

EXTRACT I.

"Great as the power of thought afterwards became among the Greeks, their power of expression was still greater. In the former, other nations have built upon their foundations, and surpassed them. In the latter they still remain unrivalled. It is not too much to say that this flexible, emphatic, and transparent character of the language as an instrument of communication—its perfect aptitude for narrative and discussion, as well as for stirring all the veins of human emotion, without ever forfeiting that character of simplicity which adapts it to all men and all times, may be traced mainly to the existence and the widespread influence of the *Iliad* and *Odyssey*. To us these compositions are interesting as beautiful poems, depicting life and manners, and unfolding certain types of character, with the utmost vivacity and artlessness. To their original hearer, they possessed all these sources of attraction—together with others more powerful still—to which we are now strangers. Upon him they bore with the full weight and solemnity of history and religion combined, while the charm of the poetry was only secondary and instrumental. The poet was then the teacher and preacher of the community, not simply the amuser of their leisure hours. They looked to him for revelations of the unknown past, and for expositions of the attributes and dispensations of the gods, just as they consulted the prophet for his privileged insight into the future."—*Grote's History of Greece*, vol. ii. page 158.

EXTRACT II.

"Here lie the pith and soul of history, which has fast for its body. It does not appear to me reasonable to presume that Homer idealised his narrative with anything like the license which was indulged in the Carlovigian romance—yet even that did not fail to retain, in many of the most essential particulars, a true historic character; but conveys to us partly by fact, and partly through a vast parable, the inward life of a period pregnant with forces that were to operate powerfully upon our own characters and condition The immense mass of matter contained in the *Iliad*, beyond what the action of the poem requires, and likewise in its nature properly historical, of itself supplies the strongest proof of the historic aims of the poet. Whether in the introduction of all this matter, he followed a set and conscious purpose of his own mind,