

short, intelligible outline of the Siege-of-Troy myth, and the Homeric religion, should be written in the spirit of Mr. Jowett's pregnant sentence, "these early mythologies come to us from an age when morality did not exist." It should be illustrated by outline drawings of Zeus, Athena, Apollo, Aphrodite; from that perfecter anthropomorphism of Hellenic art which formed its ideals on the anthropomorphic poetry which Homer constructed out of the old primæval myths. Familiarity with classical art is the key, to a far greater extent than classical educators seem to appreciate as yet, to a right understanding of the poetry of Hellas. The illustrations would not cost our publisher much, so he will not be niggard in supplying them. Then will follow a popularly-written criticism of the Homeric poetry, the nature of the hexameter rhythm can be brought home to the English reader by reminding him of "Evangeline," and without mention of dactyls, spondee, or cæsuras, pointing out that each line ends with a foot of two syllables, before which almost invariably is a foot of three syllables—an ideal type of which is to be found in the words "strawberry pudding," the earlier part of the line being mixed up of the three-syllable foot and the two-syllable foot at pleasure. In describing what has been said of the Homeric poetry by those best qualified to speak, large extracts should be given from Mr. Matthew Arnold's essay on the subject, the attention of the reader being especially directed to what is there said with an incomparable insight and felicity of expression, as to the possession above all other writing by the Homeric verse of "the grand manner." So prefaced, a series of extracts from Homer will follow, choosing a sufficient variety of scenes from those that crowd the canvas of the Iliad, to place before the reader an adequate idea of what the Homeric

life was—the life of king and hero, of priest, warrior and woman; the sacrifice, the council, the battle, the home. This should be done in language as nearly as possible reproducing the language of Homer himself, the reader's attention being called to the sameness of epithet which, as Mr. Herbert Spencer ("First Principles") has pointed out, is like the sameness of attitude and dress in archaic statues and pictures, contrasting as it does with the free movement and life-like expression of the poetry in which this survival of a more primitive art is found. I think the extracts ought to begin with the opening verses, in which Homer invokes the Muse, the goddess of poetry, such invocation being of course a survival of the more primitive times (see "First Principles" for a most eloquent passage on this subject) when poetry was not yet differentiated from religion.

Goddess! declare the wrath of the son of
Peleus—ACHILLES,

Working woe, which smote with manifold
grief the ACHAÏANS;

Many the souls of the brave it sent untimely
to Hades—

Souls of the heroes, whose bodies it gave to
dogs for a portion,

And to the fowls of the air; but the will of
Zeus was fulfilling,

Even from the time when first these two
were parted in anger;

Atreus' son the King of Men and noble
Achilles.

The next extract points out how the god Apollo (the sun-god, the far-darted of his shafts, the sunbeams) is angry with the Achaïans (dwellers on the *sea-coast* of Helles, from root *ach*, a piercing sound, or *ache*, an echo—the echo of the sea waves), because their King, Agamemnon, insulted his Priest Chryses. It is a primæval aspect of clericalism versus the State.