

The Adventures of Ulysses and the Outward Bound motto

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Introduction

The purpose of this essay is to explain and explore the Outward Bound motto 'to serve, to strive, and not to yield'. In doing so, I discuss Kurt Hahn, Alfred Lord Tennyson and his poem *Ulysses*, the events of Ulysses' life, and also deal with criticisms of the mythical quest and the Outward Bound motto. My hope is that this essay is a challenging read which enriches people's understanding of the philosophy embodied in the motto and expressed through Outward Bound programs.

Kurt Hahn and the Classics

Kurt Hahn, mentor and co-founder of the Outward Bound movement, was well schooled in the classics. This background impacted on Hahn's educational philosophies and methodologies, particularly as he applied them to Outward Bound. The story goes that after suffering terrible sunstroke, Hahn was confined to a semi-darkened room for an extended period in order to rehabilitate. During this time, Hahn read Plato's *Republic* which inspired him towards utopian ideals. It was this passion which drove Hahn to create schools and youth movements which sought to address the failings of youth in modern society. It was also the passion which Hahn brought to Lawrence Holt's problem with poor survival rates of young merchant navy seamen of the Blue Funnel Shipping Line when cast into the sea in lifeboats. The rest, as they say, is history. The first Outward Bound program in 1942 could hardly have anticipated that 50 years later there would be over 40 such schools around the world, with tens of thousands of participants each year.

The Outward Bound motto

At an early stage in the evolution of the Outward Bound movement, a motto was sought which would capture and convey the spirit of Outward Bound's mission. "To serve, to strive, and not to yield" was Jim Hogan's (warden of the first Outward Bound school at Aberdovey, Wales) choice, adapted from the last line of Tennyson's poem *Ulysses*. The

motto is still readily used today throughout the world's Outward Bound schools, although not without an ongoing, necessary, and mostly healthy dialogue about appropriate interpretations of the motto for local cultural contexts and shifting social mores.

For many Outward Bound instructors and Outward Bound participants, the motto has contributed in some way to their Outward Bound experiences. The motto can provide a simple and meaningful guide to an Outward Bound program. While various interpretations are to be expected, the general thrust is that 'to serve' means to give to others through self-sacrifice, 'to strive' is to pursue one's goals with great determination, and 'not to yield' is to carry on in spite of difficulties, that is, to persist and to eventually triumph.

This was the extent of my understanding of the motto for the first 8 years of my Outward Bound career. Then, finally, one day I sat down to read Alfred Lord Tennyson's poem and became intrigued. Unlike Hahn, I had not been schooled in the classics, so it was a new experience to learn of the ancient Greek poet, Homer, and his epic poems about the adventures and misadventures of gods, men, women, and children. Although difficult at first, entering the vast world of history, religion, and mythology, brought many rewards. In particular, I learnt that adventure and heroism were a much more central part of earlier cultures than they are in modern society. Like Kurt Hahn, other people had lamented the loss of adventures from our society:

This is an age when it is possible to live a long, safe and uneventful life by avoiding risks, where a multitude of government handouts and restrictions cast a lacklustre soporific blanket of mediocrity over the youth of today as they sit glued to the telly in their suburban torpor.

And yet, only yesterday in historical terms, Australians as a race were charged with a great pioneering spirit. All eyes followed with pride and awe the journeys of men like Forrest, Giles, Hume and Stuart. Who didn't admire the courage of families like the Duracks and Lacey's of the inhospitable Kimberley?¹

I found myself agreeing with Paul Zweig that:

The modern world's dismissal of adventure as an entertaining but minor experience is unprecedented. Few cultures have been so willing to tempt the gods. That we should do so says a great deal about the arrogance of our cultural values...The possibility of adventure lies within our grasp. Perhaps not the exploits of Odysseus in the magic countries, but the irruptive, dazzling intensities of risk and inner venture which flit by us in the margins of our lives. We need only value them and take them with high seriousness, to possess them, and to be possessed by them.²

¹Bloomfield, E. (1987). Plain truths from a plain man. Proceedings of the 5th National Outdoor Education Conference, Perth, Western Australia, p.17

²Zweig, P. (1974). The adventurer: The fate of adventure in the Western world, p.vii. London: Basic Books.

Hahn's creation of Outward Bound, as well as his schools and the youth training system that is today known as the Duke of Edinburgh's Award, was an attempt, in part, to reinstall the value of adventure in young people.

So, why a motto? How can a motto contribute to action and adventure, and avoid being an irrelevant platitude? The key to the success of the motto has surely been its integration with the action of Outward Bound programs. The message is preached far more in action than words, yet the simple words are something that participants can take away with them and which allow them to reconnect with their Outward Bound experience. The motto is not simply preached into the air, but used in the context of actual experiences to help facilitate people's awareness of the potential for human adventure and discovery.

The eight words of the motto, "to serve, to strive, and not to yield" were taken and modified from the last line of Alfred Lord Tennyson's poem 'Ulysses':

"To strive, to seek, to find and not to yield".

Most noticeably, Tennyson did not use "to serve". Service was a particularly strong notion of Hahn's. Hahn saw in the failings of modern youth a great need to engender in a spirit of service to others and to the community. The inclusion of 'to serve' in the Outward Bound motto also served to ensure that the motto couldn't be interpreted narcissistically. For example, Hitler, whom Hahn watched rise to power, could be said to have exhibited the qualities of striving, seeking, finding, and not yielding. On the question of serving others, however, there is unquestionable doubt.

I believe that the inclusion of 'to serve' in the Outward Bound motto and the important component of community service during Outward Bound programs has been a vital ingredient for the successful translation of Outward Bound into a diverse range of countries and cultures. While different cultures have some different perspectives on the extent to which individuals should be pushed towards their limits, virtually all cultures share in the spirit of giving to others.

The other difference between the last line of Tennyson's poem and the Outward Bound motto was that Tennyson used "to seek" and "to find". I'm not sure why these do not appear in the motto. Perhaps it was in the interests of brevity, perhaps there was a philosophical rationale. Personally, I like the spirit of Tennyson's last line, to strive for something, to seek it and to find it without yielding along the way, particularly if combined with the spirit of giving to others along the way.

The Poem *Ulysses*

Tennyson's poem (see Appendix) was written in 1842. It is the voice of Ulysses who is nearing the end of his life, looking over his past adventures and towards one last journey. Here is a man in the twilight of his life, searching across his personal history, considering the joys and sufferings that he has had through his travels and his search to go beyond the bounds of human limitation. Here is a man who has been heroic, has encountered people and become a part of them, but is now seemingly humbled by his imminent mortality and the imperfections he has seen in society. Here is a man who, despite the heroic deeds he accomplished when he was younger and stronger, is now tired and old and on the verge of passing away quietly.

As Ulysses searches over his adventures and prepares to put them and himself to rest, the imminence of passing away, of letting death close in, inspires him to rise again with honour, to say that there may yet be noble work to be done, to hope that it is not too late to seek a better world. His sense of purpose still burns, to venture onwards until such time as he dies. Although the old Ulysses does not have the strength that he once had, he remains strong in his will to strive, to seek, to find and not to yield.

As readers, we can be touched and inspired by Tennyson's poem, because we too have a past with joys and sufferings, just as we have the possibility of at least one more journey or adventure ahead. The poem challenges us to find in ourselves, like Ulysses does in himself, the will to do more 'noble work'.

The poem makes several nautical references, a theme which is consonant with the early Outward Bound school and continued in some programs today. Ulysses was a mariner and the term 'Outward Bound' derives from the 'Outward Bound' flag, the Blue Peter, which is flown by ships when in harbour and about to head out to sea. The original Outward Bound sea school combined programs aboard the sailing vessel, *Prince Louis*, with land-based activities.

On Outward Bound programs, the term 'Outward Bound' can be interpreted literally and symbolically. In practical terms, participants are 'outward bound' on an adventure they have not done before, with new people, into places that are unknown to them. In more metaphorical terms, participants are asked to thrust themselves into the spirit of 'outward bound' not just physically, but psychologically, socially, and, emotionally, as well. Hence while expeditions through the wilderness are very physical, the purpose may primarily be to engage participant's other faculties. Hahn's educational philosophy for Outward Bound was holistic. Ambitiously, Outward Bound original sought, and continues to seek, the enhancement of a wide range of qualities, from physical fitness and practical skills through to giving to others and discovering personal resolve. At times this seems an impossible task to participants, but the use of symbols such as the Blue Peter flag and to the poetical inspiration of classical heroes, such as Ulysses, embodied in the motto, can somehow the grand hopes of Outward Bound seem possible.

Some Outward Bound schools and instructors go beyond just using the motto with their participants, and offer Tennyson's poem *Ulysses*. Bob Rheault says that:

To me this is the all time, great Outward Bound reading. It's #1 in my battered book of readings...

...Of course, it's a classic because the last lines are so close to the Outward Bound motto (To serve, to strive, and not to yield); but it has much more. It is a particularly good reading for adult groups - the older the better, when it comes to such lines as "...we are not now that strength which in old days moved earth and heaven, that which we are, we are..." and "...but something ere the end, some work of noble note, may yet be done..."

The call to adventure and to struggle is there. Don't get comfortable and fat: "How dull it is to pause, to make an end, to rust unburnished, not to shine in use!"

Like all good poetry, this is extremely rich and hard to absorb all at once. I like to use it at, or close to, the end of the course and give copies of it to departing students or send it in a follow-up letter urging all not to “store and hoard” themselves but to “push off” and “seek a newer world” and “to strive, to seek, to find and not to yield.”

- p.94³

The language of Tennyson’s *Ulysses* is archaic in places. Reading the poem can be as confusing as picking up a compass and a topographic map for the first time - one feels immediately lost and incompetent at being able to work out what to do and where to go. However, I’ve found that on each reading of the poem my understanding is embellished a little further. This is like walking around with a map and compass and working out that the top of the map points North, as does the red arrow on the compass. Sometimes I take up a dictionary to find, for example, that ‘to mete and dole’, probably means ‘to measure and lament’. This is like getting some navigation advice from other people. More interesting discoveries in the poem, however, come for me as my sense of what has happened to Ulysses develops, to actually understand his dilemma in trying to come to terms with his joys and sufferings, and then of the fabulous triumph as he gathers himself up again to continue on his lifetime journey without yielding. This understanding is like the excitement of expeditioning with a map and compass when one is beginning to work out how they relate to the world.

Although multiple readings of the poem increase the rewards, there are a number of references which remain inaccessible without knowing about Homer’s original epic poems of Ulysses in *Odyssey* and the *Iliad*. There is also some background about Tennyson, the poet, which can be helpful.

Alfred Lord Tennyson

*The Wordsworth Companion to Literature in English*⁴ (p. 917) describes Tennyson as “always highly neurotic, often roughly eccentric, a poet of twilight and half-shadows marked by his delicate poignancy and controlled sadness, yet also the trumpeter of Empire and exponent of a higher morality”. We can see many of these qualities in *Ulysses*.

In the poem, there is the ‘neuroticism’ of making every hour of life count in some meaningful or noble way, there is the twilight of Ulysses’ life under heavy consideration, there are the half-shadows of pain and frustration encountered during the heroic pursuits and which seem to have their residue in Ulysses’ tone until he is able to summon his will to triumph over the failings of his aging strength. ‘The trumpeter of Empire’ is harder to detect, although there is a sense of dissatisfaction with his civilization and the desire for ‘a higher morality’ with his references to ‘a savage race’ and ‘a rugged people’.

³Schoel, J. & Stratton, M. (1990). *Gold Nuggets: Readings for Experiential Education*. Hamilton, MA and Covington, GA: Project Adventure.

⁴Ousby, I. (Ed.) (1994). *The Wordsworth companion to literature in English*. Hertfordshire: Wordsworth Editions.

In the end, Ulysses separates himself from this society, 'he works his work, I mine', and readies himself for the sea again. Perhaps this adventure on the ocean is the Empire he now chooses? We know that Ulysses will die on this finally voyage, but that in doing so he will have stretched his will 'beyond the utmost bound of human thought'. I doubt this triumph, however, constitutes the 'highly morality' suggested by *The Wordsworth Companion to Literature in English*, and this is further reflected by the necessity Jim Hogan found to add the morality of 'to serve' into the final line of the poem to create the Outward Bound motto.

The appearance of Tennyson's *Ulysses* came about in this way:

In December 1832 he [Tennyson] published *Poem*...which received a savage mauling from John Wilson Croker in *The Quarterly Review*. There followed the 'Ten Years' Silence', a period of neurotic refusal to publish, when Tennyson's life lacked direction and his emotional instability seemed unusually apparent...Had it not been for the American pressures over copyright, the silence may well have continued, but Tennyson felt compelled to publish. The result was the masterly *Poems* of 1842...the second [volume] containing new poems (*Locksley Hall, Ulysses*).

The success of the poem *Ulysses* is achieved, I believe, not simply through Tennyson's literary ability (which comes under criticism), but rather through the poet's intense embodiment of, and identification with, the struggles of Ulysses. It is a passionate poem, both in its reflective depth and final triumph. One gets the sense, however, that it could not have been written without the poet having personal experience of such struggles. Indeed, accounts of Tennyson's life make references such as to "the thread of Tennyson's life and work from his unhappy and puzzled boyhood to his puzzled and prosperous old age" (Harold Nicolson, p. 18) which imply much inner struggle in Tennyson's life which helped him towards the passionate insight he has into Ulysses. Harold Nicolson made another interesting comment about Tennyson and his poetry:

...it must be remembered that upon the majority of his contemporaries it [Tennyson's poetry] acted as a very potent sedative, and that to hundreds of thousands of perplexed and anxious minds he brought a complete intellectual and moral relief. It cannot be expected that this narcotic influence of Tennyson will by the present generation be regarded as very admirable: we are not to-day to a similar extent tortured by spiritual anxieties; our attention is diverted into more material channels such as social and sexual problems. (p.19)

Nicolson's biography was published over seventy years ago, in 1923, when the world was well into recovering from World War I, with posterity looming. He would have had no way of knowing of the Great Depression to follow in 1929, the rise of Hitler and Nazi Germany, World War II, nuclear bombs, the Cold War, the Vietnam War, the women's liberation movement, the spread of drugs, the steady rise in suicide attempts, and so on. Nicolson's claim that regard for Tennyson's poetry would wane in a society diverted from spiritual anxiety by social and sexual problems is now questionable. Recent history shows a rising spiritual anxiety which is *caused by*, rather than *distracted by*, social, sexual, and so on, problems. The spread of Outward Bound schools is symptomatic

evidence of a societal need to allay spiritual anxiety, as are the many hundreds of other people-focused movements that have sprung up.

The story of Ulysses

Let's now turn to the source of Tennyson's poem, the figure of Ulysses. Ulysses is the Roman name of the Greek Odysseus, the hero of Homer's epic poem *Odyssey*, and a prominent character in the *Iliad*. These tales of Greek mythology were transcribed from the oral, pre-Homeric culture of Mycenae. Perhaps such classical stories seem to be a long way from Outward Bound programs in the 1990s. Or perhaps they may lie at the very heart of human ambition and help to explain why Outward Bound schools, with their modern offering of genuine adventure, continue to flourish.

The civilizations of Ancient Greece and Rome had religious beliefs and stories of elaborate and epic proportions. These stories were told by orators, poets, and essayists, and they explained how the world and its people came about, as well as explaining natural phenomenon. The stories, as written here, are taken largely from *Bulfinch's Mythology*⁵, with some simplification and rewording. I've constructed this table to help readers follow the many characters:

Gods:	Jupiter, Mars, Neptune, Apollo, Jove, Vulcan (of fire), Pallas, Mercury, Hyperion (the Sun)
Goddesses:	Minerva (of wisdom), Juno, Venus, Diana, Ate (of discord), Iris (of rainbow)
Immortals:	Thetis (Achilles' mother)
Soothsayer/Prophet/Priest:	Calchas (soothsayer), Chryses (priest of Apollo), Laocoön (priest of Neptune), Circe (sorceress)
Kings:	Menelaus (Sparta), Lycomedes, Priam (Troy), Agamemnon, (Mycenae, brother of Menelaus), Æolus, Nausithoüs (isle of Scheria, king of the Phæacians)
Queens:	Helen (Sparta), Hecuba (Troy)
Men:	Greeks: Ulysses (warrior), Palamedes (warrior), Achilles (warrior), Ajax (warrior), Diomedes (warrior), Nestor (warrior), Telemachus (son of Ulysses and Penelope), Machaon (warrior and healer), Patroclus (friend of Achilles), Antilochus (warrior), Hercules (warrior), Philoctetes (friend of Hercules), Neoptolemus (son of Achilles), Eurylochus (crew member for Ulysses), Eumæus (servant) Trojans: Hector (son of Priam), Paris (shepherd, son of Priam), Deiphobus (warrior), Glaucus (warrior), Sarpedon (warrior, son of Jove), Cebrioides (charioteer), Agenor (son of Priam), Deiphobus (son of Priam), Idæus (herald) Other: Alcinoüs (son of Nausithoüs)
Women:	Penelope (wife of Ulysses), Andromache (wife of Hector), Iphigenia (daughter of Agamemnon), Chryseis (daughter of Chryses), Brieis (maiden), Polyxena (daughter of Priam), Hermione (daughter of Menelaus and Helen), Lampetia and Phaëthusa (daughters of Hyperion), Nausicaa (daughter of Nausithoüs)

⁵Bulfinch, T. (1979). *Bulfinch's Mythology*. New York: Gramercy.

Other: Cyclops (giant), Sirens (sea-nymphs), Scylla (snaky monster), Charybdis (water chasm), Calypso (sea-nymph), Argus (Ulysses' dog), Demodocus (blind bard)

THE SEDUCTION OF HELEN

The stories involving Ulysses begin when Minerva, the goddess of wisdom, did a foolish thing, by entering into a beauty competition with two other goddesses, Juno and Venus. Jupiter was asked to judge, but was unwilling, so he sent for Paris, a good-looking shepherd. The goddesses made offers to try to persuade Paris in their favour. Juno promised Paris power and riches, Minerva glory and renown in war, and Venus the fairest of women for his wife.

Paris decided on Venus, thereby making the other goddesses his enemies. Under Venus' protection, Paris sailed to Greece, and was well received by Menelaus, king of Sparta. The problem was that Menelaus' wife was Helen, the fair woman whom the goddess Venus had chosen for the shepherd Paris. Being the fairest woman, Helen had also been sought by many suitors, including Ulysses, before she got married. During the courting prior to her marriage, Ulysses had persuaded all the other suitors to take an oath to defend Helen from all injury and avenge her cause if necessary. Helen had chosen Menelaus as her husband and had been living with him happily. Nevertheless, persuaded by Venus, Paris eloped with Helen to the city of Troy. The ensuing search by the Greeks to recover Helen and avenge her seduction by Paris, gave rise to the famous Trojan war.

THE GREEKS PREPARE FOR WAR

Menelaus, the jilted husband of Helen, and king of Sparta, called upon his brother chieftains of Greece to join in the efforts to recover his wife. Ulysses, who was now happily married to Penelope, and who had a child, did not want to be troubled by this affair. Palamedes was sent to persuade Ulysses. When Palamedes arrived, Ulysses pretended to be mad by sowing salt with an ass and an ox. Palamedes tested whether or not Ulysses was really mad by placing Ulysses' infant Telemachus in front of the plough. Ulysses turned the plough aside, thereby showing that he was not madman. After that, Ulysses could no longer refuse to help Menelaus.

Now involved, Ulysses lent his help to persuading other reluctant chiefs, especially Achilles. Thetis, Achilles' mother, one of the immortals and a sea-nymph, believed that her son would perish before even reaching Troy if he went on the expedition, so she sent Achilles away to the court of King Lycomedes. Here Achilles concealed himself in the disguise of a maiden amongst the king's daughters. Ulysses went to the court disguised as a merchant and offered female ornaments for sale, amongst which he placed some arms. The keen eye of Ulysses noticed the daughters engrossed in the female ornaments while Achilles handled the weapons. Ulysses then had no trouble persuading Achilles to join his countrymen in the war.

THE TROJANS MAKE PREPARATIONS FOR WAR AS WELL

Priam was the king of Troy, and Paris, the shepherd and seducer of Helen, was his son. Paris has been brought up in obscurity, because there were certain forebodings connected with him from his infancy that he would be the ruin of Troy. This now seemed likely because the Grecian armament in preparation was the greatest yet to be fitted out. This included Agamemnon, king of Mycenæ, and brother of the injured Menelaus, who was the commander-in-chief of the Grecian army. Achilles was their most illustrious warrior. After Achilles ranked Ajax, gigantic in size and great in courage, but dull of intellect; Diomedes, second only to Achilles in all the qualities of a hero; Ulysses, famous for his wisdom and understanding; and Nestor, the oldest of the Grecian chiefs, and to whom they all looked to for counsel.

Troy's army, however, was not feeble. Priam, the king, was now old, but had been a wise prince and had strengthened his state through good government and by maintaining many neighbourly alliances. The principal support of Priam's throne, nevertheless, was Hector, his noble son. Hector felt a presentiment of the fall of his country, but still persevered in heroic resistance. Hector was married to Andromache, and was

as admirable a father and husband as he was a warrior. The principal leaders on the side of the Trojans, besides Hector, were Æneas and Deiphobus, Glaucus and Sarpedon.

THE WAR GETS UNDERWAY

After two years of preparation, the Greek fleet made sail and brought their forces to the coast of Troy. The war began and continued for nine years, with no decisive results. Then an event which seemed likely to be fatal to the Greeks' cause occurred - a quarrel between Achilles and Agamemnon. Although unsuccessful against Troy, the Greeks had taken the neighbouring and allied cities. In doing so, Agamemnon had claimed a female captive, Chryseis, daughter of Chryses, priest of Apollo. Chryses came bearing the sacred emblems of his office, and begged the release of his daughter. Agamemnon refused. Chryses then implored the god Apollo to afflict the Greeks until they gave Chryseis back. Apollo sent pestilence into the Grecian camp. The Greeks held counsel on how to allay the wrath of the gods. Achilles boldly charged the misfortunes on Agamemnon's holding of Chryseis. Enraged, Agamemnon consented, but demanded that Achilles should give to him Briseis, a maiden who had fallen to Achilles in the capture of the neighbouring cities. Achilles submitted to Agamemnon but declared that he would take no further part in the war. He withdrew his forces from the general camp and openly intended returning to Greece.

THE TROJANS MAKE PROGRESS

The gods were players in this war as well. Juno and Minerva, the goddess who still harboured resentment against Paris for not choosing them as the fairest goddess, were hostile to the Trojans, while Venus was against the Greeks and enlisted her admirer Mars on the same side. Neptune however favoured the Greeks, while Apollo and Jove were relatively neutral, although at times with swinging votes.

Thetis, the mother of Achilles, resented that her son had been persuaded to go to war. She sought out Jove and asked him to make the Greeks repent their injustice to Achilles by granting some success to the Trojans. Jupiter consented and in the ensuing battle, the Trojans were successful, driving the Greeks from the field, back to the refuge of their ships.

Agamemnon then called a council of his wisest and bravest chiefs. Nestor advised that an embassy should be sent to Achilles to persuade him to return to the field; that Agamemnon should yield the maiden, the cause of the dispute, with ample gifts to atone for the wrong he had done. Agamemnon consented and Ulysses, Ajax, and Phoenix were sent to carry the message to Achilles, but Achilles positively refused to return to the field, and persisted in his resolution to return to Greece without delay.

The Greeks had constructed a rampart around their ships. The day after the unsuccessful embassy to Achilles, a battle was fought, and the Trojans, favoured by Jove, were successful in forcing a passage through the Grecian rampart. They were about to set fire to the ships when Neptune came to the Greeks' rescue. He appeared in the form of Calchas, the prophet, and encouraged the warriors with shouts and appealed to each individual until their ardour was raised to such a pitch that they forced the Trojans to give way. Ajax performed prodigies of valor and encountered Hector who launched his lance at the huge warrior. It struck Ajax where the belts that bore his sword and shield crossed, preventing penetration. Ajax then seized a huge stone and hurled it at Hector, striking him on the neck. The Trojans seized their stunned and wounded warrior, Hector, and bore him off.

Meanwhile, Jupiter had been distracted from the battle by Juno who was wearing Venus' girdle which made her irresistible. When Jupiter turned his eyes back to battle and saw that Hector was in trouble, he sent to Neptune to remove himself from the field. Apollo was dispatched to heal Hector's bruises and to inspire his heart. These orders were carried out with such speed that Hector returned to the battle as it was still raging.

An arrow from Paris' bow wounded Machaon, who had the power of healing, and was therefore of great value to the Greeks as a surgeon, as well as one of their bravest warriors. Nestor took Machaon in his chariot and conveyed him from the field. As they passed the ships of Achilles, that hero, looking out over

the field, saw Nestor's chariot, but could not tell who the wounded chief was. So Achilles sent Patroclus, his companion and dearest friend, to find out from Nestor.

Patroclus saw Machaon wounded in Nestor's tent. Nestor detained Patroclus and told him the extent of the Grecian calamities. He reminded Patroclus how, at the time of departing for Troy, Achilles and himself had been charged by their respective fathers with different advice: Achilles to aspire to the highest pitch of glory, and Patroclus, as the elder, to keep watch over his friend, and to guide his inexperience. Nestor told Patroclus that now was the time to use such influence, to win Achilles back to the common cause, or at least to send his soldiers to the field, and for Patroclus to come as well in Achilles' armour, the sight of which may drive the Trojans back.

Patroclus was strongly moved by the address, and hastened back to Achilles and told him of the Grecian army's state of affairs. Achilles relented to grant Patroclus his request to lead his soldiers and to lend him his armour. Achilles told Patroclus that he should be content with repelling the foe and not to press the Trojans any further without him.

PATROCLUS GETS INTO THE FRAY

Patroclus and his soldiers were plunged into the hottest part of the battle, which rejuvenated the rest of the Grecian army. At the sight of the well-known armour of Achilles, the Trojans were struck with terror and looked everywhere for refuge. Hector escaped, leaving his soldiers to escape as they could. Many were slain by Patroclus, none daring to stand to him. At last Sarpedon, son of Jove, took a stand to fight Patroclus. Jove looked down and would have snatched Sarpedon from his fate except Juno said that it would induce other gods to interpose in like manners. Jove consented. Sarpendon's spear missed, and Patroclus' spear hit.

Sarpendon fell, calling for his friends to save his body from the enemy. A furious contest ensued for the body. The Greeks succeeded, stripping Sarpendon's body of his armour, but Jove would not allow the remains of his son to be dishonoured. By Apollo's command Apollo, the body of Sarpendon was snatched from the combatants.

So far, Patroclus had succeeded in repelling the Trojans, but then Hector, riding in a chariot, confronted him. Patroclus threw a vast stone which missed Hector but got Cebriones, the charioteer, knocking him out. Hector leapt from the chariot to help his friend and Patroclus also descended to complete his victory. The two heroes met face to face. However, with the aid of other Trojans, Patroclus was struck and Hector finished him with a spear.

A conflict for Hector's body then arose, but the armour was taken by Hector who immediately put it on and returned to battle. Ajax and Menalua tried to defend Hector's body from possession by the Trojans. Jove helped the Grecians by enveloping the skies with a dark cloud. Ajax looked for someone to send a message to Achilles that his friend's remains may fall into the hands of the enemy. Finding no one suitable, Ajax appealed to the heavens. Jupiter heard the prayer and dispersed the clouds. Then Ajax sent Antilochus to Achilles with the news. The Greeks finally succeeded in bearing Hector's body to the ships, with the Trojans in close pursuit.

THE ANGER AND REVENGE OF ACHILLES

Achilles met the news of his friends' death with such distress that it was feared that he would destroy himself. Achilles' groans reached his mother, Thetis, and she went to him to inquire the cause. She found him overwhelmed with self-reproach. Achilles' only consolation was the hope of revenge. His mother reminded him that he was now without armour, but that if he waited until the following day that she would acquire another set of armour from Vulcan. Achilles consented and Thetis immediately went to Vulcan's place.

Vulcan fabricated a splendid suit, including a shield, helmet, corselet and greaves. Thetis returned with this armour by dawn the following day. The sight of the armour was the first glow of pleasure Achilles had experienced since hearing of the death of Patroclus. Wearing this new armour, Achilles now went forth, calling all the chiefs to council. He renounced his displeasure against Agamemnon and bitterly lamented the miseries that had resented from it, calling on them to proceed at once to the field. Agamemnon made a conciliatory reply, blaming all on Ate, the goddess of discord; and from that point onwards, complete reconciliation took place between the Greek heroes.

Inspired by his rage and thirst for vengeance, Achilles went forth into battle. The bravest Trojan warriors fled before him or fell by his lance. Hector, cautioned by Apollo, remained aloof. Priam, looking down from the Trojan city wall, saw his whole army in full flight towards the city. He gave command for the gate to be opened wide to receive the army and to shut them as soon as the Trojans arrived. But Achilles was so close in pursuit that that would have been impossible, if Apollo had not, in the form of Agenor, Priam's son, encountered Achilles for a while, then turned to fly, and taken a way apart from the city. Achilles pursued and chased his supposed victim far from the city walls. Then Apollo disclosed himself, and Achilles, seeing how he was deluded, gave up the chase.

HECTOR FIGHTS ACHILLES

The Trojans had escaped into the city, but Hector stood determined to await the combat. His father called to him and begged him to retire into the city wall. His mother, Hecuba, also pleaded with him, but Hector was determined to remain. Achilles approached, his armour flashing with lightning as he moved. At that sight, Hector fled towards the city walls. Achilles pursued and when Hector approached the walls, Achilles intercepted him and forced him to keep out in a wider circle. Apollo sustained Hector's strength. Then Pallas, assuming the form of Deiphobus, Hector's bravest brother, appeared at his side. Hector saw him with delight, and thus strengthened stopped to meet Achilles. Hector threw his spear which bounded off the shield of Achilles. Hector turned to receive another spear from Deiphobus, but he was gone. Then Hector realised that he was to die. Achilles felled Hector with his spear. Hector cried out for his body to be spared for his parents and Troy to have funeral rites. Achilles was in no such mood, stripping Hector's armour from his body and dragging him by his feet behind his chariot back and forth before the city. King Priam, Queen Hecuba, and Hector's wife Andromache were terribly distraught, as were the Trojan people.

Achilles and the Greeks then paid funeral rites to their dead friend, Patroclus, by burying the body with solemnity. This was followed by games of strength and skill, chariot races, wrestling, boxing, and archery, and finally by a feast and sleep. Achilles did not partake of the feast and could not sleep, remembering his friend. Before dawn he used his chariot to drag Hector's body around Patroclus' grave twice, leaving Hector's body in the dust. But Apollo would not permit the body to be torn or disfigured with all this abuse, preserving it from all taint or defilement.

While Achilles was indulging in this wrath, Jupiter summoned Thetis to go to Achilles and prevail upon him to restore Hector's body to the Trojans. Then Jupiter sent Iris to King Priam to encourage him to go to Achilles and beg the body of his son. Priam obeyed, opening his treasuries and bade his sons to design a ransom to give to Achilles. King Priam, with an old companion, the herald Idæus, went forth with the ransom, although all his friends lamented him as going to certain death.

Jupiter, who beheld the venerable King Priam with passion, sent Mercury to be his guide and protector, assuming the form of a young warrior who took the reins of the chariot and soon conveyed the king to the Greek camp. Mercury's wand put the guards to sleep and without hindrance Mercury introduced Priam to the tent where Achilles sat with two of his warriors. The old king threw himself at the feet of Achilles and kissed the hands which had destroyed many of his sons. The passionate words of the king persuaded Achilles who wept, remembering his own absent father and lost friend. Also realising that Priam could only have passed through the guards with assistance from the gods, Achilles returned to Priam the body of Hector covered in garments. The Achilles dismissed the old king and his attendants, pledging himself to allow a truce of twelve days for the funeral solemnities.

As the king approached the city with the body of his son, people poured forth to gaze once on the face of their hero. The mother and wife of Hector, upon seeing the lifeless body, lamented again, the people weeping as well, and until dusk there was no pause or abatement of their grief. The following day preparations were made for the funeral. For nine days people brought wood and built the pile. On the tenth day they placed the body on the summit and lit the wood, with all of Troy looking on. When it was completely burned, they quenched the cinders with wine, collected the bones and placed them in a golden urn, which they buried, placing a pile of stones over the spot.

THE DEATH OF ACHILLES

After the death of Hector, Troy continued to receive from its neighbours, continuing his resistance to the Greeks. By chance, Achilles had seen Polyxena, daughter of King Priam, perhaps during the truce for the burial of Hector. Achilles was captivated by her charms and to win her in marriage agreed to use his influence with the Greeks to grant peace to Troy. While in the temple negotiating the marriage, Paris discharged a poison arrow which struck Achilles in the heel, the only vulnerable part about him. For Thetis, his mother, had dipped Achilles when he was an infant, in the river Styx, which made every part of him invulnerable except the heel by which she held him.

Achilles' dead body was rescued by Ajax and Ulysses. Thetis directed the Greeks to bestow her son's armour on the hero who was judged the most deserving. Ajax and Ulysses were the only claimants. A select number of other chiefs were appointed to award the prize. It was awarded to Ulysses, thus placing wisdom before valour; whereupon Ajax slew himself.

It was then discovered that Troy could not be taken without the aid of the arrows of the deceased Hercules. These arrows were in the possession of Hercules' friend, Philoctetes, who had joined the Greeks against Troy, but had wounded his foot with one of the poison arrows. The wound's smell had been so offensive that his companions had carried him to the isle of Lemnos and left him there. Diomedes was now sent to induce him to rejoin the army. He succeeded. Philoctetes was cured of his wound by Machaon, and Paris was the first victim of Hercules' fatal arrows.

In Troy there was a celebrated statue of Minerva called the Palladium, which was said to have fallen from heaven. There was a belief was the city of Troy not be taken so long as this statue remained within it. Ulysses and Diomedes entered the city in disguise and succeeded in obtaining the Palladium, which they carried back to the Grecian camp.

THE GREEKS CHANGE TACTICS

But still Troy still held out. The Greeks began to despair of ever subduing it by force. By advice of Ulysses, they resolved to resort to strategy. The Greeks pretended to be making preparations to abandon the war effort, and a portion of the ships were withdrawn and hidden behind a neighbouring island. The Greeks then constructed an immense wooden horse, which they let it be known was intended as a propitiatory offering to Minerva. It was in fact filled with armed men. The remaining Greeks then took to the ships and sailed away, as if for a final departure.

Seeing the Greek encampment broken up and the fleet gone, the Trojans concluded the enemy to have gone. The gates were thrown open and the whole city rejoiced in the long-prohibited liberty of passing freely over the scene of the Greeks' recent encampment.

The wooden horse was the chief focus of the Trojan's curiosity. All wondered what it could be for. Some recommended taking it into the city as a trophy, others feared it. Laocoön, the priest of Neptune, warned the Trojans against the possible trickery of the Greeks. They were swayed by his words until a Greek prisoner, Sinon, was brought before them and he said that that the horse was made as a gift for Minerva and that it was so large so that it could not be taken into the city, because if it was, the Calchas the prophet had said that the Trojans would triumph over the Greeks. This turned the Trojans' feelings towards getting the horse inside

the city. They were left with no room for doubt when a prodigy appeared - two immense serpents which came upon the land, directly to the spot where Laocoön stood with his two sons. They first attacked the children, winding around their bodies and breathing their pestilial breath in their faces. The father, attempting to rescue his children, was also seized, and eventually they were all strangled to death. This event was regarded as a clear indication of the displeasure of the gods at Laocoön's irreverent treatment of the wooden horse, which they prepared to introduce with solemnity into the city. This was done with songs and triumph, the day closing with festivity.

In the night, the armed men who were enclosed in the body of the horse, were let out by Sinon, and they opened the gates of the city to the rest of the soldiers who had returned under the cover of night. The city was set on fire, the Trojans were overcome with feasting and sleep and were put to the sword. Menelaus recovered possession of his wife, who had not ceased to love him, even though she had yielded to the might of Venus and deserted him for Paris. Menelaus and Paris eventually arrived back safely in Sparta, resumed their royal dignity, and lived and reigned in splendour.

THE LOTUS-EATERS

Now begins the story of "The Odyssey", which is about Ulysses' epic return journey to Sparta. Ulysses' vessels first landed at Ismarus where, in a skirmish with the inhabitants, Ulysses lost six men from each ship. Sailing away, they were overtaken by a storm which drove them for nine days along the sea till they reached the country of the Lotus-eaters. Ulysses sent three of his men to discover who the inhabitants were. These men came among the Lotus-eaters and were kindly entertained by them, sharing in some of their own food, the lotus-plant. The effect of this food was that those who partook lost all thoughts of home and wished to remain in that country. It was only by force that Ulysses managed to drag these men away and he had to tie them under the benches of the ships.

CYCLOPES

Ulysses' fleet then arrived at the country of the Cyclopes. The Cyclopes were giants, who inhabited an island of which they were the only inhabitants. The name means "round eye," and these giants had only one eye placed in the middle of the forehead. They were shepherds who dwelt in caves and fed on the wild animals of the island and what their flocks yielded. Ulysses left the main body of his ships at anchor, and went with one vessel to the Cyclopes' island to explore for supplies. He landed with his companions, carrying with them a jar of wine for a present. Coming to a large cave they entered it, and finding no one they examined the cave's contents which was richly stored with products of the flock, including cheese, milk, lambs and kids. Then the master of the cave, Polyphemus, arrived, bearing firewood which he threw down at the cave's mouth. Polyphemus then drove the sheep and goats to be milked into the cave and rolled an enormous rock into the cave's mouth.

When Cyclopes sat down to milk his ewes he noticed the strangers. He growled out to them, demanding who they were and where they were from. Ulysses replied humbly that they were Greeks returning from the great expedition in which they had conquered Troy and he implored hospitality in the name of the gods. Polyphemus seized two of the Greeks and hurled them at the wall, dashing out their brains. He devoured them with great relish and stretched himself out on the floor to sleep. Ulysses was tempted to plunge his sword into Polyphemus as the giant slept, but realised that they would be doomed because the rock covered the entrance of the cave.

Next morning the giant seized two more of the Greeks and dispatched them in the same manner as their companions, feasting on them until no flesh was left. He then moved the rock away from the door, drove out his flocks and went out, replacing the barrier after him. Ulysses planned vengeance for this murdered friend and escape with his surviving companions. He made his men prepare a massive bar of wood cut by the Cyclops for a staff, which they found in the cave. They sharpened the end of it, and seasoned it in the fire, and hid it under the straw on the cavern floor. The four boldest men were selected, with Ulysses as a fifth.

The Cyclops came home in the evening, rolled away the stone and drove his flock in as usual. After milking them and making his arrangements as before, the giant seized two more of Ulysses' companions and dashed their brains out, eating them as he had done the others. After he had supped, Ulysses approached the giant, handing him a bowl of wine and encouraged him to drink. Cyclops drank and was hugely delighted, calling for more. Ulysses supplied him again, which pleased the giant so much that he promised to devour Ulysses last. The giant asked Ulysses' name, to which he replied that it was Noman.

After this supper, the giant lay down and went to sleep. Then Ulysses with his four select friends thrust the end of the stake into the fire till it was burning, and then plunged it directly into the giant's only eye, burying it deeply, twirling it around. The howling monster's cry filled the cavern. Ulysses and his men nimbly got away and hid in the cave. The bellowing Cyclops called aloud to all the other Cyclopes dwelling in the caves around him, far and near. They flocked around the den, inquiring about the alarm. Cyclops replied, "O friends, I die, and Noman gives the blow." They answered, "If no man hurts thee it is the stroke of Jove, and thou must bear it." So saying, they left him groaning.

Next morning the Cyclops rolled away the stone to let his flock out to pasture, but planted himself in the door of the cave to feel them all as they went out, so that Ulysses and his men could not escape. But Ulysses had made his men harness the rams of the flock three abreast using weaving material they had found on the floor of the cave. To the middle ram of the three one of the Greeks suspended himself, protected by the exterior rams on either side. The giant felt each of the animal's backs and sides, but never thought of their bellies; so the men all passed safe, Ulysses being the last.

When they were a few paces from the cavern, Ulysses and his friends released themselves from the rams, and drove a good part of the flock to the shore and onto their boat, then pushed off the shore to a safe distance, whereupon Ulysses shouted out, "Cyclops, the gods have well requited thee for thy atrocious deeds. Know it is Ulysses to whom thou owest thy shameful loss of sight." The Cyclops seized a rock that projected from the side of the mountain and threw it with all his force in the direction of the voice. It just missed the vessel's stern. The ocean, at the plunge of the huge rock, heaved the ship towards the land and it barely escaped being swamped by the waves. With great difficulty they got the boat off shore again. Ulysses was about to hail the giant again, but his friends pleaded him not to do so. Ulysses could not resist, however, and waited until they reached a safer distance. The giant answered with curses, but Ulysses and his friends plied their oars vigorously and were soon returned to the rest of their companions.

Ulysses next arrived at the island of Æolus. Ulysses was treated hospitably and at his departure given a leather bag tied with a silver string which contained winds which might be hurtful and dangerous. Fair winds were then commanded to blow the ships towards their country. For nine days they sped before the wind, with Ulysses at the helm, without sleeping. Finally, exhausted, Ulysses lay down to sleep. The crew conferred about the mysterious bag, concluding that it must contain treasures given by the hospitable king of Æolus to Ulysses. Tempted to secure some portion of the treasure for themselves, they loosened the string and immediately the winds rushed forth. The ships were driven far from course, back to the island they had left. Æolus was so indignant at their folly that he refused to help them any further. The ships then had to labor over their course once more by the means of oars.

THE LÆSTRYONIANS

The next adventure was with the barbarous tribe of Læstrygonians. The vessels all pushed into the harbour, tempted by the secure appearance of the landlocked cove. Only Ulysses moored his vessel beyond the cove. As soon as the Læstrygonians found the ships completely in their power, they attacked, heaving heavy stones which broke and overturned the vessels, then dispatched the seamen with spears as they struggled in the water. All the vessels were destroyed with their crews, except Ulysses' own ship, which remained outside and fled, the men plying the oars vigorously.

With grief for their dead companions and joy at escaping, they arrived at the Ææan isle, where Circe, the daughter of the sun, dwelt. Landing here, Ulysses climbed a hill, and could see no signs of habitation except in one spot at the centre of the island where he perceived a palace embowered with trees. He sent half of his crew, under the command of Eurylochus to see what prospect of hospitality they might find. As the men approached the palace, they were surrounded by lions, tigers, and wolves that had been tamed by Circe who was a powerful magician. These animals had once been men, but had been changed by Circe's enchantments.

Soft music was heard from within, and a sweet female voice was singing. Eurylochus called aloud and the goddess came forth, inviting them in. They all gladly entered except Eurylochus who suspected danger. The goddess seated her and served them wine and other delicacies. When they had feasted heartily, she touched them one by one with her wand, and they immediately change into swine, yet with intellects as before. She shut them in her sties and supplied them with acorns and other such things that swine love.

Eurylochus hurried back to the ship and told the tale. Ulysses decided to go himself and try to recover his companions. As he strode alone he met a youth who addressed him as though acquainted with Ulysses' adventures. He announced himself as Mercury, and informed Ulysses of the arts of Circe, and of the danger of approaching her. Ulysses was not to be dissuaded from trying, so Mercury provided him with a sprit of Moly, which provided him with wonderful powers to resist sorcery and also advised Ulysses on how to act.

Ulysses reached the palace and was courteously received by Circe who entertained him as she had his companions, and then touched him with her wand. But Ulysses drew his sword and rushed upon her with fury. She fell on her knees, begging for mercy. He dictated a solemn oath that she would release his companions and practice no further harm against them; and she repeated it, including a promise to dismiss them all safely after hospitably entertaining them. She was as good as her word. The men were restored, the rest of the crew summoned to the shore, and entertained magnificently day after day. Ulysses seemed to have forgotten about his native land, and to have reconciled himself to a life of ease and pleasure.

SCYLLA AND CHARYBDIS

Eventually Ulysses' companions recalled him to nobler sentiments, and they decided to venture on. Circe aided their departure, and instructed them how pass safely by the coast of the Sirens. The Sirens were sea-nymphs who had the power of charming all who passed with their song, so that unhappy mariners were irresistibly impelled to cast themselves into the sea. Circe directed Ulysses to fill the ears of his seamen with wax, so that they could not hear the strain; and to bound himself to the mast, and his men to be strictly informed not to release him, whatever he says or does, until they have passed the Sirens' island. Ulysses obeyed these directions.

As they approached the Sirens' island, the sea was calm, and over the waters came the notes of music so ravishing and attractive that Ulysses struggled to get loose, and by cries and signs to his men, begged to be released. But they were obedient to his previous orders and sprang forward to fasten him down harder. They held on their course and the music grew fainter until it ceased to be heard. Then Ulysses joyously gave his companions the signal to unseal their ears and they released him.

Ulysses had also been warned by Circe of the two monsters Scylla and Charybdis. Scylla was once a beautiful maiden who was changed into a snaky monster by Circe. She dwelt in a cave high up on the cliff, from whence she was thrust forth her long necks (for she had six heads), and in each of her mouths seize one of the crew of each ship passing within reach. The other terror, Charybdis, was a gulf, nearly level with the water. Three times each day the water rushed into the frightful chasm, and three times it was emptied. Any vessel coming near the whirlpool when the tide was rushing in would be engulfed. Even Neptune could not save them.

On approaching the haunt of the dreaded monsters, Ulysses kept strict watch to discover them. The roar of the rushing waters of Charybdis gave warning from a distance, but Scylla could not be discerned anywhere.

While Ulysses and his men watched anxiously for the dreadful whirlpool, they were not equally on their guard from the attack of Scylla. She darting forth her snaky heads, catching six men, and bore them away, shrieking, to her den. It was the saddest sight Ulysses had yet seen; to behold his friends thus sacrificed and hear their cries, unable to afford them any assistance.

Circe had warned of yet another danger. After passing Scylla and Charybdis, the next land would be Thrinakia. On this island were pastured the cattle of Hyperion, the Sun, tended by his daughters Lampetia and Phaëthusa. These flocks were not to be violated, otherwise destruction would be sure to fall upon those who offended.

Ulysses would have gladly passed the island of the Sun without stopping, but his companions urgently pleaded for the rest and refreshment of anchoring and passing the night on shore. Ulysses yielded, binding them with an oath that they would not touch the sacred flocks. The men kept their oath, however poor winds detained them for a month on the island during which time they ate all of their provisions and were forced to rely upon birds and fish that they could catch.

Hunger pressed the men, and one day, in the absence of Ulysses, they slew some of the cattle, vainly attempting to make amends by offering a portion to the offended powers. On his return, Ulysses was horror-struck at first at what had been done, and then to see that the skins crept on the ground and the meat on the spits still lowed as it was roasting.

The wind was fair as they sailed from the island. Then the weather changed, with a storm of thunder and lightening. Lightning hit the mast and shattering it, killing the pilot as it fell. Then the vessel itself came to pieces. The keel and mast floating side by side, from which Ulysses formed a raft to which he clung. The change wind bore him to Calypso's island. The rest of the crew perished.

CALYPSO

Calypso was a sea-nymph, whose name denotes a class of female divinities of lower rank, yet who shared many attributes of the gods. Calypso received Ulysses hospitably, with magnificent entertainment, and become enamoured of him, wishing him to remain forever, and offered to share her immortality with him. But Ulysses persisted in his resolution to return home to his country and family. Calypso at last received the command of Jove to dismiss Ulysses. Reluctantly, Calypso supplied Ulysses with the means of constructing a raft, provisioned it well, and gave him a favoring gale.

Ulysses sped on his course prosperously for many days. Then, in sight of land, a storm arose that broke his mast, and threatened to rend the raft asunder. This crisis was seen by a compassionate sea-nymph who, in the form of a cormorant, landed on the raft and presented Ulysses with a girdle, directing him to bind it beneath his breast, and to trust himself to the waves. Buoyed by the girdle, Ulysses was able to swim to reach the land.

THE PHÆACIANS

Minerva smoothed the water before Ulysses and sent a wind that rolled the waves towards the shore. The surf beat high on the rocks and seemed to forbid approach; but at length Ulysses found calm water at the mouth of a gentle stream, and landed. Ulysses was exhausted and collapsed. After some time, Ulysses revived consciousness, kissed the soil with joy, but was then at a loss about what to do. He saw a wood and entered it, finding an area sheltered by intermingling branches. He collected a pile of leaves and formed a bed, where he slept.

The land into which Ulysses had been thrown was Scheria, the country of the Phæacians, under the conduct of Nausithoüs. The Phæacians were a people akin to gods. They had an abundance of wealth and lived in the enjoyment of it undisturbed by the alarms of war. Their chief employment was navigation. Their ships, which sailed with the velocity of birds, were imbued with intelligence; they knew every port and

needed no pilot. Alcinoüs, the son of Nausithoüs, was now their king, a wise and just sovereign, well loved by his people.

The night that Ulysses was cast ashore on the Phæacian island, and while he lay asleep on his bed of leaves, Nausicaa, the daughter of the king, had a dream sent by Minerva to remind her that her wedding-day was not far away and that it would be a prudent preparation to have a general washing of the family's clothes. This was no slight affair, for the fountains were some distance away, and the garments had to be carried there. On waking, the princess told her parents what was on her mind, not alluding to her wedding day, but finding other equally good reasons. Her father readily assented. They were placed in the wagon, along with abundant food and wine. The princess took her seat and set off, the attendant virgins following on foot.

Arriving at the river side, the mules were turned out to graze, unloaded the carriage. The women took the garments down to the water and, working with cheerfulness, soon completed the washing. They spread the garments out to dry and, having bathed themselves, sat down to eat their meal. Then they amused themselves with a game of ball, the princess singing to them while they played. When the clothes were dry, they were refolded and placed in the wagon.

Minerva then caused the ball to be thrown by the Princess into the water, at which they all screamed. This woke the naked Ulysses who now found himself separated by only a few bushes from a group of young maidens who, judging by their attire, were not peasant girls, but of a higher class. Ulysses needed help, but how could he venture out naked and made his wants known? Minerva never failed him in a crisis and Ulysses broke off a leafy branch and held it in front of him, then stepped out from the thicket.

At the sight of Ulysses, the virgins fled in all directions. Only Nausicaa remained, aided by Minerva who endowed her with courage and discernment. Ulysses, standing respectfully aloof, told his sad case, and besought the woman for food and clothing. The princess replied courteously, promising relief and her father's hospitality. She called back her maidens, chiding their alarm, and reminding them that the Phæacians had no enemies to fear. This man, she told them, was an unhappy wanderer, whom it was their duty to cherish. She bade them bring food and clothing, for some of her brother's garments were among the contents of the wagon. Ulysses then retired to a sheltered place, washed his body, clothed and refreshed himself.

The princess, seeing Ulysses, was filled with admiration, and scrupled not to say to her damsels that she wished the gods would send her such a husband. She recommended to Ulysses that he come to the city, following her wagon through the fields, but on nearing the city she desired that he no longer be seen in her company, fearing the remarks others may make on seeing her return with such a gallant stranger. She directed him to stop at a grove adjoining the city, in which were a farm and garden belonging to the king. He could then make his way, guided by others, to meet the royal abode.

Ulysses obeyed the directions and in due time proceeded to the city. On approaching he met a young woman bearing a pitcher of water - it was Minerva who had assumed that form. Ulysses asked the woman to direct him to the palace of Alcinoüs the king. The maiden replied respectfully, offering to be his guide. The goddess enveloped Ulysses in a cloud which shielded him from observation. In this way Ulysses was guided among the busy crowd, and observed with wonder their ships, their forum (the resort of heroes), and their battlements, until they came to the palace.

It was a spectacular and rich palace that lay before Ulysses, with plentiful gardens and vineyards. Having surveyed these wonders, Ulysses advanced into the hall where the chiefs and senators were assembled after their evening feast. Minerva then dissolved the shielding cloud from around Ulysses, disclosing him to the chiefs. Advancing to the place where the queen sat, Ulysses knelt at her feet and implored her favour and assistance to enable him to return to his native country. Then withdrawing, he seated himself in the manner of suppliants, at the hearth side.

For a while no-one spoke, At last an aged statesman, addressing the king, said, “It is not fit that a stranger who asks our hospitality should be kept waiting in suppliant guise, none welcoming him. Let him therefore be led to a seat among us and supplied with food and wine.” At these words the king gave his hand to Ulysses and led him to a seat, displacing his own son to make room for the stranger. Food and wine were set before Ulysses and he ate and refreshed himself.

When the guests had departed and Ulysses was left alone with the king and queen, the queen asked him who he was and whence he came, and (recognizing the clothes which he wore were those which her maidens and herself had made) from whom he received those garments. Ulysses’ told them of his residence in Calypso’s isle, his departure, the wreck of his raft, his escape by swimming, and of the relief afforded by the princess. The parents heard approvingly, and the king promised to furnish a ship in which his guest might return to his own land.

The next day a ship was prepared and a crew of stout rowers selected. There was a feast for the crew, after which the king proposed that the young men should show Ulysses their proficiency in manly sports. They all went forth to the arena for games of running, wrestling, and other exercises. After all had done their best, Ulysses being challenged to show what he could do. At first Ulysses declined, but being taunted by one of the youths, seized a quoit far heavier than any of the Phæacians had thrown, and sent it farther than the utmost throw of theirs. All were astonished, and viewed their guest with greatly increased respect.

After the games they returned to the hall, and Demodocus, the blind bard, inspired by Apollo, sang a song about the wooden horse at Troy. He sang so feelingly about the terrors and the exploits of that eventful time that all were delighted, except Ulysses who was moved to tears. When the song was done, Alcinoüs demanded of Ulysses why the mention of Troy caused his sorrows to be awaked. Ulysses replied by announcing his true name, and at their request, recounted the adventures which had befallen him since he had departed from Troy. This narrative raised the sympathy and admiration of the Phæacians to the highest pitch. The king proposed that all the chiefs should present Ulysses with a gift, setting the example himself. The chiefs obeyed, and vied with one another in loading the illustrious stranger with costly gifts.

The next day Ulysses set sail in the Phæacian vessel, and in a short time arrived safe at Ithaca, his own island. Ulysses was asleep at the time, so the mariners, carried him on shore with his presents and then sailed away. Neptune was so displeased at the conduct of the Phæacians in thus rescuing Ulysses that on the return of the vessel to the port he transformed it into a rock, right opposite the mouth of the harbour.

ULYSSES RETURNS

Ulysses had been away from Ithaca for twenty years. When he woke he did not recognize his native land. Minerva appeared to Ulysses in the form of a young shepherd, informed him where he was, and told him the state of things at his palace. More than a hundred nobles of Ithaca and of the neighbouring islands had been trying for the hand of Penelope, his wife, imagining Ulysses was dead. For years they had lorded it over Ulysses’ palace and people, as if they were owners of both. Ulysses was moved to take vengeance. Minerva accordingly metamorphosed Ulysses into an unsightly beggar. In this form, Ulysses was kindly received by Eumæus, a faithful servant of his house.

Telemachus, Ulysses’ son, was off in search of his father. He had gone to the courts of the other warriors who had returned from the Trojan expedition. While on the search, Telemachus received counsel from Minerva to return home. He arrived and sought Eumæus to learn something of the state of affairs at the palace. Finding a stranger in the garb of a beggar with Eumæus, Telemachus treated him courteously and promised him assistance. Eumæus was sent to the palace to inform Penelope privately of her son’s arrival, for caution was necessary with regard to the suitors, who, as Telemachus had learned, were plotting to intercept and kill him.

When Eumæus was gone, Minerva presented herself to Ulysses, and directed him to make himself known to his son. She touched Ulysses, removing him at once from the appearance of age and returning to him the

look of vigorous manhood. Telemachus viewed him with astonishment, and at first thought he must be more than mortal. But Ulysses announced himself as his father, explaining that the change of appearance by explaining was Minerva's doing.

ULYSSES AND TELEMACHUS TAKE REVENGE

The father and son discussed how they should get the better of the suitors and punish them for their outrages. It was arranged that Telemachus should proceed to the palace and mingle with the suitors and that Ulysses should also go as a beggar. As travelers and storytellers, beggars were admitted into the halls of chieftains, and often treated like a guest; though sometimes also, with little respect. Ulysses charged his son not to betray his identity by any display of unusual interest in him, even if Ulysses was insulted, or beaten.

At the palace, the usual scene of feasting and rioting was going on. The suitors pretended to receive Telemachus with joy at his return, although they were secretly mortified at the failure of their plots to take his life. The old beggar was permitted to enter, and provided with a portion from the table. As Ulysses entered the courtyard of the palace, he noticed an old dog in the yard almost dead with age. Seeing a stranger enter, the dog raised his head, with ears erect. It was Argus, Ulysses' own dog, that in early days he had often led to the case. Ulysses recognized the dog, wiping away a tear, the dog unable to rise but having lived to see Ulysses return

As Ulysses sat eating his portion in the hall, the suitors began to display their insolence to him. When Ulysses mildly remonstrated, one of them raised a stool and struck him a blow. Telemachus had hard work to restrain his indignation at seeing his father so treated in his own hall, but remembering his father's injunctions, said no more.

Penelope had delayed her decision in favour of any suitor for so long that there seemed to be no further pretense for delay. The continued absence of her husband seemed to prove that his return was no longer to be expected. Meanwhile her son had grown up, and was able to manage his own affairs. She therefore consented to submit the question of her choice to a trial of skill among the suitors. The test selected was shooting with the bow. Twelve rings were arranged in a line, and he whose arrow was sent through the whole twelve was to have the queen for his prize. Ulysses' bow from former times was brought from the armory, and with its quiver full of arrows was laid in the hall. Telemachus had taken care that all other weapons should be removed, under pretense that in the heat of competition there was danger, in some rash moment, of them being put to improper use.

All things being prepared for the trial, the first thing to be done was to bend the bow in order to attach the string. Telemachus endeavoured to do it, but found all his efforts fruitless; and modestly confessing that he had attempted a task beyond his strength, he yielded the bow to another. Another tried with no better success, and, amidst the laughter and jeers of his companions, gave it up. Another tried it and another, but all with no success, it would not bend.

Then Ulysses spoke humbly, suggesting that he should be permitted to try. The suitors hooted with derision and commanded to turn him out of the hall for his insolence. But Telemachus spoke up for him, and, merely to gratify the old man, bade him try. Ulysses took the bow, and handled it with the hand of a master. With ease he adjusted the cord to its notch, then fitting an arrow to the bow he drew the string and sped the arrow unerringly through the strings.

Without allowing them time to express their astonishment, Ulysses said, "Now for another mark!" and aimed directly at the most insolent of the suitors. The arrow pierced through his throat and he fell dead. Telemachus, Eumæus, and another faithful follower, well armed, now sprang to the side of Ulysses. The suitors, in amazement, looked round for arms, but found none. There was no way of escape, for Eumæus had secured the door. Ulysses left them not long in uncertainty; he announced himself as the long-lost chief whose house they had invaded, whose substance they had squandered, whose wife and son they had

persecuted for many long years; and told them he meant to have ample vengeance. All were slain, and Ulysses was left master of his palace and possessor of his kingdom and his wife.

Outward Bound and Ulysses

The most complete embodiment of the story of Ulysses is put forward by some Outward Bound theorists who claim that the journey involved in an Outward Bound experience involves an archetypal quest which can be seen to follow the symbolic paths of figures such as Ulysses. Bacon⁶ has put forward ideas for such a model of Outward Bound experiences to be developed and used more openly. George Lord explains his conception of Outward Bound's mythical qualities:

As we live through the wilderness, so do we live through our fellow adventures. The whole experience is thus a catalyst to help us intuit the infinite variety of others through whom we may truly discover our sisters and brothers, fathers and mothers, wives and lovers, bosses and employees, friends and seducers, ogres and tricksters in ourselves and in those we live with in "real" life.

- p.22⁷

Yet, Lord has reservations about the relevancy of Ulysses' story:

The Outward Bound course, whatever the age of the participants, traces the pattern of Campbell's "monomyth:" separation, initiation, participation in a group adventure, solo, and return. This pattern, many are beginning to feel, is inadequately represented by the motto adapted from Tennyson's singular view of heroic adventure in "Ulysses:" "To strive, to seek, and not yield" [sic]. In fact Tennyson's hero, in his commitment to the pursuit of ever-receding horizons, embodies the romantic individualism that enshrines the ego at the expense of the real adventure of self-discovery. It is precisely that self-centred stance that must be "yielded."

- p.11⁸

It is the 'not yielding' aspect of the Outward Bound motto which attracts the most concern from the motto's critics. Their concern seems to be that the motto does not encourage people to change, but instead pushes them to persist the way they are, without yielding. I do not share these criticisms. In my view, the beauty about the motto is its simplicity, its openness to various interpretations, and its connection with a grand mythical story of adventure. This does not have to mean that motto has absolute, pre-defined moral prescriptions.

To me, 'not yielding' means to persist when necessary, and then to change when appropriate, while heading in the direction of a particular goal. Different schools, instructors, and individuals bring their own perspectives to the motto. This is one of the reasons that the motto has survived for over fifty years in most Outward Bound schools despite rapidly changing cultural values. That's why I think Outward Bound schools

⁶Bacon, S. (1987). *The evolution of the Outward Bound process*. Greenwich, CT: Outward Bound.

⁷Lord, G. (1987). *The Archetypal Quest and Outward Bound*. Unpublished essay.

⁸Lord, G. (1987). *The Archetypal Quest and Outward Bound*. Unpublished essay.

which have dropped the motto from their Outward Bound crest and common usage have made an unfortunate mistake. There was nothing wrong with the motto - the interpretation simply needed to be adapted to meet our evolving cultures.

Another criticism levelled at idolization of the Ulysses story has already been touched on - Ulysses' indulgence in adventure and his consequent lack of giving to others:

...as alluring as is Ulysses' desire 'not to rust unburnished', his motives for sailing off again are selfish and narcissistic. Adults who hope to help youth navigate through the Scylla of self-indulgence and the Charybdis of personal greed must exemplify the deed of service as both useful and good for a larger community. Nomadics is the not answer.⁹

Thus we can see the importance of including 'to serve' in the motto and having service to others manifest in the spirit and practice of Outward Bound programs. Further to these criticisms of the heroic quest, are important caveats provided by feminist perspectives:

Upon closer examination, the heroic quest is a metaphor that has little meaning to women. Each stage of a woman's journey in the wilderness is a direct contradiction of the popular quest model. A woman rarely hears a call to adventure; in fact, she is more often dissuaded...from leaving home to engage in adventurous pursuits. The dragons looming in a woman's path on a wilderness course are equally ambiguous. Are these metaphoric limitations a personal block or are they societally imposed? It's impossible for her to sort out. Which dragons should she slay? Needing a point of reference to discern the difference, a woman finds confusion at this stage of the model. Furthermore, a woman's experience is often not compatible with viewing challenges in the wilderness in a militaristic framework; she is more likely to ally with the metaphoric dragons than to conquer them. Returning home is also problematic for women if the myth of the heroic quest is given credence. While a man's mythical journey in the wilderness parallels his everyday situation, a woman's does not. Encouraged to be bold and aggressive in the woods, this style readily transfers for a man upon return. The woman who has learnt to be strong, assertive and independent on a wilderness course encounters intense cognitive dissonance back home because these traits are not presently valued for her in society. Transfer of her newly acquired understanding of her strengths to her real world life is jeopardized. Finally,...the generic model of heroism, because it necessitates the emergence of a hero or superperson, incites a tradition that is a disservice to women.

The answer, therefore, is not to engage women in the heroic quest cycle, but to inspire a new heroic for adventure programming. A heroic based on bonding with the natural world rather than conquering it may be the foundation of a new metaphor for outdoor adventure experiences for men and women alike. Adopting women's emphasis on merging with nature and the attention to spiritual completeness and process valued by many women outdoors, wilderness programs may

⁹Burkhardt, R. (1991). Youth service: the useful and the good. *Independence*, 16(1), p.4-5.

increase the spiritual and, eventually, the social significance of their course offerings.¹⁰

While I agree with some of Warren's arguments and disagree with others, this is not really the point. In my view, the real value of these discussions is that they challenge us to develop a deeper understanding of the meanings of outdoor adventures.

And so, despite being a staunch defender of the Outward Bound motto, I believe that ongoing critical discussion is fundamental to its survival. To participate genuinely in such discussions, however, one has an obligation to avail oneself of Tennyson's *Ulysses* and the story of Ulysses' life, which I trust has been a service provided by this paper.

Above all, in such discussions, let us have respect for diversity. Some people may wish to take the motto, the story of Ulysses, and the experience of an Outward Bound program as part of an archetypal rite of passage and search for a personal holy grail. Others may wish to view Outward Bound as offering the chance to engage in a real-life adventure experience, the likes of which are not so readily available in the society of the 1990's. The relevance of Ulysses to these people may be along lines suggested by Anderson:

...the survival of man has depended upon a number of members of the species possessing...the "Ulysses Factor". In a sense this is the factor that has driven individuals to explore fresh worlds and pastures new.

"I cannot rest from travel: I will drink
life to the lees...
I am a part of all that I have met
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move."

Despite the fact that we live in comfort in industrial society the Ulysses factor remains active. It acts, claims Anderson, as a survival factor acting as a protection against developments that threaten human survival. The implications for outdoor education are clear.

Extreme manifestations of the Ulysses factor in individuals is rare, but at lower levels of performance the factor can be satisfied quite simply - the dinghy, the rough hill walk in the new country, can bring deep personal fulfillment. (Anderson, 1970)¹¹

For other people, the beauty about the Outward Bound motto lies in its simplicity. They may find that the eight words, 'to serve, to strive, and not to yield' require no further explanation and that people are best left to discover any meaning for themselves.

The End

¹⁰Warren, K. (1996). Women's outdoor adventures: Myth and reality. In K. Warren (1996) [Ed.] Women's voices in experiential education, p.15-16. Dubuque, IO: Kendall Hunt

¹¹Morris, G.C. (1978). Opening address to the 1st National Outdoor Education Conference, May, Melbourne, Australia.

Ulysses

Gjgrjc nprnqrf_r_l ghjc ig e*
 @wrf gj qgj f c_prf *_k nh e rf cqc ` _ppl ap_eq*
 K_raf -b u gf _l _ecb u gt*Gk crc _l b bnjc
 Sl cos_jj_u qsl rm_q_t_ec pac*
 Rf_rfm pb*_l b qjccn*_l b dcb*_l b il nu l nr k c,
 Ca_l l nr pr qf nk rp_t cj9Gu gj bpg i
 Jgt mmf c jccq ?jj rjk cq G_t c cl hnw b
 Epc_rjw*f_t c qsdtpb epc_rjw*` nrf u gf rf nqc
 Rf_rjnt cb k c*_l b_jnh c9nh qf nrc*_l b u f cl
 Rf pm-qas bbg e bpgtqrf c p_g wF w_bcq
 Tcvr rf c bjk qc_8G_k `cank c _l_k c9
 Dnp_ju_wq pm k g e u gf _f sl epwf c_pr
 K saf f_t c Cqcl _l b il nu l *aggq nalk cl
 ?l b k _l l cpq*ajgk _rcq*ans l agq*ent cpd k cl rq*
 K wqcdl nr jc_qr*` srf nh ns pb nalrf ck _jj*
 ?l b bpsl i bcjgfr nal`_rjc u gf k wnccpq*
 Dpnh rf c pg eg e nj_g q nalu g bwRpnw
 Gk _n_pr nal_jj rf_r G_t c k cr9
 Wcr_jj cvncpgl ac gj_l _paf u f cprf pm-
 Ejc_k qrf_r sl rp_t cij-b u nrb u f nqc k _peg d_bcq
 Dnpct cp_l b dnpct cp u f cl Gk nt c,
 F nu bsjj g gj mm_sqc*mk _i c _l cl b*
 Rmqsqr*sl `sp gjf c-b*_l nr mmqf g c g sqc
 ? qrf mm`pe_rf c u cpc jgt Jgt ngcb nh jgt
 U cpc _jj mmjgrjc*_l b nalnh c rnk c
 Jgrjc pck_g q`sr ct cpwf ns pgq_t cb
 Dnk rf_r crcl_j qjcl ac*qnk crf g e k nrc*
 ? `pg ecpnall cu rf g eq9_l b t gc g u cpc
 Dnpqnk c rf pcc ql qmqrnc _l b f mpb k wqcd*
 ?l b rf gj ep_wqngg w_cpl g e g bcqpc
 Rmdhjjnu il nu jbec*jg c _qg i g e qr_p*
 @cwnh b rf c srk nqr `ns l b nalf sk_l rf ns efr,

 Rf gj gj k wqnh *k g c nu l Rcjk_af sq*
 Rmu fnk Gc_t c rf c qacnrpc _l b rf c gjc*
 U cjj_jnt cb nalk c*bgpacpl g e rmd jcdj
 Rf gjj `np*`wqjnu nps bcl ac rnk _i c k gb

? pseeb ncnmjc*_l b rf pm-qnat' bcepcq
 Q`bsc rfc ck mrf c sqcbj_l b rfc enmb,
 K nqr `j_k cjcqq ggc*acl rpeb g' rfc qnf cpx
 Mdank k nh bsrgq*bacl r l nr mnd_g
 G natpacq natrc l bcp cqq*_l b n_w
 K ccr_bmp_rgn' rnk wf ns qcf njb entbq*
 U fcl G_k ent c, F c u npi qf gju npi *Gk g' c,
 Rf cpx jgq rfc nmp' rfc t cqqj ns dh f cpq_g'
 Rf cpx ejmk rfc b_pi' pmb q_gq K wk_pj' cpx*
 Qns jqr' rfc t c mg-b*_l b u pns efr*_l b rfc nsefr u gf' k c*
 Rf_r ct cpu gf _ dnyga u cjank c mmi
 Rf c rfc sl bcp_l b rfc qsl qf g' c*_l b mnnqcb
 Dxc f c_prq'dxc dpxf c_bq*wns _l b G_px njb'
 Mjb_ec f_rf wcr f g' f nh ns p_l b f g' mgj,
 Bc_rf ajnq' q_jj' sr qnk c' f g' e cpx rfc cl b*
 Qnk c u npi nall m'jc l nnc*k_wwcr `c bnh c*
 L nr sl `cank g' e k cl rfc_r q'pnt c u gf' entbq

Rf c jgef r' q`ceg' mru g' i jc d'nk rfc p'ni q'
 Rf c jnh e b_wu_l c q' rfc q'nu k nmi ajg' `q' rfc bccn
 K ml q'pns l b u gf' k_l wt n'q'q' Ank c*k w d'xl bq
 -Rg' l nr m'nj_rc m'q'cci _l cu cpu n'jb,
 Ns q' nat'*_l b q'rg' e u cij g' n'p'c'p'q' gc
 Rf c q'ns l b g' e d' p'nu q' D'p'k wns p'na'q' f n'jb q'
 Rmq_g' `cwn' b rfc q'sl q'cr*_l b rfc `rf q'
 Md_jj rfc u c q'rc'p' q'_p'q'*s l r'g' G'g',
 G'k_w`c rfc_r rfc esj d' u g' j u_q' s q' bnu l 8
 G'k_w`c rfc_r u c q' f_jj m's af rfc F_nnw G'j'c'q*
 ? l b rfc ep' r? af g'j'c'q* u f nk u c i l cu,
 -Rf mk saf g' r_i cl *k saf _`g'bc'q' l b r'f m
 U c_px l nr l nu rfc_r q'p'cl erf u f g'af g' n'jb b_wq
 K n'cb c_p'f_l b f c_t cl *r'f_r u f g'af u c_px* u c_px*
 Ml c cos_j rck ncp'nal f cp'ng' f c_p'q*
 K_bc u c_i `w'rg' c_l b d'rc*`sr q'p'nt e g' u g'j
 Rmq'p'g' c* m'q'cci *m'q'g' b_l b l nr m'w'g'j b,

- Alfred Lord Tennyson, 1842