THE ILIAD OF HOMER

BOOKS IX AND X
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EDITED
WITH INTRODUCTION AND NOTES

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PREFACE.

The text of my edition of Books IX and X of the Iliad is based on that of the Teubner edition. Where Homeric orthography is open to question, I have in general accepted the spelling of that edition; but a certain number of alternative readings have been preferred, and a certain number of changes in punctuation introduced, for some of which I am indebted to Dr Leaf's edition. On that work I have also drawn largely in the preparation of the Introduction and the Notes. Among other books which I have consulted frequently, I wish to acknowledge my special obligations to Mr Monro's Homeric Grammar, Prof. Jebb's Introduction to Homer, and Prof. Ridgeway's Early Age of Greece.

I gladly avail myself of this opportunity to express to Mr L. Whibley my thanks for kindly reading the proofs of the Notes, and for many valuable suggestions; also to Mr E. H. Minns for his assistance in revising the proofs of the Introduction.

J. C. LAWSON.

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INTRODUCTION.

§ I. Outline of the Iliad.

Book I. In the tenth year of the Trojan war the Greeks are visited by Apollo with pestilence, because the daughter of Chryses, his priest, has been carried off by Agamemnon. Warned by Calchas of the cause of the pestilence, Agamemnon restores the girl to Chryses, but makes good his own loss by robbing Achilles of his captive, Briseis. Thereupon Achilles retires from the fighting, and his mother Thetis exacts from Zeus an oath that the Greeks shall suffer disaster at the hands of their foe, until they make amends to her son.

Book II. Zeus by a dream beguiles Agamemnon to muster his army for battle, in spite of their wish to return home to Greece. Catalogue of the forces on either side.

Book III. Menelaus accepts a challenge of Paris to decide the war by single combat. A truce is called between the rest of the armies, but the single combat is indecisive, for Aphrodite intervenes and rescues Paris.

Book IV. The truce is broken by the Trojan Pandarus. Under Agamemnon's leadership, the Greeks join battle with the Trojans.

Book V. The Greek hero, Diomede, acquits himself valiantly, and, with Athene's help, succeeds in wounding even the immortals, Aphrodite and Ares.

Book VI. Diomede encounters Glaucus, a Lycian ally of the Trojans, but recognizes him as a guest-friend of his family, and
exchanges with him not blows but presents. Hector returns from the battle to Troy, converses with his wife Andromache, and sallies forth again.

Book VII. Hector challenges the Greek chieftains. Ajax is chosen by lot to accept the challenge. Their combat is stopped by the intervention of heralds on either side. The dead are buried. A wall is built by the Greeks to protect their camp.

Book VIII. Fighting is renewed. Zeus, having forbidden the other gods to take part, descends to Ida, and gives the Trojans the advantage. The Trojans bivouac on the battlefield.

Book IX. Agamemnon, proposing to return home to Greece, is opposed by Diomede. At Nestor’s instance, Agamemnon undertakes to restore Briseis to Achilles, and to make him large presents besides. An embassy is sent to acquaint Achilles with the offer and to try to conciliate him, but he rejects all their overtures.

Book X. Diomede and Odysseus make a nocturnal raid on the camp of the Trojans. On their way thither they capture Dolon, a Trojan spy, who gives them useful information and is then slain by them. They proceed to the encampment of the newly-come Thracians, where they slay Rhesus the chieftain and twelve comrades with him, and take his horses.

Book XI. Agamemnon fights bravely but ineffectually. Many of the Greek chieftains are wounded. Patroclus, sent by Achilles to ask after the wounded Machaon, is told by Nestor of the hopeless position of the Greeks, and is begged by him to intercede with Achilles for the assistance of his Myrmidons.

Book XII. The Trojans led by Hector storm and carry the wall of the Greek camp.

Book XIII. Poseidon takes advantage of the inattention of Zeus to rouse up the Greeks. The Cretan Idomeneus distinguishes himself.

Book XIV. By the wiles of Hera, Zeus is beguiled to sleep. Meantime the Greeks, still further encouraged by Poseidon, gain some advantage, and Hector is wounded.

Book XV. Zeus wakes up, and bids Apollo help Hector. The Trojans recover lost ground, and again press the Greeks hard. Ajax distinguishes himself in defence of the ships.
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Book XVI. Patroclus intercedes with Achilles for the Greeks, borrows his armour, and leads the Myrmidons to the rescue. He drives back the Trojans from the ships up to the very walls of Troy, but there is slain by Hector.

Book XVII. The Greeks and Trojans fight for the body of Patroclus. Menelaus distinguishes himself.

Book XVIII. Achilles learns of the death of Patroclus and bewails him. Thereupon Thetis, his mother, comes to him. She obtains new armour for him from Hephaestus. The shield is described in detail.

Book XIX. Achilles renounces his wrath, and is publicly reconciled with Agamemnon. As his chariot is being prepared for battle, one of his horses, Xanthus, speaks with human voice and foretells his fate.

Book XX. The gods join in the battle on either side. Hector encounters Achilles, but is saved by Apollo.

Book XXI. The river-god Scamander, whose stream is choked with bodies of the slain, assails Achilles, who is saved by Hephaestus.

Book XXII. Hector alone dares to face Achilles. A single combat takes place. Hector is chased by Achilles thrice round the walls of Troy. Zeus weighs in golden scales the destinies of the combatants. It is Hector's lot to die. Apollo forsakes him, and Athene encourages Achilles. Hector is slain.

Book XXIII. The dead Patroclus appears to Achilles in sleep and prays for burial. The funeral is celebrated with human and other victims. Funeral games follow.

Book XXIV. Achilles, in consummation of his vengeance, drags Hector's corpse daily round the tomb of Patroclus. On Apollo's intercession, Zeus encourages Priam to ransom his son's body. Escorted by Hermes, he visits Achilles, who by a great effort respects his guest and grants his request. Priam conveys Hector's body back to Troy for lamentation and burial.
§ 11. COMPOSITION OF THE ILIAD.

The question whether the Homeric poems were the work of a single author was first raised in ancient times by certain critics, probably Alexandrians of the third century B.C., who regarded the Iliad alone as the work of Homer, and referred the Odyssey to some poet of name unknown. From thus ‘separating’ the authorship of the Iliad from that of the Odyssey, they were dubbed οἱ Χωρικοῦντες, ‘the Separaters.’ Whatever may have been their arguments (which must, it would seem, have rested chiefly on the internal evidence of style etc.), they produced no considerable effect on the thought of the age, and were for centuries afterwards generally discredited.

It is now little more than an hundred years since the question of authorship and composition was again raised by Wolf in his Prolegomena. He endeavoured to establish the four following propositions:

(1) That the Homeric poems were composed without the aid of writing, and were handed down by oral transmission.

(2) That they were first written down about 550 B.C. (the age of Pisistratus, tyrant of Athens), and underwent artificial revision and arrangement at the hand of a body of διασκευασταί (‘revisers’).

(3) That the existing unity of the Iliad and of the Odyssey is the outcome of this deliberate revision. The original poems were separate stories with a common theme, rather than consecutive chapters in a single story.

(4) That these original poems were not all the work of a single author.

For a discussion and estimate of the various historical and other arguments by which Wolf sought to maintain these propositions, there is here no place; but it is worthy of notice that Wolf himself found his own purely critical conclusions from external arguments so far at variance with his aesthetic appreciation of the unity and harmony of the poems as a whole, that he was fain to admit a personal Homer, a poet of surpassing genius, who ‘began the weaving of the web’ and ‘carried it down to a certain point,’ nay, who ‘wove the greater part of the
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songs which were afterwards united in the *Iliad* and *Odyssey.*

(Jebb, *Homer,* pp. 109—10.)

The unity of the poems was less appreciated by Lachmann who, accepting Wolf’s conclusions, went further and attempted, what Wolf had pronounced an impossibility, the dissection of the *Iliad* into a number of mutually independent lays. Even if the theory be granted, precision in practice may safely be regarded as unattainable until some two competent critics working independently shall coincide in their dissections of the poem, showing the same point of departure and the same terminus for each lay. On the other hand Hermann, who likewise accepted Wolf’s view, improved upon it by attributing to Homer, not ‘the weaving of the web down to a certain point’ to be continued by others *ad lib.*, but the construction of a framework, the drawing of an outline, the delimitation of a design, which others expanded and completed, but did not transgress. But to account for this self-restraint on the part of later poets, he supposed Homer to have been the first poet of the ‘heroic’ order,—a supposition rendered improbable by the perfect adaptation of language to subject-matter, an adaptation which, as exhibited in Homer, can only have been attained by long and gradual development.

To the Wolfians, then, ‘Homer’ meant a collection of short unwritten lays, of which a certain number—or even the majority,—were the work of the one poet in whose name all now stand.

The reaction against this view may be said to have begun with Nitzsch, who held (1) that the Homeric poems were not anterior to the use of writing, which may therefore have served as a means of transmission from one reciter to another, although publication was entirely oral, (2) that Homer was the first writer of ‘epic’ proper as opposed to short lays or ballads, but that in the composition of his two epics he made use of old ballads, largely in the *Iliad,* less in the *Odyssey.* Grote, following Nitzsch in his view of Homer as a *writer of epic proper,* suggested an original ‘Achilleid’ containing Books 1, 8, and 11—22, which was subsequently expanded by instalments into the existing *Iliad.* To this view Geddes added a surmise that the ‘non-Achillean’ books were the work of a later poet.
who wrote the Odyssey. In the Iliad he claimed that the 'sutures' between the new and the old work were visible, while the common origin of the 'non-Achillean' books with the Odyssey was shown in such ways as the presentment of Odysseus, Helen, and Hector, the aspects of the gods, etc.

More recently Prof. Jebb has put forward a modification of Grote's view; to a 'Primary Iliad' he assigns books 1, 11, 16—22, to which accrued successively (1) Books 2—7, (2) Books 12—15, (3) Books 8—9 and 23—24, (4) Book 10 and certain of the recognised interpolations in books already mentioned.

It will be observed therefore that recent theories concur in regarding the two books included in this edition as among the latest additions to the Iliad; the grounds of this view must be briefly noticed.

Grote brought as an objection to Book 9 that the rejection of Agamemnon's envoys by Achilles when they had humbled themselves before him, was revoltng to the 'sentiment of Nemesis.' But the objection can hardly stand. Whoever the poet may have been who composed Book 9 (and few would esteem him an inferior poet to the genuine Homer), he was a better judge than any modern critic can be, whether the story of that book was offensive to a sentiment which he and his age must have held as strongly as ever did Homer; for the idea of Nemesis had lost none of its vigour down to the time of Aeschylus. A more solid objection is that in Book 16. 52—87, Achilles is made to speak as though no embassy had ever been sent to him. Now Book 16, in which Patroclus intercedes with Achilles on behalf of the Greeks (see 'Outline of Iliad' above), is absolutely essential to the plot of the Iliad. If then the theory is right that Homer composed an Achilleid or a Primary Iliad, of which the Iliad, as we now have it, is an expansion by several later hands, Book 16 must be set down as an essential part of Homer's work, and Book 9 is the magnificent achievement of some unknown later poet, who either overlooked, or in reciting would have omitted, that passage of Book 16 which conflicted with his own addition. Another point in Book 9, which is argued to indicate a later origin than the main body of
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the *Iliad*, is the use of the word 'Ελλάς (l. 447) in a wider sense than is elsewhere found in the *Iliad*. Hellas, the name by which all Greece was one day to be known, was originally the name of a district in Thessaly: but in this one passage of Book 9, its extension, according to the view of some critics, has already begun, and it there stands for a larger district of North Greece. In other words, the clan called Hellenes had seemingly increased in importance and extended their borders between the date of composition of the earlier *Iliad* and the date of this line in Book 9. To these points may be added certain "traits of language...which bring it nearer to parts of Books 23, 24, and even 10, while they separate it from the body of the *Iliad."
Examples are ὥστε with infinitive (l. 42), the impersonal δεῖ (l. 337), the infinitive with ἄν in *oratio obliqua* (l. 680) etc. (See Jebb's 'Homer', p. 124.)

Book 10 is in no way essential to the story of the *Iliad*. It has the air of a detached episode concerning some of the Greek warriors who fought at Troy, which has been inserted without other effect than slightly to delay the working out of the plot. The episode is not in itself so decisive a success as materially to improve the position of the Greeks, and the climax of their discomfiture has already been long enough delayed for further interruption of the story to be ineffective or even tiresome. The ancient tradition that Homer composed this book not as an integral part of his epic, the *Iliad*, but as an independent lay complete in itself, which was afterwards intruded into its present place in the story, if it be not accepted as a literal statement of facts, displays at any rate clear critical appreciation of the relation—or want of relation—between Book 10 and its present context. Here again certain details of language have been adduced as evidence of comparatively late origin,—"some perfects in -κα from derivative verbs, as βεβήκεν (l. 172); μεγήσεσθαι (l. 365), the only 2nd fut. pass. in Homer, except δαᾶσομαι (twice in the *Odyssey*); clear instances of the article used in a post-Homeric way;...and some words frequent in the *Odyssey*, but not elsewhere found in the *Iliad* (as δῶσις, φῆμις, δόξα, ἀσάμινδος)." (See Jebb's 'Homer', p. 123, note 1.)

To this rapid survey of recent theories and of their bearing
upon Books 9 and 10 there must be added a caution. Arguments as to date from rare words or constructions appearing in certain books are only valid on the supposition that our present text closely approximates to Homer’s original. This can hardly be the case unless writing was in use for literary purposes in Homer’s time. In our present state of knowledge this proposition admits neither of proof nor of disproof. A system of writing was certainly known in Crete, and therefore, in all probability, in other parts of the Greek world before the age of Homer. But it remains as yet uncertain whether the art of writing had then passed the stage of scratching memoranda of accounts and stores on clay tablets, from which stage it is a far cry to the committing of a whole epic to the equivalent of paper. Writing indeed is once mentioned by Homer himself in the phrase σῆματα λυγρά, ‘uncanny symbols’; but that phrase itself suggests that the art of writing was as yet neither familiar nor highly developed. If then we suppose that the Iliad was not written down by Homer but was memorially composed and was transmitted from one reciter to another by word of mouth, it is easy to account for the various difficulties which our text now presents as the outcome of oral transmission. Local varieties of dialect, preferences for certain books and passages and comparative neglect of others, deliberate amplifications or omissions, slips of memory, reminiscences and confusions of similar passages,—all these accidents and incidents would, on the hypothesis of oral transmission, combine to obscure and to confuse genuine tradition. Those lines, for example, of Book 16, in which Achilles ignores the events of Book 9, may be an amplification of the passage by some reciter who did not include Book 9 in his répertoire. Again, in Book 10, l. 147 is a clear case of confusion owing to a reminiscence of l. 327. The latter is in place in the context, the former is not (see note ad loc.). Again, where a non-Homeric use of the article presents itself, as at 10. 536, what slip could more easily be made by a reciter than the conversion of the phrase Ὄδυσεύς τ’ ἡδὲ κρατερός Διομήδης into the phrase Ὅδυσεύς τε καὶ ὁ κρατερὸς Διομήδης, where sense is unaltered, rhythm equally good, and later idiom favoured the change?
Indeed it is difficult to see why a rhapsode should have felt himself bound to verbal accuracy. Thus the fact of one book comprising a larger number of post-Homeric words and forms and idioms is not necessarily evidence of a later origin for that book, but may equally well indicate that it suffered more modification in the mouths of the reciters before ever it was committed to writing. The latter explanation is particularly plausible in the case of Book 10, which according both to ancient testimony and to modern criticism is really a lay independent of the Iliad and wrongly inserted therein. We have only to suppose that in some district of ancient Greece the rhapsodes found Odysseus to be a more popular hero with their audiences than Achilles, and a reason can at once be seen for the assimilation of Book 10 of the Iliad with the Odyssey. Book 10 contains an account of certain exploits of Odysseus and no mention of Achilles; further, it is a complete story in itself and therefore suitable as a comparatively short recitation. If then it were constantly recited in conjunction with the Odyssey to audiences whose favourite hero was Odysseus, what would be more natural, nay inevitable, than the transfer from the one to the other of certain words and phrases?

These few examples of the way in which oral transmission may have been the sole source of the many difficulties and discrepancies of our text, are not intended as proofs of any view—the limits of this Introduction exclude the statement and estimate of arguments—but may serve to justify the caution expressed above against accepting too readily any modern theory of the composition of the Iliad by successive additions to a written original, and against abandoning too lightly the old tradition recorded by Josephus that “Homer did not leave his poetry in writing, but that it was transmitted by memory, and afterwards put together from the separate songs.” (Referred to and translated by Jebb, ‘Homer,’ p. 105.) The difficulty of oral transmission is apt to be overestimated. No organisation would have been necessary for the purpose among a people whose memories were not impaired by the arts of reading and writing. Even at the present day there are in Greece vagrant unlettered rhapsodes who have learnt at haphazard, and recite, without
effort or slip, stories in prose or poetry no whit shorter than the Iliad. Unhappily the enforcement of education is rapidly killing both the memories and the powers of improvisation of the peasants, and they themselves recognize that the next generation will have exchanged the power to remember the wealth of story and song that a few of them still possess for a power to read books which none of them will be able to acquire. Surely if such gifts of memory exist still here and there among the degenerate population of Modern Greece, there is no great difficulty in imagining the oral transmission of the Iliad by the rhapsodes of a more virile and wholly unlettered age.

If then Homer composed the Iliad without the aid of writing, and the rhapsodes for two or three centuries transmitted it by word of mouth, it is obvious that when the time came that it was deemed expedient to resort to a less precarious method of transmission and to commit the poem to writing, a close approximation of the written and authorised version to Homer's original could only be secured by systematic compilation and comparison of various portions and versions of the poem as recited by various rhapsodes. Of such revision there is an ancient tradition: the task is credited either to Pisistratus or to Lycurgus: and those who believe in the memorial composition and oral transmission of the Iliad, will have no good reason to doubt that the period in which Lycurgus and Pisistratus flourished was the period in which the Iliad was first written down. That the revision which is said to have taken place was not conducted on principles of scientific criticism, is obvious from the existing discrepancies and is little cause for wonder. That the revisers in a less critical age than ours did not observe all those discrepancies which modern scholars have detected, may be readily believed: that, observing perhaps some few of them and not knowing how to reconcile them without flagrant violation of tradition, they handed down their compilation without torturing it into complete unity, is wholly to their credit and our gain.
§ III. The Language of the Iliad.

The 'Epic' dialect is in the main of Ionic form, of which a distinguishing mark is the use of η where in Attic we should have ά; e.g. Bk. 9, l. 2, Θεσπετσίν έξε φυζα, Φόβου κρυώντως ἐταϊρη, cf. the words πρήσω (πρώσω), κρητήρ (=κρατήρ) etc. But the dialect differs materially from that of Herodotus (in contrast with which the language of Homer is spoken of as 'Old Ionic') both in word-formation and in syntax. As an example of the former may be cited the large number of strong aorists in Homer, one class of which,—namely 2nd aorists middle formed by adding the personal termination to the tense-stem without a connecting or 'Thematic' vowel,—afterwards became obsolete, e.g. δρ-τό, δέκ-τό etc. Differences in syntax are still more striking. The article (δ, η, τό) is far more emphatic than in later Greek, and is seldom to be translated 'the': it is most commonly a personal pronoun ('he,' 'she,' 'it') or a demonstrative pronoun ('this,' 'that'). Again, in statements referring to future time, a wide range of constructions is open. The future indicative, the subjunctive and the optative may all three be used with or without κεν or ἄν to express various grades of probability,—grades which do not seem to have been very accurately distinguished by Homer and which certainly defy precise translation. In later Greek the subjunctive lost its power of expressing a future statement, the optative required ἄν for that purpose, and the future indicative rejected ἄν,—the six grades of probability being thus reduced to the more easily distinguished two. Prepositions again have in Homer not fully emerged from the adverbial stage: thus in the phrase ἱλώθι πρό, the form ἱλώθι is not governed by πρό, but has a locative force in itself (= 'at Ilium'), to which the adverb πρό adds the notion 'in front.' So in cases of what is called 'tmesis,' i.e. the 'cutting off' or separation of the preposition (or rather the adverb) from the verb, e.g. Bk. 9. 212, κατά πῦρ ἐκάη, 'the fire burnt down,' it would be more correct to say that the adverb κατά had not yet in the Homeric dialect coalesced with the verb καίω. All cases
of verbs compounded with 'prepositions,' as we usually say, are really cases where the same adverbs were so frequently required to qualify the same verbs, that the adverb and verb gradually became united in one word. 'Tmesis' therefore is an ill-chosen term; there is no such thing as 'severing' a compounded verb; in Homer the process of compounding is still incomplete. Finally, as we should expect of a language in its youth, the expression of thought in Homer is often 'paratactic' where in later Greek it would be 'syntactic,' i.e. clauses, of which one in later Greek would form a main sentence with the other or others subordinate to it, are in Homer arranged side by side without subordination. Thus 'come and see' is paratactic; 'come that you may see' is syntactic. In some cases there is no difference in the actual words in Greek between the paratactic and the syntactic forms of expression. Thus the two paratactic clauses, 'Would that Achilles might relent! Then would the Greeks be saved,' can be expressed in Homeric Greek in exactly the same words as the 'syntactic' sentence, 'If only Achilles would relent, then the Greeks would be saved.' The difference in reciting was merely one of tone and pause, and the difference in writing is therefore one of punctuation only. See notes on 10. 101, and 204—13.

The Homeric dialect, though, as we have seen, fairly called Old Ionic, was never the spoken dialect of any given Ionic people. The variety of forms in which the simplest words occur is a decisive argument against any such supposition. No single spoken dialect would have contained five forms of the infinitive of εἰμί: yet in Homer we find εἶναι, ἐμεν, ἔμεν, ἔμεναι and ἔμεναι, and the same wealth of alternative forms is characteristic of the 'Epic' dialect throughout. This richness in form was probably the product of a long period of ballad-making prior to the composition of any Epic proper,—a period in which language was gradually matured and developed to suit the requirements of the hexameter rhythm,—and came an already perfected instrument of musical speech to the great master of epic song.

The Homeric dialect, then, as we now have it, is an Old-Ionic poetic dialect, which contains a variety of forms never
co-existent in any single spoken idiom. But in it there are found certain elements usually associated with the Aeolic rather than the Ionic dialect. Among these may be mentioned:

1. Some cases of βαρυτόνησις (i.e. accenting as far back as possible) which the tradition of the MSS. has preserved to us, e.g. ἐγρήγορθαι (where Ionic and Attic would have ἐγρηγόρθαι).

2. Nominatives of masculine words of the first declension, with termination ā, e.g. ἵππότα.

3. The forms ἄμμεσ, ὑμμέσ (= ἴμεσ, ὑμέσ).

4. A few words such as αὐτάρ, πίσυρε, αἶσα, πτόλεις.

To these used to be added the letter 'digamma' (the English 'w') but this is now known to have existed in other than the Aeolic dialect.

The presence of these Aeolic elements suggested a theory that Aeolic was the original dialect of the Homeric poems, of which a deliberate translation in Ionic was made in the latter half of the 6th century B.C. It is barely conceivable that such a translation could at once have superseded the Aeolic original. It would be more reasonable to suppose that an Aeolic original had become gradually and unconsciously Ionicised in the mouths of Ionic rhapsodes. But, until we know more precisely what were the characteristic contrasts of Aeolic and Ionic at a very early epoch in their development, speculations on the point must remain unreliable.

§ IV. Grammatical Forms.

A few of the commoner forms in which the Homeric declensions and conjugations differ from those of Attic are here enumerated; the rarer and archaic forms will be commented upon in the Notes as they occur.

First Declension.

The nom. sing. of feminine words is in -η with few exceptions: πέτρη, ἀληθείη etc., but θεά.

The nom. sing. of masculine words is generally in -ης.

Except (1) Ἐρμέλας and some other proper names.

(2) Aeolic nominatives in ā, as ἵππότα.
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The gen. sing. of masculine words is in -σω or -σο, or after a vowel, in -α, as Ἐρμεῖω.

The gen. plur. is in -άων or -έων; but the contracted -άων, which is universal in Attic, may occur after a long vowel. Thus κρατευτάων, ἄγορέων, πολλάων and πολλέων; but παρεῖων.

The dat. plur. is in (1) -ιοι(ν),

(2) -ιν,

(3) -ασ, as in Attic, but cases of this are rare and possibly corrupt.

For -φι(ν), an old Instrumental case-ending, see note on Bk. 9, l. 58, γενέθφιν.

Second Declension.

The genitive singular is generally in -ω; but a shortened form in -ο existed, of which the contraction -ον also occurs as in Attic. See note on 9. 440, ὀμοίον πολεμοῖο.

The dative plural is in -οι(ν), or, as in Attic, -ας.

The genitive and dative dual is in -οιν.

The Instrumental case in -φι(ν) belongs also to this declension, e.g. θεόφιν.

Third Declension.

The case-ending usually follows a stem ending in a vowel without contraction:

e.g. μένος gen. μένεος, dat. μένει
δέπας gen. δέπαος, dat. δέπαη (but also δέπα)
αἰδώς gen. αἰδόος, dat. αἰδοῦ.

-ες when contracted becomes not -ους, as in Attic, but -ευς.

The dative plural ends in -σι, but several forms of the case occur in some common words:

e.g. χείρ makes dat. plur. χερσί, χείρεσι and χείρεσσι.
ἐπός makes dat. plur. ἐπεσί, ἐπεσσί and ἐπέεσσι.

This doubling of σ and of other consonants is a common metrical convenience, e.g. ὅπισω and ὅπίσσω.

A few common words may be noticed separately.

πόλις is declined throughout with a stem in -ι (πόλιν, πόλιος, πολίσσι etc.), but has also the lengthened forms πόλησος, πόλη, πόλης, πόλης, πόλεας, πόλεας, and more rarely πόλεος and πόλεα.
\( \dot{\alpha} \nu \dot{\eta} \rho \) makes gen. sing. \( \dot{\alpha} \nu \dot{\rho} \varepsilon \sigma \) as well as \( \dot{\alpha} \nu \dot{\varphi} \rho \sigma \), and other analogous forms.

\( \nu \dot{i} \dot{\omicron} \) has forms of both second and third declension, e.g. gen. sing. \( \nu \dot{i} \dot{\omicron} \) or \( \nu \dot{i} \dot{\omicron} \).

\( \nu \eta \omega \) (Attic \( \nu \dot{a} \dot{v} \dot{a} \dot{s} \)) is declined throughout with stem \( \nu \eta - \) (from which a digamma is lost), e.g. \( \nu \eta (F)-\omega \sigma \), \( \nu \eta (F)-\varepsilon \sigma \sigma \), but has alternative forms with stem \( \nu \varepsilon (F)- \), as \( \nu \varepsilon - \alpha \), \( \nu \varepsilon - \omega \nu \).

The adjective \( \pi \omega \lambda \nu \) (with neuter \( \pi \omega \lambda \nu \)) is declined in the masculine throughout (with the exception of the dative singular which does not occur) according to the third declension (gen. sing. \( \pi \omega \lambda \nu \omega \sigma \) etc.). The form \( \pi \omega \lambda \nu \), \( \pi \omega \lambda \nu \), \( \pi \omega \lambda \nu \) is declined throughout according to the rules above given for the first and second declensions, save that the gen. \( \pi \omega \lambda \nu \omega \) is wanting.

The personal pronouns are as follows:

<table>
<thead>
<tr>
<th>First Person</th>
<th>Second Person</th>
<th>Third Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing. N. ( \dot{\epsilon} \gamma \omega, \dot{\epsilon} \gamma \omega \nu )</td>
<td>( \sigma \omega, \tau \nu \eta )</td>
<td>( \dot{\epsilon}, \dot{\epsilon}, \mu \nu )</td>
</tr>
<tr>
<td>A. ( \dot{\epsilon} \mu \varepsilon, \mu e )</td>
<td>( \sigma \epsilon \sigma, \sigma \epsilon \sigma, \sigma \epsilon \nu, \tau \epsilon \omega \sigma )</td>
<td>( \epsilon \dot{\iota}, \epsilon \dot{\iota}, \epsilon \nu )</td>
</tr>
<tr>
<td>G. ( \dot{\epsilon} \mu \varepsilon \omega, \dot{\epsilon} \mu \varepsilon \omega, \dot{\epsilon} \mu \varepsilon \omega, \mu e \omega ). A form ( \dot{\epsilon} \mu \varepsilon \theta \varepsilon \omega \varepsilon ) also serves as gen.</td>
<td>( \sigma \sigma \iota, \tau \sigma \iota, \tau \sigma \iota )</td>
<td>( \dot{\epsilon} \sigma \sigma \sigma, \sigma \sigma \sigma, \sigma \dot{\iota} \sigma \sigma \sigma )</td>
</tr>
<tr>
<td>D. ( \dot{\epsilon} \mu o \iota, \mu o \iota )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dual N. A. ( \nu \omega )</td>
<td>( \sigma \phi \omega )</td>
<td>( \sigma \phi \omega )</td>
</tr>
<tr>
<td>G. ( \nu \omega \nu )</td>
<td>( \sigma \phi \omega \nu )</td>
<td>( \sigma \phi \omega \nu )</td>
</tr>
<tr>
<td>Plur. N. ( \dot{\mu} \mu \varepsilon \omega, \dot{\mu} \mu \varepsilon \omega )</td>
<td>( \dot{\mu} \varepsilon \omega, \dot{\mu} \varepsilon \omega )</td>
<td>( \sigma \phi \varepsilon \omega, \sigma \phi \varepsilon \omega, \sigma \phi \varepsilon \omega, \sigma \phi \varepsilon \omega )</td>
</tr>
<tr>
<td>A. ( \dot{\mu} \mu \varepsilon \omega, \dot{\mu} \varepsilon \omega, \mu e \omega ), once ( \dot{\mu} \varepsilon \omega )</td>
<td>( \dot{\mu} \varepsilon \omega, \dot{\mu} \varepsilon \omega )</td>
<td>( \sigma \phi \varepsilon \omega, \sigma \phi \varepsilon \omega, \sigma \phi \varepsilon \omega )</td>
</tr>
<tr>
<td>G. ( \dot{\mu} \varepsilon \omega \nu, \dot{\mu} \varepsilon \omega \nu )</td>
<td>( \dot{\mu} \varepsilon \omega \nu, \dot{\mu} \varepsilon \omega \nu )</td>
<td>( \sigma \phi \varepsilon \omega \nu, \sigma \phi \varepsilon \omega \nu, \sigma \phi \varepsilon \omega \nu )</td>
</tr>
<tr>
<td>D. ( \dot{\mu} \nu \nu, \dot{\mu} \nu \nu, \dot{\mu} \nu \nu (\nu )</td>
<td>( \dot{\mu} \varepsilon \nu, \dot{\mu} \varepsilon \nu, \dot{\mu} \varepsilon \nu (\nu )</td>
<td>( \sigma \phi \iota \nu (\nu), \sigma \nu (\nu) )</td>
</tr>
</tbody>
</table>

For a case in which \( \sigma \phi \iota \sigma \) as reflexive serves as dat. plur. of the second personal pronoun, see note on 10. 398.

The Article (\( \dot{\delta}, \dot{\eta}, \tau \dot{\omicron} \)) also serves as third personal pronoun in all cases.

Peculiarities of verbs will be found discussed for the most part in notes on the passages where they occur. But the formation of the subjunctive active and middle, as a frequently occurring phenomenon, may be explained here.
In Attic the subjunctives active and middle of presents and aorists all have the following terminations:

A. Active -ω, -γς, -γ | -ητον, -ητον | -ώμεν, -ητε, -ωσι
Middle -ωμαι, -η, -ηται | -ωμεθον, -ησθον, -ησθον | -ωμέθα, -ησθε, -ωνται.

In the original dialect of Homer this scheme of formation was probably confined in its entirety to 'Thematic' tenses, i.e. those tenses of the indicative which have a vowel (ο or ε) inserted between the tense-stem and the personal suffix, e.g. τύπτ-ο-μεν, λυ-ε-τε, ἔλαβ-ε-τε etc., while Non-Thematic tenses, i.e. those in which the personal suffix follows immediately upon the tense-stem, e.g. ἵμεν, ἔλυ-σα, ἔβη-ν, formed their subjunctive by the aid of that system of terminations which in Attic belongs to the Present Indicative, viz.:

B. Active -ω, -εις, -ει | -ετον, -ετον | -ομεν, -ετε, -ουσι
Middle -ομαι, -ει, -εται | -ομεθον, -εσθον, -εσθον | -ομέθα, -εσθε, -ουνται.

But in our actual text these forms with short vowels are not all now extant. Some of them have been regularly preserved by the exigencies of metre; but where the change from the early scheme of formation to the later Ionic and Attic scheme did not affect the metre, that change has almost invariably taken place. Thus in the Active -εις, -ει and -ουσι have been supplanted by the later forms -γς, -γ and -ωσι because the substitution did not damage the metre; for it was natural for the rhapsodes unconsciously to assimilate the old Homeric forms to the later idiom of their own times, wherever such assimilation made no difference to the beauty and rhythm of the poem. They and their auditors were not concerned with preserving ancient grammatical forms. Similarly in the Middle the terminations -ει, -εσθον, -εσθε and -ουνται were unconsciously changed into -γ, -ησθον, -ησθε and -ουνται.

The actual hybrid scheme by which Thematic tenses form their subjunctives in our existing texts results therefore as follows:

C. Active -ω, -γς, -γ | -ετον, -ετον | -ομεν, -ετε, -ωσι
Middle -ομαι, -γ, -εται | -ομεθον, -ησθον, -ησθον | -ομέθα, -ησθε, -ουνται.
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A few forms, however, surviving for other reasons than the necessities of metre, remain to attest the former completeness of the system of formation (B) for Non-Thematic tenses. Such are two subjunctives which have come to be used exclusively as futures. From ἔδομαι, used as the future of ἔσθιω but really a 2nd aorist subj. mid., we have the form ἔδονται (not ἔδωνται), (with which compare the word δυσωρῆσονται in 10. 183, which Homeric idiom compels us to take as aor. subj. See note ad loc.); and from δῆω used as a future (＝'shall find'), but really an aorist subjunctive, comes a form δήεις as well as δηὸμεν and δηέτε.

The scheme of formation C should be carefully observed by the student, in order that he may not mistake the aorists subjunctive of Non-Thematic tenses for futures indicative, their forms being in many cases identical, and idiom being the only guide by which to decide between them. See note on 9. 46, διαπέρσομεν.

§ V. Metre and Quantity.

The measure in which the Homeric poems are composed is the Hexameter. This measure, as its name indicates, is composed of six feet to each verse. Each foot falls into two equal parts. Of these parts the first is known as the arsis ('raising of the tone or voice') as bearing the rhythmical accent, and is always a long syllable. The second part is known as the thesis ('dropping of the tone or voice'), and consists indifferently either of one long syllable or two short syllables, except in the fifth foot where two short syllables are preferred, and in the sixth foot where two short syllables are inadmissible, but a single short syllable may do duty for a long syllable. The scheme of quantity of the Hexameter may be presented thus:

<table>
<thead>
<tr>
<th>1st foot</th>
<th>2nd foot</th>
<th>3rd foot</th>
<th>4th foot</th>
<th>5th foot</th>
<th>6th foot</th>
</tr>
</thead>
<tbody>
<tr>
<td>≤ or</td>
<td>≤ or</td>
<td>≤ or</td>
<td>≤ or</td>
<td>≤ or more commonly</td>
<td>≤ or</td>
</tr>
</tbody>
</table>

Besides the observance of this scheme of quantity, the hexameter requires a break or pause in its rhythm. This pause
is effected by the non-coincidence of words with metrical feet. One foot at least in every verse must be so divided as to contain the end of one word and the beginning of the next. This division is called the caesura (‘cutting’). The purpose of caesura is to give a balance to the verse; this balance was found to be best attained by caesura in the third foot; if wanting there, it must occur in the fourth foot. In a very large number of verses there is caesura in both these feet.

This division of the foot by the overlapping of two words lies either between the arsis and the thesis (– : \text{or}), or, in the case of a dactylic foot, between the two short syllables of the thesis (– – : –). The former is called ‘strong’ or ‘masculine’ caesura, the latter ‘weak’ or ‘feminine,’ or (because the first part of the foot thus divided constitutes a trochee, – –) ‘trochaic’ caesura. The following lines exemplify these varieties of caesura.

(1) Strong caesura in the 3rd foot.

Πένθει δ’ ἀτλήτῳ : βεβολήσω πάντες ἀριστοί. II. 9. 3.

(2) Weak caesura in the 3rd foot.

Φοίτα κηρύκεσθι : λιγυφθόγγοις κελεύων. II. 9. 10.

(3) Strong caesura in the 4th foot.

Νῦξ δ’ ἡδ’ ἕ διαγραφεῖ : στρατὸν ἕ σαώσει. II. 9. 78.

(4) Weak caesura in the 4th foot.

Πηλεύς θὴν μοι ἔπειτα γνωάκα : γαμέσσαται αυτὸς. II. 9. 394.

Ἀυταρὸ μοῦνος ἐκεὶ μετὰ πέντε : κασιγνήτησα. II. 10. 317.

In both the examples of type (4) it will be noticed that there is caesura in the third foot as well as that marked in the fourth, in the former verse ‘weak,’ in the latter verse ‘strong.’ Weak caesura of the fourth foot seems never to be found alone, and to be avoided in general even in combination with caesura of the third foot. The first three types of caesura must therefore be regarded as the normal forms. The student will find that in a large proportion of verses strong caesura of the fourth foot, as in example (3), is combined with strong or weak caesura of the third foot, as in examples (1) and (2).

To the reverse of caesura, viz. to the coincidence of the end
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of a word with the end of a metrical foot, is applied the term diaeresis. Such a break is not essential to the rhythm, and in many verses there is none. It is seldom or never found at the end of the third foot, where its effect would be to break the verse into two equal halves. It is most frequently found at the end of the fourth foot, and when it occurs there, the fourth foot is by preference a dactyl. Diaeresis in this position, from being a marked feature of Bucolic poetry, is called the Bucolic Diaeresis. A line already cited as an instance of caesura exhibits also two cases of diaeresis, (1) at the end of the first foot, (2) at the end of the dactylic fourth foot (i.e. bucolic diaeresis).

Πένθεις ἀγλήτῳ βεβδολήνατον πάντες ἄριστοι. II. 9. 3.

The quantity of a given syllable for metrical purposes depends primarily on the nature of the vowel or vowels which it contains. Diphthongs and the vowels ω and η are by nature long: a, ε, ι, ο, υ may be either long or short by nature, i.e. they were capable of pronunciation in two different ways, but the two sounds are represented by the same symbol in writing: ε and o are short by nature.

But a vowel or diphthong does not always retain its natural quantity. Vowels naturally short, viz. ă, ε, ι, ο, υ, become long by position before two consonants; e.g. ἀπτόλεμος, in which a, naturally short, is lengthened by position before πτ: πένθος, in which ε is lengthened by position before νθ. The double consonants ζ ( = σ + δ), ψ ( = π + σ) and ξ ( = κ + σ) have the same lengthening effect as a combination of two ordinary consonants. On the other hand, vowels which are long by nature, viz., ᾧ, η, ι, υ, ω, and diphthongs are liable to shortening in those positions in which a vowel naturally short would suffer elision. In other words, a long vowel or diphthong at the end of a word is shortened in hiatus, i.e. when the following word begins with any vowel without intervening consonant, e.g.

Εἰ δὲ σοὶ αὐτῷ θυμός ἐπέστυχε, ὡς τε νεόθανι,

"Ερχεσθιπάρ τοι ὁδός, νῆσε δὲ τοι ἀγχι θαλάσσης.

II. 9. 42—3.

In these two lines the diphthong οι is thrice shortened.
in hiatus, and the termination -ται of ἐπέσουταί suffers the like before ὃς τε.

To these two rules exceptions are made, some regularly, others irregularly.

(1) A short vowel at the end of a word may be lengthened by position before certain words beginning with one of the consonants ρ, λ, μ, ν, σ, δ, e.g.

"Ατρείδης δ' ἀχεὶ μεγάλῳ βεβολημένος ἱππ. II. 9. 9.

This phenomenon may be explained on the supposition that the initial consonant was doubled in pronunciation, the words ἀχεὶ μεγάλῳ being sounded as ἀχεῖμ μεγάλῳ.

(2) The augment of verbs beginning with one of the same six consonants is likewise liable to lengthening, e.g. ἔδεισεν, 10. 240; ἐλίσσουτο, 9. 585, etc. The explanation lies in the same doubling of sound as in the former case, and the words are conveniently written ἔδεισεν, ἐλίσσουτο, etc. In Attic this doubling of sound after the augment is regularly found in verbs beginning with ρ, but not with other consonants.

(3) Diphthongs and long vowels sometimes retain their natural quantity in spite of hiatus. This is most common with -φ and -η, and it has been suggested that, at the date of composition of the Homeric poems, the i subscript could be sounded as a, when required, and thus obviate hiatus: e.g. δήν δ' ἄνεφ ἡσαν (9. 30, etc.) may have sounded as δῆν δ' ἄνεφυ ἡσαν. In the less frequent cases in which there is no saving i subscript, as -ου, -ευ, -η, -ω, etc., we must be content to assume lengthening in arsi, i.e. that the syllable in question is confirmed in its natural quantity by the incidence upon it of the rhythmical stress or ictus.

(4) Syllables naturally short are sometimes lengthened by the same ictus.

(5) A few words, which otherwise would be excluded from hexameter verse, receive irregular and artificial lengthening of one syllable, e.g. ἀθάνατος, ἀπονίεσθαι, in both of which the initial a is treated as ä. In this case the incidence of the ictus on the syllable may have aided in the lengthening.

Before accounting for any apparent irregularity in metre by
the aid of the principles above enumerated, the student must be careful to discover whether that appearance is not due solely to the unwritten digamma with which many Homeric words begin, and to which was generally allowed the full force of a consonant. The digamma was a letter of the same sound as the English w, and derived its name from the resemblance of its written symbol (F) to a double gamma (γ). The letter was written in inscriptions of certain ancient dialects, but not to our knowledge in the text of Homer. None the less it was without doubt sounded in recitation when the Homeric poems were first composed. Since the digamma was a consonant, (1) there could be no hiatus before it, and therefore no elision of short vowels nor shortening of long vowels, (2) it could make 'position,' i.e. a short termination of which the final letter was a consonant (e.g. -os, -es, -ov) became long before a word beginning with the sound of digamma. Among the most frequent words with initial digamma are ἄναξ (άνάσσεων etc.), ἄστυ, ἑκοσι, ἑσικα, ἐκηλος, ἐκαστος, ἀλις, ἐλπομαι, εἰπεῖν (ἐπος etc.), ἔργον, ἔρεω, ἔννυμι, ἰδεῖν (οἴδα, εἶδος etc.), ἰσος, ὀίκος, ὀῖνος. To these add a few words which originally began with σF: of these two consonants the σ first disappeared, or rather was transformed into the rough breathing, the initial 'F' being related to F as the English wh to w. Next the digamma itself was lost, leaving only the rough breathing to mark the place of the original σF. Such words are the pronoun ἐ (ὡ, ὦ) and the corresponding possessive ὦς, also ἀνδάνω, ἡδός, etc.

As a matter of fact, in the text of Homer, as it now exists, the digamma is found to be disregarded on an average once out of every six places where it occurs. This inconsistency did not probably belong to the original composition, but is the result of oral transmission by reciters who no longer pronounced the F-sound. That sound, we know, was lost very early in the Ionic dialect. That loss "led to irregularities of metre, especially to frequent hiatus, and there would be a constant tendency to cure these defects by some slight change. The insertion of the υ ἐφελκυστικῶν was almost a matter of course" (Monro, H. G. p. 288). Thus we have constantly προσείπειν ἄναξ instead of προσείπει Φάναξ. Again "the numerous alterna-
tive forms used in the poetical language, and the abundance of short Particles such as γέ, τέ, ὁδό etc. made it easy to disguise the loss of Φ in many places" (Id. p. 289). Thus, to take a few instances from Book 9, the common text has at 1. 73 πολέσεις δ' ἀνάσσεις, while Aristarchus read πολέσων γάρ ἀνάσσεις. The true reading can be easily restored from these two versions, which have suffered different corrections consequent on the loss of the Φ from ἀνάσσεις: the original evidently was πολέσων δὲ θανάσσεως. So again in 9. 88 most MSS. give δύρπον in the phrase which should be τίθεντο δὲ δύρπα Φέκαστος: and in 9. 128 we have to read not γυναίκας ἀμύμονας, ἔργ' εἴδνιας (Aristarchus read ἰμύμονας and some of the older editions give εἴδνιας), but γυναίκας ἀμύμονα Φέργα Φίδνιας.

It is not usual to print the digamma in the text of Homer, for the reason that the restoration of it in every place would necessitate numerous emendations of the traditional text: but the fact that, in the majority of places where the digamma is now neglected, such emendations would be of the most obvious and simple nature, is itself evidence that the digamma was not originally neglected at will, but was observed regularly as a consonant.

§ VI. Homeric Armour.

Book 10 is distinguished by its detailed description of dress and armour; it is well therefore that the student should approach it with such knowledge of an Homeric warrior's equipment as will enable him to form a clear picture of the scenes described. A theory has been recently advanced that the Achaeans, who formed the bulk of the Greek army before Troy, were not the aboriginal inhabitants of Greece, but had immigrated from the north. With them they had brought a civilisation different in many ways from that of the Pelasgian population among whom they came. In this civilisation an important point was the use of iron instead of bronze for offensive weapons: the Pelasgians had used bronze both for spears and for arrowheads. The Achaean warrior on the contrary was equipped with an iron sword (ξιφός), more often used for the cut than for the thrust
in virtue of its superior rigidity. For "with iron came the power of dealing a trenchant stroke." And further, since "such a blow could be delivered more effectively with a long than with a short sword," it is "natural to find Odysseus armed with a 'long hanger' (παυνηκατ ἀορ)." (Ridgeway, Early Age of Greece, I. p. 305.) Besides the sword, "the Homeric hero has often a spear (ἐγχωρ), probably of iron." In the spear-head was a socket into which the wooden shaft was fitted, and the butt of the spear was finished off with a conical knob (οὐρίακο) or with a spike (σαυποτήρ, on which see note at 10. 153). The bow and arrow were somewhat despised, although Odysseus was an adept with them; but we hear of iron being used also for the arrowhead.

Defensive armour on the other hand was still made of bronze. The Achaeans constantly have the epithet χαλκοχίτωνες, i.e. they wore shirts of mail made of bronze. Further, "the breastplate (θώρηξ) is frequently mentioned as part of the warrior's gear. It is described as χάλκεως, πολυθαιδαλος, παναιολοσ. These epithets prove that it was commonly composed of bronze and often highly ornate...It was sometimes composed of γύαλα or hollow plates, which were probably fastened on to a substructure of leather. It was in fact a hauberk rather than a cuirass" (Id. p. 309). "For protection of the belly the chieftains occasionally wore a μιτρη. It was worn by Ares and Menelaus. As it is described as πολυθαιδαλος, and as 'wrought by the smiths' (χαλκηκες), it was certainly made of metal. It is mentioned in close connection with the ζωμα, and from the epithet αιωλομιτρης it was probably visible when worn. It lay next the skin under the lower part of the hauberk, which was girt to it by the girdle (ζωμοτήρ), which seems to have been of leather (sometimes red), fitted with bronze clasps."... "From the close connection of the μιτρη and the ζωμα, it is not unlikely that the latter was a broad belt of leather worn to protect the belly. Just as the leathern shirt was later strengthened by metal attachments, so further security was obtained for the abdomen by wearing a broad bronze belt (μιτρη) over the earlier ζωμα" (Id. pp. 310, 311).

In addition to this body-armour the legs were protected with
greaves of bronze (or in the case of Achilles, of tin), fastened at knee and ankle. This appears to have been a distinguishing feature of Achaean panoply, the term ἐυκνήμιδες being among the most frequent of the epithets applied to them.

The head was provided with an helmet of varying material and shape. It might be a simple cap of leather; the word κυνέη itself, which is used for any kind of helmet, properly meant some headgear of ‘dogskin’ (from κυών, κυνός). The epithets ταυρείη, αἰγείη and κτιδείη, show that the hides of bull and of goat and the skin of the marten or weasel were turned to the same purpose. To leathern helmets were sometimes added bronze attachments; plates or studs of bronze may be meant by the epithet χαλκήρης, and cheek-pieces of bronze are specified by χαλκοπάρης. There were also helmets entirely of bronze (κυνέη πάγχαλκος). Certain terms for parts of the helmet require explanation. A crest (λόφος) was sometimes fitted into the top of the helmet. φάλαρα means a boss or ornamental plate; the epithet τετραφάληρος is therefore descriptive of a helmet with four such bosses. Finally φάλος is a ridge running along the helmet fore and aft. Such ridges might number more than one; the epithets ὀμφίφαλος, τετράφαλος denote helmets with two and four ridges respectively; while τρυφάλεια, which properly meant an helmet with three ridges, lost that special sense (just as κυνέη lost the special sense of ‘dog-skin’), and is employed by Homer as a general term for ‘helmet.’

Lastly, on the left arm was borne a shield (ἄσπις). The epithets commonly applied to it clearly denote its shape,—‘circular’ (κυκλοτερής, εὐκυκλος), or more precisely and suggestively of Euclid’s definition of a circle, ‘equal in every direction’ (πάντου’ ἐίσῃ). In the centre it had a boss (ὁμφαλὸς) round which were sometimes concentric circles of ornamental work.

In some such guise equipped, the hero, accompanied by a comrade-in-arms as charioteer, mounted a two-wheeled car drawn by a pair of horses and drove into battle.
Agamemnon convokes an assembly of the Greeks, and advises them to return home.

ἄσ το μὲν Τρῶες φυλακὰς ἔχον· αὐτὰρ Ἀχαίοις θεσπεσίᾳ ἔχε φῦζα, φόβοι κρυόεντος ἐταῖρη, πένθει δ’ ἀτλήτῳ βεβολήματο πάντες ἄριστοι. ἂς δ’ ἄνεμοι δύο πόντου ὁρίνετον ἰχθυόεντα, Βορέης καὶ Ζέφυρος, τῶ τε Θρήκηθεν ἄητον, ἐλθόντ’ ἐξαπίνης· ἀμυνίς δὲ τε κῦμα κελαινὼν κορθύεται, πολλὸν δὲ παρὲξ ἄλα φῦκος ἔχενεν· ἂς ἐδαίξετο θυμὸς εἰνί στήθεσσιν Ἀχαίων.

'Ατρεΐδης δ’ ἄχει μεγάλῳ βεβολημένος ἢτορ φοίτα κηρύκεσσι λυγυφθόγγοις κελεύων κλήδην εἰς ἁγορὴν κικλήσκειν ἄνδρα ἐκαστον, μηδὲ βοῶν· αὐτὸς δὲ μετὰ πρῶτοις πονεῖτο. ἡς δ’ εἰν ἁγορῆ τετιὁτες· ἃν δ’ Ἀγαμέμνων ἵστατο δὰκρυ χέων ὡς τε κρήνη μελανῦδρος, ἢ τε κατ’ αἰγύλιτος πέτρης δυσφερὸν χέει ύδωρ· ὁς ὁ βαρὺ στενάχων ἐπε’ Ἀργείοισι μετηύδα· "ὁ φίλοι, Ἀργείων ἡγήτορες ὡδὲ μέδουτες, Ζεὺς με μέγα Κρονίδης ἀτη ἐνέδησε βαρείη, σχέτλιος, ὃς τοτε μὲν μοι ὑπέσχετο καὶ κατένευσεν Ἰλιον ἐκπέρσαντ’ ἐντείχεον ἀπονέεσθαι,
Diomede vehemently opposes Agamemnon's suggestion.

οὺν δὲ κακὴν ἀπότην βουλεύσατο, καὶ με κελεύει δυσκλέα Ἀργος ἰκέσθαι, ἐπεί πολὺν ὄλεσα λαὸν. οὕτω ποὺ Διὸ μέλλει υπερμενεῖ φίλον εἶναι, ὅς ἐγὼ πολλὰς πολὶν κατέλυσε κάρηνα ἦδ' ἐτι καὶ λύσει, τοῦ γὰρ κράτος ἐστὶ μέγιστον. 

ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες· 

φεύγωμεν σὺν νησί φίλην ἐς πατρίδα γαίαν· 

οὔ γὰρ ἐτι Τροίην αἰρήσομεν εὐρνάγιαιν.

Diomede vehemently opposes Agamemnon's suggestion.
On Nestor's proposal guards are set, and Agamemnon invites the elder men to sup in his tent.

ὡς ἐφαθ', οἱ δ' ἀρά πάντες ἐπίαχον νῦς Ἀχαίων, μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμῳ. τοῖς δ' ἀνυστάμενος μετεφώνεεν ἰππότα Νέστωρ.

"Τυδείδη, πέρι μὲν πολέμῳ ἐνι καρτερὸς ἔσσι, καὶ Βουλὴ μετὰ πάντας ὁμήλικας ἐπλευ ἀριστος· οὐ τίς τοι τὸν μῦθον ὄνωσσεται, ὅσσοι Ἀχαίων, οὐδὲ πάλιν ἐρείει· ἀτὰρ οὐ τέλος ἱκεο μῦθων.

ἡ μὴ καὶ νέος ἔσσι, ἔμοι δὲ καὶ πάς εἶν ὀπλότατος γενεὴν· ἀτὰρ πεπνυμένα βάζεις Ἀργεῖων βασιλῆς, ἐπεὶ κατὰ μοίραν ἐειπὲς.

ἀλλ' ἢ ἐγὼν, ἦς σεῖο γεραιτερὸς εὐχομαι εἴναι, ἐξεῖπω καὶ πάντα διέξομαι· οὐδὲ κέ τίς μοι μῦθον ἀτιμήσει', οὐδὲ κρείων Ἀγαμέμνων.

ἀφήτωρ ἀθέμιστος ἀνέστιος ἔστιν ἐκεῖνος, ὅς πολέμου ἐραται ἐπιδημίου κρυόντος.

ἀλλ' ἢ τοι νῦν μὲν πειθώμεθα νυκτὶ μελαῖνη δόρπα τ' ἐφοπλισόμεσθα· φυλακτήρες δὲ ἐκαστοι λεξάσθων παρὰ τάφρον ὀρυκτήν τείχεος ἐκτός. κούροσιν μὲν ταύτ' ἐπιτελλομαι· αὐτὰρ ἐπείτα, Ἀτρείδη, σὺ μὲν ἄρχε· σὺ γὰρ βασιλεύτατος ἔσσι· δαίνυ δαίτα γέρουσιν· ἐοικὲ τοι, οὐ τοι ἀεικές.

πλειάτ καὶ τοι οὐν θείατι, τὸν νῖς Ἀχαίων ἦματιαν Θρήκηθεν ἐπ' εὐρέα πόντων ἄγουσιν· πᾶσα τοι ἔσθ' ὑποδεξίη, πολέσσι δ' ἀνάσσεις. τολλῶν δ' ἀγρομένων τῷ πείσεαι, ὅς κεν ἀρίστην Βουλὴν βουλεύσῃ· μάλα δὲ χρεῶ πάντας Ἀχαίων 75 ἐσθήθη καὶ πυκνής, ὅτι δήμοι ἑγγύθι ηῇν κάιουσιν πυρὰ πολλὰ· τίς ἂν τάδε γηθήσειεν;
νὺς δ’ ἦδ’ ἦ διαρράϊσει στρατὸν ἦ σαώσει.”  
ὡς ἐφαθ’, οἱ δ’ ἁρὰ τοῦ μάλα μὲν κλῦον ἦδ’ πίθοντο·  
ἐκ δὲ φυλακτῆρες σὺν τεῦχεσιν ἐσσεύντο 80  
ἀμφὶ τε Νεστορίδην Ὀρασμῆδα ποιμένα λαὸν  
ἠδ’ ἀμφὶ ’’Ασκάλαφον καὶ ’’Ηάλμενον ἕλας ’’Αρης,  
ἀμφὶ τε Μηριώνην ’’Αφαρῆα τε Δητυρύον τε,  
ηδ’ ἀμφὶ Κρείόντος ύδων Λυκομῆδα δίων.  
EMPL’ ἐσαυ ἤγερον ὕψακών, ἐκατὴν δὲ ἐκάστῳ 85  
κοῦροι ἀμα στείχων δολίχ’ ἐγχεα χερσὶν ἐχοντες·  
καὶ δὲ μέσον τάφρον καὶ τείχεος ἱζον ἱόντες·  
ἐνθὰ δὲ πῦρ κηντω, τίθεντο δὲ δόρπα ἐκαστος.  
’’Ατρείδης δὲ γέροντας ἀδόλλας ἱγεν ἦμεν ἄχαιῶν  
ἐς κλοἰςίν, παρὰ δὲ σφὶ τίθει μενοεικέα δαἶτα· 90  
oi δ’ ἐπ’ ονείαθ’ έτοίμα προκείμενα χείρας ἰάλλον.

Supper being ended, Nestor urges Agamemnon to conciliate Achilles.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδήτυος εξ ἔρον ἐντο,  
τοῖς ὁ γέρων πάμπροτος υφαίνειν ἤρχετο μήτιν  
Νέστωρ, οὐ καὶ πρόσθεν ἀρίστη φαινέτο βουλὴ· 95  
ὁ σφὶν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·  
’’Ατρείδη κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνον,  
ἐν σοὶ μὲν λῆξω, σὲ δ’ ἄρξομαι, οὐνεκα πολλῶν  
λαῶν ἐσσὶ ἀναξ καὶ τοι Ζεὺς ἐγγύαλιξεν  
σκῆπτρον τ’ ἦδ’ θέμιστας, ἴνα σφίσι βουλεύσθα. 100  
tῷ σε χρῆ πέρι μὲν φάσθαι ἐπος ἦδ’ ἐπακούσαι,  
κρηνὴ δὲ καὶ ἄλλῳ, ὡτ’ ἂν τινα θυμὸς ἀνώγη  
eιπεῖν εἰς ἁγαθὸν· σὲ δ’ ἐξέται, ὡτ’ κεν ἄρχη.  
αὐτὰρ ἐγὼν ἐρέω, ὡς μοι δοκεῖ εἰναι ἄριστα.  
οὐ γὰρ τις νόον ἄλλος ἀμείνονα τοῦδε νοῆσει, 105  
oiου ἐγὼ νοέω, ὡμεν πάλαι ἦδ’ ἑτὶ καὶ νῦν,
Agamemnon confesses his folly in wronging Achilles, and declares what amends he is willing to make: he will restore the maiden Briseis, and make many gifts as peace-offerings.

τὸν δ’ αὖτε προσέειπεν ἀναξ ἀνδρῶν Ἄγαμέμνων·

"ὡ γέρον, οὐ τι ψευδός ἔμας ἄτας κατέλεξας. ἀασάμην, οὐδ’ αὐτὸς ἀναίνομαι. ἀντὶ νῦ πολλῶν λαῶν ἐστὶν ἄνηρ, οὐ τε Ζεὺς κῆρι φιλῆσῃ, ὡς νῦν τοῦτον ἔτισε, δάμασσε δὲ λαῶν Ἁχαίων. ἀλλ’ ἐπεὶ ἀασάμην φρεσὶ λευγαλέησι πιθήσας, ἄψ ἐθέλω ἀρέσαι δόμεναι τ’ ἀπερείσι’ ἀποίνα. ύμῖν δ’ ἐν πάντεσσι περικλυτα δῶρ’ ὀνομήνω, ἔπτ’ ἀπύρους τρίποδας, δέκα ἰ’ χρυσοῖ τάλαντα, αἰθωνας δὲ λέβητας ἑείκοσι, δάδεκα δ’ ἵππους πηγούς ἀθλοφόρους, οὗ ἀέθλια ποσιν ἄροντο. οὗ κεν ἀλῆμος εἰ ἄνηρ, ὧ τόσσα γένοιτο, οὐδὲ κεν ἀκτήμων ἑριτίμιοι χρυσοῖ, ὀσσα μοι ἥνεικαντο ἀέθλια μένυχες ἵπποι. δόσω δ’ ἐπτα γυναίκας ἀμύμονα ἐργα ἱδνίας, Δεσβίδας, ἂς, οὐτε Δέσβον ἐνκυμένην ἔλευ αὐτὸς, ἐξελόμην, αἰ κάλλει ἐνίκων φύλα γυναικῶν. τὰς μὲν οἱ δόσω, μετὰ δ’ ἔσσεται, ἢν τὸτ’ ἀπηύρων,
κούρην Βρισήος· ἑπὶ δὲ μέγαν ὄρκον ὀμοῦμαι μὴ ποτὲ τῆς εὐνῆς ἐπιβῆμεναι ἥδε μυγὴναι, ἥ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἥδε γυναικῶν. ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δὲ κεν αὕτε 135 ἀστυ μέγα Πριάμου θεοὶ δῶσο' ἀλατάξαι, νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νησάσθω εἰσελθῶν, ὅτε κεν δατεώμεθα ληίδ' Ἀχαιοί, Τρωίδας δὲ γυναῖκας ἑκόσιν αὐτὸς ἐλέσθω, αἰ κε μετ' Ἀργείην Ἑλένην κάλλισται ἔσωσιν. 140 εἰ δὲ κεν 'Ἀργος ἱκώμεθ' Ἀχαιόν, οὐθαρ ἄροῦρης, γαμβρός κέν μοι έοι· τίσω δὲ μιν ἱσον Ὀρέστη, ὅς μοι τηλύγετος τρέφεται θαλή ἐνι πολλῆ, τρεῖς δὲ μοι εἰσὶ θύγατρες ἐνὶ μεγάρῳ ἐνυφήκτω, Χρυσόθεμικ καὶ Λαοδίκη καὶ Ἰφιάνασσα· 145 τάων ἢν κ' ἐθέλησι, φίλην ἀνάεδυν ἀγέσθω πρὸς οἰκον Πηλῆος· ἐγὼ δ' ἐπὶ μείλια δῶσω πολλὰ μᾶλ', ὅσο' οὐ πώ τις ἐῇ ἑπέδωκης θυγατρὶ. ἐπτὰ δὲ οἱ δῶσω εὖ ναιόμενα πτολεβρα, Καρδαμύλην Ἐνόπην τε καὶ Ἰρήν ποιήσοσαν, 150 Φηρᾶς τε ξαθέας ἢδ' 'Ἀνθειαν βαθύλειμον, καλὴν τ' Ἀπειαν καὶ Πήδασον ἀμπελόσεον, πᾶσαι δ' ἐγγὺς ἀλός, νέαται Πύλου ἡμαθόεντος· ἐν δ' ἀνδρὲς ναίουσι πολύρρηνες πολυβοῦται, οὐ' κέ ἐ δωτίνησι θεών ὅς τιμήσουσιν καὶ οἱ υπὸ σκῆπτρῳ λιπαράς τελέουσι θέμιστας. 155 ταῦτα κέ οἱ τελέσαιμι μεταλλήξαντι χόλοιο. δμηθήτω, ('Άδης τοι ἢμελίχου ἢδ' ἀδάμαστος· τούνεκα καὶ τε βροτοῖσι θεῶν ἑχθιστος ὑπάντων') καὶ μοι ύποστήτω, ὅσον βασιλευτέρος εἴμι ἥδ' ὅσον γενέῃ προγενέστερος εὐχομαι εἶναι.
Nestor selects envoys to go and make known to Achilles the offer of Agamemnon. The Envoys go on their way and are entertained by Achilles.

τὸν δ’ ἣμεῖβετ’ ἐπείτα Γερήνιος ἵππότα Νέστωρ. "Ἀτρείδη κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνον, δώρα μὲν οὐκέτ’ ὄνοστα διδοῖς Ἀχιλῆι ἀνακτή ἀλλ’ ἄγετε, κλητοὺς ὀτρύνομεν, οἴ κε τάχιστα ἐλθὼς’ ἐς κλισίν Πηλημάδεω Ἀχιλῆος. εἰ δ’ ἀγε, τοὺς ἂν ἐγών ἐπιφόρομαι, οἴ δὲ πιθέσθων. Φοίνιξ μὲν πρῶτιστα διύφιλος ἱγνατάσθω, αὐτάρ ἐπείτ’ Άιας τε μέγας καὶ δῖος Ὅδυσσεύς· κηρύκων δ’ Ὅδιος τε καὶ Ἐυρυβάτης άμ’ ἐπέσθων. φέρτε δὲ χερσίν ὕδωρ, εὐφημῆσαι τε κέλεσθε, ὄφρα Διὸ Κρονίδη ἄρησόμεθ’, αἰ’ κ’ ἔλεηση." ὡς φάτο, τοῖσι δὲ πᾶσιν έαδότα μῦθον ἐειπεν. αὐτίκα κήρυκες μὲν ὕδωρ ἐπὶ χειράς ἔχεναν, κούροι δὲ κρητίρας ἐπεστέφαυτο ποτοῖο, νώμησαν δ’ ἁρα πᾶσιν ἐπαρξάμενοι δεπάσεσιν. αὐτάρ ἐπεὶ σπείσαν τε πίον θ’, ὅσον ἦθελε θυμός, ὀρμῶντ’ ἐκ κλισίν Βγαμέμνονος Ἀτρείδαι. τοῖσι δὲ πόλλα ἐπέτελλε Γερήνιος. ὕππότα Νέστωρ, δενδίλλων ἐς ἐκαστον, Ὅδυσση δὲ μάλιστα, πειράν, ὡς πεπίθοιεν ἀμύμωνα Πηλείωνα. τοῦ δὲ βάτην παρὰ θίνα πολυφλοίσβοι θαλάσσης πολλὰ μάλ’ εὐχωμένῳ υαίμοχῳ ἐννοσιγαῖο ῥηιδίως πεπιθεῖν μεγάλας φρένας Αιακίδαιο. Μυρμιδόνων δ’ ἐπὶ τε κλισίας καὶ νῆας ἱκέσθην, τὸν δ’ εὕρον φρένα τερπόμενον φόρμωγι λυγείη, καλῇ δαιδαλέῃ, ἐπὶ δ’ ἄργυρεον ξυγον ἤεν· τὴν ἄρετ’ ἔξ ἐνάρων, πόλιν Ὑπείνων ὀλέσσας.
τῇ ὦ γε θυμὸν ἐτερπεῖν, ἀείδε δ’ ἄρα κλέα ἀνδρῶν. Πάτροκλος δὲ οἱ οἷοι ἐναντίος ἦστο σιωπῇ, δέγμενος Ἀιακίδην, ὅποτε λήξεις ἀείδων. τῶ δὲ βάτην προτέρῳ, ἤγειτο δὲ δίος Ἡθυσεύς, στὰν δὲ πρόσθ’ αὐτόιος ταφῶν δ’ ἀνόροουσεν Ἀχιλλεύς ἀυτῇ σὺν φόρμιγγι, λιπῶν ἔδος, ἐνθα δάςσεν. ὡς δ’ αὐτῶς Πάτροκλος, ἐπεὶ ἤδε φωτας, ἀνέστη. Πώδας καὶ δεικνύμενος προσέβη πόδας ὥς Ἀχιλλεύς· "χαιρετον ὦ φίλων ἄνδρες ἰκάνετον, ἦ τι μάλα χρεώ, οὐ μοι σκυξομένῳ περ Ἀχαιῶν φίλτατοι ἔστον."

ὡς ἄρα φωνήσας προτέρῳ ἄγε δίοις Ἀχιλλεύς, εἰςεν δ’ ἐν κλισμοῖσι τάπησι τε πορφυρεοίσιν. αἴσια δὲ Πάτροκλον προσεφώνεεν ἐγγὺς ἑώντα· "μειξόνα δὴ κρητήρα, Μενοτίταν νιέ, καθίστα, ξωρότερον δὲ κέραε, δέπας δ’ ἐντυνον ἐκάστῳ· οὐ γὰρ φίλτατοι άνδρες ἐμφ υπέασι μελάθρω.

ὡς φάτο, Πάτροκλος δὲ φίλω ἐπεπείθεθ’ ἐταίρῳ. αὐτάρ ὦ γε κρείον μέγα κάββαλεν ἐν πυρὸς αὐγῇ, ἐν δ’ ἄρα νότον ἐθηκ’ οίος καὶ πίονος αὐγός, ἐν δὲ συὸς σιάλοιο ῥάχιν τεθαλυκιὰν ἀλοιφῆ.

τῷ δ’ ἔχεν Αὐτομέδων, τάμμεν ὀ ἄρα δίος Ἁχιλλεύς. καὶ τὰ μὲν εὗ μίστυλλε καὶ ἀμφ’ ὀβελοῖσιν ἑπειρεν, πῦρ δὲ Μενοτιάδης δαῖεν μέγα, ἴσοθεος φῶς. αὐτάρ ἐπεὶ κατὰ πῦρ ἐκάνη καὶ φλὸξ ἐμαράνθη, ἀνθρακίην στορέσας ὀβελοὺς ἑφύπερθε τάνυσσεν, πᾶσσε δ’ ἀλὸς θείοιο, κρατευτῶν ἐπαείρας. αὐτάρ ἐπεὶ ῥ’ ὦπτησε καὶ εἶν ἐλεοῖσιν ἑχενεν, Πάτροκλος μὲν σῖτων ἑλῶν ἑπένειμε τραπέζῃ καλοῖς ἐν κανεοῖσιν, ἀτάρ κρέα νεῖμεν Ἀχιλλεύς. αὐτὸς δ’ ἀντίον ἤζεν Ὁδυσσής θείοιο τοίχου τοῦ ἑτέρου, θεοίς δὲ θῦσαι ἀνώγηι
Πάτροκλον ὄν ἑταῖρον· ὁ δ' ἐν πυρὶ βάλλε θυηλάς. 220
οἱ δ' ἐπὶ ὀνείαθ' ἐτοίμα προκείμενα χείρας ἵαλλον.

Odysseus, as spokesman of the envoys, tells Achilles of the
evil plight of the Greek forces, implores him to relent,
and rehearses Agamemnon's offer.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἡ ἐρον ἐντο,
νεῦσ' Ἀλας Φοίνικι· νόησε δὲ δίὸς Ὀδυσσεύς,
πλησάμενος δ' οἴνοιο δέπας δείδηκτ' Ἀχιλῆα·
"χαίρ', Ἀχιλέων· δαιτὸς μὲν ἡ ἐίσης οὐκ ἐπιδεευεῖς
ἡμὲν ἐνὶ κλισὶ Ἀγαμέμνονος Ἀτρείδαο
ἡ δ' καὶ ἐνθάδε νῦν· πάρα γὰρ μενοεικέα πολλὰ
dαινυσθ'· ἀλλ' οὐ δαιτὸς ἑπτηράτου ἔργα μέμηλεν,
ἀλλὰ λίνη μέγα πῆμα, διοστρέφεις, εἰσορόωντες
dείδημεν· ἐν δούχ' δὲ σασσέμεν ἡ ἀπολέσθαι
νῆς ἐνσέλμους, εἰ μὴ σὺ γε δύσει ἀλκήν.
ἐγγὺς γὰρ νηών καὶ τείχεος αὐλιν ἔθεντο
Τρώες ὑπέρθυμοι τηλεκλειτοὶ τ' ἑπίκουροι,
kηάμενοι πυρὰ πολλὰ κατὰ στρατόν, οὐδ' ἐτι φασὶν
σχῆτεσθ', ἀλλ' ἐν νηώι μελαίνῃσιν πεσέεσθαι. 235
Ζεὺς δὲ σφί Κρονίδης ἐνδὲξία σήματα φαίνων
ἀστράπτει· "Εκτωρ δὲ μέγα σθενεὶ βλεμεαίνων
μαίνεται ἐκπάγλως, πίσυνος Δι', οὐδὲ τι τίει
ἀνέρας οὐδὲ θεοῦ· κρατερή δὲ ἐ λύσσα δέδυκεν.
ἀράται δὲ τάχιστα φανήμεναι Ἡἂν διὰν.
στενταὶ γὰρ νηῶν ἀποκόψειν ἀκρα κόρυμβα
αὐτὰς τ' ἐμπρήσειν μαλεροῦ πυρός, αὐτὰρ Ἀχαιῶς
δηώσειν παρὰ-τῆσιν ὀρινομένους ὕπο κατνοῦ.
ταῦτ' αἰνώς δείδοικα κατὰ φρένα, ἡμῖν δὲ δὴ αἰσιμον εἰη
φθίσθαι εἰνὶ Τροϊᾷ, ἐκαὶ Ἄργειος ἵπποβότοιο.
ἀλλ’ ἁνα, εἰ μέμονας γε καὶ ὢψῃ περ υἰας 'Αχαϊῶν τειρομένους ἐρύσθαι ὑπὸ Τρῶων ὅρμηγδου.

αὐτῷ τοι μετοπίσθ' ἄχος ἔσσεται, οὐδὲ τι μῆχος ρεχθέντος κακὸν ἐστ' ἄχος εὐρεῖν. ἂλλὰ πολὺ πρὶν 250 φράξεω, ὅποιος Δαναιῶσιν ἀλεξήσεις κακὸν ἥμαρ.

ὁ πέποι, ἢ μὲν σοὶ γε πατὴρ ἐπετέλλετο Πηλεὺς ἥματι τῷ, ὅτε σ' ἐκ Φθίης 'Αγαμέμνονοι πέμπεν· 'τέκνον ἐμὸν, κάρτος μὲν Ἄθηναὶ τε καὶ ὜ρη

dόσον', αἰ' κ' ἐθέλωσι, σὺ δὲ μεγαλητορα θυμοῦ 255 ἵσχεν ἐν στήθεσι· φιλοφροσύνη γὰρ ἀμείνων· ληγήμεναι δ' ἐρίδος κακομηχάνου, ὄφρα σε μᾶλλον τίωσ' 'Αργείων ἥμεν νέοι ἦδε γέροντες.

ὡς ἐπέτελλ' ὁ γέρων, σὺ δὲ λήθει. ἂλλ' ἐτι καὶ νῦν παῦε', ἔα δὲ χόλον θυμαλγεά· σοὶ δ' 'Αγαμέμνων 260 ἄξια δῶρα δίδωσι μεταλλήξαντι χόλοιο.

εἰ δὲ σὺ μὲν μὲν ἄκουσον, ἐγὼ δὲ κέ τοι καταλέξω, ὡςσα τοι ἐν κλισίησιν ὑπέσχετο δῶρ' 'Αγαμέμνων,

ἐπτ' ἀπώροις τρίποδας, δέκα δὲ χρυσοῖο τάλαντα, αἴθωνας δὲ λέβητας ἕεικοσι, δώδεκα δ' ὑποὺς 265 πηγοὺς ἄθλοφόρους, οὐ̂ ἄεθλια ποσεῖν ἄρνουτο.

οὐ̂ κεν ἄλημος εἰη ἄνηρ, ὃ τόσσα γένοιτο, οὐδὲ κεν ἀκτήμων ἐρμίμῳο χρυσοίο,

ὁσσ' 'Αγαμέμνονος ὑποὶ ἄεθλια ποσεῖν ἄρνουτο. 

dόσει δ' ἐπτ' γυναίκας ἀμύμονα ἑργα ἰδνίας, 270 Δεσβίδας, ἃς, ὅτε Λέσβου ἐνκτιμεύνην ἔλες αὐτός, ἐξελθείν, αἱ τότε κάλλει ενίκων φύλα γυναικῶν· τὰς μὲν τοι δόσει, μετὰ δ' ἔσσεται, ἢν τὸτ' ἀπηύρα, κούρην Βρισήθος: ἐπὶ δὲ μέγαν ὅρκον ὁμεῖται 

μὴ ποτε τῆς εὐνής ἐπιβήμενα ὑδε μεγῆναι, 275 ὡ̂ θέμις ἐστίν, ἀναξ, ᾧ̂ τ' ἄνδρῳν ὑ̂ τε γυναικῶν.

ταῦτα μὲν αὐτίκα πάντα παρέσσεται: εἰ δὲ κεν αὐτε
αιστώ μέγα Πριάμου θεοὶ δόως' ἀλατάξαι,
νήμι άλης χρυσοῦ καὶ χάλκου νηήσασθαί
εἰςελθών, ὅτε κεν δατεόμεθα ληὶ' Ἀχαῖοι,
Τρωαίδας δὲ γυναῖκας ἐείκοσιν αὐτός ἐλέσθαι,
αἵ κε μετ' Ἀργείην Ἐλένην καλλιστά ἔωσιν.
εἰ δὲ κεν ἰ' Ἀργος ἐκοίμηθ' Ἀχαικόν, οὔθαρ ἀρούρης,
γαμβρός κέν οὗ ἑως· τίσει δὲ σε ἵσιν Ὀρέστη,
ὅς οὗ τηλύγετος τρέφεται θαλῆ ἐνι πολλῇ.

trois δὲ οἷς θυγατρεῖς ἐνι μεγάρῳ ἐυπήκτω,
Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰβιάνασσα·
tῶν ἦν τ' ἐθέλησθα, φίλην ἀνάεδων ἁγεσθαί
πρὸς οἰκὸν Πηλήσος· ὃ δ' αὐτ' ἐπὶ μείλια δώσει
πολλὰ μάλ', ὅσο' οὗ πῶ τις ἐβ' ἐπέδωκε θυγατρί.

ἐπτὰ δὲ τοι δώσει ἐν ναιόμενα πτολείθρα,
Καρδαμύλην Ἐνόπτην τε καὶ Ἰρήν ποιήσασον,
Φηρᾶς τε ξαθέας ἦδ' Ἀνθείαν βαθύλειμον,
καλήν τ' Ἀὔπειαν καὶ Πήδασον ἀμπελόεσσαν.

πᾶσαι δ' ἐγγύς ἄλος, νέαται Πύλου ἡμαθόεντος·
ἐν δ' ἄνδρες ναίουσι πολύρρησες πολυβοῦται,
ο' κέ σε δωτίνησι θεόν ὅς τιμήσουσιν
καὶ τοῦ ὑπὸ σκῆπτρῳ λυπαρὰς τελέουσι θέμιστας.

ταῦτα κὲ τοι τελέσεις μεταλλάξαντι χόλοιο.
εἰ δέ τοι Ἀτρείδης μὲν ἀπήχθετο κηρόθι μᾶλλον,

αὐτός καὶ τοῦ δώρα, σὺ δ' ἄλλους περ Παναχαιοὺς
τειρομένους ἐλέαρε κατὰ στρατόν, ο' σε θεὸν ὅς
τίσου'· ἦ γάρ κὲ σφι μάλα μέγα κύδος ἄροιο.

νῦν γάρ χ' Ἐκτόρ' ἐλοις, ἐπεὶ ἀν μάλα τοι σχεδὸν ἐλθοὶ
λύσαν ἐχοὺν ὀλοῦν, ἐπεὶ οὗ τινὰ φησιν ὁμοῖον

οἶ ἐμεναι Δαναῶν, οὐς ἐνθάδε νῆς ἐνεικαν."
Achilles rejects the offer, inveighs against the injuries done to him after all his services, and announces his intention to sail away next day, and to fight no more.

τὸν δ’ ἀπαμειβόμενος προσέφη τόδας ὡκὺς Ἀχίλλευς:

“διογενὲς δαερτιάδη, πολυμῆχαν Ὄδυσσευ, χρὴ μὲν δὴ τὸν μῦθον ἀπηλεγέως ἀποειπέω, ἢ περ δὴ φρονεῖ τε καὶ ὡς τετελεσμένον ἐσται, ὡς μὴ μοι τρύψητε παρῆμενοι ἄλλοθεν ἄλλος.

ἐχθρὸς γὰρ μοι κεῖνος ὦμὸς Ἀίδαο πῦλησιν, ὦς χ’ ἔτερον μὲν κεύθη ἕνι φρεσίν, ἄλλο δὲ εἰπη. αὐτὰρ ἐγὼν ἐρέω, ὡς μοι δοκεῖ εἶναι ἄριστα:

οὔτ’ ἐμὲ γ’ Ἀτρείδην Ἀγαμέμνονα πεσέμεν οἶων οὔτ’ ἄλλους Δαναοὺς, ἔπει οὐκ ἄρα τις χάρις ἦν μάρνασθαι δηλοσιν ἐπ’ ἀνδράσι νωλεμὲς αἰεὶ.

ίσῃ μοῖρα μένοντι, καὶ εἰ μάλα τις πολεμίζοι: εὖν δὲ ἵν τιμῇ ἡμὲν κακὸς ἢδ’ καὶ ἐσθλός.

[κάθαν’ ὦμὸς δ’ τ’ ἀεργὸς ἀνήρ δ’ τ’ πολλὰ ἔργας.] οὔδ’ τί μοι περίκειται, ἔπει πάθουν ἀλγεα θυμῶ ἀιεν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν.

ὡς δ’ ὄρυξ ἀπτήσι νεοσσοῦσι προφέρῃσιν μάστακ’, ἔπει κε λάβησι, κακῶς δ’ ἄρα οἱ τέλει αὐτῇ, ὡς καὶ ἐγὼ πολλὰς μὲν ἀὑπνους νῦκτας ἵανον, ἢματα δ’ αἱματόεντα διεπρῆσσου πολεμίζων, ἀνδράσι μαρνάμενος ἄρρων ἐνεκα σφετεράων, δῶδεκα δὴ σὺν νυσὶ πόλεις ἀλάπαξ ἀνθρόπων, πεζὸς δ’ ἐνδεκά φημι κατὰ Τροῖν ἐρίβωλον τῶν ἐκ πασέων κειμηλία πολλὰ καὶ ἐσθλὰ ἐξελόμην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον Ἀτρείδη: ὡ δ’ ὅπως θεὸς ἰοὺς παρὰ νυσὶ θοῦσιν δεξίμενος διὰ παῦρα δασάσκετο, πολλὰ δ’ ἕχεσκεν.”
Ἀλλὰ δ᾽ ἀριστήσεσί δίδου γέρα καὶ βασιλεύσιν·
tοῖς μὲν ἐμπεδα κεῖται, ἐμεῦ δ᾽ ἀπὸ μοῦνου Ἀχαίων εἶλετ', ἔχει δ᾽ ἄλοχον θυμαρέα· τῇ παραίσων
tερπέσθω. τί δὲ δεῖ πολεμιζέμεναι Τρώεσσιν
Ἀργείους; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγείρας
Ἀτρείδης; ἦ οὖχ Ἐλένης ἑνεκ' ἦνκόμουι;
ἡ μοῦνοι φιλέουσι' ἄλοχοις μερότων ἀνθρώπων
Ἀτρείδαι; ἐπεὶ δὲ τις ἄνηρ ἀγαθός καὶ ἐξέφρων,
ἡν αὐτοῦ φιλέει καὶ κῆδεται, ὡς καὶ ἐγὼ τὴν
ἐκ θυμοῦ φίλεου, δουρικτητὴν περ ἔοισαν.
νῦν δ', ἐπεὶ ἐκ χειρῶν γέρας εἶλετο καὶ μ' ἀπάτησεν,
μή μεν πειράτω εὐ εἰδότος· οὐδὲ με πείσει.

340 ἀλλ', Ὀδυσσεῦ, σὺν σοὶ τε καὶ ἄλλοισιν βασιλεύσιν
φραζέσθω νήσσιν ἀλεξέμεναι δήμῳ πῦρ.
ἡ μὲν δὴ μάλα πολλὰ πονῆσατο νόσφιν ἐμεῖο,
cαὶ δὴ τείχος ἐδείμε καὶ ἦλασε τάφρον ἐπ' αὐτῷ
εὑρείαν μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν.
350 ἀλλ' οὐδ' ὃς δύναται σθένος "Εκτορος ἀνδροφόνοιο
ἐσχεῖν. ὅφρα δ' ἐγὼ μετ' Ἀχαίωσιν πολέμιζον,
οὐκ ἑθέλεσκε μάχην ἀπὸ τείχος ὄρνυμεν "Εκτωρ,
ἀλλ' ὁσον ἐσ Σκαίάς τε πύλας καὶ φηγὸν ἴκανεν
eὕθα ποτ' οἴον ἐμίμυνε, μόγις δὲ μεν ἐκφυγεν ὄρμην.
355 νῦν δ', ἐπεὶ οὐκ ἐθέλω πολεμιζέμεν "Εκτορι δίῳ,
αὐριον ἵρα Δι' ἰέξας καὶ πᾶσι θεοῖσιν,
νηῆςας εὗ νῆςας, ἐπὶν ἅλαδε προερύσσω,
ὄψει, ἦν ἑθέλησθα καὶ αἰ' κέν τοι τὰ μεμήλῃ,
ἣ μάλ' Ἐλλήσποντον ἐπ' ἰχθυόεντα πλεούσας
νῆςας ἐμᾶς, ἐν δ' ἀνδρας ἐρεσσέμεναι μεμαδᾶς;
εἰ δὲ κεν εὔπλοιόν δῶῃ κλυτὸς ἐνυσίγαιος,
ἡμάτι κε τριτάτω Φθίνῃ ἐρίβωλον ἱκοίμην.
ἔστι δὲ μοι μάλα πολλά, τὰ κάλλιπον ἐνθάδε ἔρρων.
ἀλλοι δ' ενθένδε χρυσόν καὶ χαλκὸν ἐρυθρὸν
ηδὲ γυναικὰς ἐνζώνουσ πολιῶν τε σίδηρον
ἀξομαί, ὧσ' ἐλαχόν γε· γέρας δὲ μοι, ὡς περ ἐδωκεν,
αὐτὶς ἐφυβρίζων ἐλετο κρείων Ἀγαμέμνων Ἀτρείδης.
τῷ πάντ' ἀγορεύμεν, ὡς ἐπιτέλλω,
ἀμφαδόν, ὀφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαῖοι,
εἶ τινὰ που Δαναῶν ἔτι ἐλπεται ἐξαπατήσειν,
αἰὲν ἀναιδεῖην ἐπιειμένων. οὐδ', ἄν ἐμοὶ ἥρ.
τετλαῖς κύνεσὶ περ ἐὼν εἰς ὅπα ἱδέσθαι·
οὐδὲ τί οἱ βουλᾶς συμφράσσομαι, οὐδὲ μὲν ἐργον'
ἐκ γὰρ δὴ μ' ἀπάτησε καὶ ἠλίτεν· οὐδ' ἄν ἐτ' αὐτός
ἐξαπάφοιτ' ἐπέεσσιν· ἄλις δὲ οί. ἄλλα ἐκήλος
ἐρρέτω· ἐκ γὰρ εὖ φρένας εἶλετο μητίετα Ζεὺς.
ἐχθρὰ δὲ μοι τοῦ δῶρα, τίω δὲ μων ἐν καρδὸς αἰσθ.
οὐδ' εἰ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη,
ὅσα τέ οἱ νῦν ἔστι, καὶ εἰ ποθεν ἄλλα γένοιτο,
οὐδ' ὅσ' ἐσ' Ὀρχομενὸν ποτινίσσεται, οὐδ' ὅσα Θῆβας
Αἰγυπτίας, ὃθι πλεῖστα δόμοις ἐν κτήματα κεῖται,
αἰ' θ' ἐκατόμπτυλοι εἰσι, διηκόσιοι δ' ἂν ἐκάστας
ἀνέρες ἐξοικνεύσι σὺν ὑποσιῶν καὶ ὀχεσφυν'
οὐδ' εἰ μοι τόσα δοίη, ὅσα ψάμαθος τε κόνις τε,
οὐδ' κεν ὡς ἐτι θυμὸν ἐμὸν πείσει Ἀγαμέμνων,
πρὶν γ' ἀπὸ πᾶςαν ἐμοὶ δόμεναι θυμαλγέα λῶβην.
κούρην δ' οὐ γαμέω Ἀγαμέμνων Ἀτρείδαο,
οὗδ' εἰ χρυσεῖη Ἀφροδίτη κάλλος ἐρίζοι,
ἐργα δ' Ἀθηναίη γλαυκώπιδι Ἑσοφαρίζοι,
οὐδὲ μων ὃς γαμέω· ὃ δ' Ἀχαιῶν ἄλλον ἐλέσθω,
ὡς τις οὐ τ' ἐπέοικε καὶ ὅς βασιλεύτερος ἐστιν.
ἡν γὰρ ὅτι μὲ σόωσι θεοὶ καὶ οὐκαδ' ἱκώμαι,
Πηλεύς θῆν μοι ἐπείτη γυναῖκα γαμέσσεται αὐτός.
πολλαὶ Ἀχαιίδες εἰσίν ἄν Ἐλλάδα τε Φθίην τε,
κοῦραί ἀριστῆν, οὐ τε πτολεῦθρα ῥύονται·
tῶν ἂν κ’ ἐθέλωμι, φίλην ποιήσωμ’ ἁκοιτών.
ἐνθα δὲ μοι μάλα πολλὸν ἐπέσοστο θυμὸς ἄγινωρ
γῆμαντὶ μυγῆτην ἄλοχον, εἰκώναν ἁκοιτών,
κτήμασι τέρπεσθαι, τὰ γέρων ἐκτῆσατο Πηλεύς.
οὔ γὰρ ἐμοὶ ψυχῆς ἀντάξιον οὐδ’ ὅσα φασίν
'Ἰλιον ἐκτῆσθαι, εὖ ναιόμενον πτολεῦθρον,
tὸ πρὶν ἐπ’ εἰρήνης, πρὶν ἔλθειν πιὰς Ἀχιλῆν,
οὐδ’ ὅσα λάινος οὐδός ἀφήτωρος ἐνιὸς ἐέργει,
Φοῖβον Ἀτόλλωνος, Πυθοὶ ἔνι πετρηέσσῃ.
ληστοὶ μὲν γὰρ τε βοῖς καὶ ὕφια μῆλα,
κτητοὶ δὲ τρίποδες τε καὶ ἵππων ξανθὰ κάρηνα·
ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λειστῆ
οὐθ’ ἐλετή, ἐπεὶ ἀρ κεν ἀμείβεται ἐρκος ὀδόντων.
μῆτηρ γὰρ τε μὲ φησὶ βεά, Θέτις ἀργυρόπεζα,
διεκθαδίας κῆρας φερέμεν θανάτου τέλοςθε.
εἰ μὲν κ’ αὖθι μένων Τρώων πόλιν ἀμφιμάχομαι,
ὡλετο μὲν μοι νόστος, ἀτὰρ κλέος ἀφθιτον ἕσται·
εἰ δὲ κεν οἰκαδ’ ἱκωμι φίλην ἐς πατρίδα γαιῶν,
ὡλετό μοι κλέος ἐσθλῶν, ἐπὶ δηρῶν δὲ μοι αἰῶν
ἔσσεται, οὐδὲ κε μ’ ἀκα τέλος θανάτου κιχεῖν.
καὶ δ’ ἀν τοῖς ἄλλοισιν ἔγω παραμυθησάμην
οἰκαδ’ ἀποπλείειν, ἐπεὶ οὐκέτι δήτε τέκμωρ
'Ἰλίου αἰπεινής’ μάλα γὰρ ἔθεν εὐρύστα Ζεὺς
χεῖρα ἐν ὑπερέσχε, τεθαρσῆκασι δὲ λαοῖ.
ἀλλ’ ὑμεῖς μὲν ἱόντες ἀριστήσεσιν Ἀχιλῆν
ἀγγελίην ἀπόφασθε—τὸ γὰρ γέρας ἐστὶ γερόντων—,
ἄφρ’ ἄλλην φράζωνται ἐνὶ φρεσὶ μῆτιν ἁμείνω,
ἡ κὲ σφιν νήᾶς τε σόη καὶ λαὸν Ἀχιλῆν
νησαῖν ἐπὶ γαλαφηρῆς, ἐπεὶ οὐ σφισῶν ἤδε γ’ ἐτοιμῆ,
ἡν νῦν ἐφράσσαντο, ἐμεῖ ἀπομηνίσαντος.
Phoenix, having been bidden by Achilles to abide with him that night and to sail home next day, recalls to mind how Peleus had committed Achilles to his care, and refuses to be parted from Achilles whether he stay or go. But he urges him to relent.

οψε δε δη μετεειπε γερων ιτπηλατα Φοινιξ
δακρυ αναπρησας· peri γαρ διε νησιν Αχαιων.
"ει μεν δη νοστον γε μετα φρεσι, φαϊδιμ Αχιλλευν,
βαλλεαι, ουδε τι παμπαι αμυνειν νησι θοησιν 435
πυρ έθελεις άιδηλουν, επει χολος έμπεσε θυμον,
πως αν έπειτ άπο σειο, φιλον τεκος, ανθι λυπομην,
οιος; σοι δε μέ έπεμπε γερων ιτπηλατα Πηλευς
ηματι τω, οτε ση εκ Φθης Άγαμεμνοιν πέμπεν
νηπιον, ου πω ειδοθ' ομοιον πτολέμοιο
ουδ εγορεσων, ίνα τη ανδρες αριπρεπειες τελεθουσιν
τουνεκα με προεκη, διδασκεμεναι ταδε παντα,
μυθων τε ρητηρ' εμεναι πρηκτηρα τε έργων.
ως αν έπειτ άπο σειο, φιλον τεκος, ουκ έθελοιμε
λειπεσεθ', ουδ ει κεν μοι υποσταιν θεος αυτος
γηρας άπουξας θησειν νεον ήβωντα,
οιον οτε πρωτον λιπον Έλλαδα καλλιγυναικα,
φευγων νεικεα πατρος Αμυντορος Όρμενίδαο,
ος μοι παλλακιδοις περιχωσατο καλλικόμοιν,
την αυτος φιλεσκεν, ατιμαζεσκε δε άκοιτιν,
μητέρ' ἐμὴν· ἢ δ' αἰὲν ἐμὲ λισσέσκετο γούνων
παλλακίδι προμιηθήναι, ἵν' ἐκθήρεε γέροντα.
τῇ πιθώμην καὶ ἐρέξα· πατήρ δ' ἐμὸς αὐτίκ' ὄισθείς
πολλὰ κατηρᾶτο, στυγερὰς δ' ἐπεκέκλετ' Ἐρώτις,
μή ποτὲ γούναςιν οἶς ἐφέσσεσθαι φίλον νῦν
ἐξ ἐμέθεν γεγαώτα· θεοὶ δ' ἐτέλεουν ἐπαράς,
Ｚεὺς τε καταχθόνιος καὶ ἐπαινῇ Περσεφόνεια.
τὸν μὲν ἐγὼ βούλευσα κατακτάμεν ὁξεὶ χαλκῷ·
ἀλλὰ τὶς ἀθανάτων πάντες χόλον, ὡς ἤ ἐνὶ θυμῷ
δήμον θήκε φάτιν καὶ οὐνείδα πόλλ' ἀνθρώπων,
ὡς μὴ πατροφόνος μετ' Ἀχαιοίσιν καλεοίμην.
ἐνθ' ἐμοὶ οὐκέτι πάμπαν ἑρητύετ' ἐν φρεσὶ θυμὸς
πατρὸς χωμένου κατὰ μέγαρα στροφᾶσθαι.
ἐνθ' ἐμοὶ οὐκέτι πάμπαν ἑρητύετ' ἐν φρεσὶ θυμὸς
πατρὸς χωμένου κατὰ μέγαρα στροφᾶσθαι.
ἡ μὲν πολλὰ ἐσαι καὶ ἀνεψιοὶ ἀμφὶς ἕοντες
αὐτοῦ λισσόμενοι κατερήτουν ἐν μεγάροισιν,
πολλὰ δὲ ἱφια μῆλα καὶ εἰλίποδας ἐλικας βοῦς
ἐσφαζον, πολλοὶ δὲ σύνες θαλέθοντες ἀλοιφῇ
eὐόμενοι ταύνυντο διὰ φλογὸς Ἡφαῖστοιο,
πολλὸν δ' ἐκ κεράμων μέθυ πίνετο τοῦ γέροντος.
eἰνάνυχες δὲ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἵλουν·
οἱ μὲν ἀμείβομενοι φυλακὰς ἔχουν, οὐδὲ ποτ' ἐσβῆ
πῦρ, ἔτερου μὲν ὑπ' αἱθούσῃ ἑνερκέος αὐλῆς,
ἀλλο δ' ἐνὶ προδόμῳ, πρόσθεν θαλάμωι θυράων.
ἀλλ' ὅτε δὴ δεκάτη μοι ἐπῆλυθε νῦξ ἐρεβευνή,
καὶ τότ' ἐγὼ θαλάμῳ θύρας πυκνῶς ἀραρίας
ῥήξας ἐξῆλθον, καὶ ὑπέρθοροι ἐρκίον αὐλῆς
ῥεῖα, λαθὼν φυλακὰς τ' ἀνδρας δημῶς τε γυναῖκας.
φεύγουν ἔπειτ' ἀπάνυεθε δι' Ἦλλαδος εὐρυχόροιο,
Φῆθην δ' ἐξικόμην ἐριβώλακα, μητέρα μῆλον,
ἐς Πηλῆα ἄναχθ'· ὅ δὲ με πρόφρον ὑπέδεκτο,
καὶ με φίλησ', ὡς εἰ τε πατήρ ὁν παῖδα φιλήσῃ

L. L. IX. X.
Phoenix continuing relates the allegory of the 'Prayers, daughters of Zeus,' and pleads that now is the time for reconciliation.

καὶ γὰρ τε λιταί εἰσι Διὸς κοῦραι μεγάλοιο,
χωλαί τε ρυσαί τε παραβλωπές τ’ ὀφθαλμῷ,
αἱ ρά τε καὶ μετόπισθ’ ἀτης ἀλέγουσι κιοῦσαι.
ἡ δ’ ἀτη σθεναρῆ τε καὶ ἀρτίπος, οὐνεκα πᾶσας 503
πολλῶν ὑπεκπροθέει, φθάνει δὲ τε πᾶσαν ἔπ’ αἶαν
βλάπτουσ’ ἀνθρώπους· αἱ δ’ ἐξακέονται ὀπίσω.
δὲ μὲν τ’ αἰδέσεται κοῦρας Διὸς ἄσσον ιοῦσας,
τὸν δὲ μέγ’ ὄνησαν καὶ τ’ ἐκλυνον εὐχομένιο. ὅς δὲ κ’ ἀνήνηται καὶ τε στερεώς ἀποείτη, λίσσονται δ’ ἄρα ταῖ γε Δία Κρονίωνα κιοῦσαι τῷ ἁτν ἀμ’ ἐπεσθαί, ἵνα βλαφθείς ἀποτίσῃ. ἀλλ’, Ἀχίλευ, πόρε καὶ σὺ Δίος κούρησιν ἐπεσθαί τιμήν, ἥ τ’ ἀλλων περ ἐπιγνάμπτει νόον ἔσθλῳ. εἰ μὲν γὰρ μὴ δῶρα φέροι, τὰ δ’ ὅπισθ’ ὁνομάζοι Ἄτρείδης, ἀλλ’ αἰέν ἐπικαφελῶς χαλεπαίνοι, οὐκ ἂν ἐγὼ γέ σε μῆνιν ἀπορρίφαντα κελοίμην Ἀργείωσιν ἀμμενεμαί, χατέουσί περ ἐμπῆς· νῦν δ’ ἀμα τ’ αὐτίκα πολλὰ διδοῖ, τὰ δ’ ὅπισθεν ὑπέστη, ἄνδρας δὲ λίσσεσθαί ἐπιπροέηκεν ἀρίστους κρινάμενοι κατὰ λαὸν Ἀχαικὸν, οἴ τε σοὶ αὐτῷ φίλτατοι Ἀργείων’ τῶν μὴ σῦ γε μῦθον ἐλέγξης μηδε πόδας· πρὶν δ’ οὐ τι νεμεσσητὸν κεχολῶσθαι.

Phoenix proceeding recounts the story of Meleager and of the siege of Calydon as a warning against excessive obdurcity in wrath. Now is the moment for honourable reconciliation.

οὔτω καὶ τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν ἠρώων, ὅτε κέν τιν’ ἐπιξάφελος χόλος ἤκου. δωρητοὶ τ’ ἐπέλουτο παράρρητοι τ’ ἐπέεσσων. μέμιημαι τόδε ἐργον ἐγὼ πάλαι, οὐ τι νέον γε, ὡς ἦν· ἐν δ’ ὑμῖν ἐρέω πάντεσσι φίλοισιν. Κουρήτες τ’ ἐμάχοντο καὶ Αἰτωλοὶ μενεχάρμαι ἀμφὶ πόλιν Καλυδῶνα καὶ ἀλλήλους ἐνάριζον, Αἰτωλοὶ μὲν ἀμμωνόμενοι Καλυδώνος ἔραννης, Κουρήτες δὲ διαπράθεειν μεμαώτες Ἁρη. καὶ γὰρ τοῖοι κακὸν χρυσόθρονος Ἀρτεμίς ὀρσευ χωσαμένη, ὦ οἰ οὐ τι θαλύσια γουνὶ ἀλωθὶς
Οίνευς ρέξ', ἄλλοι δὲ θεοὶ δαίμονθ' ἐκατόμβας· 535
οἶη δ' οὐκ ἔρρεξε Δίος κούρῃ μεγάλῳ·
ἡ λάθετ' ἢ οὐκ ἐνόησεν· ἀάσατο δὲ μέγα θυμῷ.
ἣ δὲ χολωσάμενη διὸν γένος ἱσχείρα
ἀρσεν ἐπὶ, χλούνην σὺν ἀγριον ἀργιόδοντα,
ὅς κακὰ πόλλα ἔρδεσκεν ἐθον Οἶνης ἀλωνί·
πολλὰ δ' ὦ γε προθέλυμα χαμαί βάλε δεύδρεα μακρά
αὐτήςιν βίζησι καὶ αὐτοῖς ἀνθεσί μῆλων.
τὸν δ' ύιὸς Οἶνης ἀπέκτεινεν Μελέαγρος,
pολλῶν ἐκ πολίων θηρητορᾶς ἄνδρας ἀγείρας
καὶ κύνας· οὐ μὲν γὰρ κε δάμη παύροις βροτοῖσιν· 545
tόσσος ἐνν, πολλοὺς δὲ πυρῆς ἐπέβησο ἀλεγεινή.
ἡ δ' ἀμφ' αὐτῶθ' θήκε πολύν κέλαδον καὶ ἀντήν,
ἀμφὶ σὺδ' κεφαλῇ καὶ δέρματι λαχνήντι,
Κουρήτων τε μεσηγὺ καὶ Λίτωλῶν μεγαθύμων.
ὅφρα μὲν οὖν Μελέαγρος ἀρηήφιλος πολέμιζεν,
550
τόφρα δὲ Κουρήτεσσι κακῶς ἦν, οὔδὲ δύναντο
τείχεος ἐκτοσθέν μίμνεοι πολέες περ ἐόντες·
ἀλλ' ὅτε δὴ Μελέαγρον ἐδυ χόλος, οὐς τε καὶ ἄλλων
οἱδάνει ἐν στήθεσσι νόον πύκνα περ φρονεόντων,
ἡ τοι ὁ μπτὲρ χίλῃ 'Ἀλβαϊχ χωύομενος κήρ
κεῖτο παρὰ μυστῇ ἀλόχω, καλῇ Κλεοπάτρῃ,
κούρῃ Μαρτύρων καλλισφύρου Εὐμνίνης
"Ἰδεὼ θ", ὅς κάρτιστος ἐπιχθονίων γένετ' ἄνδρῶν
τῶν τότε, καὶ ὑα ἀνακτος ἐναντίον εἶλετο τὸξον
Φοίβου 'Απόλλωνους καλλισφύρου ἐνεκα νύμφης· 560
τὴν δὲ τότ' ἐν μεγάροισι πατήρ καὶ πότιμα μήτηρ
'Ἀλκυόνην καλέσκον ἐπώόμυγον, οὖνεκ' ἀρ' αὐτῆς
μήτηρ ἀλκυόνους πολυπενθέοις οἴτου ἔχουνα
κλαί', ὅτε μιν ἐκάργρος ἀνήρπασε Φοίβος 'Απόλλων.
τῇ ὦ γε παρκατελεκτο χόλον θυμαλγέα πέσσων, 565
I.

εὺς ἄρεων μητρὸς κεχολωμένος, ἵππα θεώσων
πόλλα δὲ καὶ γαῖαν πολυφόρβην χερσὶν ἀλοίᾳ
κυκλήσκουσ’ Ἀδην καὶ ἐπαύνην Περσεφόνειαν,
πρόχυν καθεξομένη, δεύοντο δὲ δάκρυσι κόλποι,
παῖδι δόμεν θάνατον. τῆς δ’ ἡροφότης Ἑρωίνης
ἐκλυειν εὖ 'Ερέβεσφιν, ἀμείλιχον ἦτορ ἔδοσα.

τῶν δὲ τὰχ’ ἀμφὶ πῦλας ὁμάδος καὶ δοῦπος ὅρῳς
πύργων βάλλομένων, τῶν δὲ λίσσωντο γέροντες
Αἴτωλϊν, πέμπτων δὲ θεῶν ἱερὶς ἄριστους,
ἐξελθεῖν καὶ ἀμύναι, ὑποσχόμενοι μέγα δῶρον·
ὄπτοθι ποίτατον πεδίον Καλυδώνος ἑρανής,
ἔνθα μιν ήμῶνον τέμενος περικαλλές ἐλέοσαι
πεντηκοτόγυνον, τὸ μὲν ἡμισυ οἰνοπέδοιο,
ἡμισυ δὲ ψιλῆν ἄροσιν πεδίοιο ταμέοσαι.

πολλὰ δὲ μιν λιτάνευε γέρων ἱππηλάτα Οἰνεύς,
οὐδοὺ ἐπεμβεβαῶς υψηρέφθους θαλάμῳ
σείων κολλητάς σανίδας, γονουμένως οὐίν·

πολλὰ δὲ τῶν γε κασίγνηται καὶ πότνια μήτηρ
ἐλλισσονθ’. ὁ δὲ μάλλον ἀναίνετο· πολλὰ δ’ ἐταῖροι,
οἱ οἱ κεννόταιοι καὶ φιλτατοί ᾦσαν ἀπάντων·
ἀλλ’ οὐδ’ ὃς τοῦ θυμὸν ἐνὶ στῆθεσσιν ἐπείδουν,
πρὶν γ’ ὀτε δὴ θάλαμος πῦκ’ ἐβάλλετο, τοι δ’ ἐπὶ πῦργων
βαίνον Κουρήτες καὶ ἐνέπρηθουν μέγα ἂστυ.

καὶ τότε δὴ Μελέαγρον εὖξωνος παράκοιτος

λίσσετ’ ὀδυρομένη, καὶ οἱ κατέλεξεν ἀπαντα
κήδε’ ὅσ’ ἄνθρωποις πέλει, τῶν ἂστυ ἄλωγ’
ἀνδρᾶς μὲν κτείνουσι, πόλιν δὲ τε πῦρ ἀμαθύνει,
tέκνα δὲ τ’ ἄλλου ἄγουσι βαθυζώνους τε γυναῖκας.

τοῦ δ’ ὀρίνετο θυμὸς ἀκούοντος κακὰ ἔργα,

βῆ δ’ ἔναι, χροὶ δ’ ἔντε’ ἐδύσετο παμφανόωντα.
Achilles bids Phoenix not to plead with him further. As a hint to the other envoys to depart, he signs to Patroclus to spread a couch for Phoenix. Ajax, preparing to go, chides Achilles for his obduracy.
Achilles repeats his refusal to be reconciled with Agamemnon.

τὸν δ᾿ ἀπαμειβόμενος προσέφη πόδας ὡκὺς Ἀχιλλεὺς·

"Ἀλλὰ δὲν ἐντεῦθες Τελαμώνιοι, κοίρανε λαῶν,
pάντα τί μοι κατὰ θυμὸν ἐξίσασθαι·

Ἀτρέδης ὡς εἰ τῶν ἀτύμητον μετανάστην. ἀλλ᾽ ὡς ἐρχεσθε καὶ ἀγγελίην ἀπόφασθε.
οὐ γὰρ πρὶν πολέμου μεδῆσομαι αἰματόεντος, ἐκτορά δίον, 650
πρὶν γ' νίθν Πριάμοιο δαφρονος, "Εκτορά δίον,
Μυρμιδόνων ἐπι τε κλισίας καὶ νήσας ἰκέσθαι
κτείνοντ' Ἀργείους, κατά τε σμύξαι πυρὶ νήσας.
άμφι δὲ τοι τῇ ἐμῆ κλισίῃ καὶ νηὶ μελαίῃ
"Εκτορά καὶ μεμαῶτα μάχης σχῆσεσθαι δίω." 655

Phoenix remains to sleep in the tent of Achilles; the other
envoys return to Agamemnon, and Odysseus reports
Achilles' refusal.

ὡς ἐφαθ', οἱ δὲ ἐκαστὸς ἐλὼν δέπασ ἀμφικύπελλον
σπείσαντες παρὰ νῆσα ἵσαν πάλιν ήρχε δ' Ἄδυσσεύς.
Πάτροκλος δ' ἐτάρωσιν ἵδε δμωήσι κέλευσεν
Φοίνικι στορέσαι πυκνῶν λέχος ὅττι τάχιστα.
αἱ δ' ἐπιπειθόμεναι στὸρεσαν λέχος, ὡς ἐκέλευσεν, 660
κωσά τε ρήγος τε λινοῖο τε λεπτὸν ἄωτον.
ἐνθ' ὁ γέρων κατέλεκτό καὶ Ἡὼ δίαν ἐμίμνην
αὐτάρ Ἀχιλλεύς εὐδε μυχῷ κλισίης ἐνπήκτου;
τῷ δ' ἀρὰ παρκατέλεκτο γυνή, τὴν Δεσβόθεν ἥγεν,
Φόρβαντος θυγάτηρ Διομήδη καλλιπάρρης. 665
Πάτροκλος δ' ἐτέρωθεν ἐλέξατο· πάρ δ' ἀρὰ καὶ τῷ
Ἰφίς εὐξόνος, τὴν οἱ πόρε δῖος Ἀχιλλεύς
Σκύρον ἐλὼν αἰπείαν, 'Ενυήος πτολίεθρον.

οἱ δ' ὅτε δὴ κλισίησιν ἐν Ἀτρείδαιο γένοντο,
τοὺς μὲν ἀρὰ χρυσέωσι κυτέλλοις υἷς Ἀχαιῶν 670
δειδέχατ' ἄλλοθεν ἄλλος ἀναστάδον, ἐκ τ' ἐρέοντο·
πρῶτος δ' ἐξερεύειν ἀναξ ἀνδρῶν Ἀγαμέμνων·
"εἰπ' ἀγε μ', ὦ πολύαιν' Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν,
η ῥ' ἐθέλει νήσεσιν ἀλεξέμεναι δήμον πῦρ,
η ἀπέετε, χόλος δ' ἐτ' ἔχει μεγαλήτορα θυμὸν;" 675
τὸν δ' αὕτε προσέειπε πολύτλας δῖος Ὀδυσσεύς.
Diomedes expresses regret that the embassy was ever sent.
He bids Agamemnon marshal the host for battle next morning. The chieftains depart each to his tent.

"Ατρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον, κεῖνός γ' οὐκ ἐθέλει σβέσσαι χόλον, ἄλλ' ἐτι μᾶλλον πιμπλάνεται μένεος, σὲ δ' ἀναίνεται ἡδὲ σὰ δῶρα. αὐτόν σε φράζεσθαι ἐν Ἀργείοισιν ἀνώγειν, 680 ὃππος κεν νῆας τε σόης καὶ λαὸν Ἀχαίῶν· αὐτὸς δ' ἥπειλησεν ἃμ' ἥοι φαινομένην νῆας ἐυσελμοὺς ἀλαδ' ἐλκέμεν ἄμβιελίσσας.
καὶ δ' ἀν τοῖς ἄλλοισιν ἔφη παραμυθήσασθαι οἰκαδ' ἀποπλείειν, ἐπεῖ οὐκέτι δὴτε τέκμωρ 685 Ἰλιὸν αἴπευνης· μάλα γὰρ ἐθεὶν εὐρύστα Ζεὺς χεῖρα ἐν ὑπερέσχε, τεθαρπήκασι δὲ λαοί.
ὥς ἐφατ'. εἰσί καὶ οἴδε τάδ' εἰπέμεν, οἱ μοι ἔποντο, Λιᾶς καὶ κήρυκε δῦω, πεπνυμένω ἄμφω.
Φοίνιξ δ' αὖθ' ὁ γέρων κατελέξατο, ὡς γὰρ ἀνώγειν, ὅφοι οἱ ἐν νῆεσσι φίλην ἐς πατρίδ' ἐπηταί 691 αὐριον, ἤν ἐθέλησιν· ἀνάγκη δ' οὗ τί μιν ἄξει." ὡς ἐφαθ', οἱ δ' ἀρα πάντες ἀκὴν ἐγένοντο σιωπῇ
[μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερὸς ἄγορέπεσεν.]
δὴν δ' ἀνεφ ἠσαν τετιηότες ὑπὲς Ἀχαιῶν. 695
θυμὸς εἶνι στήθεσιν αὐνόγη καὶ θεὺς ὃρση.
ἀλλ’ ἀγεθ’, ὥς ἄν ἐγὼ εἴπω, πειθόμεθα πάντες.
νῦν μὲν κοιμήσασθε τεταρπόμενοι φίλον ἢτορ
σίτου καὶ οἴνου. τὸ γὰρ μένος ἐστὶ καὶ ἀλκή:
αὐτὰρ ἐπεὶ κε φανῇ καλὴ ῥοδοδάκτυλος Ἡώς,
καρπαλίμως πρὸ νεῶν ἐχέμεν λαὸν τε καὶ ἵππους
ὀτρύνων, καὶ δ’ αὐτὸς εἶνι πρῶτοισι μάχεσθαι."
ὡς ἔφαθ’, οἱ δ’ ἄρα πάντες ἐπήμησαν βασιλῆς,
μὴν ἄγασσάμενοι Διομήδεος ἵπποδάμοιο.
καὶ τότε δὴ σπείραντες ἔβαν κλισίηνδε ἑκαστος,
ἐνθα δὲ κοιμήσαντο καὶ ἵππου δῷρον ἐλοντο.
Agamemnon, sleepless with care, resolves to go and consult with Nestor. While arraying himself he is visited by his brother Menelaus who is awake and abroad on a like errand.

ἄλλοι μὲν παρὰ νησὶν ἀριστῆς Παναχαίων εὖδον πανυχίοι, μαλακῷ δεδημένοι ύπνοι· ἀλλ’ οὐκ Ἀτρείδην Ἀγαμέμνονα ποιμένα λαῶν ύπνοι ἔχε γλυκερός, πολλὰ φρεσὶν ὁμαίνοντα. ως δ’ ὦτ’ αὖ ἀστράπτῃ πόσις Ἡρῆς ἦνκόμοιο, τεύχων ἥ πολὺν ὀμβρὸν ἀθέσφατον ἥε χάλαξαν ἥ υφετόν, ὅτε πέρ τε χιῳ ἐπάλυεν ἀρούρας, ἥ Ποθὶ πτολέμοιο μέγα στόμα πευκεδανοῦ, ὡς πυκίν’ ἐν στήθεσιν ἄνεστενάχις Ἀγαμέμνων νειόθεν ἐκ κραδίς, τρομεόντο δέ οἱ φρένες ἐντός. ἡ τοι ὦτ’ ἐς πεδίον τὸ Τρῳκὸν ἀθρίσειεν, θαύμαξεν πυρὰ πολλὰ, τὰ καῖετο Ἰλιόθι πρό, αὐλῶν συρίγγων τ’ ἐνοπὴν ὀμαδὸν τ’ ἀνθρώπων· αὐτάρ ὦτ’ ἐς νηὰς τε ἱδοὶ καὶ λαῶν Ἀχαίον, πολλὰς ἐκ κεφαλῆς προθελύμνους ἐλκετο χαίτας ύψοθ’ ἐόντι Δί, μέγα δ’ ἐστενε κυδάλλιμον κήρ.
The brothers go their ways to summon certain chieftains to a conference.

τὸν δ’ ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων: "χρεώ βουλής ἐμὲ καὶ σέ, διοτρεφές ὁ Μενέλαος, κερδαλέης, ἣ τίς κεν ἐρύσσεται ἢδὲ σιώσει
'Αργείους καὶ νής, ἔπει Δίος ἐτράπετο φρήν. 
'Εκτορέοις ἀρα μᾶλλον ἐπὶ φρένα θῆχ' ἱεροῖς
οὐ γὰρ πώ ἱδόμην οὐδ' ἐκλυνον αὐθήσαντος
ἀνδρ' ἔνα τοσσάδε μέρμερ' ἐπ' ἥματι μητήσασθαι,
οὔσο 'Εκτωρ ἔρρεξε διίφιλος νιᾶς 'Αχαιῶν,
αὐτῶς, οὕτε θεᾶς νῖδος φίλος οὕτε θεῖο.
ἔργα δ' ἔρεξ', ὧσα φημὶ μελησέμεν 'Αργείους
δὴθά τε καὶ δολιχόν' τόσα γὰρ κακὰ μῆσατ' 'Αχαιῶν.
ἀλλ' ἵθι νῦν, Λειαντα καὶ 'Ιδομενή κάλεσσον
ῥίμφα θέων παρὰ νῆς:· ἐγὼ δ' ἔπι Νέστορα δίον
eἰμι, καὶ ὄτρυνέω αὐστημέναι, αἰ' κ' ἐθέλησιν
ἐλθεῖν ἐς φυλάκων ἱερὸν τέλος ἦδ' ἐπιτείλαι.
κεῖνον γὰρ κε μάλιστα πιθοίατο: τοῖο γὰρ νῖδος
σημαίνει φυλάκεσσι καὶ 'Ιδομενῆς ὁπάων
Μηριώνης· τοῖσιν γὰρ ἐπετράπομέν γε μάλιστα."
τὸν δ' ἠμεῖβετ' ἐπείτα βοήν ἀγαθὸς Μενέλαος·
"πῶς γὰρ μοι μύθῳ ἐπιτέλλεαι ἡδὲ κελεύεις;
αὕτω μένω μετὰ τοῖσι δεδεμένος, εἰς ὁ κεφ' ἐλθης,
ἡθ' θέω μετὰ σ' αὕτως, ἐπ' ἑν τοῖς ἐπιτεῖλω;"
τὸν δ' αὐτὲ προσεέπειν ἀναξ' ἀνδρῶν 'Αγαμέμνων·
"αὕτω μένειν, μὴ πὼς ἀβροτάξομεν ἀλλήλους
ἐρχομένως· τολλαὶ γὰρ ἀνὰ στρατόν εἰςι κέλευθοι.
φθέγγεο δ', ἢ κεφ' ἢσθα, καὶ ἐγρήγορθαι ἄνωχθι,
pατρόθεν ἐκ γενεῆς ὀνομάξων ἀνδρά ἐκαστον,
pάντας κυδαίνως· μηδὲ μεγαλίζεο θυμῷ,
ἀλλα καὶ αὐτοῖς περ' πονεόμεθα· ὡδὲ πον ἄμμων
 Zeus ἐπὶ γεινομένους ιει κακότητα βαρεῖαν."
Agamemnon rouses Nestor, and bids him come with him to visit the guards on duty without the gates, and there to meet Menelaus and others.

ὡς εἰπὼν ἀπέπεμπεν ἀδελφεῦν εὐ ἐπιτείλας. 
αὐτὰρ ὁ βῆ ὃ ἴναι μετὰ Νέστορα ποιμένα λαοῦ τὸν δ᾽ εὗρεν παρά τε κλισίη καὶ νη μελαίνη 
ἐνιῇ ἐνι μαλακῇ παρὰ δ᾽ ἔντεα ποικίλ᾽ ἐκεῖτο, 
ἀσπίς καὶ δύο δούρε φαευνί τε τρυφάλεια. 
πάρ δὲ ξωστήρ κείτο παναίολος, ὃ ὃ ὁ γεραιὸς 
ξώνυμθ, ὅτε ἐσ πόλεμον φθισὴνορα θωρήσασιτο 
λαὸν ἄγων, ἐπεὶ οὐ μὲν ἐπέτρεπε γῆραι λυγρᾷ. 
ὀρθωθεὶς δ᾽ ἄρ᾽ ἐπ᾽ ἀγκῶνος, κεφαλῆν ἐπαείρας, 
Ἄτρείδην προσέειπε καὶ ἑξερρεύετο μύθω. 
"τίς δ′ οὐτός κατὰ νῆας ἀνὰ στρατὸν ἔρχεαι οἶος 
νῦκτα δὲ ὄρφυινὴν, ὅτε θ᾽ εὗδουσι βροτοί ἀλλοί; 
ἡ τιν᾽ οὐρῆν διζῆμενος ἦ τιν᾽ ἑταῖρων; 
φθέγγει, μηδ᾽ ἀκέων ἐπ᾽ ἐμ′ ἔρχεο τίπτε δὲ σε χρεῶ;" 
τὸν δ᾽ ἡμείβετ' ἔπειτα ἀναξ ἀνδρῶν Ἀγαμέμνων. 
"ὦ Νέστορ Νηλημάδη, μέγα κῦδος Ἀχαίων, 
ἐσεῖα Ἀτρείδην Ἀγαμέμνονα, τὸν περὶ πάντων 
Ζεὺς ἐνήκε πόνοσι διαμπερές, εἰς ο᾽ κ᾽ ἀυτή 
ἐν στήθεσαι μένῃ καὶ μοι φίλα γουνατ᾽ ὀρφη. 
πλάζομαι ὅδ᾽, ἐπεὶ οὐ μοι ἐπ᾽ ὀμμασι νήδυμος ὑπνος ἰξάνει, ἂλλα μέλει πόλεμος καὶ κηδέ Ἀχαίων. 
αινὸς γὰρ Δαναῶν περιδείδια, οὐδὲ μοι ἦτορ 
ἐμπεδοῦν, ἂλλ᾽ ἀλαλύκτημαι, κραδή δὲ μοι ἔξω 
στηθέων ἐκθρῶσκει, τρομεῖ δ᾽ ὑπὸ φαιδίμα γυνα. 
ἄλλ᾽ εἰ τὶ δραίνεις, ἐπεὶ οὐδὲ σε γ᾽ ὑπνος ἴκανει, 
δεῖρ ἐς τοὺς φύλακας καταβήσομεν, ὥφρα ἰδωμεν, 
μὴ τοῖ μὲν καμάτῳ ἀδηκότες ἦδε καὶ ὑπνο 
κοιμήσωσςαι, ἀτὰρ φύλακῆς ἐπὶ πάγχυ λάθωνται.
δυσμενέες οὔτε ἄνδρες σχεδόν εἶσαι: οὔδὲ τι ἵδμεν· μή πως καὶ διὰ νῦκτα μενοινήσωσι μάχεσθαι.

τὸν δ’ ἥμειβετ’ ἐπειτα Γερήνιος ἵπποτα Νέστωρ.

“Ἀτρείδη κύδιστε, ἄναξ ἄνδρων Ἀγάμεμνον, οὐ θην Ἐκτορὶ πάντα νοήματα μητίετα Ζεὺς ἐκτελέει, ὅσα ποὺ νῦν ἐλπεται· ἀλλά μίν οἴῳ κύδεσι μνθηκέας καὶ πλείοσιν, εἰ κεν Ἀχιλλεὺς ἐκ χόλου ἀργαλέοιο μεταστρέψῃ φίλον ἡτορ. σοὶ δὲ μάλ’ ἐψομ’ ἐγώ’ ποτὶ δ’ αὖ καὶ ἐγείρομεν ἄλλους, ἥμεν Τυδείδην δουρικλυτόν ἢδ’ Ὅδυσσῆ

ηδ’ Ἀιαντα ταχὺν καὶ Φυλέος ἄλκιμον νῦν.

ἀλλ’ εἰ τις καὶ τοῦσε μετοιχόμενος καλέσειεν, ἀντίθεον τ’ Ἀιαντα καὶ Ἡδομενῆ ἀνακτα·

τῶν γὰρ νῆς ἔασιν ἐκαστάτω οὐδὲ μάλ’ ἐγγύς.

ἀλλὰ φίλον περ ἐόντα καὶ αἰδοῖου Μενέλαον νεκέσω, εἰ πέρ μοι νεμεσήσει, οὔδ’ ἐπικεύσω, ὡς εὐδεί, σοὶ δ’ οἴῳ ἐπέτρεψεν πονέσθαι.

νῦν ὁφελεν κατὰ πάντας ἀριστήσας πονέσθαι λισσόμενος· χρείω γὰρ ἴκανεται οὐκέτ’ ἀνεκτός.”

τὸν δ’ αὐτὲ προσέειπεν ἄναξ ἄνδρων Ἀγάμεμνων·

“ὁ γέρον, ἄλλοτε μὲν σε καὶ αἰτιώσαθαι ἄνωγα·

πολλάκι γὰρ μεθεὶ τε καὶ οὐκ έθέλει πονέσθαι,

οὔτ’ οἴκων οὔτ’ ἀφφαδίησι νόοιο,

ἀλλ’ ἐμὲ τ’ εἰσορών καὶ ἐμὴν ποτιδέγμενος ὅρμην.

νῦν δ’ ἐμέο πρότερος μάλ’ ἐπέγρετο καὶ μού ἐπέστη·

τὸν μὲν ἐγὼ προέκακα καλιμεναι, οὔσον μεταλλάξ. 

ἀλλ’ ἱομεν’ κεῖνοις δὲ κιχησόμεθα πρὸ πυλών ἐν φυλάκεσσ’· ίνα γὰρ σφιν ἐπέφραδον ἡγερέθεσθαι.”

τὸν δ’ ἥμειβετ’ ἐπειτα Γερήνιος ἵπποτα Νέστωρ·

“οὔτως οὔ τις οἱ νεμεσήσεται οὔδ’ ἀπιθήσει Ἀργείων, ὅτε κέν τιν ἐποτρύνῃ καὶ ἀνώγη.”
Néstor, accompanying Agamemnon, wakes first Odysseus and then Diomede; the latter is sent to fetch Ajax and Meges.

...
The guards being found under arms and vigilant are commended by Nestor. The chieftains cross the trench and sit down in the open plain.

οἱ δὲ ὄτε δὴ φυλάκεσσιν ἐν ἀγρομένουσιν ἐμικχθεν, 180 οὐδὲ μὲν εὐδοτας φυλάκων ἡγήτορας εὑρον, ἀλλ' ἑγρηγορτί σὺν τεύχεσιν εἴατο πάντες. ὃς δὲ κύνες περὶ μῆλα δυσωρήσουται ἐν αὐλῇ θηρὸς ἂκουσάντες κρατερόφρονος, ὅς τε καθ' ὑλην
Nestor asks if any will volunteer to go and spy upon the Trojans. Diomedes volunteers, and asks for a comrade.
Several chieftains are eager to accompany Diomede. He is hidden by Agamemnon to choose among them without respect of person, and selects Odysseus.

"Néstor, ἕμ' ὀπρύνει κραδίη καὶ θυμός ἀγήμωρ ἀνδρῶν δυσμενέων δύναι στρατὸν ἐγχύς ἐόντων, Τρώων ἀλλ' εἰ τίς μοι ἀνήρ ἀμ' ἐποικο καὶ ἄλλος μᾶλλον θαλπωρῆ καὶ θαρσαλεώτερον ἔσται. οὕν τε δ' ἐρχομένω καὶ τε πρὸ ο τοῦ ἐνόησεν, ὄππος κέρδος ἐῇ μοῦνος δ' εἴ πέρ τε νοῆσῃ, ἀλλ' τε οἱ βράσσων τε νὸς λεπτὴ δε τε μῆτις."
Diomedes and Odysseus are armed for the expedition. As they set out, Athene sends them an omen of success. They pray to her in turn.
εξέλετ' Αὐτόλυκος πυκνῶν δόμων ἀντιτορήσας, Σκάνδειαν δ' ἅρα δῶκε Κυθηρίῳ 'Αμφιδάμαντι· 'Αμφιδάμας δὲ Μόλω δῶκε ξεινύον εἶναι, αὐτάροι Μηρίον δῶκεν ὁ παιδὶ φορήναι·

δὴ τὸτ' Ὅδυσσῆος πῦκασεν κάρη ἀμφιτεθείσα.

τὸ δ' ἐπεὶ οὖν ὅπλοισιν ἐνὶ δευνούσιν ἐδύτην, βὰν πρ' ἑναὶ, λυπέτην δὲ κατ' αὐτόθι πάντας ἀρίστους. τοῖσι δὲ δεξίον ἦκεν ἐρωδίον ἐγγὺς οὐδοὶ Παλλάς 'Αθηναίη· τοι δ' οὖν ἠδ' οὐκ ὅφθαλμοις νῦκτα δι' ὀρφναίην, ἀλλὰ κλάγξαντος ἀκουσάν. χαίρε δὲ τὸ ὁρμιθ' Ὅδυσσεύς, ἦρατο δ' Ἄθηνη·

"κλύθε μεν, αἰγύπτοιο Δίδος τέκος, ἥ τέ μοι αἰεὶ ἐν πάντεσσι πόνοισι παρίστασαι, οὐδὲ σὲ λήθω κινύμενος, νῦν αὐτὲ μάλιστα με φίλαι, Ἄθηνη, δὸς δὲ πάλιν ἐπὶ νήας ἐνκλειάσας ἀφικέσθαι, ἰέξαντας μέγα ἐργον, ὡς Τρώσσει μελήσει."

δεύτερος αὐτ' ἦρατο βοην ἀγαθὸς Διομήδης· "κέκλυθι νῦν καὶ ἐμεῖο, Δίδος τέκος, ἀνυρτὼν· σπεῖὸ μοι, ὡς ὅτε πατρὶ ἀμ' ἐσπευ Τυδεί δίῳ ἐς Θηβας, ὅτε τε πρὸ Ἀχαιών ἄγγελος ἦεν. τοὺς δ' ἀρ' ἐπ' Ἀσωπῷ λίπε χαλκοχίτωνας Ἀχαιοὺς, αὐτάροι ὁ μειλήειον μῦθον φέρε Καδμείοισιν κεῖος· ἀτάρ ἄψ ἀπιῶν μᾶλα μέρμερα μῆσατο ἐργα σὺν σοί, διὰ θεά, ὅτε οἱ πρόφρασσα παρέστης. ὥς νῦν μοι ἐθέλουσα παρίστασαι καὶ μὲ φύλασσέ·

σοι δ' αὐ ἐγὼ ἰέξω βοῶν ἦνεν εὐρυμέτοπων, ἀδμήτην, ἦν ό πο ϊπὸς ξυγὸν ἤγαγεν ἄνηρ· τὴν τοι ἐγὼ ἰέξω χρυσὸν κέρασιν περιχεῦας."

ὡς ἐφαν εὐχόμενοι, τῶν δ' ἐκλυε Παλλάς Ἀθήνη. οἶ δ' ἐπεὶ ἤρθαντο Δίδος κούρη μεγάλοιο, βὰν π' ἴμεν ὡς τε λέοντε δῦο διὰ νῦκτα μέλαιναν, ἀμ φόνον, ἀν νέκυας, διὰ τ' ἐντεα καὶ μέλαιν αἴμα.
The Trojan chieftains likewise are awake. Hector calls an assembly, and induces Dolon to go and spy upon the Greek camp.

ουδὲ μὲν οὐδὲ Τρώας ἀγήνωρας εἰάσ' "Εκτορ εὕδειν, ἀλλ' ἁμυδίς κικλήσκετο πάντας ἀρίστους, ὅσσοι ἔσαν Τρώων ἥγητορες ἢδὲ μέδοντες· τοὺς ὦ γε συγκαλέσας πυκνῆν ἡρτύνετο βουλήν· "τίς κέν μοι τόδε ἔργον υποσχόμενος τελέσειεν δώρῳ ἐπὶ μεγάλῳ; μισθὸς δὲ οἱ ἀρκιός ἔσται· δώσῳ γὰρ δίφρον τε δύω τ' ἐριαύχενας ὑπποὺς, οἱ κεν ἀριστοί ἔωσι θοῆς ἐπὶ νησίν 'Αχαιῶν, ὡς τίς κε τλαιή, (οἱ τ' αὐτῷ κῦδος ἀροίτο,) νηῶν ὠκυπόρων σχεδὸν ἐλθέμεν ἐκ τε πυθέσθαι, ἥ φυλάσσονται νῆς θοαὶ ὡς τὸ πάρος περ, ἢ ἦδη χείρεσιν υφ' ἠμετέρησι δαμέντες φύξιν βουλεύουσι μετὰ σφίσιν, οὐδ' ἐθέλουσιν νύκτα φυλασσέμεναι, καμάτω ἀδηκότες αἰνῷ." ὃς ἔφαθ', οἱ δ' ἀρά πάντες ἀκήν ἐγένοντο σιωπῆ. ἦν δὲ τις ἐν Τρώεσσι Δόλων 'Ευμήδεος υίὸς κύρικος θείοιο, πολυχρυσος πολυχαλκος· ὃς δὴ τοι εἶδος μὲν ἔην κακός, ἀλλὰ ποδώκης· αὐτάρ ὁ μοῦνος ἔην μετὰ πέντε κασιγνήτησιν. ὃς ῥα τότε Τρωσίν τε καὶ "Εκτορι μῦθον ἐειπεν· "Εκτορ, ἐμ' ὄτρυνε κραδίῃ καὶ θυμὸς ἀγήνωρ νηῶν ὄκυπορων σχεδὸν ἐλθέμεν ἐκ τε πυθέσθαι. ἀλλ' ἄγε μοι τὸ σκῆπτρον ἀνάσχεο, καὶ μοι ὠμοσον ἢ μὲν τοὺς ὑπποὺς τε καὶ ἄρματα ποικίλα χαλκῶ ὄσεμεν, οἱ φορέουσιν ἀμύμονα Πηλείωνα. σοὶ δ' ἐγὼ οὐχ ἁλίος σκοπὸς ἐσσομαι οὐδ' ἀπὸ δόξης· τόφρα γὰρ ἐς στρατὸν εἶμι διαμπερέσ, ὦφ' ἀν ἰκωμαι
Dolon sets out and is espied by Odysseus, who craftily allows him to pass toward the Greek camp. Odysseus and Diomede then pursue and catch him. Dolon pleads to have his life spared, and promises large ransom.

αλλ' ὅτε δὴ ἰ' ἵππων τε καὶ ἀνδρῶν κάλλιφ' ὄμιλον, 
βὴ δὲ ἄν ὀδὸν μεμασω∙ τὸν δὲ φράσατο προσίστα 
διογενῆς 'Οδυσσεύς, Διομήδεια δὲ προσεύστεν· 
"οὕτως τις, Διόμηδες, ἀπὸ στρατοῦ ἔρχεται ἄνηρ, 
οὐκ οἶδ', ἢ νήσσων ἐπίσκοπος ἡμετέρησιν, 
ἡ τινὰ συλήσων νεκύων κατατεθυνὼτων. 
αλλ' ἔσυμεν μιν πρῶτα παρεξελθεῖν πεδίου 
τυτθῶν· ἔπειτα δὲ κ' αὐτὸν ἐπαίξαντες ἐλοίμεν 
καρπαλίμως· εἰ δ' ἁμμε παραφθαίση πόδεσσιν, 
αἰεὶ μιν ἐπὶ νῆς ἀπὸ στρατόφι προτειεῖν 
ἐγχει ἐπαίξασσον, μὴ πως προτὶ ἄστυ ἀλύξῃ." 
ὡς ἄρα φωνήσαντε παρὲξ ὀδὸν ἐν νεκύεσσι 
κλυθῆτην· ὁ δ' ἄρ' ὧκα παρέδραμεν ἀφραδίσσιν.
ἀλλ’ ὅτε δὴ ἐκέμεναι νειοδοβαθείσης πηκτῶν ἀφοτοιοῦν, τῷ μὲν ἐπεδραμέτην, ὥστε ἀφ’ ἔστη δοῦπον ἀκούσας· ἐξετεινόμεν τῷ κατὰ θυμὸν ἀποστρέψειτας ἑκατέρους ἐκ Τρώων ἱέναι, πάλιν "Εκτορος ὅτρυσαντος. ἀλλ’ ὅτε δὴ ἐπεσαν δούρην ἐκεῖνος ἑ καὶ ἐλασσον, γνῶ ἔνδορας δηίους, λαυψηρὰ δὴ γοῦνατ’ ἐνόμα φευγόμεναι· τοῖ δ’ αἰθαὶ διώκειν ὀρμήθησαν. ὡς δ’ ὅτε καρχαρόδοουτε δὐν κόνε εἰδότε θήρης ἢ κεμάδ’ ἢ μηλιδον ἐπειγετον ἐμμενείς αἰεὶ χῶρον ἀν’ ὑλήζωθ’ ὁ δὲ τε προβήσσι μεμηκώς, ὡς τὸν Τυδείδης ἦδ’ ὁ πτολίπορθος 'Οδυσσεὺς λαοῦ ἀποτμήξαντε διώκετον ἐμμενεῖς αἰεὶ. ἀλλ’ ὅτε δὴ τάχ’ ἐμμελει μιγήσεσθαι φυλάκεσσιν μενος ἐμβαλ’ Αθήνη Τυδείδη, ὑν’ μη τις 'Αχαιῶν καλχοκιτῶν φθαίη ἐπευξάμενος βαλέειν, ὁ δὲ δεύτερος ἐλθοι. δουρὶ δ’ ἐπαίζοσων προσέφη κρατερὸς Διομήδης· "ἡ μὲν’, ἤ σε δουρὶ κιχήσομαι, οὐδὲ σε φημὶ δηρὸν ἐμῆς ἀπὸ χειρὸς ἀλύξειν αἰτῶν ὀλέθρου." ἦ ρα καὶ ἔγχος ἄφικεν, ἐκὼν δ’ ἤμαρταν φωτὸς. δεξιτερὸν δ’ ὑπὲρ ὁμον ἐνοῦ δούρος ἄκωκῃ ἐν γαλή ἐπάγη· ὥς δ’ ἀρ’ ἐστὶ τάρβησεν τε βαμβαίνων, ἄραβος δὲ διὰ στῶν ἡγυνετ’ ὄδόντων, 375 χλωρὸς ὑπαί δείους. τῶ δ’ ἀσθμαίνοντε κιχήτην, χειρῶν δ’ ἀψάθην· ὥς δ’ ἀληθῶς ἐπος νῦθα· “ζωγρεῖτ, αὐτὰρ ἔγων ἐμὲ λύσομαι· ἐστὶ γὰρ ἐνδον χαλκὸς τε χρυσός τε πολύκμητος τε σίδηρος· τῶν κ’ ὑμιν χαρίσαι το πατὴρ ὑπερείσθ’ ἀπονα, 380 εἰ κεν ἐμὲ ἐξόν πεπύθοιτ’ ἐπὶ νησών 'Αχαιῶν.”
Odysseus guilefully reassures his prisoner, and questions him.

Dolon confesses his purpose of spying.

Odysseus asks how the Trojans and their allies are posted, and Dolon in answer directs him to the quarters of the newly-arrived Thracian prince, Rhesus, whose horses and arms were a worthy spoil. He prays to be left a prisoner in the Greek camp, or to be bound and left where he is, till Odysseus and Diomede return from their raid.
άλλω γ' ἢ 'Αχιλῆ, τὸν ἀθανάτη τέκε, μήτηρ.

ἀλλ' ἂγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον;
ποὺ νῦν δεύρο κιών λίπες "Εκτορα ποιμένα λαῶν;
ποὺ δὲ οἱ ἑντει κεῖται ἀρήμα, ποὺ δὲ οἱ ὶπποι;
πῶς δ' αὖ τὸν ἄλλων Τρώων φυλακαὶ τε καὶ εὐναὶ;
Ἤσσα τε μητίσσωμε μετὰ σφόσιν, ἢ μεμάσσω
ἀλθὲ μένειν παρὰ νησίν ἀπόπροθεν, ἢ πόλινδε
ἀψ ἀναχωρήσουσιν, ἐπεὶ δαμάσαντό γ' 'Αχαιοὺς;”

τὸν δ' αὖτε προσέειτε Δόλων 'Ευμήδεος νῦός:
“τοιγάρ ἐγὼ τοι ταῦτα μᾶλ' ἀτρεκέως καταλέξω.
'Εκτωρ μὲν μετὰ τοῖς, ὅσοι βουληθῶροι εἰσίν,
βουλᾶς βουλευεί θείον παρὰ σήματι Ἰλν,
νόσφιν ἀπὸ φλοίσβου' φυλακᾶς δ' ἂς εἰρεῖ, ἡρως,
οὐ τὶς κεκριμένη ρύστη στρατὸν οὐδὲ φυλάσσει.
όσσαι μὲν Τρώων πυρὸς ἐσχάραι, οἶσιν ἀνάγκη,
οἱ δ' ἑγηγορθασί φυλασσέμεναι τε κέλονται
ἀλλήλως· ἀτὰρ αὖτε πολύκλητοι ἐπίκουροι
εὔδουσιν. Τρώσειν γὰρ ἐπιτραπέζουσι φυλάσσειν·
οὐ γὰρ σφιν παῖδες σχεδὸν ἔιται οὐδὲ γυναῖκες.”

τὸν δ' ἀπαμειβόμενος προσέβη πολύμητις 'Οδυσσεύς:
“πῶς γὰρ νῦν, Τρώεσσι μεμιγμένοι ἱπποδάμοισιν
εὔδουσι' ἢ ἀπάνευθε; διεἰπὲ μοι, ὅφρα δαείω.”

τὸν δ' ἤμεῖβετ ἐπειτα Δόλων 'Ευμήδεος νῦός:
“τοιγάρ ἐγὼ καὶ ταῦτα μᾶλ' ἀτρεκέως καταλέξω.
πρὸς μὲν ἄλος Κάρες καὶ Παίνοις ἀγκυλότοξοι
καὶ Λέγεγες καὶ Καύκωνες δἰοί τε Πελασγοῖ,
πρὸς Θυμβρῆς δ' ἐλαχὸν Δύκιοι Μυσόι τ' ἀγέρωχοι
καὶ Φρυγῆς ἱππόδαμοι καὶ Μήσοις ἱπποκορυσται.
ἀλλὰ τι ἢ ἔμε ταῦτα διεξερέσθε ἐκαστα; εἰ γὰρ 
ὁ μέματον Τρώων καταδῦναι ὤμιλον,
Θρήκες οὖδ' ἀπάνευθε νεῖλυδες, ἔσχατοι ἄλλων,
Diomedes slays Dolon, whose armour is offered by Odysseus to Athene. Having marked the spot so as not to miss the spoil on the way back, Odysseus and Diomedes speedily reach the Thracian encampment. Rhesus and his comrades are asleep.

τὸν δ’ αἰρ’ ὑπόδρα ἰδὼν προσέφη κρατερὸς Διομήδης·

"μὴ δὴ μοι φύξιν γε, Δόλων, ἐμβάλλεις θυμῷ,
ἐσθλά περ ἀγρείλας, ἐπεὶ ἴκεο χείρας ἐς ἀμάς.
εἰ μὲν γὰρ κέ σε νῦν ἀπολύσομεν ἥ μεθὲμεν,
ἡ τε καὶ ὑστερον εἰσθα θοᾶς ἐπὶ νῆας Ἀχαιῶν
ἡ διοπτεύσων ἢ ἐναυτίβουν πολεμίξων:
εἰ δὲ κ’ ἔμης ὑπὸ χεροὶ δαμεῖς ἀπὸ θυμὸν ὀλέσσης,
οὐκέτ’ ἐπείτα σὺ πῆμι ποτ’ ἔσσεαι Ἀργείουσιν."

ἡ, καὶ ὁ μὲν μιν ἐμελλὲ γενείου χειρὶ παχείᾳ ἄψαμενος λίσσεσθαι, ὁ δ’ αὐχένα μέσον ἔλασσαν

φασγάνῳ αἰξας, ἀπὸ δ’ ἄμφω κέρσε τένοντε·

θεγγομένου δ’ ἄρα τοῦ γε κάρη κονίσσων ἐμίχθη.

τοῦ δ’ ἀπὸ μὲν κτιδένη κυνέην κεφαλῆφιν ἐλοντο

καὶ λυκέην καὶ τοξα παλίντονα καὶ ὅρνυ μακρόν.
Odysseus and Diomede arrange a division of labour. The latter slays Rhesus and twelve others; the former clears away the dead bodies and drives out the horses into the open. Athene warns Diomede to tarry no longer.

τὸν δ’ Ὅδυσσεὺς προπάροιθεν ἵδον Διομήδει δείξειν· ὁυτὸς τοι, Διόμηδες, ἀνήρ, οὐτοὶ δὲ τοι ἵπποι, οὐς νῦν πίφαυσκε Δόλων, ὃν ἐπέφνουμεν ἥμεις. ἀλλ’ ἄγε δὴ πρὸφερε κρατερὸν μένος· οὔδὲ τι σε χρή ἐστάμεναι μέλευν σὺν τεῦχεσιν, ἀλλὰ λυ’ ἵπποισ’ ἥ’ σὺ γ’ ἄνδρας ἔναιρε, μελήσουσιν δ’ ἐμοὶ ἵπποι.”

ὡς φάτο, τῷ δ’ ἐμπνευσε μένος γλαυκῶπις Ἀθήνη, κτείνε δ’ ἐπιστροφάδην’ τῶν δὲ στόνος ὄρνυτ’ ἀεικῆς ἄορι θειομένων, ἐρυθαίνετο δ’ αἵματι γαία.
ὅς δὲ λέων μῆλοισιν ἀσημάντοισιν ἐπελθὼν,
αὐγεσιν ἢ οἰέσσι, κακὰ φρονέων ἐνορούσῃ,
ἂς μὲν Ὑρήκας ἀνδρας ἐπίχειτο Τυδέος ὕίος,
οφρα δυνάδεκ ἐπεφνεν ἀτάρ πολύμητις Ὀδυσσεὺς,
ὁν τινα. Τυδείδης ἦσει πλήξεει παραστάς,
tὸν δ' Ὀδυσσεὺς μετόπισθε λαβὼν ποδός ἐξερύσασκεν,
τὰ φρονέων κατὰ θυμὸν, ὅπως καλλίτριχες ἵππου ῥεῖα διέλθοιεν μηδὲ τρομεοῖατο θυμῷ
νεκροῖς ἀμβαίνοντες. ἀνῆθεσσον γὰρ ἐτ' αὐτῶν.
ἀλλ' ὅτε δὴ βασιλῆα κιχήσατο Τυδέος ὕίος,
tὸν τρισκαιδέκατον μελιθέα θυμὸν ἀπηύρα
ἀσθμαίνοντα. κακὸν γὰρ ὀναρ κεφαλῆφιν ἐπέστη
[τὴν νυκτ', Οἰνείδαο πάις, διὰ μῆτιν Ἀθήνης.]
tόφρα δ' ἄρ' ὁ τλῆμων Ὀδυσσεὺς λύε μόνυχας ἵππους,
σὺν δ' ἥερπεν ἱμασὶ καὶ ἐξῆλαννεν ὀμίλου
tόξῳ ἐπιπλήςσων, ἐπεὶ οὐ μάστιγα φαεινὴν
ποικίλου εὶ δίφρου νοῆσατο χερσίν ἐλέοσθαι.
ῥοῖκησεν δ' ἄρα πιφαύσκων Διομήδει διφ.
αὐτᾶρ ὁ μερμήριζε μένων, ὁ τι κύντατον ἔρδοι,
ἡ ὃ γε δίφρον ἐλών, ὅθι ποικίλα τεύχε' ἕκειτο,
ῥυμοῦ ἐξερύνου ἢ ἐκφέρου ὑψὸς' ἀείρας,
ἡ ἐτὶ τῶν πλεόνων Ὀρηκῶν ἀπὸ θυμὸν ἐλοιτο.
εἰος ὃ ταῦθ' ἀρμαινε κατὰ φρένα, τόφρα δ' Ἀθήνη
ἐγγύθεν ἱσταμένη προσέφη Διομήδεα δίν.
"νόστου δὴ μνῆσαι, μεγαθύμου Τυδέος νῦέ,
νῆας ἐπὶ γλαφυρᾶς, μὴ καὶ πεφοβημένος ἕλθης:
μὴ ποὺ τίς καὶ Ἰρώας ἐγείρησιν θεῶς ἅλλος."
ὁς φάθ', ὃ δὲ ξυνεῖκε θεᾶς ὧτα φωνησάσης,
καρπαλίμως δ' ἵππων ἐπεβήσετο. κόψε δ' Ὀδυσσεὺς
tόξῳ, τοὶ δ' ἐπέτοιον θοᾶς ἐπὶ νῆας Ἀχαιῶν.
Apollo rouses the Thracian Hippocoon, who perceives the slaughter and raises the alarm.

οὐδ' ἀλασκοτικὴν εἰς ἀργυρότοξος Ἀπόλλων, ὡς ἤδε Ἀθηναίην μετὰ Τυδέος νίδι ἔπουσαν· τῇ κοτέων Τρώων κατεδύσετο πουλύν ὀμίλουν, ὡρσεν δὲ Θηρκῶν βουληφόρον Ἡπτοκόωντα, Ἡσὸν ἀνεψιῶν ἑσδόλον, ὃ δ' ἐξ ὑπνοῦ ἀνορούσας, ὡς ἢδε χώρον ἐρήμουν, ὃθ' ἐστασαν ὁκεῖες ὑπποί, ἀνδρας τ' ἀσπαίροντας ἐν ἀργαλέσαι φοιήσιν, ὁμοξεῖ τ' ἀρ' ἔπειτα φίλον τ' ὑνόμηνεν ἐταίρον. Τρώων δὲ κλαγηγῇ τε καὶ ἀσπετος ὀρτο κυδοιμὸς θυνόντων ἀμυδίς· θηεύντο δὲ μέρμερα ἔργα, ὥστ' ἀνδρες ἐξαντες ἔβαν κοίλας ἐπὶ νῆας.

Odysseus and Diomedes pick up the spoils of Dolon, and proceed. Nestor is the first to hear the sound of their horses galloping.

οἱ δ' ὄτε δὴ ἢ κανον, ὃθι σκοπὸν Ἐκτορος ἔκταν, ἐνθ' Ὀδυσσὴς μὲν ἔρυξε διίφιλος ὁκέας ὑπποῦς, Τυδείδης δὲ χαμαζὲ θαρῶν ἐναρα βροτόεντα ἐν χείρεσσ' Ὁδυσὴ θίθη, ἐπεβῆσετο δ' ὑπποῦν. μάστιξεν δ' ὑπποὺς, τῷ δ' οὐκ ἀέκουε πετέσθην νῆας ἐπὶ γλαφυρᾶς· τῇ γὰρ φίλον ἐπλετο θυμό. Νέστωρ δὲ πρῶτος κτύπων ἄιε φώνησεν τε· "ἀ φιλοι, Ἀργείων ἡγήτορες ἢδε μέδοντες, ψεῦσομαι ἢ ἐτυμον ἐρέω; κέλεται δὲ με θυμός. ὑπποῖν μ' ὠκυπόδων ἀμφὶ κτύπος οὐατα βάλλει· αἰ γὰρ δὴ Ὁδυσσεύς τε καὶ ὁ κρατερὸς Διομήδης ὡδ' ἀφαρ ἐκ Τρώων ἐλασαίατο μῶνυχας ὑπποῦς. ἄλλ' αἰνῶς δεῖδοικα κατὰ φρένα, μή τι πάθωσιν Ἀργείων οἱ ἀριστοὶ ὑπὸ Τρώων ὀρυμαγδοῦ."
Odysseus and Diomede reach the camp. The horses are admired by Nestor, to whom Odysseus briefly relates the issue of the raid.

οὐ πώ πάν εἴρητο ἐπος, ὅτ' ὄρ' ἥλυθον αυτοῖ. 540
καὶ ἡ ὦ μὲν κατέβησαν ἔπι χθόνα, τοὶ δὲ χαρέντες
dεξιῇ ἱσταξόντο ἐπεσι τε μειλιχίοισι.

πρῶτος δ' ἔξερεενε Γερήνιος ἱππότα Νέστωρ:
"εἴπ' ἄγε μ', ὦ πολύαιν' Ὄδυσσεῖ, μέγα κύδος Ἀχαιῶν,
ὁππως τοῦσδ' ἱππόν αλβετον' καταδύντες ὦμιλον
545
Τρώων; ἢ τὸς σφω πόρεν θεὸς ἀντιβολήσας,

αἰνῶς ἀκτίνεσσιν ἑοικότες ἠλίθιοι.

ἀεὶ μὲν Τρώεσσ' ἐπιμίσγομαι, οὐδὲ τί φημι
μμιμαζομεν παρὰ νησὶ, γέρων περ ἕων πολέμιστής.

ἄλλ' οὐ πω τοῖς ἱπποὺς ἰδον οὐδὲ νόησα.

ἀλλά τιν' ὑμμ' διώ δόμεναι θεῶν ἀντιάσαντα,
ἀμφοτέρω γὰρ σφώτι φιλεὶ νεφεληγερέτα Ζεὺς
κούρῃ τ' αἰγιόχοιο Δίος, γλαυκώπις ᾽Αθήνην."

τού δ' ἀπαμειβόμενος προσέφη πολύμητις Ὅδυσσεὺς.

"οὐ Νέστορ Νηλινάδη, μέγα κύδος Ἀχαιῶν,

ρεῖα θεός γ' ἐθέλων καὶ ἀμείνονα, ἥ' περ οἶδε,
ἵππους δορῆσαι', ἔπει ἡ πολυάρτηροι εἰσιν.

ἵπποι δ' οἴδε, γεραιεί, νεῆλυδες, οὐς ἐρεύνεις,
Θρηκίοι' τὸν δὲ σφω ἄνακτ' ἀγαθὸς Διομήδης

ἐκτανε, παρ' δ' ἐτάρους δυσκαίδεκα πάντας ἄριστους.

τὸν τρισκειδέκατον σκοτοῦν εἶλομεν ἑγγύθι νηών, 561
τὸν ρα διοπτήρα στρατοῦ ἐμμεναι ἰμετέρων

"Εκτωρ τε προέηκε καὶ ἄλλοι Τρώες ἀγαυοί."
The horses are taken to Diomedes' stables, the spoils of Dolon to Odysseus' ship. The two heroes bathe themselves and sit down to meat.

ὅς εἴπὼν τάφροιο διήλασε μῶνυχας ἵππους καγχαλῶν μ' ἀμα δ' ἄλλων ἵσαν χαίροντες Ἀχαιοί. οἱ δ' ὅτε Τυδείδεω κλισίν ἐνυτκτον ἰκοντο, ἱπποὺς μὲν κατέδησαν ἐντυμήτοισιν ἱμάσιν φάτνη ἐφ' ἱππείᾳ, ὧθι περ Διομήδεος ἵππον ἐστάσαν ὁκύποδες μελιηδέα πυρὸν ἐδοντες, νητ' ἐν πρυμνῇ ἐναρα βροτόεντα Δόλωνος θῆκ' Ὀδυσσεύς, ὁφρ' ἵρον ἐτοιμασσαίατ' Ἀθήνη. αὐτοὶ δ' ἱδρῶ πολλῶν ἄπενίζοντο θαλάσσῃ ἐσβάντες, κυνῆς τε ἰδὲ λόφου ἄμφι τε μηροῦσ. αὐτὰρ ἐπεὶ σφιν κύμα θαλάσσῃ ἱδρῶ πολλῶν νίψεν ἀπὸ χρωτοὺς καὶ ἀνέψυχθεν φίλον ἦτορ, ἐς ρ' ἄσαμίνθους βάντες εὐξέστας λούσαντο. τῶ δὲ λοεσσαμένω καὶ ἀλειψαμένω λίπ' ἐλαιῳ δείπνῳ ἐφίζαντην, ἀπὸ δὲ κρητήρος Ἀθήνη πλείου ἀφυσόμενου λείβον μελιηδέα ὀίνον.
NOTES.

Mouro's 'Homeric Grammar' is frequently indicated in references on points of grammar by the letters H. G.

BOOK IX.

1. ἔχον. The presence or absence of the augment in the formation of the imperfect, pluperfect and aorist in Homer is determined entirely by metrical convenience. Cf. 9. 3 βεβολήατο; 9. 12 πονεῖτο etc. Even where the metre is unaffected the augment is sometimes omitted, cf. l. 79 ἥδε πίθουτο (not ἥδ' ἐπίθουτο), l. 86 ἀμα στείχον (not ἀμ' ἐστείχον). But in compound verbs the augment regularly occurs (e.g. μεταφώνεε, not μεταφώνεε) except in cases of syncope due to metrical convenience, as κάββαλεν for κατέβαλεν.

2. φῦξα...φόβος. Both these words originally meant 'flight,' the result rather than the sensation of fear. In Homer φῦξα develops the further meaning of 'fear,' while φόβος is more strictly confined to its primary sense, as witness the phrases φόβονδε τρωπᾶσθαι, ἀλοσεω (II. 15. 666; 17. 379). Translate "Panic, handmaid of chill repulse" (Leaf).

3. βεβολήατο. The anomalous perfect βεβολημαί, as if from a verb βολέω, is said to have been preferred to βέβλημαί, the regular formation from βάλλω, when applied to mental blows or wounds. Such certainly is its application in the other two passages also in which it occurs, l. 9, and Od. 10. 247. But this may be merely a coincidence from which an inference as to general usage has been wrongly drawn.

For the termination -ατο (= -ντο) see note on 10. 189.

L. IL. IX. X.
5. The only sea which could be affected by the violence of the north and the west winds, both blowing from Thrace, is the Propontis (Sea of Marmora), and the shore which they strew with seaweed must be on the Asiatic side of that sea. The author of this simile must therefore have been familiar with, if not an inhabitant of, the extreme north of Asia Minor. It must not however be inferred that the author of the whole of this book or of the whole Iliad dwelt in that region.

Βορένσ — dissyllable, as it were Βόρψ : some edd. prefer Βορφς.

8. The simile, as usual in Homer, is worked out in picturesque and superfluous detail. The only point of comparison is the conflict of two winds with the conflict of two emotions in Agamemnon’s mind.

9. βεβολημένος. See note on l. 3.

10. φοίτα. For omission of augment see note on l. 1.

11. κλήδην ἕκαστον. ‘Each man by name.’ No noise was to be made, lest the enemy should take the alarm.

13, 14. ἄν (for ἄνα) with ἱστατο. The separation of the adverb from the verb with which it is, in thought, united is the grammatical figure known as τμήσις (i.e. ‘cutting’ or ‘division’). The term is a misnomer, inasmuch as the so-called prepositions compounded with verbs were in reality adverbs, at first separate from them and qualifying them merely in the same way as any other adverb (ἐν, κακῶς etc.), but afterwards, owing to the frequency with which the same qualification of the same verb was required (e.g. the qualification of ἵστημι by ἄνα), coalescing into one word with the verb. In Homer the coalescence is as yet incomplete, and later Greek always bore a trace of it in the position of the augment in compound verbs not before, but after, the so-called preposition. The compound verbs of German exhibit a similar, though more strictly regulated, condition of incomplete coalescence of verb and adverb.

14. μελανύδρος. It might be expected that a waterfall would appear white against the rock rather than black. This however is frequently not the case in Greek scenery. The fall of the Styx, for example, in north Arcadia appears at a distance as a dark line down the grey face of the precipice, and from this appearance is known among the modern inhabitants of the district as μαύρο νερό, ‘Black Water.’

15. αἰγιλίπος. The old and picturesque derivation of this word from αἴξ (αἰγός) and the root of λιπω affords the meaning ‘deserted (even) by goats,’ i.e. ‘very steep.’ This should not be too hastily rejected. It is true that αἰγόλυψ rather than αἰγιλύψ would be a more
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familiar formation (cf. aἰγότρυφ, 'trodlen by goats,' Dion. Hal. 19. 12); but on the other hand we find aἰγυνώμος as well as aἰγυνύμος, aἰγυπόδης and aἰγύς as well as aἰγοπόδης. For -ί stems in words of archaic stamp see H G. p. 83. Another proposed derivation is from aἰγύς in the sense of 'storm,' and a questionable root λπ-, found in λειμμένος, meaning to 'love' (Göbel followed by Leaf). Hence the meaning 'storm-haunted.'

This meaning of aἰγύς as found in Αesch. Choeph. 592 and of the compound καταγύς, is usually explained by deriving direct from ἀδόσω. It is however noteworthy that the marine phenomenon known to us as 'white horses' was called by the Greeks aἰγες (Artem. Oneirocr. 2. 12). Is it not possible then that aἰγύς was originally applied to that tempestuous state of the sea in which 'white horses,' i.e. waves breaking out at sea, are observed, just as the kindred word aἰγιαλός denoted the place where waves always are breaking, the shore? Such a meaning of aἰγύς would, by an easy extension of meaning, come to denote on the one hand any squall or storm of wind (cf. ἐπαιγιζω, καταγιζω) such as raises the waves and causes them to break, and on the other hand possibly (as in the passage before us) any broken or falling water, whether of sea or river. The combination of aἰγύς in this latter sense with a root λπ-, meaning to 'trickle,' 'drip,' or 'glide,' found in the kindred words λπως, λείβω, ἀλείφω, would furnish an epithet for πέτρη eminently suited to the passage, 'a rock where broken water trickles down.'

20. ἀπονεέσθαι. First syllable lengthened by ictus: cf. final syllable of ἥπερμενεί, 1. 23.

28. ἐτί is frequently used in Greek in strong assertions concerning the future, whether affirmative or negative. In English we employ 'yet' in the same sense, but only in positive statements; for strong negative asseveration 'never' is the corresponding idiom. Thus Τροιην αἱρέσωμεν ἐτί = 'we will take Troy yet'; ὦκ ἐτί Τροιην αἱρέσωμεν = 'we shall never take Troy.'

30. ἀνεφ. The spelling with ι subscript has the preponderance of ms. authority. It is best therefore to regard the word as nom. plur. masc. of an adjective ἀνεφως, 'voiceless.' In all passages save one (Od. 23. 93) there is no difficulty in this supposition; there however it is used with a feminine singular subject. This must be explained either as due to an erroneous belief that ἀνεφ or ἀνεφ was an adverb, or the word in that passage must be corrected to ἀνεφως.

30—36. Ἀχαιῶν...Δαναοῖσιν...Ἀγρεῖων. For the designations of the Greek forces see below on 10. 1.
34. The allusion is to 4. 370 ff. where Agamemnon had addressed Diomedes in the words,

\[ \text{τί πτώσεις, τί δ' ὅπισεῖς πολέμιοι γεφύρας;} \]

37. διάνδικα, 'by halves,' 'one of two things.'

40. μάλα ἐλπεῖαι. Apparent hiatus due to the digamma in ἐλπεῖαι. See Introd. p. xxix. The root ἐλπ- is seen in Latin voluptas. Translate 'expect,' not 'hope.'

44. "Rejected by Aristarchus as interpolated merely to supply a verb, which is not required, in the last clause of l. 43" (Leaf).

46. διαπέρσομεν. This form is to be regarded as 1st aor. subj. rather than as fut. indic., the construction being the same as that of εἰς ὁ κε...ἐὑρωμεν, l. 49. The formation of the Homeric subjunctive varies according as the tense to which it belongs is Thematic or Non-thematic. A thematic form is one in which a vowel (ε or ο) is interposed between the stem and the personal suffix, e.g. λέγ-ο-μεν, λέγ-ε-τε; a non-thematic form is one in which the personal suffix follows immediately upon the stem, e.g. ἐλεξ-α, -ας, -ε. In practice, the whole present tense of verbs in -ώ came to be treated as thematic; the whole first aorist as non-thematic. Now the rule for the formation of subjunctives is briefly this, that thematic forms with ε or ο in the indicative show η and ω respectively in the subjunctive, e.g. indic. λέγ-ο-μεν, λέγ-ε-τε, subj. λέγ-ω-μεν, λέγ-η-τε: while non-thematic forms, not having ε or ο in the indicative, employ those letters in the formation of the subjunctive. The resulting forms are thus often indistinguishable from those of the future indicative. See Introd. p. xxiv.

46—7. εἰ δε...φευγόντων. εἰ does not here introduce a subordinate conditional clause, but is joined with the imperative as commonly in the phrase εἰ δ' ἄγε (e.g. l. 167). Cf. l. 262 εἰ δὲ σὺ μὲν μὲν ἄκουσον, 'come now, hearken thou unto me.' Similarly in wishes introduced by εἰδε, εἰ γάρ, or simply εἰ, the optative following expresses the wish in virtue of mood alone, and εἰ is an adverb rather than a conjunction. Translate 'Aye, let them flee too.'

52. ἰππότα. The same suffix occurs in several other Homeric epithets, e.g. ἰππηλάτα (l. 432), εὑρόπα (l. 419), νεφεληγαρέτα (10. 552). These forms used to be regarded as vocatives which from common association, as titles of respect, with the name of the person addressed, ousted the true nominative (ending in -ης) even when the person was no longer addressed directly but was mentioned in the third person. More probably they are remnants of the old Aeolic or Achaean dialect in which the poems were composed, and were restrained by the metre
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from subsequently assuming an Ionic form. A marked feature of the Achaean dialect was βαρυτόνησις, i.e. avoidance of the oxytone accent, in which point it coincides with Latin. Now the effect of this tendency in Latin was to shorten final syllables (cf. Gk. ποιηθής, Lat. poeta): the same effect from the same cause is therefore reasonably inferred for the Achaean dialect.

54. μετὰ with accusative seems here to bear the unusual meaning ‘among,’ with no thought of motion. A closely similar passage is Od. 16. 419. Cf. also the phrase μετὰ χειρας ἔχειν (Thuc. i. 108) = ‘to have in hand.’ In the same way παρὰ is frequently used with the accusative instead of the dative to denote position in, not motion to, a place.

ἐπλευ. Ionic contraction of ἐπλεο, which is probably the true Homeric form, and with elision of the final o before ἀριστος is equally compatible with the metre. The tense is aorist (syncopated) of πέλομαι.

57. ‘Yet verily thou art but young, and mightest be my youngest son.’ The tone is half apologetic for any disparagement implied in l. 56.

58. γενεῆφιν. The case-ending -φι(ν) belonged originally to the Instrumental case. But in Homeric usage it comprises not only instrumental, but also locative and ablatival meanings, and, in rare instances, those of the true dative and true genitive. Instances of instrumental meaning are ἐτέρηφι, ‘with the other hand’ (II. 16. 734), βίηφι, ‘by force’ (II. 16. 826); of this usage the present passage is a weaker example. Instances of the locative meaning are Φθίηφι, ‘in Phthia’ (II. 19. 323), κλωίηφι, ‘in the tent’ (II. 13. 168). Instances of the ablative meaning are ναῦφιν ἄφρωμηθείεν, ‘start from the ships’ (II. 2. 794), ἀπὸ μὲν...κωτένι κεφαλῆφιν ἐλώνω, ‘they took off the helmet from his head’ (II. 10. 458). (H. G. pp. 110—1.)

58—9. Of the two accusatives governed by βάξεις, πεννυµένα is ‘internal’ or ‘cognate,’ while βασιλῆς is direct object. See below on l. 115.

60. σεῖο. This form is etymologically the earliest of the three forms of the gen. sing. of the 2nd pers. pronoun which are commonly found in Homer, σεῖο, σεῖο, and σεῦ. It is formed by adding the genitive termination -σίο (familiar with substantival stems in ο, as δημο-σίο, whence δήμοιοι, δήμους, δήμους) to the pronominal stem σε-; from the resultant form σε-σίο there come in order, by the same process as in the substantival example, σεῖο, σεῖο, σεῦ. For the alternative (but not true genitive) form σεθίν see below on l. 419.
61. ἐξείπω καὶ πάντα διέξομαι. The aorist subjunctive (ἐξείπω) is here equivalent in sense to a pure future, and is consequently easily coordinated with the fut. indic. διέξομαι. The coincidence of many forms of the future indicative and the aorist subjunctive (see above on l. 46) may have facilitated such coordination and interchange.

62. ἀτιμήσειε. Elision of the final ε in the termination -ειε is rare; but both here and in l. 386 (πείσειε) the optative with elision appears preferable to the future indic. (ἀτιμήσει, or πείσει) with hiatus.

63. 'Cut off from clan and law and home.' As the ἐστία, or family hearth, is the basis of patriarchal society, so when several families began to unite, or a single family to expand, into a tribe, the φράτρα becomes the social unit. In later times, at Athens, the φράτρα stood midway between the γένος (= 'family' in a large sense) and the φυλή ('tribe'). As the people gradually obtained a larger voice in politics, the bond of family became a bond of party, and clan-feuds arose. It was the great achievement of Cleisthenes' constitution that it suppressed such feuds by dividing the people for political purpose not according to family but according to locality. For βέμιστες see below on l. 99.

64. ἐπιδημιόο κρυόντος. The reading of the MSS. is ἐπιδημιοῦν ὄκρυόντος. The form ὄκρυόντες occurs only here and in II. 6. 344 (κυνὸς κακομηχάνου ὄκρυοςέσσης). Elsewhere the word occurs in the correct form κρυόντες (cf. κρύος, κρυερός etc.). Since in both cases it is possible to restore the correct form by the simple expedient of resolving the final -ου of the preceding genitive into -ο, its older form (see note on l. 60), there need be no hesitation in rejecting an unwarrantable form which may be due entirely to confusion with the similar word ὄκρυος (from ὄκρις) 'rugged.' For other passages in which the genitive in -ο should be restored see II. G. p. 60, and note on l. 440.

66. ἐφοπλισόμεθα. Aor. subj. mid. See above on l. 46.

69. βασιλεύτατος. The position of Agamemnon in relation to the other chieftains who are all called βασιλῆς is concisely expressed in the sentence with which the enumeration of his forces in the Catalogue concludes:

πᾶσιν δὲ μετέπρεπεν ἡρώεσσιν
οὖνεκ' ἄριστος ἔρν, πολὺ δὲ πλείστους ἄγε λαοὺς. (II. 2. 584.)

He is ἄριστος because his lineage is traced back to Zeus, and the very sceptre which has been handed down to him from Pelops is of divine handiwork. 'Hephaestus wrought it for Zeus, and Zeus gave it to his messenger Hermes to deliver to Pelops.' To this hereditary distinction is added the fact that the dominion which he holds in Greece is of
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greater extent and importance than that of any other chieftain (see below on ll. 150—2). In the conclave of ‘kings’ (βασιλῆς) Agamemnon is recognized as ‘most kingly’ (βασιλεύτατες), and the part which was played by each king among his nobles at home in his own domain, is assumed by Agamemnon of right among the assembled kings. The kingship of the Homeric days was, in Thucydides’ phrase, “patriarchal, with defined privileges.” The king was at once priest, judge, and leader in war, but in none of these capacities was he despotic. He deferred to the seers in matters of religion; he was assisted by his nobles in the administration of justice, and consulted them on questions of war. Such deliberations were conducted openly in the ἄγορά, and freedom of speech was allowed to the nobles. The common folk might attend and express approval of this or that opinion by acclamation. The prerogatives of the king comprised a large share in the distribution of spoil, and the possession of a private domain (τέμενος).

73. πᾶσα ὑποδείξῃ. ‘Thou hast all means of hospitality.’ The following clause may be either explanatory, ‘for thou art lord over many,’ or may add a further suggestion that not only the means but also the duty of hospitality is Agamemnon’s.

75. Χρεὼ, which is a substantive, is regularly construed with acc. of person and gen. of thing needed, cf. 10. 43.

80. σὺν τεύχεσιν. This is one of the few uses of σὺν which was retained in Attic; σὺν διπλοῖς = ‘under arms.’

87. The trench is conceived as being at some distance outside the wall, cf. 10. 194 ff.

89. ἀολλέας. Derived from α- (properly α=συ) ‘together,’ as in ἄδροσ, ἀλοχος, ἀκοτις etc., and the root of εἰλω. Hence ‘massed together.’

96 ff. The address is formal and reverent. The divine right of kings was generally acknowledged in the Homeric age. Agamemnon has sceptre and judgement entrusted to him by Zeus, cf. 1. 155, θεὸν ὦς τιμήσουσιν, which need not be regarded as mere oratorical hyperbole, and Aeschylus’ description of Agamemnon and Menelaus as διδρόνου Δίόθεν καὶ δισκῆπτρου τιμῆς ὀχυρὸν ζεύγος Ατρειδᾶν. (Agam. 43—4.)

99. σκῆπτρόν τ’ ἤδε θέμιστας. The sceptre was the symbol of sovereignty and possession; of the royal house it was a permanent attribute (see above on 1. 69); but also a speaker in the ἄγορα held a sceptre in his hand as a sign that he was, in our phrase, ‘in possession of the house.’ Θέμιστας denote the judicial function of the king as
opposed to the political. They correspond to the Saxon 'dooms,' being principles of justice founded on precedents established by individual cases. A judgement pronounced in one case held good for subsequent cases of the same nature, written and codified law being as yet unknown. Justice being administered by the king, it was natural to regard his knowledge of δημιουργία, like the wisdom of Solomon, as a direct gift from God.

100. πέρι, adverbial, = 'above all,' cf. above l. 55. 'Therefore for thee above all is it meet to speak and to give ear.'

102. εἰς ἀγαθών, 'for good,' 'with a view to good.'

σε ὅτε. Whatever another begins (by suggesting it) will cling to you, i.e. you will be responsible for giving effect to the plan, and the credit of it will redound to you.

106. εἰς ἔτος τοῦ ὅτε, 'ever since that time when.'


109. μεγαλοτροπι, 'high-minded,' 'proud,' in a bad sense, cf. l. 255.

111. ἐλών...ἐξείς. Not merely 'thou hast taken,' but 'thou didst take and dost keep.'

112. πεπίθωμεν, reduplicated second aorist, cf. πεφιδέσθαι, to spare; λελαβέσθαι, to seize. See H. C. p. 27.

115. Of the two accusatives governed by κατέλεξας, ὑσίδος is cognate accusative and ἀτας direct object. The construction is parallel to that of ll. 58-9 (q. v.) where βάσεις in the sense of 'address' governs βασιλῆς as direct object while admitting πεπνυμένα as cognate accusative, just as here κατέλεξας in the sense of 'recount' governs ἀτας directly and admits ὑσίδος as cognate accusative.

ἀτας. ἄντι is properly the infatuation of mind which leads men to commit sins which inevitably must bring their own punishment. It combines the idea of folly with that of sin. By an extension of use, it may mean the actual sin committed under such infatuation. For this second meaning the plural is better adapted, in proportion as it is necessarily more concrete, than the singular; for a pure abstraction can have no plural. Translate therefore, 'No falsehood is thy record of my sins of folly; foolishly I sinned, I deny it not.'

116. ἀντὶ... 'A good exchange for,' 'worth,' many hosts.

120. ἄπειρομενος. By interchange of quantity for ἄπειρομενος (which also is found in Homer)= 'boundless.'

122. ἄπνους τρίποδας. The significance of ἄπνους is disputed. According to one interpretation it means 'not intended for use on the fire' as opposed to ἐμπυριβήτης (II. 23. 702); tripods intended for
ornament only were certainly known in antiquity, as for instance the votive tripods at Delphi, some of which were made even of gold. But if that be the meaning, how comes it that Homer applies the epithet ἀπόρωτος, which is presumably the same as ἀπυρός, to the word φιάλη (II. 23. 270)? φιάλη means a drinking-cup such as would evidently not be put on the fire. A cup offered as a prize in an athletic contest does not need to be labelled ‘not to be put on the fire.’ The second interpretation is ‘never yet put on the fire’ i.e. ‘new’; but the same objection here holds in the case of the φιάλη, while even in relation to a tripod the epithet is strange. Are we really to understand Agamemnon to be assuring Achilles that the cooking utensils which he offers are not second-hand?

I suggest that ἀπυρός denotes not the use of the vessel but the method of its manufacture, ‘hand-beaten from the cold metal’ as opposed to ‘wrought by fire,’ i.e. ‘cast’ (πυρίκεμοντος, applied to λέβης in Call. Del. 145). The more highly skilled workmanship enhances the value whether of a τρίπους or a φιάλη.

χρυσὸιο τάλαντα. The Homeric poems contain no mention of coinage. The unit of value for purposes of barter was the ox. Thus we hear of two suits of armour valued at nine oxen and at one hundred oxen respectively (II. 6. 236), and of a slave-woman estimated to be worth four oxen (II. 23. 705). But a less cumbersome medium of exchange was already known. A certain weight of gold, called a ‘talent,’ was adopted as the equivalent of an ox, and it is in this relation only that the word τάλαντον is used by Homer. See Ridgeway, Origin of Currency, cap. i.

124. πηγοῦς, ‘compact,’ ‘well-knit,’ ‘strong.’ From the same root as πήγινμι.

125. τόσσα. Antecedent of δόσα (l. 127).

125–6. ἄλησ...ἀκτήμων. In view of ll. 406–7,

ληστὸλ μὲν γάρ τε βῆς καὶ ἐφια μῆλα, κυπελὸ δὲ τρίποδές τε καὶ ἵππων ἕαυνα κάρημα,

in which Achilles, in rejecting Agamemnon’s offer, seems to retort to these very words, it is necessary to take ἄλησ as derived from λῆς (booty), not from λῆν (crop of corn). See Ridgeway, The Homeric Land-System, in J. H. S. vol. vi.

129–30. ἔλευ = ‘took,’ ‘captured’; ἐξελύμην = ‘chose out.’

132. κούρην. So MSS. Accusative due to attraction to case of the relative ᾧ, cf. Arist. Plitius, 933;

ἄλλοιχεταιφεῦγωνδνήγεςμάρτυρα.
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133. μή is idiomatically used in oaths in preference to ὅν, not only where the infinitive follows, but even with the present and future indicative. See below on 10. 329.

137. χρυσός...χαλκός. The genitives are due to the notion of ‘filling’ contained in νησόσαθω, which in virtue of meaning takes the same construction as πιμπλημι, πλήρης, μεστός etc.

138. εἰσελθὼν. Best taken as repeating the thought of 1. 136, = ‘when once he has got into the city.’

141. Ἀργός Ἀχαϊκόν. Achaean Argos is used by Homer in three senses, (1) as the city to which the name was confined in later times, (2) as the plain in which the city of Argos was by position dominant, the later Argolis, (3) as the whole Peloponnese, so that Corinth could be spoken of as lying “in a corner of horse-rearing Argos” (II. 6. 152). The epithet ‘Achaean’ is not otiose, but serves to distinguish the southern Argos, in whichever of these three senses it is used, from a ‘Pelasgian’ Argos in North Greece.

οὖθαρ ἄροιρης, ‘udder of the soil,’ i.e. ‘fertile soil,’ cf. Vergil’s uber agri and O.T. “a land flowing with milk and honey.” The expression occurs only here and in the repetition of the offer to Achilles in l. 283.

143. τῆλυγετός. The most satisfactory interpretation of this difficult and much discussed word makes it equivalent to ἐφηβός, a youth past childhood and short of manhood, ‘grown big’ but not ‘grown up’ (τέλειος). This meaning is obtained by connecting τῆλυ- with the root of θάλλω, and still more closely perhaps with the word τάλις, a girl of marriageable age, a bride.

145. Laodice and Iphianassa correspond to Electra and Iphigenia of the tragedians. The story of the sacrifice of Iphigenia in Aulis is non-Homeric.

146. φίλην, with ἄγεσθω, ‘let him take her for his own.’ This is a clear instance of the use of φίλος in its original possessive sense. Etymologically it stands for σφίλος, showing the same root as Latin su-us. It is supposed that in this word as in the pronoun σφε, the sigma roughened the ʃ into φ, being itself subsequently lost from (σ)φίλος, but retained in σφε.

ἀνάδενον. ἔδω, in the earliest sense of the word, are presents made to the parents of the bride by the bridegroom, i.e. purchase-money paid for a wife. Nowhere is this primitive idea of marriage as a matter of buying and selling more clearly seen than in II. 11. 241—5, where pity is expressed for Iphidamas because, having bought an expensive wife, he
died young and “saw no joy of her, though he gave much price.” It is commonly said that in the Odyssey the meaning of ἔδωα is changed, and that, instead of meaning purchase-money paid by the suitor to the father of the bride, it denotes sometimes gifts made by the suitor to the girl herself, sometimes a dowry given to the girl by her father on her marriage. On reviewing the passages cited in support of these two senses, I find none in which ἔδωα cannot bear its earliest sense of purchase-money.

Women, in fact, were obtained by one of two recognized and equally honourable methods of acquisition, plunder and bargain (see above, note on 125–6). It is interesting to observe a formal survival of the former method and a real survival of the latter in Modern Greece. In Euboea and in Thessaly a pretense is made by the bridegroom’s mounted escort of forcibly abducting the girl from her mounted escort (father, brothers, etc.), and though there be no real hostility, the custom is often realistically enough observed to occasion a few broken heads. In Maina (the middle of the three southernmost peninsulas of Greece) a man still has to buy his bride from her father.

147. μέλια. Not technical as ‘dowry,’ but general as ‘soothing,’ ‘propitiatory,’ gifts.

150–2. The seven cities enumerated were in Messenia, a district as remote as any in the Peloponnese from Argolis, the proper domain of Agamemnon, and they would more naturally fall under the sway of Nestor, lord of Pylos. The passage seems to indicate that the house of Atreus enjoyed more than a mere title of suzerainty over the Peloponnese.

153. νέαται Πύλου. νέατος is explained either as a superl. of νέος,—‘latest,’ ‘furthest,’ or as from a root νι (‘down’)=‘nethermost’ (the latter preferred by Leaf, note on 5. 539). In either case we may translate ‘on the borders,’ or ‘extremities,’ of Pylos, which is here used seemingly (like Argos) not of the town only, but of the district of which that town was the capital.

155. οἱ κε...τυμήσουσι. The insertion of κε in such clauses implies that the event foretold is conditional upon some contingency,—here, on Achilles’ acceptance of the conciliation offered. It is impossible in the Homeric usage of κε to draw a hard and fast line and to say ‘Here κε is an adjunct of the pronoun or conjunction (ὅς, ὃς, ὃφα etc.), there a qualification of the mood of the verb.’ Although some premonition of later usage may be found in Homer (as in the fact that κε is always joined with εἰς and εἰς ὃ when a subjunctive is to follow), the well-regulated precision of Attic idiom had yet to be evolved. It is often
difficult to say whether the future indic. with κε in a relative clause expresses mere natural sequence or purpose. In the case before us there is little or no finality: but in 10. 44 the same construction expresses purpose as clearly as does the fut. indic. (without κε or ἄν) in a relative clause in Attic.

156. λιπαρὸς τελέουσι θέμιστας, 'will perform his comfortable ordinances.' For this use of λιπαρὸς cf. Od. 11. 136, where it is applied to γήρας ('old age'). It was also a favourite epithet with the Athenians for their 'prosperous' city (Ar. Ach. 639). The phrase has also been explained as meaning 'will pay rich dues,' but such a sense of θέμιστας is incompatible with the regular usage of Homer (see note on l. 99).

157. μεταλλήξαντι, conditional use of the participle, = ἔμεταλλήξετεν.
164. δίδοις, 'offer.'
165. ὀπτύνομεν, aorist subjunctive. See above on l. 46.
167. τοὺς ἄν ἐπιώψομαι. For the future indic. in a relative clause with ἄν see note on l. 155; and for the general interchange of fut. indic. and aor. subj. see note on l. 61. τοὺς ἄν = οὖς ἄν, and δέ marks the apodosis.

168. Phoenix, though named first, is not regarded as an ambassador. As one of Achilles' retinue, he is told off to conduct (ηγησάσθω) the two ambassadors Ajax and Odysseus, who are attended also by two heralds. In the subsequent account of the embassy, all but the two ambassadors are ignored as being merely attendants, and the dual is repeatedly used (ll. 182, 197 etc.). Phoenix takes no part in the pleadings with Achilles, until Odysseus as spokesman of the embassy has delivered the message with which they were charged and has received Achilles' reply. Then it is proper enough that he should speak, for Achilles ends by bidding him sleep in his tent that night and sail home with him next day if he will. Only those who choose to make a critical mountain out of an Homeric molehill, will find sufficient cause for suspecting that the whole episode of Phoenix is an interpolation.

175. ἐπεστέψαντο ποτόιο. The root of στέφω is the same as appears in the Latin stipō, and denotes 'compression,' 'density' or 'fulness.' The sense of 'crowning' was a development from this. There is therefore no metaphor in this phrase, which means 'they filled the mixing-bowls (κρητῆρας) full of drink.' The genitive (ποτόιο) regularly follows a verb of this meaning; see above on l. 137.

176. πᾶσιν, masculine, not in agreement with δεπάσσων. ἐπαρξάμενοι. ἐπάρχομαι (like κατάρχομαι which was more frequent in later Greek, but occurs only once in Homer) is used of the formal
opening of a religious ceremony. Possibly the attendants in ladling out the wine from the mixing-bowl into the cups (δεπάσσων) poured first a few drops as a libation; or else ἐπαρξάμενοι may indicate merely that they observed the proper ritual in handing the cups to the guests in order from left to right.

180. δενδίλλων. A rare epic word, occurring nowhere else in Homer. Transl. 'glancing quickly at each.'

182. For the use of the dual see above on l. 168.

184. πεπιθεῖν. The subject of the infinitive is the same as that of the main verb. 'Praying to Poseidon that they (not he) may persuade etc.'

186. τὸν, sc. Achilles.

187. ζυγόν. The cross-bar between the two horns of the lyre.

188. ἀρετο. Second aorist middle (unaugmented) from αἰρω, = 'carried off,' 'won.'

'Ἡτέλων was king of Τ hic (in Cilicia) and father of Andromache, the wife of Hector.

189. κλέα. This and kindred forms of the plural of neuter nouns present some difficulty. κλέα, δέπα, and κέρα are only found before hiatus, and might well be explained as contractions of κλεεά into κλέα, δεπάα into δέπα, and κέραα into κέρα, the final syllable becoming short only in hiatus, were it not that an analogous form γέρα occurs in l. 334 (q. v.) and elsewhere with -ά before a consonant. It is possible that, κλέα etc. being never used except in hiatus when the original -ά became shortened by position, the true quantity was lost, and γέρα was used before a consonant on false analogy.

191. δέγμενος. For form and signification see below on l. 628.

192. προτέρω, adverb (not dual of πρότερος) = 'forward' (cf. l. 199), or possibly, with more comparative sense, 'in front of the others.'

196. δεικνύμενος, properly 'pointing at,' i.e. stretching out the hand in token of welcome. The word is specially used of drinking a toast to anyone, cf. l. 224.

197. ἤ τι μάλα χρεῶ. 'I had sore need of you.' The phrase is also translated 'you must have had sore need of me.' The latter appears to me too discourteous even for a moment of surprise.

203. ἣ ωρότερον. 'Stronger.' Rendered in Latin by Martial (VIII. 6. 11) vividius, evidently on the assumption that ἡ ωρός is for ἡ ω-ἐρός = 'lively.'

204. οί. Translate as the demonstrative pronoun, not as the article.

206. ὁ γε = Achilles.
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208. σῦς σιάλωιο. Both words are substantives, σῦς being generic and σιάλως specific. Similarly in II. 17. 389 we have ταύροιο βοὸς, where the generic βοὸς is more strictly defined by ταύρος, and in Od. 13. 87 ἵης κίρκος, where κίρκος denotes the particular kind of hawk (ἵης). See also below on 10. 13.

209. τῷ δ' ἔχειν, 'held (the meat) for him.'

210. µὴστυλλε. µὴστυλλεὶν is not 'to mince,' but 'to cut into small pieces' such as being threaded on the spit will most quickly be roasted. The roasting was done over the hot embers. Meat is commonly cooked by the peasants of Modern Greece à la Homérique, but with this difference, that there are no supports (κρατεύτω I. 214) on either side of the fire for the horizontal spit, which is now both held and turned with the hand.

214. ἀλὸς θείοιο. The reason for applying the epithet 'divine' to salt, is either that salt owing to its purifying quality was used in sacrifices to the gods (Leaf), or that it was a symbol of the chief of Greek virtues, hospitality.

The genitive is a genitive of material, which in Monro's view is a subdivision of the 'quasi-partitive' genitive. The genitive of material, he says, "is found with verbs that imply the use of a material (especially one of indefinite quantity), a stock drawn upon, etc." (H. G. p. 107). Translate 'sprinkled with salt.'


224. δείδεκτο. The Homeric method of drinking a toast to anyone was similar to our own. The word δείδεκτο means properly, 'he pointed out' (cf. I. 196 and note), as the one whose health should be drunk. The later Greek fashion was to take a sip from the cup and then hand it to the person whose health was drunk to be finished by him (προπίνειν).

229. εἰσορώντες. Homeric verbs in -αω are liable to assimilation of concurrent vowels; thus we find ὀρὼ for ὀράω, ὀρᾶς for ὀράεις. The vowel-change is on the same system as in contracted forms, viz. that ὦ or ω prevails over α, and α over ε or η. In the participle ὀρώντες, the shortening of ā into ο which accompanies the assimilation is compensated by the lengthening of the succeeding vowel (-ωντες for -οντες); where however (as in ἠβάω) the ā is assimilated without weakening of the quantity (i.e. becomes ω, not o), the succeeding vowel retains its short quantity (ἡβῶ-οντες). See H. G. p. 37.

230—1. νῆς is object of σαώσεμεν but subject of ἀπολέσθαι.
232. \( \alpha \nu \lambda i \nu \ \theta \varepsilon \varepsilon \tau o \). "made their bivouac." Hence the later \( \alpha \nu \lambda i \xi \varepsilon \sigma \theta a i \), a regular military term" (Leaf ad loc.).

235. This line (which recurs in II. 12. 107 and 126, and 17. 639) is ambiguous. As \( \sigma \chi \hat{o} \sigma e \sigma \theta a i \) means 'to keep oneself back,' 'to refrain,' whether from flight or from onset; so \( \varepsilon \mu \pi e \sigma \hat{e} \sigma \theta a i \) means either 'to throw oneself into' a place of refuge (cf. 2. 175; 6. 81; 11. 311), or 'to throw oneself upon,' 'fall upon,' an enemy's position.

Hence the words used in one sense of the victor will give the same general sense as the same words used in the other sense of the vanquished. Thus (1) 'The Trojans say that we Greeks shall no longer refrain (from flight) but shall throw ourselves (for refuge) into our ships,' is in general sense the same as (2) 'The Trojans say that they themselves will no longer refrain (from onset) but will throw themselves upon our black ships.' In the present passage it appears necessary that the subject of \( \sigma \chi \hat{o} \sigma e \sigma \theta a i \) should be that of the main verb (\( \varphi a \sigma i v \)), no other being either expressed or easily supplied from the preceding lines, and the translation must be as (2) above. In II. 12. 126 it is equally necessary to translate in the other way, as (1) above, a subject '\( \Lambda \chi a i o u s \) being expressed.

236. \( \acute{e} \nu \delta \acute{e} \acute{x} i a \). Translate literally 'on the right.' Omens on the right were \( \acute{e} \rho s o \ \acute{f} a c t o \) favourable. The only exception to this rule was made by the crow, which owing to some inherent perversity of nature reversed all the canons of augury.

241. \( \sigma \tau e \tau a i \), properly 'he is setting himself'; hence 'he vows,' 'he threatens.'

\( \acute{a} \kappa r a \ \kappa \omicron r \nu i \beta a \), the ornamental projection of the stern-post of an Homeric ship, called \( \acute{a} \phi l a \sigma t o u \) in II. 15. 717, which would naturally be selected as the trophy from a captured ship.

242. \( \mu a \lambda e r o u \ \pi u r \acute{o} s \). For the genitive see on l. 214 above.

245. \( \acute{e} k t e l \acute{e} s \acute{o} w o u t \ldots \epsilon \eta \). The optative is generally explained as expressing a remoter contingency than the subjunctive. Such explanation appears illogical here, for \( \phi t i \sigma t a i \) etc. is in no way a consequence of the fulfilment of Hector's threat, but is in itself the fulfilment—remoter neither in time nor in likelihood. Such straw-splitting of the moods in Homer cannot but appear unprofitable when it is remembered that Thucydides, writing in an age when idiom was far more precise than in the Homeric age, yet uses the subjunctive and the optative so combined in a single clause, that, if any difference in point of remoteness is to be found between the two contingencies, the nearer contingency is expressed by the optative, the remoter by the subjunctive. Thuc. vi.
96. 3 ἐξαικοσίουσ χογάδας τῶν ὀπλιτῶν ἔξεκριναν...ὀπως τῶν τε Ἐπι-
πολῶν εἴησαν φύλακες, καὶ ἕν ἐς ἄλλο τι δέγ, ταχὺ ξυνεστῶτες παρα-
γίγνονται.

251. ὑπάκευ. See above on l. 54.

255—6. μεγαλήτωρα. See above on l. 109. ἶσχευ, 'restrain,'
imperative usage of the infinitive.

260. παύει. MSS. here indicate the old uncontracted form in -εο.
(See above on l. 54.) Many of the contractions which appear in the
ordinary text are probably of post-Homeric growth, mere accidents
of tradition. For genitives in -εο contracted to -ου and collateral errors,
see above on l. 64. So again the MSS. frequently give ἥω (accus. of ἥώς)
where ἥο should be restored.

262. εἰ δέ...ἀκουσον. See above on ll. 46—7.

264—299. A repetition of ll. 122—157, with only such small
alterations as a change from the third to the second person necessitates
or facilitates.

300. κηρόθι μάλλον. The phrase recurs frequently in Homer with
verbs expressing hate, love and anger. μάλλον = 'more and more.' It
should not be translated as =μάλλον ἥ ὡστε μεταλληξαί, for the reason
that it is part of a set and recurrent phrase in which the comparative
sense is elsewhere weak.

301. δέ, in apodosis, cf. l. 167.

Παναχαινού. See below on 10. 1.

303. μάλα μέγα. A short vowel with the ictus on it is frequently
lengthened in Homer before a liquid (λ, μ, ν, ρ). Cf. l. 192 ὄπτε
ληξείεν, l. 255 σὺ δέ μεγαλήτωρα θυμῶν, etc. See Introd. p. xxviii.

309. ἀπηλεγέως ἀποεἰπείν. The force of ἀπό in these two com-
pounds is different. In the former it negates the meaning of ἀλέγω
('care for'), = 'without regard of consequences,' or 'without respect
of persons' (Leaf). In the latter ἀπό is intensive, and ἀποεἰπείν = 'to
speak out.' This is better than to adopt the other possible meaning of
ἀποεἰπείν, 'refuse,' 'reject' and to make τὸν μῦθον refer back to the
proposals made by Odysseus. Such a translation would make τὸν
nothing more than the article, whereas, if ἀποεἰπείν mean 'to speak
out,' τὸν possesses its due Homeric emphasis and is, in effect, the
antecedent of ἕν περ δέ φρονέω. The whole phrase then = 'to speak out
boldly such (τὸν) an answer as (ἡ) my heart bids me.'

315—16. ἐμέ is object of πεισέμεν, Ἀγαμέμνονα and Δαναόν are
subjects.

316. οὐκ ἀρα...ἠν. The imperfect with ἀρα expresses the recogni-
tion of a fact previously misunderstood or misjudged. The colloquial equivalent in English is, 'There is not after all....'

320. This line has been generally suspected as an interpolation. It has no real connexion with those which precede. Achilles is not complaining of the law that warrior and coward are equally liable to death (a law not of Agamemnon's making), but of the fact that no distinction was made by Agamemnon between warrior and coward during lifetime.

321. περίκειται, peri compounded here bears the same sense as above uncompounded in ll. 53 and 100, 'more than others.'

323-4. προφέρησι, λάβησι. "The Subjunctive of the Thematic Aor. and Pres. frequently retains the original Person-Endings -μι and -σι: e.g. εθέλωμι, εθέλησι: εἰπωμι, εἰπησι" (H. G. p. 51).

327. δάρου. Feminine, as shown by σφετεροιων, and therefore from δαρ (a wife), not δαρος. The plural is used in invidious exaggeration, the reference being to Helen only.

329. πετός means 'on land' or 'on foot' according as it is required as an antithesis to συν νησι etc. (as here) or to ἐπελθει etc. (as Il. 2. 810).

331. ἐξελόμην. The word is generally used of choosing a prize for oneself out of the spoils, as above in l. 130. Here it must mean simply 'I carried off,' 'I took away.' Cf. l. 377 ἐξειλετο.

331-3. δόσκον...δασάςκετο...ἐχεσκεν. The suffix -σκε or -σκο is used by Homer to form past tenses with iterative meaning. It may be joined with the stem of either present (as ἐχε-σκε) or aorist (as δό-σκον, δασά-σκετο), and without distinction of meaning. The iterative force of the suffix prevails over the force of the tense-stem to which it is added, so that e.g. δόσκον though formed from an aorist stem differs not at all in force from δίδου (l. 334), an imperfect used in its iterative sense.

342. ἦν αὐτοῦ. The reading of the MSS. and most editions is τὴν αὐτοῦ. Monro (H. G. p. 171) rejects the use of the article in this passage, and prefers the reading here adopted. For the combination of αὐτοῦ with the possessive pronoun cf. Il. 10. 204 ἐφο αὐτοῦ θυμοῦ.

349. The description of the making of the fortifications, including the words ἐπ’ αὐτῷ (Aristarchus' reading in the present passage was ἐκτοθι τάφρον) occurs in Il. 7. 434 ff.

353. αὐτὸ τελέχεος, 'away from the wall.'

354. φηγόν, a species of oak-tree bearing an edible acorn, not to be confused with the Latin fagus, a beech-tree. The particular tree here mentioned was a prominent feature of the landscape and stood just
outside the walls of Troy near to the Scaean gates, along with which it is mentioned several times. Cf. II. 6. 237.

355. οἶνον. 'In single combat.' A compressed expression which appears to stand for ὀλος οἶνον.

357—359. ἰέξας...νηθάσας...ἐπὶν ἄλα�ε προερύσαω, ὄψεαι.... The two participles agree with the subject of προερύσαω, and are consequently to be regarded as contained within the relative clause and expressing actions anterior to that denoted by προερύσαω. The subject of this clause is not continued as the subject of the main verb (ὄψεαι). If we were to regard the participles as necessarily outside the relative clause in construction, we should be forced to consider ἰέξας and νηθάσας as instances of the nominativus pendens, and the whole sentence, as Leaf says, "a complete anacolouthon." There is, however, no necessity to pronounce the construction faulty.

360. Ἐλλήσποντον. The Hellespont in ordinary Greek usage denoted the straits at the entrance from the Aegean Sea to the Propontis (Sea of Marmora),—the straits now known as the Dardanelles. In sailing from Troy to any part of Greece there could be no question of passing through the straits, for the point of departure is outside them. The name Hellespont must therefore be here understood to include that part of the Aegean Sea from which the Dardanelles are entered.

363. The distance of the voyage would be two hundred English miles, or somewhat less.

364. ένθάδε, 'hither,' with ἔρρω. The word ἔρρω has a further meaning than that of merely 'coming' or 'going': it implies some hurt or loss involved in so doing. Translate, 'when to mine undoing I came hither.' Hence ἔρρω is frequent in maledictions, cf. I. 377.

369. ἀγορέμεν. Infinitive in imperative sense.

372. ἐπιεμένος. Perfect participle in middle sense from ἐπιέμνυμι. 

374. An instance of σειμγμα: συμφρῶσωμαι is suitable in sense to the first accusative (ουλάς) only, and ἐργον, though grammatically governed by it, requires in thought some verb expressing concert in action, e.g. συνέργασομαι, συνέρξω, συμπρήξω.

375. ἡλιτευ, as well as ἐκαπάτησε, is transitive.

377. ἡξελετο. See above on I. 331.

378. ἐν καρός αἶσθη. The word καρός has been variously explained. Some of the ancients made it genitive of Κάρ (a Carian), but the quantity of the ἄ is fatal to this view, and the proverbial contempt for Carians was the outcome of a later age. Others held the word to be the Doric genitive of κήρ (death), and made the whole phrase mean 'I esteem him
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(i.e. I hate him) as death,—a meaning supported by such phrases as ἵσον ἀνήχεστο κηρὶ μελαίνη (II. 3. 454). To this view the quantity of the ā is equally fatal, and only some change of the text, such as τῶ δὲ ἐ καρὸς ἐν ἄτρογ, could remedy the defect. More probably καρὸς is connected with κέρω and means a ‘clipping’ of hair: it will thus be related to the phrase ἐν ἄκαρεῖ (χρόνον) and such like. (See L. and S. sub voc. ἄκαρης.)

381. Orchomenus, the city of the Minyæ, in Boeotia, was in early ages among the most famous cities of Greece. It shares with Mycenæ the Homeric epithet ‘rich in gold.’ The remains of its fortifications and the large ‘beehive’ tomb, miscalled the ‘Treasury of Minyas,’ attest to the present day its ancient grandeur.

The mention of Thebes, the only reference to Egypt in the Iliad, has been used as an argument as to the date of this book. “The passage seems to allude to the height of Theban glory under the two first kings of the 22nd dynasty, about 930—900 B.C. If so, we have a terminus a quo for this book” (Leaf). Such an inference is obviously hazardous. Thebes, if not at the height of her glory, may well have been famous enough to obtain mention before 930 B.C.; for Greek intercourse with Egypt is proved for two or three centuries before that time. (See Ridgeway, Early Age of Greece, vol. i. pp. 76—7.)

382. Ἀιγυπτιας. The two syllables -l-as coalesce by synizesis into one for metrical purposes.

383. ἀν’ ἐκάστας, sc. πῦλας, supplied in thought from the adjective ἐκατομπυλοὶ. For the plural πῦλας referring to each single gateway see below on σανίδας, l. 583.

386. πείσει. For elision of final e see above on l. 62.

387. ἀποδόμεναι λάβην. The phrase means that Achilles will require the humiliation of Agamemnon in satisfaction of his own humiliation; no gifts shall buy off his vengeance in kind.

390. γλαυκώπιδι. This constant epithet of Athena is a word of doubtful interpretation. It is not improbable that originally, when the human conception and portraiture of divine beings was yet rude, the goddess, who afterwards as Athena became the supreme type of wisdom, was represented with the head of an owl. In that case γλαυκώπις meant first of all ‘owl-faced.’ But subsequently in the age better known to us the Greek divinities had assumed, almost without exception, anthropomorphic natures. Athena had a human head, and the owl, not to be altogether expelled, was made her associate and her symbol. The epithet γλαυκώπις, therefore, which was hereditarily hers, now lost all meaning; for why call a goddess of human visage
'owl-faced'? A new sense gradually became assigned to it, and possibly to Homer himself, certainly to later ages, it bore the meaning 'grey-eyed.'

393. οὐσί. The proper forms of the verb (or verbs) meaning 'to keep safe' have been much disputed. In l. 424 there is a choice between σῶσαι and σώσει, and again in l. 681 between σώσας, σωσάς, σαώσει, and σῶσησ. No certainty in the matter can be found. When due allowance is made for assimilation of vowels and interchange of quantity (see above on l. 229), it becomes impossible wholly to reject the claims of any extant form. Even σῶσαι and σῶσει deserve respect, as possible optative forms by interchange of quantity from σώσει (σαώσει) and σωσάς (σαώσας) (see H.G. p. 52). The readings given are those in which most MSS. concur.

394. γαμέσσεται, 'will find me a wife.' The middle voice of γαμέω is ordinarily used of the woman marrying, = Latin nubere. The meaning which it is necessary to give to the word in this passage is unique, but the reading of Aristarchus γυνακάδε μόσσεται ('will seek out') is no better, involving as it does an equally unparalleled use of μόσμαι.

395. Ελλάδα. Hellas meant to Homer a district of Thessaly: the name was not yet extended to Greece as a whole.

404—5. The temple of Apollo at Delphi enjoyed a great reputation for wealth, the result of offerings brought by enquirers of the oracle. The sacred enclosure surrounding the temple was, at any rate in later times, the site of the Treasuries of several of the Greek states.

406—7. ληπτολ...κτητολ. See above on l. 126.

408. ἔδειν. A loose use of the epexegetic infinitive expressing consequence.

409. ἀμελήσεται. Aorist subjunctive. See above on l. 46.

413. ἐλετο, 'is gone.' The use of the aorist denotes the finality of the issue when once Achilles' choice is made, cf. Eur. Alc. 386, ἀπωλῆσαι ἄρ', εἰ μὲ δὴ λείψεις, γύναι.

418. δῆτε. This form is held by Monro (H.G. p. 50) to be an aorist subjunctive (of non-thematic formation), uniformly used as a simple future. See Introd. p. xxv.

419. ἔθεν. The ending -θεν properly expresses the point from which motion takes place; e.g. πέθεν, οὐρανόθεν. But the Pronominal forms ἐμέθεν, σεθεν, ἔθεν transgress the limitations observed in other words ending in -θεν, and are used as alternatives for the true genitive forms, for which see above on l. 60. Cf. H.G. pp. 67 and 112—113.
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424. σόη. See above on l. 393.
431. ἀπειλεῖν. Translate 'he spake out,' as in l. 309, on which see note.
433. ἀναπρήφασις. The original sense of πρῆθω is 'to blow up,' cf. Od. 2. 427, ἐπησεν δ' ἄνεμος μέσον ἱστίου. Applied to fire, the word was naturally used of fanning embers into flame, and hence came the old interpretation of the phrase before us, 'letting hot tears well up.' There is however no need to give to ἀναπρήφω here the special sense which it acquires in relation to fire. We may refer the word in this phrase to its original meaning, and translate simply 'with tears welling up.'
438. σοὶ δὲ μ' ἐπέμπε. 'Made me thine escort.'
440. ὄμοιον πτολέμωι. The reading of the mss. and most editions is ὄμοιον πτολέμοι, in which the short ɩ in ὄμοι-ɩ-ou has to do duty for a long syllable. This metrical defect is remedied by writing, instead of -ou, the old genitive form in -o(0 (see above on l. 64), and, instead of πτολέμοι, the Aeolic or Achaean form of that word πτολέμιοι. See Monro, H. G. p. 60.
448. Amyntor, son of Ormenos, is mentioned again in II. 10. 266, and his seat is there Eleon. The only town named Eleon known to us was in Boeotia. There is therefore an apparent discrepancy between the two passages, which can best be reconciled by supposing another Eleon situate in that district of Thessaly which Homer calls Hellas.
449. περικχώσατο, 'was exceeding wroth'; παλακίδος is genitive of cause, independent of the περι- (=exceedingly) in the compound verb.
450. φιλέσκειν... ἀτιμάζεσκε... λισσέσκετο. For these frequentative forms see above on l. 331.
453. ὀισθέλσ. This passive form of the aorist of ὀλομαί is rare; more common is the middle form ὀἰσάμην etc.
455. μὴ ποτὲ γούνασιν οἴσιν. 'That I might never set upon my knees a dear son sprung of my own body.' It is necessary to the sense of the passage to understand ἐμὲ as subject of ἐφέσσεσθαι. If Amyntor meant merely to refuse to recognize his son's prospective family, that refusal might perhaps be called a curse upon his son, but would certainly not require any invocation of the Erinyes. Moreover the phrase γούνασιν οἴσιν ἐφέσσεσθαι was so intimately associated with the action of a father acknowledging a new-born child as his own (cf. Lat. suscipio), as to counteract the grammatical ambiguity by which either the grandfather or the father might be the subject of ἐφέσσεσθαι. Phoenix
certainly understood his father’s words, as is shown by ll. 492—5, not as a mere refusal to recognize his possible grandchildren, but as an imprecation of childlessness.

For ὀ卤σεν as possessive pronoun referring to the first person cf. Od. 9. 28, 13. 320, and see note below on ll. 10. 398.

458—461. These four lines occur in no MS. now extant, but are preserved by Plutarch (de Aud. Poet. 8), who tells us that Aristarchus cut them out, shocked at Phoenix confessing even to an intention of parricide. It is however characteristic of the Homeric warrior to speak both good and evil of himself without either false or genuine shame; and further a reminder to Achilles of the terrible results to which anger may lead is not inapposite.

465. αὐτό, the adverb, to be taken with κατερήτουν, = ‘sought to keep me there.’

468. εὐμένοι τανύντο, ‘were stretched and singed.’ εὐμένοι being present participle denotes an action contemporaneous with that of the main verb τανύντο.

472—3. The αὐλή of an Homeric house was the unroofed forecourt. Along the front side ran a portico (here called ἀθονος αὐλῆς). On entering therefore at the front door, a man found himself at once beneath this portico. From thence, to gain access to the house proper, he would walk straight from under the front portico across the open fore-court to a second portico opposite and parallel to the first; behind this portico lay the vestibule (πρόδομος), which was itself the antechamber of the μέγαρον or Large Hall for the men. Sleeping apartments (θάλαμοι) probably opened off either end of the inner or second portico, and likewise to left and right (or at any rate to either left or right) of the antechamber.

476. The fixity of Homeric epithets is well seen on comparing lines 472 and 476. In the former the court-yard is called εὔρηκης; in the latter Phoenix leaps easily over the selfsame ἐρκίον αὐλῆς which has just been commended.

482. τηλύγετον. See above on l. 143.

483. ὠπασε λαὸν. The position of Phoenix in relation to Peleus is suggestive of an almost feudal condition of society. He holds sovereignty under Peleus and by his gift, and owes him a certain allegiance and service of the same nature as Peleus himself owes to Agamemnon. Cf. ll. 438—9, and see above on l. 69.

486—8. ἂμ ἀλλῳ...πρὶν γ ὅτε δῆ. There is some inaccuracy of expression in this sentence. Since ἂμ ἀλλῳ belongs by position to both
the clauses οὐτ...ἐναι and οὐτε...πάσασθαι, it is natural to expect merely ἡ ἔμοι (‘with no other than me’) to complete the sentence. The words ἂμ’ ἄλλῳ are however treated as though they belonged to the first οὐτε clause only, and πρὶν ἧ’ οτε δὴ introduces a qualification of the second οὐτε clause. The thought, thus faultily expressed, is in reality ‘Thou wouldst not go to the banquet with other than me, nor wouldst thou taste food, save when (lit. until) I cut thee the first morsel etc.’

491. οἴνου. Partitive genitive.

493. τά, antecedent of the clause introduced by δ (=δτι).

ἐξετελεῖον. The imperfect expresses intention, cf. l. 495, ποιεύμην.

495. ποιεύμην. ‘I hoped (or tried) to make thee a son to me.’ In Later Greek ποιεύσαι is sometimes used absolutely, meaning ‘to adopt.’

496. θυμὸν μέγαν, ‘proud spirit,’ =μεγαλητόρα θυμὸν above l. 255 (q. v.).

499. καλ μέν. ‘And yet,’ =καλ μὴν or καλτοι of Attic.

503. ‘The epithets are transferred from the attitude of the penitent to his prayers. χωλαι, because of his reluctance to go to ask pardon: ῥυσαί, from his face wrinkled with the mental struggle: παραβλώπες ὀφθαλμῶ, because he dares not look in the face him whom he has wronged.’ (Leaf.)

504. ἄληγουσι may be construed either with the gen. ἄτης (‘pay heed to Sin, following after her’), or, better, with the participle κιόνσαι (‘make it their business to go’) — the latter being a construction familiar with such verbs as διατελῶ, φθάνω (cf. 11. 506—7), and λαύθάνω.

508—12. The allegory is concerned not with prayers to the gods for pardon of sin, but with those of one man to another for forgiveness for some injury committed (as by Agamemnon against Achilles). The lines may be paraphrased thus: ‘Whoso respects the prayers for forgiveness addressed to him, he is blessed for it and his prayers are heard when he too in turn craves forgiveness: but whoso rejects such prayers and refuses forgiveness, upon him is Ατή (infatuation to sin) sent, he is misled (βλαφθέλει) by her, commits some injury against a neighbour, and pays for (ἀτομισθη) his previous refusal to forgive, by failing now to obtain the forgiveness which he seeks.’

518. ἔμπης. This adverb, like ὀμως in Attic, is by a curious idiom of Greek frequently displaced from the clause to which it in sense belongs, and joined closely with the concessive clause, thereby increasing the emphasis of the opposition between the two clauses. Translate,
'Be their need never so great.' The same idiom is to be observed with εὐθὺς, and ἀμα.

522. ἐλέγξης. This is a purely Homeric use of ἐλέγχεω, = 'treat with contempt,' 'dishonour.'

523. κεχολῶσθαι. With full perfect force, = 'to have been wroth.'

524. κλεα. For form of word see above on l. 189.

525. ὅτε κεῖν...ἐκοι. This clause happens to be a solitary instance in Homer of ὅτε κεῖν with the optative. Similar combinations, however, such as εἰ κεῖν and optative, are not rare, cf. above l. 141, εἰ ὅτε κεῖν Ἀργος ἰκόλμηθ 'Ἀχαϊκόν... The usage is therefore justified by analogy.

529—599. These lines are devoted to the story of Meleager which is told in a very confused way. A simple outline of the legend is as follows: Oeneus, king of the Aetolians, whose chief city was Calydon, had taken to wife Althaeea daughter of Théstios king of the Curetes, and they had a son Meleager. Now it so happened that Oeneus offended Artemis by not doing sacrifice to her, and in revenge she sent a monstrous wild boar of peculiar ferocity to ravage his lands. A hunt was thereupon organised by Meleager, in which his mother's brothers (the sons of Théstios) took part. The boar was eventually slain by Meleager; but the division of the spoils gave rise to a quarrel between him and his uncles. Meleager chivalrously assigned the hide of the monster to Atalanta, the only lady who had taken part in the hunt: but the sons of Théstios took the trophy from her, and Meleager in his anger slew them. The quarrel of the hunting-field then assumed international proportions, and the Curetes, to avenge the death of the sons of their king Théstios, beleaguered Calydon, the city where reigned Oeneus father of Meleager. At the same time domestic troubles beset the house of Oeneus; for his wife Althaeea laid a curse upon Meleager, her son, for having slain her brothers: whereupon Meleager, indignant, refused to take any more part in defending the city. Thenceforth the fortunes of war were against the Aetolians. Meleager was besought by his father, his mother and sisters, and all his friends, and was tempted with offers of land by the counsellors of the town, to lay aside his wrath and fight: but to no purpose. It was not until his wife represented to him the horrors of her fate if the city were taken that he relented and fought and saved the city. But the offer of land had already been withdrawn.

Homer does not mention Atalanta nor any cause for the slaying of the sons of Théstios; this defect is supplemented in the above outline
from the ordinary legend of later times. The somewhat involved narration of these events by Phoenix falls into the following divisions:

ll. 529—532. Aetolians and Curetes discovered fighting.

533—549. A summary of the untoward events which had led up to the fighting, but containing no specific statement of the casus belli.

550—556. Aetolians successful so long as Meleager was fighting: soon however he became angry, and stayed at home. Reason for his action not yet assigned.

557—564. Digression relating to the family history of Meleager’s wife.

565—572. Explanation of Meleager’s reasons for staying at home.


A discrepancy may have been observed in the outline of the legend given above. If the death of Thestios’ sons at the hand of Meleager was the cause of the war, and the Aetolians at first, while Meleager was fighting (ll. 550—2), achieved such success as to confine the Curetes within the walls of Thestios’ city, how can we account for the time necessary to these events elapsing before Althaea pronounces her curse? In the natural course of events, a curse would be spoken in less time than war even declared—and yet here the war has been actually going on some time. It may be conjectured that the Homeric version of the legend, if it had been narrated in greater completeness, would have represented war breaking out as a result of a quarrel over the spoils of the hunt (a quarrel in which no Atalanta appeared), and would have made a son or sons of Thestios fall by the hand of Meleager in the first stage of the war. Thereupon Althaea’s curse, Meleager’s anger and retirement, and the second stage of the war.

531. ἀμυνόμενοι Καλυδώνος. The person or place from which danger is warded off may be put either in the dative (as above in l. 495), or in the genitive (as ll. 15. 731, Τρώας ἀμυνε νεών) after the active ἀμύνω. The middle ἀμυνομαι expresses, in virtue of Voice, self-defence, and therefore in the majority of cases requires no further designation of the object defended. But in a few cases, a genitive is found added, indicating the particular point of the defender’s own person or property from which danger is to be warded off. Thus ll. 12. 155—6, ἀμυνόμενοι σφῶν τ’ αὐτῶν καὶ κλισίων νηών τ’ ὁκυπόρων = ‘repelling (the danger) from themselves and from their tents and from their swift voyaging ships.’
Similarly translate here, 'Repelling the foe from their fair city, Calydon,' or 'in defence of their fair Calydon.'

534. θαλύσια, firstfruits of the harvest.

γαυνός is probably from the root γαύν- (fertility) and thus denotes, in connection with ἀλῴ, a sown plot of ground, i.e. corn-fields etc.

535. ρέε. ρέειν, lit. 'to do,' is used technically of doing sacrifice; cf. Lat. operari, facere.

536. οὐκ ἐνόησεν. 'He disregarded,' cf. οὐκ ἐφη = he denied.

ἀάσατο. The scansion of the first two syllables of this word in Homer is purely a matter of metrical convenience. Thus ἀάσατο (here), ἀάσαμην (above, l. 116).

538. διὸν γένος. It has been disputed whether this expression applies to the goddess or to the wild boar. It is best referred to the latter, as being a monstrous and supernatural specimen of its kind. A similar expression is used of the supernatural horse Arion (II. 23. 346—7)—Ἀρελονά διον, Ἀδρήστου ταχέω ἵππον, δι' ἐκ θεόφιν γένος ἥν—and of the Chimaera (II. 6. 180)—ἡ δ' ἄρ' ἑν' θείον γένος.

539. χλούνην. The derivation and the meaning of this word are alike indeterminate. According to Apollonius, it is contracted from χλο-είνης = 'having its lair in the grass,' not a formidable trait in an animal's character. Aristotle (Hist. Anim. 6. 28) appears to interpret it as =τομιάς (gelded) and, as a result, 'fierce.' Scarlatos Byzantios (Mod. Gk Lexicon) identifies it with Mod. Gk χλωμός = 'yellow,' 'tawny.'

540. ἐθών, participle of ἐθω (I am wont), to be taken closely with ἔρδεσκεν.

547. ἥ δ'. Artemis.

556. κεῖτο, 'stayed at home.'

557. The family history of Meleager's wife, Cleopatra, which here interrupts the narrative is as follows: Marpessa, the daughter of Euenos, was carried off from her father's house by Idas; Apollo however attempted to carry her off in turn from Idas; and in defence of his bride (καλλισφύρων εἶνεκα νύμφησ) Idas drew his bow against Apollo. But Zeus intervened and stopped the fight, by allowing Marpessa to choose between her rival suitors. She chose Idas, and in commemoration of the halcyon-like cries of Marpessa when Apollo tried to carry her off, she and Idas gave to their daughter Cleopatra the further name Alcyone.

560. νύμφης, sc. Marpessa.

561. τὴν sc. Cleopatra.

565. τῇ ὅ γε, sc. Κλεοπάτρῃ Μελέαγρος (repeating l. 556).

πέσσων. Translate, 'nursing.'
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567. ἧράτο. Translate, 'prayed,' not 'cursed.' The substance of the prayer is παίδι δόμεν θάνατον (I. 571).

κασίγνητοι is sometimes taken as an adjective agreeing with φόνοι (cf. Soph. Ant. 899, κασίγνητον κάρα). This interpretation reconciles the phrase with the later legend, according to which Althaea had more than one brother slain by Meleager. But the Homeric story may have differed in this as in other points.

568-9. Hades and Persephone were powers beneath the earth (ὑπὸ χθόνιοι): the action of beating (lit. threshing) the earth was therefore a logical way of calling their attention.

573. τῶν, sc. the Aetolians.

574. τοῦ, sc. Meleager.

578. τέμενος. Land in general was public property, and was distributed for cultivation into small holdings of which the cultivator had temporary occupation, but not permanent ownership. A separate portion (τέμενος, from root of τέμω, I cut, cf. ταμέσθαι I. 580) was owned by the king alone, and was therefore offered to Meleager as a special and almost royal distinction. For system of land tenure see below on 10. 351.

583. σανδάς. The plural is regularly used by Homer because folding-doors were in general use. Meleager is represented as having shut himself up in his bedroom. κολλητός is a general epithet of any article which required accurate fitting in the manufacture, a door, a chariot etc. It should not be translated 'fixed,' as with bars or bolts.

588. ἐβάλλετο, began to be struck by the enemy's missiles.

593. ἀμαθώνει, verb formed from ἀμαθος (= γάμαθος), 'sand,' 'dust,' 'reduce to ashes.'

598. εἴξας ὁ θυμῶ, 'having yielded to his own impulse,'—the good impulse which his wife's words stirred up in him. There would be little difficulty in the words, were it not for the reminiscence which they evoke of 1. 109 above, σὺ δὲ σὺ μεγαλήτορι θυμῶ εἴξας ἄνδρα φεριστον... ητίμησας. But even there θυμῶ does not of itself denote any bad feeling, but derives it entirely from the adjective μεγαλήτορι, 'proud,' 'overbearing.'

599. αὐτως, adverb from the pronoun αὐτός, with accent thrown back as commonly in the Aeolian (Achaean) dialect. Translate simply 'even so'; there is no necessity in any case to suppose, with the Grammarians, a meaning 'in vain,' 'to no purpose.'

605. τιμή, a contracted form of the adjective τιμήει, cf. Od. 18. 475, χρυσὸν τιμήτα (= τιμήντα). This is better than to read τιμῆ
(gen. of τιμή) as dependent on δυσ, for the idiom of Greek would then demand ἔξεισ as the verb rather than ἔσσει.

607. ἀτα, a child’s word for ‘father,’ used as a title of respect or endearment to old men.

609. ἡ μ' ἔξει, the antecedent is ταύτης τιμής. Translate, ‘I need not such honour (for honour, methinks, I have already won by the ordinance of Zeus), as shall keep me here beside the ships’ all my life long.

614. ἀπεχθηαί. ἀπεχθάνομαι here, as in most passages, means not merely to be hated, but to cause oneself to be hated, make oneself objectionable, incur hatred by some act: in other words it is a true middle, not a passive verb.

616. μελρεο, the only extant form from the present tense of μελρομαι. But forms ἐμμορε (aorist) and εἰμαρται etc. (perf. pass.) are referable to the same verb.

619. νεώμεθα...μένωμεν. The subjunctives are deliberative, the same as would be used in the corresponding direct question.

620. ἐπτ, not governing ὀφρύς, but with νεὑς (tmesis).

622. μεδολατο, sc. the two envoys, Odysseus and Ajax. For the termination -άτο (=ντο) see note on 10. 189.

625. τελευτή, the accomplishment or issue of our charge. The usage of the word approaches that of the English ‘end’ as equivalent to ‘purpose.’

628. ποτιδέγμενοι. A remarkable form, occurring too often to be emended, against the authority of the MSS., to ποτιδέχμενος (syncop. pres.). It must therefore be regarded as a perfect form, lacking reduplication, irregularly accented, and used with present signification.

630. μετατρέπεται. This verb, like the more frequent ἐντρέπομαι and ἐπιστρέφομαι, is construed with a genitive denoting the cause for which one turns oneself. Hence the general sense ‘to regard,’ ‘to pay heed to,’ etc.

632. In the Homeric stage of society, the idea of accepting other satisfaction for homicide than the blood of the slayer had already begun to take root. The conception of any felony as a crime against society as a whole and calling for punishment at the hands of the community, was as yet unknown. It rested therefore with the injured family in each case to determine what satisfaction for homicide should be accepted. The inconvenience of exacting a life as retribution for a life, leading naturally to a blood-feud between two families, had already in the Homeric age suggested the idea of accepting an indemnity for the
injury done to the family of the slain man. Even this primitive plan has not yet been accepted throughout modern Greece: in the peninsula of Maina few men would be so pusillanimous as to accept an indemnity (much less to have recourse to the law of the land), in satisfaction for the violent death of a member of the family, and the blood-feud continues from generation to generation.

634. ὁ μὲν, sc. the homicide.
635. τὸν δὲ, sc. the father or the brother of the murdered man.
636. δεξαμένω has better ms. authority than δεξαμένου. An exact parallel for this ungrammatical variation of case may be found below, 10. 187.
640. αἰθεσσαὶ δὲ μελαθρον, i.e. do not refuse our request in your own house. Ajax appeals to Achilles’ sense of hospitality, always the strongest moral constraint in Greece.
647. ἀνυφηλον. The exact meaning of this word cannot be determined; but ‘dishonouring’ (which is taken to be the meaning in Quint. Smyrn. 9. 521) will suit both the Homeric passages (here and in II. 24, 767). ἀνυφηλον cannot be in agreement with με as part of the predicate (‘made me dishonoured’); ἐρεξε is not so used, but rather some such word as ἐθηκε. The phrase is undoubtedly of the same construction as the common phrase κακὸν ἰγειν τινὰ, ‘to do a man a mischief’; ἀνυφηλον ἐρεξε με therefore means ‘he did me dishonour.’
648. ἀτιμητον μετανάστην. This phrase is quoted by Aristotle (Pol. iii. 5. 9) in a passage where he is using τιμαῖ in the technical sense of ‘civic privileges.’ “But in Homer the meaning of ἀτιμητον is probably ‘without any τιμή or blood-price attached to his life,’ i.e. one who may be killed with impunity, rather than one without τιμαῖ in the sense of civic privileges.” (Jackson, quoted by Susemihl and Hicks, ad loc. cit.)
661. ἀωτον. The derivation of this word is uncertain, but it has been supposed to be from the root of ἀμο (to blow), = ‘that which is blown about,’ i.e. ‘flock,’ ‘down’ or ‘knap.’ Since the chief excellence in cloth and woollen goods is soft smooth surface, the word is thought to have been transferred thence by metaphor to anything choice and excellent of its kind. It is a favourite word with Pindar.
662. κατέλεκτο. This form is generally called a syncopated second aorist, by which name it is implied that the full form should be κατελέκτε-το. It is however more accurate to regard it as one of a regular Homeric class of non-thematic second aorists middle. Their peculiarity is that they
are non-thematic in spite of the fact that the stem ends in a consonant, e.g. ἀλ-τό (he leapt), ὁρ-τό (he started up), δέκ-τό (he received),—and are thus identical in formation with the second aorist middle of verbs whose aorist-stem ends in a vowel, as ἐ-φθι-τό (he perished), ἐ-πτα-τό (he flew).

671. δειδέχατο. See above on ll. 196 and 224. Each man rose from the place where he had been sitting and stood to welcome the envoys.

675. ἀπέειπε, 'refused.'

680. αὐτόν. Note the emphatic position at the beginning of the sentence; translate, 'by thyself' or 'for thyself,' i.e. unaided by Achilles.

681. σόης. See note above on l. 393.

683. ἀμφελέσσας, usually taken to mean 'propelled by oars on both sides'; but the sense of 'rolling from side to side' is perhaps as probable, and certainly as picturesque.


688. εἰπέμεν. "That the Greek infinitive was originally the dative of an abstract noun, is proved by comparison with Sanskrit." (H. G. p. 163.) The usage of it in the present passage is reminiscent of that origin; the line might be rendered, 'and they that went with me are here for telling this.'

690. αὐθί, 'there,' 'yonder,' i.e. in Achilles' tent.

694. This line has little relevance after the mere delivery of a message, and has been generally regarded as an interpolation from l. 314 (q. v.). By the omission of it, ll. 693, 695 and 696 = ll. 29—31.

698. μὴ ὀφελεῖς λισσεσθαί. A wish is commonly expressed in Homer by μὴ ὀφελλοῦν and an infinitive: in such phrases μὴ logically belongs to the infinitive, but is regularly displaced for greater emphasis.

699. καὶ ἄλλος. 'He is haughty enough in any case.'

701—2. ἢ κεῖν ἵππων ἢ κέ μένῃ. The alternative clauses are not properly subordinate to ἔδοσμεν, but paratactic and coordinate. Translate, 'let us leave him alone, let him go or stay as he will.'—ἔδοσμεν is probably aorist subjunctive, not future indicative.

705. τεταρπόμενοι, reduplicated second aorist middle of τέρπω, with the sense of 'satisfying or filling oneself.' Hence the genitive of material (see above on ll. 137 and 214) which naturally follows verbs of filling.

708—9. ἐχέμεν...μάχεσθαί. Infinitives in imperative sense.
BOOK X.

1. Παναχαιῶν. The names commonly applied to the Greek forces in the Iliad are 'Αχαιοί, 'Αργείοι and Δαναιοί. Of these names, the first only is properly applicable to every contingent of the army; thus Achilles from Phthia in Thessaly, and Odysseus from Ithaca are Achaeans, but are not Argives nor Danai. 'Αργείοι applies mainly to Agamemnon and his (the largest) contingent as coming from the land of Argos, but if we take 'Argos' in its largest sense as meaning the whole Peloponnese (see above on 9. 141), the term may include also Menelaus, Nestor and other chieftains. The name Δαναιοί ought not, it would seem, to be used of any Achaean people, much less of all: for Danaus, the eponymous progenitor, came of Pelasgian stock and dwelt in Argos before the Achaean immigration. The use of the appellation would therefore seem to imply a complete fusion of the Achaean and Pelasgian populations in Argos long before the time of Homer. The comparatively rare name Παναχαιοί merely emphasizes the appropriateness of the name 'Αχαιοί to all the Greek forces, in contrast with the local name 'Αργείοι and the tribal name Δαναιοί.

2. νιφέτων κ.τ.λ. "It would seem that we must understand πολίν and ἄθεσφατον to apply also to νιφέτων, or else the picture of a snowstorm merely 'sprinkling' the fields appears a very insignificant phenomenon compared to those which precede and follow it" (Leaf). It may however be observed that snow which lies is an object of peculiar horror to the Greek of to-day. I have known the whole male population of a small town to keep their beds for a fortnight on end, resignedly awaiting a thaw. The mere 'sprinkling' of the fields, therefore, if we may judge by the feelings of the present inhabitants of the country, is no 'insignificant phenomenon.' Ct. Aesch. Prom. I. 1027 πρὸς ταύτα, ῥιπτέσθω μὲν αἰθαλοῦσα φλὸς, | λευκοπτέρῳ δὲ νιφάδι καλ βροντήμασι | χθονίοις κυκάτω πάντα.

3. πτολέμοιο στόμα, 'the jaws of war.' The epithet πευκεδανόῳ (piercing) was possibly suggested by the use of στόμα, war being compared to a ravenous monster with piercing fangs.

4. The point of comparison in the elaborate simile is indicated by πυκνά.

13. αὐλῶν συρὶγγων. If two kinds of instruments are here indicated, there is, as most editors have observed, a somewhat harsh asyndeton; for the τε following συρὶγγων can only serve once as connecting particle, viz. either between αὐλῶν and συρὶγγων, or between the whole phrase αὐλῶν συρὶγγων ἐνοπήν and πυρᾶ πολλά. But do αὐλῶν and συρὶγγων need a connecting particle? Yes, if the two words denote two diverse kinds of instrument: no, if the two words together denote a single kind. I suggest then that αὐλῶν συρὶγγων is an example of the Homeric use of two substantives in apposition, the one generic and the other specific, to denote a single object. For instances see above on 9. 208. Here I regard αὐλὸς as the generic term (=a wind-instrument) and συρὶγξ as a specification of the (perhaps barbaric) kind of wind-instrument to which the Trojans were addicted. On this view of the passage, there is no asyndeton.

16. Δι. The notion of despondent prayer suggested by the previous line is answerable for the dative following, which may be regarded as a dative of the person indirectly affected.

18. ἐπι, with the sense more familiar in μετά, 'to fetch' or 'to find,' cf. the colloquial English use of 'after.'

21—24. Descriptions of dress, armour etc. in elaborate detail are characteristic of this book, cf. 29, 75, 131 etc., and Introduction, p. xxx.

26. μὴ τι πάθοιμεν, continuing the sentence begun by ἔχε τρῆμος, the phrase ὄβεν γὰρ... ἐφίλαμεν being parenthetical. 'In like manner had fear hold on Menelaus,—for neither could he sleep,—even fear lest the Argives etc.' The phrase et τι πάθοιμεν is frequently used euphemistically in Greek to avoid explicit mention of death or disaster; so, in English, 'if anything were to happen to me,' cf. l. 538, below.

27. ποιλοῦν. Used in Homer for the feminine as well as for the masculine acc. sing., cf. II. 5. 776, ἥπα ποιλόν, for ἀὴρ is regularly feminine in Homer.

30. στεφάνην. It is impossible to say in what, if in anything, the στεφάνη differed from other kinds of helmet (πυρφάλεα, κτίδη etc.). It used to be thought that the word meant properly the brim of a helmet, the part being used in such expressions as this for the whole; but there is as yet no archaeological warranty for that conjecture.

34. τιθῆμενον, instead of τιθέμενον, is a form (according to Monro II. G. p. 16) "probably due to the analogy of the Non-Thematic Contracted verbs," e.g. πενήμεναι (from πενῶ), 'to be hungry'; πενηθήμεναι (from πενθέω), 'to mourn.' It must be confessed, however, that by the aid of this analogy, the difficulty is only carried back one
step; for it remains dubious how the Non-Thematic Contracted Verbs themselves gave rise to such forms.

46. ἀρα, the particle of inference. 'Verily he must have set his heart on Hector's offerings more than on ours: for never yet saw I nor heard tell of one man etc.'

50. αὕτως, 'just as he is,' 'in his own might,' 'unaided.'

54. θέων. Observe the accent, which shows the word to be the participle of θέω.

ἐπὶ, as above in l. 18.

56. ἡρὸν τέλος, 'the stalwart company' of sentinels. τέλος is employed now and again in all periods of Greek to denote a body of soldiers etc. ἡρός, apart from its ordinary meaning 'holy,' bears occasionally the sense of 'strong' or 'sound.' In II. 17. 464 it is the epithet of δίφρος, a charioteer; and in such phrases as ἡρὸν μένος Αλκινόος, ἡρή η Τηλεμάχοιο, the same interpretation seems preferable. In Mod. Gk. this sense has become paramount, e.g. (γ)ιερὸς πιάτα = a 'sound plate' (i.e. not cracked nor chipped).

62. αὕτως μετά τοῖς. 'There...among the sentinels.'

65. ἀβροτάξομεν, aor. subj. from an otherwise unknown verb ἀβροτάξω, containing the same root as ἀμαρτάω. The β has been generated by the juxtaposition of μ and ρ (as in ἀμπροτέιν = ἀμαρτέιν), and subsequently the original μ has fallen out before the imported β.

68—9. Each man is to be summoned by his own name, his patronymic (πατρόθεν ἐκ γενεϊς), and some complimentary title (κυδαίνων). An example of such address occurs below (l. 87), ὁ Νέστορ (name), Νηλμάδη (patronymic), μέγα κύδος Αχαίων (complimentary title). The words πατρόθεν ἐκ γενεϊς are to be taken as a single phrase. The patronymic used was not necessarily formed from the name of the father, but sometimes from that of a remoter forefather. Thus Achilles is spoken of both as Πηλμάδης (after Peleus, his father), and as Αἰακίδης (after Aegus, his grandfather).

71. ἐπὶ, with ἦς (tmesis). 'Such grievous hardship, I trow, did Zens even at our birth determine to send upon us.' The imperfect denotes intention.

73. ὁ, 'he himself,' i.e. Agamemnon.

75—7. For Homeric armour see Introduction, p. xxx.

79. οὐ μὲν ἐπέτρεπε. An intransitive sense of ἐπιτρέπω, 'yield to,' is nowhere else found in Homer. In view of this fact, it is perhaps worth suggesting that the true reading should be οὐ μὲν ἐπέτρεπε. The reflexive use of μὲν is at least supported by one other Homeric passage,
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Od. 4. 244, αὐτὸν μν πληγῆσω αἰεικελήσι δαμάσσασ (where μν = se, αὐτὸν = ipsum), and is countenanced by the general usage of Herodotus.

85. ἐπὶ ἔμφερχεο. The preposition ἐπὶ implies some suspicion or fear of hostile intentions. 'Come not upon me (or against me) in silence.'

88. ἐσεαι. 'Thou wilt know of,' 'thou wilt have heard of.' If this reading be correct, the words are spoken with half-humorous irony. There is a var. lect. γνώσεαι, 'thou wilt recognise.'

92. Ἀλαλύκτημα, "ἀπαξ λεγόμενον, from *ἀλυκτέω, standing to ἀλώ in the same relation as ἀλκτέω to ἄλω." (Leaf.)

96. δραίνεις, also ἀπαξ λεγ., apparently desiderative in sense (= δρασελω), 'If thou art for doing aught.'

98. The coupling of both κάματος and ὑπνος with the verb ἀδηκτέτεσ almost constitutes a zeugma. 'Sated with toil and satisfied with sleep.'

99. ἐπὶ πάγχυ λάθωνται = πάγχυ ἐπιλάθωνται. There is no ground for supposing a phrase ἐπὶ πάγχυ in the same sense as πάγχυ alone: the passage cited by L. and S. from Hesiod (Op. 262), σκολίων δὲ δικὼν ἐπὶ πάγχυ λάθεσθε, is an exact parallel to the passage before us, and ἐπὶ belongs to λάθεσθε.

101. μὴ πως...μενοινήσωσι. 'It may be they will set their mind to fighting even by night.' The various uses of μὴ are best reduced to order and consistency on the supposition that that particle was originally not a negative proper, but an indication of doubt. Vestiges of such a meaning are found (1) in such phrases of Attic Greek as μὴ γροικότερον τι ἦ ἐπιεῖν ('perhaps it is rather a rude thing to say'), (2) in the later use of μὴποτε (from Aristotle onwards) as = 'perhaps,' (3) in the modern use of μὴπως to introduce questions, e.g. μὴπως τὸν εἶδος; 'do you happen to have seen him?'

In the next stage of development, we may suppose, μὴ and the subjunctive, instead of expressing mere doubt, came to indicate some degree of apprehension and fear. Thus μὴ τοῦτο γένηται no longer meant merely 'perhaps this will happen,' but implied also some fear of, or some precaution or warning against, the possible occurrence. This second stage of development differs from the first in idiomatic usage only. An offshoot of it, the use of μὴ and the aorist subjunctive in
prohibition, has continued through all periods of Greek up to the present day. Thus μὴ ἀμάρτης, meaning in the first stage 'perhaps you will go wrong,' gradually was used to imply so much warning against going wrong as to be tantamount to a prohibition, 'do not go wrong.'

In the course of development from the second to the third stage, the change is not this time a modification of idiom, but a growth of construction. In the early paratactic stage of language, the turn of thought expressed by μὴ and the subjunctive naturally stood in a variety of relations to the preceding sentence with which it was coordinate; consequently, as language became more syntactic, the same form of expression stood in an equal variety of relations to the clause to which it was subordinate. A few examples will suffice to illustrate this change. The paratactic expression, δείδω· μὴ ἔλθῃ (I am afraid; perhaps he will come), passed into the syntactic expression, δείδω μὴ ἔλθῃ (I am afraid that he will come). Similarly φεύγωμεν· μὴ ἡμᾶς ἔλθῃ (let us flee; perhaps he will seize us) became φεύγωμεν, μὴ ἡμᾶς ἔλθῃ (let us flee, that he may not seize us). And again ορᾶ· μὴ ἀμάρτης (look out; perhaps you will make a mistake) became ορᾶ μὴ ἀμάρτης (see that you make no mistake). In this way the numerous uses of μὴ and the subjunctive in syntax can all be traced back to the single use of μὴ and the subjunctive, in the paratactic stage of language, to express doubt. Since the Homeric poems represent a transitional period from paratactic to syntactic expression, it is often difficult in a given case to decide whether the thought expressed by μὴ and the subjunctive forms an independent sentence or a subordinate clause; and punctuation in each case depends on the decision.

108. ποτὶ, adverbial, 'in addition,' 'beside.'

111. εἰ τις...καλέσειν, εἰ (also ἐθέλε, ἐι γάρ) with the optative expresses a wish. By the agglutination of a second clause indicating (by the optative and ἀν) what would result from the fulfilment of that wish, were formed conditional clauses.

121. μεθει may be regarded either as absolute or as sharing with οὐκ ἐθέλει the government of πονέσθαι. For the two uses cf. II. 13. 229 and 234.

127. ἵνα γάρ. Considerable difficulty has been made by editors over the collocation of γάρ with the relative ἵνα ('where'), their basis of argument apparently being that in English we cannot combine 'for' with 'where,' but are content to say either 'for there' or simply 'where.' English idiom, however, is a strange standard by which to judge Homeric Greek, which could combine γάρ with the relative just
as well as with the demonstrative; cf. II. 23. 9 Ο γάρ γέρας ἐστι γεράντων, and II. 9. 422 τὸ γάρ γέρας ἐστὶ γεράντων. It would be equally rational to object to the combinations ἀλλὰ γάρ and καὶ γάρ on the ground that English idiom does not permit ‘but for’ or ‘and for.’

133. περονήσατο, the περόνη was a brooch or clasp made on the principle of the safety-pin.

135—6. For a description of Homeric armour see Introd. p. xxx.

142. ὁ τι, a loose accusative of relation, amplifying, as it were, the meaning of τιφθ. ‘For what cause do ye thus wander..., in respect of which need has so urgently come?’

147. This line is with good reason suspected as an interpolation from 327, below. The question of fighting or of going home has already been settled in the last book. The interpolation may well be due to a desire to supply an infinitive with ἐπέλουκεν (Leaf).

152—3. For a description of Homeric armour see Introd. p. xxx.

153. σανρωτῆρος, a spike at the butt-end of the spear, of the same appearance and purpose as that which is now fitted to fishing-rods.

155. ὑπέστρωτο. Unless we (without authority) suppose τὸ ρινόν as a by-form of ὁ ρινὸς, it seems necessary to regard ὑπέστρωτο as middle voice and governing ρινόν. ‘He had spread an oxhide beneath himself,’ or ‘He had had an oxhide spread beneath him.’ Yet τετάνυστο in the next line is undoubtedly passive.

156. κράτεσφι. An instance of false analogy in the formation of an archaic form. No stem κρατεσ- is known, whereas in the apparently similar forms στίθεσφι, ὅρεσφι, ὁχεσφι etc., it is from stems στιθεσ-, ὅρεσ-, ὁχεσ-, that are formed the genitives στιθεσ(ς)-ος, ὅρες(ς)-ος, ὁχες(ς)-ος.

159. ἀντεις, a rare word, probably connected with the root of ἄμμομ (‘blow’), and having reference to the deep regular breathing of the sleeper.

160. θρωσμῷ πεθλόοιο, ‘an eminence of the plain,’ a hill ‘springing’ from it.

164. σχετλίος, ‘hardy,’ ‘unflagging,’ used here in admiration of physical endurance: as applied to mental qualities, it generally bears a bad sense, ‘stubborn,’ ‘hard-hearted.’

166. ἐπείτα, on that account, i.e. in virtue of youth.

167. ἀμηχανος, in passive sense, ‘intractable,’ said with some humour, to which Nestor responds with εἶ μ’ ἐλεαρχεῖς (l. 176).

173—4. The construction is loose, for ἦ δλεθρος ἦ βίωναι does not strictly constitute a subject to ἵσταται, but rather an explanatory phrase in quasi-apposition to the whole of the previous line.
175. Φυλέος νίόν, sc. Meges.

173. δεσσρήσονται. This form, which all mss. concur in giving, must be regarded as aorist subjunctive, and not as future indicative: for the former is commonly used by Homer in similes, the latter never. So regarded, it constitutes an unique example of the short vowel retained in the subjunctive of a Non-Thematic tense otherwise than under the exigencies of metre. “The long η or ω,” says Monro (H. G. p. 49), “comes in place of e or o whenever it can do so without disturbing the metre.” This almost certainly means that the forms in η and ω are not original, but are the result of an adaptation—a very natural adaptation, if tradition of the poems was largely oral—to the idiom of later times. By what accident the word δεσσρήσονται escaped that process of adaptation, unless it were read as future indic., it is impossible to conjecture.

178. φυλασσομένοις. For the dative, where a genitive in agreement with τῶν would be more strictly grammatical, cf. 9. 635—6.

180. τετράφατο. Pluperfect passive of τρέψα. The formation is as follows: corresponding to the 3rd sing. τέτραπ-το would be a 3rd plur. τετραπ-ντο. For ν in this position (i.e. for γ sonant), ά is substituted, and along with that substitution, aspiration of the final consonant of the stem (τετραπ-το τετραψ-) is apt to take place. Cf. δειδέχατο (9. 671) for δειδέκ-ντο. The substitution of ά for γ was extended by analogy to cases in which ν was not necessarily a sonant but could be pronounced as a consonant, e.g. βεβολήσατο (93) for βεβολήντο, πῖθοιατο (10. 57) for πίθοιντο.

όπον’ άλοιν. Not ‘whenever they heard,’ but ‘in case they should hear at any moment the Trojans coming upon them’ (ἐπὶ with λόντων).

195. βουλήν. “The acc. of the object to which motion is directed (terminus ad quem) is common with ἱκνέομαι, ἵκω, ἵκανω (which always imply reaching a point),” H. G. p. 96. The usage is extended more rarely to other simple verbs (ἐρχόμαι, ἀγω etc.), to καλέω (according to Leaf) only here.

197. συμμητιάσθαι. Instead of συμμητιάσθαι, by assimilation of vowels. See above on 9. 229. Cf. also ἐδρόωντο in next line.

200. πεπτεώτων. The mss. give πιπτούτων, but the present participle afoirds no possible sense. The dead bodies (νέκυις) were not now falling, but were already fallen. Some emendation is inevitable, and πεπτεώτων (scanned as trisyllable, cf. II. 21. 503) involves very slight literal change.

204—13. The punctuation of these lines is a matter of much
uncertainty. That adopted in the text represents the coordination of three wishes variously expressed, followed by a statement of the result of the fulfilment of those wishes. The three wishes are expressed by the sentences (1) οὐκ ἄν... ἐλθεῖν; (2) εἶ τινὰ... Ἀχαῖος; (3) ταῦτα τε πάντα... ἀσκηθῆς. Of these the first is put in the form of a question (cf. the use of πῶς ἄν and optat.) conveying a suggestion; the second by εἶ and the optative expressing a wish (cf. on l. 111 above); the third by a pure optative likewise expressing a wish. The result of the fulfilment of these wishes is then expressed by the sentence μέγα κεν... ἐσθλή. So disposed, the text presents the speech in a completely paratactic form. It is equally legitimate to present it in a syntactic form by reserving the mark of interrogation (here placed after ἐλθεῖν) until ἀσκηθῆς. The scheme of the sentence would then become οὐκ ἄν δὴ τις... πεπίθοιτο... ἐλθεῖν, (εἰ... ἔλοι... ἔπειθον ἀσα τε μητιώσαι... Ἀχαῖος), ταὐτά τε—πῦθοιτο καί... ἔλθοι ἀσκηθῆς; In such a scheme the whole clause bracketed becomes subordinate to ἐλθεῖν (= 'to go in the hope that he might capture... or learn' etc.), and ταὐτά τε πῦθοιτο καί ἔλθοι are coordinate with πεπίθοιτο, and continue the question beginning with οὐκ ἄν δὴ τις. Several variations between these two extremes of paratactic and syntactic arrangement may be made.

210. ἐπά δαμάσαντο γε. The particle γε is here added (like ἕρα more frequently) to show that the reason is not a statement of fact by the speaker, but the allegation of the Trojans in their counsels.

215. τῶν πάντων ἐκαστὸς δῶσουσι. An awkward piece of construction. Translate, 'one and all, they will give....'

217. παρέσται. The sentence is usually translated, 'and always at feast and banquet he shall be present,' i.e. part of the reward is to be a standing invitation to dinner. It appears to me better to connect the clause more closely with the last, and to allow to the δὲ (αἱ ἑὶ δὲ) its proper correspondence with μὲν (τῇ μὲν). Translate then, 'To that (i.e. to a black ewe which lambs well) is no possession equal; but ever at feast and banquet there will be to hand,' i.e. there will always be a lamb ready to slaughter and serve up. The verb παρεῖναι is frequent in Homer in this sense, cf. Od. 1. 140 χαρίζομένη παρεῖντων, where also the word applies to food.

It may also be noted as an objection to the usual translation that παρεῖναι ἐν δαλτησί, meaning 'to be present at feasts,' is not the Homeric idiom; παρεῖναι governs a dative (παρεῖναι δαλτησί), and no ἐν is required. On the other hand, in the translation suggested as preferable, ἐν will be
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required; for the dative governed by παρέσται would, if expressed, be
οί (‘to him’).

224. ἐρχομένω, the dual subject is split by the phrase πρὸ ὧ τοῦ
(one before the other), and the main verb, ἐνόησεν, is thereby attracted
to the singular.

224—6. The gnomic or generalising particle τε occurs six times in
these three lines. Cf. II. 4. 483, where it occurs thrice in three lines of
a simile. Possibly the unwonted frequency of it in this passage is due
to the desire of the speaker to avoid any confession of personal mis-
givings by generalising his reasons for asking for a companion.

226. βράσσων, comparative of βραχύς, only here found: cf. ἐλάσσων
from ἐλαχύς, θάσσων from ταχύς. It cannot be regarded as comparative
of βραδύς for the reason that βραδ-ιων would become not βράσσων, but
βράξων.

231. ὁ τλήμων. Both here and in I. 498 the mss. give ὁ τλήμων,
and in both cases the article appears inconsistent with Homeric usage.
It is a noteworthy coincidence that these are also the only two passages
in Homer, in which τλήμων occurs as an epithet of Odysseus. τλήμων
(from root of τλάω) means in this context ‘enduring.’ In later times
the sense of ‘miserable’ predominated.

236. φανομένων τὸν ἀριστὸν, ‘the best of them as they present
(or offer) themselves.’ A curious expression, if correct. A conjecture
φανύμενον τοι ἀριστὸν has been made.

238. καλλείπειν. Syncopated infin. of καταλείπω, in imperative
sense.

247. νοστήσαμεν, without κεν or ἄν, denoting less certainty.
νοστήσαμεν stands to νοστήσαμεν ἄν as ‘we might return’ to ‘we
should return.’ Cf. II. 556—7.

249. μήτε τι νείκει, coordinate with αἴνει in construction, but
subordinate in sense. ‘Refrain from praise of me even as from
chiding.’

252—3. παρόχωκεν κ.τ.λ. This sentence has invariably, I believe,
been translated as though πλέων were the comparative of πολύς and in
agreement with νῦς. On this view two translations have been evolved:
(i) ‘More of the night than two-thirds is gone, and a third is still left,’
—an obvious error in simple arithmetic of which πολύμητις Ὀδυσσείς
should not have been guilty; (2) ‘The greater part of night, consisting
of two-thirds, is gone etc.’—in which the supposed usage of the genitive
is harsh and artificial. Both Scylla and Charybdis may be avoided by
treating πλέων not as the nomin. sing. of the comparative of πολύς in
agreement with νῦξ, but as genit. plur. of the adjective πλεός (‘full’) in agreement with μοράων. The translation of the sentence thus becomes: ‘Night hath passed through two full watches, and (only) the third is yet left.’ The genitive, on this view, is one of the class so frequent in Homer with verbs of motion (cf. 10. 344, 353, etc.). Homer for the most part uses the form πλεός (as 9. 71, 10. 579), but πλεός also occurs (Od. 20. 355).

257. κυνέη...ταυρεῖν. κυνέη by derivation meant some kind of dog-skin head-gear, but must by Homer’s time have lost that special sense, to assume the general meaning of ‘helmet’; for it admits of qualification by such epithets as ταυρεῖν, κτιδέη, πάγχαλκος etc., denoting the material of which it is made. See Introduction, p. xxxii.

258. ἀφαλόν τε καὶ ἀλλοφόν. The φάλος was a ridge running along the top of the helmet fore and aft; such ridges might be one or more in number. The λόφος was a crest of horsehair or such-like material. See Introduction, p. xxxii.

266. See above on 9. 447.
268. Σκάνδειαν, accus. of destination; see above on 1. 195, κεκλήσατο βουλήν.
274. δεξίον, ‘on their right hand,’ and therefore of favourable omen. See above on 9. 236.
280. κυνύμενος, ‘when I bestir myself.’
281. ἐυκλείας, not in agreement with νῆας, but with the subject of ἀφικέσθαι (sc. ἡμᾶς).
284. ἀτρυπῶν. A title of Athene, formed from the adjective ἀτρυπος, ‘unworned.’
285—90. The episode to which Diomede here refers is narrated more fully in II. iv. 370—400. The μέρμερα ἔργα of Tydeus consisted in slaying fifty Cadmeans save one, who were waylaying him in ambush.
302. πυκνήν βουλήν, ‘close counsel.’
304. ἀρκίος, ‘sure.’ Some also translate ‘sufficient,’ but that meaning, although it would be intelligible enough both here and in other passages of Homer and Hesiod, seems nowhere to be absolutely required in early Greek.
317. μοῦνος, ‘an only son.’
321. τὸ σκηπτρον, ‘yonder staff,’ not merely ‘thy staff’: the article is here used in the deictic sense. In the next line τοὺς ἰπποὺς... ὁ φορέωσι = ‘those horses which carry....’
324. οὐδ’ ἀπὸ δύξης. This phrase is usually taken to mean ‘nor
different from what you expect.' This is certainly the commonest use of ἀπὸ in such phrases, cf. ἀπὸ σκοποῦ, ἀπὸ γνώμης etc. But there is another sense best seen in the phrase ἀπὸ γλώσσης, by word of mouth, in which ἀπὸ denotes the source of information: and the phrase ἀπὸ γνώμης is also used by Aeschylus in this sense: cf. Εἰμ. 674

ηδὴ κελεύω τοῦσδ’ ἀπὸ γνώμης φέρεω ψήφον δικαίαν, ὡς ἄλις λελεγμένων.

Similarly in the passage before us, if the word δόξα be used with some emphasis to denote mere fancy or suspicion as opposed to certain knowledge, the phrase σκότος οὐκ ἀπὸ δόξης may mean 'a spy who does not rest his information on mere suspicions of his own, but clearly ascertains facts.'

330. μὴ...ἐποχήσεται. For the use of μὴ with the indicative, "in oaths, to express solemn or impassioned denial," cf. Π. 15. 36, ἵστω νῦν τὸ δὲ γαῖα...μὴ δι’ ἐμὴν ἱστητα Ποσειδάων ἐνοσίχθων πημαίνει. "In this use μὴ denies by disclaiming (as it were) or protesting against a fact supposed to be within the speaker’s power (= far be it from me that etc.)," H. G. p. 260. The usage continued in Attic, as Arist. Eccl. 1000, μὰ τὴν Ἀφροδίτην...μὴ γ’γώ σ’ ἀφῆσον.

335. κτιδέην κυνέην. See above on l. 257.

344. πεδίου. The genitive here may be regarded as expressing either the space within which motion takes place (as in the phrase διέπρησσον πεδίου etc.), or as simply a partitive genitive dependent on τυτθόν.

346. παραφθαίησι. The majority of the mss. concur in giving παραφθαίησι, a form in which -αι- is an indication of optative mood, -σι of subjunctive. Monro (H. G. p. 53) condemns the form as "probably a pseudo-archaic form, made on the analogy of the subjunctives in -γεί." It has seemed better to read, with the authority of one ms. (Λ), παραφθαίησι, which must be regarded as subjunctive from a supposed by-form of the present indic., φθαίω (= φθάνω). So in 9. 203 we had a solitary instance of a by-form κεραλω = κεράννυμι.

349. φονήσαντε, a slight inconsistency, more in expression than in thought, for only Odysseus has been made to speak.

351. ὁσον τ’ ἐπὶ οὐρα πέλονται ἡμιόνων. For a similar delimitation of distance cf. Od. 8. 124. The meaning of the passages has been explained by Prof. Ridgeway (J. H. S. vi.) as follows. The unit of area in land-measurement (which may have constituted one man’s allotment in the common land) was the γύης, or amount of land ploughed in one day. This would naturally vary according
to the speed of the animals (oxen or mules) used for ploughing. But if the length of a furrow were a fixed conventional standard of length (as in the English 'furlong' = 'furrow-long'), then, on dividing the variable area (γύνης) by the constant measure of length (a furrow), the quotient (i.e. the breadth of the piece of land ploughed in one day) will be the index of the variations in the pace of the animals. The faster the team, the wider the piece of land ploughed in the day. This width is what is meant by these phrases; and inasmuch as 'mules are more excellent than oxen' (l. 352) in ploughing, there become two standards of distance:—the shorter being the width of a piece of land ploughed in one day by oxen; the longer being the width of a piece of land ploughed in one day by mules. The οὐρα are then the side-boundaries of the strip ploughed, and the width of the strip is measured between them.

363. ἦδ' ὁ πτολίπορθος. Both here and in ll. 2. 278 the MSS. give ὁ πτολίπορθος: such an use of the article is difficult to reconcile with Homeric idiom. As in both cases elision occurs before ὁ, an obvious remedy is to remove the article and to read here ἦδε πτολίπορθος, and in the other passage ἀνὰ δὲ πτολίπορθος.

373. ὑπὲρ ὄμοιν, 'passing over his shoulder'; the sense of motion is sufficiently implied, although the verb ἔπάγη expresses only the final position of the spear.

376. χλωρός, in agreement with the subject of ἔστη τάρβησέν τε. The phrase ἄραβος...δόντων is parenthetical.

378. ἐμὲ λύσομαι, 'I will get myself ransomed.'

383. καταθύμιος, 'let not death be in thy mind.' The adjective more commonly means 'to one's mind,' i.e. agreeable, acceptable. But cf. ll. 17. 201.

387—9. ἦ...ἦ...ἢ. The accentuation indicates that the alternative questions are those which contain the words συλήσων and διασκοπίαισθαι respectively (cf. ll. 342—3). The second question itself contains two clauses, to both of which διασκοπίαισθαι belongs,—depending on both πρόηκε and ἀνήκεν. The ἦ which connects these two clauses is not interrogative. ἦ...ἦ...ἢ here = Lat. utrum...an...vel.

389. αὐτόν, 'of thine own accord,' 'unbidden.'

394. θοήν, 'keen' seems to be the best translation of this difficult epithet of 'night.' The same phrase occurs in Hes. Θεог. 481. 'Keen,' 'sharp,' 'pointed' is a legitimate meaning of θόνσ.

398. σφίσσων, only here used as reflexive pronoun of the second person. But ὡς, ἕς, σφέτερος and ἐαυτοῦ can all be found so used in
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different periods of Greek, and it has been shown etymologically that
the pronominal stem sva is correctly used as possessive without other
indication of person than that imparted to it by context. Hence σφίσω
in this passage, though unique, need not fall under suspicion.

408. πῶς δ' αὖ. The MSS. vary between πῶς δαί and πῶς δ' αἵ. The
former is improbable as being an expression used colloquially to
impart a tone of surprise to a question: the latter as involving a
scarcely Homeric use of the article. The emendation δ' αὖ (Nauck)
gives precisely the tone wanted in passing from one question to
another.

409. ἄσσα τε μητιωσι. ἄσσα cannot be used as a direct interrogative
pronoun; its two uses are (1) as relative, (2) in indirect interrogation.
In this passage it cannot introduce an indirect question dependent on
κατάλεξων for the reason that a series of direct questions have intervened.
It must therefore be taken as introducing a loose relative clause
anticipatory of the direct question ἣ μεµάσσων...ἡ...ἀναχωρήσουσιν...;
For a similar loose construction cf. II. 416—7. Translate 'As to that
which they plan among themselves, have they determined to abide etc.
or will they retreat etc.?'

416—7. φυλακάς is attracted to the case of the relative ἄς, and
loosely anticipates the subject of the sentence. With ὁ δὲ τις supply from
φυλακάς the nom. sing. φυλακῆ.

418. ὠσσαὶ μὲν κ.τ.λ. The clause begins as though the main
sentence were to be τῶσσοι Τρῶες ἐγρηγορθαίνων, 'as many as are the
homes etc., so many are they that keep vigil': but for the latter half is
substituted the expression, 'those, who needs must, keep vigil.' The
δὲ in I. 419 marks the beginning of the apodosis.

422. σφίν, sc. ἐπικούροις, the foreign allies.

428. πρῶς μὲν ἀλῶς, literally 'from the side of the sea,' i.e. in
our idiom, which differs from that of Greek and of Latin, 'towards
the sea.'

428—31. The mention of the Pelasgians as one among a number
of tribes does not prove that none of the other tribes enumerated were
of that Pelasgian race, traces of whose civilisation have been found from
one end of the Mediterranean to the other. The fact may be equally
well explained on the supposition that one tribe only in Asia Minor
retained the old ethnic name, while the rest had in the course of time
taken to themselves distinctive appellations. 'The fact that in the
islands, on the mainland of Greece and in Asia Minor we find diffused
a uniform culture in the earliest times, meets a ready explanation as
soon as we realize that the Carians, Mysians, Leleges, Minyans, Iones, and others whom we have been in the habit of regarding as separate races were simply tribes of the same great ethnic stock" (Ridgeway, *Early Age of Greece*, 1. p. 191). As regards the geographical distribution of the tribes here mentioned who had sent forces to Troy, the I'aeones lay to the N.W., in Europe; the Mysians and Phrygians S.E.; the Maeones, Carians and Lycians S.; while of the remaining three, the Leleges seem to have occupied the Carian sea-board; the Pelasgian tribe had for its chief town Larisa on the coast of Mysia; and the Kaukones are said to have inhabited Bithynia and Paphlagonia. Neither the Leleges nor the Kaukones appear in the catalogue of the Trojan allies (II. 2. 816—77), but the other seven tribes obtain due notice.

437. **λευκότεροι.** The abrupt change from the accusative in the preceding sentence to the nominative in this marks an exclamation. This ‘Interjectional Nominative’ is recognised by Monro (*H. G.* p. 115) as a regular Homeric usage. A second instance of it in relation to these same horses occurs below, l. 547.

444. **οφρα κεν ἐλθητον,** ‘until,’ not purely temporal, but containing an idea of purpose.

447. Dolon has not mentioned his name to Diomede.

457. **φθεγγομένου,** either ‘even while he strove to speak,’ or ‘with a shriek.’

462. **τοισδεσσι,** a strange form of the dat. plur. of δε. The enclitic -δε appears to be declined as well as the pronoun δ.

466. **δέλον δ' ἐπι σημα τ' ἔθηκεν.** There is some difficulty in this line, chiefly owing to δέλον being elsewhere unknown. Hesychius seems to have connected it with δέω (‘bind’) and to have regarded it as a substantive; in that case it would be object, along with σημα, of the verb ἐπέθηκεν, and τε would couple the two objects in the ordinary way. If, on the other hand, δέλος be an open form of the adjective δῆλος, the position of τε, which should then follow δε immediately, is unaccountable.

468. **θοήν.** See above on l. 394.

470. **τέλος.** See above on l. 56.

475. **ἐπιδιφριάδος.** It is not known what part of the chariot was indicated by this term. It is very probably, as Leaf suggests, the post which stood upright in the front of the ancient chariot. The adjective πυμάτη then becomes more intelligible than if ἐπιδιφριᾶς be taken as =ἀντιξ (the rail of the chariot): for the chariot being a light structure,
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it would be more sensible to tether horses to the ‘bottom of the post’ than to the ‘end of the rail.’

480. μέλεον, ‘useless,’ ‘idle,’ as always in Homer. The sense of ‘wretched’ was of later development.

482. τῶ, sc. Diomede.

485. ἀσημάντος. The verb σημαίνει meant originally ‘to give the signal.’ Hence came first the meaning ‘to be in command’ of troops, as above in l. 58, and secondly ‘to be in charge’ of anything such as flocks and herds. Thus σημάντωρ in II. 8. 127 and 15. 325 means a ‘shepherd,’ and here the adjective ἀσημάντος means ‘without a shepherd.’

490. ποδός. This genitive is common “with verbs that imply fastening to, holding by, etc.” and is classed by Monro (H. G. p. 106) among the quasi-partitive genitives, cf. l. 505 ὑμοῦ ἑξερύοι.

491. τὰ, antecedent of the clause introduced by διώς.

493. ἀνθηθεστος κ.τ.λ., ‘For they were as yet unaccustomed thereto,’ as being newly arrived at the war.

497. There can be little question that this line is an interpolation by some reciter who understood κακῶν ὄναρ in a figurative and ironical sense. The literal sense is preferable. Rhesus has a dream foreboding evil which makes him breathe uneasily, and Diomede is only just in time to anticipate his waking and acting upon the warning of his sleep. There is some want of skill in the interpolation, for, as Leaf observes, τὴν νυκτα should mean ‘all night through.’

498. ὁ τλήμων. See above on l. 231.

499. συνήει'εν. It is doubtful whether ἀερὼ in this compound is a by-form of ἀερός (‘join,’ ‘tie’), or possesses a technical sense similar to the intransitive use in Attic phrases such as ἄρα τῷ στρατῷ, ταῖς ναυσίν, =‘to get under weigh,’ ‘start.’

502. πυφαύσκων, ‘by way of signalling’ to Diomede.

505. ὑμοῦ, ‘by the pole.’ For the genitive see above on l. 490.

506. τῶν, the use of the article is to contrast the men whom he meditates slaying with the chariot which he meditates carrying off. A strong contrast is the more necessary because the first alternative has been subdivided by ἑξερύοι ἑ ἐκφέροι, which together form only one of the two plans in his mind (though the plan itself is capable of diverse execution): the second alternative needs marking all the more emphatically because of that subdivision.

510. πεφοβημένος, ‘put to flight,’ ‘in full flight.’ See above on II. 9. 2.
510—11. For an explanation of the development of subordinate clauses from independent sentences in the case of μὴ followed by the subjunctive see above on l. 101. The punctuation of the present passage represents the view that μὴ...ἔλθης is a subordinate clause (μὴ being practically equivalent to ὅπως μὴ or ἵνα μὴ), but that μὴ...ἔγερσεν constitutes an independent sentence (μὴ introducing the expression of an apprehension).

513. ἵππων ἐπεβήσετο. Some doubt has been raised as to whether this expression here refers to mounting the chariot or mounting the horses. Riding on horseback is known to Homer, but nowhere else attributed to the Homeric warriors, and the phrase in question is regularly used of mounting the chariot (e.g. II. 5. 46). On the other hand, no mention is here made of harnessing the two horses, but it is rather suggested that, immediately upon Athene’s admonition, Diomede leapt hurriedly (καρπαλίμως) on horseback without pause for executing either of his designs of ll. 504—6. Again, no mention is made afterwards of either the chariot or the τοικίλα τεῦχεα which lay in it—and this in spite of the detail with which are afterwards recorded the admiration bestowed on the horses, the disposition of them in Diomede’s stable, and the storing of the spoils of Dolon (a lesser prize surely than would have been those of Rhesus), in the stern of the ship. Further, as against the argument that Homeric heroes are not elsewhere mentioned as riding on horseback, it may fairly be urged that Diomede and Odysseus are somewhat differently circumstanced from the ordinary warrior. The fact that chariot-driving was de rigueur in pitched battles would not necessarily interfere with riding bare-back during a nocturnal foray. Lastly, one question may be put to those who maintain that Odysseus and Diomede drove off in the chariot. If, as we hear in ll. 500—1, Odysseus was reduced to using his bow to lash the horses, ‘because he had forgotten to take the whip out of the chariot,’ why did he continue to use his bow (ll. 513—4) after the horses had been harnessed to the chariot in which he knew he had previously left the whip?

We must surely conclude that for this night only Homeric warriors exhibited the feat of riding bare-back.

515. οὐδ’ ἀλασκοτὴν ἐχε. The verdict of Rhesus and his twelve dead comrades, could they have given one, would have been a reversal of this judgment. But the phrase is part of the Epic stock-in-trade (cf. II. 13. 10, 14. 135, Od. 1. 285), and its local appropriateness must not be more severely judged than that of a fixed epithet. See above on 9. 476.
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524. θεύντω. θεύομαι, the Ionic form of the verb which appears in Attic as θεάομαι, means properly no more than to look upon, to gaze upon; but in Homer it almost invariably implies some degree of astonishment excited by the spectacle. In Attic this collateral notion was less marked, although perpetuated in the actual word 'theatre.'

526. οἱ δὲ, the story returns to Odysseus and Diomede.

531. τῷ γὰρ φίλον. Why the horses of Rhesus should wish to go to the Greek camp is certainly not clear, but this slight difficulty forms hardly sufficient grounds for supposing interpolation—unless it were the accidental interpolation liable to result from a reminiscence of similar passages.

534. ψεύσομαι, 'shall I be speaking false or true?'

535. This line is famous as having been quoted by the Emperor Nero, when he heard the horses of his pursuers drawing nearer and served himself to take his own life. Suet. Nero, cap. 49.

536. ο ἱπποστός Διομ. The use of the article in this passage appears to be post-Homeric. No emphatic contrast is wanted between Odysseus and Diomede, and consequently ο is otiose. To eject καὶ ο and to write ἢδὲ instead would be a simple remedy.

538. μή τι πάθωσιν. For this euphemism see above on l. 26.

546. σφὼ. Distinguish σφὼ (= 'them two') from σφώ in l. 552 (= 'you two').

547. ἐαυτότες. For the 'Interjectional Nominative' see above on l. 437.

556. η ἔπερ οἰδέ, sc. εἰσίν. Such a construction instead of η τοῦσδε or the simple genitive of comparison (τοῦνδε) is rare. But instances occur even in Attic: e.g. Dem. de Cur. 178 ἡμῶν δὲ ἀμείνων ἦ ἐκεῖνος τὸ μέλλων προσφωμένων (gen. absol.).

557. δωρήσατο. For the optat. without ἄν or κεβ see above on l. 247.

560. πάρ, adverbial, 'beside.'

561. τὸν τρισκαλέκατον. Twelve victims in addition to Rhesus have already been mentioned; 'the thirteenth' follows naturally on the mention of twelve, and the reckoning therefore does not include Rhesus.

571. ὧφρα, 'until they should have made ready a sacrifice.' Either the dedication of the spoils was to be accompanied by sacrifice, or the value of the spoils was to be paid to Athene in the form of sacrifice before they could be used again for human purposes.

577. λίπα. In Homer this word always suffers elision of the final
vowel, but that that vowel is a is shown by Thuc. i. 6, 4. 68, etc. That being so, it still remains doubtful whether the word is an indeclinable substantive (denoting 'oil' or 'grease' generically) which is qualified by a second substantive ζΛΙΑΟΝ to specify the kind of oil (viz. olive-oil), or is "an adverb related to λιπαρός, as κάρτα to καρτερός, λίγα to λιγυρός, etc. meaning 'richly,' 'thickly'" (Monro quoted by Leaf ad loc.).

578. δείπνος. Careful commentators observe that this is the third δείπνον which Odysseus has made in the course of one night; for the other two see 9. 20 and 221. At any rate he had worked for them. καλὴ ὄρεξι!, as his descendants of to-day say, bon appetit!
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**FRENCH.**

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