *Od.* viii. 248f., of the luxury of the Phaeacians. Perhaps the author—evidently D or DT—thought the student of his day in Aberdonié was inclined to be a "masher." Cp. Horace's *In cule curanda plus aequo operata juventus, Cui pulchrum fuit in medios dormire dies*, "young sparks who paid undue attention to their persons, and thought it lovely to lie in bed to all hours,"—the latter the failing that produced Callinus' μέχρῃς τεῦ κατάκεισθε;—*ἔρπνος*, a "picnic" or "blow-out" (*Od.* i. 226 and Hes. *Op.* 722). See Brosin, *De coenis Homericis*, 21. It also came to mean a "club." Cp. *ἱρανιστής*, 9. Another word for club is *λέσχη*. It occurs frequently in these lays and in the scholium. One club is mentioned by name, 516, where see note.

334. Μουσική Αὐλή, evidently what we should call a "Music Hall,"—a use of αὐλή that is "late."—ἀπόμους., as in the Euripidean οὐκ ἀπόμουςον τὸ γυναικῶν (*Med.* 1089), "woman is no alien to the Muse" (Verrall). No alien, quotha! Euripides, "thou shouldst be living at this hour," when she is fed "with the milk of every Muse"! If the line were "inorganic," one would be tempted to say that J is having his little joke between Μουσική and ἀπόμους.

338 ff. Evidently imitated by Lucretius, iv. 582 f., *Quorum noctivago*

οἱ δ' ἐπιμῖξ' φοβέονται ὑπ' αὐτῶν ῥυσταζόντων, 340
 ἀρῶνται δὲ θεοῖσιν ἐλαφρότεροι πόδας εἶναι.
 πολλάκι δ' εἰν ἀγορῇ, ὅτε Καγκελλάριος αὐτός,
 ὅς περ Ἀβερδονίων πᾶντων ἀριδείκετος ἀνδρῶν,
 ἥ ἄναξ Ῥέκτωρ, οὗ τε κράτος ἐστὶ μέγιστον,
 βουλὰς βουλεύει, ἡμέας δ' εἶθαρ γλυκὺς ὕπνος 345
 εἴλετο, ἐξ ὕπνοιο ἐγείρουσιν θορυβοῦντες,
 λευγαλέοις ἐπέεσσι καθαπτόμενοι καὶ ἀρειῇ,
 ροιζοῦντες λιγέως τρίζοντες καὶ ὑλάοντες,
 ἦδ' ὕμνους ἄδοντες ἀταρτηρῶς ἀσυφήλους·
 στρεπτή γὰρ γλῶσσ' ἐστὶν ἐκείνων οὐδ' ἔπι φειδῶ. 350
 οἱ δὲ καὶ ἐσφορεύουσι μένος πυρὸς αἰθομένοιο,
 πριάμενοι πυροτεχνίκ' ἀθύρματα, τὰ κλυτοτέχνης
 Ἥφαιστος ποίησε Φιδνύησι πραπίδεσσι,
 ὁῶκε δὲ Φοινίκεσσι φέρειν ἐπὶ οἶνοπα πόντον
 τρώκτης φηλήτης, οἳ πολλοὺς ἠπερόπουνον 355

strepsitu ludoque jocanti Adfirmant vulgo taciturna silentia rumpi. It is possible he is having a side hit at the students of *his* day in torch-light procession, "got up" as satyrs, fauns, and even nymphs.—339 is very interesting as our very earliest mention of a regular police force, no doubt under the ἀστυνόμοι. They were the public slaves called τοξόται or Σκίθαι in later times,—if the line is genuine. Observe it is "inorganic"! In Mr Godley's fragment of Euripides' *Ixion* we have a dicyclist shouting for the guardians of the peace, ὦ πόλις, πόλις. They seem to have done their work well. I do not think Aristophanes ever has a joke at the expense of the "Bobby" of his day.

342. Καγκελλάριος, evidently a title of much older standing than was thought. Centuries later it was used of various officials, from the Chancellor of the Empire to the humble Peter to whom the letter xcii. in *Greek Papyri* (Grenfell and Hunt, 2nd series) is addressed. Our present dignitary and the Ῥέκτωρ (perhaps we should write Ἀναξ Ῥέκτωρ, "Lord Rector") are evidently superior to Dolichos, who is possibly of the rank of Πρῶεδρος, or "Principal." Cp. 511, where the latter title occurs in the name of a sand-pit, given to it no doubt by some unprincipled learner.

345 f. Dolichos could not have given himself and the Καθηγηταί away like this. Put it down to J and cut it out—if you can.

and the watch, who flee helter-skelter in terror before them as they 'rag,' and call on the gods to make them lighter of foot.

"And often in the assembly, when the Chancellor himself, who is the most distinguished of all the men of Aberdonié, or his lordship the Rektör, who is such a mighty personage, is debating a matter, and in a twinkling sweet sleep taketh hold of us, they rouse us from our snooze with their din, assailing us with terrible language and gibes, whistling shrilly and squealing and howling like dogs, and singing ditties that are horribly disrespectful; for their tongues wag freely, and they spare them not. Yea, they bring in the might of blazing fire, buying pyrotechnic playthings which the clever artist Hephaistos made with cunning wit, and gave to men of Phoenicia to carry across the bright sea, artful dodgers and swindlers, who

348. *τρίζω*, of shrill noises, mostly of the "squeaking and gibbering" of ghosts,—Tennyson's "bat-like shrillings of the dead," twice in Homer. Also, which is more to the point here, of the "trumpeting" of an elephant.—*ἐλάουσιν*. Cp. Eurip. *Alc.* 760, ἀμυσ' ἐλακτῶν, of Hērakles in what is called "a state of doubtful ebriety."—The line (like others) contains a breach of that somewhat vague law known as "Wernicke's." Evidently Arctinus did not know it.

349. *ἄδοντες*. The contracted form is called "post-Homeric."—*ἀταρτηρῶς*, a *very* strong word. If from *τάραρος*, the meaning is more than "hellish." See *Il.* viii. 13-16. Adverb only here.—*ἀσυνφήλους* "low," "scurrilous," a word perhaps introduced by those Phoenician dogs (Lewy, *Semit. Fremdwörter*, 5).

352. *πυροτεχνίς*, another new word. Perhaps read *πυροτεχνέ*. These *ἀθύρματα* are evidently what we call "fireworks," though their invention at so early a period had not been suspected. Their remains cannot be looked for in excavating, and they would *never* be placed in tombs. They would not be required "in the halls of Hades."

353. There is another *Ἥφαιστότευκτον* in 534. This of course points to Lemnian influence on our lays. One must overlook nothing when practising Higher Criticism.

354. *ὀνοπα*, *splendens* (Ebel.), not "wine-dark."

355. Scratch a Homeric Phoenician and you find a rogue. *φηλήτης*

ἀνέρας ἡδὲ γυναῖκας ἐπὶ χθονὶ πουλυβοτείρῃ.
 μῆνα δ' ἄρ' οὐλον ἅπαντα ἐπέπλεον ὑγρά κέλευθα.
 ἱμερτῇ δ' ἐπέλασεν Ἀβερδονίῃ Ἑννοσίχθων,
 ὄρσας ἀργαλέον τε Νότον καὶ κύματα μακρά.
 στῆσαν δ' ἐν Τορίῳ λιμένι, τὰ δ' ἀθύρματα μῶροι 360
 πρίανθ' ἀρπαλέως· οἱ δ' ἄσπετον ὦνον ἔλοντο,
 Φίσκι τ' ἐνξέστους τε λίθους βρομίους τε πλακούντας,
 πτέρνας καὶ τυροὺς ξανθοὺς καὶ φῦκος ἐρυθρόν.
 οἱ δ' εὖ ἀνάνυσαντες ῥιπτάζουσιν κατὰ ὄωμα,
 θεσπεσίῃ δὲ πέλει ἡχὴ φλατόθραττ, φλατόθραττα. 365
 ἡμεῖς αὖ τρέμομεν πυρὶ μὴ φλεγεθώμεθα λυγρῶς,
 Διαβόλῳ ἱερεῖα ἐνερτέρῳ αἰὲν ἐόντι.
 Ῥέκτωρ δ' εὖβουλος ἄφαρ ἔξεται ἄψ' ἐνὶ χώρῃ
 γλανκιδίων, βλάβεται δὲ λιγύς περ ἐὼν ἀγορητής.
 Ἰστε δὲ πάντες ὅτι ξείνους μάλ' ἀτιμάζουσι 370
 κλεινοὺς οἳ ἔκουσιν Ἀβερδονίην ἐρατεινὴν.

is not found in Homer, so we must call it post-Homeric. It occurs in the Hymn to the divine scamp, Hermes, J's patron saint, no doubt. *μῶροι* in 360 is similarly non-Homeric.—With this passage cp. *Od.* xv. 415 f., which Maginn translates, "And their ship-famed men of wily thought, Full many a toy in the galleys brought, To barter there for gain." Huxley called the Phoenicians "colossal pedlars." They were the Jews of the ancient world, but they evidently succeeded better in Aberdonië than the Jews have done in other northern towns. It is related of one such in Scotland, that only one Jew ever dared to settle in business there, and *he soon died of starvation!* The people were too canny for him.

356. Especially the *γυναῖκες*. See the biography of Eumæus in the *Odyssey*, and the pages on it in M. Bérard's work.

359. *Νότον*,—therefore Aberdonië was in the North, and on the sea (*ἐφάλλης*, 468), and a seaport of importance (*εὐόρμους λιμένας*, 391). It has a haven called "Torri" (360), and so has Aberdeen at this day. Perhaps the inhabitants were pirates (note on 437). Piracy was a speciality of our country in old days. *Nulli melius piraticam exercent quam Angli* (Scaliger). Arctinus may himself have belonged to Aberdonië. He is "the man from *Ἄρκτος*," or the North, though Welcker thinks otherwise. There is a good deal of the pirate about him, as this poem of his shews.

362 f. Products of Aberdonië. The "polished stones" taken by

took in many men and women on the bounteous earth. And for a whole month they traversed all the watery ways. Now the Earth-shaker drove them to lovely Aberdonië, having raised a strong South wind with great billows. And they anchored in the harbour at Torri, where silly folk bought up the playthings eagerly, while they gat them an immense price in *wiski* and beautifully polished stones, and oatcakes and hams and yellow cheeses and red seaweed. These toys the learners light and fling about the hall, and there ariseth an awful din, bang! fizz! bang, bang! so that we are in terror lest we be miserably consumed with fire, a sacrifice to the infernal, immortal Diabolus. And the sage Rektör speedily sitteth him down again in his place, glaring, and cometh to grief, fine speaker though he be.

"And ye all know that they do grievous dishonour to distinguished strangers who come to pleasant Aberdonië,

the Phœnicians were perhaps for building (cp. *φοίνικι κανόνι*, *Herc. Fur.* 945),—granite, as in Aberdeenshire; or gems, as the Cairngorms of Speyside. Or, as all the other products appear to be eatables or drinkables, perhaps sweetmeats, "tablet," "rock," etc. The oatcakes and hams and cheeses we all understand. *φῦκος* is doubtful. It may be the dulse which is eaten in the North, a great but indigestible luxury even after it has been treated with a red-hot poker; or the Phœnicians may have been after dye, possibly rouge,—*νίτρον καὶ φῦκος*, "soap (?) and rouge," Theocr. xv. 16. And cp. *Anthol. Pal.* xi. 408, *οἷοτε φῦκος καὶ ψίμυθος τείξει τὴν Ἐκάβην Ἑλένην*. That rouge, by the way, gave the ladies' cheeks a reddish-yellow tint (Lewy, *op. cit.* 47). Cp. *flavus cinis*. They also used patches.—*πλακοῦντας, πτέρνας* and *τυρούς* have a decidedly Batrachomyomachian flavour. For *wiski* see note on 315.

364. *ἀνάπαντες*, the fireworks, *δηλονότι*. You may call the word post-Homeric, if you like. We have *ᾄψεσθαι*, *Od.* ix. 379.

365. *φλατόθραττ*. See *Ranæ*, 1286 ff. Only there (spelt *φλαττ*.) and here apparently. The "inorganic" line is a joke by J evidently, and falls *φλάττ* as a matter of course. L. and S. say the word expresses "sound and fury without sense."

367. *Διαβόλῳ*. See on 513.

οἶον ὅτε δεῦρ' ἦλθ' ἱερὸν μένος Ἀλέξαιο,
 [Ἀλέξης ὃς ἄριστος ἔην εἰδός τε δέμας τε
 πάντων Αἰθιοπῶν μετ' ἀμύμονα Κητ[ηουήω,
 Αἰθιοπῶν ῥεῖα ζώντων, γαστερομάργων, 375
 κίλλιμος ἠδὲ μέγας, μελινόχροος οὐλοκάρηνος,]
 ἐκ Λιβύης, τόσσον δὲ διέδραμεν ἄλμυρὸν ὕδωρ,
 διογενὴς βασιλεὺς πολυκηδέος Ἀβιωποῦ·
 ἔνθα γὰρ ἀλγίστη βιοτὴ πέλετ' ἀνθρώποισιν.
 οὐ νιφετὸς ἀλλ' ὄμβρος ἀθέσφατος, Ἥλιος δὲ 380
 ἦς ὀλοῆς ἀκτίς' ἀνδρας φάεθον κατακαίει.
 ἔνθα πολὺς πυρετὸς πέλεται δειλοῖσι βροτοῖσι,
 πολλὰ δὲ ἐρπετὰ λυγρὰ φέρει ἐρίβωλος ἄρουρα·
 οὐ μὲν οὖν τις γαῖα κακοξενωτέρη ἄλλη.
 ὃς καὶ χρυσὸν ἔχων πολυδαίδαλον ἤνυτε κούρη, 385
 ἥμενος εὐκύκλῳ ἄρμαμῖξῃ θάετο ἄστρῳ,
 [καλῇ πρωτοπαγεῖ, πείρινθα δὲ ἦεν ἐπ' αὐτῇ]—
 οὐκ οἶος, ἅμα τῷ κίε Γρήγορος ἀγλαὸς υἱός,

373-6. A very suspicious passage. Why ἔην, except that it is in the line in Homer? Alexos was not dead. The horrible epithet γαστερομάργων (elsewhere γαστρίμαργος) almost contradicts ῥεῖα ζώντων. It is J who is at work again. The reference is to that beggar Iros' eating powers in *Od.* xviii. 2f. As to Κητηουήω, the latter part of the word is blurred in the papyrus, but the letters certainly have the look of the most un-Hellenic concatenation of vowels given above. The name is Aethiopian, of course, and Herodotus (ii. 57) thought barbarian speech was like the chattering of birds. But this suggests the cry of a cat. Cp. Calverley's *Sad Memories*, *Opp.* 74f. "In dreams I see that rampant He, And tremble at that *Μίασιν*." And yet long sequences of vowels are common in Homer,—χωσαμένη ὃ Φοι οὐ, φῆναι ἢ αἰγυπιοί, αἰθόμενου ἢ ἡελίου ἀνίσαντος, ἢ ἰψὲ ἢ ἔγχεϊ ὀξυδέντι, etc. And the grammarians worry about hiatus!—ῥεῖα ζώντων in Homer only of the gods. But the Aethiopians are great friends of theirs, ἀγχιθεοί, in fact.

377. Bagged! *Homeri hic locus*. See *Od.* v. 100. The plagiarist might have had the sense to change the verb. Alexos had not Hermes' magic sandals.

378. Ἀβιωποῦς. First part of the word as in ἀβίωτος, "insupport-

as when the sacred might of Alexes came here—[Alexes, whose ‘form was of the manliest beauty’ among all the Ethiopians, after noble Kēt[ēwēō], (the Ethiopians, of gentle life and ravening stomachs), handsome and burly, swart of skin and with curly locks]—from Africa, speeding over such a stretch of salt water, the heaven-born king of sorry Abioōpos; for there the folk have a very bad time of it, there being no snow, but rain in bucketfuls, while the blazing sun blasteth men with his baneful rays, and where the wretched people are afflicted with much fever, and the fertile earth bringeth forth many abominable creeping things; really there is no other land so unkind to strangers. And he, wearing ornaments of gold well wrought like a little maid, was viewing our city seated in a well-wheeled car, [a fine split-new trap, with the body on it],—not unattended, for with him went the noble son of Grēgōr,

able,” “not to be lived in”; latter part from ὀπή as in Homer’s πολυωπός, of a net. The word means “intolerable hole.” One could bet that J chuckled as he coined it.

379 ff. Another impious violation of a beautiful passage, *Od.* iv. 561 ff., descriptive of the Elysian Plain. *Quam tua sacrilegae lantiarunt carmina linguae!*—γάρ explains πολυκηδέος.

384. κακοῖς, in *Od.* xx. 376=“having sorrier guests.” Here “more unkind to strangers,” as Eurip. *Alc.* 558.

386. ἄρμαμάξη will be thought daring. But Arctinus had to get the word in somehow. In the words of an old epigram, οὐ γάρ πως ἦν τοῦνομόν ἐφαρμόζειν ἐξαμέτρῳ. The vehicle is called κάναθρον in 396, and was therefore a really smart trap.

387 is not the work of Arctinus at all, but inserted by a *Stümper* from *Il.* xxiv. 267. It is absurd to say the body is on a car in which at least two persons are taking a drive. Could they sit on the axle? And πείρινθα is a form of the nom. preserved only by the lexicographers.

388. As we say in Scotland “the noble MacGregor.” Cp. “MacArthur,” 254. The former was no doubt a Gentleman in attendance on Alexos, as Aithré and Klymené accompanied Helen in the *Iliad*.

ἐσθλὸς βουλευτὴς θεόφιν μῆστωρ ἀτάλαντος—
 θανμίζων ἀγοράν τε νέαν καὶ νῆας εἵσας, 390
 εὐόρους λιμένους Λόφον Εὐρύν καὶ Πρυτανεῖον.
 ἦ μὲν πολλάι γ' αὐτὸν ἐθηήσαντο γυναῖκες
 ἰστάμεναι εὐμορφον ἐπὶ προθύροισιν ἐκάστη.
 τῷ δ' ἄρ' ἀνερχομένῳ ἄγριοι ξύμβληντο μαθηταί.
 οἱ δ' ὕβρει εἷξαντες ἐπισπόμενοι μένει σφῶ 395
 κεκλήγοντες ἐπ' αὐτὸν ἐπέδραμον, ἃν δὲ κῆναθρον
 καρπαλίμως βήσαντο ἀναθρόσκοντες ἐλαφρῶς
 ψυχρὰς παρθέμενοι, ἔριν ἀλλήλοισι προσφέροντες.
 [ἀλλ' ἄγε, εἰπέ μοι, Ὅσσα, ὅπως Ἀλέκης ἦκιστο.
 ἐξάουδα, μὴ ψευστήσης, κύον ἀδφεές, ἦ γὰρ 400
 πολλὰ ψεύδε' ἔθουσα λέγεις ἐτύμοισιν ὁμοῖα
 ἐκδωτῆρσι παπύρων ἐσπερίων ἀπατηλοῖς.]
 ἦν τις ἐνὶ πληθυὶ πολὺν θαρσαλεώτατος ἄλλον,
 ὄβριμος ἴφθιμος γενναῖος καὶ τετράπηχυσ,
 ὃς μεγάλα φρονέων κεφαλῇ ἐπέθηκεν Ἀλέξου 405

389. μῆστωρ, "administrator," as in Zeus ὑπάτος μ., *Ordner der Welt*.

390. Perhaps write Ἀγοράν Νέαν, "the New Market." The form is late. Always ἀγορή in Homer, and seldom, if ever, = "market-place."

392 ff. Another cento! *Homerus verbum ad verbum*. 392 is *Od.* xix. 235 (of Odysseus' fine safety-pin). I tremble to think what will become of these lays when a German critic puts his little finger on them.

399 ff. Of course we must have an Invocation, ὡς ἐπὶ ἐργῶδῃ καὶ θαυμασίᾳ περιπέτειαν. Some meddling diaskeuast would soon see that and supply one. But what a tissue of absurdities! He forgets that Dolichos is speaking. Homer always appeals to the Muse *in propria persona*. And then, after calling on a divinity, a lady, observe, and of no small dignity (Διὸς ἄγγελος, like Iris and Hermes), for aid, the bungler proceeds to call her a liar and to address her in terms of the lowest abuse. Minor *indicia* of lateness are the form ἦκιστο, the caesura in 400, the neglect of *F* in *ἔθουσα*, and the intolerable division of 402. Yet see the careful observance of *F* in 400! A professional critic could get over the difficulty. The ordinary commentator is, "as the Eytalians say, flummoxed."—The passage reads like a parody by some comic poet. Good examples of such invocations are given in some German treatises. Waltemath (*De Batrachom.* 18) quotes Matron's Δεῖπνά μοι ἔννεπε, Μοῦσα,

that trusty senator, as an administrator peer of the gods themselves,—admiring the new market-place and the trim ships, the grand docks, the Broad Hill and the Town House. And didn't all the ladies standing at their doors admire his fine figure! Well, as he was on his way back, the wild students met him, and yielding to their evil impulses and in the highest of spirits rushed at him with a yell, and speedily mounted the car, jumping up nimbly, vying with each other at risk of their necks.

[“ But come, tell me, Rumour, how Alekes was maltreated. Tell me plainly, and no humbug, thou bold, bad vixen; for surely it is thy wont to tell many a lie in semblance of truth to the wily editors of evening *papyri*]. There was one in the mob, far the most daring of all, sturdy and stout, a braw lad four cubits long, who boldly clapped on Alexos' head a hat, (to which they also give

πολίτροφα καὶ μίλα πολλά, ἃ Ξενοκλῆς ῥήτωρ ἐν Ἀθήναις δειπνισεν ἡμᾶς, which has been happily rendered in the original metre thus: “ Tell me, Oh Muse, of the fine filling feeds, and no end of them, bless you, Where-with in Athens the gay that grand speaker Xenokles stuffed us.” A more modern instance (*ibid.* 19) is *Petite Muse au nez canard, Qui m'as fait auteur goguenard*.—Excise the lines and alter 403 to the regular formula *ἦν δέ τις ἐν*.

402. ἐκδωτήρσι, not found elsewhere, and δωτήρ, in Homer, only in the lay of Demodocus.—These *evening papyri* have not been heard of till lately. They constitute a most interesting addition to our knowledge of ancient life. They evidently had an evil name. Cp. Mr Godley's *Quadriviad*, 2f. *Si quis mendacia quaerit, In vespertinis quaerat mendacia chartis*, “if any one wants lies, let him look in the evening papers.” One can easily understand that the *actu diurna* would soon cease to suffice, and that the Romans (like the men of Athens eager “to hear some new thing,”—λέγεται τι καινόν;) would not care to wait till next morning for “latest particulars” and “startling developments” brought in by the *hemerodromi*. Hence the evening editions, for which smart *notarii* or reporters would embellish sensational items of the morning's news.

404. Latter part from *Ranae*, 1014; cp. *Vesp.* 553. The line is a late addition. See also 72.

κανσίαν, ἣν καὶ χύτραν ἐπὶ κλησιν καλέουσιν,
 ἐκ καλάμης λεπτῆς πλεχθεῖσαν ταινίῃ ἀβρίν.
 γλήνεα δ' ἀμπεχόνης ἐσκύλευσαν μεμαῶτες.
 ὧς δ' ὅτε τίς τε γυνή, γρήυς ἢ που παρθένος ἀδμής,
 δόρπον ὀπλιζομένη λαρὸν τρήρωνα πέλειαν 410
 σφάξι ἐπισταμένως, ἢ που καὶ ἀλεκτρυαίνην,
 ἢ χῆν' ἀργυφένην, ἢ βαρδίστη πετεηνῶν,

406. *κανσία*, a Macedonian hat, a "wideawake" made of felt, but here certainly a hat "of straw," like the *πέτασος* of Melanippos, 87. Hats of this material were known in N. Europe in early times (Schrader, *op. cit.* 455).—The students' act appears to have been a burlesque of a graduation "capping." *Hoc pilleo te ornamus*, "we baptise you into our communion."—*χύτρα* is not Homeric, nor is it found elsewhere as the alternative name of a head covering. Perhaps it was colloquial, like our "pot hat." But we probably have an Oriental touch, a reference to the *calathus* which the god Serapis wore, canister-shaped, like hats in Sind to this day. *κανσία*, *ταινία* and *ἀβρίς* are all post-Homeric, and the lines ought certainly to be adjudged late. But here we are in the full-stream of the *Ur*-poem. What on earth are we to do? We follow the methods of the best authorities, and this is how we are landed!—The reference to the ribbon seems to shew that Alexos had been at Olympia in the course of his travels and "got his colours." See Frazer's *Pausan.* vol. iv. 85 f.

408. *γλήνεα*, in Homer only *Il.* xxiv. 192, where possibly more substantial articles than here.—*σकुλεύω* occurs first in Hesiod.—*ἀμπεχόνη*, rather an effeminate garment for a gentleman. Just like Alexandros-Alexos!

409 ff. The simile is in bold imitation of the Master,—but meets the usual fate. *Pindarum quisquis studet aemulari*. . . . Note a few absurdities. Is a middle-aged lady not qualified to pluck a fowl? And why (414) in the spring? An *ἀλεκτρυάνα* is not necessarily a spring chicken. Or is a long day required? Why, several geese have been "plucked" at a Board by one individual operator in the course of a spring evening! And then *λιλαίεται ὀπτηθῆναι*, all very well, as in *Od.* xx. 27, of a cook watching a haggis nearly ready for the dish. But here, why let the corpse lie in the basket? Why not put it in a *χύτρα* and clap it on the fire? These are the objections which the Higher Criticism teaches us to make. I think 418-20 must go. *ἀπτερόεις* is not found elsewhere. Apart from these blemishes there is something to commend. The simile within the simile and the

the name and style of 'pot'), woven out of fine straw, and with a smart ribbon round it. And eagerly they tore the rich garniture from his robe. And as when a female, old wife or maid unwed, preparing for herself a nice supper, deftly slaughtereth a cowering pigeon, or even haply a hen, or a snow-white goose, which is the slowest of birds, and

extension of the image to a bald head are Ὀμηρικώτατα, whatever meticulous criticism may think. Note also the fine *epanalepsis* in 418-20, but alas! the lines have been cut out. It is a favourite figure with Arctinus and his followers,—see 372 f., 557 f., and the specially fine instance in 446 f. Some will blame him for a simile so homely and inconsistent with epic dignity. *Sed quid Homericæ ætati, quid nostræ conveniat distinguendum est* (De Velsen, *De Compar. Hom.* 21). A good rule, often forgotten. The same might be said of the simile in 287 ff. Others will say, and will consider it ample ground for the excision of the whole simile, that it is ridiculous to put a simile into a speaker's mouth. But that is Homeric. The good Eumæus, for instance, gives us a beauty in *Od.* xvii. 518 ff., and Alexos himself another in *Il.* iii. 60 ff.

410. ὀπιζομένη, good, but of gruesome association with the cannibal Polyphemos. Consult Zell's *Polyphem ein Gorilla!*

411. Write ἀλεκτρυάϊνον, as the *v* is short. The word is undoubtedly a sign of modernity. The cock (ἀλεκτωρ) does not appear in Homer—ὁ ἀλεκτρυνὼν οὐδέπω ἐγνώστο, see Naber, *Q.H.*, 66, and Payne Knight, *Prolegg.* vi.—or the Hymns, unless it be he (ἡλέκτωρ) to whom, as some one once suggested, Paris is compared in *Il.* vi. 513, in which case λαγχάδων in that passage would be "crowing." The hen is later still. Hence, no doubt, the absence of eggs from the Homeric dietary. See note on 423. Consult Hehn (his real name) *Kulturpflanzen*, 321 ff. The usual fem. form is ἀλεκτορίς. Our form was introduced by Aristophanes, *Nub.* 66, and is said to be on the model of λέαινα. The whole passage is of course late and the work of D or J. But we may add that the cock is undoubtedly a very old bird. A page of Ares, Ἀλεκτρυνῶν by name, was turned into one for "giving away" his master on a certain occasion. Lucian tells the story. In fact the cock is as old as the Sun, and that is why Idomeneus, who claimed descent from the Sun through Pasiphaë, had a cock on his shield (Pausanias, v. 25).

412. ἀργυρέην, "silver white." βαρδιστη, and so easy to catch for cooking? Or is it J with his murderous eye on passages in the *Iliad*, of eagle or hawk, "swiftest of winged things"?

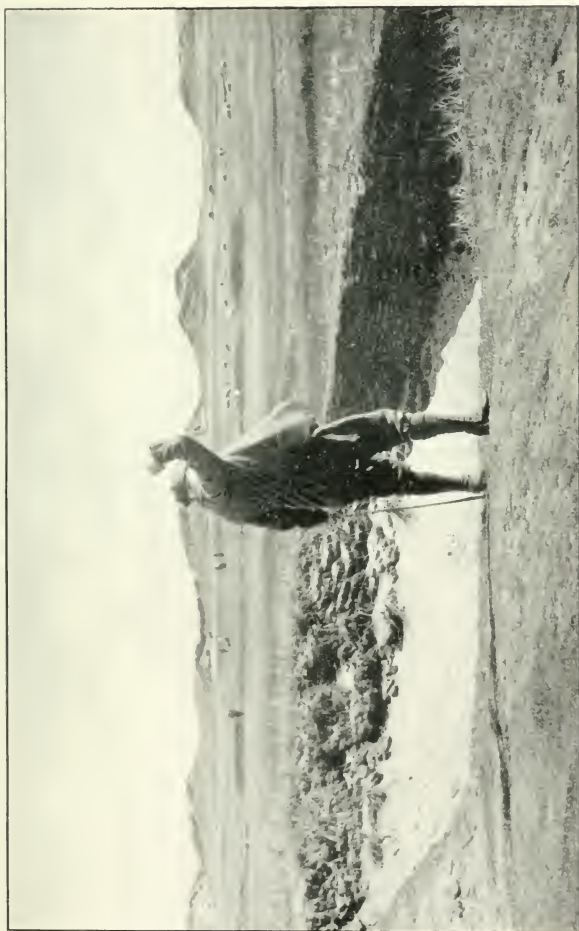
τῆς δ' ἐξ ἀνχένα ἄξιη ἀμείλιχον ἦτορ ἔχουσα,
 [ὥρῃ ἐν εἰαρινῇ ὅτε τ' ἤματα μακρὰ πέλονται]
 καὶ τίλῃ μεμανῦναι, τὰ δὲ πτέρω πίπτει ἔραξε 415
 ταρφέα, ὡς νιφάδες ψυχραὶ Διός· ἡ δέ τε λίην
 πεινάει μάλα δ' ὦκα λιλαίεται ὀπτηθῆναι,
 [ἀλλὰ τό γ' ἐν καλῷ κανέῳ κείται νεόδαρτον,
 γυμνόν τ' ἀπτερόεν τε, λελασμένον εὐφροσυνάων,
 κεῖται ἐπεὶ τέθνηκεν ἐτόσιον ἄχθος ἀρούρης.] 420
 ὡς ῥα τότε ἀμπεχόνῃ γυμνώθῃ τοιοῦτον ἄνακτος
 χρυσεοπῖνῃτος κόσμοιο, πάρος χαρίεσσα·
 ψιλῇ δ' ἐξεφάνῃ ὡς εἴ τε κάρη φαλακροῖο
 γήραϊ κυφού, τῷ ἐνὶ οὐ τρίχες οὐδ' ἠβαιαί.
 τοῦνεκ' ἔπειτ' Ἀρχοντος ἐνὶ μεγάροις Βασιλῆος, 425
 ὃς φίλει ἐνδυκῶς ἔντυνέ τε δαῖτα θάλειαν,
 ἀμβροσίην ἐρικυδέ'—ἀτὰρ θεὸς ἄλλοτε ἄλλω
 Ζεὺς ἀγαθὴν τε κακὴν τε οἰδοῖ, δύναται γὰρ ἅπαντα—
 πολλὰ δὲ ἴφια μῆλ' ἱέρευσ' ὠκέας τε λαγωούς,
 καὶ κεραοὺς ἐλάφους θείειν ἀνέμοισιν ὁμοίους, 430

416. νιφάδες ψυχραί,—another nail in the simile's coffin, it may be said, as warm snowflakes are things unthinkable. But see *Il.* xix. 357 f. *Bonus dormitat Homerus?* Hardly. But perhaps we should read ψυχροῦ here. Zeus could be cool enough at times, even shamelessly cool, as in *Il.* xiv. 315 ff.

418. τό γ', *sc.* σῶμα. Quite allowable.

419. λελασμένον εὐφροσυνάων ("glad thoughts," see *Od.* vi. 156), not a bad adaptation of λελασμένον ἵπποσυνάων, "his charioteering all forgotten."—We thought the phrase was our own original, but we see Panyasis has it. He must have copied it from the *Alexad!*

423. φαλακρός, "bald," is not found in Homer or the Hymns, but you would be rash to conclude, after the manner of some critics, that the condition it describes was unknown. Homer does not mention eggs. Had, then, birds not begun to lay in his day? What about Leda? There were bald men "before Agamemnon," you may be sure. That Homer had actually seen specimens is clear from *Od.* xviii. 355, partly reproduced here (424), and from his description of Thersites' head, *ψεδνὴ δ' ἐπενήνοθε λάχνη*, "precious little wool blossomed on its top."—The scholiast, with the philological ingenuity of his tribe, makes φαλακρός = "shiny-headed" (φαλός (= λαμπρός) + κάρα).



INTO THE CONDEMNED BUNKER AGAIN (p. 73).

wringeth its neck, unfeeling creature that she is, [in the spring time, when the days are long,] and plucketh it vigorously, and the feathers fall to the ground, thick as the chill snowflakes of Zeus, and she is famishing, and just dying to see it ready roasted, [but it lieth in a fine basket newly stripped, naked and featherless, all its little joys forgotten—lieth there, now that life hath left it, a useless burden on earth,] in such wise was that potentate's robe then cleared of the golden lace that adorned it, that was before so fair to see. And it showed bare as the head of a wight bald and bowed with age, that hath no hair on it, not a scrap. Wherefore later on in the halls of the Archon King, who entertained him right royally and prepared a rich banquet, a divine, a really gorgeous spread,—but verily 'tis ever a great lottery whether you get a good dinner or a bad one; 'tis in the hands of Providence,—and killed many fat sheep and fleet hares, and horned stags as swift as the winds, and many white-tushed boars hanging

425. The mention of the Archon King of course points to Athenian connection. Possibly the official meant here is the chief magistrate, in very select modern Scottish towns the "Lord Provost."

427 f. From *Od.* iv. 236 f. on the vicissitudes of human life. Only a man whose god was his belly—*λίην αὐχέϊ ἐπὶ γαστέρι*—could wrench such a passage to such a purpose. For the Gastronomic One the thought had a pathos all its own. *κακῶς ποτ' ἐκπίπτουσιν οἱ Διὸς κύβοι*, "the dice of Zeus sometimes play nasty tricks." To go out thinking to enjoy a good dinner and to get a bad one,—*sunt lacrymae rerum et ventrem mortalia tangunt*, "there are things that are not too deep for tears, and mortal ills that do affect the stomach." His ideal is the one described by Panyasis, "stuffed with grub like a vulture and swimming in tubs of good liquor."

429. *λαγούς* would indicate that Aberdonie was not in Britain, for hare was taboo there (Schrader, 573).—The absence of fish from a feast in a seaport will be remarked. But in Homeric times it was considered *vilis nec alibilis cibus* (Brosin), and never eaten *a principibus viris* (so could not here be "set before a king"), except when they were very "hard up" for food. Fish were in many countries looked on as akin to snakes (Schrader).

πολλούς τ' ἀργιόδοντας ὕς θαλέθοντας ἀλοιφῇ,
 καὶ δέκα παμμέλανας ταύρους ἐλέφασιν εἰσους,
 ἄρτους δ' αἰδοῖος ταμῆς κατέθηκεν ἐνείκας
 ὄψα τε κοσμηθέντ' ἀρτύμυσι παντοδαποῖσι,
 λιὰρὰ οἶα ἔδουσι διοτρεφέες βυσιλῆς, 435
 γαστέρα τ' ἐμπλείην κνίσσης τε καὶ αἷματος, ἣ τε
 εὐχος Ἀβερδονίων ἀγερώχων, θαῦμα ἰδέσθαι·
 οἶνον δ' οἶνοχόος ἐνέχει ὑαλοῖσι δέπασσι,
 σῆρί τε πῶρτ τε μελίφρον, ἰδὲ σαμπῆν ἐνὶ ἡγορ
 καρφαλέον ἔξαιτον ἐρυθροῦ νέκταρος Ἥβης 440
 ἥδιον· αὐτὰρ τοῖσιν ἐμέλπετο δαιτυμένοισιν
 ἀσκαύλης μέγυς ἀγκῆς ἐλὼν ὅιος λασίοιο
 ἀσκὸν δειψήτῳ τοῦ δ' ἐκ κτύπος ἔσσυτο δεινός,
 ὥς κρατερῶς εἴσπινει Φοίβου θ' ὑποθημοσύνησιν

432. παμμέλανας, out of compliment to the guest. So in *Od.* iii. 6, "to dark-haired" Poseidon. — ἐλέφας in Homer "ivory"; not "elephant" till Herodotus (Lewy, 5),—a *terminus*, some would say, for the Gastronomist. As Homer does not mention the elephant, he could not have known him. Nonsense! Pausanias observes, in the true spirit of the Higher Criticism, that Homer could never have told us about pigmies and cranes and "let the foolish elephant go." And the description will be called un-Homeric. Homer goes as far as *ζατρεφής* or even *μεγάθυμος* for a bull, but these gigantic animals must have been a late importation. Perhaps the reference is to the *urus*, which was *magnitudine paulo infra elephantum*!

434. Adapted from *Batrachom.* 41. The delicacies—*quidquid edunt homines*—there enumerated by the noble mouse Psiharpax have not escaped our gourmand.

437. εὐχος not used with this construction by Homer. It is like Ἀνάκρεον, εὐχος Ἰώνων, with which the interpolator would be familiar.—ἀγερώχων, "proud," the best interpretation (Anton's). Brunnhofer's "having imperishable cars" won't do for any people we know of. Weck says "freebooters." And so on. See Dr Leaf on *Il.* ii. 654. In which of the many senses it is applied to frogs in *Batrachom.* 145, it would be hard to say.—These archaic epithets are a great worry to the critics, and will be *quousque philologia erit inter mortales*. But it is rather hard on Homer to say he did not understand them either. Really Higher Critics are very rash, and the parrot fashion in which one repeats what another says is most reprehensible.

with fat, and ten jet-black bulls big as elephants, while a stately butler brought in and set down dinner rolls and dainties prepared with all sorts of condiments, delicious things such as Zeus-born kings feed upon, and a haggis, the pride of the prood men of Aberdonié, full of rich stuffing and blood, a marvel to look upon, and a waiter poured wine into goblets of glass, *sēri* and honey-sweet *pōrt*, and *sāmpēn* that glads the heart of man, dry, a choice vintage, finer than the ruddy nectar of Hebé; ay, and a big piper played to them as they feasted, gripping to him the tanned skin of a shaggy sheep, and out of it issued a mighty skirl, so hard he blew by the inspiration of Phœbus

438 δέπασσι. This form in Homer only once.

439. These wines were not known to us before Their names have a very un-Hellenic look. Aberdonié was in the N. of Europe, and the wines there *are* finer than those of Greece, to which the authorities, as Buchholz, are by no means complimentary. Pramnian was "strong and astringent." αὔστηρός and σκληρός are among the epithets applied to other vintages. Chian was best, Thasian a good second. Of the latter the comic poet Hermippus said, parodying a line which Professor Murray would cut out of the *Iliad* as "inorganic," that it was best τῶν ἄλλων οἶνων μετ' ἀμίμονα Χῖον ἄλυπον. Coan was worst of all. Mendeian was a wine to "make even gods forget propriety." Consult also Hort, *Vom Weine bei Homer*. — The Homeric diner never mixed his liquors like this, though possibly something of the sort is meant by the ἀθέσφατος οἶνος that "did for" (ἄσε) Elpenor, *Od.* xi. 61. Or perhaps ζωρότατον ἐκέρασε? For the excellent qualities of Nectar see Schmalfeld, *Zehn hom. Wörter*. If *Sāmpēn* was finer than that, it must have been worth drinking, like that divine wine of Ismaros which "it *was* hard to keep away from." The scholium says *goffers* indulged in it.

442. ἀσκαύλης—a very late word—is a player on the bagpipes, and the description suits. See the cut in Guhl and Koner, where the instrument is a poor affair compared with the modern engine. For the sounds cp. *Tam o' Shanter*: "He screw'd the pipes and gart them skirl, Till roof and rafters a' did dirl."—*διος*. In Xen. *Anab.* vii. 3 ff. the "pipes" are of oxhide, σάλπιγξιν ὠμοβοelaίς.

443. δεψητός has not been found before, but ἀδέψητος occurs.

444. εἰσπνέω only here in this sense.

ἐννέα Μουσάων τε, περιστενάχιζε δὲ δῶμα. 445
 ἦ τοι ὃ γ' ἔξετ' ἀνευθεν Ἀλεξος κυανοχαίτης,
 ἔξετ' ἀνευθεν ἄπαστος ἐδητύος ἠδὲ ποτῆτος,
 ὃν θυμὸν κατέδων μειλίγματα πάντ' Ἀλεείνων,
 δεινὸν δερκόμενος, θαλερὴ δέ οἱ ἔσχετο φωνή,
 ὥς δριμύς τε καὶ ἄσβεστος χόλος ἔλλαβ' ἄνακτα· 450
 ἔφθιτο δ' ἠδὸς δαιτὸς ἐπεὶ τὰ χερεῖονα νίκα.
 ἐχθρὸς δὴ μοι κείνος ὁμῶς Ἀίδαο πύλῃσιν,
 αἰσχιστος πάντων τε καὶ οὐτιδανώτατος ἀνὴρ,
 ὅς κε ξείνους αἰδοίους φιλέων στυφελίξῃ
 δαῖτα ταραξήσιν τε· νόον δ' ἀποφώλιός ἐστιν. 455
 ὥς οἱ γ' ἐργάζονται ὑπερβασίην Ἀλεγεινὴν,
 οὔτε θεοὺς δείσαντες οἱ οὐρανὸν εὐρὺν ἔχουσιν,
 οὔτε τιν' ἡμετέρην νέμεσιν κατόπισθεν ἔσεσθαι,
 ἀλλ' ἐπικερτομέουσι κακοῖσι Φέπεσσι πανοῦργοι,
 οὔ φασιν δ' ἡμέας ἔμεν ἀνέρας ἀλλὰ γεραιάς. 460
 λώβῃ δὴ τάδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι.
 νήπιοι, οὐδὲ ἴσασιν ὁ ποίνιμοί εἰσιν Ἴρινυς
 ξείνων τηλεδαπῶν, ἠδ' ὥς θεοὶ αἰὲν ἐόντες

445. *Nine* muses. A note of lateness according to some captious commentators.

447. Mark the Deipnosophist's fine *epanalepsis*, so expressive of the (to him) sadness of the occasion,—the *ewige* "might have been." What opportunities at the Archon King's table Alexos lost! Cp. the pathos of that lament by a man in *Punch*, "I often wish I had taken another cut of that leg of mutton!" 'Twas twenty years since!

448. From *Il.* vi. 202 of Bellerophon.—*μειλίγματα*, the titbits or dainties with which the Archon King sought to tempt and appease his guest,—like Agamemnon trying to appease Achilles by mere gifts, a proceeding the Higher Critics simply cannot see through. Mr Andrew Lang cannot get it into their heads, argue he never so wisely.

451. See *Il.* i. 575f. and *Od.* xviii. 403f. Comparing these passages, certain critics incline to think the *Iliad* borrows from the *Odyssey*. Others think the *Odyssey* borrows from the *Iliad*. Perhaps both passages are "late" and borrow from here. Perhaps

and the nine Muses, and the house dirled again,—there he sat apart, dark-haired Alexos, sat apart taking neither bite nor sup, feeding on the wrath in his heart, and refusing all attempts to appease him, with an awful look in his eyes, and his manly voice stilled within him, so keen and unquenchable was the wrath that overcame his lordship; and all the delight of the luncheon vanished, as such very bad form had prevailed. Truly hateful to me as the gates of Hell is he, vilest of all and an utterly worthless fellow, who does despite to a guest, worthy of all kind attention, when entertaining him, and spoils his lunch! He's a regular juggins!

"Well, that is how they work deeds of desperate wickedness, fearing neither the gods who dwell in the wide heaven, nor that any vengeance will overtake them from us. Instead they gird at us with evil words, the rascals, and soothly declare we are not men but old women. It is disgraceful! What will future generations think of us! The fools, to forget that there are indeed Avengers of insults to stranger guests, and that the gods looking down

all three borrow from some fourth source. Perhaps there is no borrowing at all! It is terribly dangerous to argue on Homeric Repetitions.

452 ff. *Rabies armavit!* A really magnificent denunciation, though perhaps inspired by *Il.* ix. 312 f. and *Od.* viii. 209 ff. *Non est erubescendum Arctino nostro.* He can rise to the occasion—when the materials are at hand—and give us what Dizzy called "glowing sentences of oracular majesty."

456. ἐργάζονται, not a good use. Perhaps in late sense "practise the art of rowdiness."

460. A weak echo of 'Λχαιῖδες, οὐκέτ' Ἀχαιοί.

462. Evidently with reference to Hesiod's much quoted νήτιοι, οὐδὲ ἴσασιν ὅσῳ πλέον ἤμισιν παντός. The latter part of the aphorism is used below, 503. Some of the authors of our poem might well have had more regard to the precept. Everywhere we note what Dr Verrall calls "distension,"—in this longwinded speech even to bursting.

οὐρανόθεν κατιδόντες ὑπερβασίην στυγέουσιν.
 ἀλλ' οὐ μὲν μέλλουσιν ὑπεκφεύξειν χέρας ἀμίς. 465
 εἰ δ' ἄγε, φραζώμεσθα ὅπως ἔσται τὰδε ἔργα.
 ἦ γὰρ νῦν Ἀκαδημείης κλέος ἐσθλὸν ὄλωλε,
 καὶ δὴ Ἀβερδονίης ἐφύλης ὁδμὴ κατὰ ῥῖνας
 ἀνθρώπων πέλεται ὁλοὴ μάλα πᾶσαν ἐπ' αἶαν,
 ἡμὲν ἐπ' Ἡδίνην, ὅθι Ἀρθυρίου ἕδος αἰπύ, 470
 ἡδ' ἐπὶ Μυγγόπολιν Γλώτῃ ἔπι αἰθαλόεσσαν,
 Γλώτῃ, ἣ τε κάκιστον ὕδωρ ἐπὶ γαίαν ἵησι,
 λύματα γὰρ βάλλουσιν ἀθέσφατα Μυγγοπολῖται
 ἐς ποταμόν, τοῦ δ' αὖτε ῥοαὶ λίην μελάνουσιν·
 Ἀνδρείου θ' ἱεροῖο ἐπὶ πτόλιν ἔνθα τε λαοί, 475
 ἡἴθεοι θαλεροὶ καὶ παρθένοι ἀλφεσίβοιοι,
 οἳ τε μεσαιπόλιοι, πολιοκρόταφοί τε γέροντες,
 ἡδ' ἀταλάφρονα τέκνα, βίῃ δ' ἔτι νηπὶν αὐτῶν,
 ἡμματα καὶ νύκτας ἐρατὴν παΐζουσι γοφίνδην
 δουρατέοις ἐλατῆρσι σιδήροισι χαλκιδίοις τε, 480
 Πιλμυρίῳ πεδίῳ παρὰ θῖν' ἀλὸς ἀτρυγέτοιο,

465. *χέρας ἀμίς*, "*our hands*," for there is more meant here than is apparent on the surface. The New Theology again! The gods with *their* avenging machinery are all very well, but we will manage for ourselves. Evidently written at a time when Xenophanes' criticism of the Homeric attitude to the gods was fresh in men's minds. Compare the doubt of Tōmōris the High Priest, 490, very striking from a *Hierophylax* or Pillar of the Kirk.

468. *ὁδμή*. Cp. the English expression "stinks in the nostrils." Expurgation has cleansed the Homeric poems generally of nasty things, including bad smells. Yet see *ὀλυάτατος ὁδμή*, *Od.* iv. 442, of sealskins, not yet cured for the dressmaker, of course, and which required the *Hexensalbe ἀμβροσίη*—the unguent and also the Scrubbs' Ammonia (*Il.* xiv. 170) of the gods—to counteract it. For the composition of this unguent see Neil on *Equites*, 1095.

470. *Ἡδίνη*. *Edina* happens to have been an old name of Edinburgh. It is used by Scott. We are not to infer connection with the Babylonian plain of that name.—*Ἀρθύριος* may have been an ancestor of our King Arthur, or himself. Arthur's name is very common in names of places in Britain, the most common but one, in fact. The Devil alone beats him.

from Heaven detest impious deeds! But certes, they are not to escape our clutches. So come, let us take counsel together how this affair is to be disposed of. For now, upon my word, the Academy's character is gone, and really the smell of Aberdonië by the sea is right deadly in the noses of mankind over all the land, even as far as Ēdina, where is the steep seat of Arthurios; and to smoky Mungopolis beside the Glōté,—Glōté, which spreads very dirty water over the earth, for the inhabitants cast defilements unspeakable into the river, so that its waters grow very dark; and to the sacred city of Andrew, where the folk, lusty youths and maidens that win fine prizes, and middle-aged gents and old men of hoary head, and tender bairns with muscles still to firm, play pleasant *goff* night and day with wooden drivers and irons and bronzelets, on the Pilmuirian Plain, by the shore of 'the melancholy

471. Μυγγόπολις, probably a colony from Africa, for Mungo (the patron saint, by the way, of Glasgow even at the present day) is suspiciously like the name of a hero or fetich that may have led the colonists. Cp. Mumbo Jumbo.—Γλώττη. It is strange that this is an ancient name of the Clyde (*Flosculi Graec. Boreales*, 15, Geddes' note). The root is the same as in κλέζω, "wash," "dash," of water. Cp. Κελάδων, a stream in Elis, and ῥοδὸς κελάδων.

472 ff. It is not strange to find this disgust at the pollution of a stream. River gods were particular. See Scamander's complaint in *Il.* xxi. 218 ff.

475. Why *ιεροῖο*, when *Saint* Andrew had not been discovered? It must be the Eleusinian connection. See Appendix A.

476. ἀλφεισίβοιαι, "winning cattle," as prizes (*Il.* xxiii. 750), or "bringing on marriage a good price to their parents in oxen" (Schrader, 109). Not *beefy*, as the modern youth would be tempted to translate.

477. μεσαιπύλιος, from *Il.* xiii. 361, of the Cretan leader, "half-grey," "grizzled."

479. ἡματα καὶ νύκτας, surely hyperbolic. Perhaps translate, "play all day and talk and dream about it all night." We follow the scholium in making γοφίνδα a noun, when necessary.

481. Πιλμυρίφ. The first syllable evidently contains the same root

ἐν διδύμοισι δρόμοισι παλαιτέρῳ ἢ ἐνὶ καινῷ,
 [οὐκ οἶοι, ἅμα τοῖς θεράποντες ἔπονται ἀγανοί,
 ἠδὲ κύνες πόδας ἀργοί, ὃ πέρ θ' ἑτέρουσιν ἀνίη,]
 κόπτοντες σφαίρας τεμάχη τε ποίης ἐριθηλοῦς. 485
 ὥς οἱ γ' ἀθλοῦντες ἐπερείδουσ' ἱν' ἀπέλεθρον·
 τῶν δ' ὕβριν τε βίην τε ταχέως νοέει ὁ γεραιός,
 Τωμώρις ἱερεὺς, ὃ δὲ χερσὶν συμπλαταγήσας
 πόλλ' ἀχέων ὑράται ἰδὼν εἰς οὐρανὸν εὐρύν·
 "Ζεῦ πάτερ, εἰ δὴ ἔτ' εἰςὶ θεοὶ κατὰ μακρὸν" Ὀλυμπον, 490
 τίσειαν σμυγερώς ἐμὰ δάκρυα σοῖσι βέλεσσι."
 φησὶν δάκρυ' ἀναπρήσας· σφαῖραι δὲ πέτονται
 καὶ τεμάχη δινεύονται· σμαραγεῖ δέ τε λειμὼν
 οὐλομένη πατάγῳ· τοὶ δ' ἄκριτα πολλὰ βοῶσιν·
 "ἐς κόρακας"· "προπάροιθ'·" "ὦ μοι, τί πάθω κακοδαίμων; 495
 αὐτὶς σφαῖρα κυτῆλθε βέρεθρον τρισκατάρατον·"
 "Δεὺς μὲν ἔλοι κορύνην σφαῖραν τάδε τ' ἔντευ πῖντα
 ζηλώτ'· αὐτὰρ ἐγὼ στυγερῆς λήξω γουφίνδης
 παμπήδην μετόπισθε διαμπερὲς ἡματα πάντα·"

as *pila* and our word "ball" (*vulg.* "pill"). The second is from *μύρομαι*, "mourn." The ordeal of *goff* evidently had its dismal side. See Appendix A. It takes place by the shore ἄλδς ἀτρυγέτοιο, the epithet in which means "unvintaged" and so "dreary," "waste." Others, as Seelmann, interpret *infinitem*, *vastum*.—It is one more coincidence that the famous "Old Course" at modern St Andrews is on Pilmuir Links.

482. παλαιότερος and καινός are both non-Homeric.

485. κόπτοντες, "*striking at the balls and cutting out divots*." See 493.—ποιῆς. quite allowable.—τεμάχη, non-Homeric.—This sentence, it may be observed—and let the critics, as Mr Pott said to Mr Winkle, "make the most of it"—commenced in line 467 and is not properly finished yet!

486. Translate in modern sporting phraseology, "so they peg away and press for all they are worth."

488. Τωμώρις ἱερεὺς—which vividly recalls Tom Morris, a name dear to all who know St Andrews—evidently the venerable Ἱεροφύλαξ (mentioned in the scholium) or guardian of the Sacred Plain, who is disgusted at the damage which the (neophytes among the) *goffers* do to its surface.

main,' on courses twain, the old and the new, [not unattended, for there be strapping henchmen with them and dogs fleet of foot which are a nuisance to the others], striking the balls and slices of the rich turf. So they labour and put forth vast strength. But old Tōmōris the High Priest is quickly ware of them, as they work their wicked will, and claspeth his hands and uttereth many a prayer in his agony, looking to the broad sky: 'Father Zeus, *if* in truth there still be gods in high Olympus, may they pay miserably for my tears with thy bolts!' So he speaketh and his tears gush forth, but the balls fly and the divots hurtle about, and the links resound with horrible noise as they shout a lot of gibberish: '— —!' 'Fore!' 'Auch, what abominable luck! My ball's into the condemned bunker *again*!' 'Deuce take the club and the ball and all these blessed sticks. I give up this beastly *goff* absolutely, henceforth for ever and ever.' (Quietly to

491. *σμυγεῖν*. Homer has only *ἐπισμυγεῖν*. No matter.

493f. It is no doubt from this passage that Vergil got his *miscuerunt herbas et non innoxia verba*, "strewn is the plain with divots and unparliamentary phrases," for which see *Byways in the Classics*, 37.

494 ff. *βοῶσιν*, *sc.* the players.—*ἄκριτα πολλά*, of the Trojan rabble round the Horse, *Od.* viii. 505.—The jargon that follows is hard to interpret. *ἐς κόρακας* we know, but Homer perhaps knew it not. At any rate he does not use it. It is *παραπληρωματικόν* or "expletive," and savours of the Attic Comedy, like *κακοδαίμων* 495 and 500. See Neil on *Equites*, 7. In 497-9 the wretch is for breaking his vows, sick of the loathsome experience. The whisper in 500 is from some more patient penitent. *τῷ πάθει μάθος*. "Zeus, who leads mortals onward to be wise, Appoints that suffering masterfully teach." 501 seems to imply some blunder in the act of striking at the ball, whereby the music of the sphere is spoiled. 502 urges concentration of spirit on the votaries. For other particulars refer to Appendix A.

498 f. *ἐντρεα ζηλώτ'*, "the blessed kit." For all his detestation of the occupation from which, like a man who has finally trampled his conscience under his feet, he is at length tearing himself free, the sufferer does not forget the sacred nature of the experience.—The

(ἦκα μάλ' οἱ αὐτῷ) "χῦτς, ὦ κακόδοιμον ἀλεῖτα." 500
 "σκαῖον ἐκίνησας πόδ', ἴδου, μέγα νήπιος αὐτῖς·
 τῷ ῥα κακῶς ἔταμες." "σφαίρῃ ἔπι ὄμματ' ἔρειδε."
 "ἄμισυ ναὶ Δί' ἐκλεψα· ὅσῳ μείον ἄμισυ παντός."
 "ἄμόν, φημί, τρῆμα· σιώπα, μὴ σε χολωθεῖς
 ἐξάνω· αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος." 505
 "ἦνιό' ἔλανε, πέπον, κατὰ ἴσ' ἔχει, ἐν ὃ' ἔτι παῖσδεν."
 ἦχί τε ἡμαθύεντα βέρεθρα καταρροφέουσι
 σφαίρας εὐκύκλους καὶ πολλὰς δεινὰς ἀράς,
 Φακίνσης Κάπετός τ' Ἀιδός τε δόμος πολυδέκτης,
 δεινὴ τε Κρονίη καὶ Κρύγερος οὐκ ὀνομαστός, 510
 καὶ Προέδρου Ῥίνες, τυκτὸν κακὸν οὐκ ἐπικτόν,
 Οὐδός τ' οὐλομένη, πελῖγεις πολυβενθέος ἠδὲ

spondaic rhythm has already been remarked on. Note also the heaping of adverbs in 499, "absolutely, henceforth, for ever and ever, Amen!"

500. *χῦτς*, a mild exclamation. Nothing bad. Not of the force of a *disperream* or even a *di ament*. *What* it concealed in the feelings of the ejaculator is another matter. In origin it is no doubt a corruption of some inflection of *χῦτρα*, like the German *potz*, *potsdam*, etc.

503. There are traces of Doric here and in 506. Mixture of races at the *goffing* centre, no doubt, as in Crete: ἄλλη δ' ἄλλων γλῶσσα *μεμιγμένη*, *Od.* xix. 175. See on 26. *Polemūsa* quotes Doric in 303.

504 f. A row about a "hole," the speaker being near the stage described by a scholiast as μεθ' ὅρκων ἀπειλαί. The first speaker had claimed that he had "sneaked a half." His adversary denies this warmly, and threatens him with death. And the gods be praised that the Sportsman has given us this scene. For we have, in the concluding words αὐτὸς γὰρ ἐφέλκεται κ.τ.λ., a much debated sentence in the *Odyssey* (xvi. 294, xix. 13). Reams have been written about it, and the critics, in their helplessness, have mostly resorted to their favourite plan of excising. They say it is an addition made in an age when iron had completely superseded bronze. ὥς εὐθικῶς! They are now proved to be wrong! The "iron" and the "bronzlet" or *brassy* are in common use together. Bronze has not gone out. See 217 and 480. Even wood still survives! The critics are much too keen in their delimitation of ages in the epos.—*ἄμόν*. If this is to be taken as="ours," it implies there were more than one operator on the side.

himself) 'Hoots, you miserable sinner!' 'There, you moved your left foot again, you great donkey, and that's why you sliced badly.' 'Keep your eyes fixed on the ball.' 'I've stolen a hauf, by Jove! A poor thing a hauf, when you want the whole!' 'I tell you the hole's *mine*! Shut up! If you get my back up, I'll do for you. For an iron proves itself a mighty handy weapon.' 'Your drive, ma man; a' square an' ane to play.' And where great pits of sand swallow down the well-rounded balls and many fearsome imprecations,—the Grave of Wākinshā and the House of Hades that receiveth many guests, and dread Kroniē and Krūgeros that we never mention, and the Principal's Nose, a plague incarnate not to be got over, and the accursed Road, between (as the saying is) the

506. *κατὰ ἴσα*, as in *Il.* xi. 336, but the use of *ἔχει* is "late." We have *εἶ ἔχει* in Homer once, but that is in the so-called "Continuation" of the *Odyssey*, which, it is assumed on all hands, has been proved to be frightfully modern. Yet when one applies to it the popular linguistic tests, this late addition stands them splendidly! It is really very funny, if we may apply such a term to the proceedings of the Higher Criticism.—*ἐν. sc. τρήμα* or *ἰσώπειδον*.

507. *καταρροφένουσι*, not Homeric. We might compare the use of *ἀναρροίβδew* in the 12th *Odyssey*.

508. The rhythm in the end of the line is wonderful in its Vergilian solemnity. See the remark of Eustathius quoted on 186. To get the full effect, read, with appropriate pauses, in a voice gradually falling to the last word, thus (*Scotic*), "ba's an'——mony——awfu'——curses."

509. *πολυδέκτης* not in Homer. See *Hym. Cer.* 9. Here, no doubt, "that engulfs many balls." Hades had many titles. "By many names men knew him." *Κρόνου πολυώνυμος υἱός*. See also on 323. And so our own "puir auld deil." Cp. Burns, "Auld Hornie, Satan, Nick, or Cloutie." One more tribute to what Leigh Hunt called "the pretensions of this infernal personage."

510. Of *Kroniē* and *Kruger* we can only say they were probably not popular favourites, or they would hardly have had these equivalents of the modern "bunker" called after them.

512. For the form *Οἰδός* see Monro on *Od.* xvii. 196.

Διαβόλου (ὥς φασι) μεταξὺ, ὄνων ὀλέτειρα,
καὶ Σφίλκαν πάντεσσι μέλον, τό τ' ἐρύεται αἰεὶ
τρῆμα πρότιστον· πάρα δ' ὀμφαλός ἐστι γοφῆτων 515
συμπάντων, Λέσχη Βασιλευτάτη ἡδὲ Παλαιή.

τοιγὰρ ἐγὼν ὑμέας φράζεσθαι ἄνωγα, γέροντες.
εἴ γ' ὑμῶν νόος ἐστὶ δικάζειν νηλεί θυμῷ,
ἐκβάλλωμεν ἀγρόνδε καὶ εἰς ἐνιαυτὸν ἅπαντα,
ὅσσοι δὴ πρόμοι εἰσὶ μαθητῶν πᾶσαν ἐπ' ἰθύν. 520
αὐτὰρ ἐγὼν ἐρέω ὥς μοι δοκεῖ εἶναι ἄριστα.
θωὰς ἀργαλέας ἐπιθείομεν ὑβριστῆσι,
μῦθ' ἐλάσητε φίλης ἀπὸ μητρὸς βωτιανείρης.
[ἡμέων αὖ κλέος ἔσται ἐπὶ κλυτὰ φύλ' ἀνθρώπων,
γνώσσονται δὲ μαθηταὶ ἀγήνορες ὥς οὐχ ἡμῖν 525
θυμὸς ἐνὶ στήθεσσι σιδήρεος ἀλλ' ἐλεήμων·
χῶς εὐεργεσίῃ κακοεργεσίῃς μέγ' ἀμείνων.]

ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
μῦθον ἀγασσάμενοι κρατερόν· ἐπὶ δ' ἦνδανε βουλή.
ὄρτο δ' ἄφαρ Δόλιχος· κῆρυξ δ' ἐκάλεσεν ἀλείτας, 530

513. ὄνων ὀλέτειρα, not "fatal to donkeys," *i.e.* to poor performers, as one would be apt to interpret it. ὄνος is a large cup, probably so called because it had prominent handles like the ears of an ass (Merry on *Vespaë*, 616). Cp. Homer's ἀμφοτος, of a cup. These ὄνοι would be like modern challenge cups. But of course there *may* be a playful allusion to the other meaning of ὄνος. For the connection between ὀνοσῶν (one afflicted with the *goff* or any other craze) and ὄνος ὦν, see Rogers on *Aves*, 720.—Διαβόλου, another indication of the New Theology. In older parts of the poem, as 186, the Furies were still sufficient for all practical purposes. But the Devil is ancient enough, in all conscience. According to Milton he has been going to and fro "sin Adam's days begun."

514. πάντεσσι μέλον, as of the good ship Argo in *Od.* xii. 70. But here in a different sense, "a cause of anxiety to all," even the best *goffers*. The Swilkan is probably a stream.

515. ὀμφαλός. Cp. ὀμφαλὸς θαλάσσης, of Calypso's Isle, which M. Bérard has found in the extreme west of the Mediterranean, while Schreiner locates it in the Dead Sea. They cannot both be right. In fact neither is. Here ὀμφαλός is "centre of attraction."

Diabolus and the deep sea, destroyer of (hopes of) cups, and the Swilkan that none may despise, and that ever guardeth the first hole of all. And hard by is the Hub of the Universe for all *goffers*, the Club Imperial and Antique.

"Wherefore, old sirs, I bid ye take thought. If ye be set on dealing justice with ruthless heart, let us turn them loose in the country even for a whole twelvemonth, as many as are the ringleaders of the students in every piece of rowdiness. But I will tell you what I think best. Let us impose stiff fines on the rioters; do not drive them from their good mother, rearer of men. [Thus shall we have glory throughout the noble tribes of mankind, and the haughty students will know that we have hearts in our breasts by no means iron-cruel or slow to compassion, and that good deeds are better than bad.]"

Thus he spake, and they were all hushed in silence, astonished at his strong language. And the plan pleased them. So up rose Dolichos at once, and the herald

516. λέσχη as "club," decidedly late. In Homer a favourite resort for a chat of an evening. "Pub," according to Schrader, 274.

519. ἀγρόνδε, *rus*, "to the country," to vegetate for a time. ἀγρόνδε ἐκβάλλειν, in modern Scottish University phraseology, "to rusticate."

520. πᾶσαν ἐπ' ἰθύν, not always in a bad sense in Homer.

523. μήτηρ βωτιάνευρα, *mater alma virum*, or briefly, of one's University, *alma mater*.

524-7. These four feeble lines may be expelled. Ὀμηρικώτατος ὁ τόπος,—the borrowing is wholesale. And we can stop at 523. That is a consideration of the kind that is usually final with Higher Critics.

524. κλυτὰ φύλ' ἀνθρώπων, man, the "noble" animal, as opposed to the beast. On the other hand, ζώοντων, 554, of human beings, "the animals we *call* men."

529. κρατερόν, somewhat formal, for Dolichos ends rather weakly.

530. ὤπρο. But we have never been told he had sat down. Is it a *Stümper*, as in *Il.* ii. 76, where Agamemnon sits down without having stood up?

[πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον,]
 Δαγκίστηρ πολύμητις, ὅς ἀνθρώπους ἐκέκαστο
 δριηστοσύνη φωνῇ τε, θεὸς δέ οἱ αὐτὸς ἔδωκε,
 σκῆπτρον ἔχων ἐν χερσὶν ὃ ποίησ' Ἀμφιγυῖαις
 πάντοσε διαιδάλλων, καὶ μὴν πέρι θαῦμα τέτυκτο 535
 ἀγλαὸν ἀργύρεον· πᾶσιν δ' ἐκέλευσε σιωπᾶν
 πάμπαν· τοὶ δ' ἦλθον προτέρω τετιμημένοι ἦτορ,
 ταρβαλέοι, θυμὸς δὲ παρὰ ποσὶ κάππεσ' ἐκάστω.
 τοὺς δ' αὖτις προσέειπε γεραιὸς μῆδεα εἰδώς,
 Δούλιχος Ἀρήϊος, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε· 540
 θαῦς ἀντίκα νῦν ἀποτίσατε, ἡμιτάλαντον
 ἀνδρακάς· οὐδ' ἀνάβλησις ἐπ' ἐγγύῃ ἔσσεται ὑμῖν.
 δειλαὶ γὰρ δειλῶν γε καὶ ἐγγύαι ἐγγυάσθαι.
 ὥς φάτ' ἀπειλήσας, θάμβος δ' ἔλεν ὅσσοι ἄκουσαν
 μῦθον ἀμείλικτον· ὃ δ' ἐρίγδουπος πόσις Ἥρης, 545
 Ζεὺς ὑψιβρεμέτης μεγάλ' ἔκτυπεν αἰθέρι νάων,
 τιμῆσας Δόλιχον, Ἀΐδης δ' ἐγέλασσε ὑπένερθε
 γηθοσύνη μεγάλῃ· τοὶ δ' ἀθρόα πάντ' ἀπέτισαν
 οἶκτρο' ὀλοφυρόμενοι, θυλερὸν κατὰ δάκρυ χέοντες.
 ἀλλ' οὐ γάρ τις πρῆξις ἐγίγνετο μυρομένοισιν· 550
 οἱ δ' ἴσαν ἐκ μεγάρου καταφέες· αὐτὰρ ἐταῖροι

533f. Evidently a parody of *Od.* xix. 395f. of Autolycus.—
πολύμητις, standing epithet of Odysseus, "a man who knew How many
 beans make five" (*De Rougemont of Troy*, xxix.).

536. *σιωπᾶν*, though they were all hushed in silence already, 528.
 But the silly line cannot be excised. What is a critic to do?

540. *Ἀρήϊος*,—see the *Introduction*. Observe that Stoll has proved
 that Ares was originally a Chthonian deity, and that as such he had
 a kindly side (*segnend und beglückend*). So the epithet probably
 refers to some function akin to our capping at graduation, with its
 blessing in the formula *quod ut felix faustumque sit*, etc.

541. *ἡμιτάλαντον*. Which of the many talents? And of gold, or
 what? If of gold, would the students be able to "stump up" so much
 at once? Perhaps it was "Bursary Day."

543=*Od.* viii. 351, in the famous Lay of Demodocus. So 555
 almost=*Od.* viii. 329. A dead set has been made against the Lay,
 but it has many sturdy defenders, and we grudge the critics even this

summoned the offenders, [calling each one by his father's name], smart Dancaester, who excelled all men in voice and activity, accomplishments he had direct from Heaven, holding in his hand the Mace which Hephaistos made, adorning it all over, so that it was a perfectly glorious marvel of silver, and he bade all keep perfectly silent. And the delinquents came forward heavy at heart, in a sore funk, with all their courage down in their boots. Them again the old man, fertile in counsel, martial Dolichos addressed, adding a hard behest:

“Pay up the fines and be smart about it, half a talent every man jack of you! Nor will there be any delay on security for you. Poor are the pledges of villains to depend upon!”

Thus he spake with menace, and awe held all who heard his cruel words. And the noisy spouse of Hēra, Zeus that roareth up above, thundered loudly from his abode beyond the clouds, doing honour to Dolichos, and Hades beneath chuckled in great joy. And they paid up every penny, lamenting piteously and shedding big warm tears. But lamentation was of no avail. So they went out of the hall in disgrace, while their fellows jeered

μείλιγμα θυμοῦ. Indeed we begin to think there is a presumption that critics are wrong in such cases.

545 ff. Imitated from *Il.* xi. 45 f. and *Hym. Ap.* 118. Heaven and the Nether Gloom combine to honour Dolichos. As to Hades' laugh, we can only conjecture that it was anticipatory of what *his* Judge, fair-headed Rhadamanthys, would have to say to the offenders some day.

549. δάκρυ, sing. quite Homeric, though only one tear “among so many.” Quite a common usage in English also.

551 f. The majority assume a virtue before the Senatus. *Simul flare et sorbere facile*,—they know the trick of whistling and drinking at the same time.—πικρόν and ἡδύ. Something of an *oxymoron*. “So every sweet with sour is tempered still.” καινοπρεπὴς ἡ φράσις, as the

πικρὸν κερτομέοντες ἐπ' αὐτοῖς ἡοὺν γέλασσαν.
ὦδε δέ τις εἶπεσκε μαθητῶν κοκκινοχλαινέων·

ἔρρετε, λωβητῆρες, ἐλέγχιστοι ζῳόντων.
οὐκ ἀρετῇ κακὰ ἔργα· κιχάνει τοι τίσις ὕβριν. 555
ἦ μάλα δὴ Δόλιχος φίλος εἰκοσιάζεται, οὐδὲ
οἷδ' ἀπονήσονται δωπότης Καρνέγιοιο,
Καρνέγιος, ὃς ἀφνειότατος θνητῶν ἀνθρώπων,
καὶ πάντας φιλεῖ, Σκίβῳ ἔνι ἄλλοτε ναίων
ἄλλοτε δ' ἐν Πίττςβουργ, ὅθεν ἀργύρου ἐστὶ γενέθλη. 560
αὐτὰρ ἔχει θάλερα μάλα μυρία πᾶν κρατέοντα
αἰτίζοντι δὲ παντὶ διδοῖ κειμήλια καλά,
[ἄλλῳ δῶχ' ὕδραυλιν ὃ δ' ἄλλῳ βιβλιοθήκην

scholiasts say. The absurdity is so great that the rules of the Higher Criticism require that the line should go. But it cannot be got rid of. Let us say the line was written in the days when Sappho's γλυκύπικρον ἔρος was in fashion and *volitabat per ora virum*. That would help to date the passage, as the lion-skins help the critics with the Doloneia. (We have referred to that before, but we really can't get over it.)

553. Of course *Tis*, the Homeric "man in the street," must have his say. He often does in the *Iliad* and the *Odyssey*, and his remarks are generally shrewd and to the point. Here he hits the mark at once, but his digression on Karnegios (evidently what we call a millionaire, though *he* is a most generous giver) is an excursion that cannot be paralleled in Homer, and which pulls up with startling abruptness. And there are "peculiarities" in the language and verse. So the critics will condemn the close, from 553 on, as they do the end of the Doloneia, because every single detail is not clearly stated, regardless of the fact that modern writers, as Shakespeare, Scott and others give us unsatisfactory and even muddled conclusions. I fear the result of all our excisions is to leave little of any worth. It is always the way, if one listens, as of course one ought, to the promptings of the Higher Criticism. — κοκκινοχλαινέων is a very un-Hellenic note. We can hardly imagine the Greeks clothing their young men in *scarlet* gowns.

556. This among themselves, ἐς πλῆσιν ἄλλον, after the delinquents have disappeared. — εἰκοσιάζεται, a very difficult word, not found elsewhere. It is evidently on the model of πεμπάζομαι, *Od.* iv. 412, to "count by fives." It is doubtless a relic of a "primitive vigesimal system of counting." Possibly the expression is from some card game, at which a player "marked 20," as we "mark the King."



THE HOUSE OF HADES THAT RECEIVETH MANY GUESTS (p. 75).

bitterly and had a good laugh at them. And thus would one of the scarlet-cloaked students say :

"Get out, ye scallawags, basest of mortals ! Evil deeds succeed not, yea punishment followeth crime. Oh, my word, Dolichos is counting the twenty, and these chaps won't have much profit of the bounty of Karnegios,—Karnegios who is wealthiest of mortal men, and doeth benevolence to all, dwelling now in Skībos and now in Pitzburg, where they simply coin money. And he hath any number of all-powerful *thalers*, and bestoweth grand prizes on all that ask of him, [on this one an organ, on that a library full of folded tablets and worth ten thousand

Perhaps we might translate, "Aha ! Old Dolichos *is* scoring this journey."

557. *Καρνέγιος*, perhaps connected with *Κάρνειος*, title of Apollo as god of flocks and herds, the great source of wealth in very ancient days. *Κάρνειος* means "the horned one," and Karnegios was evidently a veritable cornucopia.—*δωτίνη*, probably some grant-in-aid from Karnegios.

558. The cacophony in *Καρνέγιος, δς* is of a kind that Homeric critics make ground of offence. Homer was indifferent, as can easily be shewn.—*ἄφνειότατος* is a trifle bold. It confirms our suspicion that the Karnegios incident is late.

559 f. More uncouth, non-Hellenic place-names,—what Eustathius calls *τοπικῶν ὀνομάτων βαρβαροφώνους δούπους*.—The second hemistich is from *Il.* ii. 857 of Alybé in Pontus.

561. *θάλερα*, apparently coins, and, if so, a great advance on Homeric times. The *θάλερον* may be the ancestor of the *thaler*, whence (it is said) comes the "dollar," which is certainly a very ancient coin. The two uprights in the symbol used for "dollar" are known to be the emblem (Pillars of Hercules) adopted by Cadiz when founded by the Phoenicians. Root *ΘΑΛ* in *θάλλω*, etc. Cp. "thick un'," slang for a sovereign. Translate here "almighty dollars."

563 f. must go. *ἑδρανιὺν*, "water organ," invented long after epic days by "Ktesibios the mechanic, and described by his pupil, Hero of Alexandria." *βιβλιοθήκη* is also late. For *πίνακες πτυκτοί* see *Il.* vi. 169. Here we may call them "a false archaism." The interpolator had seen some old tablets preserved as curiosities in some Alexandrine library.—*δεκαχελιώβοιον*. Homer's word is *δεκάχελιοι*. But who can prove he did not know the other?

ἐμπλείην πινάκων πτυκτῶν, δεκαχιλιόβοιον.]
 τῷ γὰρ θεσπέσιον πλοῦτον κατέχευε Κρονίων, 565
 καὶ πάντες καλέουσι πολύχρυσον πολύχαλκον.
 ὥς ἄρ' ἔφαν, τοῖσιν δὲ κακῶς ὠρίνετο θυμός. 567

νῦν δ' ὑμεῖς μάλα χαίρετ', ἐμοὶ ἐρίηρες ἑταῖροι,
 καί ποτ' ἐγὼν ὑμῖν καὶ ἄλλον αἰέσομαι ὕμνον.

Ἴνδὸς ἀνὴρ ὅδε μάντις, ὅς οὐδ' ὅσα παῖδες ἴσασιν 570
 οἶδε νόψ φράσσασθαι.

Heus tu! conaris Pipleum scandere montem;
 Musae furcillis praecipitem ejicient! 573

565. Either from *Il.* ii. 670 or Pindar's *πολὺν ἔσε χρυσόν*. Just as you please.

567. From *Od.* xviii. 75, where it is said of another "poor beggar" who gets badly "punished,"—by Odysseus in a stand-up fight.

568 f. On the model of the tags appended to the Hymns. Why this appendage appears here is not easy to understand. Perhaps the

oxen]. For Kronos' son hath poured on him untold wealth, and all call him the man of much gold and much bronze."

Thus they spake. But the hearts of those others were grievously stirred within them.

And now a good farewell to you, my trusty friends.
Some of these days I will make for you another song.

The poet (who wrote the above) is a fellow from India,
and hath no more ideas than a baby.

This *is* a joke,—*you* striving the Piblean mount to top!

The Muses will with (tuning-?) forks eject you neck and crop!

poem in its present form was sung, after the manner of the Hymns, at meetings of the descendants of those *μαθηταί*, after formal approval by the Songs Committee of the Students' Representative Council.

570-3. Evidently late additions, from the Anthology and Catullus respectively. The former is in a different handwriting from the rest of the papyrus. Some enemy hath done this!

ΣΧΟΛΙΟΝ

Ἰπποκράτης μὲν λέγει ὅτι εἶδος μανίας ἡ γοφίνδα· καὶ μὴν καὶ γοφομανικοὶ καλοῦνται οἱ γοφηταί. διὰ γὰρ τὸ ἐνδελεχῶς παίζειν ἀλλοιοῦνται τὴν φύσιν, καὶ γίνονται σιγηλοὶ σκυθρωποὶ δύσκολοι ὀργίλοι. καὶ ὥσπερ οἱ Ὀδυσσέως ἐταῖροι τὸν λωτὸν φαγόντες

οὐκέτ' ἀπαγγεῖλαι πάλιν ἤθελον οὐδὲ νέεσθαι,

οὕτωςι καὶ ἄνθρωποι, ἣν ἅπαξ τῶν τῆς γοφίνδης ἡδονῶν γεύσονται, ὅλοι εἰςὶ πρὸς τῷ παίζειν, καὶ γυναικῶν παίδων θεῶν ἱππων κυνῶν βιβλίων δικύκλων, πάντων ἐπιλήθονται, καὶ τῶν πραγμάτων ἃ τὸ πρόσθεν ἐπιτήδεον ἀμελοῦσιν. τὴν γοφίνδην, ὡς ἔπος εἰπεῖν, ἐσθίουσι πίνουσιν εὐδουσι λαλοῦσιν· γοφίνδης ἔνεκα βιοτενοῦσιν. καὶ πλὴν εἰς σφαίρας καὶ κορύνας καὶ *Φίσκι*—τοῦτο γὰρ μαγικόν τι πῶμα νομίζουσι καὶ ἐάντους εἰς τὴν γοφίνδην ἐνεργοὺς ποιοῦν—καὶ ἐσθῆτα σφόδρα παράδοξον, οὐδέν τι διαπανῶσιν· διὸ δὴ καὶ οἱ μὲν κορνηπιοὶ καὶ *Φισκι*-πῶλαι χρήματα ἀναρίθμητα συναγείρουσιν, οἱ δὲ τῶν γοφητῶν οἴκοι εἰς μεγάλην τλαιπωρίαν καὶ ἀπορίαν ἐμπίπτουσιν.

ὁ δὲ τῆς διαίτης τρόπος τοιόσδε· ἔωθεν ἐξάνιστανται ἐξ εὐνῆς καὶ τὰ ἱμάτια ἐνδύονται, ἐν τούτῳ ῥήματα ἀλλόκοτα

Hippocrates,—perhaps in a special treatise *περὶ φύσιος γοφητοῦ*, perhaps in a general one *περὶ ὀξέων καὶ χρονίων παθῶν*. The *περὶ τοῦ διὰ τῆς σμικρᾶς σφαίρας γυμνασίου* is by Galen.

γυναικῶν, παίδων. See the sad case in Appendix D. The scholiast seems rightly to reprobate this selfish absorption in *goff*. Whatever its real nature, it was a poor thing to occupy a man's life. As a

SCHOLIUM

HIPPOCRATES pronounces *goff* to be a kind of madness, and it is the case that *goffers* are called *goff*-maniacs. For through playing unceasingly their natures change, and they become taciturn, sullen, peevish and irritable. And just as Odysseus' shipmates, when they had eaten of the lotus, "had no more desire to send back word to their friends or to return to them," so also men, if they once taste the pleasures of *goff*, become wholly absorbed in it, and forget wives, children, gods, horses, dogs, books, *dicycles*,—everything, in fact, and lose all interest in their old pursuits. They, so to speak, eat, drink, sleep, jabber *goff*. They live for *goff*. And except on balls and clubs and *wiski*—which they regard as a sort of magic drink and one that invigorates them for *goff*—and on apparel of the most startling description, they hardly spend a cent. And so the clubmakers and *wiski*-sellers make enormous fortunes, while the *goffers*' families are reduced to great misery and distress.

And this is the way of their daily life. They get up in the morning and put on their clothes, muttering the while

modern caddie once said to a Professor, "a man sud hae a profession, *like you and me.*"

ἐνεργούς ποιοῦν. The old delusion or falsehood in favour of alcohol, as old as Homer,—*μένος μέγα οἶνος ἀέξει*. Cp. Aristophanes' *οἶνου γὰρ εὖροις ἂν τι πρακτικώτερον* ;

τονθορῶντες, οἷα βραδέως ἔμπαλιν, ἔπεσθαι διαμπερές, μηδαμῶς ἐπείγουν, ἐγγὺς μόνον ἔνδον οὐ, καὶ ἄλλα πολλά, τῷ πλήθει μὲν αἰνίγματα συνετοῖσι δέ, ὥς φησιν ὁ Πίνδαρος, φωνᾶντα. ταῦτα γὰρ τὰ τῶν γοφῆτων συνθήματα μυστικά. καὶ τινες ἔχουσι τοῖς τῶν κοιμητηρίων τοίχοις προσπεπερονημένους παπύρους ποικίλους ἐν οἷς αἱ τοιαῦται γνῶμαι ἐγγεγραμμέναι εἰσίν, ὥστε αἱ ἐν ὀφθαλμοῖς εἶναι. ἔπειτα δὲ ἄριστον ὑπερμεγέθες ποιησάμενοι σπεύδουσιν εἰς τὰς ἀμάθους, ἐνταῦθα δὲ μέχρι ἐσπέρας παίζουσιν· καὶ γὰρ ὥσπερ ἐν θρησκείᾳ τὸν δρόμον τοῦλάχιστον δις τῆς ἡμέρας περιπολεῖν. καὶ ἐπειδὴν παίζοντες κᾶμωσι, καταπαύονται

βία τε κούχ ἐκόντες,

καὶ εἰς λέσχας οἴκους καπηλείᾳ πανδοκεῖα διασκεδασθέντες, πολὺν χρόνον τῆς νυκτὸς διατρίβουσι πίνοντες καπνίζοντες καὶ ἀδολεσχοῦντες, οἱ μὲν νικῆσαντες κομπάζοντες καὶ—τὸ τοῦ Ἀριστοφάνους—ψολοκομπίας προϊέμενοι, καὶ ὥσπερ δὴ ἐπινίκια ἤδοντες, ἢ τὸ

ἐν μύρτου κλαδὶ κορύνην φορήσω
ὥσπερ Βαλλίος ἡδὲ Φρεοδίτητος,

ἢ τὸ

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις

μηδαμῶς ἐπείγουν, the principle embodied in Mr Tabor's "*festina lente*"; *premit ille peritque premendo* (*Odds and Ends*, 137).—ἐγγὺς μόνον κτλ., evidently said of the ball and the hole, perhaps with reference to the proverb, πολλὰ μεταξὺ πέλει σφαίρης καὶ χεῖλεος ἄκρου, "Sure there is many a slip 'twixt the ball and the lip o' th'aperture."—*Goff* was evidently an occupation in which the closest attention to small points was essential. "Watch and pray," says the modern golfer. μὴ νεμέσα βαιοῖσι, "don't kick at trifles," said his ancient prototype. Neglected, *hæc nugæ seria ducunt In mala*.

ἄριστον ὑπερμεγέθες looks like a touch of the old libel on athletes, already referred to, in the *Autolycus* of Euripides, who calls the sporting man of his day, γνάθου τε δοῦλος νηδύος θ' ἡσσημένος, "slave of his jaw and by his stomach ruled." On the other hand we might

outlandish phrases, such as, "slow back," "follow through," "don't press," "never up, never in," and many others, regular conundrums to the common herd, but, as Pindar says, "pregnant with meaning to the knowing ones"; for they are the *goffers'* mystic watchwords. And some of them keep various *papyri* pinned to the walls of their bedrooms with maxims of this sort inscribed on them, so that they may always have them before their eyes. Then, after a huge breakfast, they rush off to the links, and play there till evening. For it is, as it were, part of their religion to go round the course at least twice a day. And when they are tired of playing, they stop "perforce, and much against their will," and dispersing to clubs, private houses, inns and hotels, spend a great part of the night drinking and smoking and talking,—those who have won their matches swaggering and uttering what Aristophanes calls "thunder-vaunts," and one might say chanting odes of victory, as the well-known song,

I'll swing my club with myrtle wreathed,
Like champion Ball or Fredditët,

or

Oh Luck, whom all adore,
Grant that I still may floor

argue from the scholium that the *goffer* was a most moderate man. No meal but breakfast is mentioned. No yearning, when the day's *goff* is done, for "that tocsin of the soul, the dinner-bell"! We find ourselves in a difficulty.

ἀμάθους. See *Hym. Ap.* 439. "The links, denes (or dunes) by the sea" (L. and S.).

λέσχας κατὰ. It is astonishing to find such a variety of resorts in old epic days. In Homer we have, as already observed, only the embryo club, though Telemachus does once remind the Wooers that the palace is not a public-house (*δῆμιος οἶκος*).

ψολοκομπίας, Equites, 696. This is the sort of spiteful imputation that is made at the present day against the devotees of golf. *οἱ αὐτοὶ περὶ τῶν αὐτῶν τοῖς αὐτοῖς τὸ αὐτό*, "themselves to themselves about themselves, ever the selfsame selfpraise."

καὶ μὴ λίγοις στεφανούσα·

οἱ δὲ νικηθέντες δύσθυμοι καὶ δυσχεραίνοντες ἐπὶ τῇ ἡττῇ
καὶ τὸ λεγόμενον ἄρκτοις κεφαλαλοῦσι πάνυ ὁμοῖοι. περὶ
δὲ μέσας νύκτας κοιμῶνται, ἀλλ' οὐδαμῶς εὐδουσι πρὶν τὰ
πάντα ἐν τῷ πεδίῳ ἐξημαρτημένα ἐπιμελῶς ἐξετάσαι, ὡς
κελεύει ὁ Πυθαγόρας·

μηδ' ὕπνον μαλακοῖσιν ἐπ' ὄμμασι προσδέξασθαι,
πρὶν τῶν ἡμερινῶν ἔργων τρεῖς ἕκαστον ἐπελθεῖν·
πῇ παρέβην; τί δ' ἔρεξα; κτλ.

τὸ γὰρ γνῶθι σεαυτὸν μάλιστα τιμᾶται παρὰ τοῖς γοφῆταις.
ἀλλὰ μάταια τὰ πάντα· τῇ γὰρ ὑστεραία ταῦτά παλαιὰ
ἀμαρτήματα πάλιν αὐθις ἀμαρτάνουσιν.

ἡ δὲ παροιμία ὅτι τὸ αἶδος ἔδαφος τῶν ἐσθλῶν διανοιῶν
τῶν γοφῆτῶν πεποιημένον. ἡ δὲ τοῦ λόγου γένεσις τοιάδε·
ὁ Ἡρακλῆς, ἐπεὶ τὸν Κέρβερον λαβὼν ἐκ τοῦ αἶδος ἐπανήρ-
χετο, κατένοησε τοῖς τοῦ θαπέδου λίθοις ἔπη παντοῖα
ἐγγεγλυμμένα. καὶ ἐκπεπληγμένος ἠρώτησε τὸν Ῥαδάμανθυν,
ὅς ἔτυχεν εἰς καιρὸν παρελθόν,—

HP. Ἀπῆμ' ἐμ' ἐμ' Ζεῦ· οὗτος, τί δὴ ποτε τάδε;

στεφανούσα. It is only the exigencies of metre that compel us to substitute *dollar* for the *crown* of the original.

ἄρκτοις κεφαλαλοῦσι. Possibly from some traveller's tale from Scythia or even India. It is the fact that in the latter country the bear indulges immoderately at night in a flower (*mhowra*) from which a sort of whisky is distilled; and the natives do say he is, in the morning, in a temper in which they do not care to meet him.

ἔπη. The origin of writing is ever being thrown further back. The Cretan finds have added a thousand years to its age in Greece, and if we could but recover a "Disk of Hades" with a specimen of the *σήματα ἔξοχα λυγρὰ* at which the great but illiterate son of Alcmené stared in wonder, we might put on another millennium. We might even hope for light on the vexed question whether the original language of mankind was Hebrew, Old Irish, or, according to Psammetichus' experiment, Phrygian. As regards writing, we have seen (note on *Alexad*, 54) that in Eden they had not got beyond pictographs. In Hades there was a strong Cretan connection, and no

The other man, nor fail to bag his dollar ;
 while those who have been beaten are dispirited by defeat
 and out of temper, and, as the saying is, "just like bears
 with sore heads." Then about midnight they go to bed,
 but do not think of sleep till they have examined carefully
 all their blunders on the links, as Pythagoras directs,

Ere "the sweet dews of kindly sleep
 Thy weary eyelids softly steep,"
 See, sinner, that thou ponder thrice
 Each fluke, each foozle, every vice, etc.

For the precept "know thyself" is one held in special
 reverence by *goffers*. But it is all in vain. For the next
 day they are guilty of the same old slips. And there is a
 saying that the floor of hell is made of the good intentions
 of *goffers*, the origin of which was in this wise. Hērakles,
 when he was returning from hell with Cerberus, noticed
 that the stones of the floor had a great variety of inscrip-
 tions graven on them. And much amazed he enquired
 of Rhadamanthys, who happened to come up at the
 moment :—

HER. Zeus bless my soul ! You fellow, what *on earth* are these ?

doubt they would have the most recent style of the *Scripta Minoa*.—
 It is worth noticing, in regard to *goff*, that we have on the Phaistos
 Disk a rudimentary "iron" head (the experts call it a carpenter's
 angle !), a club-shaft, a most clearly delineated bunker or *berethrum*
 with sand in it, and a "green" of irregular shape with a hole in one
 corner. The last has actually been taken for "a boar's head, con-
 ventionalised !" One of the human figures *may* be a *goffer* μεθ' ὀρκων
 ἀπειλῶν.

Hērakles. It must be admitted that his character contained, with
 its many virtues, an element of roughness. He is on this occasion
 verging on the state which a Scotch caddie once described as
 "blasphemorous," and Rhadamanthys is in terror lest he lose his ears
 and nose, as victims sometimes did who had the temerity to object
 to the hero's blazing indiscretions. Hērakles quite forgets that the
 old Cretan had been his tutor in his youth. He even forgets, if our
 translation be correct, where he is. But a good deal must be forgiven
 to a hero who had travelled far, *mores hominum multorum vidit et*

ΡΑ. ὦναξ, αἶδε αἱ τῶν γοφητῶν χρησταὶ γνῶμαι, ὅσαι οὐ τετελεσμέναι εἰσίν.

ΗΡ. ὦ χρυσοὶ θεοί· ποίων γοφητῶν; τουτὶ τί ἐστὶ τὸ κακόν;

ΡΑ. ἴλαθ', ἄναξ, ἴληθι· λέγω τοὺς γοφίνδα παίζοντας ἐν ἄλλῃ χώρᾳ μάλιστα δὲ τοὺς Ἀνδρεαπολίτας καὶ τοὺς Ἀβερδονίους. ἀλλὰ μέντοι τὸ δάπεδον καίπερ ἄπειρον ὃν ἦδη ὀλίγου πεπληρωμένον, ὃ δὲ ἄναξ ἡμέτερος ἐν μεγάλῃ ἀμηχανίᾳ πεσὼν μετεπέμψατο ἀρτίως τὸν ἀδελφὸν εἰς Ὀλυμπον, εἴ που μῆχός τι εὔροι.

ὃ δὲ Ἑρακλῆς σφοδρότερον θαυμάσας ἔσται ὡς ἐρριζωμένος· ὃ δὲ Κέρβερος εὐκαιρίαν ἰδὼν ἔδακε τὸν ἥρω τὸν πόδα.

σμερδαλέον δ' ἐβόησε,

καὶ τὸ θηρίον ἀναιδὲς τῷ ροπάλῳ καλῶς συγκόψας καὶ μύθοις ἰσχυροτάτοις οὐκ ὀνομαστοῖς χρώμενος ἠφανίσατο. ἡ ἱστορία παρὰ Ἀπολλοδώρῳ.

καὶ ἔθῃ τῶν γοφητῶν ἄλλα ἐστὶν ἀξιόλογα. ἐπειδὴν ἡ μανία ἀνθρωπὸν τινα καταλάβῃ, εὐθὺς τῶν θεῶν τῶν πατρῶων ἀποστὰς τὴν καλουμένην Γοφ μάλιστα σέβεται. ἡ δὲ θεραπεία τοιάδε· ἐν μεγάλῳ ξυγάζτρῳ ἔχουσι φυλασσόμενα ὄπλα τινὰ γόφια ἃ λέγουσι Θησέα καὶ Κάστορα καὶ Πολυδεύκη καὶ ἄλλους τῶν παλαιῶν πάλλειν, τὴν μορφήν καὶ τὸ μέγεθος τεράστια, ὥστε τρεῖς ἄνδρας πρωθήβας μὴ αἶρειν δύνασθαι,

οἳ τοὶ νῦν βροτοὶ εἰσιν.

πρὶν δὲ ἐξελθεῖν, παριστάμενοι προσκυνοῦσι καὶ ὑπισχνοῦνται

urbes, and had picked up much miscellaneous wickedness,—not to mention his tendency to epilepsy.

ποίων γοφητῶν; Hērakles affects not to know the game. Rather cool this from the founder of the Olympic Games and “patron deity of the *gymnasium* and the *palaestra*.”

ἐν ἄλλῃ χώρᾳ, an expression which seems to indicate that there was a prohibition in Hades against naming the Upper House. *Paradise Lost* shews us that later there had been an Abolition of this Veto.

Apollodōrus. The story is doubtful. There is no other authority.

RHA. My lord, these are the fine resolutions of *goffers*, which have not been carried out.

HER. Oh ye golden gods! You and your *goffers*! What the Tisiphoné does the fellow mean?

RHA. "Mercy on us!" I only mean those who play *goff* "in another place," but more particularly the folk of Andreapolis and Aberdonié. But really the floor, vast as it is, is now nearly full, and our master is greatly perplexed, and has lately sent for his brother from Olympus, to see if he can help him with some suggestion.

And Hērakles was so amazed that he stood rooted to the spot, till Cerberus, seeing his chance, bit the hero on the leg. Then "he uttered an awful yell," and giving the shameless brute a good thrashing with his club, and using very strong language not fit for repetition, took himself off. The story is told by Apollodōrus.

And the *goffers* have other customs worth telling. When a man succumbs to the mania, he straightway leaves the gods of his fathers and worships chiefly the goddess called *Goff*. And this is the ritual. They keep guarded in a great chest certain *goffing* implements which they pretend used to be wielded by Theseus and Castor and Polydeuces and other old worthies, and which are of portentous shape and size, such as three men in the prime of life, "as mortals now are," cannot lift. And before starting a round they stand by these and do reverence,

A. does know about the bite, and a vase figured by Roscher (*s.v.* Cerberus) shews that it was inflicted by the snake's head in which the monster's tail ended; but Rhadamanthys is not in the drawing. If that arch-pretender Dionysus had heard of the incident, we should certainly have had him in the *Frogs* shewing a scar on his leg, Odysseus-like, and quoting with pride, οὐλὴν τήν ποτέ με δάκε Κέρβερος ἐρπετόκερκος.

The ζύγαστρον reminds us of the press in which the "Royal and Ancient" have stocked a collection of the *δρανα τέχνης* of the men of old, but we have never heard of *puja* being performed to them, much less of libations of whisky, before a Medal. The scholiast is not to be trusted too implicitly.

νικήσαντας σπονδὰς μεγάλας τοῦ *Γίσκι* ποιήσεσθαι. καὶ κορυνῶν εἰκόνας μικρὰς ἔχουσιν ἀργυρᾶς ὥς ἐν ταῖς ἐορταῖς θεραπεύουσιν. ἐορτῆς γὰρ γενομένης ἐκφέρουσι σὺν πομπῇ οἱ γοφηταί, καὶ συντεταγμένοι βαδίζουσι διὰ τῆς πολέως. ἡ δὲ σύνταξις ἥδε· ἡγεῖται ὃν καλοῦσιν Ἱεροφάντην ἢ Ἀρχοντα, πλησίον δὲ ὁ τοῦ πεδίου Ἱεροφύλαξ καὶ Ἱερόδουλος τις φέρων τὰς σεμνὰς εἰκόνας ἐπὶ ἀργυροῦ πίνακος. ἔπονται δὲ τὸ πλῆθος τῶν γοφητῶν, ἐν τῇ πρώτῃ τάξει οἱ νυσσηταί ὀνομαζόμενοι, ἔπειτα δὲ οἱ μέτριοι, ὕστατοι δὲ πάντων οἱ ἰδιῶται, οὓς καὶ φυζλῆρας καλοῦσιν.

καὶ ἔχουσιν ἥρφα, ἐν οἷς ἔξεστιν ἰδεῖν τῶν γοφητῶν τάφους, ἐπὶ δὲ τῶν τάφων στήλας λιθίνας, βαρβάρου τινὸς γλώσσης γράμμασι καταγεγραμμένας, καὶ ἀνδριάντας τῶν ἐπισημοτάτων χερσὶν ἐχόντων σφαίρας καὶ κορύνας οἷαις ζῶντες ἔπαιζον. αὐτὸς γὰρ ἐώρων τοιούτους ἀνδριάντας ἐν τῇ Ἀνδρεαπόλει. Πανσανίας μὲν γράφει ὅτι ὑπὸ τοῦ Φειδίου τοῦ ἀγαλματοποιοῦ πεποιημένοι· ἀλλ' ἐγὼ οὐκ ἔχω ἀσφαλὲς εἰπεῖν. δοκοῦσι γοῦν ἡσσανες εἶναι τῶν ἐκείνου μεγαλοπρεπῶν ἔργων ἃ ἔστιν ἐν Ἀθήναις.

καὶ ἀγῶνας ἄγουσιν, εἰς οὓς συνέρχονται πανταχόθεν οἱ γοφηταί. καὶ ἐρίζουσι περὶ ἄθλων, μάλιστα δὲ κυλίκων ἀργυρῶν, ὅθεν καὶ λέγονται χυτροθηρευταί. καὶ ἐν ταύταις ταῖς ἡμέραις συμποτικώτατοι γίνονται, καὶ τῶν νυκτῶν εὐωχοῦμενοι *Γίσκι* καὶ *σαμπῆν* πίνουσιν οὐ μετρίως ἀλλ' εἰς ὑπερβολήν, ὥς φησιν ὁ Σακεσπῆρος. θόρυβος δὲ δεινός.

οἶνος γὰρ τρώει μελιηδῆς.

καὶ τοὺς ἀριστεύσαντας ἐπικροτοῦσι καὶ ἐν ἀγκάλαις λαβόντες καὶ ἐπάραντες διαρρίπτουσι σφαιρηδόν.

σύνταξις. Oddly enough, very similar to what takes place in St Andrews on big occasions.

νυσσηταί, the best performers, the *πρόμαχοι*, the *fine fleur* of the *goffers*. Evidently from *νύσση*, the Homeric, as we have seen, for "the tee," "scratch."

and vow, if they win, to pour great libations of *wiski*. And they have small models of clubs in silver, which they worship on festal occasions. For when there is a feast, the *goffers* take them out in procession, and parade the town marshalled in order; and the array is as follows. The one they call Hierophant or Captain is leader, and beside him are the Keeper of the Green and a servitor bearing the holy images on a salver of silver. Then follow the ruck of the *goffers*, in the first rank those called *scratch* men, and then the average players, and last of all the bunglers, whom they also style *foozlers*.

And they have spots sacred to their heroes, in which one may see tombs of *goffers*, with stone pillars on them inscribed with letters in some barbarian tongue, and statues of the very famous players holding in their hands balls and clubs such as they played with when alive. For I used myself to see such statues in Andreapolis. Pausanias asserts that these were made by the sculptor Phidias. But I must say I hae ma doots. At any rate they seem to be inferior to the splendid works of that artist that are to be seen in Athens.

And they hold meetings which are attended by *goffers* from all parts. And they compete for prizes, chiefly silver cups, whence the competitors are also called *pot-hunters*. And at such times the *goffers* become boisterously jovial and dine together of nights, and drink *wiski* and *sāmpēn* "not wisely but too well," as Sakspear says, and are horribly noisy. "For honey-sweet wine plays mischief with them." And they applaud the winners and take them in their arms and lift them up and throw them about like balls.

φνζλήρ is a new word. Over its origin *insudent eruditi*.

ἡσσανες κτλ. I suspect (in scholiast phrase) σαρκαστικός ὁ λόγος.

συμποτικῶτατοι, only on such occasions. The *goffer*, as all other

οἱ δὲ ἐκείνην χῶραν κατοικοῦντες τὴν ἐβδόμην ἱερὰν νομί-
 ζουσι, καὶ πάντων τῶν πραγμάτων κοσμικῶν ἀποσχόμενοι
 φοιτῶσιν εἰς τὰ ἱερά. καὶ νόμος καθέστηκεν ὃς οὐκ ἐᾷ παίζειν
 τοὺς γοφῆτάς ἐν ταύτῃ τῇ ἡμέρᾳ· διὸ σφόδρα ἀγανακτήσαιτες
 περιπατοῦσι τὸ πεδίον

μάψ, ἀτὰρ οὐ κατὰ κόσμον,
 καὶ διαλέγονται ἀλλήλοις τὰ γόφια, καὶ φαντάσματα σφαιρῶν
 βακτηρίαις καὶ σκιαδεῖσις λάθρᾳ κόπτουσι, τοὺς νομοθέτας
 καὶ τοὺς ἐν τέλει καὶ τοὺς ἱερεῖς ἐκ τῆς ψυχῆς λοιδοροῦντες.

καὶ μάλιστα χαλεπῶς φέρουσιν εἴ ποτε γυναῖκες φαίνονται
 παίζουσαι ἐν τῷ πεδίῳ. τὸ γὰρ τοῦ Εὐριπίδου ἀρεστόν·

μηδαμοῦ γένος ποτὲ
 φῦναι γυναικῶν ὥφελ'.

τοιαῦτα τὰ τῶν γοφῆτῶν ἔθῃ ἀτοπώτατα.

evidence, the early part of this scholium included, shews, was not of a
 jovial character, and by no means *animal propter convivium natum*.

περιπατοῦσι κτλ. The worst charge of all against the *goffer*. "The
 nearer the links, the farther from the gods." Or in Defoe's words,
 slightly altered,

Where'er the gods have got their house of prayer,
 The Devil always makes a *goff*-links there ;
 And 'twill be found upon examination,
 The latter has the larger congregation.

τὸ τοῦ Εὐριπίδου. We need not speculate on the cause of the exclusion
 of matrons (*Alexad*, 476 ff.) from the links. Generally, the surroundings
 would not be compatible with the γλώσσης τε σιγὴν ἔμμα θ' ἥσυχον which
 the poet praises (*Troades*, 649) as excellent things in woman.

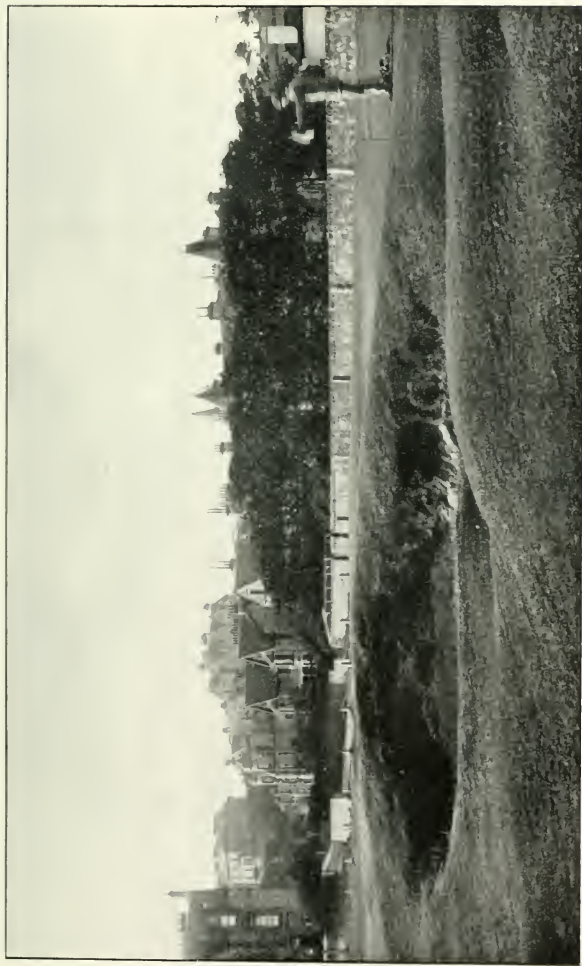
τοιαῦτα τὰ κτλ. διδασκαλικὸς ὁ τόπος. The scholium must always be

And the inhabitants of that country hold the seventh day sacred, and, abstaining from all worldly business, go to the temples. And there is a law which forbids the *goffers* to play on that day. At this they are very indignant, so they stroll about the plain "just anyhow," and talk *goff* to each other, and smite imaginary balls with walking-sticks and umbrellas when no one is looking, abusing Parliament and the magistrates and the parsons with all their hearts.

And what they simply cannot stand is that women should appear and play on the links. For that saying of Euripides commends itself to them, "it is a great pity the sex was ever created."

Such are the very queer customs of the *goffers*.

standard on "this last infirmity of weakly minds" in old days. But its author has, as Matthew Arnold said of Macaulay, "his own heightened and telling way of putting things, and we must make allowance for it." The results of devotion to *goff* were no doubt bad, but the picture of "this sorry scheme of things" in Andreapolis is surely overdrawn. All social and religious interests neglected, and every day all energies centred on securing what Allan Robertson termed "a bellyfu' o' gowf"! *πόνος πόνω πόνον φέρει*, in an unceasing treadmill. *πᾶς ὁ βίος παίγνιον*. All play and no work. And the man who yields is lost,—has gone to the dogs, as we say, or, as the Greeks put it of a poor wretch who has gone under in life's struggle, *ἤτοι πέθνηκεν ἢ διδάσκει γράμματα*. Yes, the picture is overdone. Probably the author of the scholium was a descendant of J. The "inspired idiot" seems at times to be resorting to his imagination for his facts and to his memory for *vetres joci*.



THE ROAD HOLE (p. 75).

"Between (as the saying is) the Diabolus and the deep sea."

PROLEGOMENA

*The critic Eye, that microscope of Wit,
Sees hairs and pores, examines bit by bit.*

WE now pass on to the great and solemn question of the origin of this part of the famous epic. Do these two idylls constitute one poem by one author, or are they separate compositions? Or are they the work of many authors, as the *Iliad* and the *Odyssey* are of a "many-headed" Homer? And if they be the work of many authors, did these flourish in one age, or did they practise their unhallowed arts of interpolation, expansion, expurgation, and what in a word Mr Andrew Lang has styled "general bedevilling," through many centuries? In short, we ask the questions which have been asked for more than a century about the Homeric poems, and in attempting to answer them, we feel we cannot do better than adopt the canons and principles which have been evolved by a superb, κηρεσσιφόροτον¹ system of "utter hardihood" which is known as the Higher Criticism of Homer. *E coelo descendit!* Its light our guide on our *tenebricosum iter*; be it our Ariadne's thread as we wander through the mazes of our proof that the *Alexad* was a Traditional

¹ "That has been borne into and so has a place in our hearts." Not in the sense given by Wilamowitz (*Über das O der Ilias*, 374), "which the Devil has brought into our country."

Book, which succeeding ages improved with loving care by expurgating away all that was objectionable in its pages, while, strange to say, they also laid violent hands on it and inserted enormities which it is our glory to expose and to cure or remove. This is how the Hebrews treated the books of the Old Testament, and the Greeks treated Homer, the "Bible of Hellas." All Traditional Books are treated thus. And as the *Alexad* was a Traditional Book, there is a strong *a priori* presumption that it was treated in the same way. It was born into a vale of bedevilling interpolators, expurgators, expanders and harmonisers, *μυρίοι, οὓς οὐκ ἔστι φυγεῖν βίβλον οὐδ' ὑπαλύξαι*, and it suffered the natural consequences of the unfortunate situation.

The basis of this system, as applied to the poems of Homer, is the assumption that certain passages in those epics have been proved, beyond all controversy, to be early, and others to be late. And this discrimination and supposed definitive delimitation of late and early have been effected by rules and procedure which are enshrined in many German, British and Dutch treatises. They and certain basic results¹ achieved by their application are the foundations on which many a new theory (be it of the Rise of the Greek Epic generally, a dozen reconstructions of the *Iliad* and the *Odyssey* separately, or a mere Mutiny of Idomeneus) has been established before the gaze of a wondering world. They are familiar to all who are interested in Homeric literature. But they have never been formally codified. They are still a "codeless myriad of precedent," and they have consequently been misrepresented, and their authors have been subjected to some

¹ One of the greatest of these, the theory of Odysseanism in the *Iliad*, has, we must confess, been demolished by Miss Stawell, 'as easily as Apollo kicked down the Wall of the Achæan camp.

ridicule. These latter have even had an old epigram twisted against them,

*κριτικῶν γένος ἀξύνετον μὲν
οὐκ ἐστὶ· ὁρᾶσιν δ' οἷά περ ἀξύνετοι.*

Not silly are critics, their wisdom's their boast ;
That they do silly things is as plain as a post.

It may help to clear them from this slander if we set out their canons in handy, authoritative form. Here they are :—

I. If a thing can be described as peculiar or rare, the passage in which it occurs is late or spurious or both. If a thing is not peculiar or rare, but occurs more than once, that is clearly due to plagiarism or imitation. These two propositions are the Alpha and Omega of Homeric Criticism. But there are some Minor Canons which have been found very useful by the High Priests of Disruption.

II. Linguistic Peculiarities, as they are called (and it is a fine-meshed net that is set to catch them), are sure evidence of the lateness of a passage. The language of the poems and the speech of the day may be taken as co-extensive, and a rare word, form, meaning, use or construction may be dubbed un- or post-Homeric. If, however, a passage which has to be proved late, fails to exhibit "peculiarities," you may say either that its late author had an "accurate sense of the epic language," or that, being late, he was consequently "imitative," and successfully reproduced certain features of the Homeric language as it was in an undefined period known as "the bloom of the epic." (If there be any linguistic phenomenon that does not bring grist to the mill of the Higher Criticism when treated in this way, we should be glad to have it mentioned.)

III. To make the dissection of the poems by means of

these "peculiarities" more effective, you apply specially devised tests. You call ἐς, ἄν, F, iterative verbs, certain genitives and datives, certain optatives, cases of contraction and synizesis, some forms of words, etc., IONISMS. Passages or books that commend themselves as ancient are thoroughly purged of such blemishes by emendation. In those that are about to be condemned, such faults are allowed to stand, to enhance the horror with which their general sinfulness is to be regarded by all right-thinking critics.

IV. If the form of a word is one for the explanation of which your philological knowledge is inadequate, or if it is so monstrously absurd that it is evidently the slip of a copyist, you may say it is—or better, "is perhaps" or "may be"—a "false archaism," and due to the "archaistic tendency" of a late interpolator; and you leave it to your readers to imagine for themselves all that these awful appellations imply against a passage. If you subsequently find that this unhealthy tendency has produced only two or three such apparitions in a book of 500 or even 800 lines, or that the same area contains a score of cases in which archaic epic phraseology is obviously scorned, you must explain the inconsistency as you best can, or—let it alone. If you are rash enough to assert in addition an "archaeological tendency," and prove it by shewing how lovingly the poet dwells on a genuine old-time Mycenaean helmet, for instance, and you afterwards find that he introduces modern fashions, such as the great Ionian novelty of a man sitting outside a horse, you may "flounder a while without a tumble," but you will soon be praying to the Mother of the Muses to help you ἐν στείρει τῶδε. (We have specified a few archaisms in the notes. Novelties "leap to the eyes," μυρία ὅσσα τε φύλλα.)

V. If a lay is early, and peculiarities in its language

have to be vouched, its defenders may appeal to other parts of the *Iliad* or *Odyssey*, or to the works of any Greek author. If a lay is late, it is well to require any one vindicating its character to produce precedent or analogy from the *Ur-Ilias* or Kernel, the limits of which are at present unknown. If he dare to quote a line in support of some ridiculous proposition, the reply should be that the verse has been suspected by Zenodotus, Bentley, Nauck, Fick, Leaf, or some other authority. As there are very few lines in Homer of which this cannot be said, the retort is most useful. But those who descend to the defence of what is late cannot be too severely dealt with.

VI. All irregularities (*Unebenheiten*) in the narrative, as inconsistencies, discrepancies, contradictions, duplications, etc., are good ground for suspicion, and have been since the days of Hermann, although they abound in modern works, even literary masterpieces, which are known not to be Traditional Books, or the productions of Commissions, or of patchers and botchers operating through centuries. When Homer says in the first *Iliad* that all the gods have gone to Aethiopia, and one of them appears for a moment at Troy, the discrepancy is monstrous.¹ "Our Arctinus" is just as bad. The whole episode of Athené's intervention in the *kriket* contest is obviously ungenuine. After we have been told that *all* the gods are watching the fight from their air-cars, it is said that she comes down *from Heaven*. It is impossible that both passages can be original. One or other must

¹ Mr Lang has reminded us that "a god is not a bird, to be in two places at once." True, but we must remind him in turn that Homer represents him—the god—as very nearly equal to the feat. A god is "fleet as a glance of the mind" (*Il.* xv. 80 ff.). It certainly would not take him a second to get to Troy from Aethiopia, and he would be back to his hecatomb before any of his fellows had time to touch it or even to remark his absence.

be spurious. We have condemned both. It seemed the simpler way.

VII. If the poet does not mention a thing, he did not know it. The poems must be taken as an Encyclopaedia of the knowledge of his day. See notes on 411 and 423 about *Chantecler*, eggs and bald heads. And if, whenever he has a good opportunity, he fails to refer specifically to something we already know about, he is not himself at all, but a late somebody who was ignorant of that familiar thing. Drs Leaf and Verrall have shown that in the *Iliad* the Wall about the camp "goes and comes" like a will o' the wisp. Thus the author of the Doloneia, who for downright stupidity certainly *supereminet omnes*, knows only a gate in the Wall. The Wall itself has vanished, leaving this one trace, which we can only compare to the grin that was all that remained of a certain Cheshire Cat. See Dr Verrall's essay on "The First Homer" in the *Quarterly Review* for July, 1908, where this strange ghostly gate, with no wall to support it, standing staring across the fosse at its Scaean brother in the god-built wall of Troy, is used to prove that the Doloneia is "another story." It is exactly the same with the Wall or the Fence (ἔρκος) of the demesne of holy Leonardos. There *is* one, but late interpolators only knew a "version" of the *Ur-Alexad* in which there was none. Thus one fellow makes a thrush fly into the demesne—"but there is no Wall" (note on 267). Another evidently contemplates a fall of Deuce from his air-car. Now the great god might have struck the fence instead of soft turf, but again—no mention of a Wall or of the possibility of Deuce colliding with it! Yet again, no mention of fence or gate when Alexos leaves the τέμενος, just as there is no Wall mentioned when Patroclus sweeps the Trojans out of the camp. But in that case one might really ask,

with all humility, why the Wall *should* be mentioned when Apollo had knocked it down and filled up the fosse.

There is a still better illustration of this canon. It is well known that Reichel and Robert have, by means of the corslet—which is present when it ought to be absent and absent when it ought to be present—taken our *Iliad* from us and left nothing but Humpty-Dumpty fragments. We can do similar mischief to our *Amazonophosilomachia*. The corslet is not mentioned *once*! Yet we find in the lay a quite Homeric description of the arming of Melanippos for the *kriket* fray. As Dr Leaf says of the author of the Doloneia in the *Iliad*, so we may say of our man, “he delights in the detailed description of dress and armour.” But no corslet and no shield! Not even a vizor or cheek-pieces to the πέτασος of Melanippos, though his head is the first object of the Amazonian attack! And for his body not even a breastplate of padded linen, or horn, or scales of fir cones, though εἰροχιτώνων, 199, may imply (like χαλκοχιτώνων in the *Iliad*) that the wiser Amazons wore some protection of the kind.¹ And all this although the hero has to “stand up to” a projectile capable of penetrating the air-car (no doubt σιδηροχίτων or “iron-clad”) of the Deuce himself! Was ever an omission (to use the language of Drs Leaf and Murray) more “curious” or “significant?”

VIII. Brevity and conciseness characterise the lay (*Lied*); the epos is marked by fullness of narrative. Heusler has illustrated and emphasised the difference. But when a part of a Homeric narrative which it is necessary to discredit is full, you may call it longwinded and say that it is suffering from “distension,” or you may

¹ In Greek art the Amazons are sometimes given corslets, but they are of metal, not of woollen stuffs. They are “cut low,” of course (Rothery, 57).

object to the "retardation" thus caused to the action. Where, on the other hand, the particulars given are scanty, you state some evil suspicion, which will vary with the subject and your particular requirements at the moment. Especially, if the ending of an episode or of a section of the story does not give every detail that can be demanded, it may be proscribed as spurious.

Or again, if, after the manner (as some judge) of old epic poets, the bard describes with special care what he must have thought the public of his day would like to hear about, all such descriptions may be put down to the bad taste of a late age, and the interpolator may be said to have a depraved and "quite peculiar delight" in dress (as he of the *Doloneia*), or in the "prosaic details" of eating and drinking (as he of the nineteenth *Iliad*), or some other unpleasant weakness. Such *penchants*, Dr Leaf has assured us, belong to "the decadence of the 'great manner.'" In particular, if your poet introduces an enumeration of ships, or captains, or Nereids, or what not, you may see in any such "Catalogue" the work of a late poet of the Hesiodic school. If he dares to moralise for a moment, the utterance must be considered "gnomic" and cut out at once. An epic poet can never be allowed to "distend" his poem with claptrap philosophy. Anything that has the look of a proverbial saying may be similarly proscribed, as all such *mots* are notoriously due to a realistic and "biotic" tendency which bespeaks a late and inferior age. The works of Shakespeare and Tennyson and many other poets have still to be subjected to this purificatory process.

And yet again, episodes—which are common enough in other epic poetry—are always *πέτραι σκανδάλου* to the Higher Criticism of Homer. For they distend and retard. So the critics expel the *Doloneia* from the *Iliad*. It has

been discovered that it distends the night in which the action is placed to a "portentous length," and "rends in two a continuous narrative"—as all episodes must. Odysseus' narrative to Alcinous is also greatly distended, and has had to be eased by critical surgery. "Oh!" some sigh with Omar, "the *sorry* trade!"

IX. A very handy refuge in time of trouble is to assume that something bad in the epic is due to Athenian influence, exercised in the days when Athens was flouting Greece by doctoring Homer, whether for "educational" purposes or simply for her own honour and glory. If you find in a lay such as the Doloneia, that Athené, who is known to have been much respected in ancient Athens, is introduced acting just as other gods and goddesses do in other parts of the *Iliad* and *Odyssey*, you may say, on this, that the whole lay has been recast from its virgin form in order to enhance the importance of Athens. Just so in the *Amazonophrosilomachia*. The whole scene in which Athené appears, in defiance of the hereditary interests of Artemis and the parental rights of Ares (note on 205 f.), as the champion of the Amazons, must go by the board. In *Ur-poetry*, as Dr Leaf assures us, "it is purely human motive and human action which guide the plot." We must also give up the "tasks of Athené" at which the students of the Andreadopolitan Academy are said to "grind," and which the Aberdonians neglect. The late Mr Neil (on *Equites*, 144, 551) had a theory that in Athens Athené was a democratic goddess, and that she had supplanted the "Tory god," Poseidon. The more reason why we should expel her from Homer and the *Alexad*. We do not keep Thersites in the *Iliad*, which is a decent aristocratic poem; we drive him forth as a *φαρμακός* or scapegoat.

X. What in the golfing code is called an "agency

outside the match" may always be assumed to have been meddling with the Homeric poems (though sacred to all Greeks from an early period)—an Interpolator, a Redactor (especially the *Ordner* or Commission of Pisistratus), a Compiler, a Worker-over, a Diaskeuast, an Ionian "lay-botcher," Cynaethus of Syracuse, ἡ ὅστις ὁἵποτε χαίρει ὀνομαζόμενος.

He may always be assumed, as nobody has any positive information about him, to have been a *Stümper* or "duffer," or a *Dummkopf* or "dunderhead," and to have been capable of any outrage against good sense or taste. (German critics have consecrated to him and his work a large selection of abusive epithets.) Yet he was often, we are told, distinguished by the possession of extraordinary poetical "vigour and richness of imagination." But combined with these fine qualities was a self-denial so strong that he was quite incapable of keeping anything to himself. He simply scattered his treasures about the epics of other authors with a lavish hand.

He was quite capable of seeing, and had the opportunity and power to cure, and he did cure, any ordinary inconsistency or other irregularity which he observed in other people's work.

But there was a limit to his generosity. He affected to be blind to such of these discrepancies as are now seen to be "patent" and "glaring," and which are, in the eyes of modern critics, fatal to the scheme of either epic. With this postulated Proteus wonders can be worked.

XI. You may assume (for unfortunately there is hardly a scrap of evidence that a jury would look at) that epic poems have been expurgated by some unknown guild of Bowdlers. That they have not been thoroughly purified was not the fault of the Expurgators; they did their best. Expurgation was "baffled"—that is all. It was

baffled more in the case of the *Odyssey* than in that of the *Iliad*. We know that, because more horrors have been left in the *Odyssey*, though the critics have discovered that it is later than the *Iliad*, and the product of a more advanced, individualistic, civilised, refined, realistic and biotic age. That age "rigorously cleaned up" the *Iliad*; it let the defilements stand in its own poem. In fact, the irregularities which were expurgated out of the poems somehow continued in later Greece and were popular! It is a most useful theory. You can prove that anything in question was in a poem originally, if it is not there now, by reasoning quite as cogent as Lucian's on the subject of the existence of gods. If there are gods, that wise man argued, there must be altars; but there are altars, therefore there are gods. If horrors and abominations had been in the poems at one time, they would have been cast out *furca*. They are not there now, therefore they must have been cast out, and before they could have been cast out, they must have been present. Such reasoning cannot be lightly questioned.

The principle extends our knowledge of the original contents of Arctinus' poetry very much. We shall see that a full description of Helen's toilette has been cut out. We have seen (note on 167ff.) that the Deuce really fell from his air-car. We can see that there must have been a row with the *δαιτηταί* or Referees in the course of the *kriket* contest. We can see that Dolichos at Aberdonië must have referred to the smashing of the Lord Rektör's carriage and the bonfire in the Quad. We could see much more, if we looked closely, that was in this Traditional Book originally and was afterwards rejected as unseemly. The expurgative possibilities are really endless.

XII. And anything that cannot be laid at the door of any other agency, may always be attributed to a

RHAPSODE. He could make *any* mistake, and when he did so, the mistake clung to and lived on in the passage for ever. How such mistakes became fixed in the text we cannot say, for the Rhapsode as a spoiler is hardly mentioned in ancient critical literature outside one doubtful passage. No matter. The Rhapsode is most useful to the critics, and they keep him and work him hard. *Il y est, il y reste !*

XIII. and XIV. For critical ways with the Homeric Similes and Repetitions, see at the end of these *Prolegomena*.

XV. And finally, as a general working principle, you must be extremely strict with your poet. In fact, you must not treat him *as* a poet. Do not admit that he has any art or technique. Explain everything by interpolation, or botching, or harmonising, or baffled expurgation. Above all, apply a "strictly logical interpretation." The great German authority Wilamowitz-Moellendorff describes the proper procedure. "Logic plies her murderous shears. All that can be dispensed with is superfluous; all that is superfluous is disturbing; all that is disturbing is spurious." Press your poet as you would a hostile witness in the box, or as if he were a historian who "would tell a lie to point a sentence." Allow him no licence, no discretion. And never give him the benefit of a doubt. In the words (slightly altered) of an old legal principle, *Omnia praesumantur contra Homerum*.¹ In addition, hate

¹ Dissectors can have no regard to critics capable of such absurdities as Naber's, "it is the misfortune of Homer that no one will stand from him what they accept with meekness from other poets" (*Q. H.* 8). The misfortune! Equally ridiculous is Mr Lang's complaint, that "Homer, when there is a doubt, never gets the benefit of the doubt" (*The World of Homer*, 245). It is right—for purposes of Dissection—to presume guilt and leave innocence to be established by some cranky Unitarian.

what you desire to prove recent; cleave to and cherish that which you desire should be considered old. See rank heresy or flat blasphemy in the modern; overlook obvious blemishes in the ancient. Never let your left eye see what your right is winking at!

These are the materials out of which the system known as the Higher Criticism has been constructed. *Sic fortis Etruria crevit!* And we make bold to ask whether any such engine of demolition has ever been known, whether any author's works could survive an attack from it, and whether we need wonder that its enemies are inclined to say its patrons vaunt themselves and are puffed up. We know what the answers must be. And yet there are some who can hardly mention it without tears and laughter, and who regard it as an *amabilis insania*, hatched in an old "Saturnian age of lead," a morbid delusion of *des gens atrabilaires*, which has had its day, and which will soon be remembered only as the greatest curiosity of literary criticism in any age. "Should a man," they ask, "fill his belly with the east wind?" These are those whom Mr Pickwick styled "vain and disappointed men." A system so great and so elaborate could not but be the butt of a horde of traducers. *Summa petit livor, perflant altissima venti.* Such suggestions will not influence us. The Higher Criticism still stands "four-square to all the winds" of ridicule. Armed with it, and relying on "the instability of the homogeneous," we feel we are encased in triple bronze, and we proceed in all confidence to test these remains of Arctinus. But first, a few observations on the language and style.

These are in the main such as we should expect from a Homerid (if there ever *were* Homerids; some heretics roundly declare that the Guild is as mythical as the *Ordner* of Pisistratus) of the period, about 776 B.C., when

Arctinus is believed to have lived. But the influence of the immortal one *qui nil molitur inepte* is apparent throughout. The two great epics of Homer are borrowed from with the greatest freedom ; some will say they are shamelessly plundered. But it has been ever thus. As the old epigram puts it, οἱ δ' οὕτως τὸν Ὅμηρον ἀναιδῶς λαποδουτοῦσιν. Arctinus is said to have been "Homer's pupil," and so perhaps considered himself privileged to moisten his papyrus from these *fontes perennes*. "He is always imitating Homer," Naber tells us. In this respect he is certainly of the Ὅμηρικώτατοι. He takes μεγάλα τεμάχια τῶν Ὁμήρου δείπνων,—big "helpings" from the rich table of Homer. Hemistichs, whole lines, even groups of lines, are purloined from the one epic or the other, and squeezed together by Arctinus or some successor to form what the Germans call "a rare mosaic." But that is really nothing to his or their discredit. The Higher Criticism has discovered patchwork almost everywhere in Homer himself ; indeed, by means of its principles, such stolen material *can* be proved to be everywhere. All Interpolators, Expanders and Harmonisers practised the art, οὐχ ὁ μὲν ὅς δ' οὐ, "not five in five score, but ninety-five more." The eighth *Iliad*, and fifth *Odyssey*, two very fine books, are centos of this kind. It can even be shewn, by searching analysis, that the eleventh *Iliad*, which belongs to the nucleus (or did so till the very newest school arose to dispute its title), is like a bedspread of the kind they exhibit and gamble for at clerical bazaars, made of hundreds of snippets of cloth of different colours and patterns. So this imputation may be allowed to pass like the idle wind.

As for the diction itself, it is of the inferior order to which we are accustomed in the Hymns, the remains of the Cyclics, and other late epic efforts. The "grand

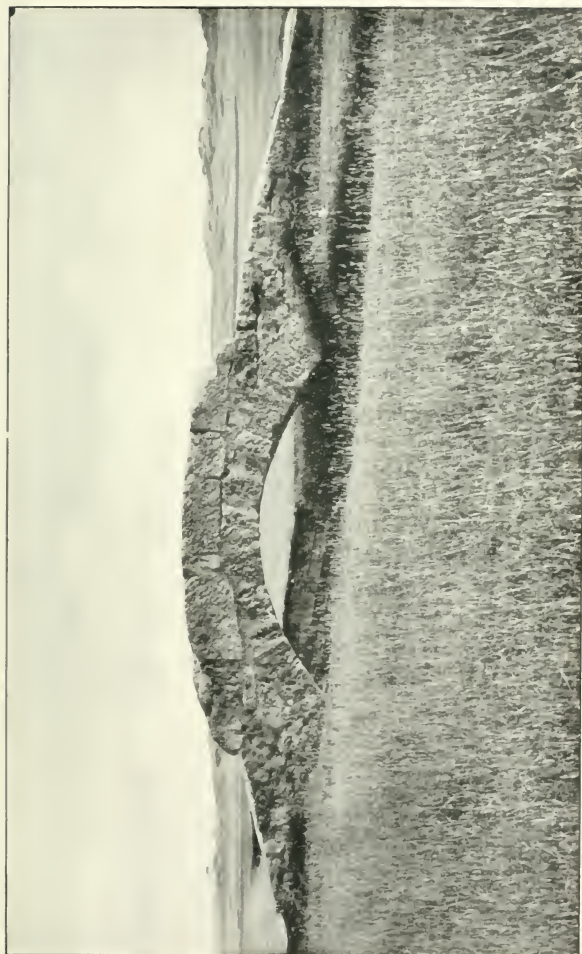
stamp" is of course sadly to seek; you do not get two Homers within a millennium. But apart from that there is a generic difference in the language. New forms and constructions are certainly rare; nearly all can be paralleled in Homer, "whate'er the captious critics say." But in regard to vocabulary, there is a marked change. There are a number of words which are Greek enough, but do not occur in Homer. The critics, as we have seen, style such words un- or post-Homeric, and say Homer could not have known them as he does not use them. Which is going a great deal too far. Milton was not able to use in his poems much more than half the vocabulary of his day. Of the vocabulary of Homer's day we know only from Homer's two epics. No one should be so bold as to say that Ebeling's *Lexicon* is a complete guide to the language of 1000 B.C. All we can say of Arctinus is that he uses words which Homer did not, and that some of these *may* not have been, probably were not, known to Homer, having been evolved in the progress of the Greek language after the *Iliad* and the *Odyssey* were written. For the rest, there is a weakening. *Oratio*, to use Kayser's words, *jejunior laxior minus simplex et nativa*. In one respect our text is quite unique. The Digamma, the dear old Digamma, dear as the light of heaven to a critic who is a professional dissector of the poems, actually appears in some places of our text in bodily form. But "observances" and "neglects" are distributed with quite impartial capriciousness.

It is the same with the metre. There is degeneration. Neglect of "position," the *productio* of a short, the trochaic caesura in the fourth foot, and similar metrical peccadilloes, are all somewhat more frequent than in Homer. This will be evident to any critic who knows his Homer as he ought to know him. But in other respects the verse

of Arctinus and his interpolators preserves the Homeric characteristics faithfully enough.

And now to the real task. The first thing to do is to find the nucleus or *Kern*. The Higher Criticism knows there was a *Kern*, round which the poem has grown like a pearl, by accretions from without. It is the only way in which an old epic can have grown. Formerly the masters of the critical system which we humbly follow, assured us that the finished epics of Homer were the work of the Pisistratean *Ordner*, who made them out of lays that were floating about Greece like masses of asteroids, waiting to be caught together and converted into the blazing "Sun of Hellas." But that idea has been abandoned. Accretions have been discovered, and so there must have been a *Kern*. But the *Kern* has not yet been enucleated to the satisfaction of everybody, though the critics have been working hard to discover it for more than half a century. Half a century hence they will still be enucleating *our* nucleus, so we cannot pretend that the present evisceration is more than merely provisional. Indeed we are compelled to admit that they are themselves in a somewhat parlous fix. Some traitorous members of their own school have revolted, and soothly swear the kernel of the *Iliad* came after the accretions, which any one can see is quite absurd. It has even been declared that the kernel is the shell, which is quite too absurd. But enough of this. The discussion only seems to land us "in all sorts o' fanteegs," as Mr Weller says. We prefer to follow the Higher Criticism to the death, as we follow our political leaders, through bad and good report, through every twist and turn, through thick and thin, even if it should end in a Revolution, or a (*risum teneatis*) Referendum.

How does an enucleator of the *Kern* of the *Iliad* strive



THE STONE BRIDGE AND THE PILMURRIAN PLAIN.

to delimit it? By keeping his eye on Achilles. The proöm says the poet is to sing the Wrath of Achilles, so in the original untainted, unexpanded story, the hero must have been raging "all the time." The poet must not let him sulk in his hut, out of sight and out of mind, and tell us how Diomede and Aias, Odysseus and Idomeneus (the latter when not a mutineer) did their best without him to keep the fire from the ships. That would never do. And if the poet has said, when announcing what he is going to sing about, that one consequence of the Wrath was to give heroes' bodies to dogs and vultures, all references to funeral rites must be regarded as indicating the presence of late interpolators. As in judicial proceedings, everything not strictly relevant to the issue must be excluded. We apply these excellent principles to the work of Arctinus and the Arctinuli who made his poem what it is. We keep our eye, as Mr Toole used to say, on Alexos. He is, if I may be allowed to imitate, *longo intervallo*, the figurative language of those who have "made the Quest" for the *Iliad*, the bright thread that can be traced through the whole web, though it is in places obscured by the patchings of interpolators. He is the tiny rivulet that, clear to the seeing eye, meanders merrily midst meadows of minute minuscule. He is the axis about which the narrative revolves as a golfer when driving is supposed to rotate about his perfectly rigid spine.¹ Now what does Alexos do? He visits Andreapolis and Aberdonié. At the former he sees some *kriket*; at the latter he has a drive, is insulted, and declines to eat his lunch. That is the whole,—the small "basis of resounding fact," to quote Mr Andrew Lang, which is in that particular one of the

¹ The up-to-date performer conceives the operation thus. "The whole body turns on the pivot of the head of the right thigh-bone working in the cotyloidal cavity of the *os innominatum*."

old κλέα ἀνδρῶν or Lays of the Heroes which Arctinus selected for his epic. Whatever is not of this is surplusage and late accretion. Whatever is not strictly essential to these incidents may be excised, with all that is "inorganic," all that is not in conformity with the ideas of the Higher Criticism, all that displays the *indicia* which it regards as evidence of spuriousness. If we are to keep the Θούη or *Banquet* episode at Aberdonié, we may as well retain the entertainments at Phaeacia as an integral part of the *Odyssey*. If we are to hesitate to excise the Θωαί or *Pains and Penalties* incident with which our poem closes, we must be equally tender to the *Games* and the *Ransoming of Hector*, which we know were added to the *Iliad* by two late expanders,—two great poets, certainly, but either wofully bad men of business or of a largeness of bounty to which there are not many parallels.

The Kernel is ancient. A kernel always *is* ancient. Its roots, if we may use the term of a kernel, are set deep down in prehistoric times, when Achaean speech was at its zenith. In those days the good Digamma was still pronounced. And so it is in our kernel. And that is clinching and irrefragable ground for dating the kernel so far back. How far back? Well, Professor Hempl, in his paper on the Disk of Phaistos (*Harper's Mag.* Jan. 1911, 197), proves that the Digamma could vanish from a word as early as 1600 or 1800 B.C. Hitherto the philologists have held that the Digamma began to die about 800 B.C. We prefer the Disk, and we date our *Kern* about 2000 B.C. But it will be objected that Arctinus was not born till twelve centuries after that. The objection is trivial. It only shews that Arctinus did not compose the *Kern*. He worked up a lay of hoary age and made it his *Kern*. He was a *Bearbeiter*. That is the answer. You do not easily catch a man napping who works by the Higher Criticism.

It is also true, as some other hostile critic, some Mr Blotton of Aldgate, will point out with triumph, that the Digamma is observed with equally scrupulous fidelity in some of the accretions. But that objection too is easily answered. This faithful observance is in part due to—oh blessed word to all critics of the epic!—imitation, and in part to an accurate sense of the epic language.

We have now our *Kern*, though in rather hazy outline. To make that clear and sharp, we have to find the exact limits of the accretions. These are easily determined, with the aid of the powerful apparatus at the command of the Higher Criticism. "The strength of our case," as Jebb says of a theory of the origin of the *Odyssey* which once had a vogue, "depends essentially on the cumulative force of a great number of subtle observations," and for our subtle observations we refer the reader to the notes below the text. But we must here say a few words on the characteristics of the principal "Bookcaneers," as Hood styled such malefactors, who tampered with the masterpiece of Arctinus. Bookcaneers swarmed in the ancient world. They were common even in Homeric days; we know piracy abundantly from the *Odyssey*. They flourished also in later ages, and every epic was fair game for the pirate. As soon as a poem appeared, this *diabolus ex machina* of the Higher Criticism swooped down on it, and spoiled it at will, no man preventing him. The practised eye can see his traces at a glance. In our section of the *Aethiopis* he has left marks that, so to speak, thunder in our faces.

An attentive reader of our poem cannot fail to be struck by the number of the references in it to the vulgar, unheroic operations of eating and drinking. These are sprinkled over its surface as thick as the appearances of Nestor in the *Iliad*. They are as prominent as the Lycian

bogey (I had almost written *chimaera*) in that poem. And they are as significant to those who can read epic poetry with an understanding heart, as Athenian Influence or the Milesian Spirit or other critical ἐνθυμήματα in the great epics of Homer. The most striking instance is the banquet at Aberdonié. The Aethiopian connection has no doubt something to do with this. Aethiopia was evidently a Paradise to the gourmands of the Homeric Age. The gods are constantly going there, and are impatient of any business, mundane or heavenly, that interferes with a trip to the South, when, with the keen scent (or vision?) of vultures, they smell (or see) from Olympus hecatombs in preparation in the heart of the Dark Continent. For, as a scholiast tells us, the Aethiopians kept a feast for twelve days, *one for every god*. And so the prince from Aethiopia must be royally entertained. And he is. Heavens, what a menu! From hare and haggis to elephantine bulls! How the author of the passage revels in the details! Not for him the Homeric precept ἀμείνω δ' αἵσιμα πάντα, or the μηδὲν ἄγαν or the καιρὸς ἄριστος of later ages. Was ever such a feast heard of out of Brobdingnag? Even the blameless Bellerophon got only nine oxen in Lycia, and *no* accessories. Readers remark the absence of "the usual trimmings." For any parallel to our case outside kings' houses we search Athenaeus in vain. We can only cite the birthday feast of a Persian grandee (Herodot. i. 133), when an ox and an ass and other animals that were his, even a horse and a camel, were roasted whole in *stoves*,—conveniences to which a βουχανὸς λέβης must have been a mere saucepan. Take again the description of Aberdonié. It is the Market, with its potentialities in the way of supplies, the Docks with their ships to feed the Market, the *Prytaneum* with its suggestion of σίτησις or free grub, and the Broad

Hill "that oft invites to" picnics, that are the chief objects in the landscape. And so with the principal products of the Aberdonian region; nearly all are eatables or drinkables. The long simile from the slaughter of a fowl or goose, the superfluous and easily ejected enumeration of dainties in Polemūsa's prayer, the reference to the dinner-party at Andreapolis and the wrath of the guests, the account of the creature comforts patronised by the *mathētai*, and sundry minor touches all tell one story. The evidence of a Gastronomic Hand is strewn broadcast; the poem becomes a *καλὸν κάτοπτρον* of early gastronomic practice. And it is as certain as that the *Odyssey* was written by a woman, Tennyson's poems by Darwin and Dickens' novels by Herbert Spencer, or that Nestor was pricked in all over the *Iliad* from a "Pylian Epos" by unscrupulous Neleids greedy of Homeric glory, that these passages have been inserted by a regular professional gastronomist—aye, and a wine-bibber to boot; *laudibus arguitur vini vinosus*—a gastronomic *Bearbeiter* or *Flick-Poet*. There can be no doubt on the point. We might as well "doot Matthew's gospel." He may have been brought up in Aethiopia, and may have become in his later years a votary of the goddess *Μικρὰ Μαρία*,¹ vulgarly known to-day as "Little Mary." She is supreme with this hungry *Graeculus*. But one thing is certain; he should never have "dropped into poetry." *Nihil cum fidibus helluoni*, says the proverb. Better surely to remain "mute and inglorious" than spoil a good poem by gastronomic intrusions. These were not esteemed in antiquity. Athenaeus does not in his huge work quote the fellow *once*. He is really what that learned treatise calls a *γύστρον καὶ*

¹ She is not mentioned by the mythologists. The only reference I have seen to her since the above suggestion was made is in *Class. Review*, xxiv. 230.

κοιλιοδαίμων ἄνθρωπος. A culinary and "a vinous mist" are over all his works. It was said by one of the men of old, οὐδὲν ὁ μάγειρος τοῦ ποιητοῦ διαφέρει, "a chef is as good as a poet any day." We do not agree. There is no poetry in our man. He hath no music in his soul. All his springs are in the mean and beggarly elements, not in Helicon. Enough of him. ἐρρέτω! *Que le diable l'importe*, as M. Bérard translates the Greek ejaculation.

But it is not enough to abuse him in the way Homeric critics have with interpolators. What we want to know is, who was he and when did he flourish? We can only guess. He was probably a Cretan. Κρήτες αἰεὶ ψεύσται, κακὰ θηρία, γαστέρες ἄργαί. See *Titus*, i. 12. And he was almost certainly an early Deipnosophist,—one of the very earliest, for there is nothing in early Greek literature like him. His only merit is that he, like the Expanders of the *Iliad*, seized points in the narrative, overlooked by the foolish and incapable original poet, at which to make insertions. He of course flourished soon after Arctinus, and we may put him in the 7th century. This date is confirmed by a somewhat striking piece of internal evidence.

If we turn to the first of the considerable interpolations (247-61) for which we have to thank this γαστριῶδους, we shall find that he has set his seal on it in a way that really shouts for recognition. My attention was first drawn to the point by the *pi*-alliteration in that passage. There are 24 *pies* in 15 lines. Not only that, but the Greek word for every one of Polemūsa's promised gifts—not to mention Polemūsa's own name—commences with *pi*, the Πηρσίου νίτρον, or Pērs' soap, the περόνη πετάσου or hat-pin, the πέμματα or cakes, the ποτήρια or foaming beakers, and the πλόκαμοι or (false) tresses. Is all this due to chance, a mere bit of "printer's pie," so

to speak? Certainly not. Coming from a *δειπνοσοφιστής*, it suggested to me that it meant that he was, not merely a pirate—all interpolators are—but something else commencing with *pi*, a *παράσιτος*; and careful examination of the text confirmed this. For in line 255 the man has put his description down in plain Greek, *πάρα σῖτος*. It is like a builder's mark, or the *labrys* on the walls of the Palace at Knōsos, and there is no mistaking its significance. We recall the various Baconian cyphers, especially the *shake* and *speare* in the 46th Psalm, and *don nill he*—the nearest that can be got to Donnelly—in *Hamlet*. We recall also the remarkable case of the Frenchman Loyer, who discovered that the letters in *Od.* xi. 183 made up his own name and the year, 1620, in which he made the discovery, and thus proved that Homer was one of the old prophets, and a particularly far-seeing seer too. With such examples we cannot hesitate. Well did Sengebusch say that the knowing ones read no line in the *Iliad* or the *Odyssey* without finding that there is something remarkable in it. No indication must be neglected by the honest Homerist. Homer, like the Providence of the American humorist, "don't fire no blank cartridges." And mark the number of the line in which our interpolator's sign-manual appears! 255! Divide the first two digits, 25, by the third, 5, and what is the quotient? 5 again! It is a *τέλειος ἀριθμός*, a perfect *πεμπάς*, a *ἁρμονία* in fives. This is no mere *somnium Pythagoreum*. No more startlingly significant number could have been chosen.

Our man was then a *παράσιτος* as well as a Deipnosophist, a Deipnosophist-Parasite, in fact. And of course we may assume, with the freedom of assumption that is the birthright of a Higher Critic, that he dates from the palmy days of his tribe. And that era is known

to us. For Solon, among his many regulations, made one forbidding the *παράσιτοι* as a class to indulge too frequently (*σιτείσθαι πολλάκις*).¹ That shews that, by early in the 6th century, they had gone rather beyond the mark. "The deil was owre muckle wi' them." Their best period was therefore just before, in the 7th century, which is the conclusion we reached on other grounds. Whether the man was a *γελωτοποιός*, a *κόλαξ* or a mere *θεραπευτικός*, cannot be determined. It would puzzle an Athenaeus to decide on our materials. But it really does not matter. We know our man and his period and his work. We designate him with a big D, and his parasitic additions to the epic of Arctinus constitute, in Dr Leaf's terminology, our "First Expansion." This is no small advance in our work of Dissection.

The other agencies who contributed to our poem must be dealt with at less length. Our second expander was a Sportsman, or S "for short." He harried the lays almost as badly as D did. He added all the references to *goff*, the repeated boar-hunt simile, and Melanippos' denunciation of the debased proclivities of the young, while we may also lay to his account much of the "distension" which is apparent in the *krikèt* proceedings. In fact he may be the creator of that charming *kriketer*, Polemūsa. Why not? There are Higher Critics who regard Nausikaa as the creation of a late busybody, who saw that it was necessary to provide a wardrobe for Odysseus. The hero had been cast ashore on Scheria without a rag to his back, and was reduced to using what Pope calls a "verdant cincture" when he woke to find himself, like Mr Wegg, "with ladies present." But the artless tales of S are not to be trusted. Termino-

¹ Historians and critics have been misled in their reading of the passage, by taking *παράσιτοι* in a different signification.

logical inexactitudes are his specialities. *ψυχρὸς ὡν ψυχρῶς λογιζέται*. "Frigid he is and frigidly he calculates." He is in fact a "sweet but awful liar." He is later than D, for he has a "wider geographical outlook." That is well known to be an indication of late origin. It is most suspicious to the critics that Egypt, which had been in intimate relations with Greece for some millennia before Homeric days, should be mentioned in the 9th *Iliad*. And so for S. And there is other evidence that he is later than D. He flourished when sport was well established in Greece, and when a daring spirit of enquiry and a reckless disregard of truth (*πολλὰ ψεύδονται αἰοδοί*) were abroad in Ionia. Everything points to the 6th century. I think S had access, for his geographical lore, to a "ballad of discovery," perhaps to M. Bérard's Phoenician itinerary, *un périple, ou des fragments de plusieurs périples*, in which routes were noted and countries described. His crisp and pellucid style reminds us of the poet Panyasis, Herodotus' uncle, and his account of the antics of the *goffers* on the Sacred Plain at Andreapolis displays all the simple credulity and love of the marvellous to which we are accustomed in the pages of the Father of History, combined with a vein of untruth which is all his own. He may have been an ancestor of these two famous writers, and that again is confirmation of the *floruit* which other considerations suggest for him. He must be earlier than Xenophanes, whose attitude towards games was far from sympathetic. The reaction against sport reached its height in the days of Euripides, who is bitter against athletics and athletic meetings. Hellas suffers, he says, from woes innumerable, but *οὐδὲν κάκιόν ἐστιν ἀθλητῶν γένους*,—"sportsmen are really 'the limit.'" Their ways are bad and their lives indecent. See his *Autolycus*.

From all this we may safely place the *floruit* of S in the 6th century.

The next in order is a *Bearbeiter*, a lady, who "did" the Dress and Toilet passages, and whom we may refer to as DT. To her we owe the absurd passage in which Melanippos is represented as dressing himself up, piece by piece, in public, the repeated references to Polemūsa's chignon (or whatever be the proper term in these latter days), and the stripping of Alexos' robe. The simile which so aptly illustrates this operation is inseparably connected with it, and ought to be hers too, but we are sorry we have already assigned it to D. She must also have inserted a full description of Helen's toilette, but it has been the victim of expurgation in a century when a better and saner fashion in dress had supervened. We can easily imagine the grim pleasure with which, in a more austere age, a λόγιος ἀνὴρ, made of sterner stuff, would clip out of the Traditional Book the frivolities which were in fashion in earlier and sillier days. When DT flourished is not easily stated. Taste in dress reached its height in Greece in Minoan days, but so early a date is absolutely excluded. There was, however, a revival of interest in the 6th or 5th century, and that is the nearest we can come to the *floruit* of DT.

The fourth expansion was the work of a Joker—J.¹ This chartered buffoon has exercised his clumsy wit upon the *Alexad* as he found it, leaving traces that are not to be mistaken. His σκόμματα are not to be classed as τῶν χαριέντων. It was he who put in the forefront of the poem that ridiculous story of the Water Question at Andreaopolis, and who—*splendide audax*—imputed to its citizens

¹ A mere initial. No suggestion that Mr Birmingham's good old "J. J." is our man's double.

the worship of the strange gods catalogued in 187 ff. He it was who introduced Karnegios, the Professor-scaring fireworks, and the gods of the regular fashionable Pantheon careering about the sky in air-cars. *Coelum ipsum petiit stultitia*. Nothing was sacred from his sacrilegious attack. No doubt the invocation in 399 ff. is his handiwork also, as are many thin, hardly perceptible jokelets scattered about the text. We class him with the very lowest of the *Stümpers* who abused the *Iliad*. Few "coarser frogs" than he ever "croaked on Helicon." *Non satis apparet cur versus factitet*, or why he tries to be funny. "It needs some sense to play the fool." All tends to shew that we are at the beginnings of Low Comedy. So a very low date will do for J, and we shall not greatly err if we place him towards the end of the 5th century.

These then are the four Great Expansions. If readers are disappointed with the vagueness of the dates and personalities suggested, we are sorry. But the Higher Criticism, we meekly add, has done no better with Homer. It is generally just as vague. It occasionally makes a desperate effort to be precise, as when it dates the Doloneia by reference to the lion-skin of Hērakles, the 23rd *Iliad* by reference to the Olympic Games, or some other bit of Homer by ascription to Cynaethus of Syracuse; but on such occasions, as its best friends must admit, its attempts are really ghastly failures. We do not anticipate that our analysis will please everybody, any more than any particular Dissection of the *Iliad* or the *Odyssey* does. Most things in Homer and Arctinus, as Pausanias said of "most things in Greece," are and always will be subjects of dispute. Our theory is put forward as a hypothesis, and in Jebb's words, "an explicit hypothesis, duly guarded, has at least the advantage of providing a basis for discussion." If it has nothing to commend it, it

must follow its Homeric predecessors into the museum of curiosities of the Higher Criticism.

But Arctinus' work was not yet absolutely safe from the spoiler. Indeed interpolators and botchers were busy with it till a very late date. Thus a number of phrases point to a working-over by a poet of the Hesiodic school, and the list, which one can hardly read without a shudder, of the daemonic agencies worshipped in what is *called* the sacred city of Andrew, is modelled on one in the *Theogony*. The intrusions of Orientalists are noticed in a number of notes on the text. And there are signs that some heretic believer in a New Theology has meddled with the poem. He may have belonged to Andreapolis. The awful list just referred to is one such indication. See also the notes on 116, 167 ff., 292, 465, and 513. Hades (509, 547) and Tartarus (129), however, are still recognised in the city, and a Diabolus has been invented or discovered, all of which is to a certain extent a satisfactory symptom. Many hands in many ages worked at and altered our epic, as the Spirit of Greece directed, *nunc addendo*, *nunc detrahendo*, *nunc mutando*, and, as we must now add, *nunc expurgando*. And this went on till Alexandrian times; for we have quotations from Theocritus and the *Batrachomyomachia*. So that it was a rare hotch-potch, a perfect *έωλοκρασία* of dregs and heeltaps, that came into the hands of the famous critics at the Egyptian centre of learning and light. And they took pity on it, as Pisistratus was once supposed to have had compassion on the scattered lays of Homer, and decided to remodel it. They rearranged the various constituents, and even added lines here and there to make (in Geddes' words), "the sutures less visible." They did, in fact, some *verknüpfende Flickarbeit*, and almost its last shape was at last given to the noble poem as it has been miraculously

preserved to us *per varios casus, per tot discrimina rerum*. Almost we say, for it is clear from the scraps of Latin and French which astonish us by their appearance in the text, that it was not absolutely proof—*cette pauvre Alexas!*—against the unwelcome attentions of depredators even in the Middle Ages.

But praise be that we are able in every case to state what is spurious and what is *Ur* or original. We are able to assign about two-thirds of the poem as products of the four Great Expansions, and one-half of the remainder to the minor Bookcaneers, so that just one-sixth of the whole may be written down as *Ur-Alexas*,—as that *Kern* that some Cretan Printer's Devil punched on a clay disk, which a millennium later fell into the hands of Arctinus. It is gratifying to find that this corresponds very closely to the results of the operations of Robert and Bechtel on the *Iliad*. Working on our lines they have left but one-seventh part of that epic as the original poem. We are thus somewhat better than they. Indeed "we stand aghast at our own moderation." Had we followed to the letter the methods of the Higher Criticism—if we had given free rein to conjecture and assumption; if we had postulated parallel versions and the existence of other epics of which we know nothing; if we had pressed discrepancies and used them "for all they are worth" (which to the Higher Criticism is a good deal); if we had invoked more frequently the Diaskeuast, a being of "ingenious devices," actuated now by a "pious conservatism," now by the destructive zeal of an iconoclast; or the Interpolator, now a dunderhead, now a composer second to none in brilliance; now consumed with a love for displaying his rhetorical gifts, now with a tendency to "romanticism" or something else; or the *Ordner*, now curing small discrepancies not worth bothering about, now refusing to

touch those which (according to modern critics) cry aloud for elucidation ; if we had cut out remorselessly all that is "inorganic," unessential or not strictly relevant to the issue ; everything that is objectionable as being mentioned only once or intolerable as being mentioned more than once ; everything that shews signs of hurry or produces retardation ; everything that is condensed or distended ; everything that is obscure or clearly stated even to diffuseness ; everything that is miserably plain and commonplace or poetically ornate ; if we had assumed, with the freedom that is our right, dislocations and mendings ; if we had, as we are entitled to do in the case of an old epic poet, insisted on perfect consistency and logical clearness in motive and detail, denying him altogether the privilege of weakly yielding to the momentary necessities of his narrative ; if, in a word, we had pressed the powers and expedients at our disposal to the extreme limit, we should certainly have demolished the whole poem and have left not one line on another. *Periissent etiam ruinae !* We should have risen to the heights attained by our predecessors and models, who have left but tiny scraps of some books of Homer, while they have dissected away others entire.

But, though we have been working on the right lines, one thing does prevent us from accepting the result implicitly. It will be noticed that the poem as it stands contains 567 lines, excluding of course the tags at the end of the papyrus. And 567 is no ordinary number. It is divisible by the mystic number 7, and the quotient is 81, or $3 \times 3 \times 3 \times 3$, which, as Fick has shewn, is one-ninth of twice the number of days in the solar year ! 567 contains 81 *Heptads* of lines or 189 *Triads*. The verse-structure, therefore, of the poem as it stands corresponds to that of the Hymn to Apollo and of the

1st *Iliad* as reconstituted by Ludwich in his *Hymnenbau*. The first book of the *Iliad* contains in our vulgate 611 lines, but 44 of these were rejected by Aristarchus, leaving just 567 as the old original lay. That is undoubtedly strong proof that the lay did originally consist of this number of lines, susceptible as it is of the extraordinarily symmetrical arrangement which we have indicated. Then can we suppose that the same number of lines in our case is due to chance? It is difficult to believe it. But if we reject the supposition, we must conclude that we have before us the poem as composed "at one projection." And then what becomes of the learned reconstruction of nucleus and accretions which we have effected on the best principles known to Homeric Criticism? *Solvuntur tabulae risu*? Nay, we leave the problem, and we leave it with confidence, to the learned supporters of that system of exegesis. *Viam invenient*, we do not doubt. At any rate we have baked the cake on their principles. Let them eat and, if they can, digest it.

In days when the criticism of the poems was in its infancy, there were styles of interpretation—allegorical, rationalising, and the like, which had great vogue and which had a very respectable lineage, for they dated back through the Stoics to Theagenes of Rhegium; and we should hardly suggest the possibility of applying them here, were it not that there have been signs of recent years that the whirligig of fashion is bringing similar methods to the front once more. Thus Aias, the burly "stay of the Achaeans," the Porthos of the *Iliad*, as some one once styled him, has been completely dematerialised. A French enquirer has discovered that he is a "Genius of the Door-post" (*génie du pilier*), and Germans, followed by "late imitative" Britons, have made him the offspring of a Shieldstrap. Thersites becomes

now a god of war, now a scapegoat. And so on. *Facilis descensus*. The other heroes are waiting their turn for this process of sublimation. We seem to be on the way back to exploded beliefs, and we fear our own ewe lamb will be subjected to a systematic metamorphosis on the old lines. Daring and imaginative interpreters will see, *au fond*, in the *kriket* at Andreapolis, a phase of the "eternal feminine" question, a reflection of a sex struggle issuing in at least a temporary triumph of the female and the establishment of a *Gynaekokrateia*, as foretold in the old oracle, quoted by Herodotus, vi. 77,—"but when the female shall have subdued the male and sent him to the rightabout," etc. It will be said that Polemūsa's whole bearing vividly recalls the *τίνα τρομέουσι γυναῖκες* of Theocritus, and such enquirers will no doubt detect other indications *καθ' ὑπόνοιαν* scattered through the poem. The strong epithets of *misogynist* applied to Melanippos and *man-smashing* used of Polemūsa, will be taken as pointedly significant. Let them do their worst. *διαπραγέησαν!*

The Aberdonian episode will be found to offer still more tempting opportunities to the new school. Here it will be said that the affair is only a Sun Myth. Was not Ulysses himself the setting sun, and Penelopé the clouds "whose night-work is taken down every morning by the sun"?—though that seems to shew that she also was the sun! And was not Max Müller himself proved—by an Irishman—to be the sun? See the *Life of Sir Richard Jebb*, 150 f. In the *Urmythus* of our poem Alexos will be old Sol himself changing from south to north at the solstice, and becoming for a time obscured by the student clouds. Against these the Zeus of the Olympian Academy directs his bolts (*πιφαύσκεται τὰ ἄ κῆλα*), and drives them from the sky in showers as



ANCIENT LADY *OFFER* (?) (Preface and p. 143)

From a Painting.

bounteous as the benefactions of the millionaire Karnegios. For ourselves, we will not yield to the fascination of any such antiquated method. *Apagē, putida explicatio!*

We must, at the risk of being blamed for lauding Arctinus and his successors overmuch, call special attention to one really Homeric feature of the poetry, the numerous detailed similes. It is proved in the notes that most of them are late and spurious, but that is a trifle. Some of the very finest passages in Homer have been shewn by the Higher Criticism to be the work of "late imitative" poets, who had not the sense to publish their poems in their own names, though many of their contemporaries in Greece did so. And our similes may not be the actual compositions of these late manipulators. These may have borrowed the images. It has been proved in *The Rise of the Greek Epic* that there was, presumably in the undefined age known as "the bloom of the epic," a great common stock of "ready-made" similes which had been accumulated by that handy agency, the Spirit of Greece, and which was at the disposal of late poetasters. When one of these pirates wished to add to the *Iliad* or the *Odyssey* or the *Æthiopis*, he went to the custodian of the stock and secured a few, which he dotted about his interpolation, generally, as modern critics can easily discover, in the wrong places. Sometimes, of course, he would use a simile which some one else had already appropriated. Not that that mattered much in days when no one cared a pin for literary *meum* and *tuum*. But it did add to the confusion which Dr Leaf and Professor Murray have done so much to disentangle.

Hitherto the similes have been considered to be one of the great ornaments of the Homeric epics. Homerists of distinction, as Mure and Jebb and Green, and in fact nearly every writer on Homer, have hardly been able

to find language to express their admiration of the beauty, and especially the freshness, the spontaneity, and the appositeness of these flowerets of the Homeric poesy. For the very latest appreciation, see Professor Mackail's *Lectures on Greek Poetry*, 67 ff. "The Homeric simile reached perfection." But these fine qualities are now known to be really only skin-deep. When we inspect the similes closely, we find that they are "ready-made," not fresh and new-laid, and that many of them were composed for other books and other situations than those in which they now appear. In our case, the similes are located at points which, in the words of Jebb, the poet "desires to render exceptionally impressive," "moments of peculiarly intense action." Those illustrating the roar of the Phosils, the rage of Polemūsa, the crash of the ball into the *wicket*, the supreme moment when the gown of Alexos is bared of its adornments, are all inserted most appropriately—like, say, the illustrations in *Pickwick*—at stages in the action when our excitement has been stimulated to the highest pitch. But we must not let that consideration influence us. All we are entitled to say is that the *Flick-Poets* to whom we owe the transmission of the figures, selected them with unusual care from the store which their fellows used with so little discretion for their additions to the *Iliad* and *Odyssey*.

And we must add a word as to the finest and most useful of all the means that have ever been invented to further the dissection of the Homeric poems. We find in these epics much repetition of matter. Of course all poets repeat themselves, as Vergil, Horace, Aeschylus, Tennyson. The *Idylls* are wonderfully like the *Iliad* and *Odyssey* in this respect. But Homer is certainly unique in regard to the extent of his repetitions. Epithets, formulae, passages, and even similes are repeated freely. The

phenomenon is striking, and naturally it soon received the attention of disinterested and impartial critics imbued with the spirit of the Wolf-Lachmann tradition. To them one explanation is good for all cases. They detect the presence of "late imitative" agency. They destroy, as we have already stated, whole books, excellent books such as the 8th *Iliad* or 5th *Odyssey*, on this ground. They do not condemn the 11th *Iliad*, which, as Ellendt has shewn, teems with repetition, because it is of the *Kern* of the *Iliad* and consequently sacrosanct. This has given rise to an imputation of inconsistency. But such imputations from foolish old-world believers in Homeric unity are frequent, and the Higher Criticism, with proper dignity and much sense, makes it a rule not to reply to any such attacks. Be one's motives pure as snow, one shall not escape calumny. But the critics are at their best when they deal with lines or passages. When comparing the lines in any given doublette, they of course disregard the frequency of repetition in Homer, and start from the harmless and justifiable assumption that the line or lines is or are genuine in the one place and borrowed or imitated in the other. Then the question arises, in which place is it or are they original? The simplest way is for the critic to state his own individual, subjective preference. Or you may apply certain tests to prove inferiority or unsuitability to the setting in one case or the other, and the procedure is generally very successful. But it must be admitted that there are occasional failures. It is unfortunate for the method when B argues x from y , "because he thinks it so," in ignorance of the fact that A has already, for the same reason, proclaimed y from x . Again, it is puzzling to outsiders when a dozen critics have attacked a passage found in two places, all imbued with the conviction that there is plagiarism in one or the other, and when the result

is that six find it in the one and six in the other. If the ablest critics cannot locate the plagiarism which they *know* to exist, what is the ordinary man to do? The only resource would be to conclude that both passages are genuine, but that idea is excluded *ex hypothesi*. But these are mere spots on a brilliant method. Generally it is most successful. In fact no plan so effective or enlivening to dry Homeric treatises has ever been invented.

By it we have been able to deal with the repetitions in our poem without any difficulty, for we can always prove, by the methods described, that either of two similar passages is the original or the stolen copy. There are, the reader will see, not a few of these repetitions. There is even a repeated simile, that of the tail-wagging boar. The explanation of this intolerable boardom is obvious. Two interpolators, in different ages, severally wanted a boar simile, as happened, we know, to certain meddlers with the *Iliad*. Each took our one out of the stock of ready-made images. They inserted it in different places, and there it has remained to this day. When we recover fragments of other epics, for instance the "Meleager-Epos," which narrated the hunt of the Calydonian Boar, we shall probably find our simile in some of them too. The knowledge which some critics have of these lost epics, the names of some of which they have had to invent for themselves, is positively marvellous, and the knowledge is most useful to them. The "Pylia Epos" is constantly referred to and the "Argonautic Epic" too. It is the audacity of the Higher Criticism that is its great asset. *Il faut de l'audace, et encore de l'audace, et toujours de l'audace*. And the greater the audacity of a theory, the greater the certainty that brother Dissectors will style it "brilliant." It then takes a front seat in the gallery of Homeric Criticism, there to await the cataclysm of wrath which (some think) is to come on that stupendous fabric.

APPENDIX A

GOFF OR GOWF

Eat, drink and *goff*, the rest's not worth a fillip

LIKE *kriket* (for which see note on 27), *goff* was, in outward form at least, a *Sphaeromachia*, played with a ball which was propelled by certain implements. The ball is not described. As to the clubs, if we may so call them, they would of course be "of a traditional and accepted form and make," as our Golfing Code puts it. They were at least three in number, for three are described by name, though unfortunately their distinctive uses are not specified. The first is the *ἐλατήρ* or "driver." It was used, no doubt, for the principal long-distance stroke. Cp. the expression *ἔλαυρε*, "drive on," in 506. Another kind of "driver" (or beater) is mentioned in *Od.* xix. 435, but there the "game" is different. *ἐλατήρ* in Aristophanes is a broad, flat cake. It may have got its name from its resemblance to some uncouth and monstrous Dreadnought development of the "head" of the driver. The *χαλκίδιον* was evidently a small *χαλκός*, a "bronzelet" or "brassy,"—an implement of some importance, if we may judge from the fact that there was a festival in ancient Greece that bore the name of *Chalkeia*, not to mention the *Brasidea*. The *σάδηρος* was evidently a club made of iron, and no doubt for use in desperate situations, as when the player was howking in a sandy pit. That it was capable of being

used with deadly effect is evident from the threat used to an opponent in 504 f. As to dress, we see from 229 f. that the *goffer* wore a cap, a jacket (with, of course, a χιτῶν or some other kind of shirt below), and leg-coverings of a sort (σαράβαρα), the whole ending in shoes for the feet. No further particulars are given, but the scholium tells us that the whole "rig-out" was "of the most startling description"—*incroyable et merveilleuse*—as one can well believe of people afflicted with such a craze. The *goffer* also took out with him on his rounds an umbrella of a special kind (227), and if the weather was often as bad at Andreapolis as described in 223 ff., the precaution was a sensible one. He was attended by a θεράπων (483) or "caddie," whose functions would probably be to carry the clubs, follow the erratic course of the ball, and on occasions to advise, restrain, or soothe his raging, jaded lord.

The scene of operations at Andreapolis was the Pilmuirian Plain. On it were two *dromoi* or courses, the Old and the New (482), specially called (22) γονφόδρομοι, or courses for *goff*. They are also said (23) to be "of eighteen holes." Their length is not stated, but that they were not short may be inferred from the fact that two rounds of the *dromos* were enough for an ordinary mortal in one day (see scholium). The *dromoi* lie along the sea (22, 481), and are traversed by a stream called the Swilkan (514). There are also in their vicinity a Road (512 f.), which is described in terms that indicate that it was peculiarly placed and an object of great dread, and a Club (516) of a royal character and ancient standing.

But the great feature of the *dromos* is the *berethrum* or pit. The awful name recalls the βάραθρον, into which criminals were flung at Athens, the Spartan καΐδας, and the χάσματα of Demeter and Koré. These *berethra* are gulfs or clefts with sandy bottoms (507), veritable *inferum*

vasti specus, into which the *goffer* descends to rescue his ball to the accompaniment of strong imprecations (507 f.). The dread which these pits inspired is evident from the names attaching to some of them, as "Hell" (*immane barathrum*, Ἀίδεω δεινὸς μυχός) and "The Grave" (*quo simul mearit pila!*), and the general epithet of τρισκατάρατον or "thrice accursed" (496).

The surface of the plain was covered with turf, naturally good, but sadly hacked about by the local devotees, and the tribe of Trippers who infested the place. Its condition would no doubt have been even worse, had the more extreme among the fanatics got their way, and played on the seventh day of the week as well as on the other six. The δημογέροντες, or Town Council, who were evidently remiss in the matters of coal carts (195) and Trippers (25), appear to have put their united foot down here. Possibly the local priesthood backed them up against the heretical *goffing* section of the community. This will appear probable enough when we have given our view as to the real nature of *goff*.

The procedure on the plain is not fully described, but from scattered references we can gather some idea of it. At intervals along the *dromos*, there were ἰσόπεδα or level patches, and we suggest that each of these contained a πρῆμα or "hole," into which the ball had to be "hit, pushed, scraped, or spooned," if we may once more borrow the language of the Golfing Code. A hole is referred to in 504, where a player claims it, and in 514 f., where the *Swilkan* is said to guard the first of the series of eighteen. Again, when the irascible warrior in 218 f. reaches the third ἰσόπεδον, he is said to be "two up on the other man," and reading the various passages together, we are no doubt safe in concluding that there were on a *dromos* eighteen ἰσόπεδα, each with a hole in it.

We can also conclude that the game was played by two or more players, who ranged themselves on sides, as in any other *sphaeromachia*, and who contended against each other for victory. For in 484 it is mentioned that sometimes dogs are taken out, "which are a nuisance to the other side," and in 235 that the warrior is "done out of his win." Cp. also 219. We may further conjecture that the side which "did" the space from hole to hole in the fewer strokes, won the hole. The "half" which the player in 503 claims to have gotten by the skin of his teeth, so to speak, and his claim to which is hotly disputed by his adversary, evidently implies equal play over one stage. It is said, with clear allusion to Hesiod's aphorism, far from being better than, not to be as good as, the whole. The remark in 506, "all square and one still to play," means, we think, that each side had won the same number of holes, and that the issue depended on play to the final *ἰσόπεδον* or "green."

A fresh fragment of papyrus may make things clearer. At present we can only picture operations to the first "green" beyond the guardian Swilkan. The starting-point, the *νύσσα* or "tee," is mentioned in 215, where the performer trots down to it in a cheery mood, which contrasts strongly with the violent spirit in which he is driven back to the Club. The party start *ἀπὸ νύσσης* (as in *Il.* xxiii. 758, and *Od.* viii. 121, cp. *Class. Rev.* xiii. 44), and one player soon finds himself at the stream. He is not yet "into his game," and the sight of the Charybdis unnerves him. *Videt et sudat!* His blow descends on the sward, and the *τέμαχος* or "divot" (485, 493), well and truly struck, flies over the water, while the ball—*pro ferrea fata!*—dodders into it. Then would come an involuntary smothered "big fool!" as in 501, from the *θεράπων*, and occasion for the "terrible imprecations"

referred to in 508, not, it may be assumed, in set terms, or any essential part of the procedure, but rather "sweerin' at lairge," a wild torrent of (in the language of Coleridge) "*outré* and wildly combined execrations," or (in that of Theognis) ὀλεσίηγορες ὄρκοι,—though it is likely enough that the expressions used may have come to take set form, and in fact to be common *goffing* formulae. But of a regular rubric there is no trace. This much, however, is clear, that strong language was a marked feature of *goff*, and the Plain comes to be a sort of *Areopædion*, a parallel to the *Areopagus*, or "hill of cursing" at Athens. The players live in an atmosphere of commination and vituperation of things human and divine. *Nil metuant jurare!* But there are two considerations which we must not overlook. First, the language of the *goffers* may have had some mystic signification. But that, in the absence of an abundance of specific expressions, remains a mere guess. And secondly, among many early races strong language, even formal imprecations, were regarded as productive of good luck, and efficacious, like Fescennine verses, against the evil eye. A Greek, for instance, "had to curse and swear all the time," according to Mr Frazer, when sowing cummin, if he wanted a good crop. The Colonel Curser of *Golf Illustrated* has thus more method in his profanity than would at first sight appear, and he has certainly a quite respectably long, if otherwise disreputable lineage.

Lastly, comes the great question, what was *goff*? Was it a game, a ceremony, a ritual, a penance, a craze, a mania, a Saturnalia or what? The verb παίξειν certainly seems to indicate a game. But one expression proves little. And it may be a mere blind. We do not take in a literal sense all the references in Hāfiz to wine and other pleasures. We know the Sūfis read a good deal more into them. So it may be in the present case. There is

also an epithet, ἐρατήν, 479, which actually points to enjoyment in the exercise of the pursuit. But that is easily explainable. There are miseries to which a wretch not only becomes accustomed from long communion with them, but which he actually contemplates with satisfaction. He would miss them, if he were relieved of them. The truth of the good Eumæus' aphorism, "for a man comes to take pleasure even in his sorrows," has always been recognised. *Est quædam flere voluptas*. The only other consideration that can be urged is that games are as various among mankind as they are ancient, and it is not for us to dogmatise as to what the people of old in other climes would enjoy as games and what not. Take the Greeks themselves. Mr Gardiner, in his recent work, tells us that the competition craze was strong in them. They had competitions in drinking! Even in keeping awake! "Strangest of all was a competition in *kissing*, which took place at the *Dioclea* at Megara." We must be prepared to hear of strange things as papyri enlarge our knowledge. But it is difficult to imagine human beings becoming attached to anything so weird and—as we shall see—so dismal as the *goff* which Arctinus describes, and regarding it in the light of an amusement and as recreation.

Every other indication is against any such theory. First note the utter absorption of the people of Andrapolis in this corrupting pursuit. The town is called γούφανῶπος, 181,—a city of *goffers*; as if its population had nothing else to do. We recall a description (*The Scarlet Gown*, 16) of a modern city in Fife,—

All the natives and the residents are patrons
Of this royal, ancient, irritating sport,
All the old men, all the young men, all the matrons,
The universal populace in short.

The devotees in Andreapolis engage in *goff* or in talk about it night and day, 479. They would, if they could (see the scholium), even extend the dissipation to the seventh day of the week, which we are told was sacred (*purus nefastus*) in the sacred city. The *goffer*, we are further told, gives up everything for *goff*. "Give me excess of it," he seems to cry,—but not "that, surfeiting, the appetite may sicken and so die," but that it may "grow with that it feeds on." *θέλει, θέλει μανῆναι!* Such whole-hearted devotion to a mere *game* would be without a parallel in the history of mankind in any age.

If more proof be wanting, consider the many dismal elements in *goff*. The language we have already described as fully as we dare, and we have suggested the possibility of its having a mystic meaning. If so, it only corroborates our argument. And then the passions that are evoked. Read the description of the absolutely irreligious condition to which the old warrior is reduced in 233 ff. And the evil effect on the human character is shewn by the underhand proceeding described in 503. One operator speaks of himself as "a miserable sinner," 500. Another, 497 ff., would fain break the bonds that bind him to the degrading occupation, and make over the whole of his *goffing* equipment to be hung, no doubt, as a votive offering in the temple of the *Deuce* or the *Diabolus* himself. *Nunc arma defunctamque bello Ipse pilam Orcus atrox habebit.* The epithets all tell the same tale. *εὐορκος* (note on 65 ff.) has a sinister look, and *πανδαιμίτεια*, "all-enslaving," the same. The Plain itself is "the grave of hopes," 222. "The *Road*" is near or on the way to "the Devil," 513. How different in the case of *kriket*, which is "man-ennobling," 27 and 119! No, if *goff* was a game, it was a funereal diversion,—though we must admit that the connection between games and funerals is one that is

rooted in the distant past. We know that from Homer, and from Professor Ridgeway's recent work on Tragedy.

But speculation may be abandoned. The account in the scholium is full and consistent. *Goff* was a mania or religious ecstasy, with a *θηρησκεία*, or ritual, and gods of its own. There was even a goddess called *Goff*, whom the *goffers* worshipped according to the scholium. But there were evidently other members of the special Pantheon. Zeus, or Deuce (no doubt Zeus in one of his less creditable *avatars*), and Victory and Luck are named as prime favourites in 236, and the appalling catalogue of *di minorum gentium* in 187 ff. is not without its significance in a *goff*-ridden community such as that of Andreapolis. It may be admitted that not everything connected with *goff* has a strictly religious flavour, but it seems probable that beneath the many rough externals there lies a deeper significance, if we could but penetrate what Professor Murray would style the "barbarous bestial haziness" that envelops the proceedings. Everything about these has a mysterious, unearthly look. Contemplate the circumstances of this "*madden'd* crowd's ignoble strife,"—the great dreary plain by the melancholy deep, its silence broken only by whack and thud, by yells and imprecations, the fearsome pits, the hurtling balls, and the stalking troops of disturbed beings, who recall the Homeric description of Shades in Hades,—*τοὶ δὲ σκιαὶ ἀίσσουσιν*. As Dr Evans' faithful workman said, after a night watch in a newly excavated chamber in the Labyrinth of Minos, *φαντάζει*! "The whole place spooks!" The orgies on the Plain are awesome and uncanny.

We state a hypothesis, and let the critics mumble over it as they please, till they can replace it by a better one. Here, as in the case of *bridge* (Appendix B), we suspect Eleusinian connection. *Goff* probably developed from

the "larks" that took place on the way across the Thrasian Plain from Eleusis to Athens. It may even have been an offshoot from, a reproduction *in situ* of, the Games celebrated on the sacred Rharian Field. It would grow in importance in its new local habitation, and be raised to the place of a high and holy mysticism by its devotees. Its localisation beside the sea, always the purificatory element, has its significance. We remember the *ἄλαδε, μύσται*, "To the sea, ye mystics," at one stage of the Eleusinian celebrations. There was also, as we can see from the scholium, a special organisation with regular officials, a *Hierophant* or Captain (head, no doubt, of the Managing Committee of *Epimelētai*), *Hierophylakes* and *Hierodouloi*, and with duly appointed ritual and ceremonies. Note the mystic watchwords set out in the scholium, as repeated by the *goffer* in the morning, and the self-examination enjoined at night on the neophyte about to go before the *Mystagōgus* to "pass his trials," as we say of probationers for the Church in Scotland. The procession mentioned recalls that of Iacchus from the Eleusinium; the *ξύγαστρον*, or press, in which the sacred emblems (*εἰκόνες*) are kept, and before which vows are made, has its parallel in the *κίστη* or sacred chest in which the Eleusinian relics were enshrined. The grades of *goffers*, again, correspond to the various classes of Eleusinian initiates. And lastly, at Andreapolis, as at Eleusis, drink plays a prominent part. The *symposia* or revels at the meetings at which the cups were competed for, are described in lively terms by the scholiast. But his "not wisely, but too well" may be only the utterance of a spiteful teetotaller. We are charitable enough to prefer the sentiment of an old poet, οὐδὲὶς φιλοπότης ἐστὶν ἄνθρωπος κακός, "no man who likes his *peg* is truly bad." The scholiast is probably an enthusiast of the αἴη ψυχὴ σοφωτάτη school. With the

goffer, *wiski* is the favourite liquor for beverage or libation, though *sāmpēn* is apparently not despised. The scholium describes the former as a "magic" and "invigorating" drink. It is as elevating as the *soma* or *sura* of the remote Aryan ancestors of the *goffers*. It makes them "attain to immortality, rise to glory, find the gods." *Goff* was a mystic system, like *Sūfīism*, but which of the three approved species of mysticism it is to be classed with, the Theosophic, the Theopathic or the Theurgic, we do not find ourselves at present in a position to say.

But there are degrading elements not yet noticed which have to be taken into account. We can see that *goff* estranged its votaries from their fellows and set them "agin' the Government." *Jura negant sibi nata*. Their dissatisfaction with the authorities, even with the Legislature, is expressly indicated in the scholium. It is also doubtful whether *goff* was accounted "good form." The *goffers*, we are told, frequented hotels and inns and other resorts of the kind, and these were not (according to Smith, *s.v. caupona*) in favour with "nice people" (οἱ ἐπιεικέστατοι). The latter could not approve of the language, the gambling and the revels of the *goffers*. To complete our theory we must go a step further. Eleusinian and even Dionysian *goff* certainly was in its origin, but it had evidently fallen from its pristine purity and become a form of Dissent, which is always vulgar and even impious in the eyes of the more ancient, steady-going, established systems. But the authorities, with the fate of Pentheus at the hands of the Bacchantes before their eyes, would naturally hesitate to interfere with it. So it was permitted at Andreapolis and flourished there like a green bay tree. There was a special reason why it should. It was cheap! We learn from 23 ff. that there was no tariff or δέκλτη for the upkeep of the *dromoi*. This

would attract fanatics from far and wide, for we may infer that there was such a levy in other places. μέτοικοι or aliens must have swarmed to Andreapolis. How this *goff* tax was assessed elsewhere we cannot say. It may have been in the shape of so many obols per round. It may have been by way of fines on failures εὐφημεῖν, in other words on unparliamentary ejaculations. But in the latter case the staff of δεκατηλόγοι, or collectors of the tax, would probably have been enormous.

The proof is strong. And yet we confess to a feeling that after all *goff*, unlike, of course, all modern amusements, may really have been a game which had become an absorbing occupation allowing its victim no room in his life for anything of a more serious nature. Give him his *goff*, and Deuce may have the rest.

*Cras vel atra
Nube polum Pater occupato.*

It only remains to add that surprisingly few ancient representations of *goff* have come down to us. In Smith's *Dict. Antiqq.* ii. 361 (*s.v. pedum*), there is a cut of a young girl resting—it might be on the parapet of the "Stone Bridge" over the Swilkan Burn at St Andrews—after a game. She has her ἐλατήρ or "driver" in her hand. There is a much less pleasing spectacle in Schreiber's *Atlas* (Pl. xxiv. 13). Two *goffers* are quarrelling over (perhaps in) their cups, which are prizes, as Schreiber correctly interprets. His reference to the "grip" also shews that he is on the right track. But he should have gone a step further, and should have recognised the ἐλατήρ in the hand of the third figure, who is evidently about to use it to stop the dispute.

APPENDIX B

BRIDGE

THERE are several allusions to a practice to which, translating literally, and *faute de mieux*, we give the provisional name of *bridge*. The Andreapolitans are styled γεφυρισταί. In 119 f. Melanippos refers disparagingly to the youth of the day as too fond of playing γέφυρη with girls, and in 332 the Principal at Aberdonié reproaches his students with preferring it and other enjoyments to the pursuit of knowledge. So that there was evidently some pastime in which the inhabitants of these towns indulged immoderately. What was its nature? One suspects at once Eleusinian influence. For γέφυρα is a bridge, and we know that one of Demeter's titles was *Gephyraea*. There was a bridge over the Cephissus on the road which the sacred procession took on its way back from Eleusis to Athens. γεφυρίζω was the verb used to denote the bandying of abuse at this point, γεφυρισμός was the coarse fun itself, and γεφυρισταί was applied to those who took part in it. On this hint we might conclude that *bridge* was a game in the course of which an opponent (or partner) was freely "slanged."

But another explanation is possible. Herodotus tells us (v. 57 f.) that there were Γεφυραῖοι among the Phoenicians who "came over with" Cadmus, and that they introduced various διδασκάλια, (Abbott renders "lessons," Macan "elements of culture"; better, perhaps, "tips," "a thing



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or two"), besides the γράμματα, or alphabet, which must have been so λυγρά to the schoolboys of the day. ἐπαρίσσερ' ἔμαθες, ὦ πονηρέ, γράμματα. The late Dr Butcher has told us the Greeks "had no natural turn for learning their letters," so they would kick at "compulsory Phoenician." Now what were these new things? Games of various kinds, no doubt,—κύβοι of course, especially πλειστοβολίνδα, and πέντε γραμμαί, and the early equivalents of *par impar* or "odd and even," and *capita aut navia* or "pitch and toss," and the game, whatever its nature, that was played on that most sumptuous "board" that has been found in the palace of Minos. And surely cards. For a hint at one such game, see on 556. Cards came, like most games (Schrader, 785) from the East. The aboriginal Boeotians would go daft over some particular card game, and it would be called, after these Gephyraean sharpers, by the name which we have translated *bridge*. At Rome in later times it would be a *Ludus Pontificalis*, and nicknamed, with reference to the folly of its devotees, *Pons asinorum*. For the very early association of "dummy" and "bridge," see *Argei* in any Dict. of Antiqu. Kings and knaves alike were sacrificed when they had been too long on hand and were not equal to tricks or anything else. Homer no doubt knew the game. He must, in the course of his many trips about the Aegean, often have seen the Phoenician sailors "taking a hand," (his πλειοτέρη χεῖρ, or "full hand," and Euripides' πονηρὰ χεῖρ,¹ come very near certain modern expressions), in a calm, ἐπ' ἱκριόφιν, when completely done up ὑπ' εἰρεσῆος ἀλεγεινῆς. But he does not make many references to gambling. There is an offer to bet on a race-course in *Il.* xxiii. 485, an old lady "lays her life" in *Od.* xxiii. 78,

¹ *Ion*, 1316. οὐδὲ γὰρ ψάβειν καλὸν θεῶν πονηρὰν χεῖρα, "it is silly to tempt fate with a bad hand."

and in Olympus Zeus (who is *capable de tout*) has an occasional "flutter in futures," but that is all. Either Homer did not like betting, or it has been expurgated out of the poems, except in the instances mentioned, in which Expurgation must have been somehow "baffled." And one thing is certain, that the practice was not killed out by Expurgation, if Expurgation there was. Mr Gardiner thinks it did not exist in classical times, but a reviewer in the *Athenaeum* of 6th August, 1910, protests against the misuse of the *argumentum ex silentio* in this case and generally. "What everybody knows nobody describes." There is a silence which, in Wolf's words, is *argutum et vocale*. And the reviewer points out that the use of *περίδοσθαι* in Aristophanes proves that the wager was quite common. In fact gambling, like drinking, has always been a pet vice of the Aryans. The Semite has not these weaknesses. See Ihering, *The Evolution of the Aryan*, 63, 82.

APPENDIX C

SMOKING

THERE are two allusions to this habit as practised in the ancient world. In 315 f. his comrades give Melanippos, sorely in need of comfort after his encounter with Polemūsa, a *sigarett* καπνίζειν, and the effect of it (and a drink of *wissikisōda*) is to soothe and restore him completely. Again, it is stated in a catalogue of the misdeeds of the Aberdonian students, that they are fond of pipes and *sigarett*s. The verb is also used in the scholium, but it is rare. Here again we can only translate literally. For apparently smoking, though perhaps not always of tobacco, *was* known in ancient days. See the Aeschylean fragment ΤΩι ΒΑΚΧΩι printed in *Echoes from the Oxford Magazine*, 44, where *Il.* ii. 399 is quoted,—κάπνισσάν τε κατὰ κλισίας καὶ δεῖπνον ἔλοντο, “they smoked in their diggings and had supper,” which puts the waggon in front of the ox according to modern notions. And the plant *κάπνιος*, *fumaria*, may have been the fragrant weed itself. Indeed it was once suggested that the drug *Nepenthé*, which Helen possessed according to the *Odyssey*, was tobacco, though it was taken *in* and not with or after wine. But Maginn thought *Nepenthé* was the Anglo-Indian “punch” (the name of which implies that it was a liquor of *five* ingredients), taking the last half of the Greek word to be πέντε. But, be all that as it may, we have other more solid indications to rely on. Thus *καπνοπάτης*, which L. and S. translate “one who *lives on*

smoke," probably meant "a heavy smoker." Again, in the *Wocht. f. klass. Philol.* 1904, col. 1021, instances of smoking in the classical world are given from Herodotus to Pliny, on one of which a commentator remarks, *ut hodie tubo fictili hauriunt tabaci fumum homines e plebe*, "as nowadays fellows smoke tobacco in a clay pipe." If it was not tobacco they smoked, it would be some other herb, just as at the present day a dried fungus is smoked in the "Magnetic North" when tobacco fails. In Roman times the allusions are of course more frequent. We need only refer to Horace's *omne Verterat in fumum* of the spendthrift Maenius. And then, not to multiply references, the phrases *fumum bibere* and *fumum vendere*, the latter of a tobacconist, no doubt. There was adulteration too. In a *Carmen Saeculare* printed in Calverley's works, we find the Vergilian line *Manillas vocat, hoc practexit nomine caules*, evidently of a dishonest dealer selling cabbage-leaves as "Manillas." Compare also the *avena* in the same ode,—*tenui Musam meditaris avena*, probably of a student with the *σῦριγξ* (*μονοκάλαμος*) of our poem. Lastly, a large Roman house had its *fumarium* or smoking-room. And, to go much further back, the expression *fumifera nox*, used of certain doings in Cacus' den (*Aen.* viii. 255) seems to correspond to our "smoker" exactly. That may sound an audacious statement to some, but not to those who know that "stone pipes and snuff mortars" have been found in the residences of prehistoric cliff-dwellers in certain parts of the world. We thus trace the practice from Palaeolithic times down to our own, when Calverley's

Jones—who, I'm glad to say,
Asks leave of Mrs J.—
Daily absorbs a clay
After his labours.

APPENDIX D

APOSPASMATA

THREE other small fragments of papyrus may be transcribed here, as they all have a bearing on the *goff* mania. The first seems to be a letter of remonstrance addressed by a resident in Andreapolis to a *goffer* who was in some less favoured locality, and who had written complaining that life was not worth living, as, in the forsaken region in which he was sojourning, no *goff* was to be had. The grumbler is reminded that for six solid months in Andreapolis he had left his wife and children to bewail his infatuation, while he cultivated a vocabulary on the "New Course" (*Alexad*, 482). His soberer friend has no patience with the infatuate, and in fact tells him plainly, with scornful iteration, to take his fill of the evil thing, and to "go to the crows" his own way. There is no hope for the wretch whom the gods have smitten with this particular blindness of soul.

The passage is interesting as giving us some new epithets. *Goff* is "man-ruining," and the *goffer* "turf-devastating." οἰκοφθόρος, applied to him, shews, what we gather from the scholium, that *goff* was fatal to family life. Children are orphaned of a father's care. A wife becomes a grass widow. The head of the family spends his days on the turf. "Pity," the writer seems to say with Theodore Hook, "he's not *under* it."

δαιμόνι', ἀτρέμας ἦσο· τί ἦ ὀλοφύρεαι αὐτως,
 ὅττι που ἄμμορός ἐσσι γοφίνδης ἀνδροβόροιο;
 ἐξ μῆνας συνεχῶς γουφίνδην ἐνθάδ' ἔπαιζες,
 Ἀνδρείαιο πόλει κῦδος μέγα—οὔ τι μεγαίρω—
 ἀλλ' ἀλόχῳ χήρῃ παίδεσσί τε ὀρφανικοῖσι
 τίπτ' ὄφελος; τοῖ δ' αἰνῇ ἀμηχανίῃ κατὰ οἶκον
 κλαίεσκον λιγέως, “ποῦ, ποῦ γενέτωρ φρενόπληκτος;”
 ἢ δ' ἀπαλὸν γελάσασκ' Ἐχὼ εἶπεςκέ τε μῦθον
 κέρτομον, “ἐν Καινῷ—ψυχῆς περιδῶσομαι ἀμῆς—
 ῥήματα δευνάζοντα κιχήσεσθε Δρόμῳ αἰσχρά.”
 τῷ μὴ μοι μινύριζ', οἰκοφθόρε, ποιοδαῖκτορ.
 γουφίνδης ἀπόλανε, ὅτ' ἂν παρέχησί γε δαίμων·
 γουφίνδης πίπληθι ἔκηνλος γαστέρ' ἀναλτον·
 γουφίνδης ἐνέδησε θεὸς θυμοφθόρῳ ἄτῃ
 ὃν φθείρειν βούλευσε· βάλ' ἐς κόρακας, κακόδαιμον.

The second papyrus is obviously part of a MS. of the *Works and Days*. The mention of the ne'er-do-well Perses and other internal evidence leave no doubt on the point. The *goff* craze has penetrated to Ascrea, and Perses, unstable as water, has fallen an easy victim. His brother, seeing that reclamation is impossible, thinks he may at least, by a little advice, help the scamp to play “a decent game.” No doubt the poem contained directions for mastering every club in the *goffing* battery, but our fragment deals with “driver”-play only. Hesiod tells Perses that he is a “duffer” (*φλαουουργός*), and then proceeds to point out that the first essential of a good swing is what Scotch caddies call a “fur-r-m stance.” This first principle Perses has evidently neglected. When he braces himself to the effort, his legs go (as the saying is) “every other which way,” and the onlooker is moved to derision. Perses has even once been compared, by one Gregios—the occupant of a *κλισίη* at the tee, possibly

the starter's box—to a goose lying supine and extending its legs to heaven in its death agony,—surely a *very* extreme comparison, but one that helps us to picture the contortions of the *goffer*, “as ithers saw them.” But Hesiod ends in kindly tone, bidding Perses, in Theocritus' words, take courage, and comforting him with sundry saws, some of which have a distinctly modern ring. There is much to learn; there are many clubs, just as there are “a hundred pieces of a waggon.” And *ars longa, vita brevis*. Still, as one Pōp has said, “hope springs eternal in the human breast.”

σοὶ δ' ἐγὼ ἐσθλὰ νοέων ἐ]ρέω, μέγα νήπιε Πέρση,
ὅπως ἀσπουδὴ ἐλατῆρ ἐπιδέξιός ἔσση
φλανρουργός περ ἐών. σὺ δὲ σύνθεο· ἡ μάλα φαύλη
σὴ στήσις· ἀλλὰ σε χρὴ στήναι στερεῶς ἐπὶ νύσση
εὖ διαβιάντα. σὺ γὰρ σφαίρην ὅτε πᾶντος' εἴσῃ
ἰέμενος κόψαι κορύνην ὀλοὴν ἐπαείρεις,
οὐκέτι σοι μένουσι πόδες στιβιροὶ ὑπένερθεν
ἔμπεδοι, ἀλλ' αἰόλλονται. Γρέγιος δέ ποθ' ἡδὺν
ἐκγελάσας κλισίῃφι προσηῦδα κερτομίοισιν·

“ὦ πόποι, ἡ μάλ' ἐλαφρὸς ἀνὴρ· δοκέει δέ μ' ἐλαύνων
ὥς ὅτε χὴν πείρα πέλωρ κῆται ἐπὶ γαίῃ
θυμὸν ἀποπνεύουσα, πόδες δ' εἰς οὐρανὸν εὐρὺν
ἐκτείνονται ἐπεὶ θάνατος λά[βε θυμοραῦστις].”

θίρπει. Πέρση ἄτε]χνε, “τίχ' αὔριον ἔσσετ' ἄμεινον.”
πολλὰ μαθεῖν, ἐτεόν· “ἐκατὸν δέ τε δοῦραθ' ἀμύξις.”
τέχνη ἀπειρεσίη, βράσων βίος· ἀλλὰ τόδ' ἐσθλὸν
ἄμειν ἐφημερίοις Πῶπος μελίγηρος ἔειπεν·
“ἄφθιτον ἐν στήθεσσι βροτῶν ἔδος ἔλλαχεν ἐλπίς·
ὄλβου αἰὲ κύρσων οὐ ποτε κύρσεν ἀνὴρ.”

The third and last fragment appears to contain a wail from some “strong player in his agony” at having

been "put out" of a competition or ἀγών. He had survived five rounds, "floored" (as he puts it) five competitors, and was beginning to have hopes. Then "came th' abhorred Fury" in the shape of a prodigy of a player (πέλωρ), and our competitor went down before him. κείτο μέγας μεγαλωστί. He was greatly put out. The prize, if our restoration of the title be correct, seems to have been one of the vessels referred to in the scholium and line 513 of the *Alexad*, as objects of competition among the *goffers*, and to have been a counterpart of the Jubilee Vase which is played for annually at St Andrews.

ΑΓΓΕ[ΙΟΝ ΙΟΥ]ΒΙΛΑΑ[ΙΟΝ

οὐδὲι πέντ' ἐπέλασσα· τί τῶν νύ μοι ἔσσεται ἦδος;
 ἕκτος ἐπῆλθε πέλωρ· ἐκτὸς ἀπῆλθον ἐγώ.

APPENDIX E

A STARTLING DISCOVERY

IN March of the present year a great discovery was made in St Andrews,—too late, however, for me to make use of it in Appendix A. A real *goffing* implement was found in the immediate vicinity of the Pilmuir Links and presented to me by the finder. It bears the inscription which is set out below, and it is now in my possession and open to inspection, “to witness if I lie.” The publication of this document will, I apprehend, cause a thrill to the archaeologist such as he has not experienced since the Phaistos Disk was first deciphered, and shewn to be covered with Attic Greek of 1600 B.C., and to contain allusions to activities of Zeus in Crete which quite throw those of Hermes into the shade. The son of Maia made and played on a musical instrument when he was only a few hours old. Zeus, we now know, was invoked in the land of his birth some centuries (as the Editor of the *Classical Review* puts it) “before he was born.”

The implement in question is the *σίδηρος* or “iron” mentioned more than once in the *Alexad.* The inscription makes that clear. It is very like a modern golfing iron, but it is more antique in form and more uncouth in appearance. This alone tends to shew that *goff*, as I have had occasion to suspect, and as I have hinted in the end of Appendix A, was a game very similar in character to the

golf which is played at the present day. But more than this, the contents of the inscription are, to a quite remarkable extent, confirmatory of the reality of the account in the *Alexad*. The mention of Alexos and the Pilmuirian Plain, and the occurrence of the name of the patron saint or eponymous hero, Andreas, leave no doubt that Andreapolis was an ancient St Andrews on the site of the modern and famous city of that name, and the *Alexad* shews that it enjoyed, like its successor, a great polity and a refined culture, though these are not free of all trace of the barbarism from which they have grown.

The correspondence between the civilisations of the ancient and modern towns is indeed remarkable, but we need do no more than specify a few salient points. Education is highly developed and a staple of the town's prosperity. Religion displays similar tendencies—the same coquetting with a New Theology, the same Hades paved with good intentions, the same devotion to picturesque diction of the baser sort, the same disregard of truth even by the newspaper press,—in a word, the same “superfluity of naughtiness” which, as the *Alexad* puts it, mortals cultivate everywhere. Athletics are all-absorbing, and luxury rampant. Politics are *in extremis*; suffragistics are acute,—a sure sign that the last desperate stage has been reached when nothing can save society but the Referendum. Municipal management is interesting chiefly for the universal dissatisfaction which it evokes. Every act of the City Fathers produces a growl or a howl. If they have succeeded in settling the Water Question without bloodshed, they still fail to deal faithfully with the Tripper. In Andreapolis they are justly proud of the fine condition of their streets. But to this most desirable state of things progress had no doubt been gradual, as it has been in the modern town, where great improvement

has been effected since a public-spirited Anglo-Indian—*pro civibus non timidus mori*—defied the then Council of Elders. To avoid the bunkers in the roadway, which jolted his tricycle so that his teeth were loosened in their sockets, he deliberately rode on the pavements. As this procedure was fraught with danger to the occupants of the prams for the exclusive use of which those pavements had been constructed, he was haled before the Bailies and fined, but not before he had told their Worships that the state of the streets would not have done credit to the municipal administration of a third-rate Indian town. What compliments he would have added if the stately motor-posts with which the gray old town now bristles had been in existence in his day, or if the authorities had conceived the idea of reverting to palaeolithic conditions by converting the sea-face of the Brighton of the North into a "Kitchen-Midden," and so forcing the "Royal and Ancient" from *her* "fair seat eternal" by a plague of rats, can only be conjectured.

And finally, each community prides itself on the possession of two eighteen-hole courses for the practice of the popular craze, and each feebly laments that these are free to the whole world, and that dire congestion is the result. In the modern city the two bodies chiefly interested have approached the subject with characteristic determination. But as not more than ten years have elapsed since these opposing forces began to meet in conference, any further reference to it here, and much more any suggestion that "the Mills of Town and Club grind slowly," might well be blamed as premature. The zeal for a settlement which is known to actuate both parties makes it certain that, a decade or two hence, the representatives of the contending interests will still be able to report that the matter is "under consideration"

and that "some progress has been made"; and that is surely enough to satisfy any one who is not a professional grumbler.

We can hardly avoid speculating here on the origin of the civilisation in ancient Andreapolis. It would not be Hittite or Danubian. The *Alexad* shews that it was essentially Greek. It must have been Minoan or Mycenaean. The peoples who are (on sufferance) referred to by those names had penetrated far in many directions from their Aegean centre. The Minoans had their settlements in Sicily and the Iberian Peninsula, and the Mycenaeans, as has been proved by M. du Mesnil, conquered and colonised Madagascar. M. Cailleux has proved that Troy was in Britain and that Simois and Scamander are the Ouse and the Cam. In America it has been shewn that Odysseus himself reached the North Pole, which is the real *ὀμφαλὸς θαλάσσης*. It is clear that we are only now realising how great were the feats of prehistoric exploration of the seas. We can easily believe that Minoans or Mycenaeans anticipated the "grave Tyrian trader" in Britain. The latter, we may be sure, did nothing for *goff*. It is notorious that he never played the game. He was too busy with his cargo,—*φόρτου τε μνήμων καὶ ἐπίσκοπος ἦεν ὁδαίων*. Nor is it likely that either the Minoans or the Mycenaeans brought *goff* with them. There is no evidence that they knew it; the monuments are dumb. *Goff* was more probably an indigenous pursuit of the aborigines of this island. The colonists from the south no doubt improved it and raised it to a high pitch of perfection, even importing into it the mystic element which we think we have detected in the ceremonial on the Plain. It lingered on in Britain and parts of the Continent long after the exotic southern civilisation had decayed and disappeared

from our country. *Paganica, Cambuca, Pila-Malleus, Jeu de Mail, La Chole* and all the rest were but its remains, smouldering embers, so to speak, which were destined to be fanned by the wind of fashion into the blazing craze known to the twentieth century of our era as Golf. How the Ionian Arctinus came to sing of it, we cannot say. But certainly there is no reason why he should not have done so. Ionians were, according to the Higher Critic of Homer, equal to anything. When in doubt that authority always plays an Ionian or a rhapsode. But we cannot expect to find out everything at once. Nor do we wish to. We like to leave something to our successors to worry over.

But to return to our iron. We may conjecture that Alexos possessed himself of it during his brief visit to Andreapolis. The former owner, Andreas, had apparently lost conceit of it. "The iron had entered his soul," as the inscription puts it with a touch of Doric, and so he "discarded" the club; at least that is what the word ἐξόπλησε seems to imply. ὀπλή is a hoof, and we have ourselves a term for "reject" or "expel" which is derived from that part of the anatomy of a horse. Alexos, however, being "a shrewd fellow," appears to have had a fair notion of the points of a club, especially "a good iron," and to have acquired the derelict. Probably he lost it in the hurry of his departure for Aberdonié; and we can only bless the happy chance which took it out of his possession, and has preserved for us the priceless words on it through perhaps three millennia. The last line echoes one in the *Odyssey* (and see *Alexad*, 505), and some would argue the inscription must be later than that poem. But, if others are correct in thinking that the line embodies a proverbial expression in common use, the inference is not certain.

We may call the lines—

ΣΙΔΗΡΕΟΙ ΣΤΙΧΟΙ

(*Hard lines on an iron*)

Πιλμυρίῳ πεδίῳ με πάλαι ποτὲ πολλάκι πάλλεν
 Ἀνδρείας σφαίρῃ ποίῃ μερόπεσσί τε δείμα.
 νῦν δ' ὅτι γηράσκω κεφαλὴ δέ μοι οὐκέτι καυλῶ
 ἔμπεδος, ἐξόπλησε· σίδαρος θυμὸν ἐσῆνθεν.
 ἀλλ' ᾗκτειρεν Ἄλεξος, ὁ δ' ἐκ λύπης μ' ἐσάωσεν·
 αἰεὶ γὰρ σοφὸν ἐσθλὸς ἐφέλκεται ἄνδρα σίδηρος.

With me of yore on the Pilmuir shore Andreas did oftentimes play ;
 I was grievously hard on ball and sward and on skulls that came in
 my way.

But now that my age hath roused his rage, and my head is loose on
 the shaft,

'Gainst pity proof he has given me the hoof ; I doot ma man's
 gane daft.

But Alexos' heart for me did smart, and he saved me from untold
 woes ;

He knows what's what and is on the spot when an iron begging goes.



THE IRON THAT ALEXOS ACQUIRED FROM ANDREAS.

With Inscription showing (μέγα δαίμα) *Evangelion* developing into the *Ammonite* style of the Phaiskos Disk.

The Alphabet is the one which the slower Southerners got only a millennium later.

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