Heroes, Rituals and the Trojan War
Bremmer, J.N.

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HEROES, RITUALS AND THE TROJAN WAR

1. (Problem) – Where our ancestors could believe in the historical reality of the Trojan War, our generation has grown more sceptical. It is indeed very difficult to disagree with Moses Finley1 when he concludes his analysis of that great war with: « We certainly do not try to write medieval French history from the Song of Roland or medieval German history from the Nibelungenlied. Why should we make an exception of Homer's Trojan War? » But if so, the question of Homer's material becomes the more urgent. Where did he and his predecessors find their inspiration? The aim of this article is not to provide the final answer to this question (if that were possible anyway) but to contribute towards a solution of this problem by studying the nature of some important heroes involved in that war.

2. (Method) – Every analysis presupposes certain conceptual tools. I take it that after the work of H. Jeanmaire3, Angelo Brelich, and Walter Burkert the reader is acquainted with institutions as initiation, rites of passage and men's societies but I may shortly explain the idea of liminality. When Van Gennep4 published his classical study of the rites of passage, he mainly concentrated on the rites of separation and reintegration, but the period of transition hardly received his attention. This transitional period between the

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1 I am deeply indebted to Professor W. J. Verdenius for friendly assistance, to R. H. Bremmer, F. Graf and Th. Korteweg for reading and improving the manuscript, and to I. Wierenga for his correction of the English text.

Only quoted with the name of the author will be:


2 For the present state of the question: A. Hroubeck, Die Homerische Frage, Darmstadt: 1974, 153-177.

3 H. Jeanmaire, Courti et courtises, Lille 1939.

old and the new situation has recently been brilliantly analysed by Victor Turner who showed that the liminal period, as he calls this period of transition, is characterised by a confusion or reversal of status and a series of reversals such as differences in hairstyle, clothing, behaviour and place of habitation. Such liminal situations occur not only during the major events of the life-cycle, birth, maturity, marriage, parenthood and death, but also during all kind of transitional stages such as the change from Old to New Year, from peace to war, from impurity to purity and the movement from one territory to another. In our study we will utilise Turner’s analysis by showing that a number of heroes of the Trojan War are characterised in their tradition as being in such a transitional state.

Every analysis also presupposes certain «rules of the game», certain principles which are consciously or, more often, unconsciously applied. Besides the normal rules that are valid for every historian, we single out some rules that are relevant to the subject of analysing Greek mythology:

The point of departure of an analysis must always be that the story is not a «tale told by an idiot». It is, consequently, not enough to catalogue the single motifs and look only for parallels of them but we must look for the internal coherence of the different motifs and take into consideration the possibility of an underlying pattern or structure.

An explanation should not ignore important details as is usually done by those scholars who want to retain the Trojan War but have no place for Achilles and the other heroes.

Myth, legend and fairy-tale are not concepts which are mutually exclusive but they can contain the same motifs. It is therefore a case of explaining obscurum per obscurius when the one is explained only in terms of the other.

The most economical explanation is the best (Ockham’s razor).

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6 See the discussion, with bibliography, by H. Geiss, Troja – Streit ohne Ende, Klio 57 1975, 260-267.

3. (Heroes) – The subject of our article will be on the Greek side Odysseus and those heroes whose presence and help were a conditio sine qua non for the fall of Troy: Achilles, Pyrrhos/Neoptolemos and Philoctetes. On the Trojan side we concentrate on Hector, the mightiest hero of the Trojans.

4. (Achilles) – According to legend, the Greeks knowing that Troy could not be taken without Achilles fetched him from the isle of Scyros where he was staying at the court of Lycomedes, dressed up as a girl. As early as 1897 this disguise was recognised by E. Crawley as a typical feature of the rite of passage from boyhood to adulthood, an interpretation which has generally since been accepted. For our purpose we deduce from this interpretation that Achilles’ arrival at Troy fell in the ephebic period of his life.

5. (Pyrrhos/Neoptolemos) – When Achilles’ son Pyrrhos/Neoptolemos was only a boy, he was fetched from the isle of Scyros (Od. XI, 508) where he was being educated, in the typical Indo-European manner, by his mother’s father. This boyhood must have been a clear characteristic of Pyrrhos, for the Greeks considered him to be the inventor of the pyrrhiche, the armed dance of the boys (Strabo 10, 3, 8; Athen. 14, 630D).

Achilles’ son received his name Neoptolemos from his tutor Phoenix (Paus. 10, 26, 4), but formerly he was called Pyrrhos. This change of name has been interpreted by Marie Delcourt as belonging

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9 In a forthcoming article, of which I read a version at the conference of the IAKR at Lancaster 1975, I will discuss in detail the initiatory strata of the traditions concerning Achilles, Heracles and Theseus. In this discussion I also elaborate the archer theme and the sexual activities of the young men.
10 Apollod. 3, 13, 8; Schol. ll. XIX 332; Ov. Met. 13, 162ff; Hyg. fab. 96. The theme was very popular in the arts, see F. Baratte, Un sarcophage d’Achille inédit, MEFRA 86 1974, 773-812; D. Kemp-Lindemann, Darstellungen des Achillen in griechischer und römischer Kunst, Frankfurt/M 1975, 39-60.
11 E. Crawley, Achilles and Scyros, CQ 7 1893, 243-246.
14 ll. XIX 526f; Soph. Ph. 239-44; Strabo 9, 5, 16; Apollod. Ep. 5, 11.
15 Arch. fr. 304 West; Luc. Sat. 9; EM 699, 1.
16 M. Delcourt, Pyrrhos et Pyrrha, Paris 1965, 34.
to the rites of initiation; rightly so 17, since a change of name can be traced for a number of heroes and always in their youth. Jason received his name from his tutor Cheiron (Pind. N. 4, 119) whom he left at the age of twenty (ibidem, 104). There existed a tradition according to which Theseus had received his name after having been acknowledged as a son by his father Aegeus (Plut. Thes. 4, 1) when he was a neuriskos "lad" (ibidem, 6). Achilles was called Ligyrion before Cheiron gave him the name Achilles (Apollod. 3, 12, 5). Bellerophon used to be called Hipponoos (Schol. 11. VI 155; Schol. Lyc. 17). Paris' name was Alexandros when he was a neaniskos "young man" 18, and it should be noted that his education, as told by Apollodorus (3, 12, 5), strongly resembles the initiatory education of Cyrus 19. Heracles (cp. n. 9) was first called Alceus, Alcides or Neilos. Such a change of name could be acted out very seriously. Among the Sara 20 the returning novices had to be introduced to their parents after having received a new name since their parents were supposed not to know them anymore. In Western Europe a change of name in an initiatory context is testified in the legend of Cuchulainn 21 and in the ceremonies of the guilds. Moreover, a

17 The in itself not improbable view that Pyrrhos and Neoptolemos originally were different characters and only later 'unified' does not influence the fact that here the change of name has been fitted into an initiatory pattern.

18 The Greek word corresponds with the Indo-Iranian terms marya-, mairyo-, marika (maruka), māruk, the termini technici for the members of the men's societies, cp. G. Widengren, Der Feudalismus im alten Iran, Köln/Opladen 1969, 83. Paus. 6, 23 mentions an Aphroditic Philoméliké near a gymnasium in Elis.

19 Apollod. 3, 12, 5 ἐξερήσθην ἐν Σάρα: γενόμενος ἐν νεανίσκος καὶ πολλὸν διαφωρῶν κάλλια τε καὶ βούθη ἀδύνατο ἄλλον ἄλλον προσωνομάθη, ηπίτας ἄμυνομενος καὶ τῶν ποιμνών ἀλέξασι; Ennius fr. 20 loc. quapropter Parim pastores nunc Alexandrum vocant; Ov. Her. 16,361 ᾠδή μετε πειν κατὰ αὑτὰ ἀποδέχεται ἄρρητα κατὰ τοὺς πευκλός ἀλέξασας; Ennius fr. 20. When in the recently published hypothesis of Euripides Alexandros seems to be renamed Paris in stead of the other way round, this must be due to the succinct character of the hypothesis and should not be interpreted as a different tradition, contra R. A. Coles, A new Oxyrhynchus Papyrus: the Hypothesis of Euripides' Alexandros, London 1974, 171.


23 H. Grotendorf, Die Handwerksnamen, Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine 1911, 81-98. For guilds and Hansa as deriving from ancient men's societies, see E. Benveniste, Le vocabulaire des institutions indo-européennes I, Paris 1969, 70-79.
change of name as rite of passage is well known from the monastic world.24

The ephebic character of Neoptolemos does not only explain his localisation in Epirus (§ 10), but also his "manches herben und fast rohen Charakterzugs" 22, since the dark side of the behaviour of the young men and their terrorising activities have been well brought out by O. Höfler 26, S. Wikander 27, G. Widengren 28 and H.G. Wackernagel 29.

Finally, the ephebic nature of Neoptolemos cannot be separated from the Pyrrhos who was killed in Delphi, in the realm of Apollo 30. Burkert 31 has pointed out how this killing happened in the way of the men's societies and how "wolfish" the killers behaved. It can hardly be accidental that this murder - a reflection of an ancient initiation ritual? - was thought to have occurred in the realm of Apollo. What Burkert 32 states regarding the relation between the ephebic god Apollo and Achilles must also apply to the relation between the god and Achilles' son: "Der Heros als umdunkeltes Spiegelbild des Gottes in der unaufloslichen Polaritat des Opfers".

6. (Philoctetes) - A much more complicated case is the one of Philoctetes. The legend is well known 33. The Thessalian prince

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24 See the brief but excellent discussion of the 'rite de passage' elements during the novitiate period by R. Molitor, *Symbolische Grablegung bei der Ordensprofess*, Benedikt. Monatsr. 6 1924, 54-57. The Greek monks often choose a name starting with the same letter as their old name, cp. J. F. Boissonnade, *Anecdota nova*, Paris 1844, 24; Anal. Boll. 14 1895, 153 n. 4.

25 Roscher's Lex. III 1, 172.


27 S. Wikander, *Der arische Männerbund*, Diss. Lund 1938, 64, 95.

28 G. Widengren, *Hochgottgläube im alten Iran*, Uppsala 1938, 311ff; id. (n. 7), 603ff.


31 Burkert, Gnomon 38 1966, 440.

32 Burkert, RM 118 1975, 19.

Philoctetes was with the other Greeks on his way to Troy when he was bitten on his foot by a snake. Because of the unbearable smell of the wound he was left all alone with his bow on the isle of Lemnos for nine years. In the tenth year Odysseus and Diomedes fetched him because it was prophesied that Troy could not be taken without him. After his arrival at the battlefield he killed Paris who was then the great hero of the Trojans.

We take as a point of departure for our analysis the bad smell, which we will discuss separately from the wound in the foot, since, as Luc Brisson observed, it is a «mécénisme propre à tout récit» that it «projette la simultanéité dans la succession» and «transforme la relation en causalité» 34. In Greece the bad smell undeniably belonged to the liminal period. The women of Lemnos kept their men away from them by means of a terrible smell one day in the year (sources: Burkert 212 n3) just as the Athenian ladies did during the Skira festival (Philochoros FGH 328 F89). The bad smell does not mean that normal people smelled nicely: that was reserved for the gods 35. This suggests the following scheme as regards the place of smell in Greek life. Liminal man (= non-man): normal man: god= bad smell: no smell: nice smell; man as the mediator between non-man and the gods.

The wound in the foot links up with the theme of the wound in the leg, a recurrent feature in stories with a special pattern. In the Grimm fairy-tale Goldener (KHM 136), of which Höfler 36 has demonstrated the initiatory pattern, the hero is wounded in his leg, a wound by which he is recognised and which establishes his identity. Similarly, in the Normandian legend Robert le Diable, of which Höfler 37 also demonstrated the initiatory structure, the hero is recognised by a wound he had received in his thigh 38. Odysseus, whose adventures contain a clear initiatory pattern (§ 7), had a scar above the knee, surely the thigh (Od. 19, 450). Heracles (cp. n. 9) was reputed to have been bitten in the leg during his visit in the

37 Höfler, ibidem, 243-47.
underworld and in Tegea there was a statue of him showing a wound in his thigh (Paus. 8, 53, 9). Athena, the goddess par excellence to be associated with the young men, had a statue in Teuthis with a wound in the thigh which was bound with a crimson bandage (Paus. 8, 28, 6). Elsewhere the marking of the leg is connected with Apollo, the god closely associated with initiation.

Each of the Seleucids, who considered themselves to be descendants of Apollo, had a birthmark on the thigh (Justinus 15, 4, 3-9). The Ethiopians were reputed to tattoo an image of Apollo on the knee-pan of their children (Lydus, Mens. 4, 53). The most famous case is Pythagoras who was reputed to have a golden thigh on which an image of Apollo was imprinted (Schol. Luc. 124, 6f Rabe). Burkert connects this thigh with the marking in the cult of the Great Mother (EM s. v. Ἐλλακτος) and interprets the wound as a sign of initiation, but nowhere do we find that the followers of the Great Mother were marked in their leg. The connection with Apollo and the recurrent featuring of the wounded leg in stories with an initiatory pattern show that Burkert is right in his interpretation of Pythagoras' wound as a sign of initiation; it is the reflection of an ancient, probably Indo-European, practice of marking the leg of the passant from boyhood to adulthood.

It has been observed repeatedly that the wounds inflicted on the novices were sometimes a sign of death. The wounds in the leg may well have had this meaning in Greece, too. Although no longer apparent in our tradition, the wound in the foot must have been symbolic of death in the legend of Oidipous since in non-Greek versions of the legend the wound in the foot is replaced by a symbolic beheading or a simulated gastrotomy. This example is very valuable since Oidipous' education, as Propp has brilliantly demonstrated, shows a clear initiatory pattern.

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39 Burkert (n. 42), 160.
41 For the connection of Apollo and the Seleucids, see L. Robert, in Laodicée du Lycos, Québec/Paris 1969, 293; F. Kolb, ZPE 15 1974, 261-264.
43 Cp. Höller (n. 36), 212 n. 470 on the wounds in the leg of Goldener and Robert le Diable: "Ein alter 'Merkungs' Brauch?" The 'rite de passage' character of the wound is also noted by K. Spiess, Ferre, Abschlagen der, in L. Mackensen, Handwörterbuch des deutschen Märchens II, Berlin 1939/40, 92-104. Was it purely a matter of convenience that the nobles (§ 7) marked their horses on the thigh (Schol. Arist. N. 1226; Schol. Luc. 152 Rabe)?
44 Brellich 80 n. 85 (with bibliography); Propp 148f; M. Eliade, Australian Religions, Ithaca/London 1973, 90f.
45 V. Propp, Edipo alla luce del folclore, Torino 1975, 85-137; the wound in the foot: 102f.
speak of a real death. Adonis was fatally wounded in the thigh (Bio Epit. Adon. 7), Cheiron around the knee (Apollod. 2, 5, 4), Achilles in the heel (Hyg. fab. 107), and in the medieval exempla, of which J. C. Schmitt \(^\text{46}\) (§ 14) has recently shown the initiatory pattern, the young men were killed by fire starting in their feet and thighs. The wounding of the heel as a symbol of killing may also be assumed in the case of the Austrian Lutzelfrau — a figure akin to Percht \(^\text{47}\) and always enacted by young men — who about Christmas time goes round threatening to cut off the heels of naughty children \(^\text{48}\). This threat runs parallel with the threat of cutting off the head and the threat of gastrotomy.

When a hero is said to be wounded in the leg during his visit to the underworld as in the case of Heracles, this seems to be a later development of the close connection between wound and death. This connection is frequent in a type of folktale, especially found in Central–Europe, where the hero just escapes the slamming door of the underworld or a magic mountain obviously a replacement) but loses his heel(s) in the process \(^\text{49}\). The connection of the slamming doors and the loss of the heel(s) seems to be a later development \(^\text{50}\), so what we really have is the connection of the wounded heel and the underworld. This ritual scenario was strong enough to pass into history. In Paros Miltiades was fatally injured in the thigh or, as others said, in the knee when he entered the precinct of Demeter Thesmophoros \(^\text{51}\). The significant point is that this Demeter in Paros belonged to the chthonian gods (Herodot. 6, 134).

The origin of the idea of wounding the thigh or knee must be looked for in the world of the hunters. From such far away
parts of the world as the Red Indians, the Bushmen and the Laotian Kou, Frazer has collected evidence that hunters cut out a piece or removed a sinew from their game's thigh or hamstrung it. In all these cases the practice is connected with the idea of laming the game or the hunter.

The origin of wounding the heel similarly lies in the world of the hunters. Bela Gunda has shown that the Eurasian hunters caught their game by cutting the Achilles' heel so that they could not run away. The same hunting method is testified by Strabo (16, 4, 10) for the Elephantophagoi and by Diodorus (3, 26, 2) for the Elephantomachoi. Nor can we separate from this hunting method the cutting of the sinews of Zeus' hands and feet by Typhon (Apollod. 1, 6, 3), the hamstringing of the smith Wayland in the Icelandic Völundarkviða (17, pr. 1) and the Lord's command to Joshua to hough the horses of his opponents (Joshua 11, 6). It seems then that the wounding of the leg was originally a symbolic laming to contrast the novices with the adult hunters for whom running was of such great importance.

There are many tales of births from male thighs and knees in Indo-European, Semitic and other cultures. In Greece the theme is well illustrated by the birth of Dionysos from the thigh of Zeus (Eur. Bacch. 286-297 and J. Roux a.d.). It could be suggested that these tales are relevant for the explanation of the wounds in the leg. Since, however, the heel is never mentioned in this context, we have not taken them into consideration.

The wound of Philoctetes did not heal on Lemnos. The detail is not unimportant: in this way Philoctetes is separated on the one hand from the non-wounded, the non-initiated, and on the other hand from the scarred, those who have already passed their initiatory period.

Philoctetes had to stay nine years on Lemnos and could leave the island only in the tenth. This period of time seems significant.

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54 Note also Genesis 49, 6; II Sam. 8, 4. Among the ancient Arabs: J. Wellhausen, *Reste des arabischen Heidentums*, Berlin 1897, 181.
56 The initiatory value of the non-healing wound was already argued by I. I. Tolstoi, *Neudänne spravlenie (Antistjuja paralët k russkoi skazke)*, Iazyk i literatura 8 1932, 245-265; Propp, 136f.
In primitive Arcadia it was told how the Olympian victor Demarchos was changed into a wolf and became human again after nine years. And the author Euanthes relates how in an Arcadian family—obviously his own (Burkert 102)—once in a while a boy was selected, taken to a lake where he undressed, swam across the lake and disappeared into the wilderness where he lived on as a wolf. If he had not become a cannibal (§ 7), he could become human again in the ninth year. This nine-year period is illuminatingly compared by Burkert (151) with the nine-year period Odysseus had to stay away before he could return home in the tenth (§ 7).

Philoctetes’ stay was imagined to be in complete isolation from civilisation. His weapon, the bow, was rated an inferior one which a normal Greek would consider to be below his dignity (cp. n. 9). He had to live by hunting, an activity which for the Greeks had an ideological aspect. In a number of myths it is made clear that the hunt preceded agriculture (§ 7). As the coming of agriculture—a mythological level sometimes represented by the arrival of Demeter (§ 7)—constituted the beginnings of civilisation, the hunter, consequently, must have been considered as someone outside civilisation. This is also attested by Greek vocabulary which closely associates “hunt” and “non-cultivated area” (§ 7). Finally, the hunt is characterised by the absence of force and the presence of dolos “ruse” (§ 12), a theme which we will encounter repeatedly (§ 7, 11, 12).

Lemnos was an island which fell outside Greek civilisation. According to Greek tradition the Etruscans had lived on it (Philochoros FGH 328 F100). Its inhabitants, the Sintians, were reputed to be magicians (Eratosthenes FGH 242 F41), the makers of the first weapons and inventors of the robberbands (Anacreon fr. 504

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57 Paus. 8, 2, 6. Olympic Victor: Paus. 6, 8, 2 = L. Moretti, Olympionikai, Roma 1957, no. 359.

28 The difference of one year is not significant, cp O. Weinrich, Ausgewählte Schriften II, Amsterdam 1973, 437 on the few myths and folklore important numbers which “in den Formen n, n-1 und n + 1 auftreten können”, similarly, with other examples of 9 = 9 - 1, W. Schultz, Gerate der Zahlenverschiebung im mythischen Übelständen, Mittl. Anthrop. Ges. Wien 30 1910, 101-150.

29 Euanthes FGH 320; Aug. Cin. 18, 17.

60 The myths are discussed by G. Piccaluga, Minutel, Roma 1974, 77-94. See also M. Detienne, Dionysos nis à morti, Paris 1977, 64-77.


63 For the contrast force-ruse, see M. Detienne/J.-P. Vernant, Les ruses de l’intelligence, Paris 1974, 52 n. 2. For dolos and hunt, ibidem, 52-54.
Page; Philochoros F101). The islanders spoke a non-Greek language and were called by Homer (Od. 8, 294) agriphonoia "with rough voice". It is therefore understandable that Sophocles (Ph. 144), in spite of all historical reality, can call the island an eschatia "the incultivated area beyond the valleys".

So far then we have found the following reversals:

<table>
<thead>
<tr>
<th>positive</th>
<th>negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>scarified/non-wounded</td>
<td>wounded</td>
</tr>
<tr>
<td>good smell</td>
<td>bad smell</td>
</tr>
<tr>
<td>with status</td>
<td>without status</td>
</tr>
<tr>
<td>culture</td>
<td>nature</td>
</tr>
<tr>
<td>agriculture</td>
<td>hunt</td>
</tr>
<tr>
<td>hoplite</td>
<td>archer</td>
</tr>
<tr>
<td>Greek</td>
<td>non-Greek</td>
</tr>
</tbody>
</table>

From this survey it becomes clear that Philoctetes is characterised by a series of reversals which locate him in the liminal period. When we now try to reach a conclusion of our analysis, the outcome can hardly be surprising. In the tale of the prince who, marked by a wound, is left alone for nine years, a period characterised by a series of reversals, on a place outside Greek civilisation and who then returns to the civilised world where he defeats the great enemy, we unmistakably recognise an initiatory pattern. Such a solution takes into account all the details of the legend and therefore fully answers our «rules of the game».

7. (Odysseus) – Odysseus’ figure has recently been much clarified by Walter Burkert (148-152) who has pointed out the presence of the werewolf scheme, but there is still room for some supplementary remarks.

The description of Odysseus’ youth (Od. 19, 390-466) is full of initiatory motifs. Here, we have the stay at Autolycos (the

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64 It remains obscure why exactly on Lemnos this non-Greek language lasted so long although also in Asia Minor non-Greek linguistic enclaves lasted well into the Byzantine Age, cp. K. Hölz, Gesammelte Aufsätze zur Kirchengeschichte II, Tübingen 1928, 238-248; P. Charanis, DOP 13 1939, 251 and DOP 29 1975, 9 n. 36.


66 For a very similar analysis, see now M. Massenzio, Anomalia della persona, segregazione e attitudini magiche. Appunti per una lettura del "Filostete" di Sofocle, in P. Xella (ed), Magia, Roma 1976, 177-195.

67 Although none has been recognised by A. Kohnken, Die Narbe des Odysseus, AA 22 1976, 101-114.
wolf!), his mother's father (§ 5), who gave him his name, a typical initiatory theme 56, and where he received the scar in his thigh (§ 6). According to Homer the scar was received during a boar-hunt. Evidently, this is another case of a relation transformed into a causality (§ 6). During his stay Odysseus will have received the scar and participated in a boar-hunt, two events which the poet has combined. The boar hunt was a common heroic ordeal 68 which in Alexander's time still had initiatory value in Macedonia since a man could only recline at dinner, i.e. have the status of an adult, when he had speared a boar without a hunting-net (Hegesandros apud Athen. 1, 18A).

During Odysseus' wanderings, a theme we will discuss later (§ 10), a stay with Polyphemos the Cyclops 69 finds place, a stay already interpreted as belonging to the initiatory period by Gabriel Germain 70. Polyphemos is a typical counterpart of civilised man through his behaviour and physical appearance. In later Greek tradition the Cyclops appear as smiths (Hes. Th. 141) which must mean that a pre–historic image is replaced by the representation of the marginal men of the early Iron Age 71. During his stay with the Cyclops cannibalistic activities take place in which, it is true, Odysseus does not participate but this seems to be a more "civilised" tradition since in a number of parallel versions the hero is actually forced to participate in those cannibalistic activities 72. Here, we are once more reminded of the Arcadian boy (§ 6) who had to spend eight years in the wilderness. Our sources tell us that the boy would become human only if he had not eaten human flesh. Is this not rather odd? As if eating human flesh was the normal thing to do! No, it must have been that in an older, less "civili-

67 See Propp (n. 45), 112f.
72 Burkert 151; Röhrich (n. 69). For the opposition civilisation/cannibalism, see A. J. Festugière, Études de religion grecque et hellénistique, Paris 1972, 146-49; P. Vidal-Naquet, in Finley (n. 65), 272, 279f; Desienne (n. 60), 133-60.
version the novice could only become human again if he really had tasted human flesh. It is cannibalism that belongs to the initiation time, not its absence. The feature of cannibalism during initiation and by secret societies is well known. Its presence in Greece may still be surprising, however. Yet, cannibalism and necrophagy, its alternative, are well established for the Indo-European werewolves too. The Iranian members of the men's societies, the «two-pawed wolves» were accused of living on corpses. Mircea Eliade has suggested that this accusation was a kind of stereotype used by Zarathustran polemists, but similar accusations were levelled against the worshippers of Siva, the agoraptibis. Also in Western-Europe the wargus "werewolf" was associated with cannibalism and necrophagy. The latter activity is alluded to in John Ford's Lover's Melancholy (Act III - sc. 3) where Rhetias says: «Bow-wow! Wow-wow! The moon's eclipsed; I'll to the church-yard and sup...» Necrophagy was still in full force in the last century for the novices of the Kwakiutl secret societies and was reputed to be somewhat easier than cannibalism.
Burkert (129f, 149) has compared Odysseus' escape from the Cyclops' grotto under a ram with a report about visitors, dressed in sheep-skins, to the hole of Cheiron. The parallel is even more precise than Burkert suggests. Heracleides (2, 8) tells us:

"At the very top of the mountain (i.e. Pelion) is the so-called Cheiron grotto and a sanctuary of Zeus Aktaios. Hereeto ascend, at the times of the rise of Sirius, the time of the greatest heat, "

what do these Greek words exactly mean? Burkert (129) and F. Pfister respectively translate with "die angesehensten Burger, die in die Blute ihrer Jahre stehen" and "die angesehensten und in kräftigem Alter stehenden Bürger" but Müller (FHG II 262) with "nobilissimi quique e civitatis incolis et iuvenes" and G. Germain, taking έκλησιον as explanatory, with "des jeunes hommes de familles nobles". The latter translation seems the most preferable since έκλησιον is a typical word for an age-group, most frequently "les jeunes hommes d'âge militaire en raison de l'importance de cette classe d'âge". This translation fits best, too, with the fact that the grotto was called after Cheiron, the Greek initiator par excellence. That initiation belongs to the élite only is a recurrent feature of Greek rituals which have been interpreted as initiatory or deriving from initiatory rituals such as the Athenian Arrephoria and Osthophoria, the Corinthian Akria, the Delphian Septerion, and the case of the Locrian Maidens.

A part of Odysseus' wanderings which does not need much elucidation is his journey to the Beyond (Od. 11). Such a journey

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82 F. Pfister, Die Reisebilder des Heracleides, Wien 1951, 89.
83 Germain (n.70), 90.
84 For the explanatory (specifying) force of έκλησιον (not discussed by Denniston), see W. J. Verdenius, Mnem. 9 1936, 249, 11 1938, 194 and 21 1968, 146.
85 Chantraine (n.62), 159; id., Dict. Etymol. s. v. έκλησιον comparing Hesych. s. v. βαλλακτής = σπόρηβος. Κρήτης.
88 Hesych. s. v. Άγχοφώρα = παίδες ευγενείς, cp. Brelich 444f.
89 Ksephylus FCH 417 F3 έπαιτα κούρας έκλητα κούρας τῶν ἐπιστημονών ἄνδρων, cp. A. Brelich, I figi di Medea, SMSR 30 1959, 213-34; Brelich 355-65.
90 Ael VH. 5. 1 παίδες ευγενείς, cp. Brelich 387-438.
91 Polyb. 12.5.6f, cp. F. Graf, Die Lokrischen Mädel, SSR 2 1978.
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was an ordeal well known from shamanistic initiations and puberty rites all over the world and is extensively discussed by Mircea Eliade. Odysseus returned home as a beggar, a typical case of a status reversal, as is his wearing of the *pilos* "felt cap". Burkert (150) observes that the *pilos* is worn too by Hephaistos, the Kabeiroi and the Dioskouroi, and wonders if Odysseus belongs to the circle of the Kabeiroi mysteries. For such a connection no evidence exists, a reason why we offer a different explanation.

Felt is a very cheap material and the felt cap was basically the hat of the lower classes (Daremberg-Saglio s.v.). From a methodical point of view any discussion should start here and then proceed to its more specific use. As such the felt cap was naturally worn by the metal workers (Daremberg-Saglio II, fig. 937, 942, 955) which explains Hephaistos and the Kabeiroi. Worn by a prince, it consequently denotes a status reversal. The felt cap may well once have been a regular feature of the novices, who as we have seen (supra) always belong to the social elite, since we have an illustration of Theseus lifting the rock under which the gnoris-mata were hidden whereby his father Aegeus holds the sword and instead of the normal sandals, a *pilos*. Because Theseus lifted the rock at the age of sixteen (Paus. 1, 27, 8), the felt cap is clearly associated with his entry into the initiatory period. The Dioskouroi, too, are noble young men.

The felt cap is perhaps even an Indo-European inheritance since we find this hat as the headgear of the members of the Indo-

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94 The best discussion of the felt cap is the entry in Daremberg-Saglio. Still useful is the discussion by the prolific Jesuit Th. Raynaud, Tractus de pilo, caeteris capitis tegminibus etc, Lyon 1655 = Opera XII, Lyon 1665, 581-640. The book was reprinted under the pseudonym Anselmus Solerius in Amsterdam 1671 and, finally, under the author’s own name in J. G. Gesevius, Thesaurus Antiquitatum Romanarum VI, Utrecht/Leiden 1697, 1212-1310.
95 All sources: C. Sourvinou-Inwood, Theseus lifting the Rock and a Cup near the Pithos Painter, JHS 91 1971, 94-109.
Iranian men’s societies, the Kouretes, young Roman aristocrats, Lacedaemonian (Thuc. 4, 34), Oscan, Scythian and Anglo-Saxon warriors. Besides, they were still worn by the Dacian (D.C. 68, 9, 1) and (still?) in the sixteenth century by Russian nobles, both groups having war as their main profession. And it did not escape the great Renaissance military historian Paolo Giovio that in the battle of Marignano (1515) the young Swiss soldiers, whose behaviour and place in society were strongly resembling those of novices (Wackernagel, n29, passim), wore felt caps which were decorated with feathers, headgear which also has been testified for the ancient Lycian warriors (Herodot. 7, 92).

We notice here a close resemblance between warriors and novices. This is not surprising. G. Duby has called the "organe d’agression". The same function was assigned to the young men of the African Lugbara and Masai (Schurtz 129), the American Cheyennes (Schurtz 156) and, perhaps, occupied by the youths of the Parthians and ancient Turks. In these cases there has evidently been a development of that age-

97 G. Widengren, Harlekintracht und Mönchskutte, Clownhut und Derwischmütze, Orientalia Suecana 2 1953, 41-111.
103 Op. S. de Herberstein, Rerum Moscoviticarum Commentariorii, Basel 1565, 55 Vestes oblongas, pilos altos apicatos ex lana coacta, qua panulas barbaricas confectas videmus, solidisque ex officina gestant (i.e. the nobles). Herberstein stayed more than half a year in Moscow in 1526, see his autobiography in Fontes Rerum Austriacarum I, Wien 1855 67-396, 273-73.
group which was the most energetic and the most powerful, and which often had a big say in the running of the tribal affairs, a position which the same age-group most likely once occupied in ancient Rome 110.

Odysseus returned 111 on the day of the new moon (Od. 14, 162; 19, 307), a special moment which signified the end of the liminal period, the end of the chaos and the arrival of ordered civilisation 112. The ideological value of the new moon appears from the nick-name proselenoi 113 “people from before the moon” for the Arcadians who were considered to be very primitive people as appears also from their other nick-name balanephagoi 114 “acorn-eaters”, i.e. eaters of the food of the pre-cereal agriculture era 115, cereal agriculture in the eyes of the Greeks being associated with the arrival of civilisation (§ 6).

The emergence of ordered life is also symbolised in another way. Burkert (149f) has compared the arrival on a raft by Dardanus, the founder of Troy, in the Troad with Odysseus’ departure from Calypso’s island Ogygia on a raft, (Od. 7, 264). Ogygia’s name cannot be separated from the name of Ogygos, the primeval king of Boeotia, who gave his name to the oldest Greek Flood, the Ogygian Flood 116. The departure on a raft thus designates Odysseus as a survivor of the Flood. The connection of Flood and initiation has recently been analysed by Ph. Borgeaud 117 who has pointed out that in Greek tradition — he discusses the cases of Zeus, Lycaon and Theseus — the survivor of a great catastrophe becomes, as a King, the founder of the cultural order and his initiation, during which all his companions are set apart or killed, serves as the model for future initiations with the difference that the survival only concerned the king. This observation of Borgeaud gives us consequently the clue to a part of the tradition not yet explained before:

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111 For other ‘rite de passage’ moments in Odysseus’ return, see C. P. Segal, Transition and Ritual in Odysseus Return, PP 22 1967, 321-342.

112 For the close connection between moon and initiation, see M. Eliade, Traité d’histoire des religions, Paris 19533, 158f.

113 Hippys FGH 354 F7; Eudoxos fr. 315 Lasserre; Schol. Arist. N. 397; Call. fr. 191 Pfeiffer; Schol. Lyc. 482; EM 690, 11.

114 Herod. 1, 66; Paus. 8, 1, 6; Galen. VI, 621; Schol. Lyc. 482.

115 Acorns belonged to the food of the Persian novices (Strabo 15, 3, 18).


the lonely arrival on Ithaca of Odysseus and the gradual disappearance of his companions.

The connection between the restoration of the cultural order and initiation is too well known to need any further discussion \(^{118}\). Especially important in Greek tradition is the case of Lycaon because we find here, too, the complex of initiation and the Flood. This complex may well be very old since we find a similar one among the Mandan Sioux Indians of whose initiation festival, the O-Kee-Pa, the famous painter of the Red Indians, George Catlin \(^{120}\), has given a fascinating description. The ceremony was opened by the arrival in the village of a man with a «robe of four white wolf skins falling back over his shoulders» and «on his head he had a splendid head-dress made of two ravens’ skin». When asked who he was, «he replied by relating the sad catastrophe which had happened on the earth’s surface by the overflowing of the waters, saying that ‘he was the only person saved from the universal calamity; that he landed his big canoe on a high mountain in the west, where he now resides; that he had come to open the medicine-lodge (i.e. a kind of Mandan’s men’s house), which must needs receive a present of some edged-tool from the owner of every wigwam, that it may be sacrificed to the water; for he says ‘if this is not done, there will be another flood, and no one will be saved, as it as with such tools that the big canoe was made’». At the end of the ceremonies the young men had to undergo their notorious tortures \(^{121}\).

\(^{118}\) See the examples by V. Lanternari, _La grande Festa_, Bari 1976, 102-06 (Fiji), 114f (New Ireland), 121 (New Guinea), 162 (Papua) and 168 (Kwakiutl). Janlin (n.21), 122 was told that initiation preceded the foundation of the tribe.

\(^{119}\) There is a beautiful picture of a Mandan Indian in H. Läng, _Indians waren meine Freunde. Leben und Werk Lori Bedners 1809-1893_, Bern/Stuttgart 1976, 80. The tribe was as good as wiped out by a small-pox epidemic a couple of years after Catlin’s visit.


\(^{121}\) The ceremonial tortures Catlin described were so incredible that he was accused of a fake. For that reason he published in 1867 a separate edition of the O-Kee-Pa description with corroborative statements of other witnesses and some supplementary material which was left out in the first edition because of its supposed indecent character, see J. C. Ewers, _O-Kee-Pa_. _A religious Ceremony and other Customs of the Mandans by George Catlin_, New Haven/London 1967. The method of torturing is put in a wider cultural context by W. C. Macleod, _Hook-Swinging in the Old World and in America_, Anthropos 26 1931, 551-61.
We have already interpreted or will interpret later some themes of Odysseus' life as belonging to the initiatory period such as his nine-year ($\S$ 6) wandering ($\S$ 10) and his skill as an archer\(^\text{123}\) (cp. n 9). His "Don Juan" activities with Calypso and Circe, too, belong to the initiatory period, since heavy sexual involvement was a characteristic trait of the young men (cp. n 9) and is also testified for the Iranian \textit{mārya}\(^\text{124}\), the Celtic \textit{fiana}\(^\text{124}\) and the Swedish werewolves\(^\text{125}\). Finally, if any Greek figure was renowned for his cunning ($\S$ 6, 11, 12), it was Odysseus.

What conclusion can we draw? It will be clear that we recognise an evident case of royal initiation in the tale of the prince, who has to leave home, wanders around, is present at cannibalistic activities, visits the underworld, has a wound in the thigh, is an archer, is sexually very active, returns as a beggar, restores the cultural order as a symbolic survivor of the Flood and finally becomes king\(^\text{126}\). In this way all the different motifs which, taken separately, may of course occur in different contexts, are explained by one hermeneutic key which is, from a methodic point of view, to be preferred to all kinds of supposed influences.

8. (Kouretes) – Before we come to Hector we shall first have to discuss, by way of a détour, the reason of which will later become clear, some other Greek figures, amongst others the Kouretes, i.e. the mythical Kouretes since in historical times groups of Kouretes also existed\(^\text{127}\). Although the two groups are strongly related, the case of the historical Kouretes constitutes a problem, the discussion of which would carry us too far.

In the \textit{Iliad} (XIX 193, 248) the Kouretes still figure as young men but they are already called gods by Hesiod (fr. 123, 3 M.-W.). In the story about Meleagros and the Calydonian hunt they are mentioned as a more or less ethnic group (fr. IX 529-99). From this story we gather, e.g., that the Kouretes were hunters (cp. $\S$ 6) but we must leave the problem of their geographical location aside till our discussion of Hector ($\S$ 10).

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\(^{122}\) Odysseus' skill as an archer appears from his shooting through twelve axes (\textit{Od.} 21).

\(^{123}\) Wikander (n. 27), 84f.

\(^{124}\) Rees (n. 22), 65.

\(^{125}\) B. Almqvist, \textit{Norröns Niddiktning}, Uppsala 1965, 41 and n. 14.


\(^{127}\) See, for the time being, S. Luria, \textit{Koureten, Molpon, Aizymaetet}, AAH 11 1963, 31-36.
The Kouretes are described as dancers (Hes. fr. 123, 3 M.-W.). They seem to have been especially dancers of the pyrrhiche since this dance was supposed to have been invented by, besides Pyrrhos (§ 5), Pyrrhichos, one of the Kouretes (Ephoros FGH 70 F 149). Dances constituted a very important part of the initiatory education (Brelich 32), as is illustrated, unum pro multis, by the following example of the Nilotic Schilluk 128: «Hat der Junge getanzt (i.e. the initiatory dances), das heisst: ist er von anderen in den Reihen der Tänzer wirklich gesehen worden, so gilt er als gross, volljährig und Krieger. Darum ist auch in allen Verhandlungen die erste Frage, ob der Junge getanzt hat oder nicht, und je nach der Antwort fällt das Urteil härter oder gelinder aus. Vor dem Tanze wird dem Jungen jede Tat verziehen, und werden seine Stellvertreter dafür verantwortlich gemacht, nach dem Tanze fällt die Schuld auf ihn selbst.» This connection of the dance with the age-group of the young still occurred in Western-Europe in historical times. In Montaillou dancing was the special activity of the age-group of twenty-five 129: the sworddances are first and mainly testified for the groups of young men in the town and country-side, and the journeymen of the guilds 130 (cp. n 23) and, more in general, the dances were organised by the Knabenschaften of the villages 131.

In Crete the Kouretes were connected with the promotion of fertility as appears from the famous hymn of Palaekastro (Ins. Cret. III II 2). A similar connection has been attested for the groups of young men in many countries 132.

The Kouretes had a special haircut. The local Euboean historian Archemachos 133 relates that the Kouretes had their hair short at the front and long at the back. Felix Jacoby (a.d.) explained this haircut as deriving from a popular etymology caused by Homer’s description of the Abantes as «wearing their hair long at the back (II. II. 542). In view of the etymologising activities of the Hellenistic historians this is a reasonable explanation but it has escaped Jacoby that the special haircut was already mentioned by Meuli’s statement (I, 134) that the Knabenschaften organised the dances “beim Verschwinden der Masken” is neither supported by the ethnological evidence nor by his own references.

128 W. Hofmayr, Die Schilluk, Mödling/Wien 1925, 287.
129 E. Le Roy Ladurie, Montaillou, village occitan de 1294 à 1324, Paris 1975, 397E.
130 R. Wolfman, Schwestern und Männerbuden 1-3, Kassel 1936/8; N. Humburg, Südrasisches Fastnachtsbrauchtum in West- und Ostfalen, Münster 1976, 93-105.
131 Meuli’s statement (1, 134) that the Knabenschaften organised the dances “beim Verschwinden der Masken” is neither supported by the ethnological evidence nor by his own references.
132 Höfler (n.26), 286-291; Wikander (n. 27), 75.
133 Archemachos FGH 424 F9 = Strabo 10, 3, 6 'Αρχέμαχος δ' Ευβοκώς φησιν... επιστεν χομιόντας γενέσθαι, τα 8' ειπροσθεν καλεσθαι... δι' και Κουρήθας απ' τής κουράς χαλθήναι κτλ.
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Aeschylus in a way which makes his explanation less probable. Aeschylus described the Kouretes as having a *plokamos*, a hairstyle explained by Eustathius as being a *skollus* which implies exactly the hairstyle of short at the front and long at the back (§ 9). A distinguishing hairstyle is not only attested for primitive initiations (Brelich 71f) but also for the young men of Egypt and the Indo-European peoples. In ancient Iran the young warrior, the *mairya*, was characterised by the partition of the hair onto his back and the young warrior of ancient India, the *marya*, by his plaits; and Tacitus (Germ. 38) tells of the Germanic Suebi: *insigne gentis oblignare crinem nodoque substringere: sic Suebi a ceteris Germanis, sic Sueborum ingens at servis separantur.* In alis gentibus seu cognatione aliqua Sueborum seu, quod saepius accidit, imitatione rarum et intra iuventae spatium.

In the same fragment of Aeschylus (n 133) the Kouretes are compared to girls. Strabo (10, 3, 8), too, mentions the fact that according to some historians they wore feminine clothes. This may well be just an etymological explanation. At the other hand, could not the reason for this particular etymology be the tradition that there was indeed something "girlish" about the Kouretes as implied by Aeschylus?

As with Philoctetes we have found here a number of oppositions:

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<th>positive</th>
<th>negative</th>
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<tr>
<td>agriculture</td>
<td>hunt</td>
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<td>permanent hairstyle</td>
<td>temporary hairstyle</td>
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<tr>
<td>man</td>
<td>woman (?)</td>
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<td>culture</td>
<td>nature (§ 10)</td>
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Since the Kouretes are young men and clearly designated as a liminal group, the conclusion suggests itself that they are the mythical reflection of groups of young warriors in the transitional state from boyhood to adulthood. In the *Iliad* the Kouretes belong to an older stratum than the heroes since they are already imagined to be some kind of ethnic group (cp. supra). Again, our

133 A. fr. 620 Mete χιλιόν ω τι πλόκαμος ὡστε παρθένοις ἄβατης . θεου καθαῖν Κούρητα λαθν φευταν.
134 Ευστ. 1528 Συμμετοχες δidon δι ου και ταυτόν ποτε πλόκαμος και πλοκάμες ἄλλων παλαιων και κάσιμον γυμνικέον την πλοκάμμα δικαι δηλώσω. ήν και καρπώσατο φωσον, ἡγουν καρφήν. την θ' αυτήν και καταλων και κρέκας μετά των ή και χορές ται ν. κατα ν γοῦν ἐν βατορομο λεβυχο, ταῦτα.
136 Widengren (n.18), 19.
interpretation has shown that the tradition contained a coherent structure and it is further strengthened by the observation of Louis Gernet that the *megaron* of the historical Kouretes in Messene (Paus. 4, 31, 9) strongly reminds of the *lesche* "men's house".  

9. (Theseus/Athenian ephebes) – Exactly the same hairstyle we found for the Kouretes has been testified for Theseus who in his youth went to Delphi (Apollo!) to sacrifice from his hair. Plutarch tells us that he cut off only his hair at the front, just as the Abantes (§ 8) who had, according to Plutarch (*ibidem*), not been instructed by the Arabs and neither imitated the Mysians. This must mean that it was told that this hairstyle occurred among the Arabs and the Mysians (§ 10). This particular hairstyle was called the *Theseis* (Plutarch, *ibidem*).

On Theseus we can be brief. Since the researches of Jeanmaire (n 3) it may be considered proved that Theseus embodied the ephic nature. This conclusion does not of course exhaust his tradition in which different layers can be found but his youthful exploits in particular show a clear initiatory pattern.

The *Theseis* was the hairstyle of the Athenian ephes and was also known as *skollus* (§ 8 on Kouretes). Pamphilus (apud Athen. 11, 494f) mentions that the ephes offered a cup to Heracles before their *skollus* was cut off. The appearance of the *skollus* must have looked like a kind of top since Eustathius (cp. n 135) mentions that the *plokamos* and *skollus* were also called *koryphè* or *koryphaia* "head, top, summit" and *kerke* "top", and a mountain between Arcadia and Elis was called Skollis (Strabo 8, 3, 10). Another name for the *skollus* seems to have been *konnos* which is encountered in names as Konnoon, Konnos and Konnès.

10. (Hector) – Now, at last, the long détour we made before analysing Hector can be justified. Exactly the same hairstyle we have found for the Kouretes, Theseus and the Athenian ephes

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130 *Plut. Thes. 5 κεφαλαία (i.e. Theseus) δί τῆς κεφαλῆς τά πρόσθεν μύην.*
132 Hesych.  *s. u. κοινοφορούν· σκέλλον νομίζων; id., s. v. ηκέρμα· τόν κόννον διάκονοις, δι’ τινος μαλλάν <κ> σκέλλον.
and exactly the same hairstyle of which we have shown that it was typical for the young men in their initiatory period, was also called Ηεκτορεός κομκή "Hectorean hairstyle" and connected with Hector. The tradition can be traced back to the poet Anaxilas in the middle of the fourth century but must be older than that since the poet evidently considers the expression as something familiar although the hairstyle does not occur in the Iliad. From this hairstyle we deduce that Hector, at least in part of the tradition, just like Achilles, was designated as an ephebe.

The name Hector repeatedly occurs in the Linear-B tablets which makes it probable, as Albrecht Dihle has argued, that Hector belonged to the older layers of the mythical tradition. The fact that certain epithets - χαλκοσκηρίς, βρίσμος, κορυδαλλος - are restricted to Hector only points in the same direction. His grave and cult at Thebes (Paus. 9, 18, 15; Lycophron 1189-1213) also may well indicate an independent tradition of a local hero-cult. With the transference of the tradition of the War (whatever that tradition originally may have been) to Asia Minor, the figure of Hector will have received new outlines just as the Homeric Achilles, too, will have been different from the pre-Homeric tradition.

As regards Achilles, his initiatory tradition of Scyros has come to us from much later times than the Iliad, just as some initiatory details of Theseus are known only from Plutarch. There is therefore no reason - given the most likely assumption that Hector belonged to the pre-Homeric tradition - why details of Hector's life which do not occur in the Iliad should not have existed in the time of Lycophron.

At this point we can finally return to the problem of the Kouretes as an ethnic group and the origin of the Theseis. The "Hectorean hairstyle" could be found according to Hesychius (s.v. Hector and 'Hectorean hairstyle': DServius on Aen. 2, 277 non sine ratione etiam hoc de crinis dolet Aeneas, quia illis maxime Hector commendabatur, adeo ut ei am nosis ab eo nonen acciperit, itiis Graeci poetae docent. Timaeus FGH 566 F54 Τίμειος δὲ τὴν κορυδέ ταύτην (i.e. the 'Hectorean hairstyle') ποιησάλθα μὲν δὲν περὶ τὸ μέτωπον λέγει, τῷ δὲ τραχύλλῳ περικεφαλιαί. Schol. Lyc. 1133 Ἐκτόρας κόμη λέγεται ἢ τὰ ἐπάω καθεμένα ἴσουα, τὰ δὲ ᾿Εμπορίῳ κεκαλυμένα... The evidence on the 'Hectorean hairstyle' has first been published by R. G. Austin, CQ 22 1972, 199. The link between the Theseis and the 'Hectorean hairstyle' is also made by J. Boardman, CQ 23 1973, 196.

144 Anaxilas fr. 53 Kock τὴν Ἐκτόρας τὴν ἐφύερον κόμην.
145 J. Chadwick, Giotta 41 1964, 197.
146 A. Dihle, Homer-Probleme, Opladen 1970, 131f, whom I follow in this paragraph.
147 A pre-Homeric origin for Hector is convincingly argued by F. M. Cornbellack, Homer and Hector, AJPh 65 1944, 209-243; similarly Hampl (n. 1), 64.
Hekteioi komai) among the Daunians and Paucetians, peoples living in Southern Italy. The Thesis was, as we have seen, ascribed to the Arabs and Mysians. The only characteristic all these peoples have in common is the fact that they are living at the margin of the Greek world. This must imply that the bearers of this special haircut were not supposed to live in the civilised world but at its margin. The occurrence of the Kouretes in Aetolia, Acarnania, and Euboea can be explained similarly. From the point of view of Thessaly and Boeotia where we must look for the origin of the epic cycle, since from these areas Achilles, Pyrrhos, Philoctetes and the pyrrhiche came, these parts of Greece were lying at their margin and it is understandable that the legend that the Kouretes were living in Acarnania arose only when the Greeks occupied Aetolia where the Kouretes obviously were not to be found. As such it is significant that the Kouretes were supposed to live in Pleuron (Strabo 10, 3, 6); they literally lived at the «side».

The marginal function of Euboea also appears in another Greek myth. In Plataia it was told that Hera once in anger withdrew from Zeus to hide in Euboea (Paus. 9, 3, 1).

It is well known that initiation normally takes place outside civilisation (Brelich 29-31). This stay can assume different forms. One of them is confinement to a foreign country as in the case of Philoctetes. Another form is the obligation to roam around, a wandering of which the duration was not fixed. The novels of the Babinga from Gabon had to wander around for five days, the WaRega from Zaire for fifteen days, the Nilotic Schilluk through the whole of the country and the Australian Wihumkan for two years.

This wandering can also be found among the Indo-European peoples. Widengren has repeatedly discussed the wandering of the Iranian young men. The ancient Irish had in the fiana their...
groups of roving young men and to me it seems almost beyond doubt that the Arthurian knights' errands must be explained from a similar tradition. The wandering must have been part, too, of the ancient Germanic education since it was customary in the early Middle Ages that the iuvenes, the sons of nobility, were roaming through the country. These iuvenes showed all the characteristics of an age-group in the liminal period between youth and adulthood. Not only were they wandering away from home, but they also were notorious for their lawless behaviour and their free morals. The educational character of their jeuness period appears from the fact that, at least in the early times of this period, they were accompanied by a mentor. The wandering round was not restricted to nobility, however. We can hardly separate from the initiatory tradition either the obligatory wandering of the journeymen of the guilds when they were learning their trade.

We meet with a different development of the traditional stay outside the home civilisation in Athens where in historical times the young boys had to patrol the frontiers, from which activity they were called peripoloi "they who move around." A similar development occurred in Central-Asia where the youths of the Turkmenes, Uzbeks and Kirghisians were charged with the task of guarding the frontiers. In all these cases we can still discern the same pattern: the place of the young men is not inside but outside or at the margin of the community.

We have seen that the period of Odysseus' life which was the subject of such a popular poem as the Odyssee, wholly circled round...
his initiatory period. After his return the legend practically ignores him. Now Odysseus' original home must have been in Arcadia (Burkert 151). When he eventually ends up as king of Ithaca, an island at the border of the Greek continent, the conclusion presents itself that this geographical location is due to his being primarily a marginal person 164. Ithaca, Euboea, Scyros and Crete: all of them must have been at one time the geographical horizon of the Greeks and therefore the obvious place to localise the novices (Kouretes, Achilles, Odysseus) or the process of initiation (Theseus). The same line of thought must have been responsible for the location of Pyrrhos/Neoptolemos in Epirus, North of the Greek border.

11. (Troy/Wooden Horse) – One of the curious aspects of the expedition to Troy is the fatal way the expedition influenced the life of the participants. Some heroes died during the siege as, e.g., Hector, Paris, Ajax and Achilles; some soon afterwards as Agamemnon, Ajax the son of Oileus and Pyrrhos. Others could not return home immediately (if ever), and had to wander a long time as Aeneas and Odysseus. For all of them the stay at Troy was the pivotal point in their life.

The name Troy occurs in Celtic, Germanic and Finno-Ugrian countries where it designates a kind of labyrinth laid out in stones or pebbles. These labyrinths are, however, not always called Troy. In Finland they were named Nineveh, Jericho or Lisbon, and in Russia Babylon 165. These labyrinths have been compared with the famous Tragliatella vase (about 600 BC) on which “Truia” is inscribed next to a labyrinth 166. The suggestion is of course very attractive – and the conclusion has indeed been drawn 167 – that all these cases point to a mutual connection. Since labyrinths are typical liminal places, such a conclusion would well have suited the facts we have found so far and the (admittedly meagre) indications we have actually seem to point to a connection between these labyrinths and the groups of young men 168 but the chronological

164 Eduard Meyer, Hermes 30 1895, 269f already suggested that Ithaca at one time was considered to be the edge of the world.
166 See the pictures in G. Giglio, Studi Etruschi 3 1929, 111-159.
167 Höllner (n. 165); J.-P. Guépin, The tragic Parados, Amsterdam 1968, 135f.
168 Hunke (n. 165), 83-105.
distance between the seventh-century vase and the oldest known examples of the Trojaburgen, the Swedish Troyobodhe (1307) and Thrögiaborgh (1447), is really too great to warrant such a conclusion.

Yet, it will have been noticed that Greek Troy, too, looks like a typical marginal place. As Ithaca, Euboea, Scyros and Crete, it lies beyond the water and when Helen is supposed to have been taken away to Troy and Egypt (Stesichorus fr. 92 Page; Herodot. 2, 115), the thought suggests itself that, like Egypt, Troy was indeed just a place beyond the border of civilisation.

The burning of the citadel of Troy has been compared by Usener with the setting on fire of the construction which looked like a palace at the Delphian Septerion (§ 12). It may be relevant here to observe that the storming of a castle was a traditional part of the liminal period in the year, especially the periods around Christmas and New Year, and Carnival. Such a storming was the prerogative of the young men (!) and has been testified for the Alsace, Switzerland, Germany and Austria, and the Caucasus. In the Hansa (cp. n 23) colony in Norwegian Bergen this storming happened in a specific initiatory context.

Troy fell through a ruse, a theme we have noted several times in the life of the novices. The ruse itself, the Wooden Horse, has up till now remained an enigma. Already in Antiquity people were puzzled and offered rationalistic interpretations. Pliny (NH 7, 202) thought of the Horse as a battering-ram, a suggestion Gilbert Murray hardly improved upon. Not much better is the suggestion of F. Schachermeyr, to mention only the most imaginative one of the modern suggestions, that the horse symbolised an earth-

166 Cp. Guépin (n. 167), 126-128.
167 H. Usener, Kleine Schriften IV, Leipzig/Berlin 1913, 452f.
172 J. Hartung, Die Spiele der Deutschen in Bergen, Hanische Geschichtsblätter 1877, 89-114; K. Koppman, ibidem, 140-143.
173 G. Murray, Euripides: The Trojan Women, Oxford 1903, 86.
174 F. Schachermeyr, Poseidon und die Entstehung des Griechischen Götterglau- bens, München 1930, 189f.
quake. Such explanations are obviously reductionist since they either explain away the horse as a horse or the warriors and therefore must be rejected. Yet, there is in my opinion a solution which does not explain away these features and, moreover, fits in with the drift of our argument.

In a fine analysis J.-C. Schmitt (n 46) has recently drawn attention to three medieval exempla — I include the most detailed ones in an appendix — in which he could distinguish an initiatory pattern with the following motifs: 1. The time is Whitsuntide, the typical time of the iuvenes. 2. The actors are the iuvenes. 3. It is night. 4. They pass the graveyard, the area of the dead. 5. They are on, or in, an auxiliary animal, the horse. 6. They are masked. 7. They are wounded on typical places such as the feet and the thighs. 8. They are 'devoured' by a dark place. The whole episode pictures, as Schmitt acutely argues, the transition to the age-group of the jeunesse.

In this legendary story there is one point of great interest. The young men enter into a wooden horse: «cum ... dictus iuvenis in equo ligneo intraret » (see appendix). These wooden horses, English "Hobby-Horse" and French "cheval-jupon", were and in some places still are, a characteristic feature of the mascarades in the whole of Europe and they even occur in Central-Asia. These mascarades are and were the prerogative of the groups of young men and the members of the guild 197 (cp. n 23). The horses were not only formed by one man alone but there are descriptions of single horses with eight feet, that means to say horses constituted by four men 198.

It seems to me that here we have found the origin of the Wooden Horse. It is in these mascarades that we find a wooden horse with men and already the oldest tradition about the horse insists that it was made of wood 199. In the medieval exempla we have an initiatory context and our argument indicates that the

178 As was my own Athena and the Trojan Horse, Museum Africum 1 1972, 4-8.
181 Od. 4, 272 and 8, 492f. This has been insufficiently taken into account by G. M. A. Hanfman, HSCP 63 1938, 65-88 ("The Ring of Gyges and the Trojan Horse"); W. J. Aseaew, Le cheval de Trôie. Parallèles Caucasiens, Annales ESC 18 1963, 1041-1070.
Heroes, rituals and the Trojan War

Heroes of the Trojan War also have to be understood in that context. It is significant that the other horse that carried more people than normal, the horse Bayart of the four Haymon's children, also figures at the time of passage from childhood to *jeunesse*\(^\text{182}\). The wooden horses were not unknown to the Greeks as Dumézil\(^\text{183}\) has shown in his classic study of the Centaurs and related figures. And precisely those Centaurs figure, witness Cheiron (n 86), in an initiatory context in ancient Greece\(^\text{184}\).

12. (Festivals) — Our dossier, however, is not yet finished. The fall of Troy was associated with various festivals in the Greek world. Do they perhaps support our argument? Here, we move onto slippery ground. Greek heortology is a subject on which opinions are likely to differ widely and the danger of choosing an interpretation which is in line with what one should like to be seen demonstrated is obvious. Besides, it would exceed the limitations of an article to discuss all the facets of every festival in great detail. Yet, even in a limited compass some facts are evident and some conclusions can be drawn.

At the Septerion\(^\text{185}\) festival in Delphi a noble boy whose parents were still alive\(^\text{186}\) had to set fire to a structure resembling a king's palace during the night and then to flee to Tempe for purification. His flight is described as a wandering(!), during which a servitude (a case of status reversal) took place, after which he triumphantly returned. This structure — leaving of the community, wandering, servitude and return — has been interpreted by Brelich (387-438) as an initiatory ritual\(^\text{187}\). Such a reinterpretation was not uncommon — Theseus' initiatory trip to Crete was imagined to be caused

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\(^{182}\) See the study by A. Guerreau, announced by Schmitt (n. 46), 31.

\(^{183}\) G. Dumézil, *Le problème des centaures*, Paris 1929; Burkert (n. 55), 269.

\(^{184}\) After I had written this passage, inspired by Schmitt's (n. 46) article, I noticed that Hunke (n. 165, 144f) had suggested the same solution having himself on an initiation ceremony of the guilds with a horse-mascarade... The 'rite de passage' character of the entry into the horse appears in Greek tradition also in the story of Gyges (Plato *Resp.* 359C/60B), see W. Fauth, RM 113 1970, 1-42; Burkert 180. The 'initiatory' rôle of the horse is extensively discussed by Propp 265-304.

\(^{185}\) Sources: Plut. def. or. 417E-418D, *quaest. Gr.* 293C, *mus.* 1163A; Ephoros *FGH* 70 F31b; Theopompous *FGH* 117 F80; Call. fr. 86-89 and 194, 34-36; Usener (n. 170), 317-328; Jeanmaire (n. 3), 387-411; Brelich 387-438 and Burkert 144-147.


\(^{187}\) M. P. Nilsson, *Griechische Feste*, Leipzig 1906, 157 already noted that the purification explanation was a later reinterpretation.
by the need of a purification for the murder of Minos’ son Androgeos – and could easily take place when the initiatory rites had lost their educational content because the period of purification is also a liminal period (§ 2) and thus can show characteristics of an initiation ritual. In the proper purification ritual, however; there is no liminal period outside the civilised world, neither is a big enemy defeated. Where the initiation often implied a “death” and “rebirth”, the accompanying myth spoke of a real death, and in this way it can be understood that with the gradual disappearance of initiation rituals in large parts of Greece – a process of which the exact reasons are still unclear but which can hardly be separated from the growing urbanisation with its accompanying curtailing of the nobility’s prerogatives – the ritual became reinterpreted as a purification for murder.188

The nightly attack was called the Doloneia and the (often too) imaginative Hermann Usener 189, in one of his last and perhaps boldest studies, did not fail to see the resemblance with the Doloneia of the Iliad (book X). Usener pointed to the existence of a Delphian month Ilaios which he connected with Troy’s other name Ilion and concluded that in this month the Doloneia was remembered. Usener’s suggestion is highly attractive but has to remain a hypothesis as the final proof has not been brought forward.

The Doloneia of the Iliad is an episode in the Trojan War, also discussed in the Rhesus 190, in which, during a nightly raid, Odysseus and Diomedes captured the Trojan spy Dolon. The episode becomes perspicient, as Louis Gernet 191 has shown, against the background of an initiation ritual and must have been the transposition of an ancient ritual into epic song. In support of his explanation Gernet pointed to the mentioning of head-hunting (Rhesus 219f), the wearing of a wolfskin (II X 334; Rhesus 208-15) and the name Dolon “curdling” hardly a proper name as he observed and reminding us again of the theme of the ruse which we encountered again and again with the novices. We may add that Dolon was an archer (II X 459, cp. n 9).

Troy’s fall was remembered at the Spartan Karneia (Schol. Theocr. 5,83b, d) as already appears from a fragment of Alcman (52

188 See the methodological reflections by A. Bredich (n. 89). Other examples of such a reinterpretation in Graf (n. 91).

189 Usener (n. 170), 447-467.


192 Headhunting and Initiation: Schurtz 99.
Page, so Burkert 178). The Karneia was a full moon festival (Eur. Alc. 449) of the phratries (Demetrius of Scepsis apud Athen. 4, 141 e) and organised by the unmarried, i.e. young men (Hes. s. v. karneatai). Brelich (148-53) has analysed the few data and concluded that the Karneia seemed to be the festival that closed off the Spartan agoge, that means to say the transition to adulthood. Along a different line of thought the same conclusion has recently been arrived at by J. W. Fitton. During the festival a race took place of staphylo-dromoi “runners with grapes”. Now the adult men in Crete were called dromes “runner” (Ins. Cret. I XVI 5, 44; IV 72 1, 41f etc.), the Cretan ephebes apodromoi “they who do not run” (Eust. 1592, 58) and the leaving of the group of novices, the agela “herd”, for the world at the adults eγdramein “to run off” (Ins. Cret. I XVI 5, 21). The conclusion lies at hand, and is indeed drawn by Fitton, that the Karneia was at least partly concerned with the emergence of the young men as adults.

A different case is presented by the third and last Greek festival with which the sack of Troy was associated: the Athenian Skira (Clemens Strom. 1, 104). Here, no connection with the age-group of the young is apparent.

Finally, although not connected with the sack of Troy, mention must be made of the Roman lusus Troiae. This was a play for the noble (!) Roman boys on the verge of taking the toga virilis and which contained a clear initiatory substratum as Giulia Piccaluga has shown. The interesting fact is that here, too, we find the name of Troy associated with the age-group we have so often encountered in our argument.

13. (Conclusion) – In our analysis we have shown that the traditions about Achilles, Pyrrhos/Neoptolemos, Philoctetes, Odysseus, Paris and Hector designate their protagonists as young men in the transition from boyhood to adulthood. Moreover, we found that the Trojan war was associated with three Greek festivals of which two circled round young men of the same age-group. The suggestion presents itself therefore that the origin of the complex of the Trojan War is for an important part to be looked for in ancient rituals of initiation.

Since we have seen that the traditions about the protagonists

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display the same structure, the most plausible inference is that the one initiatory structure attracted the other one.\(^{193}\) Even as late as the sixth century, the initiatory myth and ritual of the Locrian Maidens could be incorporated into the Trojan Cycle.\(^{296}\) In a similar way the Doloneia will have been attracted.

Our conclusion bears exclusively—a fact we cannot stress too strongly—on the primitive ritual background of the heroic myths, not on the poetic creation out of them. In the course of time the poets welded the different myths into one great coherent complex. They could expand some motifs, reduce others or change them altogether.\(^{195}\) They could add figures from other cycles\(^{198}\) or insert mythical ancestors for noble families.\(^{199}\) To elucidate this process was not the aim of our paper.

Finally, the connection of poetry and the world of the novices may seem surprising. Yet, the Arcadian boys (once the whole of Greece?) practiced songs in which their national heroes were celebrated (Polyb. 4, 20, 8). The Persian novices rehearsed in their songs the deeds of the bravest men (Strabo 13, 3, 18). The rituals round the young men gave rise to the ballads of Robin Hood\(^{200}\) and the songs about Wilhelm Tell\(^{201}\). The French chansons de geste must be assigned to the world of the jeunesse\(^{202}\). It can therefore hardly be a coincidence that these songs reflect in some way the life and ideology of the world in which they were practiced and sung, and often must have originated. Nevertheless, there still remains something of a paradox in the fact that one of the finest fruits of Greek civilisation found its origin precisely in the world of those whose place was in the margin of that civilisation.

\(^{193}\) I hope to show elsewhere that this similarity of structure may well account, too, for the inclusion of the myths of Iphigeneia and Helen.

\(^{194}\) See Graf (n.91).

\(^{195}\) See the perceptive remarks by C. S. Mundy, The Cyclops in Turkish Tradition: a Study in Folkic Transmission, in Ranke (n. 7), 229-234.

\(^{196}\) As, e.g., Diomedes, see H. Erbse, RM 104 1961, 186; Heubeck (n. 2), 165.


\(^{198}\) See Wolfram (n. 180).

\(^{199}\) See Wackernagel (n. 29), 246; id., Schweizer Vldk. 47 1957, 93-96; id., Basler Zs. f. Gesch. und Altertumskunde 62 1962, 30-32.

\(^{200}\) G. Duby (n.160), 221-223; J. Flori, Romania 96 1975, 308f.
14. (Appendix) – In this appendix I print the text of the two most detailed exempla which have been discussed by Schmitt (n. 46):

[E-11] Accidit in dyocesi Elensi, quod, cum quidam predicator in terra illa predicasset et multum choreas inhibuisset fieri in ecclesiis et vigilias sanctorum, cum in quaedam parochia quidam juvenes consuevissent venire et super equum ligneum ascendere, et larvati et parati choreas duce, in vigilia festivitatis illius ecclesie, in ecclesia et per cimiterium, cum, propter verba illius predicatoris et inhibicionem sui sacerdotis, dismissis choreis, vigilantes homines in ecclesia in oracione, venit quidam juvenis ad socium suum, invitans cum ad solitum ludum. Cum autem illud respuerat, dicens hoc esse inhibitum a dicto predicatore et sacerdoti, armavit se alius, dicens quod maledictus esset qui propter corum inhibiciones solitum ludum dimitteret. Cum autem in ecclesia, ubi agebant homines vigilias in pace et oracione, dixit juvenis in equo ligneo intraret, in ipso introitu ecclesie, ignis arripuit eum per pedes et combussit eum totum et equum suum. Nullus qui esset in ecclesia illa, nec consanguineus nec amicus, potuit aliquod apponere consilium quin combareretur in aedibus, unde tandem omnes, divino judicio perterriti, ecclesiam dimiserunt solam, confugiens ad domum sacerdotis; qui, cum surrexisset et ad ecclesiam venisset, invenit dictum juvenem jam fere exustum, de cujus corporis tanta exibat flamma, quod videbatur exire par fenestras pinnaculorum ecclesiae. Hoc in ipsa parochia audivi, cito post hoc, ab ipso capellano et parentibus dicti juvenis et ab aliis parrochianis.

[E-21] Item in eadem dyocesi, eodem tempore, accidit quod, cum ivissent multi ad cujusdam sancti vigilias et peregrinacionem, et contra consimilem inhibicionem quidam tota nocte choreas duerent per cimiterium, cum in mense in quaedam capella convenissent, in aurora, ad missam audiendam, cum sacerdos incipisset Gloria in excelsis, factum est tantum tonitruum et terre motus, quod visum fuit sacerdoto quod de genibus suis tangeret super altare. Nullus respondit ei; ipse, ut mihi dixit, credidit quod sensum ibi amisset; nisi columba alba ante cum alas expandens eum confortasset. Fulgur, intrans ecclesiam, illos qui duces et capita in chorea illa fuerant, alios fetore occidit, aliorum braccia, aliorum crura frigeti.
In Greece the loss of a finger was ascribed to Orestes (Paus. 8, 34, 2 and Frazer a. l.) of whose tradition I hope to demonstrate the initiatory layer elsewhere. Note that in many versions of the Polyphemus tale the hero looses a finger, see Hackman (n. 69), *passim* and Rührich (n. 69). Add the Irish version in J. Curtin, *Myths and Folk-Lore of Ireland*, Boston 1890, 141 ff in which Finn loses the first joint of the little finger, typical for this kind of mutilation, at the age of fifteen (1).

During the initiation ceremonies of the guilds (n. 23) tooth-extracting, another very common form of initiatory mutilation, was practiced, see Siemens (n. 173), 66.