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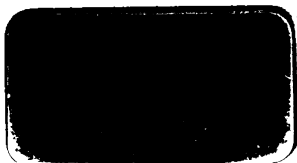
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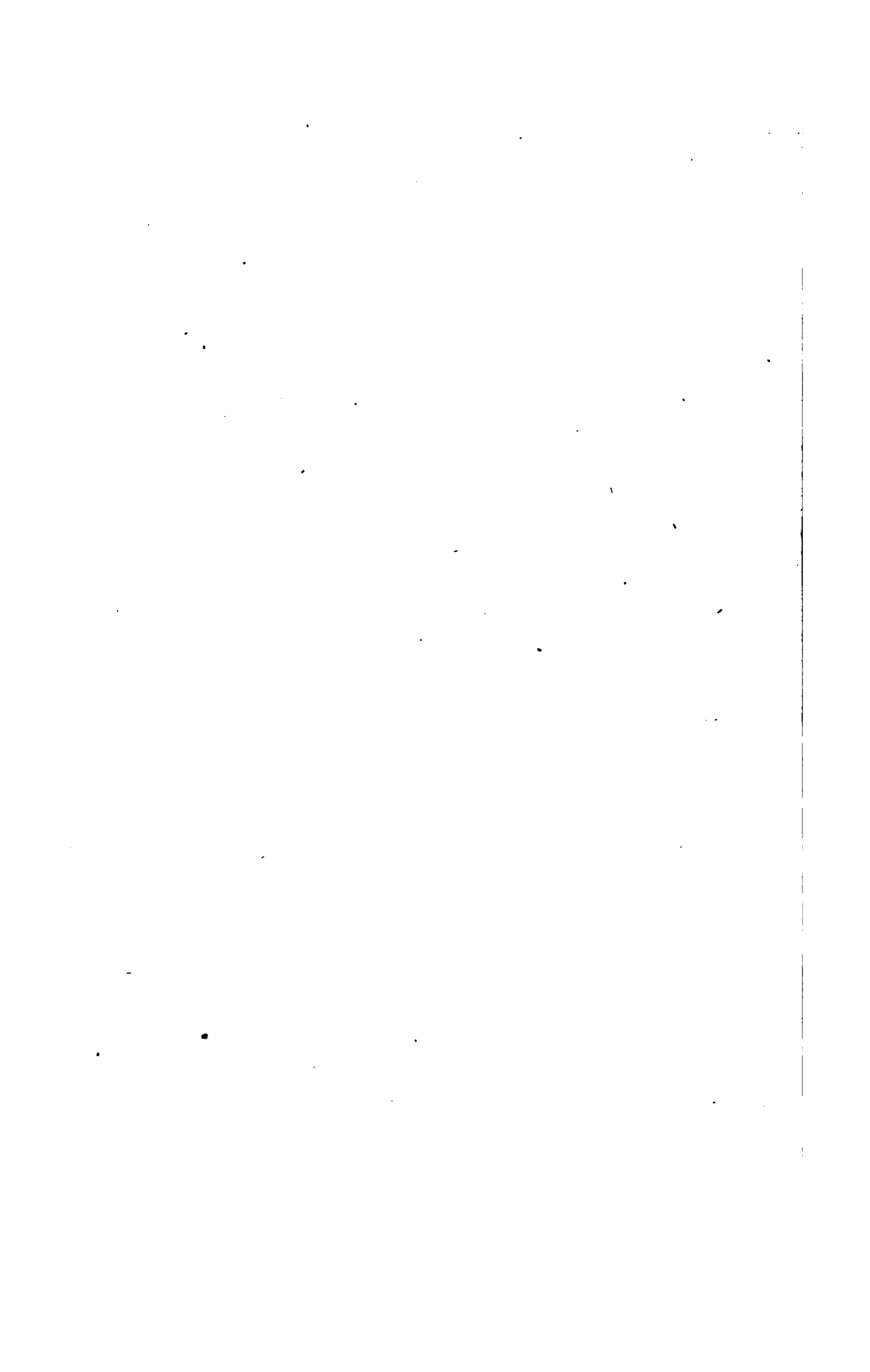
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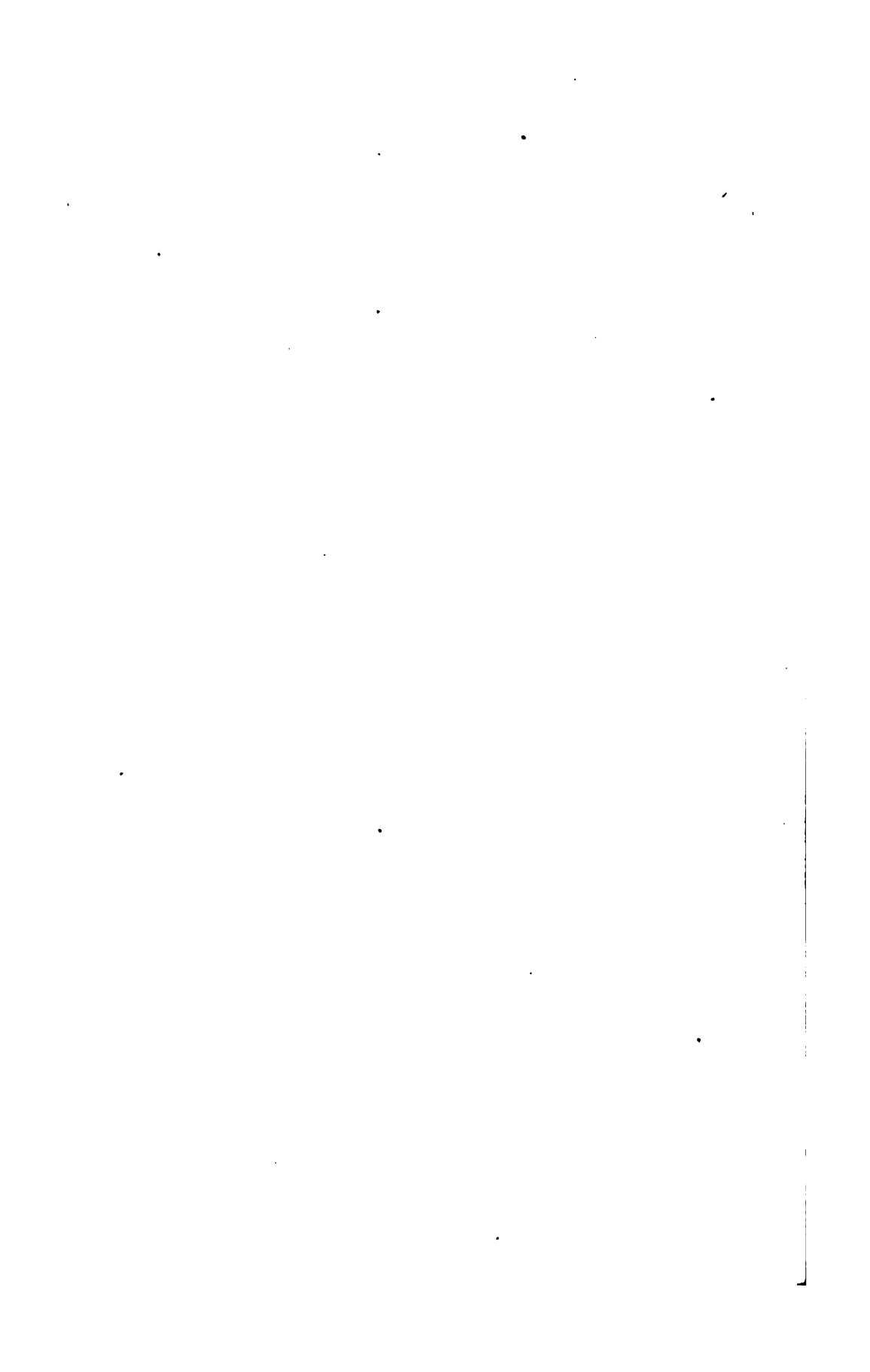
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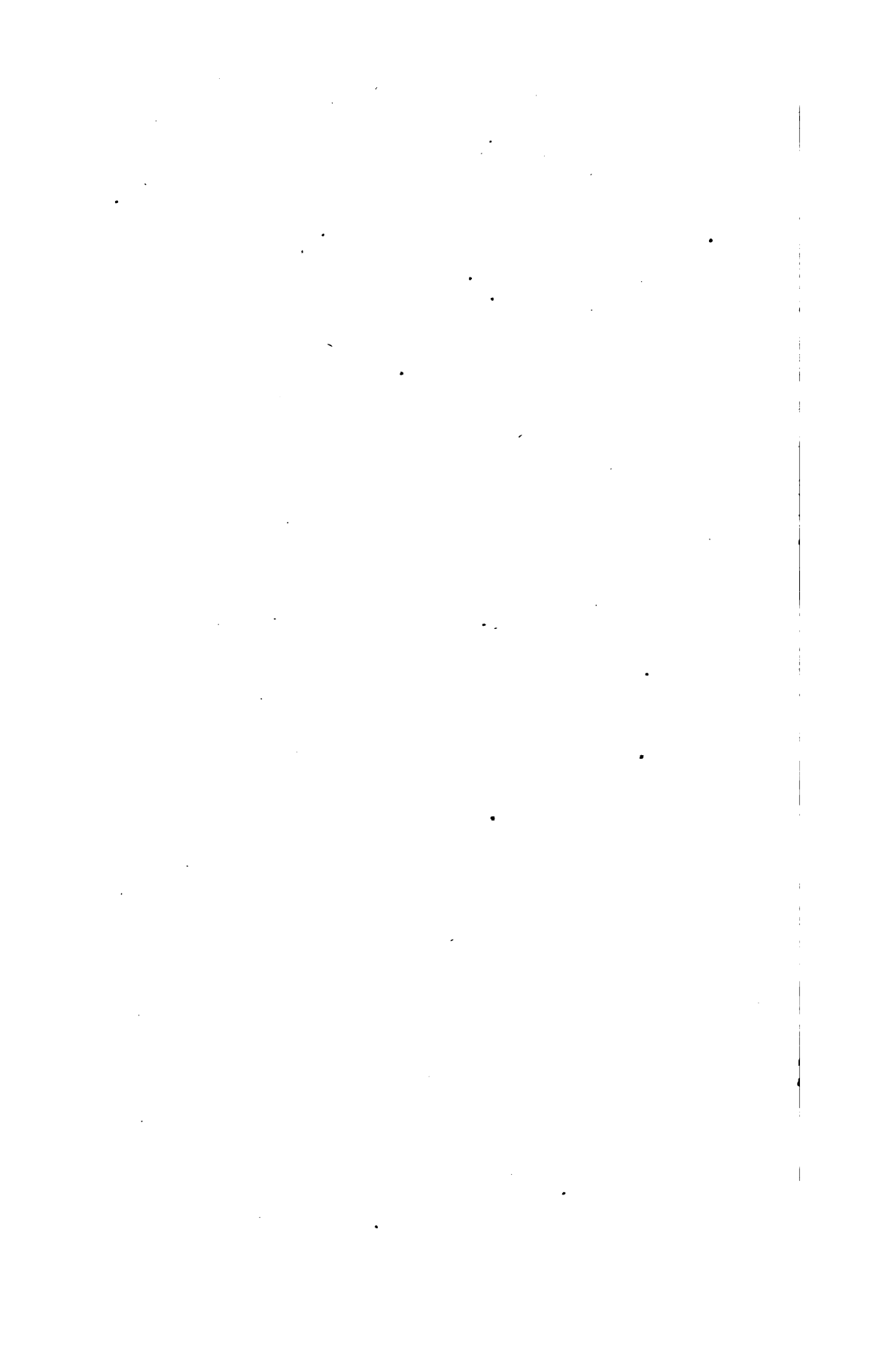
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THE  
ODYSSEY OF HOMER

EDITED

WITH MARGINAL REFERENCES, VARIOUS READINGS,  
NOTES AND APPENDICES

BY

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VOL. I.

BOOKS I to VI.



τὴν Ὀδύσσειαν, καλὸν ἀνθρώπινον βίον κάτοπτρον.

Alcidamas apud Aristot. *Rhet.* iii, 3, 4.

LONDON:

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1866.

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292. e. 132<sup>a</sup>



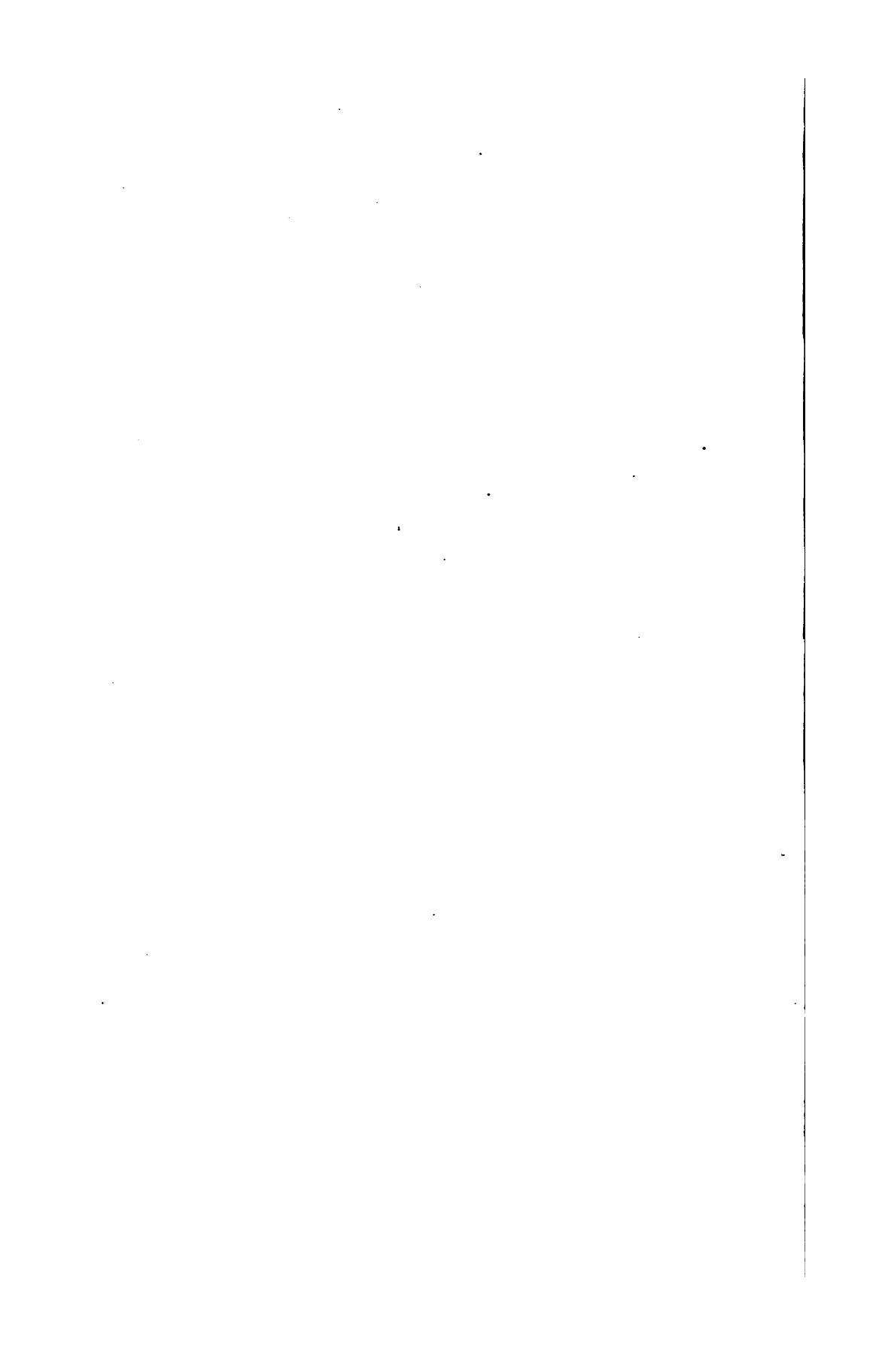
LEIPZIG: PRINTED BY B. G. TEUBNER .

## ERRATA.

- p. xxxiii l. 2 omit "had".  
p. xciv l. 4 omit "same" before book.  
p. xcvi l. 1 for "naure" read "nature".  
p. 20 note on α. 268—9 for "Buttman's" read „Buttmann's" and so in a few other places.  
p. XXII footnote \* for "there" read "tho".  
p. XXV, 12 l. 7 for epicene read „epice com.", i. e. common.  
p. XXVIII footnote \* for "scens" read „seems".  
p. LII l. 21 for "caplains" read "explains".  
p. LV l. 32 for "Top." read "Geogr".  
p. LXVI l. 5 from bott. for (1) read (2).  
p. LXIX l. 4 from bott. of text omit. "to" before "her".  
p. LXXIX l. 12 from bott. of text for "bad" read "had".  
p. LXXXIII note \* for "from" read "form".  
p. LXXXIV l. 16 from bott. for "become" read "became".  
p. LXXXV l. 6 from bott. after "without" omit the (,).  
p. XCIII l. 6 for "alliegance" read "allegiance".  
p. XCIV l. 14 at end omit "to".  
p. CXV l. 12 from bott. of text for "ἔρετμον" read "ἔρετμόν."  
p. CXX l. 13 for "trambles" read "brambles".

Notice omitted on p. xciv, at end of § LXXXIII of preface:

"The words in spaced type in the Greek Text are the ἀπαξ εἰρημένα. A list of such is found in Friedländer II., with which Bekker's *annotatio* at the end of his *Odyssey*, and the words marked in Crusius' *Lexicon* have been compared".



# P R E F A C E .

## PART I. GENERAL VIEWS:

Est Homerus Græcorum. scriptorum multo et facillimus et difficillimus: facillimus delectari cupientibus, difficillimus inquirentibus vel in dictionem ejus, vel in res quas commemorat, vel in carminum ipsorum originem et compositionem. Hermann *Opusc. III. præfat. ad Hom. II.*

I. Whoever believes that "God hath made of one blood all nations of men", will feel that they have in the genius of Homer a common heritage and a perpetual witness. His moral standard is beyond compare the highest with which the poetry of the heathen world supplies us, and it is inseparably connected with the awe<sup>(1)</sup> of God. We find in the poet a moral sense penetrated by the consciousness of responsibility and by the apprehension of retribution, but not benumbed by any overruling agency, coercive from without, to evacuate the will of its freedom. We see in him a pure theistic conception, struggling for the mastery with the grosser genius of mythology and polytheism — the *Deus* against the Zeus; but as regards humanity, he teems with testimony to what in it is good and true as its proper nature, in contrast with whatever embases and corrupts it. The heroism not only of action but of suffering, and not the

The moral and intellectual claims of Homer appeal powerfully to the feelings and taste of the present age.

<sup>1</sup> ἡ δὲ φιλόξενοι, καὶ σφιν νόος ἐστὶ θεοῦδής, ζ. 121 (see note there) ι. 176; cf. πρὸς γὰρ Διὸς εἰσὶν ἅπαντες ξεῖνοι τε πτωχοὶ τε, ζ. 207—8. ξ. 57—8; Ζεὺς δ' ἐπιτιμήτωρ λυγρῶν τε ξείνων τε, ι. 270. οὐ δ' αἰεὶ βούλοντο θεοὶ μεμνησθαι ἐφετμέων, δ. 353, where see note; πάντες δὲ θεῶν χατέουσ' ἄνθρωποι, γ. 48. See also the description of an upright king as θεοῦδής, τ. 109 foll. Many other passages may be found in Nägelsbach, V., die praktische Gotteserkenntniss.

PART I sterner virtues only but the gentler ones, are imaged in his verse; and in spite of the light account made of rapine and homicide, there is not an ancient and scarce a modern writer who contains so little to revolt the most refined moral sentiment, and so much to gratify the ideal not only of beauty but of goodness, as this the earliest of all. As regards matters of delicacy, we apologize to modern ears for Shakspeare, on the score of the fault of his age, on a moderate computation five hundred times at least for once that such an apology is needed for Homer. Nor is the intellectual value of Homer of less account than the moral splendour of his song. It is even more cognizable in this age than in any previous one. The older the world grows, the keener is the sense of invigorating freshness with which we recur to the pure simplicity of the hero-dream of its youth; and re-ascend the epic heights as to a patch of primeval forest, still left on some mountain top, towering above the sheep-walks and stubble of civilization and modernism.

The present essay is limited as regards its scope to certain questions only, but they include from the necessity of the case the Iliad as well as the Odyssey;

II. Among the vast number of questions of first-rate interest, which arise from the study of "*the poet*", as his earlier commentators loved *κατ' ἐξοχήν* to call him, I shall not attempt to discuss any save those connected with the text and its authorship, and with the latter only so far as it is connected with the language and substance of the poem. It is, however, impossible to deal with Homer by halves. Were I less convinced than I am of the unity of authorship (réserving of course questions of particular passages) pervading the Iliad and the Odyssey, still, the extent to which all the greater critical or ethical questions started in either poem tend to run into the other, would require a general survey of the whole Homeric ground. Those who hold the opposite persuasion will at any rate allow that the two poems stand so far on the same ground as regards language and subject matter, that the same enquiry may include them. This consideration may, I hope, have the effect of rendering this volume serviceable for general Homeric study, as well as for the particular portion of the Odyssey which it

contains; and may thus make some amends for the extent to which its bulk has swelled.

III. But the *Odyssey* has special claims of its own on the student of *quaestiones Homericæ* which have been most recently acknowledged by Mr. Grote<sup>(2)</sup> and Dr. Friedländer. Its estimate has been generally lowered through the traditional precedence of the *Iliad*, to an extent not warranted on critical grounds, and probably arising from the bias, naturally powerful with scholars, derived from the judgment of antiquity. But if it were possible for Greek ever to become so current among us as for Homer to appeal to the heart of the people in his native tongue, I am persuaded that this preference would disappear, even if it were not reversed. I will touch on one ground only for this opinion, the perfection, viz. of Homer's female characters, and the balance which in the *Odyssey* only they are found to maintain. Every woman's ideal of her own sex would be ennobled by the power to trace for herself the character of Penelopê in its original lines. But apart from this, the versatility of the narrative of the *Odyssey* has enabled it to exercise a perceptible influence over adventurous fiction ever since; and in a wider radius still Penelopê's web, Calypsô's wiles, Scylla and Charybdis, the Sirens' song, the cup of Circê, and the transformations of Proteus, have passed into the imagination of all civilized nations, and won for themselves a second life in proverbs, while Polyphemus has become the type of a wide family of truculent and witless ogres.

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which latter, however, has claims of its own arising from the larger intermixture of female character and of marvellous adventure.

<sup>2</sup> As that its structure being essentially one, and such as could not have been pieced together out of any pre-existing epics, goes far to exclude the Wolfian hypothesis; and that the natural process would be, first to study the simpler of the two poems (the *Odyssey*), and then to apply the conclusions thence deduced as a means of explaining the other. "If it had happened that the *Odyssey* had been preserved thus alone without the *Iliad*", Mr. Grote thinks, "the dispute respecting Homeric unity would never have been raised." Grote, *Hist. Gr.* I. t. xxi, pp. 549, 543, 544. So Friedländer (I) p. 23: "Wäre die *Odyssee* uns allein erhalten, die Frage nach ihrer Einheit wäre vielleicht nie aufgeworfen worden. Denn eine durchdachte Composition, eine Concentration des Interesses auf einen Haupthelden, der gegenwärtig und abwesend den Mittelpunkt der Handlung bildet, dem alle Ereignisse und Personen des Gedichts subordinirt sind, auf den sich alle beziehen etc." See, however, for a contrary opinion Hermann *Opusc.* V. 546, *de interpoll. Hom.*

PART I IV. To the Middle Ages of the West Homer was known only through the transmissive agency of the Latin, as may be illustrated from the prevalence of the Italian Trojan legend, wherever we catch a glimpse of his subject-matter (3). Till the age of Bentley, Greek literature, except in its theological uses, had scanty attention paid to it in this country. Such a translation as Chapman's (4) shows how little was known of the poet in the original. Few men of his own or the previous age, including even the divines, were such good Greek scholars as Milton, and Milton smacks far more of the Attic stage than of Homer (5). In the earlier half of the eighteenth century popular scholarship was still Latin, or added a lacquer of Greek as an accomplishment merely, in a style which might entitle it to be called the silver-gilt age. This may be seen at a glance from Addison's criticism upon Milton (6). He seems to have had no consciousness of Bentley's exist-

Greek literature generally took little hold on England, save theologically, until Bentley's, or rather Porson's time, as shown by the dearth of native editions of the poet.

3 See Grote I. p. 397. In King Alfred's Boëthius ch. xxxviii, and in the appendix thereto in metre, is a version of the story of Odysseus, turning chiefly on his adventure with Circê. The remarkable point in it is that the virtue and vice of the characters are inverted. It is Odysseus who is willing to love and dwell with Circê, forgetful of his return,—nor is this so far wholly untrue to the original—and the comrades, literally "his thegnes", who are turned to beasts because they resist and wish for their home.

4 A single ex. may suffice: in *N.* 560 foll. Homer makes Adamas mark Antilochus, Chapman renders it as if Antilochus marked Adamas; and following up the blunder makes Antilochus' spear stick in Adamas' shield instead of *vice versa*, as in the original, and makes Poseidon help the wrong man.

5 Thus the opening of the epilogue to *Comus*, although traceable to Homer (see note on *δ.* 566), seems derived through Eurip. *Hippol.* 742 foll.

6 The portion of this criticism which bears upon Homer has not a spark of originality or vigour. Addison is chiefly content to follow Aristotle and Longinus; and where he departs from them makes us perhaps wish that he had stuck to them more closely. The superficiality of his remarks, that Vulcan among the Gods, and Thersites among mortals, are parallel examples of buffoonery (*No.* 273, 3<sup>rd</sup> paragr.), that "there wants that delicacy in some of Homer's sentiments, which now appears in the works of men of a much inferior genius", and that his "thoughts" are sometimes "low and vulgar" (*No.* 279, 3<sup>rd</sup> and 4<sup>th</sup> paragr.), will strike every one. We may excuse Addison individually, as he does Homer, on the score of "the fault of the age", but it is of the age that I am here speaking. In Lord Macaulay's Essay upon Addison a similar opinion as regards his Greek scholarship is even more strongly expressed.

ence(7). Indeed Greek scholarship is first uninterruptedly luminous amongst us from the almost yesterday period of Porson. But, however that be, the history of the diffusion of Homer is to a great extent the history of the progress of Greek literature revived. It shows that not only the fifteenth but the sixteenth and seventeenth centuries had passed by before there appeared even an English reprint of any foreign edition of the Iliad and Odyssey together. Barnes in 1711 has the honours of our first native edition. Bentley is said to have intended to edit Homer. He would, no doubt, have done the work grandly, but how the text would have fared in his hands we may judge from the way in which he handled that of Horace.

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V. As the world goes on, every great poet needs illustration in reference to each successive age. The illustrative resources of one period become stale to another, while the poet retains the freshness of perpetual youth. This is the case whether there be or be not any fresh acquisitions to boast of in the province of scholarship. Our social state and manners, and the fuller register of the world's experience, reflect something on the study of every first-rate literary treasure. To furnish this is, as it were, only putting a fresh wick into the lamp which burns from age to age with unquenchable brightness. The time seems more disposed than ever to regard

Great poets require perpetual re-editing, and there seems just now marked attention drawn to Homer.

7 In 1712 Addison wrote with easy confidence as follows: "Homer lived near 300 years after the Trojan war; and as the writing of history was not then in use among the Greeks, we may very well suppose that the tradition of Achilles and Ulysses had brought down but very few particulars to his knowledge; tho' there is no question but he has wrought into his two poems such of their remarkable adventures as were still talked of among his contemporaries". In 1713 appeared Bentley's *Remarks etc. by Phileleutherus Lipsiensis*, in which (VII. p. 18) occurs the following remarkable anticipation of a part of the Wolfian view: "Homer wrote a sequel of songs and rhapsodies, to be sung by himself for small earnings and good cheer, at festivals and other days of merriment; the Iliad he made for the men, the Odyssey for the other sex. These loose songs were not collected together in the form of an epic poem till Pisistratus's time above 500 years after" (Wolf's *Proleg.* § xxvii). The degree to which these divergent views nearly touch each other in point of time, is remarkable.



PART I Homer with affectionate reverence. Homeric literature since Wolf's day has become a library in itself, as it did among the later Alexandrines. The homage of the foremost men of the age waits upon "the poet", and the leaders of our Senate choose the laurel of their leisure from his chaplet.

A hypothesis, although perishable, may yet have its value.

VI. The reaction which has taken place in the last half century from the extreme views of Wolf(s) as to the origin and unity of the Homeric poems, is a warning against any sanguine hopes being cherished in favour of the permanent acceptance of any hypothesis, however sparkling with originality and enriched by learning. Still, a hypothesis, however perishable in itself, may have a subjective value as explaining an editor's point of view. Nor is its incompleteness at once an evidence against it, if it covers only such ground as seems probably secure, and is content to let many questions float.

In Attica 700—600 B. C. may be roughly taken as marking the first formation of a written text: from that point onward the poems fall under the influence of MSS., and about 300 B. C., of organized and

VII. To draw such a rough line as the matter in debate admits of, it seems far more probable than the contrary that the Homeric poems, having originated about 1100—1000 B. C., remained, at least in Attica, until about 700—600 B. C. a *depositum* of oral tradition. They may have assumed a written form later in Attica than elsewhere, for instance in Sparta(9); but it is through the Attic line of tradition among philosophers and grammarians that we trace them in writing, and

8 "During the last ten years", says Mr. Grote (I. i. xxi. p. 541) writing in 1846, "a contrary (to the Wolfian) tendency has manifested itself; the Wolfian theory has been re-examined and shaken by Nitzsch, who, as well as O. Müller, Welcker, and other scholars, have revived the idea of original Homeric unity under certain modifications. The change in Göthe's opinion, coincident with this new direction, is recorded in one of his latest works." He also notices (*ibid*) its recent revival by Lachmann. Friedländer occupies medium ground on the question, as does Mr. Grote himself. Mr. Gladstone contends not only for unity, but for the poet's substantial fidelity as regards historical fact. On this last point I advance no opinion; but as regards his dictum, "that we should assign to the Homeric evidence a primary rank upon all the subjects which it touches" (I. i. p. 72), we cannot, I think, discard the caution of Thucydides I. 9: "Ὁμηρος — εἰ τῷ ἱκανῶς ττυμηριῶσαι.

9 See below p. xii. n. 14 and p. xxxvi.

during not only these four centuries but for certainly two centuries later they were still most popularly known by oral recitation. During this time, however, they had come under the influence of written texts. It will be seen that between the Pisistratic and the Ptolemæan periods various persons busied themselves with explanations of the poems, on much of which a shadow of obscurity was then beginning to fall; and the text was, of course, recopied perpetually. The preparation of the text of the Iliad for Alexander by Aristotle is the culminating point of these Homeristic efforts before Zenodotus (300 B. C.), from whose time criticism is first continuously traceable.

VIII. The question, at what period the Homeric poems were first reduced to writing, has so great influence on any theory as to the history and present state of the text, that I must be pardoned for spending a few paragraphs on a subject so keenly debated by abler antagonists before me. It seems most likely that their written form is of earlier date than Wolf allowed; yet that they existed from the first in writing, as Colonel Mure contends, seems against the balance of evidence. The manner of the poet's handling his machine of language seems to me to confirm its purely unwritten character. The love of iterative phrase, and the perpetual grafting of one set of words on another, the great tenacity for a formulaic cast of diction and of thought, and the apparent determination to dwell in familiar cadences, and to run new matter in the same moulds, all seem to me to mark the purely recitative poet ever trading on his fund of memory. Mere antiquity of written style, if we may judge from the early books of Holy Scripture, would not produce this characteristic of diction. We find in that majestic cast of venerable language frequent iterations of expression, it is true, but we do not find that budding of phrase with phrase which we notice in Homer. A few instances will clear my meaning: I will first cite *B.* 721, where it is said of Philoctetes, suffering from a serpent's bite,

(1) ἀλλ' ὁ μὲν ἐν νήσῳ κείτο κρατέῳ ἄλγεα πάσχων,

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continuous criti-  
cism.

The features of style, which seem to bespeak the original oral character of the text, are such as mere antiquity would not exhibit;

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especially the  
custom of en-  
grafting one  
phrase on ano-  
ther, of which  
examples are  
cited.

and in ε. 13, with a single change of tense the same line is applied to describe Odysseus pining for his home. Now, compare both these with ε. 395, where the hero's delight at first sight of land is compared to that of a child for his sick father's recovery: — but a single word is changed,

πατρὸς, ὃς ἐν νούσῳ κείται κρατέφ' ἄλγεα πάσχων.

(2) In T. 137, where Poseidon has been advising Herê to retire from the conflict, he adds,

πόλεμος δ' ἄνδρεςσι μελήσει,

in α. 358—9 Telemachus bids his mother resume her female labours, adding

μῦθος δ' ἄνδρεςσι μελήσει

πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ: (10)  
In λ. 352—3 Alcinoüs, re-assuring Odysseus in reply to one of his counsellors, says, "let him wait till to-morrow, till I have completed the array of gifts for him" —

πομπή δ' ἄνδρεςσι μελήσει

πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ δῆμῳ.

(3) In θ. 134 Laodamas, admiring the figure of Odysseus, commends his

μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὕπερθεν,

in χ. 173 Odysseus bids the trusty hinds seize Melantheus,

σφαῖι δ' ἀποτρέψαντε πόδας καὶ χεῖρας ὕπερθεν,

in E. 122 *et al.* a deity imparts vigour to a hero,

γυνῖα δ' ἐθήκεν ἑλαφρα, πόδας καὶ χεῖρας ὕπερθεν.

(4) In A. 416 Thetis, bemoaning her son's untimely fate impending, says

... ἐπεὶ νυ τοι αἶσα μίνυνθά περ οὔ τι μάλα δῆν,

with which comp. N. 573: again in χ. 413 describing the death-struggles of the female slaves the poet says,

ἥσπαιρον δὲ πόδεσσι μίνυνθά περ οὔ τι μάλα δῆν.

Nor are these rare instances; on the contrary, there is hardly any feature of the poet's manner more broadly marked. We are so wholly without parallel examples showing how a poet so voluminous, trusting wholly to

10 The passage has been rejected by some critics, but see note *ad loc.*

memory, would compose, that there is no room for positiveness on the question; but I think this characteristic commends itself to such a case by all the rules of mental analogy. When thrown side by side, as I have placed them, these have some of the effects of parody, or remind us of the Aristophanic *ληνύθειον ἀπώλεσεν* tagged on to all sorts of initial penthimemers.

IX. The great number of oversights and smaller inconsistencies, which the poems betray, is a further presumption in favour of purely oral composition and publication. If we can venture to approach critically the mental condition of a man carrying *memoriter* over 20,000 verses of his own composing, this at least may be said:—it is absurd to expect the same relations to exist between the mind and its work, as occur where it has the power of projecting the latter symbolized objectively before its view. Flushed with the grander forms of his conception, would the poet be likely to adjust minutely the details? In a sort of mental *fresco* style, where a great deal must often be done at a study, can we expect the small pottering exactness of a mosaic? Would not flaws in the filling up be most likely to occur in those more prosaic elements of time, place, and circumstance, which might be slurred or lost without prejudice to the picture presented by the imagination? But those grander forms would carry his audience with him, and a happy amnesty would cover all. They could not “bring him to book”, had their critical astuteness been ever so vigorous. Nor, we may be sure, would they have cared to do so. Nay, I think it likely that these poems existed even in MS. for some time, before such flaws in them were noticed. Secure of a sympathetic carelessness in his audience, the poet would probably look very little after such pins as critics have since been picking up with elephantine laboriousness. A high degree of inaccuracy, in a poem which had no objective existence as a whole, we may be sure, would pass unchallenged. And so far from regarding such flaws as any objection against the genuineness of the text as we have it, I am disposed to think that but for critical tinkering we should have found them ten, twenty, or fiftyfold.

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Such again are minor incongruities of incident, which would pass unnoticed by the hearers, and might be oversights,

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 or might arise  
 through deviations  
 from the original  
 made by the poet  
 himself.

X. I should imagine that the danger, to which a poet so composing would be liable, would be that of having a powerful grasp on the part of the poem immediately before his mind, but retaining a comparatively feeble hold on the entire work; that, the rigid safeguard of the letter being wanting, he would be merely guided by a sense of the pervading spirit of his song; that, if he recited perpetually his own work, it would be morally impossible for him to check the pullulation of fancy, so as to retain identity of phrase. Why indeed should he? Would not novelty have a charm alike for his audience and himself? I should expect then that he would modify and recast, and judge of the relative effects of this or that version on his audience; and that, crossing and diverging lines of thought being thus generated, he might sometimes be at a loss to decipher accurately the mental palimpsest. If there be any approximation to truth in this conjecture, why may not some *variants* be alike genuine? Nor do I like to attempt to draw the line, as to what magnitude of discrepancies, in a poem seldom if ever recited save in portions, should be deemed to overstrain this licence which I have claimed. Mr. Grote's allegations as regards the Iliad might, I think, were that my present business, be largely answered on this principle. He thinks he detects in it an Achilleïs recast into an Iliad. I think we may admit all the variations in detail which he urges without inferring such a change of design. Such a view, I think, arises from the assumed analogy of a written poem.

Such also are  
 the variety of  
 equivalent gram-  
 matical forms,  
 and certain me-  
 trical peculiari-  
 ties.

XI. Another token of oral recitation is the variety of equivalent forms for the same word. Writing trains down the wild luxuriance of language; it lops some shoots and developes exclusively others. In Homer the healthy vigour of the "gadding vine" is predominant. We find a stage of language in which this profuseness, especially of pronominal and verbal forms, reigns unchecked. We find moreover a power of shifting the weight of the voice from syllable to syllable at will, so as that *ἐρύσσωμεν* should become *ἐρύσσομεν*, and *ἕως* in effect *ἕλος*; which again suggests the first freedom of a

muse unbroken as yet to the yoke of written forms. The prevalence of hiatus as an original feature, undeniable, I think, by any who deals candidly with the text as he now finds it, is due to the same oral power of governing in recitation the sound generated<sup>(11)</sup>.

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XII. Colonel Mure, it seems to me, is successful in establishing that a knowledge of writing existed in a great part of Greece far earlier than Wolf allowed; and that it was practised for certain purposes, such as the register of sovereigns or other official personages, the publication of laws, the recording of oracles, and the inscription of monuments<sup>(12)</sup>. But that it was used for literary purposes is a point of which the proof falls wholly short. A few official persons and a small class of public scribes might easily keep it to themselves, save that in every community a few congenial minds would appropriate and master it. Doubtless, the existence of such would leaven the body politic with such a smattering, that a small percentage of the public might spell out the acts of early legislators when exposed at Athens on the inscribed turntables for the benefit of all. They would be able to inform public opinion; just as a meeting among ourselves is held

The use of writing in a community often exists for state purposes, while the general and literary use of it is unknown.

<sup>11</sup> I incline to think that the earliest written copies of Homer had the *F*, and also such hiatus as could be remedied by the voice in recitation. But the question is hardly a practical one for us. The loss of the *F* would leave in many lines a redundancy of hiatus, and through this, coupled with the reactionary influence of a written text, which reminds the ear of hiatus through the eye, the corrupt devices by which hiatus is stopped were probably generated. As regards the *F* itself, it probably died out very gradually, going through many phases of semi-pronunciation; and probably possessed from the first a degree of elasticity which could evade lengthening a syllable before it by position; cf. the promiscuous use of "a university", "an university", among ourselves, and the various ways in which the (probably at first guttural) *-ough* is evaded, which guttural sound itself seems often to have been the remnant of a stronger consonantal sound decayed.

<sup>12</sup> The list of Olympic victors, from Coræbus downwards, was kept at Elis, that of the Carnean victors at Sparta, as also that of the Spartan kings with the years of their reigns. The priestesses of Herè were similarly registered at Sicyon. From these *ἀναγγραφαί* or some of them was compiled by Charon of Lampsacus, before Herodotus had written, his work called the Prytanes or rulers of Lacedæmon; whilst Timæus drew up from comparison of them, what may be called *Fasti Dorici*, in which chronological differences were closely noted (Müller's Dorians, vol. I. p. 149—50).

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Several arguments, especially that based on Z. 168 foll., and another of Mure's on a phrase in both the poems, shown to be inconclusive.

to be public when the reporters are in the room<sup>13</sup>. The absolute use of the word *γράφειν*, sc. νόμον,<sup>14</sup> confirms this view, and doubtless descended from the ancient time when writing was very rare. How much older than Solon written testaments were, or whether so old, it is impossible to know, and superfluous to enquire. In their earliest age they would doubtless be drawn by an official scribe. To take a familiar instance, the existence of the "Book of the Law" is no proof that writing, or even reading, was familiar to the Hebrew people. The Levites probably engrossed that knowledge, and doubtless the injunction of a "bill of divorcement" would operate as an impediment rather than a facility in the age when it was given; since it would compel resort to a Levite, which would cause delay, and give passions time to cool<sup>(15)</sup>. It is strange that Colonel Mure should think that Archilochus' allusion to the *στυγάλη*<sup>(16)</sup> implies that he "was in the habit of writing his works" and "of distributing copies of them". His other arguments, based on the strictures of Herodotus on the ancient and later Greek alphabet, on the ascription to Palamedes of the invention of letters, and on the allusions by the dramatic poets to the art of writing, as practised in the "heroic" age from which their fables were drawn<sup>(17)</sup>, are either satisfied by the acknowledged existence of writing

<sup>13</sup> This would answer Colonel Mure's argument that "a clamour for a new code of written laws could hardly have arisen among a people who were themselves unable to read them". (III. iii. vii. § 17. p. 462.)

<sup>14</sup> The Doric *rhetras* include foreign treaties, and some ancient ones are said to have been preserved in writing (Müller *ub. sup.* p. 153). A good example of a monumental *rhetra* is preserved among the most ancient Greek inscriptions (Boeckh, vol. I. No. 11). It is a treaty for 100 years between the Eleans and Heræans.

<sup>15</sup> This is quite consistent with the New Testament condemnation of its principle.

<sup>16</sup> *ἔρξω τιν' ὄμιν αἶνον ὦ Κηρυκίδη,*

*ἄγνυμένη στυγάλη* . . . cited Mure *ub. sup.* p. 453. The connexion of the last two words is not wholly clear: *ἄγνυμαι* is in Homer always passive or neuter, and *στυγάλη* should probably be taken in apposition with *Κηρυκ*. The address to some person whom the poet chooses to designate as "messenger's son" — a jocularly fictitious name — is further reinforced by the appellation *στυρ.* = "post-stick", just as from the name of his weapon &c. a knight is called "a lance", a rower "an oar". Mure takes it as if *ἄγνυμένην στυγάλην* were the reading.

<sup>17</sup> *ib.* p. 447.

for a limited purpose, or nullified by the known licence of poetic fiction. With regard to the arguments gathered from the poems themselves, the famous passage in *Z.* 168 foll. certainly proves that a despatch on a matter of life and death might in the poet's view be transmitted and deciphered. But it may be that this is meant to be regarded as a family secret, obtained through the Asiatic connexion of Prætus rather than generally diffused. The word *σήματα* or *σήμα*, thrice repeated, rather points to some form of hieroglyph than to written characters, as in the coin of Gortys here engraved, whose *τὸ σᾶμα* is the actual lion. A further argument, based on the expression *τὰ δὲ πάντα θεῶν ἐν γούνασι κεῖται* (18), which is interpreted by Colonel Mure to mean, in some book containing the written decrees of fate, seems to me inadequately supported. Copious as are the Homeric references to Fate under various terms, there is not one allusion anywhere to a "book" of fate. *αἶσα* spins the lot of suffering at birth, and Zeus has two vases (*πίθοι*) of good and evil fate on his threshold: further, the "lines (*πεῖρατα*) of victory are held above by the gods" (19). Such are the images of the poet's own finding, and we must abstain from adding to them. But even allowing ancient oracles, committed to writing, to have been alluded to, this is one of those rare and distinct purposes already allowed for above, to which early writing may have been directed (20). All these arguments fall short of the point at issue, which is the popular use of writing on such a scale as would assist the author of poems consisting of 12,000 lines apiece.

XIII. On the other hand Mr. Grote, I think, takes too narrow a view in lowering the age of written copies to that of the formation of an early class of readers. It might early be discovered that written copies, used by a prompter, would be a great assistance to rhapsodists

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(Coin of Gortys: a lion's head in the centre, round it, beginning from below, the words *Γορτυνος το σᾶμα*.)

But the first written copies were probably not for general readers, but as a mechanical aid to the rhapso-

18 *P.* 514, *T.* 435, *α.* 267, 400, *π.* 129.

19 *T.* 128—9, *Ω.* 209—10, 527—8, *H.* 101—2.

20 The allusions to oracles have been challenged by Payne Knight (*Prolegg.* §XLvi) as proving the later date of the *Odyssey*, to which they are confined. Without admitting this, it is pertinent to observe that neither of them contains any allusion to writing as a *modus vaticinandi*. See further some remarks on p. Lii *inf.*



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 dists, and Solon's  
 law *περὶ τοῦ ῥα-  
 ψωδεῖσθαι* pro-  
 bably soon fol-  
 lowed.

highly gifted in other respects, but whose memory was treacherous (21); or that, if public feeling was against this use of them, the memory might by their aid be better fortified beforehand (22). MSS would also be very useful in teaching other rhapsodists. In such a way it seems likely that the habit of copying crept in, but it was doubtless for a long while a *πάρεργον* merely, having no public importance, and carrying no authority. Yet still, as they multiplied individually, copies would in time acquire a subsidiary power of giving a consciousness of a text as an objective fact; and, on the whole, it seems more probable that the law of Solon (23), providing that recitation should be *ἐξ ὑποβολῆς*, *i. e.* probably, following a given cue, or in orderly succession, was passed after that power had been acquired than before it. Those who approve this view will perhaps be content to regard the habit from which a written text was thus first formed, as having grown up at Athens in the two centuries preceding Solon, *viz.* the 7<sup>th</sup> and 8<sup>th</sup> before Christ (24), and to suppose that by the time of Solon, who closes the 7<sup>th</sup> century, that text was complete in its constituent elements, although probably these were in great disorder and were charged with much adventitious matter. On this view, however, it is less important to fix precisely an initial period for a first written text than on most others.

21 Some have even thought that *ἐξ ὑποβολῆς ῥαψωδεῖσθαι*, the term employed in the law of Solon on recitations, means, "to be recited with a prompter's aid": so Hermann *Opusc.* p. 311. I take it rather to mean, each rhapsodist in turn giving to (*ὑποβάλλων*) and receiving from (*ὑπολαμβάνων*) another his cue; cf. Wolf *Prolegg.* § xxxii, n. 4.

22 Mr. Grote's argument (*ub. sup.* p. 527), that a *τυφλὸς ἀνήρ* (*Hymn Apoll. Del.* 172) could not have used a MS., is superficial. He might have been prompted from it in case of need.

23 *Τὰ Ὀμήρου ἐξ ὑποβολῆς γέγραφε ῥαψωδεῖσθαι, οἷον ὅπου ὁ πρῶτος ἔληξεν, ἔκειθεν ἄρχεσθαι τὸν ἔχόμενον.* Dieuchides ap. Diog. Laert. II. 57.

24 The many germs of civilization which Solon's time evinces, and which his legislation in regard to property leads us to suppose, make it difficult to think that the application of writing to so obviously useful a resource, as the fortifying the memory for recitation, could be longer delayed; especially as men's wits would be stimulated to the application by the chance of a prize. We are to remember also that for 300 years previously the use of convenient writing materials had been within the reach of the Egyptians and Phœnicians.

XIV. If a written Homer thus sprang up *per accidens*, and in its influence was rather felt than seen, and Solon attempted in this crude state of the text to deal legislatively with recitations; it is quite consistent that difficulties should have revealed themselves which threw Pisistratus back on an endeavour to establish accuracy in the text itself, and to do that advisedly which had been done fortuitously before. And in this sense we may allow that he, in the words of Wolf, “*carmina Homeri primus consignavit literis, et in eum ordinem redegit quo nunc leguntur*” (25). If incompetent to expel what was extraneous — a question to which I purpose further returning — he would have to arrange what was received, and to familiarize the Athenian mind with the consciousness of a Homeric text as an objective whole. And here we may accept the suggestion of Mr. Grote (26), that the period has now been reached, in which a class of readers may be looked for; and in which, a standard text having been settled, the poet, free before as a bird of the air, was, as it were caged in a *litera scripta*, although all but a few lettered men would still know him by recitation only; and, this continuing to be his popular life, a good deal of fluctuation might still exist among the readings of the rhapsodists.

XV. On the whole there may be reason to think that too much has been made of the influence of Pisistratus upon Homer. Occupying a position which no man did afterwards — nor indeed before, taking into account literary opportunities — he would be able with peculiar ease to appropriate the results of others’ labours. But he also could bring the power of the executive to bear upon designs which might have been attempted by private hands too feebly for success or too obscurely for

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Such a fortuitous text at Athens was probably by Pisistratus supplemented with an advised one.

Of whose influence on Homer, however, an over-estimate has perhaps been formed.

25 *Prolegg.* § xxxiii. The ancient authorities, cited by Wolf there (note 5), speak not of the formation of a written text, but of the introduction of order into the matter which had become confused. The oldest of them is *Cic. de Orat.* III. 34.

26 He fixes such a period at 660—30 B. C., or nearly a century before Pisistratus (*Grote ub. sub. p. 531*): *a fortiori* therefore, might it be the case, at Pisistratus’ time.

PART I notice (27). He, no doubt, by these means gave a direction and a concentration to Athenian taste, and supplied Athens with the means of gratifying it, and the value of the result must be multiplied by the influence acquired by the Attic school of thought in later times. It will be more convenient, however, to resume consideration of this subject further on.

The questions here discussed relate to 1. the word-forms, and 2. the matter of the text. The question of the origin of the variants, since it runs back to the time before Aristarchus, is obscure. Several possible sources of them are here mentioned.

XVI. In considering the Homeric text as we now have it, the most important questions are those which relate to the genuineness of the forms of words, of their substantial identity with those used by the poet, and of the substance of the text as a whole, or of its main component members, including their arrangement. The question of the origin of the variants is one of great collateral interest, but, subject to the remark made above on p. x., belongs rather to the history of the text in very early days, the materials of which have mostly perished. We are all but entirely at the mercy of the Alexandrine School. Yet, as will be shown below (p. liii foll.), the predecessors of Aristarchus, and Crates, his opponent and contemporary, exercised a perceptible, although scarcely a significant influence over the judgment of subsequent ages. Some of their readings, which Aristarchus rejected, have been rescued by the Scholl., but the value of most is not so great as to enhance our regret for the loss of the larger portion (28). In them, how-

27 We can thus justify the couplet of the epigram said to have been inscribed on the monument of Pisistratus at Athens, in which he declares himself as

τὸν μέγαν ἐν βουλῇ Πεισίστρατον, ὃς τὸν Ὅμηρον  
ἤθροισα σποράδην τὸ πρὶν ἀειδόμενον.

Villoison e Dionys. Thrac. *Anecd. Gr.* p. 185.

We may compare the action of Constantine upon the Canon in causing Eusebius to prepare 50 copies of Holy Scripture for the new Churches designed at Constantinople. That that Canon then was not settled — although probably not in such an unsettled state as the text of Homer in the time of Pisistratus — is shown by Mr. Westcott (*The Bible in the Church* pp. 155—60), who supposes that this drew further attention to questions of Canonicity, especially the attention of Athanasius, and thus prepared the way for greater definiteness. This of Constantine Mr. Westcott calls “the first complete Greek Bible issued by authority for public use”.

28 The Scholl. have preserved many more than are mentioned in the marginal readings of this or probably of any edition. The scope of such a margin is not to be a receptacle for all refuse-readings, but only to invite the reader's judgment to such as seem to possess at any rate plausibility, and generally something more.

ever, we have a bare glimpse of a non-Aristarchean Homer. Since Aristarchus' time there is no trace of any sources which were unknown to him having been even enquired for: but from the Augustan era downwards several critics, among whom Didymus is the leading name, found that time had again brought round the period of lustration, and passed all the various streams of learning derived from the first Alexandrines through the filter again. Among the vast variety of readings of which now no trace is left, it is impossible to say how many that were true have perished at each great revise. For such is human frailty that its best judgment has probably let slip on every such occasion something that is true, and established something that is false. As regards the variants themselves, no general theory seems worth advancing. A probable source of a large number of original variants has been suggested above. The practice of recitation would lead to many more. The strongly formulaic character of the phraseology would allow the substitution of one formula for another of the same metrical value. Even without such distracting influences a reciter, whose wit was readier than his memory, might alter much, and, as will be shown below with regard to interpolations, might, if popular, establish a school of followers, and so garble or disguise the text as to make it difficult for all the resources of subsequent criticism to detect the true reading. Then must be taken into account all the dangers to which MSS. are liable. But these the Homeric poems share in common with all other ancient writings, although since 200 B. C. they had for about four centuries such a hold on critical attention as prevented further textual errors from accumulating. It must suffice to consider on their individual merits in the following notes *ad loc.* such variants as seem worth the trouble, and to omit the rest. There is one other circumstance, which on the whole tells in favour of carefulness in preserving the Homeric text: it is that from the earliest times, when education was systematically given, they were used as school-books, and were standard classics. It is natural to suppose a greater vigilance over such a

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For the text has been exposed to various dangers both in its oral

and its written form,

whilst it also enjoyed one main security.

PART I text than over one which was less essential to the mental culture of the Greek race.

The argument in favour of the genuineness of the word-forms rests on 1. the metrical structure,

XVII. As regards the genuineness of the forms of words in Homer, the first broad argument in its favour is based on their fitting into the metrical structure, and on the fact that the later use of language tended mostly to cut them down, which therefore, if yielded to, would often have lamed the line. Even such contractions as would substitute spondees for dactyls, considering the dactylic preponderance which we find surviving, need no wide margin of allowance. It seems indeed likely that Homer's language was slightly archaic in his own time. We cannot suppose him to have reached the artistic level on which he stands without many steps of ascent having been raised by others before him. Many preludes of shorter flight must probably have been essayed, and ruder schools of song have had their day, before he arose to transcend them all, and perhaps tacitly to incorporate the results of some (29). The very copiousness of his matter suggests this, and still more its complication. Conventionalisms of diction and established formulæ of expression, common to him with Hesiod, suggest previous workmen and a handicraft which had become traditional. They can hardly fix themselves as features of manner in one man's lifetime. Now, such schools of song tend to arrest that flux of language to which all that we know of human speech bears witness, and the rhapsodists would doubtless maintain a familiarity with whatever uncouth or prolix forms were dropping out of the most current vernacular; while the *vinculum* of the metre, although not without some such elasticity as innovators might improve, would check any wide licence of departure from the primitive standard. If at or before the period of Solon interpolation was, as we shall see reason to think, successful for a

2. the rhapsodists' art, which was traditional and conservative, and certainly did not begin in Homer.

29 The Ambros. and other Scholl. on  $\gamma$ . 267 mention as *ἀοιδοί* earlier than Homer, Demodocus the Laconian, Glaucus, Automedes of Mycenæ, Perimedes of Argos, Lycimnius of Buprasium, Sipis of Doris, Pharidas (or Phalaridas) the Laconian, Probulus of Sparta

time, it could only have been so by keeping to acknowledged old Achæan forms, those which were vernacular once, but have come down to us as "Epic", so called from the works which have preserved them.

XVIII. But before the time of Solon the dialects had been formed, the influence of which shall be considered presently; and by his time it has been considered likely that a crude written text existed. So long as that text was ancillary to recitation, and had no documentary value, it was not likely to exercise a corrupting influence on the word-forms. Even long afterwards, the fact that recitation continued to be the popular channel of Homeric knowledge would tend to check such corruptions. The rhapsodist would transmit the word-forms probably as he received them, the copyist from MS. to MS. would tend to clip them, to misunderstand, to guess and do mischief. On the other hand, the rhapsodist would perpetrate or admit interpolations freely, but the copyist, if he even incorporated them, would be checked by some other who had them not; and whenever a true critic arose, no matter how late, if he had only an adequate array of material, he would easily precipitate and expel them. It is true, the earliest class of interpolations might possibly baffle all subsequent acuteness (XXXVIII—IX *inf.*). But the time when the most formidable danger would threaten the word-forms, was the age of criticism itself. The famous Alexandrine school set to work on the assumption that they knew Greek, and for all except Homeric purposes they perhaps knew it sufficiently well. It was so far unfortunate that they were worst equipped on that very point at which they directed the greatest force of their wits. Their non-recognition of the digamma in Homer, which they knew in Æolic, shows us how narrow was the basis of their view. It is no arrogance to say that, since no language can be known by itself, and since with all except Greek that school had but the most superficial acquaintance, modern scholarship has a collateral apparatus at command which sets it on a ground of conspicuous vantage. If we in the present day knew no Gothic language save

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That art, while it tended to keep the word-forms pure, favoured interpolation,

and those forms were most imperilled in the age of professed criticism.

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our own, how could we edit King Alfred or even Layamon? It has been the work of scholars since Bentley, but more especially since Wolf, to turn that apparatus to account, and to supply, if possible, the omissions, or even correct the mistakes of Aristarchus.

3. The power of a work of genius — a national monument — in checking the flux of word-forms,

XIX. As regards the preservation of the word-forms till that time, the tenacity of an unlettered populace for their ancient forms of speech is remarkable in an age the upper social surface of which may be over-run with written and even printed literature. Thus most rural nooks of England contain remnants of Chaucerian English. In Greece there were, however, but scanty traces of a national life in rural quietude independent of the cities. It is not likely that antique traits of dialect lingered, unless in Bœotia, with the rustic muse. In Attica especially the assimilation of the people's tongue to that of the capital was probably early accomplished. But the rhapsodists kept the ancient tongue alive, and Homer held his own. The grand master of song had raised a monument of language which became a barrier in itself. Similar has been the influence of Shakspeare and, more uninterruptedly, of the Authorized Version of the Bible among ourselves. Homer would derive a still stronger influence from the fact that he was recited when cities met in festive mirth around the altar of some national deity. The heart of the nation would fix itself with filial reverence upon his words, which fired them with a momentary impulse of patriotism beyond municipal barriers, and reminded various tribes of their original unity, as each retraced its dialectic rill in the parent lake of epos. Our argument does not descend to jot and tittle, but it hardly admits of doubt that the essential forms, familiar in their ring of sound upon the ear, would descend with the true song as its native vehicle, just as they would form the only possible credential for spurious imitations. I do not think that this view need be rejected even by one who were disposed to accept the ingeniously constructed antique text of Payne Knight. Those archaisms only disguise our present text, they cannot be said essentially to alter its forms. As regards the digamma, while

and 4. the national enthusiasm, which the poet kept alive, should also be allowed for.

nothing is better established than its Homeric existence, nothing is more uncertain or perhaps less uniform, than its actual force; see p. xi, n. 11. Fluctuating usage, and the poet's own caprice, might in many words mould this perishable element to a type either prominent or subdued. It is necessary to insist on the great elasticity proper to the yet unwritten Epic tongue, and to caution learners against the prejudices imbibed from the early study of the most highly artificial poetry. If an Englishman would be a sympathetic student of Homeric diction, he should shut up Virgil and open Chaucer. Although even here the influence of writing renders the parallel imperfect in the extreme.

XX. If we assume, on the contrary, the word-forms of the Homeric text to have become corrupted, we know sufficiently the types which they must have followed. The supposed process of corruption could not have escaped the bias which determined contemporary language in the 7<sup>th</sup> and 6<sup>th</sup> centuries B. C. That bias was not single, but manifold, and of the resulting dialects we have adequate specimens in the extant remains of Archilochus, Tyrtaeus, Alcman, Alcæus, Sapphō, Stesichorus, Solon and Mimnermus, who flourished during those centuries at such various places as Paros, Sparta, Lesbos, Himera, Athens and Colophon. It would lead us too far astray to analyse exhaustively the language of these various fragments. But it is clear at a glance that none of them reproduce the language of the Homeric poems, although most of them teem with Homeric quotations more or less direct, showing that those who now talked Ionic, Doric, or Æolic, had Homer also on their tongues(30). They

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5. The word-forms of Homer, if corrupted, must have followed a dialectic direction,

30 Cf. Archil. V. 1, *θοῆς διὰ σέλιμα νηὸς φοίτα* with *μ. 420, αὐτὰρ ἐγὼ διὰ νηὸς ἐφοίτων*; *ib.* XXIV. 5—6, *χαλεπήσι θεῶν ὀδύνησιν ἔκητι πεπαρμένος* with *E. 399, ὀδύνησι πεπαρμένος*, also with *Hy. Apol. Pylh. 180 χαλέπησι . . . ὀδύνησι*; with *v. 42, Διὸς . . . ἔκητι*, *M. 8 θεῶν ἀέκητι*; *ib.* XXXII, *νίκης δ' ἐν θεοῖσι πείρατα* with *H. 102, νίκης πείρατ' ἔχονται ἐν ἀθανάτοισι θεοῖσιν*; *ib.* LXXII, *πολιῆς ἄλος ἐν πελάγεσσι* with *ε. 335, A. 358, ἄλος ἐν πελάγεσσι*; *ib.* LXXXVIII. 4—5, *ἀλλὰ σ' ἡ γαστήρ νόον τε καὶ φρένας παρήγαγεν εἰς ἀναιδείαν* with *q. 286—7, γαστέρα . . . οὐλομένην, ἣ πολλὰ κὰκ' ἀνθρώποισι δίδωσιν*, and *K. 391 παρὰ νόον ἤγαγεν Ἔκτωρ*; Tyrtaeus I. 1, *τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα* with *O. 522,*



**PART I** exhibit the forms of all the principal dialects, but not intermixed, as we find them in Homer. In each a dialect predominates, although in most not with the sharp exclusiveness which the poets of the following century exhibit. They stand in short, as they might be expected to stand, on the supposition that our present Homeric text is the genuine product of an age considerably earlier, each diverging in a different direction from it and finding its new centre in some point nearer or more remote. Among the nearer may be rated firstly Archilochus, then Stesichorus and Simonides of Amorgos, then Mimnermus, Tyrtaeus, and Solon, the last two having a narrower vein of epic language and showing the dialectic principle — that of the Ionico-attic — more fully developed. Alcæus and Sapphô have a greater divergency, and show dialectic features yet more marked. Alcman stands somewhat similarly by himself in relation to Doric, but has a tinge of closer affinity with the first group. Simonides of Ceos I exclude from the list, as having a character too markedly advanced even to close it. He imbeds a good deal of Homeric phrase, but with the air of conscious adoption, even where an express citation is not meant. The Attic terseness of his epigram has nothing in common with the large fulness of measure which Homer yields,

such as the poets of the early lyric period show.

*ἐνὶ προμάχοισι δαμῆναι*, see also *Δ*. 458, *P*. 590; *ib.* 15, *ἀλλὰ μάχεσθε, παρ' ἀλλήλοισι μένοντες*, with *P* 721, *μίμνομεν ὄξυν Ἄρηα παρ' ἀλλήλοισι μένοντες*; besides such phrases as *ἀσπίδος ὀμφαλοέσεως, ταηλεγείας θανάτοιο* *ib.* III. 25, 35, which every one will recognize. See also III. 32, and cf. *λ*. 602—3 (perhaps interpolated). Tyrtaeus' words are *ἀλλ' ὑπὸ γῆς περ ἑὼν, γίνεται ἀθάνατος*, which contain the germ of the idea evolved by a dichotomy of the hero (Herakles) into his *εἶδωλον* and himself (*αὐτός*). Col. Mure has also compared VI. (*Gaisf.* I) 19 foll. with *X*. 71 foll., VII. (*Gaisf.* II) 10 foll. with *E*. 529 foll., *O*. 561 foll., VII. 31 with *N*. 129. Cf. also Alcman VI. 1—2, *Κάστωρ τε πάλων ταχέων δημητῆρες κ. τ. λ.* with *Γ*. 237, *Κάστορα θ' ἱππόδαμον*; *ib.* IX. *Δύσπαρι, καλόπαρι κ. τ. λ.*, with *Γ*. 39, *A*. 155; also *ib.* XXIX. *χρύσειον ὄρμον ἔχω* with *o*. 460 (same words) and with *σ*. 295—6. Cf. also Alcæus I. 5—6 *καθ' ἕπερθεν ἱππιοὶ λόφοι νεύουσιν* with *χ*. 124, *θεινὸν δὲ λόφος καθ' ἕπερθεν ἔνευεν*, *O*. 537 *ἱππειον λόφον*; *ib.* 11—12, *ἔρκος ἰσχυρὸν βέλεως* with *Δ* 137 *ἔρκος ἀκόντων*. II. 5 *κακκεφαλῆς* with *θ*. 85 *et al.* *κακκεφαλῆς*; besides again commonplace phrases, such as *κῆμα κυλίνδεται, ναὶ μελαινα, παρ . . . ἄντλος ἰστοπέδην ἔχει, γὰς ἀπὸ περιράτων*.

while his other pieces approach the form of the dramatic chorus.

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XXI. If, now, the Homeric word-forms be genuine, and represent a real stage of the development of the Greek language far earlier than all these, it helps us to account for them all, and by their *facies qualis decet esse sororum*, they account for it, as their common parent. On any other supposition how is it possible to explain its existence? What poet from 700 to 500 B. C. could possibly have produced it? I speak not of the inner soul of song, but of its mere shell of language. Archilochus comes undoubtedly nearest; so much so, that a high authority<sup>(31)</sup> has said, "his dialect is substantially the same as Homer's, with fewer antiquated forms, and otherwise slightly modified, to suit the more familiar tenor of his own composition." The compass of his diction is, however, very much abridged. Where, for instance, is the vast variety in the forms of pronouns? What has become of the *-ηφι -ηχι -οφι -οθεν -εθεν* termination of nouns? What of the triple ending of the pres. infin. act.? What of the melodious open vowel system of which *εὐχετόωνται, δρόωσιν, μαιμώωσα ἰδρωόντας*, are specimens? Where are the Homeric many particles, especially the characteristic *κε*? We find the epic pronoun *ὃ, ἧ, τὸ*, sunk in the article. In the word *ἄναξ* the digamma is inconstant, while *οἶνος* and *οἶκος*, occurring each several times, appear to have wholly lost it. One might easily extend the list of missing features. Yet, as some one *must* stand next to Homer, however *longo proximus intervallo*, let us allow, — omitting for the present all consideration of Hesiod — that place to Archilochus. Now, all these various offshoots of language prove that no poet of those centuries stood at a level where such a command of language as Homer wielded was possible. And, as we must probably allow at least a century for them to form, this throws us far back into the 8<sup>th</sup> century B. C., and probably even fur-

Their dialects and the epic of Homer mutually explain each other, on the supposition that his is considerably earlier than any, as shown by the example of the nearest to him, Archilochus.

31 Mure vol. III. Bk. iii, ch. iii § 10.

PART I ther. That which had been, probably at some time in the 9<sup>th</sup> century, one, was now manifold. The flattening down of the "epic" into Archilochus shows that epic was vernacular once.

6. Further, since Homer was equally popular among poets of all the dialects, not one corrupted text only, but several would have arisen, and would have left some traces.

XXII. And, in the case of a poet so broadly popular that the moment we arrive at a literary period it smacks strongly of him, is it likely that we should have *one* corruption only out of all the dialects? The early writers in all of them are evidently familiar with Homer, many of them borrow directly from him. He must have been in the mouths of Doric, Ionic, and Æolic rhapsodists alike. If recitation engendered corruption, where is the Dorico-Epic, the Æolico-Epic etc. text? Pisisstratus ought by this theory to have found a text consisting of something like the Solonian Attic. The same process, if it had gone on at all, would have gone on alike in the various diverging dialectic streams. That they should have blended again into our present text of Homer is against all the analogy of language. All ought, on this supposition, to have had an existence, and there ought somewhere to be a trace of some of them (32). The opposite is the fact. We infer safely that they never had existence, and that Homeric diction was not in them fused down and recast.

No poet of Archilochus' period or later could have produced such a diction as the Homeric.

XXIII. But if Homer could not have been a genuine product of these centuries, still less could the Iliad and the Odyssey have then arisen by a study of the past. The artificial process of the grammarian poet was wholly foreign to the period (33). On this possibility, however, no moderately well-informed reader will waste a second thought. Nor, if we adopt such an extravagant supposition as that a poet of those centuries might have been equally familiar with all these dialects, could he even then have produced the Homer which we have. For that contains, besides the germs of them all, many other germs of language which did not fructify, but fell away.

32 There was among the early edd. in the hands of the Alexandrine critics one known as the *Αιολική* or *Αιολίς*, but there is no reason to suspect the designation of any other than a local force, as in the case of the *Ἀργολική* etc.; see schol. on Od. ξ. 280, and Buttman's note there.

33 See Gladst. I, i. pp. 30—1.

This again is what we might expect; it resembles the spontaneous redundancy which we trace so frequently where nature has her way.

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XXIV. As regards individual forms suspected of spuriousness or alteration, they must stand or fall on their own special grounds, and on the general analogies of grammar (34). A number of apparently abnormal forms have been reduced to symmetry by the digamma alone, although it may be impossible now to assign it its just power in every place to which it seems entitled. That such a key should ever have been applicable to the difficulties of any text not substantially primitive, would have been in itself a paradox. The uncertainty which attaches to its use may probably arise from the fact that it was in the Homeric period an element which had begun to lose its hold upon the language. Some words, in which it was continued in Æolic, may in the poet's use of it have already lost it.

Some suspected forms must stand or fall on their own ground, some are elucidated by the digamma.

XXV. But the same suspicions which would destroy the credit of the text of Homer would be equally fatal to that of the Hesiodic poems. I, indeed, can hardly accept these three, or any two of them, as belonging to the same author. They offer no scope whatever to what is to my mind the master-argument for the unity of authorship of the Iliad and Odyssey, the ethical consistency, namely, of characters introduced; whilst their mutual unlikenesses are far more startling. I should be inclined to place the Theogony, allowing for some passages of a probably later origin, in the same century as the Homeric poems; the Works and Days — allowing conversely for

Homer is confirmed by Hesiod. The probable period of the various Hesiodic (so called) poems considered.

34 Thus among the pronominal forms the epic *έγον* is found also in Æolic, the epic *έμισο* is justified as a mere lengthened form of the *έμίο* of Ionic or the *έμίο* of Doric, the epic *τύνη* by the Laconian Doric *τουνη*, the epic *τείν* is Doric also, the *μιν* is paralleled by *νιν* of Attic and Doric tragedy, *άμμε ύμμε άμμι ύμμι* are at once epic and Æolic, the case-forms of *τις* and *όστις* or *ότις* in Homer are all traceable in the Ionic of Herodotus, the rare *άμόθεν* (α. 10) is explained by his *ουδ-αμός*. The extended forms of case-endings, as *άκουόντεσσι*, are directly in the line of grammatical analogy, and must in many cases have been supposed as its necessary links, even had they not occurred. To similar verb-forms the same remark will apply.

PART I earlier matter most venerable and primitive which it incorporates — in the following century; and the Shield of Hercules, which has superficially a greater resemblance to the diction of the Theogony, at a considerably later period than either, not however later than the earlier part of the 7<sup>th</sup> century (35) B. C. Mr. Paley, the most recent editor, has remarked, that “to a considerable extent it is a cento of Homeric phrases and expressions; more so even than of Hesiodic. This is precisely what we should expect from an Ionic rhapsodist” (36).

Certain peculiarities in the Works and Days,

XXVI. This opinion of the late origin of the Works and Days, as compared with the Iliad and Odyssey, I found partly on its internal character and partly on the *primâ facie* aspect of its diction. Its genius is, as Colonel Mure has observed, in a passage quoted by Mr. Paley (37), “essentially personal or subjective. . . . In the Works not only is the author never out of sight, but it is the author, at least as much as the subject, which imparts interest to the whole. Instead of an inspired being transported beyond self into the regions of heroism and glory, a gifted rustic impelled by his private feelings and necessities, dresses up his own affairs and opinions in that poetical garb which the taste of his age and country enjoined as the best passport to notice and popularity” (38). Now, although such a genius is not the creature perhaps of any period, yet that it should find and keep the ear of a people, argues that the facts of its moral and mental nature found theirs more in harmony with it than seems at all probable in the Homeric age. The quaint, terse, and pithy wisdom of its home-saws and rustic maxims would not alone necessarily imply a later origin, for they were probably a heritage from the earliest times. But they are not crudely transmitted, they have a back-

35 “Hercules (on the Chest of Cypselus) appears armed with his bow as in the old Homeric legend, not with the club and lion’s skin as in the innovation of the Rhodian Pisander which first acquired popularity in the age of Cypselus himself.” Mure vol. III. iii. vii, § 7.

36 Paley’s Hesiod p. 108. See also note on *Scutum H.* 431.

37 Paley’s Hesiod, Pref. VI, note 3.

38 Mure II. ii. xxi. § 2.

ground in the poet's own character, somewhat as has the Vision of Piers Plowman.

XXVII. The terse and word-stinted style of the purely gnomic passages, which form a considerable part of the work, is utterly alien to the easy affluence of the Homeric muse. And these are of more value for the present argument, since in them any alterations in the forms of the words are far less easy; while the fact of their being proverbs is strongly conservative of their native form, in which they would pass from mouth to mouth quite independently of their being committed to writing (39). The Hesiodic mannerism also, which makes predicative words, mostly compound adjectives, do duty as subjects, (40) marks reflection as superseding the outspoken first impression of the earlier style. And a still further refinement in the same direction is the way of telling a thing not in itself, but by its results (41) — the substitution of secondary for primary

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which seem to mark a post-Homeric epoch,

39 Of proverbs keeping peculiarities of verbal form we have English *exx.* in the rebel distich, "When Adam delved and Evè *span*, Who etc.", the rhyme keeping the old preterite form intact; and Bacon's "When Hempe is spun, England's *donne*" (Essays XXXV), the final *e* being needed to express the fact of a fifth sovereign (Elizabeth).

40 Such are *φρεύκιος, ἀνόστος, πέντοζος*, for the snail, the cuttle-fish, and the hand respectively; so *χειρόδικαι* "might-for-right men", i. e. lawless, *εὐφρόνη* for the night, *νηὸς περὰ* for sails (used in Homer for oars, but as a predicate, *τά τε περὰ νηυσὶ πέλονται* λ. 124). Goettling, *Præfat. ad Hes. Op.* XXX—I, notices that Æschylus "cum Pythagorá proxime accedit ad hanc inventionem vocabulorum"; instancing *ἀνθεμουργός* for the bee in *Persæ* 604, *ἀμίαντος* for the sea *ib.* 570; and calls this an "oracular language", comparing that used by the Pythia at Delphi. He observes that the Works contains many instances of this usage, but the Theogony few; which confirms the view taken above of the greater antiquity of the latter. To the same oracular class he refers the *αἴνος* (*Works* 202 foll.) of the hawk and nightingale, — the oldest of Greek fables in the Æsopian sense — connecting the term with *αἴνιγμα*, "i. e. sententia cujus tecta est significatio". All these seem to me clear indications of a later school of thought. One might add also the vilification of women, or shall we say, with Mr. Paley on *Works* 375, the first indication of the courtesan? Either of these seems non-Homeric, and I think also post-Homeric.

41 Such are the maxim *γυμνὸν σπείρειν γυμνὸν δὲ βωταεῖν* in 391, cf. Virgil *Geor.* I. 299 *nudus aru, sere nudus*, meaning, that both would need to be done during the warmer weather; the direction *δμῶς ἔχων μακέλην πόνον ὀρνίθεσσι τιθείη σπέρμα κατακρύπτων*, 470—1, where the birds scratching laboriously for the

PART I phenomena — which Virgil has, with excellent taste as regards his own time and circumstances, imitated in the Georgics.

especially the richness of its gnomic vein.

XXVIII. But most remarkable is the width and compass of the gnomic range in Hesiod, beyond that of any modern and, omitting Holy Scripture and the Hagio-grapha; of any ancient too, except the purely gnomic Theognis. One may feel him at times almost rise to the impassioned dignity of prophetic warning, sometimes he muses soberly in the vein of Jacques, sometimes he strikes the sententiously sarcastic vein of Franklin's "poor Richard". In him the world seems to have done and suffered much since its exuberant heroic youth, and to have learned indignant sadness, querulousness and close calculating thrift. That such a genius should have bloomed even in the shade side by side with the Homeric, seems strange, but passing strange that it should so early have found sympathetic admirers.

The diction, although less decisive as a test,

XXIX. As regards his diction, the question is more difficult, since, owing to a divergency in the standard of language, differences which seem due to time may be only the result of local influences. Many of those noticed below (42) would taken singly be utterly insignificant; nor,

seed indicate the depth to which it is to be "buried"; and the caution in 496—7 μή σε κακοῦ χειμῶνος ἀμηχανίη καταμάρψη σὺν πενή, λεπτή δὲ παχὺν πόδα χειρὶ πιέξῃς, this descriptive action is noticed by Victor Hugo in his *Notre Dame*, p. 406 ed. 1836, as characterizing sufferers from cold.

42 We miss in the Works and Days the characteristic class of open-formed verbs in -ωω -ωω, which are noted above as missing in Archilochus. The Theogony has a fair sprinkling. The Shield of Hercules a due proportion, where it is probably an imitative feature. There is one in the Works and Days in a passage which Goettling (*Hes. Opp. not. ad v. 504*), and Mr. Paley (*Hesiod, Pref. p. ix*) concur in regarding as non-Hesiodic. In this poem the table of pronominal inflexions is far more limited than in Homer, even allowing for the small scope which a didactic poem furnishes as compared with one so full of dramatic life as his. In the typical forms — οιο gen. sing., and — ἐμῆναι pres. infin. act. the preponderance is slight, but it is on Homer's side. There is a great deficiency in the reduplicated Homeric forms of aorist and of future not being paulo-post. As regards some more special classes, the mixed aoristic forms, as βήσετο δύσετο, are wanting. The forms of εἶμι and εἶμι are jejune as opposed to Homeric luxuriance. κίω ἔμιον, frequent in Homer, occurs once only, I believe, in the Works (v. 345). I have observed in

as between Homer and Hesiod, would all taken together have perhaps a decisive weight, since analogy would be in favour of the co-existence of a greater and a lesser dialectic richness of inflexional forms in the earliest known stage of the Greek language(43); that stage, however ancient as regards us, being yet certainly in itself both late and transitional. Still, taken together, they amount to something, as confirming the argument derived from the subject matter of the Works and Days. If there be, further, reason for regarding the passage v. 724 *ad fin.*(44) as older than the chief part of the poem, the argument gathers strength, since certain forms noted as rare in the previous portion occur frequently in this.

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confirms the argument derived from the matter.

them no nom. masc. of the form *ἔπποτα ἤπυτα*, save the conventional epithets of Zeus *εὐρύσοπα μητίετα νεφεληγερέτα*. The contractions *βασιλεῖς* and *βοτρωῦς* (v. 248, 263, 611) are opposed to Homeric usage as regards those words, although we have in Homer *ἔππειῖς πέλεκεῖς* and *δρωῦς* acc. plur. (*A.* 151, *Ψ.* 851, *A.* 494, *Ψ.* 118). The versatile adjective *πολύς πουλύς πολλός* is reduced to fewer varieties. The article in one passage occurs with its full force of contrasting persons or things with *μὲν* and *δὲ* in a clause. It is v. 287—9

τὴν μὲν τοι κακότητα καὶ Ἰλαδὸν ἔστιν ἔλῃσθαι  
 ἔηιδίως· λείη μὲν ὀδός, μάλα δ' ἐγγύθι ναίει.  
 τῆς δ' ἀρετῆς ἰδρωῶτα θεοὶ κ. τ. λ.

43 Thus is the 14<sup>th</sup> century, whilst Chaucer inflected the verb 'to love', in the pres. indic., I love, Thou lovest, He loveth, We, Ye, They loven. Barbour in Scotland wrote uninflexionally I, Thou, He loves, We, Ye, Hi (they) loves, and John de Trevisa, rector of Berkeley in Gloucestershire, in the sing. as Chaucer, but in the plur., We loveth, ye loveth, they loveth. Craik's *Engl. Lang.* pp. 88, 93. For this and some other English illustrations I am indebted to the Rev<sup>d</sup>. T. W. Norwood of Cheltenham.

44 It is likely that such a calendar would have been among the earliest fruits of observation or of superstition, and that the rules of ceremonial propriety, which precede the calendar, are a highly venerable tradition. They will bear comparison with some of those laid down by Moses, or to which, already perhaps traditional, he gave a sanction. The many proverbs and saws scattered in single lines, couplets and triplets up and down the poem, may possibly have even in their present form a higher antiquity than any single rhapsody of the Iliad. They, doubtless, came down in some rude rhythm from father to son amid a rustic population, and would have been easily gathered by the poet from their lips for the benefit of the "much misguided Perses".



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 As also does  
 that of the Ho-  
 meric (so-called)  
 Hymns.

XXX. But the Homeric word-forms derive some further confirmation from the Hymns, in popular phrase "Homeric", which date however, the bulk of them, as is clear from internal evidence, from a period when the rhapsodists' art had become little else than a handicraft of rules and phrases. We shall not far err in placing most of them with Mure at various intervals in the two centuries which terminate with the ascendancy of Pisistratus. That to Ceres is probably not older than the commencement of Solon's period, that to Pan is probably as late as the year of Marathon. "The blind old man of Scio's rocky isle" had become a conventional *illego*, and the personality which he assumes in the Delian Hymn is strikingly contrasted with the non-personal tone of his genuine works. The occurrence of the name Peloponnesus also marks a post-Homeric age. In all, although least in that to Ceres, there is a want of independence of diction, a perpetual tagging of Homeric phrase, sometimes queerly perverted from the Homeric use of it. All show an absence of lofty conception or powerfully marked individuality of character, a striving after petty effects, and an overdevelopment of accessories for the sake of their symbolic or mystical bearing, which marks the day when genius had left the epic vehicle to priestcraft. Owing to the sacro-festive element in the Greek mind, these Hymns were abundantly popular apart from the question of their merits (45); but they are important as belonging to the period to which the first crude shape of a written text of Homer has above been ascribed; and they carry down a living epic strain, however shallowed and dwindled from its original volume, far into historic times. In them may be observed nearly the same retrenchment from the Homeric word-forms which was noticed as prevailing in the Works, whilst they are still more barren in some special forms, as

45 They compare in this respect poorly with the lay of Demodocus in the *Ody.*  $\phi$ . 266 foll., which is in the nature of a Hymn to Hephæstus (Mure II. ii. xx, § 2.), and even with a large portion of the "Shield of Hercules": they are, however, in close keeping with some of the legends in the *Theogony*, which, indeed, might be viewed as an introduction to them. The Delian Hymn has been ascribed to Cynæthus or some other rhapsodist of Chios (*ibid.* p. 328).

the case-endings in  $-\etaφι$   $-οφι$ , in the reduplicated aorist, and in the 3<sup>rd</sup> plural perf. and pluperf. pass. forms in  $-\αται$   $-ατο$ , save such as are expressly borrowed from Homer. They show a still greater fluctuation of the digamma (46). The epic cast of language had become in fact conventionalized, and they rather imitate Homer than create in his style, and rather repeat him, than imitate him. But, as regards our argument on his word-forms, they are highly valuable, because they show, as those word-forms through later speech became altered, what form the alteration took. They seem to exhibit in conjunction with Hesiod how the standard of epic diction gradually declined. If it had been flattened down into conventionalism by perpetual recitation, we should not trace the differences which now occur. As it is, primitive characteristics are thrown out in relief, and we rest assured that even the decomposing influences of writing, however early they may be assumed to have begun, have so far spared the archaic features as to allow us to recognise the genuine style. If we continued to believe on other evidence than the language, that Homer, Hesiod and these Hymns belonged to different periods, then uniformity, if found, would imply debasement. The extent to which the Homeric type recedes from the Hesiodic, and this from that of the Hymns, confirms on the contrary the substantially primitive character of the former; and this must form my excuse for having led the reader so far into matter which is, properly speaking, extraneous to the subject.

XXXI. Mr. Gladstone has remarked on the tendency which the matches and prizes of bards at solemn public gatherings would have in checking corruptions (47). I have hinted above, and hope further on to show more fully, why

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Reasons why these Hymns are important to the present argument.

The rhapsodists would tend to check each other,

46 Baumeister in his ed. of the Hy. Leipsic 1860, p. 187, remarks on the author of the Hy. to Mercury. "digamma non novit sed aliquot locis exempla Homeri secutus eas voces in hiatus positas habet, imprimis  $οι$  et  $εγγα$ ". In that to Ceres v. 37 the  $F$  is lost in  $ελπις$ , cf. Ody. π. 101, τ. 84, in (v. 66)  $ελθετ$ , cf. q. 308, 454, and in (vv. 430, 440, 492)  $αναξ$  and  $ανασσα$ . Some departures from the Homeric standard in word-forms are also noticed by Baumeister *ub. sup.* p. 278.

47 Gladst. I. i, p. 56.

PART I I think that they would not equally check interpolations, but they would undoubtedly tend to preserve the word-forms in their purity. Local and dialectical peculiarities would bear witness against each other, and traditional usage would prevent those forms which were independent of all dialect from being warped in a dialectic direction. If for instance a Dorian rhapsodist had recited with the ρ final instead of the σ, as in *παῖρ, τοῖρ* for *παῖς, τοῖς* (48), or if an Attic one had substituted closed for open syllables, there is little doubt that such a liberty would have been resisted by his compeers. Yet it may contrariwise be also supposed that forms not retained in any known dialect would tend to drop out of use, and others to be tacitly substituted for them. Where the bond of the metre allowed such substitution, the tendency must be admitted as real; and the influence of a written text, when that came into extensive use, would concur with it. We should set off against this the influence of the rhapsodists, who in the time of Plato (49) had grown to be contemned by the cultivated minds of the day, and were probably men of the people holding fast a popular tradition with a class feeling, while their cultivated despisers would have wished to improve them out of it. Whatever influence they could exercise on the copies which were in circulation, would probably be in favour of the early and genuine features of the text (50), and this perhaps is all that can be said. The rhapsodists' art does not seem to have come down to the Alexandrine period, or if it did, it had sunk so far in esteem as to be set aside in silent contempt. We hear universally of copies, and not of men.

48 See the early Peloponnesian Monuments in Boeckh vol. I *passim*.

49 In Grote's Greece I. i. xxi. p. 521, there is an attempt to show that the rhapsodists were unduly depreciated by Plato's followers. Still, that estimate of them is probably to be taken as an index of opinion current in the more cultivated Athenian society, and would probably be influential far beyond the limits of Athens. The rhapsodists had done good work in their time, and for this probably Plato did not make sufficient allowance; but their apparently complete extinction within a century from Plato's time seems to show that their work was done, and that they were even then becoming effete.

50 *τοὺς γὰρ τοὶ ῥαψωδοὺς οἶδα τὰ μὲν ἐπη ἀκριβοῦντας αὐτοὺς δὲ πάνυ ἡλιθίους ὄντας.* Xen. *Memor.* IV. 2, 10.

XXXII. But before the rhapsodist's art had fallen thus low, it had had contributed something more than oral recitation to preserve the text of Homér. On page Lviii foll., among the names of the Ante-Zenodotean commentators, appear those of several from the time of Pisisstratus downwards, who wrote in explanation of the poet. Their labours were doubtless for the most part hermeneutical rather than critical; but as most of those between Theagenes the earliest, and Aristotle, who with two of his disciples edited or revised the Iliad and Odyssey, were themselves probably rhapsodists (51), and as one of them, Antimachus, was a poet, we can hardly doubt that their feeling would have been against the influence of transcribers. At any rate, in their hands the oral and the written text could hardly fail of being turned to some account as useful checks upon each other; and as they flourished over a wide geographical area, from Rhegium in the southwest to Lampsacus in the north-east, a considerable variety of tradition may be supposed to have been embodied in their works. If any attempted to deal critically with the text, and we can hardly suppose that Aristotle's *διόρθωσις* was wholly without this element (52), they probably did so on subjective grounds. At the same time they could hardly fail to accumulate materials for the better informed judgment of a later day. And as Plato, who flourished only a century before Zenodotus, mentions the names of several of them (53), and those not the most eminent of the number, there is little doubt that most of their works reached Aristarchus, who came sixty years later, and

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A notice of early Homeric commentators, some of them probably rhapsodists, who attest the poet's paramount influence down to Plato's time.

51 Lehrs regards these early Homeric glossographers as rhapsodists (Diss. i. p. 46). They wrote brief elementary explanations of difficult words.

52 His acuteness could hardly have failed to notice the fact of existing variations and the importance in some passages of their difference as regards the sense. But the time was not ripe for such investigations. As regards his interpretation Lehrs says (p. 50) "ad Homerum explicandum attulisse Aristotelem quod doctiori ævo alicujus momenti videretur, nec exempla quæ ad manum sunt, nec Alexandrinorum silentium credere patitur". As an ex. of his emendation Lehrs says, "nescivit explicare *θεός ἀνδρήσσα*, quare conjectura substituit *οὐδρήσσα*, i. e. quæ in terris domicilium habet (*ibid*)".

53 Ion. p. 530. C. D. (this dialogue seems of doubtful genuineness, but was at any rate probably the work of a disciple); cf. Xenoph. *Memorab.* IV. 2, 10.

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were included, so far as he cared to include them, in the *apparatus criticus* which he employed. At this period or earlier, special names, as "the ἀριστεία of Diomedes" (54), appear to have been already given to distinct portions of the Iliad, and, no doubt, the Odyssey also enjoyed a similar arrangement. Between Pisistratus and Plato Homer was the ruling influence in intellectual Greece. Philosophy then awoke to divide with him the empire of mind. But nowhere is the influence of his poetry more manifest than in Herodotus (55), unless it be in Plato himself.

The influence of statesmen, of public feeling, and of individual rhapsodists, on the text, and the question as to the antiquity of the copies which reached Aristarchus.

XXXIII. It has been mentioned that Homer was a text-book of instruction for boys, and enjoyed in that respect a better chance of careful supervision than most poets. He was also a public care to governments in many cities of Greece, who followed or perhaps anticipated the example set by Pisistratus (56). Statesmen, however, only concentrated and methodized the attention which the irregular but more sweeping influence of national enthusiasm secured to him. Wherever a rhapsodist of considerable fame had flourished, his readings would probably be accepted by his citizens, and adopted as the standard text; and in this way most of the more famous men who had lived by Homer and for him, would probably leave their impress on his works, and contribute positive testimony to be sifted by future grammarians. Those grammarians undoubtedly laboured under a deficiency of what Colonel Mure calls "black-letter scholarship" in the more flourishing period of literature. An anecdote, which Diogenes Laërtius has

54 Herod. II. 116.

55 Mure (IV. App. Q.) has collected the passages in Herodotus which directly reflect the language of Homer, but the subtle penetration of his matter by Homeric thought is not to be measured by so broad a standard.

56 Conversely Clisthenes, the tyrant of Sicyon, is said (Herod. V. 67) to have forbidden the competitive recitation of Homer in that city. Mr. Grote thinks (I. p. 514 note 1) that the prohibition related to the *Thebais* and the *Epigoni* ascribed to the poet; Mr. Gladstone argues (I. i. p. 50) that the prominence given to Argos in the Iliad would provoke the jealousy of a despot even more. Certainly the subject matter recited seems to be of less importance than the public concourse and those national sentiments which it would stimulate, save in so far as the most popular lay would tend to produce that effect in the highest degree.

preserved, bears on the point. "How", enquired the poet Aratus, who professed criticism, "could one come by an unvitiated text of Homer?" Timo answered him, "If one could meet with the ancient copies, and not those now-a-days corrected" (57). The tone of irony of this reply seems to indicate the hopelessness of any such quest. Yet, still as a good parchment will easily outlast its century (58), and as the expense of copying a work of 12,000 lines would operate to check destruction before it was worn out, it is probable that a fourth or even a third transcript from a Pisistratid archetype of the Iliad or Odyssey may have reached Zenodotus.

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XXXIV. We come now to the question of the matter of the text. How far would it have been liable to substitution or to interpolation? Such substitution as would alter the facts of the story, would not have been easy even in the earliest days of recitation, since the want of coherence with the rest of the known text would probably have betrayed it. And this holds good to some extent even of an isolated rhapsody recited at an obscure local gathering; but much more so when we take the case of numerous rhapsodies and recitations, kept up perhaps for several days together, and that at the more celebrated centres of population and political life. Yet, within this limit it is by no means improbable that a passage may have been frequently recast; and that thus

How far the matter of the text would have been exposed to substitution or interpolation.

57 πῶς τὴν Ὀμήρου ποιήσιν ἀσφαλῶς κτήσαιο . . . εἰ τοῖς ἀρχαίοις ἀντιγράφοις ἐντυγχάνοι καὶ μὴ τοῖς ἥδη διαφθωμένοις. Diog. Laert. IX. 113, ap. Wolf. *Prolegg.* xxxix.

58 The argument is indeed, if anything, considerably understated. There are many remote rural parishes of England with parchment registers intact and legible from the time of Elizabeth, in a climate more adverse to such preservation than that of the shores of the Mediterranean. What would have been the cost in the time of Pericles or of Aristotle of a single such *διφθέρα* as would contain a hundred hexameter lines? Probably, if we include the copyist's labour, not less than 12 drachmæ. Consequently 1440 dr., or over £50 present value would be needed for 12,000 lines. Copies of Wickliffe's translation of the Bible are said to have been sold for £40 each — a much greater sum, if we take into account the change in the value of money since then. But, although papyrus was a cheaper and more perishable material than skin, it is likely that in the case of Homer a sufficient number of copies on the more durable substance would have been transmitted to Aristarchus even without the conservative influence of "black-letter scholarship".

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to add polish to the original work may have been during one period, and that no short one, an object of successful ambition to the rhapsodists. Allowing free play for the ordinary tendencies of the human mind, it seems more likely that among a people of lively genius, like the Athenian, applause would have been sought by such originality as was not debarred by the conditions of the work, than by a fidelity to the supposed fixed tradition of a *textus non scriptus*. Moreover, it takes some time for such tradition to become fixed. Before that time love of novelty would almost certainly preponderate, and such attempts at innovation, as did not violate the sequence of the story, would probably carry the popular voice with them. On the other hand, at Sparta and in Peloponnesus generally the tendency would probably be conservative. Of native poets there, save lyric (59), during the period down to Pisistratus, we do not hear. Tradition asserts that the poetry of Homer was introduced by Lycurgus from Crete — a statement which means under that venerable name probably to designate an early act of the Spartan government. The poetry must have come in the person of a rhapsodist. Sparta in her early period freely imported poets (60), and as the universal vehicle of poetry was song or recitation, a rhapsodist would be necessary. But as Crete had early enjoyment of the sea, and therefore probably of Egyptian intercourse, a MS. may not improbably have accompanied the rhapsodist.

Athens would probably admit them in a greater, and Sparta in a less degree.

The statements concerning Pisistratus rest on authority of too late a date to be received save in broad generalities.

XXXV. If Homer was thus introduced by the government, it is nearly certain that his text would be jealously watched from the popular tampering of reciters. It might be mutilated or interpolated, if the government thought it had any interest in either (61), but such political

59 And of the so-called "Dorian" lyrists the majority were Æolians or Ionians by birth: see Müller's *Dorians* vol. II. p. 381 foll. (Tufnell's and Lewis' transl.)

60 Tyrtæus of Athens and Alcman of Sardis are instances, and but for his objectionable character, Archilochus would probably have been received there. Mure speaks (III. p. 144) of Lacedæmon as being at his "period the great mart for poetical commodities".

61 "Eprepes the Ephor, on observing that the lyre of Phrynis had two strings more than the allowed number, immediately cut them out." Müller's

chicane would be transparent at the first view. Sparta and Athens would probably represent the opposite extremes of fixedness and variation; and this fact at any rate we may suppose Pisistratus would have recognized, if he had had a mind prepared to entertain such questions. The Spartan government may have given him, since his family had hospitable relations with them, the benefit of their copy; for they would almost certainly by his time have possessed one, if not in that "of Lycurgus". But whether he would have known what value to attach to it is very doubtful, and not very important. There is great probability that either in their copy obtained from Crete, or in that from Argos, the Alexandrines possessed what might represent the assumed Spartan MS. or its archetype; and most likely its characteristics would not have been lost by the year 250 B. C., the strong jealousy of independence between city and city operating as a safeguard of textual peculiarities.

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As regards the action of Pisistratus on the text, the Attic tradition has probably attached too much weight to it. Later authorities than Cicero insist on finding in the Pisistratic era the literary activity of the Ptolemæan (62). The absurdity of this would be plain, even if the later form of the tradition did not diverge into an anachronism (63), which makes any reliance on the detail of its allegations impossible. Yet, taken in the most general outline merely, it amounts to this, that Pisistratic research extended to all

Reasons for this view.

*Dorians* vol. II. p. 335. From this specimen of imperious preciseness we may calculate how far they would be likely to tolerate corruptions of a text which was government property.

62 The words are ἐκήρυξεν (Πεισιστρατος) ἐν πάσῃ τῇ Ἑλλάδι τὸν ἔχοντα Ὀμηρικοὺς στίχους ἀγαγεῖν πρὸς αὐτὸν, ἐπὶ μισθῷ ὀρισμένῳ καθ' ἕναστον στίχον. Villoison e Dionys. Thra. *Anecdota Gr.* II. p. 182.

63 The anachronism in question is that out of the 72 or, according to Allatius, 70 grammarians, to whom was committed the rehabilitation of Homer by Pisistratus, were two whose collection and arrangement were allowed by all the rest to have excelled, and that these two were Aristarchus and Zenodotus! Wolf on the number mentioned remarks, "Aristæ fabulam audis de LXXII interpretibus Bibliorum"; so Villoison *ub. sup.* p. 183 n. 1. Gräfenhan *Geschichte der Philologie* sect. 54—64 vol. I. p. 266—311 is cited, Grote's *Hist. Gr.* vol. I. p. 539 note, as giving a summary of the facts of the case as regards the recension by Pisistratus.



PART I available quarters<sup>(64)</sup>, and offered the most substantial inducement to all persons competent to furnish aid. Cicero's statement regarding Pisistratus shows that that view was accepted in the schools at Athens in his day; but he is too remote from the period of which he testifies to carry weight on more than the most general statement. The notion of our inferring from him whether before Pisistratus a written text existed or not, is strange indeed. Onomacritus has come down to us as the name of Pisistratus' editor, coupled unfortunately with a charge of notorious interpolation<sup>(64)</sup>. This may be taken, as an admission of the Attic school against itself, with less hesitation; whilst it has some value as showing that at that period some one was awake to the question of what was genuine Homer, and what spurious — a value which abides, whatever may become of the charge as against Onomacritus.

The interpolations of Onomacritus probably resulted in some measure from the necessity of the case.

XXXVI. In a critical age, newly conscious of becoming so, men are liable to the error of imputing to earlier ages the results of the same accumulated skill and experience, which, in their own day, has originated criticism. The value and criteria of evidence as between different sources of authority, where to look and with what eyes to see, are things which time slowly teaches; but at first critics do not see why these gifts are not for every age. Hence literary gossips of the Alexandrine period heaped upon Pisistratus the gifts of research of a Ptolemy. The evidence of such research being wanting, what we learn of the character of Onomacritus does not commend it to our belief. It is, however, not impossible that, after collecting all that was reputed Homeric, Pisistratus was obliged to find some one who could cement the material together. If the *Corpus Homericum* had become disjointed, and the separate members had, as it were, sprouted beneath the rhapsodists' hands, they might easily have become estranged from their former relation, and a new law of combination have been required to adjust them, involving the supply of connect-

<sup>64</sup> One of the lines alleged as his is  $\lambda$ . 604, see the Harl. Schol. and Nitzsch *ad loc.*

ing links — the *σκέυη* in short implied in the title *διασκειαστής* (65). Probably an editor would have been incompetent, according to the standard of those days, who could not furnish *haec ipsa ad munera gluten* in sufficient quantities. This carries the Pisistratic recension a step farther than what was previously allowed, the enquiry viz. what was the text of Homer: but this next step would almost immediately follow from the answer to that enquiry being given: and if Pisistratus took stock of the existing material, it is not unlikely that his son Hipparchus should have thus followed out the work.

XXXVII. And yet all this while there may have been more perfect texts out of Attica than in it. The literary splendor of Athens in a later day was able to ensure currency to her claim for Pisistratus as the first known reviser of the text of Homer, and to obscure or obliterate the anticipative efforts of other cities, if any were made; and the genius of Cicero has perpetuated to her the advantage thus gained. But it is very likely, when we consider the long succession at an early age of considerable poets in Greek Asia, whose fragments testify to their love for Homer, that some earlier efforts were made there also to keep or to recover a standard text. The more inevitable does this view become in proportion as we suppose their Asiatic position to have earlier diffused among them the knowledge of the art of writing. In Sparta and perhaps some other Dorian states it is likely that copies would have imbibed a far less amount of corruption, owing, as has been said, to the repression of rhapsodical licence by the state itself. Thus Athens and her Pisistratid diaskeuasts may have been after all *seri studiorum* in their textual efforts; but in the names of several cities from Sinopê to Marseilles, which furnished MSS. to the Alexandrines, we probably trace a legacy of the non-Attic traditions of the Homeric

Other written texts, older than the Athenian, may have descended to the Alexandrines,

65 Quicunque hoc modo (by interpolation) genuinam carminum Homericorum formam corruperant dicebant Alexandrini *διασκευαστάς*. Etenim quod nos solemus dicere interpolare vel quocunque modo genuinum textum scriptoris mutare, hoc a Græcis Grammaticis proprio vocabulo dicitur *διασκευάζειν*. Lehrs p. 349, who there cites from the Schol. Venet. many examples of this use of the word.

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all carrying alike  
their interpola-  
tions with them,  
as in the absence  
of criticism, was  
most to be wish-  
ed.

text. As regards interpolations or substitutions, there is little doubt that those found by Pisistratus and his diaskeuasts in the text, as well as those in any contemporary non-Attic texts, would mostly remain there; as it was certainly safest that they should, when we consider that criticism as yet was not. From the specimen of critical acumen shown by no less an authority than Thucydides, in reckoning the Hymn to Apollo as a genuine Homeric work, we may rate the Pisistratic discrimination of a century earlier sufficiently low. Those revisers would probably have no suspicions where the passage presented no conflict with any other part of the known text: where they had suspicions, their capacity for applying a critical test is very doubtful; and where no solution occurred to them, they would almost certainly act on the maxim that "retention was safer than exclusion". And thus many passages, which Alexandrine criticism subsequently removed, may have cumbered their rhapsodies, and, through the vulgate which they, as we suppose, originated, may have become for a while currently accepted in Greece (66).

Interpolations  
in the earliest  
period were prob-  
ably least no-  
ticed and most  
numerous,

XXXVIII. Interpolations are likely to have been most frequent in the earliest age, and at no period very rare, while recitation lasted. Cynæthus is distinctly charged with interpolating his own verses in his recitations at Syracuse; Onomacritus, we have seen, may have felt himself compelled by the necessity of his position to interpolate at Athens, and Solon before him was taxed with a similar licence for a political purpose. As regards the ante-Solonian period, if we endeavour to judge the question in the spirit of the primitive age of poetry, we shall see that the fraudulent essence of interpolation vanishes, although its effects remain. The song, I should conceive, was everything, and the poet little or nothing in those days. The poet found his account in the office of reciter; and this, after the song

66 This would help to account for the various passages mentioned or alluded to by Wolf *Prolegg.* § xi, n. 7, as quoted by Plato, Aristotle and others from the Homer of their day, which are not found in our present text; without supposing that they mean to quote some other poem than the Iliad or Odyssey as Homeric.

had lost its first freshness, would tend to obliterate distinctions of authorship. The question, whose was the producing mind, was of barren interest and slender practical importance for those who were absorbed in the objective product. Thus the principle of *suum cuique* would obtain no homage. It was open to all who would, to sing the mighty deeds of ancient men. They were national property; the heir-loom of the Greek mind rather than the trophies of individual genius. All matched—there was no sense of trespass where all was *publici juris*, no *animus decipiendi* in the imitator, adaptor or interpolator, no suspicious sagacity in the public. Frauds, forgeries and literary detectives belong alike to a later age. Indeed the only form in which the critical faculty could exercise itself in that period was by allying itself with the creative. If a thought seemed tame or an expression poor; the reciter who had the power would criticise by devising a new version; and if thus roused to try an original flight, he would decide the question whether or not to incorporate it by his poetical sense how far it matched and relieved the existing lay. If it be improper to say that interpolation and recasting is the oldest form of criticism; yet in this stage of mental progress one and the same germ involves the critical with other faculties, which afterwards are found to shoot different ways. Thus there could have been little in the modes of thought at that early period to prevent the song of one man being taken up with additions by another (67). The feeling of profound reverence for Homer was necessarily of far later growth than his own day. A rhapsodist, endowed with poetical gifts, would be warmed probably by the act of reciting, to unite his own out-flow with the stream which he transmitted; and would not have felt his genius dwarfed and rebuked by the juxtaposition.

67 Let us consider how at a later day Virgil borrowed of Ennius and Lucretius, Ovid of Catullus, and all of them impartially of the Greek, nay in our own literature how the legend of King Lear went through the hands of Wace, Layamon, Robert of Gloucester and others, and was actually dramatized and put on the stage by an anonymous author within ten years of its being produced by Shakespeare before King James I in 1604. On the argument here and in XXXIX see Wolf *Prolegg.* § xxv.

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and some of considerable size may have inseparably adhered.

PART I Where such additions were in the spirit of the original, and of a date not far removed, it might happen that they would pass undetected into the *corpus Homericum*, and defy the criticism of later days. It is not likely that any large member of an epic whole, such as an entire rhapsody, could so have been added without having excited suspicion when criticism was finally awakened; but many passages of from 50 to 100 lines may lurk in the text of Homer, which were from a distinct source; and may have so completely coalesced with it as to have established their position. Those by whom the criticisms of Lachmann and W. Müller are accepted, will of course as readily suspect whole rhapsodies. But I have no confidence in the criteria which they propound, and think they may have often mutilated the body, for once that they have removed an accretion.

XXXIX. With regard to short passages of one or of a few lines, it may be that there are several hundred such due to later authors than the original bard. Such short interpolations would be the readiest way of imparting a finish to whatever seemed left undeveloped before: and for a long period whatever enhanced the fulness of the image presented to the mind, or left on the ear in any close a better-balanced cadence of syllables, would be accepted for its own sake irrespectively of authority. The structure of Homeric sentences is such that the insertion or extension of a supernumerary clause *ad libitum* is a complement which they often gracefully bear; running, as they do, loosely and at large, like the heroic chariot-team with its *παρηγοοὶ ἵπποι*. And in this way even felicitous touches may sometimes have been added by a sympathetic hand. And when this took place, a popular rhapsodist, winning prizes in every city by turns, might easily succeed in establishing his additions as gratifying to the uncritical ear. It seems at the present day hardly worthwhile to trouble one's self or the reader with conjectures on such questions. One must in a matter of such antiquity be content to a great extent to accept what one finds. On the other hand, additions designed to glorify particular houses or cities, or to favour special institu-

The Homeric structure receives complementary sentences easily, and a sympathetic hand might escape detection, but interpolations with an end to serve would betray themselves.

tions, or which bore the stamp of a given epoch, would betray themselves. There can be little doubt that such fungi yielded a copious crop to the pruning knives of the earlier critics, and to a great extent justified the slashing expurgatorial zeal of Zenodotus. The probability of their existence is the best excuse for his excesses, from which, as we shall further see, the more discerning forbearance of his successors recoiled. But the distinction between disallowing and excising passages shows that strong suspicions often existed, where a verdict of *non liquet* was the only safe course; and in a similar decision we in the present day must in the greater number of cases be content to acquiesce. There is indeed one test which, I think, has hardly been hitherto sufficiently recognized — that of the congruity of the debateable passage with the ἦθος of the speaker, a point in which our feeling of Homeric character is often a safer guide than grammarian scruples; and on this ground I have endeavoured here and there to vindicate — with what success the reader must judge — passages which have laboured under, I think, unjust suspicion hitherto (68).

XL. The ancient critics who believed in the separate authorship of the Iliad and Odyssey obtained the name of χωρίζοντες, as “separating” what had by the voice of previous tradition been pronounced one. Among modern critics not only has this view been held, but the substance of each poem has been believed to consist of a patchwork, or cento of epic scraps, which had accumulated round two great centres of heroic song. Thus Lachmann (69) has divided the Iliad into sixteen such fragments. Minute differences of word-forms, phrases, and grammatical manner, as also of costume, religion, moral tone and sentiment, have been relied on in support of these views, while the grand argument

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Many passages must be left doubtful, some may be settled by the ethical test.

Ancient χωρίζοντες and their modern imitators. The notion of a number of detached poems coalescing into an epic whole, is against probability.

68 See the notes on α. 356—9, δ. 353 and App. E. 8 (3) note \*\*, δ. 511.

69 In the Proceedings of the Berlin Academy for 1843 an article of his wishes to reckon the wounding of Agamemnon, Diomedes and Odysseus as prior to the sending the embassy to Achilles, in the conception of the poet of book XIX. He builds this on the word χθίζον in T. 141, 195, which is precisely one of the inaccuracies referred to p. ix. *sup.* as characterizing a long unwritten poem.

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and is refuted by  
the unity of the  
greater charac-  
ters.

in favour of unity, which arises from the ethical individuality of each character, not only throughout each poem, but wherever the same character appears in the two poems, has been overlooked. Of such critics it may be said that they *verborum minutiis rerum frangunt pondera*. But before touching on this it may be remarked, that the Iliad and the Odyssey are the sole survivors of a wide circle of poems of which the rest have perished. How late those others survived is in most cases doubtful; but some of those ascribed to Homer came down certainly to the age of Aristotle; one of them, or a large portion of it, to that of Pausanias. In course of time these also perished, but the Iliad and the Odyssey survive and seem imperishable. This alone is a strong presumption in favour of their superior merit. Neither the ancient nor the modern world would let them die. But they let everything else of similar pretension die. Surely then it is unlikely that such a robust vitality as these poems exhibit could have been derived from such a fortuitous concurrence of epic atoms as the critics of that persuasion (70) believe. It is easy to believe in one mind of towering grandeur, and in its creations as permanent, while those of others perished. It is not easy to believe in ten or a dozen such; it is not *so* easy to believe in two such; although as regards the question of mere duality of authorship, the argument has less weight. Again, it is not easy to believe that ten or a dozen bards could have so sunk all idiosyncrasy as, when united, to appear one (71).

70 In France the notion that the Odyssey and Iliad were each a congeries of poems was first started circa 1720 by Hedlin and Perrault. They were answered by Boileau and Dacier. Casaubon and Bentley (see above p.V. note 6) favoured the same view, and were alleged by Wolf (*Prolegg.* § xxvi, note 84) as his own predecessors in the theory. Vico, as Dr. Friedländer says (I. p. 2), had gone much further than either of these last, but Wolf seems not to have known of him. All these, however, hazarded the assertion merely; to Wolf belongs the merit, whatever it may be, of endeavouring to find a scientific ground for it (*ibid.* p. 4).

71 Payne Knight has given from Fabricius, who rests on Suidas and others, a list of over twenty titles of poems, said to have borne Homer's name. They are the Hymns to Apollo and other deities, the Epigrams, the *Batrachomyomachia*, the Contest (of Homer and Hesiod), the Goat with seven lengths of hair, the

The same character, as drawn by different hands, could not have had the coherency which we see it has. Nor would the work, so compounded, have had as much wholeness of colour and symmetry of movement as we perceive in the Homeric poems. In the first place, the more ample and powerful each such supposed genius is, the more original and self-possessed will its conceptions be, and the wider the range within which divergencies will be manifested. In the next, we must guard ourselves from viewing these poems as the first rough samples of a mere powerful genius wholly untrained. Such fully moulded forms and such versatility of adventure, by the complexity of the notions which they present, show, as has been hinted above (p. xviii), that not a few of those steps forward had already been taken by which an oral literature forms itself. We recognize an age of vast prolific power, and one which, freely imbibing the external stimulants of war, locomotion and commerce, had left very far behind that initial stage of human progress in which uniformity prevails, because minds cannot escape into diversity, until growth, pushing different ways, has developed it. Homer is not then, in my opinion, the symbol for a series of minds; but he may be viewed as the last term in a series, greater than all which had preceded it (72). But the longer the period of development

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Still Homer is in all probability the result of much previous progress.

Arachnomachia, the Geranomachia, the Psaromachia, the Cercopes, the Margites, the Epithalamia, the Epicichlides, the Amazons, the Gnomæ, the Iresione, the Capture of Æchalia, the Thebais, the Epigoni, the Cyprian poem (Herod. III. 117), the Little Iliad, the Nosti, the Cycle (*Prolegg.* vi). The first three are extant. The Goat and five following were humorous or satirical, and of those the Margites was believed by Plato and Aristotle (*Alcib.* II. p. 147c, *Eth. Nicom.* VI. 7) to be Homer's own, and had a high reputation. Suidas ascribes it to Pigres of Colophon. The Thebais was by Pausanias esteemed next after the Il. and Ody. (*Bæot.* p. 729).

72 It is likely that the Iliad from its more highly episodic character contained the result of earlier poets' efforts recast and incorporated. Such are the stories of the earlier generation by Glaucus, Phoenix and Nestor (*Z.* 152 foll., *I.* 529 foll., *A.* 671 foll.). It is possible also that some of the ἀόρισται represent what had been sung in shorter single flights before, by either Homer, or his predecessors, or both. Some of these have been urged in favour of the composite theory of the Homeric poems, as if added by a later hand. I believe the opposite to this to be the more correct way of viewing them. In the Odyssey the boar hunt of Antolycus may be viewed as a similar episode introduced at τ. 394.



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through which poetry had passed, the greater necessarily is the distance which separates the Homeric age from that of first crude poetic endeavour, where monotony of type predominates, where individuality may be supposed nearly colourless, and in which accordingly samples of different minds might match by virtue of indigenous resemblance.

The characters of Odysseus, Pallas and Menelaus (App. E. 1. 4. 8) and that of Nestor offer each an identity,

XLI. As regards the argument based on characters contained in the two poems, I must refer the reader to Appendix E, in which most of those so contained have been examined at some length. Those of Odysseus and Pallas, from their complex and multi-lateral type, are the characters most effective for the present argument. That of Menelaus is hardly less valuable for the same purpose, because, although greatly simpler, its traits are in the Iliad subdued and overshadowed, while in the Odyssey they shine out with great prominence and lustre. The conditions are so different, that the identity, if it can be established, is the more decisive. And this indeed is to a less degree observable of nearly all the characters so contained. The analysis does not yield a coincidence of ethical points, nor show us the features at the same angle of vision; but *pro re natâ* foreshortened, dilated, reduced or enhanced; or changed and mellowed, as it were from sunlight to moonlight. The identity which, I think, results is the more cogent, because it is relative to the circumstances and proportioned to their demand upon the actor. There is one character, that of Nestor, whose share in the action of the Odyssey was hardly large enough for the formal notice of an Appendix, but which may be more briefly noticed here, as bearing on this point of the argument. The turn given to it in the Odyssey has a felicity and ease, which speak the master's hand. The element selected for development there is the jovial one; which, irrepressible even amidst the alarms of war, blooms out exuberantly in the "piping times of peace". How plainly the old gentleman has a will of his own, and with what emphatic heartiness, and what a flood of overbearing good-humour, it makes itself felt, has been noticed in some of the notes to book  $\gamma$ . and in some of the remarks

duly modified by the different circumstances of the two poems.

in App. E. 4. Yet this, although in the happiest keeping with the Nestor of the Iliad, is less broadly expressed in it. The character marches with the circumstances, just as in our acquaintance with a real person further experience corrects and completes our first impressions of what he is.

XLII. Among the external agencies which modify character as between the two poems, the most powerful is, that in the Iliad we have a number of princes banded under a chief who is *primus inter pares*. Such interaction of character as thence results is wanting in the Odyssey. Thus Odysseus in the Iliad has Diomedes as an *alter ego*, his subordinate and executive half. The few lines at the beginning of *K*. in which Nestor is described rousing them in the night to a council give an admirable epitome of character. Odysseus is a light sleeper, and rouses up at the voice (73), comes forth from his hut where he has slept, and, after exchanging a few words, goes in again to fetch his *shield* (74). Diomedes is a heavy sleeper, is found sleeping outside his hut with his armour and weapons at his side, is stirred up with a kick (75) and a rousing objurgation from Nestor, and at once takes his *spear*. So the sequel of the book proceeds; and so also in other passages which contain both these heroes combined, Odysseus is still the *shield* and Diomedes the *spear* (76). But in the Odyssey the two are separated, and this draws on Odysseus to be both shield and spear. But even thus, his courage is ever cool, his daring kept well

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For instance, Odysseus is seconded by Diomedes in the *I.*, but is without him in the *Ody.*

This circumstance influences his character.

73 *ἔξ ὕπνου ἀνέγειρε Γερήμιος ἱππότη Νέστοω  
φθεγξάμενος· τὸν δ' αἶψα περὶ φρένας ἤλυθ' ἰωή.* *K.* 138—9, cf. 148—9.

74 *ib.* 150 foll.

75 *λάξ ποδὶ κινήσας, ὄτρυνέ τε νείκεσέ τ' ἄντην·  
"ἔγρεο, Τυδέος υἱέ· τί πάννουχον ὕπνον ἀστεῖς";* *ib.* 158—9, cf. 178.

76 This is that hero's favourite and distinctive weapon, as may be seen from the many combats in which he engages. With it he wounds Aphroditè, Ares, and in the funeral games Ajax. See also the characteristic line, Θ. 111, where he says, he will not retire, *ἄφρα καὶ ἔκτωρ εἴσεται εἰ καὶ ἐμὸν δόρυ μάλινεται ἐν παλάμῃσιν*, which same phrase Achilles borrows when, enlarging on the crippled condition of the Greek host in the persons of certain prime warriors, he says, *οὐ γὰρ Τυδεϊδέω Διομήδεος ἐν παλάμῃσιν μάλινεται ἐγχελέη· κ. τ. λ. Π. 74—5*. Diomedes is *κατ' ἐξοχήν* the spearman of the host, at any rate in the absence of Achilles.

PART I in hand, and his enterprise circumspect. The act in which he comes nearest to the dare-devil gallantry of Diomedes, is his attempt to spear the monster Scylla, who, like Ares, is immortal. But would Diomedes have similarly withheld from his comrades his knowledge of the monster's haunt and habits? If not, this rather shows that when the two approach most closely there is a clearly marked zone of character which separates them.

Payne Knight's opinion as to the lower ethical standard of book  $\chi$ . shown to be ill-founded.

XLIII. Payne Knight thinks the judicial severity of Odysseus upon Melanthius and the handmaids in the *Odyssey* a trait unworthy of the same character in the *Iliad*, and founds a "chorizontic" argument on this supposed inconsistency (77). But we have really no situation in the *Iliad* to furnish a test. The treatment of open enemies can never supply a standard for that of domestic traitors, especially in a servile position. The example of Roman manners as regards the open enemy, the revolted ally and the servile criminal, will occur to every one. Waiving for a moment the question of authorship, let us suppose the two poems recited to the same Greek audience. Would any Greek down to the time of Plato have felt in the execution done in book  $\chi$ . a lapse below his heroic ideal? He might feel the two poems appealed in a different way to his moral feelings, but would he experience in  $\chi$ . particularly a shock to his moral sensitiveness? I submit that there is no reason to think so.

77 "In foedis istis et immanibus suppliciis quæ Ulysses et Telemachus de caprario et miseris aliquot mulierculis sumunt, iudicium limatius et liberalius desiderandum est. Bellatores suos atroces, sævos et feroces exhibuit Iliadis auctor; sed a frigida ea ac tarda crudelitate quæ odium duntaxat et nauseam pariat omnes abhorrent. Cæde et sanguine hostium non cruciatibus inimicorum gaudent: neque Achillis tantum vel Diomedis, sed Ulyssis etiam, qualis in Iliaco carmine adumbratur, excelsior et generosior est animus quam ut in servos et ancillas sævierit aut tam vili et miserando sanguine ultionem vel iram placaverit" (Payne Knight *Prolegg. in Hom.* § L.). The mention of Achilles and Diomedes here suggests the remark that the atrocious treatment of the corpse of Hector by Achilles, and the butchery by Diomedes of the sleeping Rhesus and his comrades, although not strictly *in pari materiâ* with the conduct of Odysseus to his revolted slaves, go far to redeem it from falling below the actual Homeric standard. The former sinks below the ideal of the poet himself, as shown by the interposition of the gods to stay the outrage on humanity, and especially by the line *καφὴν γὰρ δὴ γαῖαν ἀεικέλει μενεάλοισιν* Ω. 54.

And if this be true, why are we to tax the poet for a moral standard so far transcending that of his audience, and really borrowed not from the Iliad but from Christianity? I cannot think that such a topic would ever have crossed the mind of any of the *χαριζόμενοι* of the heathen world. But I believe that the mistake has partly arisen from the objector not observing that the aspect of Odysseus in this scene, long foreseen and prepared for, and allying might at last with right, proceeds in a course of measured and graduated retribution (78). The suitors perish as becomes Achæan nobles, the female slaves are denied an honorable (*καθαρός*) end and strangled, the renegade caught in overt treachery is hacked to death. We may surely compare the penalties of the mediæval and Elizabethan English law of treason and the studied atrocities of executions in ante-revolutionary France. How long is it since the world grew so tender-hearted as to let simple death suffice for the highest penalties, that we should assume the manners of the Iliad to include that degree of clemency?

XLIV. The conduct and bearing of Pallas upon the plot is, I believe, thought by some too widely different in the Iliad and Odyssey. In the former, it is said, she appears as the fellow-combatant of the hero whom she befriends, and in the latter as his familiar spirit. This opinion is, I believe, based on the prominence with which every reader recalls the magnificent *ἀριστεία* of Diomedes and the formidable figure which the Amazon goddess there makes. That is suited to the warlike *ἦθος* of the poem: at the same time, however, it is an extreme case, and even in the Iliad itself is necessarily exceptional. To have kept her in that degree of predominance would have overwhelmed the life of the battle-pieces in that poem, and robbed them of their human interest by theurgic intervention (79).

The bearing of the goddess Pallas in the two poems has none other than a circumstantial difference.

78 See some remarks in App. E. 1. (14) to a similar purport, but which were written before reading the remarks of Payne Knight.

79 Compare some remarks on her function in the *μνηστηροφονία* in App. E. 4 (8). We do not feel this so much in book E. because the hostile presence of Ares on the Trojan side restores the balance; and so in the combat of Hephæstus with the river Xanthus in  $\Phi$ .

PART I As regards her other appearances in the Iliad, the mode in which she acts upon Pandarus in *A.* 86 foll. is so precisely similar to her repeated interferences under various *eidola* in the Odyssey, that, assuming the priority of the former poem, it may be said to be the precedent which they follow. Her action upon Odysseus in *B.* 169 foll., and previously upon Achilles in *A.* 197 foll., is very similar to her confidential communications with Odysseus in *v.* 288 foll. and in *π.* 157 foll., in a disguise which she readily abandons, or which he easily penetrates. Her action against Hector in *X.* 214 foll., complicated as it is with an appearance undisguised to Achilles, and again under an eidolon to Hector, contains at any rate the germ of her operation against the suitors in *χ.* 205, 256, 273, 297. Her greater familiarity with the hero in the Odyssey may be accounted for by her avowed preference for him, and by his greater isolation there. Nor is it disproportioned to their respective characters, that she should appear to Diomedes as his fellow-combatant, and to Odysseus chiefly as his politic counsellor.

Certain objections are examined founded partly on the language,

XLV. As regards the variation stated by Payne Knight in the forms of certain words in the Odyssey from the same as found in the Iliad, such as

in Odyssey	in Iliad
<i>νώνυμος</i>	<i>νώνυμνος</i>
<i>θέσπις</i>	<i>θεσπέσιος</i>
<i>ἀγρότης</i>	<i>ἀγροιάτης</i>
<i>ῥοῦς</i>	<i>ῥός</i>
<i>δόατο</i>	<i>δοάσατο</i>
<i>κλοι</i>	
<i>κρέα</i>	
} monosyllables	
<i>τεθνεῶς, πεπτεῶς</i> etc.	<i>τεθνηῶς, πεπτηῶς</i> etc.
<i>γραιή, γρηῦς, γρηῦς</i>	<i>γραιή:</i>

it may be noticed that *νώνυμος* comes directly from *ὄνομα*, which, with the forms *ὀνομάζω ὀνόμαστος*, shows that it is the *-νος* of *νώνυμνος*, which is accretive rather than the *-μος* of *νώνυμος* which is defective; *θέσπις*, as Col. Mure remarks (80), is shown similarly by *θεσπιδαής*

to be as primitive as *θεσπέσιος*, or rather more so; *ἀγροιώτης*, or rather its plur. *-ῶται*, occurs in both poems; *ἄγροται* is a noun *ἄπαξ εἰρημένον* in π. 218. The former word is adjectival, and means rustic or even clownish, as shown by some such word as *βουκόλοι*, *ἄνδρες*, *λαοί*, and the like, being always introduced with it (81), and by the line φ. 85 *νήπιωι, ἀγροιώται, ἐφημέρια φρονέοντες*, where we have three adjectives or adjectival clauses, all bearing a reproachful sense. As regards *κίωι*, the argument depends firstly on the rejection of *Α. 705* as spurious, secondly on *ισης*, which follows, having the digamma (82). The only passage apparently favourable to *κρέα* being a monosyllable is ι. 347, where the *α* final may probably be lost by hypermetrical elision. For its general quantity see note on γ. 33. *ἦοῦς* (83) is common to both poems, so are *τεθνεῶς* and *πεπτεῶς*, *τεθνηῶς* and *πεπτηῶς* (84), not to mention *τεθνηειῶς* and the variation *-ότος* *-ῶτος* etc. in the case-forms; on *δόατο* see note at ξ. 242, where Wolf's reading *δέατ'*, confirmed by Butmann, *Lexil.* 38, is to be preferred. *γραιῆς* in α. 438 is a *ἄπαξ εἰρημένον*, but *Γραίαν* in Β. 498 occurs as a nom. prop., *γρηῆ* is not peculiarly Odyssean, witness Γ. 386, *γεραιῶς* is common to both poems (85). He further objects that *ἐπήν* = *ἐπει ἄν* is found not unfrequently followed by indic. in the *Odyssey*, but never so in the *Iliad*. He cites, however,

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especially on the comparative prevalence of open or closed forms,

81 *A. 549, 676, O. 272, λ. 292.*

82 I am inclined to think that the digamma is inconstant in *ισος*, and that *κίωι* is dissyll. in ι. 42, 549.

83 Θ. 470, 508, 525, μ. 3, ν. 94; cf. *Αητοῦς* in *A. 9.*

84 *P. 402, ψ. 84, P. 435, ο. 23, ξ. 354, χ. 384, 362, Φ. 503, ξ. 474, χ. 384.*

85 A vast number of close and open, short and long, etc. forms in the two poems might be raked together, which occur with sufficient promiscuousness in both; but it is likely a close sifter might detect some confined by mere chance to either: such are *κλισιάων κλισιών*, *Βορέαο Βορέα*, *κύσι κύνεσσι*, but *δάκρυσι* not *δακρύεσσι*, contrariwise *ἠρώεσσι* not *ἠρωσι*, *μελίζονα μελίζω*, *μελίζονες μελίζους*, *κυκεῶνα κυκεῶ*, *δῶμα* and *δῶ*, *θύγατρεις θυγατέρες*, *δυσαήων δυσαέτος*, *κρειῶν κρεῶν*, *γέλων γέλον*, *δίεσσι* and *δεσσι*, *καρήατος κάρητος* *κράατι κρατός*, *πουλὺς πολλὸς πολὺς*; cf. also *βαθύρροον* Φ. 8 with *χειμάρρους* *A. 493*; *θεοί* is a monosyllable only in *A. 18*; besides the forms in *-οιο* and *-ου*, case-forms in *-φι* represent *-ου -ω -ης -η*, and we have a large variety in forms of pronouns and their possessives. It would be a work of some time to complete the list. But when complete it might be easily matched alike from Chaucer and from Shakspeare.

PART I no instances, and I have not been able to find any such. Crusius notices none such, nor does Jelf or Donaldson. I believe the fact to be, that it is followed several times by optat., and more frequently by subjunct., in either poem. His objection, that Hermes is nowhere the messenger of Olympus in the Iliad, has been abundantly answered by Col. Mure (86) and by Mr. Gladstone (87). His objection, that in the Iliad Poseidon has no trident, is singularly inapposite, for we find no proper function of the sea-god in him there. He is there, as it were, a "fish out of water"; but in the Odyssey he shivers the rock, and rouses the tempest (88). The alleged inconsistency is a nice observance of propriety of costume. He objects that Delos is not mentioned as sacred to Apollo in the Iliad, the fact being that it is not mentioned at all, and only once in the Odyssey, and there as part of a traveller's reminiscence. Similarly Cilla is only mentioned as sacred to Apollo once in the Iliad (89), and nowhere in the Odyssey. Equally feeble is the objection that Theseus is mentioned as a hero in the Odyssey only. This assumes *A.* 265 to be an interpolation. Be it so; why may not then *λ.* 322—5 and 631 be likewise interpolations? But the objection assumes that a poet's mythological lore is to be equally exhibited in each of his works, and no god or hero named in one who is not also named in the other. If this principle were applied to Milton's *Paradise Lost and Regained* (90), what havoc it would make of the

partly on the mythological functions of deities,

86 Mure II. App. B 3.

87 Gladst. II. iii. 239—41.

88 *δ.* 506—7, *ε.* 291—2. It may be asked why has not Poseidon his trident when he shakes earth to her centre in *T.* 54 foll.? And must we not understand it when he is matched, otherwise weaponless, against Phœbus in *Φ.* 436 foll.? But even in the *Ody.*, *e. g.* in *v.* 163, where it would seem proper, Poseidon has not *always* the trident; and perhaps the weapon used familiarly upon tunnies and lampreys would have been ridiculous in a *θεομαχία*. In Virgil's time the trident had become as purely conventional as it is to us now; hence he without scruple introduces, in *Æn.* II. 610—1, Neptune on shore digging up the walls of Troy with it.

89 In *A.* 38 the prayer of Chryses, recurring in 452.

90 It is remarkable how Milton, in the first half of his greater poem, inclines to the Ptolemæan, and in the latter half to the Copernican theory in his celestial machinery; which ought on "chorizontic" principles to imply duality of authorship. This was pointed out to me by Mr. H. James, V. P. of the Normal College, Cheltenham.

poet's allusions! As regards another objection, the absence of the oracular terms *χρείων, χρησόμενος*, found in the *Odyssey*, from the *Iliad*, it may be answered that in the latter the Greeks are fast bound to one spot and have their soothsayer, Calchas, with them. Their fortunes on the voyage are most briefly alluded to, their previous home-life hardly at all. The same god, however, who in the *Odyssey* gives oracles, inspires the soothsayer in the *Iliad*. Surely, under circumstances so different there is no room for the negative argument, even if we may not rather on general grounds claim a confirmation.

XLVI. Payne Knight also traces a development in the *Odyssey* of the social state and arts of life beyond that of the *Iliad*. The word *θης, θητεύω*, is said to indicate a class unknown to the *Iliad*, and not fitting into the frame of society there. Such objections forget that what we have there is life in a camp with an occasional glimpse of a palace interior in Troy. Of civic life in Troy there is little or nothing, and even the houses mentioned are all those of princes. How is it possible that a scene so circumscribed should afford scope for all the relations of social life to be stated? Take as an illustration the question of slaves: the word *δοῦλος* does not occur, *δμῶς* once only in *Il.* (*T.* 333), in a line which could well be spared, and which is in fact no statement of events at Troy, but a *retrospect of home-life* by the bereaved Achilles; the word *ἀνδράποδον* also once occurs (*H.* 475) in a passage describing various articles of barter; and here again the line could be detached without being missed, and has been suspected by Thiersch (91) and others before him for the sake of the word. There remains then but one undoubted passage in the *Iliad*, in which a slave of the male sex is spoken of, against over 30 times mention of it in the *Odyssey*. The isolated mention in the home-picture in question supplies exactly the key to the difficulty, and shows that the social state of the *Iliad* is exceptional, and that *therefore* it is that *δμῶς* occurs once only, and *θης* not at all. For the same reason there is no

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partly on the mention of oracles or the silence concerning them,

and partly on the social state and comparative progress in the arts of life, shown in either poem.

The social state is incompletely shown in the *Iliad*;



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whereas all that relates to war appears there highly developed.

Arguments founded on the mention of certain artistic appliances,

examined in detail.

*λέσχη* in the Iliad. As regards the arts of peace what Payne Knight says is very likely to be true; on the contrary, as regards the arts of war, the opposite is the case. We might not, save for the Iliad, have supposed the Greeks of the period capable of orderly marshalling a host of men (92), of enclosing and fortifying a camp with a rampart, turrets, a foss and palisades (93), of the curious metallic combinations described in the armour of Agamemnon (94), or of contrivances for keeping a fleet of ships, drawn up on the beach for a long time, ready for instant launching by troughs and props (95). The first two examples of arts which he selects are both trivial and doubtful. He says, the strings of the lyre are in the Iliad of flax, and in the Odyssey of gut. Assuming that to be the meaning of the passage, it is certainly open to question, whether the twisting fibres of flax into a chord be not on the contrary a mark of further civilization than the use of the intestine of an animal. Further, both inventions might have been in use at once, as are hempen and chain cables in modern ships. But one cannot but question the whimsical criticism which makes a string twisted of flax, a vegetable fibre, a proof of priority in the Iliad, and the cable (96) twisted of *βύβλος*, another vegetable fibre, a mark of posteriority in the Odyssey. But the meaning assigned is at best questionable. The words *λίνον δ' ὑπὸ καλὸν ἄειδεν* having been, as the objector admits, taken to mean something very different (97). As regards the *κόλλοψ* (98), or peg (?) for tightening the strings, some such

92 *A.* 297 foll., 447—9. 93 *H.* 436—41. 94 *A.* 19 foll. 95 *A.* 486, B. 153.

96 As regards this objection, it should be noticed that the word for cable in the same passage (*ἄπλον φ.* 390—1) is peculiar in this sense — and indeed in the singular in any sense — to the Ody. Obviously this is to be referred to the special scope of the poem. And, indeed, one might make from the details given of the build and rigging of ships, and of the interior of a palace, a long list of Odyssean words.

97 “Haud me effugit viros doctos *λίνον* istud pro cantiunculâ quâdam habuisse” (*Prolegg.* XLVII, note 2). This was Aristarchus' view, Zenodotus preferred that of Payne Knight. Two Scholl. on Σ. 570 explain flax as used because, the song being there a hymn to a god, the gut was unsuited to the sacred occasion — evidently regarding the use of the two as contemporaneous.

98 Volkman p. 120 contends for a different sense of *κόλλοψ*, “non est ver-

contrivance must have been in use from a very early period of the lyrist's art, since they would always be liable to stretch. His other instance is that of columns in a palace interior, mentioned only in the *Odyssey*. But it is there only that such an interior comes in for description, and the spaces assumed as inclosed in the *Iliad* make it difficult to understand how without columns the mass could have stood. His next objection is founded on the epithet ἀψόρροος applied to the ocean, "returning upon itself", or "circumfluous", alleged as occurring only in the *Odyssey*, and betokening there a further advance of geography and navigation. But it is surely puerile to talk of any such advance as would have discovered in fact that the continental mass was really surrounded on all sides by water. The notion must be taken as one of poetical conjecture only. Let us, however, waive this and allow with Payne Knight, Σ. 399, in which the word occurs, to be spurious. Yet we have two passages in the same book Σ. (99) which confirm the notion as in the poet's mind. The one is 485—9, where "all the constellations which encircle heaven", save the Bear, are mentioned as setting in the ocean-stream. How is the conception possible, if that stream be not regarded as ἀψόρροος in fact? The other is 479—80, cf. 607—8, in which the ocean-stream is made to run round the rim which encompasses the shield. The rim runs round (περὶ) the shield, the stream goes along (παρ) the rim. The obvious inference is surely that the poet's idea is that of a stream ἀψόρροος, and thus the argument against the *word* collapses. The next objection, that certain methods of fowling and fishing<sup>100</sup> are also found men-

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Argument  
founded on the  
epithet ἀψόρ-  
ροος,

shown to be in-  
conclusive;

*ticillum* quo chordæ intenduntur et remittuntur, sed *jugum*, der *Steg*, quod recentiores κόλλαβος vocant". Crusius does not support this.

99 It should be mentioned that Payne Knight protests (xi—xvii) against Heyne's (*Exc. III. ad Σ.*) condemnation, following Zenodotus, of the whole shield-passage as post-Homeric. Surely then the amount of metallurgy involved in it, is such a step in advance, as throws all the art-knowledge of the *Odyssey* very far into the shade; and this without assuming that metallurgic skill could then actually compass such group-casting as the shield implies.

100 As regards fowling, it is very doubtful whether the birds are not rather mentioned as pursuing the chase for themselves; see Mure's remarks (II. Append. C. p. 492): as regards fishing, Payne Knight consistently rejects E. 487—92, a si-

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as also those on  
certain arts men-  
tioned in similes.

tioned only in the *Odyssey*, may surely be met by the general reply, that the war-scenes of the larger poem afford no scope for such things, and that in similes, in which alone they occur in the *Odyssey*, a poet's choice to use or to omit any particular image is surely free. On the other hand, we have in similes in the *Iliad* the method of irrigation alluded to, and the purple-staining of ivory by the Mæonian woman, of neither of which the *Odyssey* yields any trace.

Beyond their  
own inconclu-  
siveness, these  
objections are  
overbalanced by  
the ethical ar-  
gument; and the

XLVII. These are the arguments of Payne Knight for separate authorship and such answers to them perhaps as can be given. But indeed all special answer is superfluous, when they are weighed in the balance against the grave argument for unity based on the ethical oneness of each character found in the two poems: for all such arguments hang in the fringe of the garment merely, but these figures are indissolubly inwoven in the woof and warp of the fabric itself. With the arguments to a similar purport once urged by Nitzsch it is needless to meddle, since he himself lived to own their insufficiency, and became a convert to the belief in the unity (101). It must be allowed that a far larger array of examples would be needed than those here reviewed to establish the conclusion aimed at, and that the force of those few which have been advanced, is too far invalidated by others alleged *per contra*, for us to view it as established. And after all, there is nothing either in the vocabulary (102) used or in the

mile in which the net (*ἀψίσι λίνον*) is spoken of, as interpolated. Why the two similes in  $\chi$ . 302—6 and 383—9 may not be equally interpolations, I cannot see. In them alone are these methods spoken of. One or two such facts may be found not unfrequently in contemporaries. Thus the ages of Shakspeare and Ben Jonson largely overlap, and yet while the latter mentions the familiar use of tobacco, the former never once alludes to it.

101 See Mure pref. p. vi, who refers to Nitzsch's *Sagenpoesie der Griechen*.

102 There are some excellent remarks on the words which occur exclusively in either poem in Friedländer (II), who observes that by far the greater part of them are due to the object or person introduced into the one poem, whereas, either by chance or by the nature of the circumstances, occasions for their employment are wanting in the other (pp. 795—6). On p. 812—4 he gives several lists of such words. Thus *ἔβεβεννός*, *λοιγός*, *νηπύτιος*, *νηπίαχος*, *ἰππηλάσιος*, *ἀγακλεής*, *ἀλεγίζω*, *κυδιόω*, *ἄνδιχα*, *διάνδιχα*, *περιδεῖδω*, *ἔανός* (*εἰανός*), *εἶθαρ*, *τύνη*, *ὑπαιδα*, and *χραισιμέω*, are noted as *Iliadic* words; forms related to some

things mentioned, even if we allow the objections the full force which the objector ascribes to them, beyond such a degree of progress as may fall within the life of an individual man. As regards language, our own during the reign of Elizabeth<sup>(103)</sup> probably underwent a greater change than the closest sifting could discover in the *Odyssey* as compared with the *Iliad*. As regards things, compare the state of the arts of life in Europe wherever a busy and lively period has succeeded one of standstill, Italy before and during the period of the Medici, our own country during and after the Lancastrian civil wars, and a development, proportionate to any conceivable as belonging to the period between the *Iliad* and the *Odyssey*, may readily be found. And certainly, if the unity and personality of Homer be allowed, there can be no reason for assuming the period which produced him to have been in itself a stagnant one.

## PART I

almost which they prove is such a degree of progress as is compatible with the development of society in a single generation rapidly transitional.

of these and common to both poems being *ἔρεβος* and *ἔρεμνός*, *νήπιος*, *ἀγακλιτός* and *ἀγακλειτός*, *ῥέλεω*, *κῦθος*, *κυθρός*, *κύδιστος*, *κυδαίνω*, *δίχα*, *δείδω*. Again *χοήματα*, *ἔξῃς*, *ἀσπαστός*, *ἰππήλατος*, *ἀλεγύνω*, *ἔλπις*, *ἔλπωρή*, *πινυτός*, *ἀλαός* *ἀλαώ*, *ἄπτερος*, *ἐπηετανός*, *κἀλλιμος*, *περιμηχανάσμαι*, are noted as *Odyssean*, and related forms common to both are *ἔξειγης*, *ἀσπάσιος*, *ἔλπω*, *ἔλπομαι*, *ἀλαοσκοπίη*, *μηχανάσμαι*. He remarks that two of the *Iliadic* class are certainly striking, viz. those remarked upon by Buttman, *ἔανός* and *χραιομέω*, and that two others, *λοιγός* and *χοήματα*, although in his opinion referable to the distinct subject matter treated of, may appear to some critics to present a proof of a distinct usage. As regards *χοήματα*, the promiscuous use of it with the *Iliadic* *κῆματα* in *Ody.* (π. 384, 389) goes far to negative any such presumption. But we may surely ask, does not human speech progress in one generation with much more startling increments than these, even if none of those given in the above lists were accounted for by the difference of tenor and subject in the poems? Dr. F. (I, p. vii) has also quoted from Lachmann some striking remarks on the mere casual use or disuse of words highly familiar in everyday style. He adds (II. 796) that such words as are peculiarly *Iliadic* or *Odyssean* are mostly nouns and adjectives, rarely verbs, and still more rarely words of other classes, "which alone might suggest that the ground of the peculiarity lay, not in distinctness of vernacular but in that of subject-matter". See on the other hand Volkmann, pp. 121 foll., on words "quæ nullâ . . . rei novitate excusantur, multo majorem igitur novæ originis suspicionem necessario movent". He alleges as such in the *Ody.* 7 nouns, 18 or 19 adjectives, and 8 verbs. Volkmann views the later origin of the last six books of the *Iliad*, and of the eighth and eleventh books of the *Ody.* as established beyond a doubt (p. 120). How the *Iliad* could possibly have ended with the *ὄπλοποιία* of Σ. he does not explain. If any book of the poem leaves us expecting a sequel, Σ. surely does.

103 See Latham's *English Language* I, p. 318 (4<sup>th</sup> edition).

## PART II.

### ANCIENT EDITORS AND COMMENTATORS.

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XLVIII. As regards attention early paid to the study of Homer and works meant to assist it, although their critical pretensions are very doubtful, the following sketch may suffice.

Theagenes of Rhegium was a younger contemporary of Pisistratus, and is mentioned as "the first who wrote concerning Homer"<sup>(1)</sup>. He is said to have had recourse to allegory in explaining the poet. That such a work should have found acceptance so early, seems to forbid the notion that Homer was up to the Pisistratid period only known as a loose collection of ballad pieces. The writings of Theagenes, no doubt, were known to the Alexandrine school; see Mure vol. IV p. 95. Fabric. I. pp. 367—8. Schol. Aristoph. *Av.* 823.

Anaxagoras the philosopher seems first to have unfolded the ethical character of the Homeric poetry, as being *περὶ ἀρετῆς καὶ δικαιοσύνης* (Diog. Laert. II. 11).

Euripides, the father of the poet, unless it were some other of the same name, is said to have revised Homer (Fabric. *ibid* p. 362).

Stesimbrotus of Thasos and Metrodorus of Lampsacus<sup>(2)</sup> also wrote on Homer. Metrodorus is said by Diog. Laert. (*ub. sup.*) to have applied to the Homeric mythology explanations of physical phenomena. He also is said to have disbelieved the historical existence of the Homeric personages, and to have viewed them as introduced for the sake of the interest of the story (*χάριν οἰκονομίας*). With these may be joined Hippias of Thasos, mentioned by Aristotle in the *Poetics* (cap. xxv. §. 8 ap. Fabric.) as having solved Homeric difficulties, and Glaucon, perhaps an Athenian. All these appear to have been rhapsodists, and to have belonged to about the middle of the 5<sup>th</sup> century B. C.: the first was a contemporary of Pericles, and was the teacher of

<sup>1</sup> Schol. Ven. B. on *T.* 67; whether that on *A.* 381 speaks of the same man is not clear.

<sup>2</sup> Plato, *Ion* 530 D.

Antimachus (3) of Colophon, poet and grammarian, whose editions of Homer, or one of them, furnished matter for *excerpta* to the Scholl. Ven. and L, on *A.* 423, 598, *N.* 59, *Φ.* 397, 607 *et al.* Eustathius also cites him as an interpreter of the poet. His age was 404 B. C. (Fabric. *ibid.* pp. 358, 360—1). He and Stesimbrotus are said to have treated “de carmine, genere et tempore Homeri” (Tatian ap. Fabric. II. p. 358). As Aristotle revised the Iliad for Alexander, so did Callisthenes his disciple, and Anaxarchus, the Odyssey (Fabric. I. p. 357) (4).

Aratus, the poet of the *Phænomena*, and Rhianus, an epic poet of note in his day, although later than Zenodotus, yet as external to the Alexandrine School, may find a place here. The former edited the Odyssey, and his *διόρθωσις* is among the works cited by Suidas. He is said to have attached himself to Antiochus Soter, king of Syria, who urged him to undertake the Iliad also. Wolf thinks that, on his declining it, Rhianus accepted the task (*Prolegg.* § xLi). This edition (*ἡ Πιανού* or *κατὰ Πιανόν*) is often cited by the Scholl. as an authority for readings in the Ody. also, showing that his labours extended to both poems. Fabric. (*ub. sup.* p. 357) mentions a tradition that Aratus edited the Iliad also, being led to do so from its having been “corrupted (*λελυμάνθαι*) by many”.

Chamæleon of Heraclea was a personal pupil of Aristotle, contemporary with Heraclides Ponticus (5), against whom he charged a literary larceny in purloining (which may perhaps mean plagiarizing from) a work of his on Homer and Hesiod (Fabric. I. p. 508). His name is introduced here for the same reason as that of Aratus, and on the same ground stands the following name.

Chrysippus, the Stoic philosopher, b. 280 B. C. (Smith's *Dict. Biogr.*),

3 Wolf. *Prolegg.* § xL. appears to have at one time supposed that the grammarian was a distinct person from the poet of this name, but to have been convinced by the further light thrown by the Schol. Ven. Yet Fabricius (*ub. sup.* p. 359) puts it as if Wolf had maintained the affirmative, and Villoison had doubted. Suidas identifies them.

4 Antimachus' own poetry is said to have shown a vigorous style and much power of expression, but to have been wanting in suavity and ease. Proclus, commenting on Plato, (*Timæus* I p. 28) has a statement that Plato preferred his poems to those of Chærilus then highly popular. Some say that the specimen of prolixity censured in Hor. *A. P.* 136, commencing “reditum Diomedis ab interitu Meleagri”, was really borrowed from a *Thebais* which he composed under the influence of Homeric study. Aristotle (*Rhet.* iii. 6) cites from him an example of purely negative poetical description. Over a hundred fragments of Antimachus are given in the *Script. Græc. Biblioth.* Paris 1840.

5 The elder, not the one mentioned in this list *inf.*

wrote also on poetry and criticism in which he incidentally illustrated many passages of Homer. He is censured by Plutarch (*de audiendis poetis* p. 31) as a frigid interpreter. He is cited by the Scholl. Ven. on *N.* 41 and on *Φ.* 483, where the remark ascribed to him justifies Plutarch's censure.

XLIX. From Villoison's *Anecdota Græca* and his *Prolegg. in Il. ad fidem Cod. Ven.* the following brief summary of the sources of ancient criticism, chiefly Alexandrine, has been drawn. We find mentioned there the very ancient and now lost editions of Homer obtained from Chian, Cyprian, Cretan, Argolic, Sinopic and Massiliotic sources, the edition of Aristotle(6) of the Iliad only, the two editions of Aristarchus, the two of Antimachus, those of Zenodotus, Aristophanes of Byzantium, Callistratus, Rhianus, Sosigenes, Philemon of Crete, Antiphanes etc. The "Cyclic" (*κυκλική*) is the title of an ed. which embraced the Il. and Ody. as part of the poems known as the *κύκλος*, or viewed them as forming members of that series (Schol. Harl. on π. 195, Lehrs p. 30). The Æolian (*Αἰολική* or *Αἰολίς*), and that known as the "museum" ed. (*ἡ ἐκ τοῦ μουσείου*), *i. e.* kept in the temple of the Muses adjoining the Alex. library, are known from other Scholl. (on ξ. 280, 331, σ. 98, ξ. 204). The class, named from localities, are included in the class labelled, probably, in the Alexandrine library, as *αὐτὰ ἀπὸ τῶν πόλεων*, the latter in that distinguished as *αὐτὰ κατ' ἄνδρα*. Wolf has denied (7) that the former

6 Called also that *ἐκ τοῦ νάρθηκος*, from the casket, literally "hollow reed", in which Alexander the Great, for whose use the poem had been revised by his great master, carried it with him. The casket was really one of the most precious amongst the personal spoils of Darius whose unguents it had held. Wolf refuses to allow that any reading ascribed to Aristotle belongs to this revise. The point is one which can never be proved. But it ought to be remembered that when Aristotle cites Homer, he cites a work on which he himself bestowed literary care; see Schol. Ven. on *B.* 73, 447, *Φ.* 252, 493, where readings etc. of his are mentioned. His ed. as well as the Sinopian and the Massiliotic had been previously known by name from Eustath., the others are mentioned from the Schol. Venet. and Lips. (Wolf *Prolegg.* § xxxix and xl, p. clxxxiii, note 46). Athenæus, lib. XIV. p. 620, has a tradition to a similar purport regarding Cassander, King of Macedonia, *οὕτως ἦν φιλόμηρος ὡς διὰ στόματος ἔχειν τῶν ἐπῶν τὰ πολλὰ καὶ Ἰλιάς ἦν αὐτῷ καὶ Ὀδυσσεὶα ἰδίως γεγραμμέναι*. But this implies admiration for the poet rather than critical skill applied to his text. Villoison *Prolegg. in Il.* p. xxvi.

7 "Publico jussu illas factas esse vel servatas publice, cave cuiquam ante credas, quam probabili argumento demonstratum fuerit, ejusmodi instituta olim in civitatibus Græciæ obtinuisse, quæ res, meo quidem judicio, non cadit in ista tempora." *Prolegg.* § xxxix. On the other hand Villoison, *Prolegg. in Il.* p. xxiii, views these as "editiones quas curaverant nonnullæ civitates"; and p. xxxvi in-

designation means anything more than that the librarians at Alexandria named them from the places whence they had come, and in particular, that they were in any sense public copies, which the civic authorities had caused to be prepared for the use of their citizens. In spite of Wolf's denial the fact seems to me highly probable, as well as more agreeable to the variety of phraseology in which the designation is couched: and Colonel Mure has expressed the same opinion. For we have not only *αὐτὰ ἀπὸ πόλεων*, and *ἔναι τῶν κατὰ πόλεις*, but *αὐτὰ διὰ τῶν πόλεων* and *αἱ πολιτικαί* (8). The remarkable blank which we find in place of the name of Athens among these cities, is most easily explained by supposing, with Ritschl and Mr. Gladstone, that the Athenian recension had obtained the authority of a vulgate text, generally received in Greece central, to the standard of which those of the other outlying cities named might be referred (9).

L. This view has at any rate the advantage of systematizing what little we know. The supposed parallel designation adduced by Wolf, *τὰ ἐκ πλοίων*, applied to writings brought by ship to Alexandria and returned in copy to their owners by the same, while the archetypes were deposited in its library, rather makes against his hypothesis; for probably nearly all those designated *ἀπὸ τῶν πόλεων* also came *telligo editiones publice servatas vel publico jussu a quibusdam civitatibus factas*. Payne Knight objects to this that he does not see how a city could discharge editorial functions, or how municipal decrees could deal with doubtful readings (§ xxxiv). But surely such a body could appoint a curator and sanction his acts.

8 These phrases seem to imply some action of the *πόλεις* in reference to them, and some definite relation in which they stood to the *πόλεις*. Nor is it easy to see why they should have been thus named as recensions, as if in contradistinction to those which rested on individual authority, unless some corresponding authority, on grounds connected with the *πόλις* itself, had been ascribed to them. This probability is further strengthened by the known fact that at Athens and at Sparta the Homeric poems had been cared for by the state as early as the times of Solon, Pisistratus and (in the sense explained XXXIV *sup.*) Lycurgus; and by the credible statement that Pisistratus used written copies, and by means of them and the aid of the judgment of learned men either added or restored to them order and unity, which amounts to a public editorial care, however crude and tentative. That what was done at Athens and Sparta should have been done at least as early in some of those cities which claimed Homer for their countryman, as Chios, is more likely than not; especially in those which were the seats of public rhapsodic contests; and that it should have been omitted for the four centuries which elapsed between Pisistratus and Zenodotus is unlikely.

9 As cited by Grote vol. I. pt. I. ch. xxi. p. 538 note. Gladst. vol. I. p. 63. This seems to me to be more likely than the inference of Payne Knight regarding this recension — *cujus apud veteres hand magnam fuisse auctoritatem, e grammaticorum silentio colligere licet* (*Prolegg.* § xxxii).



by ship. Those MSS. *ἐν τῶν πλοίων* were so called, it seems, not because their source could not be ascertained, but because it was not worth-while more specially to distinguish them. The inference is that in the case of those from "cities" it *was* worth-while. And why should it have been worth-while, unless their character as *πολιτικά* had entered into the question of their authority? — A view the more likely, since they are not merely so classed as writings or copies, (*βιβλία, γράμματα, ἀντίγραφα,*) but (*teste* Wolf himself *l. c.*) as *διορθώσεις* "revised" or "corrected editions" (10). At any rate it would have sufficed on the other supposition to have merely classed them as from "cities", whereas we find beyond this the individual cities named. And this is further confirmed from our finding that the copies were rated as of more or less critical value, just as we reckon Aldine or Elzivir editions now. The epithets which show this are *αἱ ἄλλαι σχεδὸν πᾶσαι διορθώσεις* as opposed to *αἱ Ἀριστάρχου, αἱ χαριέστεραι*, of "higher merit"; and again, the threefold classification of *αἱ κοιναὶ* the "common, uncorrected" editions (11), *αἱ μέτριαι*, those "of mediocrity", *αἱ εὐκαιότεραι* the "more correct".

LI. Of the "men" from whom the recensions *κατ' ἀνδρας* (12) were designated, many of whom exercised a permanent influence over the Homeric text, it is worth-while to give a brief account. Those here mentioned may be arranged in three classes (i), (ii), (iii), one of which numerals is prefixed to each name. (i) consists of those who were editors of revisions of the poems or either of them, or of commentaries upon them. (ii) of those who furnished incidental illustration, or wrote on special points of grammar, or were occupied in departments of Homeric study. (iii) of those who applied themselves to excerption and compilation of the materials contributed by those of (i) and (ii). After the first three or four great names, (i) and (ii) will be found interspersed, while (iii) for our present purpose begins with Porphyry.

10 So Payne Knight, "Wolfii autem sententiæ vocabula *ἐκδόσεις* et *διορθώσεις*, quibus vetera exemplaria dignoscuntur, ob stare videntur; *παράδοσις* enim non *ἐκδοσις* vel *διόρθωσις* eâ ratione facta fuisset". *ibid.* § xxxv.

11 "Quæ venalia prostabant apud bibliopolas *τῶν ἐς πρᾶσιν γραφομένων βιβλίων*, quæque inquit Strabo, XIII. p. 419, ab ineptis exarabantur librariis nec postea cum aliis codicibus conferebantur". Villoison *Prolegg. in Iliad.* p. xxvi.

12 Those enumerated by Didymus are the edd. of Antimachus, Rhianus, Philetas, Zenodotus, Sosisigenes, Philemon, Aristophanes, Callistratus, Crates, those of Aristarchus are of course understood. *Lehrs* p. 30; for a more complete list see XLIX *sup.*

## (i) 1. ZENODOTUS OF EPHEBUS

flourished circa 300 B. C., was the pupil of Philetas of Cos, who, himself an elegiac poet of some mark, contributed to Homeric criticism (Wolf *Prolegg.* § xli). He was the founder of the Alexandrine school of critics. Ptolemy Philadelphus, likewise a pupil of Philetas, made Zenodotus first curator of the Alexandrine library, and committed to him the revision of the Homeric and the other poems there, except the dramatic. He was a more daring critic than Aristophanes his pupil and successor, wholly excising passages (13) which the latter was content to "obelize" (14), cutting short the frequent repetitions of messages (Schol. Ven. on *B.* 60—70), and not allowing verses once read to recur in a new context. This shows a strange ignorance of Homeric manner (Lehrs p. 357). Colonel Mure has thrown together a list of the discarded passages (15). Some of these are said to have been already omitted by the MSS. which he followed, but "the greater part are evidently disposed of without any pretext of MS. authority, merely from not happening to square with his own particular theories". Mure further charges him with "engrafting new matter of his own on the genuine text". This last remark is so far true that he does not seem to have shaken off the old habits of the early *διασκευα-*

13 *Ἀριστοφάνης ἠθέτει Ζηνόδοτος δὲ οὐδὲ ἔγραψεν* Schol. Vulg. on *Π.* 237 *et passim*. Sometimes, however, conversely, as in the Schol. Ven. A on *Ἐ.* 114, *Ζηνόδοτος ἠθέτει παρὰ Ἀριστοφάνει δὲ οὐκ ἦν*. Col. Mure, vol. II. ch. xvi p. 172 note, has remarked on the importance of the distinction between this "disallowing" and the excising the line from the text, as regards the right understanding of the method of the Alexandrian critics. Wolf remarks on Zenodotus, "*ἀθετήσεων αὐτὴν ejus tanta est multitudo et licentia ut nonnullis visus sit Homerum ex Homero tollere*" (*Prolegg.* § xliii). The *ἀθετήσις*, however, was not a "sublatio".

14 The famous *ὄβελος*, generally named from Aristarchus, was a single horizontal line thus ———, drawn in the margin against the beginning of a verse. By it spurious and disallowed (*ἀθετούμεναι*) lines were noted. Besides this, Vil-loison, in his *Prolegg. in Il.* p. xlvi. gives the following symbols as used by the Alex. critics, the diplê ζ, either by itself (*καθαρὰ*), or dotted ζ̣ (*περι-εσιγμένη*), the former being used to mark *ἄπαξ εἰρημένα*, and other peculiarities of a very miscellaneous character, the latter to mark the readings of Zenod. Crates and Aristar. The asterisk \* denoted such verses as were especially admirable and apposite. This combined with the obelos — \* denoted lines which had become displaced from their proper context. The antisigma σ denoted lines which had been altered, and the same dotted σ̣ marked tautology. Vil-loison gives at the end of his *Prolegg.* a treatise of Hephæstion *περὶ σημείων*, from which it appears that in MSS. of other poets too such symbols were familiar. Thus the obelos was used to mark the end of a paragraph, or by the lyric poets the end of a strophe; and the asterisk marked the end of an *ἔπωδος* and the commencement of a new piece in different metre. Hephæstion further remarks that the same signs have not the same meaning in different poets.

15 *sup.* p. 173. Another list is given by Wolf (§ xliii. n. 72): the two do not correspond, each having somewhat which the other omits.

σαι; see XXXVI *sup.* He may perhaps be regarded as the last of them and the first of the critics. But he did not, as the above words might seem to imply, wantonly interpolate. He is said in particular to have rejected the *ὄπλοποια* of Σ.

LII. The extreme censure of Colonel Mure is tempered by Wolf, who says that some of the readings ascribed to him were not emendations of his, but, monstrous as many of them are, probably belonged to the text, not only as he left but as he found it. The same may apply to some of his alleged interpolations (16). He is said to have written a sort of *lexilogus*, explaining the more difficult words; and a commentary (*ὑπόμνημα*) is cited under his name; but whether a distinct work, or merely some other grammarian's view of his writings, is doubtful. Among his errors were the endeavouring to foist on Homer the definite article, as by reading ὄλλοι for ἄλλοι, ὁ Ἴλέυς for Ὀϊλέυς; the corruptions of Homeric pronominal forms to suit the usage of his own day; the omission of the final *v* in ἀμείνων γλυκίων; the removing *anacoluthia*, and others given in the notes 75—78 to § XLIII of Wolf's *Prolegg.* (17); who adds, that some valuable criticisms of his, confirmed by Aristarchus and subsequent writers, and yielding traces of good original authorities, are found; so that from his remains may be formed some estimate of the state of the Homeric text before his time. His study was not profound, and his censure often inconsiderate; as is plain from his readings preserved by the Schol. Ven. on II. 89 and the Schol. P. on η. 15, 140; so that Ζηνόδοτος ἠγνόησεν ὅτι κ. τ. λ. is quite a commonplace of the Scholl. in accounting for his read-

16 It is Aristonicus who uses the expression Ζηνόδοτος ἐποίησε or μετέγραψε, following an opinion current among ancient grammarians. The probability, Lehrs thinks (p. 374), is that these, as suggested above, were unfairly credited to him because he let them stand with the authority of his name.

17 Lehrs remarks (p. 352), "Si nihil aliud præstitisset Zenodotus quam ut hanc meditationem (of detecting spurious lines) ad Homerum attulisset, nunquam ejus memoria perire deberet; quippe a quo omnis criticæ primordia repetenda essent". Lehrs enumerates four reasons for pronouncing a verse spurious: "primum deficiens carminum connexus vel discrepans: deinde, si quid displicet in arte poetæ vel in hominum deorumque factis et moribus: tum, si quid in antiquitatibus, denique si quid in sermone a poetæ consuetudine discrepat. Et Zenodotus quidem primo et secundo genere substituisse reperitur, tertium et quartum genus aliis relinquens, qui artem criticam cum arte grammaticâ conjuncturi erant". As an ex. he rejected διὰ τὸ ἀπρεπές, i. e. as containing something unworthy of the deity mentioned, Δ. 889, Γ. 424—5, A. 396—406, O. 18; so part of the episode of Thersites, διὰ τὸ γέλοιον; see Schol. Ven. on B. 231, 236. Not a few of his rejections, e. g. that of O. 64—77, have been adopted by Bekker. Perhaps under the second of these heads would be classed his objections to verses where he himself was at fault in scholarship:—"Zenodoto vocabulorum Homericorum parum gnaro, cum vulgares significationes adhiberet, quædam sensu omnino carere vel ridicula videbantur. Hæc ille non poterat non falsa judicare" (Lehrs p. 364). Lehrs adds (p. 374) that all early criticism is too free and sweeping, as in the revival of it in Italy at the *renaissance*.

ings; see scholl. on *N.* 315, 86, *II.* 697 etc. As an instance of rash exegesis may be noticed his view upon *B.* 12; see Schol. *B.* there. His writings were edited by Ptolemy surnamed Epithetes (Schol. *Ven.* on *B.* 111). Wolf remarks that we know his readings in about 400 passages, those of Aristophanes in about 200, those of Aristarchus in more than 1000 (*Prolegg.* § XLII) and cites Ausonius<sup>(18)</sup> as a witness to his reputation, conjoined with Aristarchus. His influence on the text is proved by the large number of places in which the Scholl. cite his readings in pointed contrast with the Aristarchean; showing the extent to which subsequent criticism recognized on the whole both his ability and his fidelity. There is no trace of his having allowed variants.

### LIII. (i) 2. ARISTOPHANES OF BYZANTIUM,

son of Apelles, pupil of Callimachus, Zenodotus and Eratosthenes, of Dionysius τοῦ ἰάμβου and of Euphronides of Corinth, flourished 264 B. C., founded a school of his own at Alexandria, of the library of which he was curator, and invented, as it is said, the system of written accents<sup>(19)</sup>. Similar irregularities to those of Zenodotus have been alleged against him; but his judgment as a scholar was superior. His studies extended beyond the letter to the spirit and meaning of his author, whose idea or general design and æsthetical points he sought to exhibit. Besides revising the text of Homer, he wrote a "commentary" and a "glossary", cited by Schol. *Ven.* on *A.* 567. His chief care was directed, however, to the dramatists, and especially to his great namesake. Besides his illustrious pupil Aristarchus, two others of his school, Callistratus and Diodorus, left works on Homer, as did also others whose names have not come down. We know nothing, Wolf remarks, of either his method or his sources; but may be sure that the greater part of any text which could have been called his, would have been some older vulgate common to him with Zenodotus, as shown by some absurdities which appear under both their names. These therefore were not due to him, and he can at most be charged, like Zenodotus, with letting them stand. It should be remembered that he had not the materials which Aristarchus found ready at hand<sup>(20)</sup>; and if he abstained from altering where he could not see his way to amend, this alone is greater praise than can be claimed for many distinguished critics in various ages. It is unfair then both to him and to Zenodotus, to charge these absurdities upon them, which may have been accumulating for centuries.

<sup>18</sup> In his *Ludus Septem Sapientium*,

Mæonio qualem cultum quæsit Homero

Censor Aristarchus normaue Zenodoti.

<sup>19</sup> Villoison (*Anecd. Gr.* II, p. 119) notes that these originally stood on consecutive syllables, as Θεόδωρος, Θεόδωσ'ός, "sed hunc usum, cujus nulla in nostris codd. vestigia, jam obsolevisse ante Dionysii Thracis ætatem, qui Aristarchi grammatici discipulus etc." They seem to have soon become extensively current; since Crates, (p. LXXII) who had no connexion with Alexandria, and was a younger contemporary of Aristoph., used them (Scholl. *BL.* on *A.* 591).

<sup>20</sup> ε. 247 is given by Lehrs (p. 357) as an ex. of a verse not understood by Aristophanes, but rightly explained by Aristarchus.

Wolf further remarks that in such readings as can be ascribed to him, more learning and more moderation is shown than in those of Zenodotus, and that a good number of them were confirmed by Aristarchus; while others stuck in the text in spite of his attempt to turn them out of it, being ratified by the verdict of posterity (*Prolegg.* § xi. iv). From the phrase *δι-χῶς Ἀριστοφάνης*, used by Schol. Ven. on *N.* 59, it would seem that he recognized variants; and this is perhaps the earliest extant notice of them.

## LIV.

## (i) 3. ARISTARCHUS,

born in Samothrace, flourished 222 B. C., in the school of Alexandria, and, times having changed for the worse with literature there, taught in his old age at Rome. The son of Ptolemy Philopator<sup>(21)</sup> and Ptolemy Physcon were educated by him. By the time that he was curator of the Alexandrine library sufficient materials had accumulated there to place him in a highly advantageous position for critical labours. There he devoted himself to the correction and explanation of the texts of ancient Greek poets, but especially of Homer. His texts were generally accepted. Those of the *Il.* and *Ody.*, which he first divided into 24 books each, became themes of commentary to his successors, and were no doubt the vulgate at the Augustan era. His own commentaries also displayed wide research and sagacious judgment. He avoided, however, the snare of allegorizing, which, as we have seen, beset the earliest school of commentators, and which soon after again became popular<sup>(22)</sup>. Wolf's statement, that we have over 1000 passages where his readings are known, relates to those in which some question has been raised; but the present text at large, so far as it has not suffered from subsequent corruption, probably owes its form mainly to him. By the Schol. Venet. his readings are cited most frequently of all. There are some indications that his opinion changed on certain passages<sup>(23)</sup>, but this may have been due only to the accumulation of further MS. evidence<sup>(24)</sup>. Sometimes two readings were left evenly

21 "Qui et ipse φιλόμηρος fuit", Wolf, citing *Ælian N. H.* xiii. 22.

22 The Stoics were great patrons of Homeric allegory; but besides this, to save the credit at once of the gods and of the poet, they falsified readings and interpolated lines. We have a specimen of such a book of allegories under the name of Heraclides or Heraclitus (*Heyne Excurs. in Il. Ψ.* 84, p. 236).

23 As on *T.* 386, where occurs *πρότερον δὲ γράφων ὁ Ἀρίσταρχος . . . . . μετέγραψεν ὕστερον.*

24 As we seem to see in the Schol. on *Z.* 4 *πρότερον ἐγγράπτο . . . ὕστερον δὲ Ἀρίστ. ταύτην τὴν γραφὴν εὐρῶν ἐπέκρινε.* Such is the opinion of Lehrs. The fluctuation of his opinion in some passages where further reflection, or added materials, modified his view, shows that he was not positive or obstinate. So the Schol. on *Π.* 613 says, the verse did not appear *ἐν τῇ ἐτέρᾳ τῶν Ἀρισταρχείων*, *ἐν δὲ τῇ δευτέρᾳ ἄλογος* (i. ὀβελὸς) *ἀντὶ παρέκειτο*, and the same on *T.* 365, after noticing a primary omission, adds, *ὁ μὲντοι Ἀμμώνιος ἐν τῷ περὶ τῆς ἐπεκδοθείσης διορθώσεως οὐδὲν τοιοῦτο λέγει.* This *ἐπεκδοθ. διορθῶσ.* is really the same, I take it, as *ἡ δευτέρα*; see the next note.

balanced by him, when both were allowed (25). Traces of deference to his authority are found even where his reasons were not deemed conclusive (26). There were two revises of the text of Homer current under his name. From his pupil and successor Ammonius writing to prove that only one was his (27), we must suppose that the second was at any rate unauthorized, being perhaps an incorporation of some of his *obiter dicta*, or of notes from his lectures in his later years, with the text which he had previously put forth, which those later remarks may have corrected in some places. At any rate αὐτῶν Ἀριστάρχου are cited, sometimes as agreeing, sometimes as differing. One is distinguished as ἡ δευτέρα (see n. 24 p. LXVI). Again the distinction is even more clearly marked in one being called the προέκδοσις, the other the ἐπέκδοσις, which would seem to denote posteriority in time; but there is no perceptible difference in the authority ascribed to them (28). Occasionally, as in Schol. B on *Φ.* 252, we find

25 As shown by the recurring phrase διχῶς αὐτῶν Ἀριστάρχου. These phrases may refer to the προέκδοσις and ἐπέκδοσις mentioned *paul. inf.*

26 So the Schol. Venet. on *A.* 572 ἐπεκράτησε δὲ ἡ τοῦ Ἀριστάρχου, καίτοι λόγον οὐκ ἔχουσα, and on *Π.* 415, ὀξύτόνος ἀνέγνω ὁ Ἀριστάρχος καὶ ἐπέσθησαν οἱ γραμματικοί; cf. also Schol. A. on *E.* 178, 289, *Z.* 150, *N.* 103, *Ξ.* 38. But see also on *O.* 320, which shows that such deference had its limits.

27 περὶ τοῦ μὴ γεγονέναι πλείονας ἐκδόσεις τῆς Ἀρισταρχείου διορθώσεως Didymus ap. Schol. *K.* 397; cf. on *T.* 365 for a title of a work, also by Ammonius, περὶ τῆς ἐπεκδοθείσης διορθώσεως, which Wolf (*Prolegg.* § XLVII, n. 19) thinks the same. Lehrs thinks that by μὴ γεγονέναι πλείονας Ammonius meant "not more than two". This is certainly a strain of the language. I believe Amm. meant that not more than one could properly be reckoned as the genuine work of Aristar., the ἐπεκδοθείσα διορθώσις, distinguished also as ἡ δευτέρα, having been tampered with by disciples, although it was commonly cited as his, and might even contain his ripest and latest views formed after his own genuine ed. had been published. The Schol. A on *T.* 259 cites ἡ Ἀριστάρχου. αὐτῶν is more common, or ἡ ἕτερα τῶν Ἀρισταρχείων. Lehrs says p. 15 "*Bis* ediderat Arist. Homerum: sed si etiam post alteram editionem in publicum emissam in legendo et interpretando Homerum perrexit, hoc demum tempore quædam animadvertit antea nondum observata. Hæc sensim haud dubie, cum editiones identidem describerentur, textui addita; attamen quædam quæ ore tantum propagata vel per commentarios, quos non omnes habebant, disjecta essent, eruenda fuisse patet ac sero accessisse. Attamen damus, ut jam antea significavimus, quasdam notas, quas Aristarchus nec posuerat nec indicaverat, ex ejus mente et doctrinâ ab discipulis appositæ esse." The balance of evidence seems to me against the words *bis* and *alteram*. It may be added (Lehrs p. 30) that Aristar., before he prepared a text of his own, had annotated on the ed. of Aristophanes, perhaps that referred to by the Schol. A on *Ξ.* 236 as ἡ Ἀριστάρχου καὶ Ἀριστοφάνους; cf. *id.* on *B.* 133, ἐν τοῖς κατ' Ἀριστοφάνην ὑπομνήμασιν Ἀριστάρχου. This may have helped to increase the confusion, which perhaps called forth the work of Amm. as aforesaid. All this shows the keen literary interest which the remains of Aristar. excited in the Alexandrine school.

28 This is nearly the opinion of Wolf (*Prolegg.* § XLVII) cf. Villoison (*Prolegg.* p. xxvii).

the remark Ἀρίσταρχος ἄγνοεῖ, and so the Schol. A on X. 28 charges him with an error in accentuation.

LV. It has been urged that his reconstruction of the poet's text, notwithstanding its parade of authorities, was still too ideal and dogmatic; and that, while he collected copies from remote sources, he did so only to ornament the decision which he really arrived at on subjective grounds (29); viz. by considering which of the readings before him was most worthy of the poet or best suited to the passage, instead of rigidly balancing the evidence. As far as we can see, Aristarchus was under two conflicting (30) influences, a scrupulous regard for authorities, and a rigid consistency in the application of principles ascertained by analogy. It is not perhaps too much to say that his famous ἀθέτησις, or disallowance of a verse or passage without going so far as to remove it from the text, represents the practical balance or compromise which these two principles maintained in his mind. I hardly think that Lehrs in his estimate of the great critic has taken due account of the latter of these characteristics, whilst Wolf has, as, I think, Lehrs shows, not recognized the former with due frankness (31). As an apt example of the two prin-

29 "Verum ista omnia sic accipi nolim, quasi bonos et accuratos emendatores negem antiquis et exquisitis codicibus usos esse, iisque comparandis genuinam formam textus quæsiuissse. At genuina illis fuit ea, quæ poetam maxime decere videbatur. In quo, nemo non videt, omnia denique ad Alexandrinorum ingenium et arbitrium redire." Lehrs (364) censures this as inconsistent, "neque enim poterant unâ operâ genuinam formam quærere comparandis antiquis et exquisitis codicibus suoque abuti arbitrio", and Wolf (§ xlvii) even seems a few pages further on to repent of his dictum, for he in effect admits that we have not the materials to decide how far Arist. used or abused his authorities. — "quid ille in summam carminum novi induxerit, qua religione antiquos libros excusserit quomodo usus sit Zenodoti, Aristophanis et ceterorum, quos supra nominavi, recensio-nibus, hæc et alia certis aut probabilibus argumentis hodie perspici nequeunt".

30 "Singulares sunt in scholiis loci duo, unus ad ι. 222, alter ad π. 466. In priore Aristarcho etiam reverentia veterum recensio-num tribuitur et περιττή ἐνλάβεια: in posteriore constantia emendationis eorum quæ præceptis suis contraria putasset." Prolegg. § L, note 52.

31 "Minime audax fuit Aristarchus; imo mihi certum est si quid Aristarchus peccavit in contrarium peccasse: nam si totam hominis subtilitatem perspicio, opinor unum et alterum non laturum fuisse in Homero, ut alienum ab ejus consuetudine, nisi quædam religio obstitisset." Lehrs 381. Lehrs goes on to say that in Homer are some things which he ventures to affirm have no sense in them: that Aristarchus had no other reading of them than we have, and that he nevertheless did not condemn them (379—80). It is a pity Lehrs has not given one or two examples. Perhaps ζ. 201—3 may be one such; see note there. See further, as against this, Wolf's charge that he "audaciores generosioresque sententias poetæ corrupit non raro, quo eas propius ad naturam et veritatem reduceret", and the note (§ xlviii, 52) by which he substantiates it. Opposed to the religio quædam, ascribed above by Lehrs, is his mention that Arist. "indulged his opinion" in rejecting lines διὰ τὸ περιττόν, i. e. on account of redundancy, the sense being com-

ciples in conflict the following (Lehrs 375) may be cited: Aristarchus had arrived at a canon that *φόβος* is never in Homer an equivalent for *δέος*, and wherever his *codices* provided him with a subsidiary reading, *e. g.* *τρόμος*, he escaped from the difficulty by adopting it, otherwise he sacrificed (*ἠθέτησε*) the line. He would not allow authority to establish a line against his canon, nor allow scope to his canon where authority gave no countenance to its *dictum*, but set the mark of *ἀθέτησις* against the line. Where the authority of two readings was balanced he preferred τὸ *συνηδὲς* to τὸ *δέον*, Homeric usage to abstract fitness. (Apollon. Dysc. *Synt.* p. 77, cited by Villoison and Lehrs.) But he did not allow this to influence him where the verdict of the authorities was clear. Thus he retained *δύσατο* in *Γ.* 262, where his own judgment would have led him to read *δύσετο*, and *βῆ φεύγων* in *B.* 665, where *φεύγειν* would have been more Homeric<sup>32</sup>). Again as an example of a canon allowed or not according to the state of the MSS., he retained in *Π.* 358 *Αἴας δ' ὁ μέγας* where *δὲ μέγας* was equally metrical; but in *B.* 1 withstood Zenodotus' error *ἄλλοι*, reading *ἄλλοι*. So in *Φ.* 84 he dropped the augment in *ὅς με τοι αὐτίς δῶκε*, where the metre would have allowed it; but contrariwise in *O.* 601 *ἐκ γὰρ δὴ τοῦ ἔμελλε* he kept it against Aristophanes' *μελλε*. The MSS. in these cases were clear, where they differed he dropped the augment, as in *ἔργα νέμοντο* and *θαῦμα τέτυκτο*. Lehrs (379) remarks that in determining the balance of such doubtful cases, he showed good taste and nice discernment.

LVI. On the whole Wolf's censure of Aristarchus' critical standard as ultimately arbitrary cannot stand. Wolf himself argues like a man who had swept out a conclusion boldly, and was trying back for reasons in support of it. He says that the ancient *αἰδοί* were always viewed as addicted to emendation *ad lib.*, and that this bad habit had descended till it infected "all the critics" (*Prolegg.* § XLVI, last par.). He forgets the great change from the *αἰδοί* to Zenodotus, and from Zenodotus to Aristarchus. In the first criticism was interpolatory, in the second expurgatorial, in the third explorative. The licentiousness of alteration indulged by the rhapsodists reacted in the wholesale excisions of Zenodotus — a practice which became moderated as criticism matured itself in Aristarchus. We must pardon in Zenodotus for reasons explained above (p. LXIV), not only what he cut out, but what he put in — if he did put in. He had to patch up somehow a readable text from the materials which he had left himself, and in default of a due apparatus he had recourse to

plete without them; as also in rejecting lines which by extending only weakened the sense; as after *A.* 515 the extension, *λοῦς τ' ἐκτάμνειν καὶ ἦπια φάρμακα πάσσειν* (359—60).

32 So in *Π.* 636 Lehrs remarks "noluit una deletâ τ omnem dubitandi materiam tollere, quid igitur veritus est nisi codicum auctoritatem?". The slightness of the alteration in this and the above cases tends to enhance his respect for the codd. This cannot be said as regards the Aristarchean suggestion to read *ἄψ ἐπάσαντο* for *ἐξ ἔρον ἔγνο* in *I.* 222, which, Aristarchus remarked, would show that they partook only out of compliment to Achilles, having feasted only just



diaskeuastic resources, such as random conjecture and perhaps downright coining. Conjectural emendation abates in Aristophanes, and in Aristarchus retires within the narrowest margin, being subdued by an abstemious caution, if not guided by a more competent sagacity. This crude resource of early criticism gave way as larger materials enabled Aristarchus to pave a surer path. We have seen that in cases where the MS. evidence was strongly on one side, and yet his canon would have led him to rule contrariwise, he set the canon aside. In doubtful cases he would let the canon operate. What degree of defective evidence would constitute in his eyes a case to be ruled by a canon, is a question impossible to answer, further than that in the general his deference to authority is extreme. His consummate judgment in cases of the different variants is generally attested in strong terms by Wolf himself (33).

LVII. Next to that lack of philology, which, as noticed above on p. xix—xx. narrowed the basis of his verbal criticism, his chief defect seems to have been a want of poetic sympathy for the thoughts of his author. For so symmetrical a mind uniformity and system would have an abiding charm, and he would perhaps miss the force of the poet's conception buoying up the epithet, or dilating the image into hyperbole. It is on the whole fortunate that he was so abstemious in conjecture. The few samples which we have contain no very bright specimens, while some are egregiously shallow, frigid and prosaic (34). Of the happy divination which has not rarely marked modern criticism I doubt we possess a single example among his remains. There is reason to think that he himself, so encompassed was he with the power of judgment, and so conscious alike of his *forte* and of his *foible*, detected his own want of capacity in this respect, and in general distrusted, if on that account only, such unauthorized emendations as he might have made. The famous reply that "he would not write such verses as he could, and could not such as he would", seems reflected in his careful eschewing of conjecture save in a few rare instances. Owing to the same defect he was offended at some Homeric similes, much as Addison was in the last century. The unhealthy super-refinement of the Ptolemæan age may be partly chargeable with this. Such men, as Lehrs remarks, are often spoilt between the court and the schools (35).

before, and having in fact no *ἔρος* left. Such a suggestion shows that the notion of "improving" his author was not absolutely without place in the mind of one who could make it.

33 "Videmus eum ex discrepantiâ plurium lectionum eam fere elegisse quæ Homericò ingenio et consuetudini ipsique loco optime convenisset." (Wolf. *Prolegg.* § XLVII.) See also the 1<sup>st</sup> par. of the same section.

34 Thus (Wolf § XLVIII, n. 35) he would have read *ἐννεαχέλλους ἢ δεκαχέλλους* in *E.* 360, *Æ.* 148 for *ἐννεαχίλους ἢ δεκαχίλους*, and in Pind. *Pyth.* III. 43 *βάματι ἐν τριτάτῳ* for *βάματι ἐν πρώτῳ*, thinking such a single leap alarmingly great even for a god. Such criticism knocks off natural flowers to substitute cut paper ones. So he took offence at *νήας* plur. in *O.* 417, and read *νῆα* on account of the expression *paul. sup.*, *τῷ δὲ μιῆς περὶ νηὸς ἔχον πόνον*.

35 "Illos vero Alexandrinos et aulæ luxuria affluentes, et philosophorum se-

On the whole his memory has been unjustly treated by Wolf, whose sagacity is overlaid by captiousness, and who overlooks the fact that in regard to other poetry sober canons (36) of criticism had become accepted at Alexandria, and that the presumption lies against Homer having been dealt with arbitrarily. Of course, the Homeric text had difficulties of its own, to solve which the ordinary principles of criticism were inadequate. Still, those principles remained true even where they failed of practical application. They were to be supplemented, not forsaken. Wolf seems to assume that critics who dealt soberly enough with other texts became suddenly crazed with an arbitrary *furor* when they turned to the Homeric. On the contrary Aristarchus (37) seems to have been in judgment almost a "faultless monster" of sobriety. His mind shows, so far as samples of it have reached us, great power of analysis, method, order and symmetrical combination. It was after all imperfectly stored with materials from without, as has been above stated (p. xix), and in the creative department it was nearly blank—the judgment had so thoroughly tamed down the imagination. The moral temperament, so far as we can indirectly judge of it, was in harmony with the mental. There seems to have been in him a judicial calmness of temper, an absence of dictatorial presumption (38), a capacity for retracting and a readiness to use either end of

veritate circumstrepentes, in multis offendisse mihi consentaneum videtur", p. 355. So Wolf, § xlvi, "fuerunt olim haud dubie qui putarent in prisco poetâ anomala quedam ferenda esse, nec indigna repetitu, quæ ille ad præcepta sua rigide mutaverat."

36 Lehrs charges Wolf roundly that he "omnino falsam de illorum grammaticorum operâ conceperit notionem", viz. in *Prolegg.* § xlvi, contends for the careful study of MSS. among the ancient critics (p. 366), and rejects the notion of their contemning as a "parum digna cura", the minutæ of subdivisions of texts, as into books etc. with summaries prefixed, of collating copies, correcting errors, of punctuation and accentuation (p. 373).

37 Perhaps by no one remark can Wolf's unfairness to Aristarchus be better illustrated than by that in which he says that A. treated Homer as Cato treated Lucilius, or as Tucca and Varius would have treated the *Æneid*. The falseness of the parallel is obvious at a glance. For there was no doubt, we may fairly presume, in Cato's mind, as to what Lucilius really wrote; only he thought he could improve upon it. Tucca and Varius, again, had Virgil's autographs before them, but avowedly left in an unfinished state, and their thought was to do that for the *Æneid* which they conceived its author would have done for it. Where is the resemblance between such cases and that of a student feeling his way up the current of tradition upon the stepping-stones of divergent or contradictory texts?

38 In testimony of this, no name so surpassingly great in its own province has ever excited so little of that envious detraction which leaves its mark upon great men and is the tribute of inferior to loftier minds. He was not only *facile princeps*, but no one in the ancient world was looked upon as *similis aut secundus* to him, nor am I aware of any attempt to disparage him till that of Wolf. Indeed there is hardly a man who is such a luminary in his own sphere, of whom as a person we know so little, although none lay more fully in the run of anecdote-

the stile. The name of Aristarchus is a date in itself — a turning point where a long prospect opens. Before him there is none, but after him comes a long line of successors, forming around “the poet” of Greece an undergrowth of parasitic literature unequalled perhaps in exhaustiveness and variety, unless it be by the Patristic commentaries on Holy Writ. Seventeen of his more illustrious personal pupils are known by name besides his two sons, and forty-one are enumerated. He is said to have written 800 books of commentaries, and to have died at the age of 72.

## LVIII.

## (i) 4. CRATES,

cir. 155 B. C., the adversary of Aristarchus, son of Timocrates, a stoic philosopher, was born at Mallus in Cilicia, and educated at Tarsus, but flourished at Pergamus, where he founded a school or sect (39) of grammarians which continued to enjoy reputation for some time after his death. His favourite principle is named *ἀνωμαλία*, as opposed to that of Aristarchus, *ἀναλογία*; and he is said to have taken it from Chrysippus. He viewed the critic's art as excursive into all the provinces of literature; and embraced mythology, geography and physical science among his illustrative materials. His chief work, arranged in nine books, was entitled *διόρθωσις Ἰλιάδος καὶ Ὀδυσσεΐας*. In what sense he used *διόρθωσις* is not certain, owing to the scanty traces which are extant. But probably it was a revised edition of the poem, the word for commentaries being *ὑπομνήματα*. The key-word, *ἀνωμαλία*, as opposed to *ἀναλογία*, suggests that he recognized the abnormal element in language, and resisted the dogmatical tendency of the Aristarchean canons. He is cited by Scholl. AB on O. 365, Φ. 558, MV on γ. 293, by Scholl. HQ on δ. 260, by Schol. H on δ. 611 *et al.* He wrote also on the *Theogony* of Hesiod, and on the Attic dialect, and enjoyed the distinction of introducing grammatical studies at Rome, whither he was sent as ambassador from King Attalus II. Whilst there he fractured his leg, and while thus laid up, occupied his enforced leisure in lecturing on grammar. Traditions of his views descended there to Varro, who wrote about a century later. His reputation in antiquity was as high perhaps as that of any after Aristarchus, over whose readings some of his have enjoyed a permanent preference in a few passages.

mongers and literary gossips. He had the rare fortune to flourish when the time was duly ripe for him. Never was a genius better timed to its epoch, or more exactly commensurate with the province which awaited it, and this probably contributed to perpetuate the reputation which he secured. He seemed to step spontaneously into a niche of fame ready made for him, and no serious effort, until Wolf's, has ever been made to depose him from it. This, of course, does not imply that there was no school opposed to him; but the opposition was viewed as heterodox (see on Ptolemy of Ascalon p. Lxxv. *inf.*), the school had no vitality, and left his preeminence substantially unshaken.

39 A treatise *περὶ τῆς Κρατητείου αἰρέσεως* is ascribed to Ptolemy of Ascalon. *Pergameni* or *Cratetei* was the name of his disciples, to whom is referred the drawing up of certain lists of writers and catalogues of the titles of works.

## (i) 5. RHLANUS

rose from being a slave to be an epic poet and grammarian, contemporary with Aristarchus and intimate with Eratosthenes at Alexandria. His birthplace is variously described as Crete or Messenê, but the latter is probably a mis-description arising from his work on the Messenian war. He also wrote *Ἡράκλεια*, *Ἡλιακά*, *Θεσσαλικά* and epigrams, some of which are extant and evince much simplicity and elegance. His remains are edited in Gaisford's *Poetae Minores Graeci*. His grammatical works included either a revise of or commentary upon Homer, and several of the readings cited from him by the Scholl. are worthy of special remark, *e. g.* those on *Φ.* 607, *β.* 241, 311, *γ.* 24, 178.

## LIX.

## (ii) 6. CALLISTRATUS,

mentioned above as a disciple of Aristophanes, is probably the same as the author of the work on Heraclea, cited by Stephanus of Byzantium, in seven books or more.

## (ii) 7. DIODORUS,

also a disciple of Aristophanes or a supporter of his views (Villoison *Prolegg.* p. 29), possibly the same as the one mentioned by Athenæus (XI. p. 479) as the writer of certain *γλώσσαι Ἰταλικαί* etc.

## (ii) 8. PARMENISCUS

addressed a book to Crates (40). Eustath. and the Scholl. cite him several times. Varro (*de L. L.* x. 10) ascribes to him some grammatical work, probably on the parts of speech. One interpretation of his of the word *πρότμησις* in *A.* 424, and a reading of Aristarchus (from the book aforesaid) are preserved (Fabric. I. p. 518).

## (ii) 9. APPOLLODORUS,

son of Asclepiades, and pupil of Aristarchus, as also of Panætius the philosopher and of Diogenes the Babylonian, flourished as a grammarian at Athens about 140 B. C., and was a voluminous writer. He is known as regards Homer only by a work in 12 books, explaining historically and geographically the catalogue of ships in *B.*, and by a glossary (*γλῶτται*) (Villoison *Prolegg.* p. xxix), but several of his other works on mythology, as that called the *βιβλιοθήκη*, that *περὶ θεῶν* etc., must have partly covered Homeric ground. Of these the *βιβλιοθ.* has come down to us in an incomplete state, and has been edited by Heyne, Göttingen, 1803 (Smith's *Dict. Biogr. s. n.*). Eustath. cites a mention of him from Porphyry (Fabric. *ub. sup.* p. 504). He wrote also a *χρονικὴ σύνταξις*, being a history of the world continued from the mythical period to his

40 If this were to be understood as an epistle to a contemporary, this would fix his date, but there is some reason to think that *πρὸς Κράττητα* was a mere conventional form of connecting a work on any subject with a name already famous in connexion with it.

own time, but now lost. He is said to have been the inventor of the "tragiambic." verse, and is cited by the Scholl. Venet. on *A.* 244, *B.* 103, *N.* 301, *Π.* 95 *et al.*

## (ii) 10. DIONYSIUS,

surnamed the Thracian, pupil of Aristarchus<sup>41</sup>, wrote "on quantities", cited by Schol. Ven. on *B.* 111, in which he refuted incidentally some views of Zenodotus, and a *τέχνη* or treatise on grammar which was amplified by successive grammarians, and was for several centuries a popular elementary treatise among teachers. He considered "criticism as the complement and crown of grammar". A paraphrase on the *Ody.* is ascribed to him (Fabric. I. p. 394). He also wrote against Crates, and in this and other works a good deal of Homeric illustration was contained; hence he is cited several times by Eustath., and more frequently by the Schol. Venet. That he had no servile deference for Aristarchus, appears from the Schol. on *B.* 262.

## LX.

## (ii) 11. NICANDER OF COLOPHON,

son of Damnæus, poet, flourished at an uncertain date, the doubt lying between the period of Attalus, *circa* 145 B. C. and the Christian era. He wrote *θηριακά*, "of venomous animals", and *ἀλεξιφάρμακα*, "antidotes"; also lost works entitled *Αἰτωλικά*, *γεωργικά*, *γλώσσαι* (cited by Athenæus VII, p. 288) and others. His *γλώσσαι* is probably the work from which the Scholl. quote in citing his authority for certain readings, *e. g.* Scholl. AL on *Z.* 506. He is often reckoned amongst the *medici*, and is said to have done into hexameters part of the works of Hippocrates under the title of *προγνωστικά*. (Fabric. iv. p. 344.) He is referred to by Strabo, p. 823, as an authority regarding serpents. It is doubtful whether the Nicander surnamed of Thyatira, cited by Stephanus in his epitome (*ibid.* 354, 655), is identical or different.

## (ii) 12. DIONYSIUS,

surnamed "the Sidonian", cited Schol. Ven. on *B.* 192, 262, *X.* 29 *et al.*, by Varro (*de L. L.* IX 10), Apollonius *Lex. Homer.*, and often by Eustath. He is mentioned once as censuring Aristarchus, and also as the author of a work on "the resemblances and differences of words" (Villoison *Prolegg.* p. xxix, Fabric. I. p. 511, VI. p. 364).

## (ii) 13. NICIAS OF COS,

B. C. 50, was fortunate in being a literary friend of Cicero and Atticus, as on the score of merit he would hardly be entitled to much notice. He

<sup>41</sup> An article in Dr. W. Smith's *Dict. Biogr.* gives his period as B. C. 80, about which time he is said to have taught at Rome. This is probably an error, as he is said (Villoison *Prolegg.* p. xxix; *Anecd. Gr.* vol. II. p. 171) to have been "one of the 40 pupils of Aristarchus", not a later follower of his. It may have arisen from confounding him with some other of the name, perhaps "the Lindian", said (Fabric. VI. p. 364) to have taught at Rome in the time of Pompey. The same confusion appears in Villoison *Anecd. Gr.* II. 119.

is mentioned in Strabo, p. 657—8, as ὁ καθ' ἡμᾶς Νικίας ὁ κατατρικανήσας Κώων. The mention of him in Cicero's letters (see Smith's *Dict. Biogr.*) seems to bespeak rather a light esteem of the man. He is cited by Eustath. and 9 times by the Venet. Schol., also by Scholl. EMQ on α. 109 *et al.*

## (ii) 14. IXION,

surname given to Demetrius of Adramyttium, derived from his committing a sacrilege in the Heræum at Alexandria, or, as others say, from his stealing a play from Philotimus (Fabric. vi. p. 446). He was a follower of Aristarchus and lived at Pergamus in the age of Augustus Cæsar. He wrote of verbs and pronouns, and composed a commentary (ἐξηγήσεις) upon Homer and Hesiod (*ibid.* p. 362). He is cited by Scholl. ALV on A. 513 and B. 127, 192, by Scholl. AB on E. 31, by Scholl. HP on ε. 490 *et al.* His ἐτυμολογούμενα are mentioned by Athenæus.

## (ii) 15. APOLLONIUS,

surnamed "the Sophist", son of Archebulus or Archebius, flourished as a grammarian at Alexandria in the Augustan age (42), and wrote a Lexicon to the Il. and Ody. which is preserved, not however entire, and probably with considerable interpolations. It preserves a great number of very valuable ancient readings, and cites many early authorities, and was edited elaborately by Villoison, Paris, 1773. Hesychius took his materials largely from Apollonius, who in turn is supposed by Villoison to have incorporated the more valuable part of a similar work by his pupil Apion. He is cited by the Schol. A on Z. 414 *et al.*

## LXI. (ii) 16. PTOLEMY OF ASCALON,

author of a work concerning the "differences of words" (43), probably the one still extant (ap. Fabric. VI. p. 156 foll.), also of Homeric prosody, and of a work on the revision of the Ody. by Aristarchus. He was a teacher at Rome; and is quoted by Herodian (*inf.* no. 25) who lived under M. Antoninus, but referred to also by Didymus (Lehrs), which fixes an earlier date for him. He seems to have ventured on a more decided difference from the views of Aristarchus than most of the grammarians; see Schol. Ven. A. 396, O. 312.

## (i) 17. DIDYMUS OF ALEXANDRIA,

*temp.* Tib. Cæsar, son of a salt-fish salesman of the same name, and from his devotion to study surnamed χαλκέντερος, followed Aristarchus, whose

42 Ruhnken, however, places him about a generation later (Smith's *Dict. Biogr. s. n.*); this is countenanced by Villoison *Prolegg.* p. xxix, who speaks of him "et ejus magister Apion".

43 Closely resembling another similar one ascribed to Ammonius, who belongs to the end of the fourth century (Fabric. *loc. cit.* and note n). Whether either of the ascriptions is just is a very obscure question.

*διόρθωσις* of Homer he re-edited with consummate research and acumen (44). He is said to have written 3500 works, including commentaries on most of the more important Greek dramatists and orators (45). The best of the scholia on Pindar and Sophocles are said to be his (Smith's *Dict. Biogr. s. n.*). Most of these numerous works were probably compilations, in some of the latter of which he is said to have forgotten what he had written in the former. His Homeric studies formed the most valuable portion of his labours. In these he collated edd. earlier than Aristarchus, especially those of Zenod. and Aristoph., and often gives his judgment with great impartiality where they differ from Aristarchus' (Lehrs 28—9); cf. Schol. A on Z. 71. The *Scholia minora*, called also "Didymi", are a compilation partly from him, but including many other and some much later sources (Fabric. I. p. 388, cf. cap. 18). An account of them is given by Dindorf (*Præf. ad Scholl. in Odys.* p. xv). Didymus was the teacher of Apollonius, Apion and the Heraclides Ponticus mentioned *inf.* He was the contemporary and in some sense the rival of Aristonicus. He was, however, a superior commentator to him, and made use of original authorities from which the latter abstained. He often corrects Aristonicus, and shows that readings accepted by him as Aristarchean could not have been so. But, Lehrs thinks, he could not have been in any sense indebted to him (46).

44 "Hunc Didymum ejusque in Aristarcheis lectionibus exquirendis positam operam Wolfius si cognovisset melius, hunc si tenuisset Didymum esse qui per tota scholia duplicis Aristarcheæ editionis lectiones apponit, nunquam ille negasset duplicem Aristarchi editionem fuisse" (Lehrs, p. 26—7). As regards the value of his labours, Lehrs says, "fuit igitur aliquot sæculis post perutile, quæ tum Aristarcheæ forebantur lectiones ad fidorum monumentorum regulam exigere. Præterea tum accederet, ut non semel Aristarchus sed bis Homerum edidisset, hoc etiam perutile, utriusque editionis lectiones inter se conferre singulisque versibus utriusque editionis vel consensum vel dissensum notare. Sed ne sic quidem omnis in textu Homérico ab Aristarcho posita opera illustrata. Nam cum post alteram editionem emissam multos annos in meditando et interpretando Homero perstitisset, atque etiam commentarios edere pergeret, partim discipulis coram, partim in commentariis veteres suas lectiones reprobaverat, alias, ut diis diem docuerat, optaverat, defenderat, stabiliverat. Ergo hoc etiam perutile, lectionibus editionum constitutis, variante lectione ex utraq̃ue congestâ, addere ex commentariis et ex traditione (ea vero discipulorum scriptis vel etiam memoria continebatur) lectiones paulatim ab eodem adscitas. Tum demum recte de Aristarcho textu constabat" (*ibid.* 19). "Quam artem subtiliter diligenterque tractare docuerat (Aristarchus); eam Didymus tam egregie ad editiones Aristarchi Homericas adhibuit, ut nihil mihi videatur in hoc genere fingi posse perfectius" (*ibid.* p. 18).

45 "He stands at the close of the period in which a comprehensive and independent study of Greek literature prevailed, and he himself must be regarded as the father of the scholiasts who were satisfied with compiling or abridging the works of their predecessors" (Smith's *Dict. Biogr. s. n.*). He is here placed in class (i) as having edited the text of Homer.

46 "Didymus ipsos fontes Aristonici breviario carebat facillime" (Lehrs p. 31). Amongst these "fontes" were the edd. of Antimachus, Rhianus,

His work *περὶ τῆς Ἀρισταρχείου διορθώσεως* is recited at the end of every book by the compiler of the scholl. Venet. as having furnished materials for his work; see that on *B.* 111.

## (ii) 18. ARISTONICUS,

*temp.* Tib. Cæsar, was esteemed a grammarian of high merit. Strabo mentions him p. 38 as of his own time, and as having, in what he wrote, concerning the wanderings of Menelaüs, recorded the opinions of many upon the matters therein contained. A schol. on *T.* 198, ascribed by Lehrs to Herodian, cites him as reading *ὄων* where Aristarchus read *οἰῶν*; see also on *N.* 137, *ὀλοότροχος*. The remarks there adduced as his are supposed by Lehrs to be from his commentary on Homer. He also commented on Pindar (Schol. ad *Ol. I.* 33, III. 31, VII. 153). He gave explanations of the marks of Aristarchus, whose name is often to be understood where he uses the 3<sup>rd</sup> pers. sing. anonymously. So his phrase *σημειοῦνται τινες* is referred by Lehrs to Aristarchus or his disciples (Lehrs p. 5, § 4, p. 15, § 7). See further under Didymus, who with Ariston. is one of the four grammarians out of whose works the scholl. Venet. were compiled.

## LXII.

## (i) 19. APION,

surnamed *μόχθος* from his literary toils, son of Plistonicus, or Posidonius, but whether of Egyptian or Cretan origin, is doubted. A revision of the Homeric text with a commentary, the joint production of him and Herodorus, was in high popularity in the time of Caligula, and absolutely ruled the Homeric studies of the age. He is cited by Schol. B on *B.* 12, BL on *A.* 457, Q on *δ.* 419 *et al.* Hesychius mentions his expositions of Homeric *λέξεις*, and Eustath. often speaks of the commentary. Whether he was the author of a distinct Homeric Lexicon, has been doubted (*v. s.* Apollonius), but his Homeric works, under whatever title, were compiled with great judgment, and (Valckenaër thinks) became the basis of subsequent Homeric Lexicons (Fabric. I. p. 503—4). He excelled also in oratory, and was politically concerned in the embassy from Alexandria to Caligula against the Jews, whom he also attacked in writing, which called forth Josephus' famous reply. He also wrote *Ægyptiaca*, a topographical and descriptive work, an eulogy on Alexander the Great, and other works. His merits were undoubtedly high, but were obscured by his own overweening estimate of them, which outran even the adulation apparently paid to him.

Philetas, Zenodotus, Sosigenes, Philemon, Aristophanes, Callistratus, Crates, the one named *ἡ πολύστιχος* (perhaps from the number of lines in a column or page), those known as the *κοιναι*, *δημοδαεις* etc., the Æolic and the Cyclic; besides the commentaries of Dionysius Thrax, Dionysius Sidonius, Chæris, Demetrius Ixion, Diodorus, Ptolemæus Epithetes on the text of Zenodotus ("si modo recte interpretamur *B.* 111", adds Lehrs), the tract of Ammonius, referred to p. Lxvii n. 27, Dionysius Thrax on Crates *περὶ ποσοτήτων*, the writings of Dionysodorus, Parmeniscus, Ptolemæus Oroandes, Apollonius Rhodius on Zenodotus, and a few more (Lehrs p. 30).



## (ii) 20. HERACLIDES PONTICUS,

so called by Fabric. (*ub. sup.* p. 513), but possibly by confusion with the better known one so named and surnamed, who was a pupil of Plato. He is claimed by Ammonius, a grammarian of Alexandria towards the close of the 4<sup>th</sup> century, as "one of us" (*ἡμέτερον*), *i. e.* probably of the Alexandrine school. He wrote "solutions" (*λύσεις*) of Homeric questions (47), and explained Homeric allegories (48). He is said by Fabric. (*ub. sup.* p. 513, *cf.* VI, p. 369) to have been a pupil of Didymus the younger and to have flourished in the times of Claudius and Nero.

## (ii) 21. SELEUCUS OF ALEXANDRIA,

surnamed *Homericus*, wrote *ἐξηγητικά* on the whole of Homer, and also taught oratory at Rome. He was the author of other works grammatical and mythological. His date is uncertain, but was not later than Suetonius who cites him (Fabric. VI. 378) A. D. 90.

## (ii) 22. NICANOR

of Alexandria (Suidas) or of Hierapolis (Steph. Byzant.) A. D. 130, was surnamed derisively *στιγματίας* from his writing on punctuation, especially that of Homer and Callimachus, but also generally (*περὶ τῆς καθόλου στιγμαῆς*). His work furnished materials to the Schol. Venet. (Fabric. I. 368, 517, III. 823, VI. 345). He is cited by the Scholl. BL on Z. 445 *et al.*

## (ii) 23. ÆLIUS DIONYSIUS,

a Greek rhetorician of Halicarnassus *temp.* Hadrian, who wrote a lexicon of *Ἀττικὰ ὀνόματα*, cited by Eustath., also probably by the Schol. L. on Z. 378. His other works were chiefly upon music. He must be distinguished from the more famous Dionysius, also surnamed "of Halicarnassus", who wrote on Roman archæology and belongs to the century B. C.

## (ii) 24. APOLLONIUS,

surnamed *ὁ δύσκολος* from having his temper soured by poverty, was born at Alexandria, flourished under Hadrian and Antoninus Pius, and wrote on parts of speech, verbs in *μ* and "Homeric figures".

## (ii) 25. HERODIAN,

son of the last mentioned, also an Alexandrian, but removed to Rome and gained the favour of M. Aurelius, to whom he dedicated a book, *ei-*

47 This was a favourite form of ancient Homeric criticism on detached points; *cf.* Villoison *Anecd. Gr.* II. p. 184, "ac præsertim ii qui ex Alexandrinâ scholâ, tanquam ex equo Trojano, prosiluerunt, et vocabantur *ὀλιτικοί*, et ut Eustathii verba usurpem, *ὅτι τῶν Ὀμηρικῶν ἀποριῶν ὀλιτικοί*, quod in Museo Alexandrino ut plurimum Homericis questionibus excogitandis et argute solvendis vacarent." One such *ἀπορία*, ascribed to Aristotle, is mentioned by the Schol. Ven. on B. 73.

48 Unless these were the work of the elder Heraclides Ponticus, already referred to, with whom Fabric. *loc. cit.* seems to confound him.

ther his *Ἰλιακὴ προσῳδία* (Schol. Ven. on *A.* 576) (49), or his *ἡ καθόλου προσῳδία* in 20 books. Both are cited by Schol. Ven. on *A.* 493; see also on *Φ.* 232 *et al.* He also wrote *ἐπιμέρισμοι*, in which rare and difficult words and peculiar forms in Homer were discussed (50); see further in Smith's *Dict. Biogr. s. n.*

## (iii) 26. ATHENÆUS OF NAUCRATIS

names as his contemporary the emperor Commodus, and flourished to the time of Alexander (Rom. Emp.). His work is called the *δειπνοσοφισταί*, which might be paraphrased as "learned table-talk"; it is in the form of a dialogue supposed to take place at a banquet, but spun out to the inordinate length of 15 books. It is chiefly on literary and critical points, or on literature as illustrating the art of the *bon vivant*, but is so illimitably discursive that anything may lead to anything else. The opinions expressed in it are perhaps as often merely whimsical or jocosely exaggerated as sincerely meant; such probably is the statement that Athenocles of Cyzicus understood Homer better than Aristarchus (*V.* p. 177 e); so also the allusion to *ῥά* and *ὑπερῶα* (cf. Schol. V. on *II.* 184) and sundry other heavy pedantic jokes. He has rescued from perishing a vast mass of literary fragments, and wrote a lost history of the Kings of Syria. See further in Smith's *Dict. Biogr. s. n.*

## LXIII.

## (iii) 27. PORPHYRY,

born probably in Batanea (Bashan) of Trans-Jordanic Palestine, in his youth studied under the Christian Father, Origen, perhaps at Casarea, but flourished as a Neo-Platonic philosopher of the school of Plotinus and an adversary of the Christians, from Gallienus to Diocletian or Probus. His original name was Malchus = *βασιλεύς*, from which "Porphyry" sprung by an easy association (Smith's *Dict. Biogr. s. n.*). He was a voluminous writer. Amongst his works were the "Homeric Questions", probably a compilation (Fabric. I. p. 396), see p. Lxxviii n. 47, and an allegorical interpretation of the "Cave of the Nymphs" in *Ody. v.*, which were much in favour with the early editors of Homer down to the 17<sup>th</sup> century; thus even Barnes retains them; also scholia on the *II.*, said to resemble closely the scholl. Ven., and (whether distinct from the last named or not, is

49 Herodian's work on prosody furnished materials to the compiler of the scholl. Venet., together with the works of Didymus, Aristonicus and Nicenor, and Lehrs thinks that the first compilation took place not much later than Herodian's age. A few additions were made from other writings of Herodian, especially any which seemed to conflict with the views stated in his prosody. Casual observations which bore upon the point discussed might, Lehrs thinks, have also been added to the commentaries of Didymus and Aristonicus; and as time went on and further materials accumulated, as from Porphyry, other additions were made (Lehrs 35—6).

50 "Summum magistrum Aristarchum sæpissime respicit, assentiens in plerisque, raro et verecunde dissentiens (c. g. Z. 266, O. 10, 320, T. 228, see schol. there), . . . doctissimum opus est" (Lehrs p. 34 § 11).

not quite clear) "annotations on difficult passages in the *Il.* and *Ody.*" (Fabric. I. p. 394). He was careful in explaining difficulties, as also in adding citations of the passages which illustrate the doubtful word or phrase. He states this principle, as cited by the Schol. B on Z. 201, ἀξιῶν δὲ ἐγὼ Ὅμηρον ἐξ Ὅμηρον σαφηνίζειν, αὐτὸν ἐξηγούμενον ἑαυτὸν ὑπεδέκνυον. He was also useful in handing down elder traditions. A MS. of these scholl. exists at Leyden, and an edition of them was promised by Voss, but he did not live to execute it. Valckenaër has published those on book XXII of the *Il.* (Fabric. I., pp. 309—400, cf. VI, p. 519). Such "questions" propounded in the schools of Alexandria formed a favourite test of the students' knowledge of Homer; and scholia often take the form of ἀπορία with its λύσις (51) e.g. at X. 147, *Æ.* 200, Z. 234, 359, 488 (Schol. B).

## (iii) 28. HESYCHIUS

of Alexandria or of Miletus, a Christian writer of the 3<sup>rd</sup> and 4<sup>th</sup> century. Whether the same as the Christian martyr under Diocletian is uncertain (Smith's *Dict. Biogr. s. n.*). The lexicon which goes under his name is replete with illustration of the Greek classic writers, and for the diction of the poets no one compiler has perhaps done so much by way of elucidation. It is no less useful for the LXX and N. T. It professes to be based on that of Herodian, and has again been added to successively by later hands. The most renowned scholars of Europe since the renaissance have contributed to throw light upon its text. The only known MS. of it is in the Marcian Library Ven. (Fabric. VI. p. 199 foll.).

## LXIV.

## (iii) 29. TZETZES,

a verbose and voluminous writer, who flourished in the middle of the 12<sup>th</sup> century, and wrote a poem in three parts: 1. *Pro-Homerica*, 2. *Homerica*, and 3. *Post-Homerica* (52), a "paraphrase on Homer", and "Homeric allegories", which he dedicated to the Empress Irenê Augusta. Parts 1. and 2. are also called "the little *Iliad*". He is said to have had no knowledge of the Cyclic poets, but to have drawn his sources wholly from scholia etc. The libraries of Madrid and Vienna, the King's Library London (Brit. Mus.), and the Bodleian Oxford, contain unedited MSS. of various parts of his works. Most of what they contain is, however, probably known from other sources (53).

## LXV

## (iii) 30. EUSTATHIUS,

archbishop of Thessalonica, born at Constantinople, flourished in the

51 See on p. LXXviii, note 47.

52 A fragment of the *Post Homerica*, and another of the *Paraphrase*, was edited by Dodwell (*Dissert. de vet. Gr. et Rom. Cyclis* p. 802), and a fragment of the *Pro-Homerica* by F. Morell (*Il. carmen Gr. poetæ cuius nomen ignoratur*), and another by G. B. Schirach, Halle, 1770 (Fabric. I, p. 403 foll.).

53 Concerning the *Chilades* of Tzetzes, a work of over 12,000 lines mythological and historical, but having no special reference to Homer, see Smith's *Dict. Biogr. s. v. Tzetzes*, pp. 1200—1.

latter part of the 12<sup>th</sup> century, and published under the title of *παρεκβολαὶ* (*excerpta*) a laborious commentary on the Iliad and Odyssey, incorporating all the Homeric learning of his time. It was first printed at Rome under the auspices of Pope Julius III, the Emperor Charles V and King Henry I of France, in 3 voll. fol. 1542.—9. A notice of other edd. will be found in Fabric I. pp. 391—2. The mere index of writers cited by him occupies forty-five 4<sup>to</sup> pages of Fabric. *Bibl. Gr.* vol. I, and of these the great majority would be wholly unknown, or known by name only, but for him. Hence the value of his work may be estimated. It is, as it was inscribed by the author, a veritable *πύργος Ἀμάλθειας*. Valckenaër's opinion (ap. Fabric. *loc. cit.*) was that he found no poets extant but such as have come down to us (54), that all his other citations of poets are second-hand from Athenæus (55) or from scholiasts now lost, that of all these, however, he was a most careful student (56), that his other chief sources were the commentary of Apion and Herodorus and other scholl. of high antiquity on either poem, the copious lexicons of Ælius Dionysius, Pausanias and others, and the works of Heraclides and Herodian. His above mentioned references to *οἱ παλαιοὶ* are accordingly derived from this class of writers (57). But his copies of many surviving poems were superior to any which we now have, and he has thus preserved some readings of high value. It is some testimony to the antiquity of his authorities that his work contains hardly any allusions to the Christian Scriptures, although the phraseology of a Christian writer and Divine is occasionally traceable in it (58).

54 It appears, however, from "the Catalogue of the books of the Patriarch of Constantinople" 1578, that among them were extant probably down to the fall of that city, and therefore in Eustathius' time, 24 plays of Menander and "Lycophronis omnia". (This catalogue is in Sir T. Phillipp's library; see page LXXXV note 6.

55 "Bentley has shown by examining nearly a hundred of his references to Athenæus, that his only knowledge of him was through the epitome" (Smith's *Dict. Biogr. s. n. Athenæus*).

56 Lehrs charges Eustath. with a careless use of the scholl. which he had at hand, "quem limis oculis quos ad manum sumserat libros percurrisse certum est." (He here adduces instances.) *Strictim oculis percurrisse copias suas Eustath., hoc etiam proditur illustri documento. Usus est scholiorum volumine eo, quæ hodie codex Venetus A. habet sed præterea tractabat, quem sæpissime ad partes vocat, librum commentationum Apionis et Herodori nomine inscriptum. Eo vero libro eadem illa scholia contineri (quod ita esse excursu opusculi mei ostendam) longum per iter hoc comitatu utenti non patuit*" (p. 40—1).

57 Dr. Leonard Schmitz (ap. Dr. Smith's *Dict. Biogr.*, p. 120) further thinks that "he was personally acquainted with the greatest of the ancient critics, such as Aristoph. of Byz., Aristar., Zenod. and others, whose works were accessible to him in the great libraries of Constantinople".

58 As is occasionally the case in some of the Scholl., e. g. *ἡ χάρις τοῦ Ἀγίου Πνεύματος διὰ νέφους σταλαγμοῦς δίδωσι γνώσεως κ. τ. λ.*, Scholl. H. Q. on σ. 2.

## PART III.

### MSS. OF THE ODYSSEY AND ITS SCHOLIA.

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LXVI. The list of ancient authorities which has been under review in Part II leads on naturally to the MSS. of the text and of the scholia upon it which we inherit from their labours. Our oldest Homeric *codices* are in fact a little older than the age of Eustathius, and were mostly imported several centuries later from Constantinople, the last native seat of Greek learning.

The following account of MSS., so far as they are contained in public libraries<sup>(1)</sup>, is probably not far from complete as regards its

1 I have to thank for the assistance which their replies to my enquiries have furnished, the librarians of

the Ambrosian library at Milan,  
the Imperial library at Paris,  
the Marcian library at Venice,  
the University library at Heidelberg,  
the Public library at Hamburg,  
the Catholic library at Louvain,  
the University library at Leyden,  
the Public library at Amsterdam,  
the Royal library at Madrid,  
the Imperial library at Vienna,  
the Royal library at Breslau,  
the Medicean library at Florence,  
Caius College Cambridge,  
Corpus Christi Coll. Cambridge  
the Royal library at Berlin.

The above arrangement follows the order in which their replies were received.

I have also to thank the Rev<sup>d</sup>. H. Bradshaw of King's Coll. Cambridge, and especially the Bodleian Librarian in the University of Oxford, by whose permission the specimen of the MS. of the scholia on the Odyssey was copied, for valuable help which they have afforded in prosecuting the researches necessary for the purpose.

proper scope, the Odyssey. On one point, however, viz. how far the various *codices* enumerated have been collated, and in what editions the results of those collations have been embodied, the information which it has been found possible to obtain is in some respects deficient. I commend this branch of the enquiry to the good offices of any scholars who may be travelling on the continent.

LXVII. In the library of the Brit. Mus. among the Harleian MSS. are four of the Odyssey,

No. 5658, vellum, A. D. 1479.

5673, paper, XV<sup>th</sup> century.

5674, vellum, XIII<sup>th</sup> century. This was collated by Porson with Ernesti's ed. of the Ody. 1760, and before him, but cursorily, by Bentley, who, as Porson says, only noticed the various readings of the text, omitting those derivable from the scholl. These Bentley sent to S. Clarke (the son) for his edition of Homer left unfinished by his father. Cramer since collated the scholl. with those edited by Buttmann. Of the four this alone has scholl. In some parts of the earlier books these are very copious. They sometimes fill the entire margin, including the spaces above and at the page-foot, and sometimes have an entire page or more to themselves. Cramer thought he detected a later hand in some of the longer scholl., and traces of erasure of those by the earlier hand to make room for them. On this question of unity of hand Porson suspends his judgment, adding, "neque id sane multum refert, cum satis constet, unius jussu et consilio totum MS. concinnatum esse". He remarks that it was written at a time when copyists had begun to hesitate between the  $\iota$  subscript or written *ad latus*. The MS. is in beautiful condition and contains 150 leaves<sup>(2)</sup>. The ink is

Enquiries have also been addressed to the Vatican library at Rome, the Pauline library at Leipzig, and to the principal libraries at Strasbourg, Augsburg and Basle, also to the Imperial library at St. Petersburg, to that of the Holy Synod at Moscow, and to the Royal library at the Escorial; but no replies have been received from any of them. The notices of the MSS. said to be in their keeping are derived from Fabricius, Heyne, Dindorf and other scholars. As regards private libraries, it is quite possible that MSS. may exist there which are generally unknown. I shall of course be thankful for information concerning any such.

<sup>2</sup> Heyne (vol. III. iv. *de subsidiis* p. xcvi note) calls it an "eximius codex cum Townleiano Iliadis codice comparandus". The end of the volume has the

in some places paler than in others, but the ink used by the same writer may not have been always of the same quality. A table of the *var. lect.* which Porson extracted from it, arranged in the order in which they occur in the poem, is appended to the Oxford Clarendon ed. 1800. This MS. is cited as Harl., and its scholl. as Scholl. H., in the present ed.

No. 6325, vellum, XV<sup>th</sup> century.

LXVIII. In the Bodleian library at Oxford is a MS. of scholl. on the Ody. without text, in beautiful condition and very legible, ascribed to the XI<sup>th</sup> or XII<sup>th</sup> century (3). They are those known as the scholl. *minora*, as contrasted with those of Eustath., also as *vulgata* or scholl. *Didymi*, but with no due authority for the name; see under *Didymus* p. LXXVI. Their form is that of comments on the individual word or phrase, prefixed as a catch-word, in the order of the text. The books have short arguments prefixed. Dindorf collated this MS. for his ed. of scholl. on the Ody., Oxford Clarendon, 1855, and says (*Præfat.* p. xviii) that the scholl., published by Asulanus at the Aldine Press in 1528 were derived from a MS. closely akin (*plane gemellus*) to this.

LXIX. In the library of Caius Coll., Cambr., is a MS. no. 76 fol., on vellum, containing an exegesis of the Ody., apparently a fragment of the scholl. *Didymi* on book I to VII. 54. (Fabric. I. 412, cf. p. 389. and Heyne III. p. LXX note.) In the margin are some additions in red ink, and the scholl. are occasionally displaced, *e. g.* at *α.* 188 (4). The librarian is not aware that it has ever been collated.

In the library of Corpus Christi Coll., Cambr., is a MS. no. 81 fol. on paper, probably XV<sup>th</sup> century (5), containing the II., the *Post-Homerica* of Q. Smyrnæus and the Ody. It was collated by Barnes for his ed. Cambr. 1711.

LXX. In the boys' library, or School library of Eton College is a copy of the Florentine ed. prin. 1488, the ample margins of which contain MS. scholl. "by the hand of Aloysius Alamannus" and precisely dated "the 5<sup>th</sup> of April 1518, being Easter Day". The scholl. on the II. are said

subscription "*Antonii Seripandi et amicorum*". Seripandi was a Cardinal (Fabric. I. p. 401) and Archbishop of Salerno, and died 1563. For this and some other similar information I am indebted to Mr. E. Deutsch of the Brit. Mus. A specimen of this MS., to follow this page, has been copied for the present work, by permission of the authorities of that Museum.

3 A specimen of this MS., to follow that of the Harleian, has been copied for this work.

4 It is bound up in a miscellaneous collection of Greek MSS. principally medical.

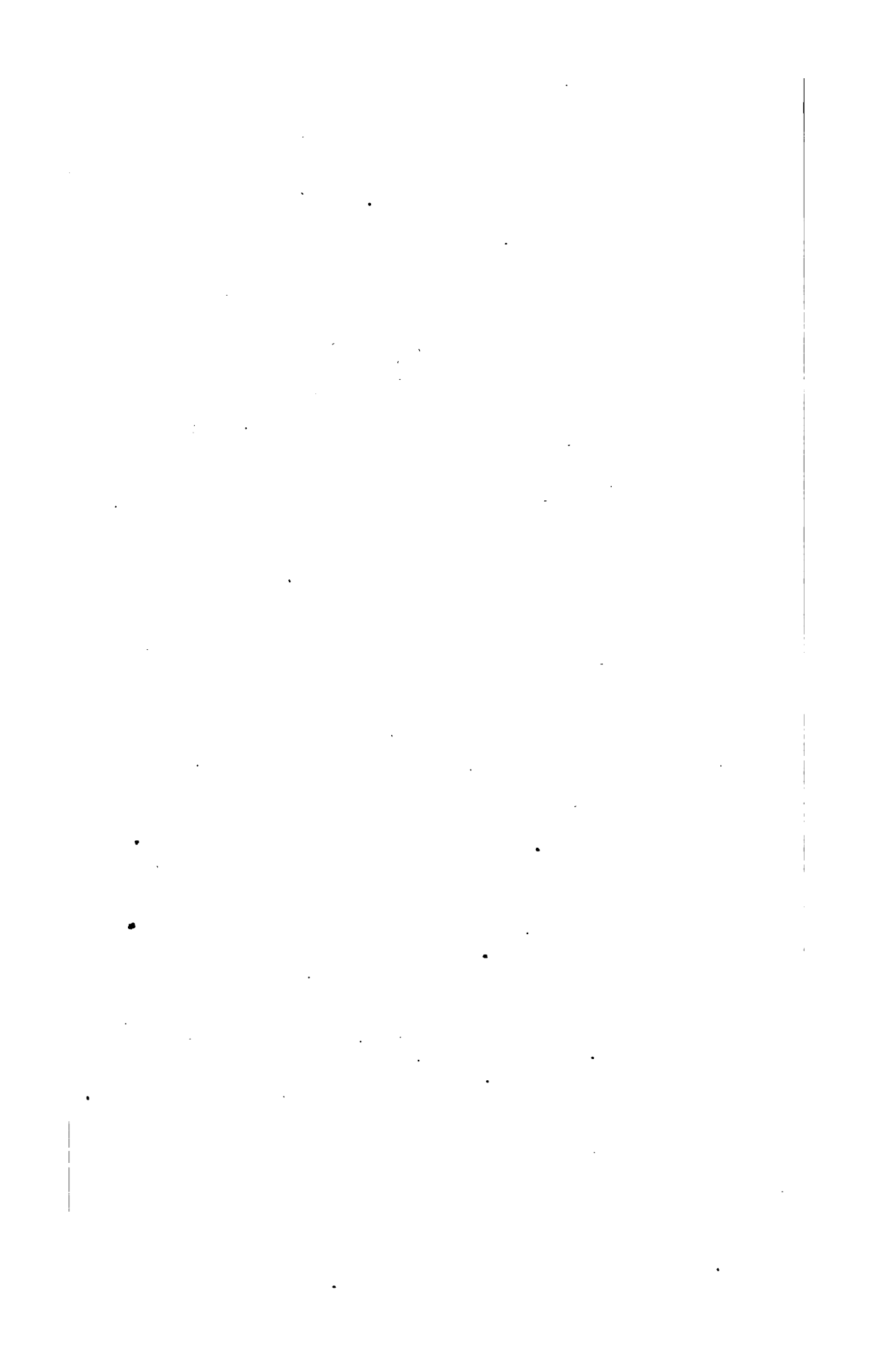
5 From its having the name of Theodore in gilt letters on the first page it has been ascribed to the Archbishop of Canterbury of that name in the VII<sup>th</sup> century, but erroneously, as shown by the character and appearance, betokening a date not much earlier than the invention of printing. (Catal. of MSS. in C. C. C. C.)

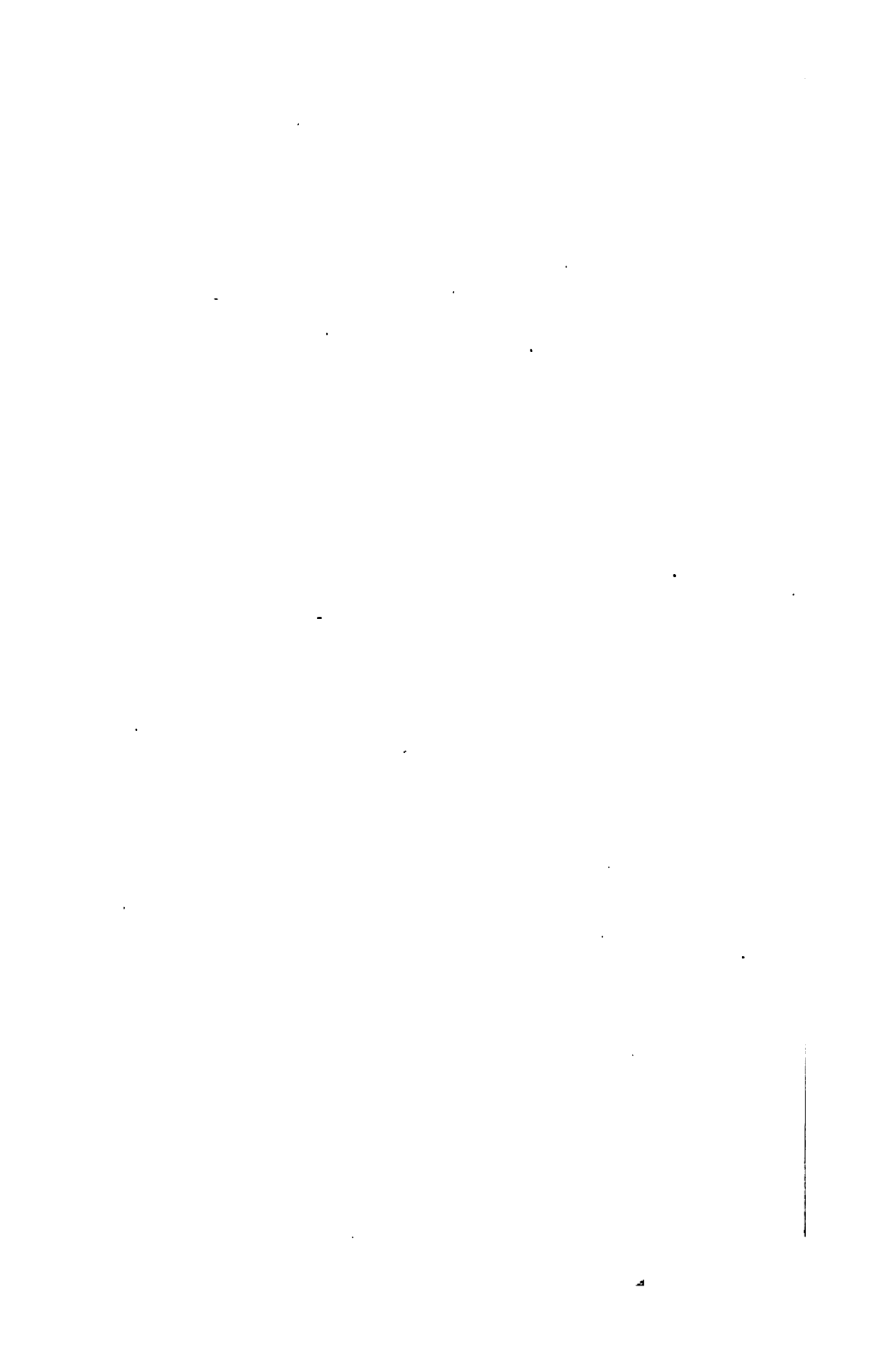












FAC-SIMILE SPECIMEN OF A M.S. OF THE SCHOLIA MINORA AD ODYSSEAM, WITHOUT TEXT,  
IN THE BODLEIAN LIBRARY, OXFORD, III<sup>TH</sup> CENTURY.

(The page contains the close of book I and the beginning of book II.)

ΤΡΗ ΤΩΙ ΣΤΓ.  
ἔπέρωσ.

Κοροόμηι.

Ἐπίδ' κληῖ δ' αὖ ἠδ' ἄνωξ' ἰμαίηι: τὸ μὲν ἰμῶν οὐ βίη μῶν μ  
κλειέθρον. δὴ δὲ τὸ ὑπὸ φέρον ἰμαίη τασ δὴ μετ' ἡμῶν  
δῖα τῆμα μτρήσσομ. ὄμνῳ δ' κδ' ἐξιοῦμ. ὄμδ' δ' ἐξαρῖσθ  
ρῶμ. ἴσ τὸ δὲ μ' ασθα ἀμοῖζαι καὶ ληΐσαι· μῶν ὡς τὸ ληΐ  
θεομ' παρ' ἑμῶν καὶ παρ' ἡμῶν τῶν ἰμαίηι.

Κοροόμηι.

ὄϊοσ αἰ ῶ τω.

τῶν ποροῦ αὐτοῦ· ληΐ δ' ἐπὶ τῶν μὲν ἰμαίηομ ἄρῖομ ἡμῶν

μῶν ἰμαίη.

πτεφραδ'.

τορ μὲν ἰμαίηομ τὸ δ' ἰμαίηομ.

δ' ἐπὶ κλειέθρον ἰμαίηομ.

τῶν ἰμαίηομ ἰμαίηομ.

Ἐπίδ' κληῖ δ' αὖ ἠδ' ἄνωξ' ἰμαίηι:

τὸ μὲν ἰμῶν οὐ βίη μῶν μ

κλειέθρον. δὴ δὲ τὸ ὑπὸ φέρον ἰμαίη τασ δὴ μετ' ἡμῶν

δῖα τῆμα μτρήσσομ. ὄμνῳ δ' κδ' ἐξιοῦμ. ὄμδ' δ' ἐξαρῖσθ

ρῶμ. ἴσ τὸ δὲ μ' ασθα ἀμοῖζαι καὶ ληΐσαι· μῶν ὡς τὸ ληΐ

θεομ' παρ' ἑμῶν καὶ παρ' ἡμῶν τῶν ἰμαίηι.

Κοροόμηι.

ὄϊοσ αἰ ῶ τω.

τῶν ποροῦ αὐτοῦ· ληΐ δ' ἐπὶ τῶν μὲν ἰμαίηομ ἄρῖομ ἡμῶν

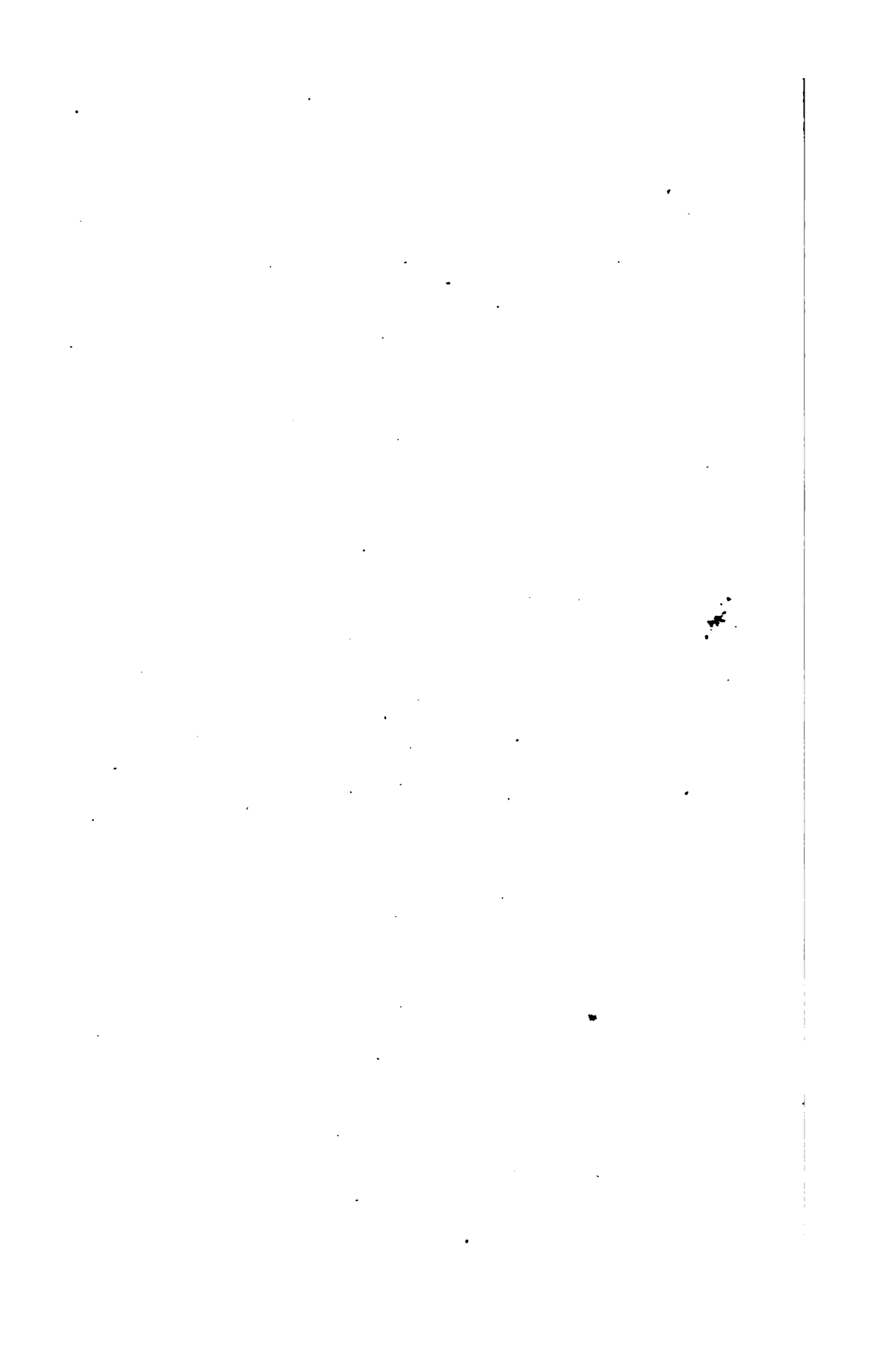
μῶν ἰμαίη.

πτεφραδ'.

Παρασον βκ κλησθαυ τη λβμαχο. παρ αβλ λθ το ισ μμη  
αηροσ μδλ βγαι τισοι κιασ οδω σεωσ. και λαωω μπα  
ραυ κω βρυ κλειασ τω προσ τη μ βωλ δι μιαυ βωλ τη  
δθα. παρ αδθ αυημασ βαιρωσ και μαυ. φσ παλω ω

αμ φβαι η μιν δυ μαυ το σ.  
αμα εω τη λβμαχο. σμ μαρ μ φσ βκ κλησθαυ  
τω ισ ιθα κνηοω. κβ βδλ τη σοικιασ το ισ μμη σθηρασ  
δωαυ ατ τεσθαι. και μαυ αυησασ παρ αυτω μ οπωσ  
φσ πυ/ομ και παρ τημ πορ βωλ, δωσ τη γαυει. παρ  
δθ μο η μο μο σλαωω κβ φ οδαι παρ αυδρ κλειασ  
τησ τροφου. λαφρα τησ μρσ βκ κλησ.  
ημοσ.  
κωικα οτθ.

κίρι γβμειαι.  
το μ ορ φρομ γβμωσω. τδ



to be less copious than those on the Ody. and to cease entirely after about bk. XXI. There are none on the *Batrachom.* and *Hymns.* Barnes extracted the Odyssean scholl. (Heyne III, iii, *de Scholl. in Hom.* LXXI, cf. Barnes *præfat.* p. vi. and Fabric. I, p. 390), and they also appear to have been previously used for the Camb. ed. of 1689 (Heyne III, i, *de edd. Hom.* p. xxx).

In the library of Sir Thomas Phillipps, Bart. of Middle Hill, is an 8<sup>vo</sup> vellum, XV<sup>th</sup> or XVI<sup>th</sup> century MS, no. 367, in extremely good preservation and very clearly written, but by a careless scribe, without scholia. It appears from a mem. at the end to have been the property of Matteo Palmieri of Pisa, and passed into the hands of the Jesuits of Clermont at Paris (6).

LXXI. In the Imperial library at Paris are seven MSS. of the Ody., six of them with scholl. Their value is discussed by Villoison *Prolegg. in II.* p. XLV. foll. note. On applying to the librarian I have not been able to ascertain which of them have been collated, but one of them is doubtless that mentioned by Dindorf as "Parisinus 2403", the scholl. of which were collated by him and are cited under the letter D. This MS. is said to be on silk, of the XIV<sup>th</sup> century, elegantly written in very black ink. Its scholl. on books I to III are copious, those on books IV to X fewer, after which they wholly cease. It is said to retain the name of Porphyry (7) attached to many scholl. where other MSS. had lost it. Another is probably the "Parisinus 2894" of Dindorf, inspected by him, and cited under the letter S, same century and material, but square in form, with double columns in each page, and in each column 22 lines of text. The Ody. with scholl. and glosses occupies p. 209—333 of the MS., but these scholl. etc. disappear after v. 38 of book III. They are described as good and ancient, but less copious than those of the Harl. Cramer, adds Dindorf, gave some excerpts from this MS. in his *Anecdot. Paris.* vol. III, but omitted a good deal as illegible, and misread some (*Præfat.* xiv).

LXXII. In the Medicean library at Florence, book-case numbered XXXII, the following MSS. contain the Odyssey in whole or in part:  
No. 4, fol. vellum, XV<sup>th</sup> century, of great beauty, containing also the

6 By the courtesy of the owner, now residing at Thirstaine House, Cheltenham, I have inspected this MS., and collated, but too late to be of use for the present volume, books α. and ε. and a part of δ. It agrees more frequently with the Harl. 5674 than with any other MS. known to me; yet it differs from it, agreeing incidentally by turns with six or seven other MSS., or with Eustath., often enough to give it an independent, and as it were, eclectic character. Among these variants I have found three which I do not see noticed as existing in any MS. whatever, although two of these are recorded by scholl. on the II. or on a later book of the Ody. The third, *ἀρώρει* for *ὀδῶδειν* in ε. 60, is, I believe, new. There is also a MS. of Eustathius in the Middle Hill Library.

7 This does not imply that Porphyry was the original source, he having largely compiled from others; see *Porphyry* on p. LXXIX sup.



- Vita Hom.*, the II. and Batrachom.: the books have arguments prefixed, but no scholl.
- No. 6, fol. vellum, XV<sup>th</sup> century, of great beauty, the same without the *Vita*, but having neither arguments nor scholl.
- No. 12, large 4<sup>to</sup> paper, XV<sup>th</sup> century, containing the Ody. alone, mutilated in several places, with neither arguments nor scholl. except to book I.
- No. 23, 8<sup>vo</sup> paper, XV<sup>th</sup> century, containing the Ody. with very scanty scholl. by a much later hand, and which commence at book XVI.
- No. 24, 8<sup>vo</sup> vellum, X<sup>th</sup> century, containing the Ody. with interlinear glosses, mutilated towards the end.
- No. 30, large 4<sup>to</sup> paper, XVI<sup>th</sup> century (8), containing the Ody., text only, with arguments to some only of the books.
- No. 39, 8<sup>vo</sup> vellum, XV<sup>th</sup> century, containing the Ody. with some interlinear glosses and very brief scholl. on the first four pages; no arguments.
- Book-case numbered LVII (9).
- No. 32, 8<sup>vo</sup> paper, XV<sup>th</sup> century, containing ancient scholl. by an uncertain author on books I—IV of the Ody., cited by Dindorf as R., and as Schol. R. in the margin of this edition.
- Book-case numbered XCI.
- No. 2, large 4<sup>to</sup> silk, XIII<sup>th</sup> century, containing Ody. books I—XIV, no scholl., mutilated at the end.

LXXIII. In the Marcian library at Venice are the following:

- No. 460, fol. vellum, XII<sup>th</sup> century, in 250 leaves contains Eustathius on II. and Ody., and was used for the ed. Romana<sup>(10)</sup> 1542 ... 1550; see Fabric. *ub. sup.* p. 392.
- No. 513 (or 613, as given by Fabric. *ub. sup.* and Dindorf)<sup>(11)</sup>, fol. paper,

8 "The trade of the copyist of Greek MSS., instead of sinking at once before the printer, held its ground for nearly a century. Some of the most elegant Greek books we possess in MS. were executed as late as the middle of the 16<sup>th</sup> century. . . . The public were supplied with *cheap* Greek books by the Aldine and other presses, but for copies *de luxe*, such as kings and collectors loved — *chartæ regiæ, novi libri* — copyist and miniator still continued in request." *Quarterly Rev.* No 234, p. 338.

9 Erroneously given as 37 by Dindorf.

10 Cardinal Bembo procured it for the Roman editors, as I am informed by the present librarian of the Marcian; who adds that it was once, through misinterpretation of the superscription, supposed to be an autograph of Eustath. himself. He refers me to Bembo's *Lettere*, Venezia 1729. vol III. p. 125, Dorville *Vann. Crit.* Amsterdam vol. I. p. 313. Its register will be found in the Marcian Catal. Gr. MSS. II. p. 245 foll.

11 Registered 313 in same Catal. p. 315. Fabric. calls it a 4<sup>to</sup>, and Dindorf describes it as being "formâ quadratâ". This was collated by Cobet, and is of all now extant the most perfect as regards the scholl. on books I—IV.

in 296 leaves, XIII<sup>th</sup> century, the Ody. follows the Batrachom. and has scholl. in its margin.

No. 4 of Class IX, 4<sup>to</sup> paper, XIII<sup>th</sup> to XV<sup>th</sup> century, contains as follows:

1. From the beginning to book VI, v. 190, with a preface prefixed, XIV<sup>th</sup> century.
2. From book IX, v. 541, to the end of the poem, with scholl. of XIII<sup>th</sup> century. Dindorf used the scholl. in his ed. of the *Scholl. in Odys.*, and describes them as short and of little value, mentioning favourably, however, one long note probably transmitted by Porphyry (12). He adds that the first portion of the MS. is on silk.

No. 463, 8<sup>vo</sup> on paper, in 194 leaves, XIV<sup>th</sup> century, with interlinear scholl. (13), the books VII and VIII are missing, while VI and IX are fragmentary.

No. 456, fol. vellum in 541 leaves, XV<sup>th</sup> century, containing also the II., the Hymns and Batrachom., with the poem of Quintus Smyrnaeus.

No. 457 (14), 4<sup>to</sup> paper, in 191 leaves, XV<sup>th</sup> century or thereabouts.

No. 611, fol. paper, in 244 leaves, XV<sup>th</sup> century (15), has the *Vita Hom.* prefixed.

No. 29 of Class IX (16), fol. paper, XV<sup>th</sup> century, "with interlinear Latin version, which does not agree with any published up to this day", and accompanied by marginal notes.

No. 34 of Class IX, fol. paper, XV<sup>th</sup> century, with glosses and scholl. interlinear and marginal, bequeathed by Girolamo Contarini to the library; the end is missing.

No. 610 (17), fol. paper, in 590 leaves, about XVI<sup>th</sup> century.

No. 20 of Class IX, 4<sup>to</sup> paper, in 279 leaves, XVI<sup>th</sup> century (18), contains among other things "Annotationes grammaticales in Odysseam Homeri", p. 133 foll.

12 On the question why Odys. discovered himself to Telemachus and the servants, and not to Penelopè. This is such an ἀπορία and λύσις as those mentioned on p. LXXVII note 47. They are as old as Aristotle.

13 This and the next two are on p. 245 of the same catal. This is perhaps the one given as No. 263 by Fabric.

14 Possibly that given by Fabric. (*ub. sup.* p. 408) as No. 647 4<sup>to</sup>, "Odyssea fine mutila", and by Villoison *Anecd. Gr.* II. p. 247, as being in the append. to Catal. of Gr. MSS. in the Marcian from the Catal. of Cl. Zanetti, No. DCXLVII, 4<sup>to</sup>, in 194 leaves, XIV<sup>th</sup> century, mutilated at the end.

15 On p. 314 of the same catal.

16 This and the next are in the Appendix to the catal. aforesaid. The quotation in the text is from the letter referred to in note 9.

17 On p. 314 of the same catalogue.

18 This and the two following are in the Appendix aforesaid. This MS., as the Marcian librarian informs me, derives from the library of the Nani family of Cefalonia, and is described by Mingarelli in the *Græci Codd. MSS.* B. 1784, pp. 484—6.

No. 21 of Class IX, fol. paper, XVI<sup>th</sup> century (19), imperfect at the beginning, contains parts of the poem.

No. 36, 37 of Class IX. A copy of the Florentine ed. prin. of *Hom. opp.*, 1488, with scholl. written in the margin of the Ody., only dating from the XVI<sup>th</sup> century (20). Bequeathed by Contarini aforesaid.

The Schol. Ven. on the *Il.*, whence Villoison edited in 1788 *Homeri Ilias ad veteris codicis Veneti fidem recensita*, refers to his scholl. on the Ody., which Villoison, however, was nowhere able to find, see *ibid. Prolegg.* pp. 27 and 44 note.

LXXIV. In the Vatican library at Rome are MSS. scholl. on the Ody. by Georgius Chrysococces, or perhaps copied only by him (Allatius *de Georgiis* p. 360 ap. Fabric. I. p. 416).

In the library of the "Congregatio Cassinensis" (21), MS. No. 2, is Ody. fol. vellum.

MSS. of Ody. are mentioned by Montfaucon in his *Catal.* as existing in the same library (Fabric. *ub. sup.* p. 412); he does not say how many, nor state particulars. One distinguished as "Reginensis 91", paper, XV<sup>th</sup> century, containing also the *Hymni*, is mentioned by Baumeister, *Hy. Hom. prolegg.* p. 94.

In the library of Padua is a (MS.?) translation of the Ody. by Manuel Chrysolores (22).

LXXV. The Ambrosian library at Milan has three MSS. with scholl. and two without, all carefully examined by Maii, who says *Præfat. de Codd. Ambros. Odys.* p. xli, "novum esse plerumque diversumque ab editis Ambrosianorum scholiorum (23) genus . . . . nemo legens non videt". They are:

A fol. MS. on paper, apparently XIV<sup>th</sup> century, entire with most valuable and copious scholl. which diminish in number in the later books (24) (Maii, who first edited them at Milan 1819, *Præfat.* p. xxxvi). Buttman,

19 The parts of the poem are said to be stated in Mingarelli, pp. 486—7; see last note. This also came through the Nani family.

20 The marginal scholl. in MS. are a similar feature to those in the margin of the Etonian copy of the same ed. prin. ascribed to Aloysius Alamannus, see p. LXXXIV. § LXX.

21 Supposed to be that of the Benedictines on Monte Cassino in Naples.

22 "Vel potius alicujus indocti." Fabric. *ub. sup.* p. 412.

23 Villoison (*Prolegg. ad Il.* p. xli) notes that "in Ambrosianis scholiis semel loquitur Christianus auctor anonymus (σ. 2) semel etiam Gregorius theologus (θ. 409)"; adding, "nonne etiam in Venetianis scholiis Christiana vestigia impressa sunt?"

24 *E. g.* the first twelve books in Maii's ed. of the collated scholl. occupy over 100 pages, the last twelve 30 pages. These MSS. are registered respectively as Q. 38 part. sup., B. 99 part. sup., E. 89 part. sup., A. 77 part. inf., D. 120 part. sup., F. 85 part. sup. The description "part. sup." or "inf." probably refers to the part of book-case etc. The Ambrosian also contains an allegorical interpretation of the fables of the Ody., the work "Johannis Aurati, Gallicani poetæ", sometime a teacher of Greek at Paris; it is a paper MS., 8<sup>vo</sup>, registered F. 85 part. sup.

Berlin 1821, and Dindorf have incorporated them in their respective edd. of scholl. and cited them as Q. (25):

One of square form on silk paper, XV<sup>th</sup> century (Maii says 4<sup>to</sup>, XIV<sup>th</sup> century), has scholl., mostly short, as far as the beginning of book XXI; partly identical with other scholl., partly of much later origin; used by Maii and cited as B (Dindorf. *ib.* p. xii):

Another on silk, same age, contains books I to IX, with copious scholl. partly good and ancient, partly trifling and worthless. Brought from Scio into Italy. Used by Maii and cited as E (Dindorf *ib.* p. xiii).

The two without scholl. are, one fol. on paper, containing the whole poem but with the first book acephalous, beginning at v. 384; this has arguments of the books, is a western MS., and bears date as finished Nov. 1468; the other contains not the text, but the comments of Eustath. on the first book and the beginning of the second, and a latin commentary, also derived from Eustath., on books I—X. It is curious as being an autograph of Basil. Chalcondyles, younger son of the Demetrius Chalcondyles who edited the ed. prin. of Homer at Florence.

LXXVI. In the Elizabethan library at Breslau are two MSS. of the Ody., both collated by F. Jacobs for Heyne (III. iv. *de subsid.* p. xc), and probably also by Clarke or Ernesti before him, since the edition of Ernesti, following Clarke, contains frequent references to their readings.

One is a., large fol., vellum, in 176 leaves, very carelessly transcribed, but in an elegant hand, contains also *Batrachom.*, the *Vita Hom.* and II. I to VI. v. 356.

Another, A., small folio in 484 leaves, XV<sup>th</sup> century; the 2<sup>nd</sup> vol. contains the Ody. by two hands, one that of Michael Apostoles of Constantinople, driven by the fall of that city into Candia. It has here and there various readings in the margin.

LXXVII. In the Town library at Hamburg is a large sized MS. on silk in 228 pages, XIII<sup>th</sup> or XIV<sup>th</sup> century (26), containing the Ody. as far as v. 67 of book XIV, with scholl., the text carefully written, and with no unusual contractions. Some of the scholl. are interlinear, but merely of the character of glosses, the greater part in the margin, difficult to decipher on account of their contractions and the tattered state of the edges. These seem also in places to have run away several pages from the text. At p. 151 a new series of scholl. commences in a later hand, occupying at first only the spaces left by the older series, which by and by fail, and the newer series appears alone. This is chiefly from Eustath., the older agree chiefly with the Ambrosian and with the Heidelberg MSS., and are diffuse and rhetorical. (Abridged from Preller's description ap. Dindorf *Præfat. ad Scholl. in Odys.* pp. ix—xi.) Dindorf, however, who incompletely collated it, says it is useful in checking other scholl., and

25 Fabric. (*ub. sup.* p. 411) speaks of a MS. of Ody., XIII<sup>th</sup> century, in the Ambrosian library, Milan, as mentioned by Montfaucon *Diar. Ital.* pp. 17—18. I cannot identify it with any known to the librarian there.

26 Preller indicates that it had been previously assigned to the XII<sup>th</sup> century.

“etiam scholia multa solus servavit ex bonis et antiquis fontibus derivata” (*ibid.* p. xii). He cites it as T.

LXXVIII. In the University library at Heidelberg is a large 4<sup>to</sup> MS., vellum, in 468 pages, XIII<sup>th</sup> or at the latest XIV<sup>th</sup> century, having scholl. on the margins, which were collated by Buttman (ed. scholl. Berlin 1828) and by Dindorf (27) (ed. sup. citat. *præfat.* p. xii), who cites it as P and rates it as of less value than the last mentioned, T. It contains also the *Batrachom.*, an argument of the *Ody.* and some other pieces. The scholl. on books IV to VII inclusive are difficult through their small and highly contracted characters, but of greater value (often agreeing with H and Q) than those of the other books, which are by a later hand (*Dind. ibid.*).

In the Public library at Nuremburgh is a MS. in 2 vol. of the *Opera Hom.*, written in 1552 by Charles Stephanus (28). (*Fabric. ub. sup.* p. 412.)

LXXIX. In the Imperial library at Vienna<sup>27</sup> are the following:

No. 5, large fol., 191 leaves, containing the *Il.*, the *Ody.* and the poem of Q. Smyrnæus, without scholl., on page 5 of the catal.

No. 50, containing in 219 leaves the *Il.* and the *Ody.*, on page 33.

No. 56, containing on 169 leaves the *Ody.* with scholl. interlinear and margin, on page 36.

No. 117, containing on 251 leaves the *Il.* and *Ody.* with scholl. interlinear and marginal, on page 72.

No. 133, containing in 146 leaves scholl. only on the *Ody.*, on page 77.

No. 289, containing fragments of Homer, whether any of the *Ody.* is not stated, on page 143.

No. 307, containing in 90 leaves a large fragment of the *Ody.*, on page 147.

F. C. Alter edited in 1794 at Vienna the *Ody.*, *Batrachom.*, Hymns and other poems vulgarly ascribed to Homer, giving a “*varietas lectionis e codd. Vindobonensibus*”. Dindorf (*ub. sub.* p. xv) has incorporated in his ed. of *Scholl. in Odys.* some excerpts given by Alter from Nos. 5, 56 and 133. The librarian refers to Max von Karajan, “*Ueber die Handschriften der Scholien der Odyssee*”, 8<sup>vo</sup>, Vienna 1857, and to the prefaces of Dindorf, Bekker and others, as further showing to what extent collations of these MSS. have been made. No. 5 is called the “*codex Busbequianus*”, probably brought home by Baron de Busbecq, ambassador from Germany to the Sultan about 1580, and is noted by Heyne (*de codd.* III. ii. xlv) as superior to the others. That called by Heyne “*Codex Hohendorffianus*” (*ibid.* p. xlv), No. 116, is not a MS., but a copy of the ed. of Libert, Paris 1620, the *Il.*, however, only, with scholl.

LXXX. In the library of the Holy Synod at Moscow, No. 286, is a MS. ascribed to the XII<sup>th</sup> century, on vellum, but Heyne (III. iv. *de*

<sup>27</sup> From an original letter from the Heidelberg University librarian to the present editor, June 20<sup>th</sup> 1864.

<sup>28</sup> The librarian refers to “*Nessel, Daniel. Catalogus sive recensio specialis omnium codicum manuscriptorum Græcorum . . . bibliothecæ Cæsareæ Vindobonensis. Vindobonæ et Norimbergæ 1690 fol.*” The pages on which the MSS. are mentioned as found are those of this catalogue.

*subsidd.* p. xcii) on collating it throughout, thought it later. It is not mentioned by Fabricius.

In the library of the Escorial, out of (1) (2) (3) (4) Homeric MSS. mentioned in Puer's index, (4) contains excerpts from the Ody., as verified by Tyschen (*Fabric. I.* pp. 409, 411).

In the Royal library at Madrid, No. 27 in the catal. of Gr. MSS. p. 122, is a MS. on paper, XV<sup>th</sup> century, containing besides the *Argonautica* of Orpheus 20 books of the Ody., with a few interlinear latin glosses on bks. I, II, and part of III.

Another, No. 67, contains brief annotations on certain books of the II. and Ody. gathered from various sources (*Fabric. ub. sup.* p. 411).

In the library of Cæsena a MS. of the year 1311; Ody. with scholl., some in latin being intermixed (*Fabric. ibid.*).

PART IV.  
THE PRESENT EDITION.

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*ἀξιῶν δὲ ἐγὼ Ὅμηρον ἐξ Ὀμήρου σαφηνίσαι, αὐτὸν ἐξηγούμενον ἑαυτὸν ὑπεδέεικνυον.* e Porphyrio ap. Schol. Ven. B in II. Z. 201.

LXXXI. In the present edition the attempt has been, by means of a margin giving parallel and illustrative passages, to make Homer as far as possible his own scholiast; and to show the remarkable peculiarity of his style, that of never parting from a phrase so long as it was possible to use or adapt it, which has been noticed p. vii *sup*. For those who lack the leisure or the perseverance to make use of this margin it is hoped the notes may provide a secondary assistance. In compiling it the difficulty lay ten times perhaps in selecting from a multitude of passages for once that it arose from a paucity of choice. To record all the iterations and resemblances of phrase would be cumbrous and impossible. Some are of course too trivial to need even a single citation, and their space has been better bestowed on others that need more copious illustration. Yet after all, many passages must necessarily be of very unequal value, although I hope that to the Homeric investigator all will be of some. Less rigorous students may therefore be counselled to use the margin only when referred to in the notes.

LXXXII. As regards the text adopted, it rests on no collation of MSS.; nor, if I had enjoyed the leisure to collate<sup>(1)</sup> any one, although general Homeric scholarship might have benefitted, would this edition probably have been perceptibly improved by the labour. The time has long gone by when it was worth while to edit a single codex of Homer as such, or at any rate such a work is wholly distinct in scope from that which I had proposed to myself; which was to give the student a text which, resting on the results of the most advanced collations, would as far as possible eliminate the imperfections and defects of any one MS. It is, further, advantageous in the present day to adopt the economy obtained by dividing the labours of collating and editing—the preparation of the material and the digesting and selecting from it.

<sup>1</sup> See, however, page LXXXV. n. 6.

The editions on which the present is based are as follows Bekker's Bonn 1858, Dindorf's Leipzig 1852, Faesi's Leipzig 1849, Löwe's Leipzig 1828, Ernesti's Leipzig 1824, Wolf's Leipzig 1807, the Oxford edition of 1800, Barnes' Cambridge 1711.

LXXXIII. The Oxford edition by Dindorf of the collected scholia on the Odyssey, Eustathius, and Nitzsch's commentary, have been constantly before me both in establishing the text and in furnishing the notes. The Oxford text of 1800 contains at the end the highly valuable results of Porson's collation of the Harleian MS. no. 5674 with the text of Ernesti of 1760, and a less important table of the readings of Clarke as compared with its own. From some of these the various readings of the margin above the footnotes have been mostly derived. Others have been taken from the margin of Ernesti or of Barnes. The digammated readings find place by themselves in an intermediate margin. I have already indicated the uncertainties which beset this question (p. xxi, xi. n. 11), and regard this portion of the work as tentative merely. From the scholia or from Eustathius is necessarily drawn all that is known of the readings preferred by the ancient critics and grammarians, while the same scholia often show the reading of the text which each scholiast followed. Where the name of such a critic etc. is followed by the designation of a Scholiast with a (,) between them, it is to be understood that the critic etc. is cited on the faith of the Schol.: where this too is followed by the name of any modern editor, it is also separated by a (,); thus on  $\beta$ . 321, "*σπάσατ'* Arist., Scholl. H. Q. R. (2), Wolf" means that the Harleian, the Ambrosian and the Florentine Scholiasts all assign the reading *σπάσατ'* to Aristarchus, and that Wolf adopted it. Nitzsch's commentary is cited as Ni., Faesi's and Löwe's editions are referred to as Fa. and Löw., the Oxford edition of 1800 as ed. Ox.; and the other names of editors, critics and authorities, whether ancient or modern, are designated by abbreviations which will, I think, be easily made out; the scholiasts by the letters made use of by Bekker in his edition of them. The sign [ ] in the margin above the footnotes marks a line or lines as disallowed by some modern critic, the sign † by some ancient one. A frequent abbreviation in the same margin,

<sup>2</sup> These letters and the others used in that margin to designate certain MSS. are the same as those used by Dindorf in his *Scholia Græca in Odys.*; see *Præfat.* to the same. In this ed. the letters are used to distinguish the MSS. of the scholia from those of the poem. Thus the Harleian MS. of the poem is cited as Harl., but its scholia as schol. H., and so of others.



“Wolf et recentt.” marks the fact that his reading has been generally adopted by recent editors.

LXXXIV. In the marginal references *et al.* for *et alibi* refers to other places in the same book of the poem last referred to; the references to books of the Iliad are made by the capitals of the Greek alphabet, those of the Odyssey by the small letters; and this has been adopted for its compendiousness, not only in the margin but generally.

The abbreviation “mar.” appended in the margin to a reference there refers to the marginal references given at the passage indicated.

The Appendices are referred to in the margin under the letter and number which distinguishes them, thus App. A. 20 mar. refers to the Appendix on *γεννομένην* on p. XXXI, and to the marginal references to be found there.

The abbreviation “cf.” in the margin refers to passages of collateral interest, or introduced to illustrate the subject matter where the primary reference is to the form of the language. Where a parallel is cited with a less obvious bearing on the text, the purpose will generally be found explained in the note *ad loc.*

The remark *et sæpius* or *et sæpiss.* (*sæpissime*), accompanying a reference, indicates that the passage recurs so frequently, either in the particular book or the whole poem, as to make it inconvenient to enumerate the recurrences, while none have any special prominence. Sometimes, as on *ἡματα πάντα β. 55*, the first and the last occasion of such recurrence are given.

LXXXV. In the notes and Appendices the proper names which occur frequently have been abbreviated; as Ni. for Nitzsch, Il. for Iliad, Ody. for Odyssey, Odys. for Odysseus, Penel. for Penelopê, Telem. for Telemachus: and generally in the notes any proper names occurring in the text to which they stand subjoined will be found in an abbreviated form. The common abbreviations of grammatical terms as sing., subjunct or subj., adj., demonstr., rel., for singular, subjunctive, adjective, demonstrative, relative, (subj. also for subject where the sense is unmistakable), proby. for probably, H. for Homer, have been freely employed.

For the sources of the few illustrations introduced, and for information concerning them, I am indebted to the Rev<sup>d</sup>. W. Burgon, Fellow of Oriël College, Oxford (3).

The plans attached to App. F. 2 simply reflect my own notions de-

3 For the two facsimiles of MSS. see pref. p. LXXXIV. n. 2, 3.

rived from a study of the passages to which they relate. I have not thought it worthwhile to attempt to harmonize them with the plan given in Kruse (*Hellas*, Atlas), Gell and Schreiber, of the ruins of the traditional *domus Ulyssis* in Theaki. Such a minutely realistic spirit would, in my opinion, be utterly misplaced; as regards Homeric poetry. The plans which are given make no pretence therefore to represent literal facts, but may enable the eye to guide the mind to a clearer grasp of what the Appendix means, and I hope also of what Homer meant.

LXXXVI. In two instances only have I attempted to amend the text without the authority of a MS., and in both the amount of alteration is the slightest possible. Both depend on the same principle, the easy displacement of a  $\tau\epsilon$  or  $\delta\epsilon$  when elided. The places are  $\gamma$ . 33 and  $\delta$ . 665. In the first the common reading before Wolf was  $\kappa\rho\acute{\epsilon}\alpha \acute{\omega}\pi\tau\omega\nu \acute{\alpha}\lambda\lambda\alpha \delta' \acute{\epsilon}\pi\epsilon\iota\rho\omega\nu$ ; the Florent. however has  $\kappa\rho\acute{\epsilon}\alpha \tau' \acute{\omega}\pi\tau\omega\nu \acute{\alpha}\lambda\lambda\alpha \tau' \acute{\epsilon}\pi\epsilon\iota\rho\omega\nu$ . Wolf, adopting for  $\delta'$  of the vulg. the second  $\tau'$  of the Flor., gave  $\kappa\rho\acute{\epsilon}\alpha \acute{\omega}\pi\tau\omega\nu \acute{\alpha}\lambda\lambda\alpha \tau' \acute{\epsilon}\pi\epsilon\iota\rho\omega\nu$ . I believe the true reading to be  $\kappa\rho\acute{\epsilon}\alpha \acute{\omega}\pi\tau\omega\nu \tau\acute{\alpha}\lambda\lambda\alpha \tau' \acute{\epsilon}\pi\epsilon\iota\rho\omega\nu$ , see note *ad loc.*; but that some editor offended at the hiatus, not knowing the length of the  $-a$  in  $\kappa\rho\acute{\epsilon}\alpha$  inserted  $\tau'$  after it; the next step probably was that in careless copying the  $\tau\acute{\alpha}\lambda\lambda\alpha$  was corrupted into  $\tau' \acute{\alpha}\lambda\lambda\alpha$ , and that then another editor, finding one  $\tau'$  too many, struck out the wrong one. The  $\delta'$  is probably due to an independent corruption.

In  $\delta$ . 665 the common reading, which Wolf follows, is  $\acute{\epsilon}\kappa \tau\acute{\omicron}\sigma\sigma\omega\nu \delta' \acute{\alpha}\acute{\epsilon}\kappa\eta\tau\iota$ . I have stated in the note *ad loc.* the reasons against accepting it. I suppose  $\acute{\epsilon}\kappa \delta\acute{\epsilon} \tau\acute{\omicron}\sigma\omega\nu \acute{\alpha}\acute{\epsilon}\kappa\eta\tau\iota$  to have been the true reading. If then the  $\tau\acute{\omicron}\sigma\omega\nu$  acquired a  $\delta'$ , as the transition from  $\tau\acute{\omicron}\sigma\omicron\varsigma$  to the somewhat stronger  $\tau\omicron\sigma\acute{\omicron}\varsigma\delta\epsilon$  is easy, a subsequent error detached the  $\delta'$  and made it  $\tau\acute{\omicron}\sigma\omega\nu \delta\acute{\epsilon}$ , and the next editor or copyist finding  $\delta\acute{\epsilon}$  twice in one clause, struck out the wrong one.

To each book a "summary" or argument is prefixed, and the day of the poem's action is printed at the top of every page. I ascribe but little value, however, to any such attempt to reduce the poem to a diary. It seemed worthwile making for the sake of method and connexion of parts, but must be taken as indicating a possibility only.

LXXXVII. The Appendices contain discussions of such points as seemed to require rather fuller treatment than could be extended to them in the footnotes.

Appendix A. is chiefly grammatical, or is occupied with the forms of certain rare and difficult words, but contains also articles on the

meaning of certain words or classes of words, or on the nature of the things for which they stand. They are arranged nearly in the order in which each word first occurs.

Appendix B. treats of the various terms employed by Homer for the sea, with their epithets and compounds;

Appendix C. is mythological;

Appendix D. is geographical;

Appendix E. relates to the principal characters of the poem, considered in their ethical bearing upon both the Il. and the Ody. (4)

4 In the review of the characters of the Homeric poems in App. E., and in the consideration of the subject matter generally, it is convenient to speak on the assumption that the personages and the facts are real. To sustain any such theory in detail is, however, beyond the province of an editor and commentator. Nevertheless I am on the whole disposed to view the Iliadic story as enveloping a core of reality, although any attempt to restore by analysis a probable residuum of historical fact would no doubt be valueless. The state of natural conflict between rival and kindred races may probably have culminated in an invasion of the principal neighbouring dominion of Western Asia by a confederacy of the principal nation of South Eastern Europe. Thus a historical source of the many legends which perhaps united to make up the "Tale of Troy divine" is to my mind more probable than any other. Such individual legends would probably attach themselves from the first to the chief local personages of such a confederacy. If the banded Achæan princes with their forces were absent for even a much shorter period than the traditional ten years, news of them would be eagerly looked for at home. And, as we may reasonably ascribe to the office of the *δαιδός* an antiquity at least as great as any period when such an united effort could have been possible, the probability of such metrical news bearers wandering homewards from the wars, with their imaginations glowing from the scenes which they had lately left, is sufficient to allow us to assume many historical points of departure for such legends. All the main personages in Homer are strictly anchored upon localities, to an extent, I believe, unparalleled in any similar mass of legend. The difficulty lies in assuming that where local features come out so clearly, personal traits are purely mythical; and that, in spite of the strong tendency in the human mind to associate real actors with real scenes, while all that we are told about the places, so far as we can test it, is true, all about the persons should be false. At any rate the *onus probandi* may fairly be left with those who make the assertion. On the other hand, assuming, as antecedently likely, the historical fact of such an expedition as engaged the flower of the Achæan race on the North Eastern shore of the Ægæan, we may assume an *animus* pervading the period somewhat approximating to that of the earlier crusades. That the chief princes of Argos, Mycenê and Sparta may have each had one or more *δαίδολ* amongst their followers, who would have brought over contemporaneous versions of their exploits and would have become sources of their transmission to posterity, even as Geoffrey Vinsauf sung the deeds of Cœur de Lion, is a supposition containing nothing unreason-

Appendix F. relates to structural details, and is arranged in two parts, 1. the Homeric Galley, and 2. the Homeric Palace.

able, save to an "over strict incredulity". Even the personality of Achilles has this in favour of it, that he is ascribed to a district comparatively insignificant and locally remote from the centre of the movement assumed in the poem. It is difficult to conceive why, if the poet had been in search of a purely fabulous protagonist to his epos, he should have gone so far north as to Thessaly to find one. In a poem so teeming with marks of local interest, a prime warrior of pure fiction would probably have adorned some great centre of the Achæan name. It is clear from the Catalogue in *B.* 681 foll. that the poet knew locally but little of Thessaly, as compared with many other regions which furnished his contingents. He names only three cities there, and each of those without a single descriptive epithet. The other names in this passage are those of regions and of races. It is easy to account for prominence of locality being here overpowered by that of individuality, if we assume the latter based upon a personal fact. I do not see how it is so easy to account for it otherwise. Homer's veracity has been impugned in various times for different reasons. We know from Chaucer that he was in the middle-age looked upon as a fabulist because he extolled the valour of the Greeks:

One said that Omer made lies,  
Feyning in his poetries,  
And was to the Greekes favourable,  
Therefore held he it but fable. (*House of Fame* iii. 387—90.)

in short the empire of the West was then Virgil's; but, as between Greek and Greek, the selection of Phthië for his hero's home throws upon the "fable" the suspicion of a truth; and the same may be said as regards Odysseus and Ithaca. At the same time it is a remarkable accident that the names of Hellas and Hellenes, destined in after time to such undying fame, should in this pre-historic period of their obscurity be thus closely associated with the grand typical hero of the Hellenic name and race.

οἱ τ' εἶχον Φθίην ἢ δ' Ἑλλάδα καλλιγύναια,  
Μυρμιδόνες δ' ἐκαλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί,  
τῶν αὖ πενήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς. *B.* 683—5.

As regards the *Odyssey*, its beginning and its end may possibly embody historical facts — the state of anarchy in Odysseus' palace, his return, and the massacre of the intriguing nobles, — whilst all the intermediate portion may be such a train of romance and floating legend, as a great name in a dark age, once become traditional, is found to draw to and weave about itself. We may compare the *Iliad* in some of the foregoing respects with the romance of Charlemagne, and the *Odyssey* with that of Arthur, as suggested in the *Essay on Carolingian Romance*, *Oxford Essays*, vol. 2. p. 277. The early English metrical romances of Richard Cœur de Lion and of Guy of Warwick, or Bevis of Hamptoun, might offer other parallels. I think the Homeric poems may in the same sense as these be viewed as *Chansons de Geste*, or the *Iliad* perhaps as incorporating many such. To examine, however, the analogies offered by these or by the *Nibelungenlied* would require a wide and careful survey of ground lying entirely beyond my present compass, and might well be made the subject of an independent work.

LXXXVIII. Four of the above A. C. D. and E. are divided into numerous articles, and for all the following table is subjoined:

## Appendix A.

- PAGE I. 1. *ἐννεπε*.
- II. 2. Epic forms in *-ω -ωω* for *-αω*.
3. (1) *ὀλοόφρων, ὀλόος, οὖλος* (*ἄρης*), *σοῦλος, οὔλος, ὀλοφάιος, ὀλοφυνδός, ὀλοφύρομαι*, (2) *οὔλη (λάχνη), οὐλαί (ὄλαι), οὐλόχνηται, ὄλνραι, οὐλαμός, οὐλοκάρηνος, ἴουλος*, (3) *οὖλος (βλος), οὖλε, οὐλή (scar)*.
- III. 4. *βουλή, ἀγορή*.
- VII. 5. *πεσσοί*.
6. (1) *ἀθήσειε, ἀθημότες*. (2) *ἀδινός, ἄδην, ἀδὴν -ενος* (acorn), *ἄδος, ἄτος*. (3) *ἀνδάνω, ἀδειν, ἦδομαι, ἦδύς, ἦδονή*.
- IX. 7. *δουλή, δμῶς, δμωή, ξριθος, θής, οἰκένος, λαμῆ, ἀμφίπολος, θαλαμήπολος, δρηστήρ, δρηστειρα*.
- XI. 8. *κρητήρ, δέπας, κύπελλον, ἄλεισον, κισσύβιον, σκύφος*.
- XIII. 9. On the use of moods by Homer.
- XXIV. 10. *ᾤδε*.
11. (1) *ἦ ... ἦ*. (2) *ἦε ... ἦ*. (3) *ἦ ... ἦέ*. (4) *ἦε ... ἦ*. (5) *ἦ* or *ἦε ... ἦέ*. (6) *εἴ τε ... ἦ* or *ἦέ*. (7) *ἦ ... εἴ τε*. (8) *εἴ τε ... εἴ τε*. (9) *εἴ ... ἦ*.
- XXV. 12. *Πύλον ἡμαθόεντα*.
13. *ἀνόπαια*.
- XXVI. 14. *ἔθνα, ἔεδνα*.
- XXVII. 15. *κληῖς*.
16. *ἀκῆν, ἀκέων*.
- XXVIII. 17. (1) *δῆλος, δέελος*. (2) *ἐνδιος, δείλη*. (3) *εὐδείελος*.
- XXIX. 18. (1) *ἦ καθύπερθε Χίοιο νεοίμεθα παιπαλοέσσης νήσου ἐπὶ Ψυφίης, αὐτὴν ἐπ' ἀριστερ' ἔχοντες*.
- γ. 170—1.
- (2) *.... ἐπ' ἀριστερὰ χειρὸς ἔχοντα*. ε. 277.
- XXX. 19. *νάσσα (ναῖω, νάψω)*.
- XXXI. 20. *γεινομένω*.
21. *οὐλαμός, νωλεμές, νωλεμέως*.
- XXXII. 22. *λέγω, λέκτο*.

## Appendix B.

XXXIII. The Homeric use of *ἄλς, θάλασσα, πέλαγος, πόντος*.

## Appendix C.

XXXVI. 1. The legend of the oxen and sheep of the sun.

- PAGE XXXVI. 2. Hermes.  
 XXXVII. 3. Atlas.  
 XXXIX. 4. Phorcys.  
 5. *Τριτογένεια*.  
 XL. 6. *Αἰ γὰρ Ζεῦ τε πάτερ, καὶ Ἀθηναίη, καὶ Ἄπολλον*.  
 XLII. 7. Proteus and Eidotheê.  
 XLIV. 8. Inô, Leucotheê, Cadmus.

## Appendix D.

- XLVI. 1. The Ethiopians.  
 XLVII. 2. Ogygiê.  
 XLVIII. 3. Sparta.  
 XLIX. 4. Pylus.  
 5. The Taphians.  
 L. 6. Temesê.  
 7. Dulichium.  
 LI. 8. Ephyriê.  
 LII. 9. Argos.  
 LIII. 10. Cyprus.  
 11. Phœnicê, Sidoniê.  
 LIV. 12. The Erempi.  
 13. Libya.  
 14. The Styx.  
 LV. 15. Scheriê.

## Appendix E.

- LVII. 1. Odysseus.  
 LXV. 2. Penelopê.  
 LXX. 3. Telemachus.  
 LXXII. 4. Pallas Athenê.  
 LXXXIV. 5. Ægisthus.  
 LXXXV. 6. Antinoüs.  
 LXXXVII. 7. Eurymachus.  
 LXXXVIII. 8. Menelaüs.  
 C. 9. Helen.

## Appendix F. 1.

- CVI. The Homeric Galley.

## Appendix F. 2.

- CXXI. The Homeric Palace.

LXXXIX. The following are the principal works referred to in the preface, notes and Appendices.

## GRAMMATICAL.

- |   |          |  |
|---|----------|--|
| Donaldson, Greek Grammar.   | Cited as | Donalds. <i>Gr. Gr.</i>  |
| _____ New Cratylus.   |          | Donalds. <i>New Crat.</i>  |
| Jelf, Greek Grammar.  |          | Jelf <i>Gr. Gr.</i>  |
| Buttmann, Lexilogus (Fishlake's translation).                       |          | Buttm. <i>Lexil.</i> or <i>Lex.</i>                                  |
| _____ Irregular Greek Verbs (do).                                   |          | Buttm. <i>Gr. Verbs</i> , or <i>Gr. V.</i> , or <i>Irreg. Verbs.</i> |
| Spitzner, Versuch einer kurzen Anweisung zur griechischen Prosodik. |          | Spitzner, <i>Gr. Pros.</i>   |
| _____ De versu heroico.   |          | Spitzner <i>de vers. her.</i>  |
| _____ Adverbiorum quæ in <i>θευ</i> desinunt usus Homericus.        |          | Spitzner <i>adverb. in θευ.</i>                                      |
| Thiersch, B., Uebersicht der Homer. Formen.                         |          | Thiersch <i>Hom. Form.</i>   |
| Thiersch, F., Griechische Grammatik.                                |          | Thiersch <i>Gr. Gr.</i>  |
| Ahrens, Griechische Formenlehre.                                    |          | Ahrens <i>Gr. Form.</i> or <i>Griech. Formentl.</i>                  |
| _____ De hiatus legitimis quibusdam generibus.                      |          | Ahrens <i>de hiatus.</i>   |
| La Roche, über den Hiatus und die Elision.                          |          | La Roche <i>de hiatus.</i>   |
| Crusius, Wörterbuch über die Gedichte des Homeros etc.              |          | Crusius.   |
| Curtius, Grundzüge der Griech. Etymologie.                          |          | Curtius.   |
| Liddell and Scott, Lexicon.   |          | Liddell and S.   |
| Doederlein, Homerisches Glossarium.                                 |          | Doed. or Doederl.  |
| Apollonius, Homeric Lexicon.  |          | Apollonius or Apol-  |
| Hesychius, do. do.  |          | Hesychius. [ <i>Ion. Lex.</i>  |
| Etymologicon Magnum.  |          | Etym. Mag.   |
| Volkman, Commentationes Epicæ.                                      |          | Volkman.   |
| Hermann, Opuscula.  |          | Hermann <i>Opusc.</i>  |
| _____ de legibus quibusdam subtilioribus sermonis Homericæ.         |          | Hermann etc. <i>verbatim.</i>  |
| Werner, de conditionalium enunciationum apud Homerum formis.        |          | Werner <i>de condit. enun. ap. Hom. formis.</i>                      |
| Dindorf, Scholia Græca in Homeri Odysseam.                          |          | Schol. on <i>α., β., etc.</i>  |
| Bekker, Scholia in Homeri Iliadem.                                  |          | Schol. on <i>A., B., etc.</i>  |

## MYTHOLOGICAL.

- |                                       |  |                        |
|---------------------------------------|--|------------------------|
| von Nägelsbach, Homerische Theologie. |  | Nägelsbach or Nägelsb. |
|---------------------------------------|--|------------------------|

Welcker, Griechische Götterlehre. Cited as Welcker *Gr. Gött.*  
Buttmann, Mythologus. Buttm. *Myth.*

## GEOGRAPHICAL.

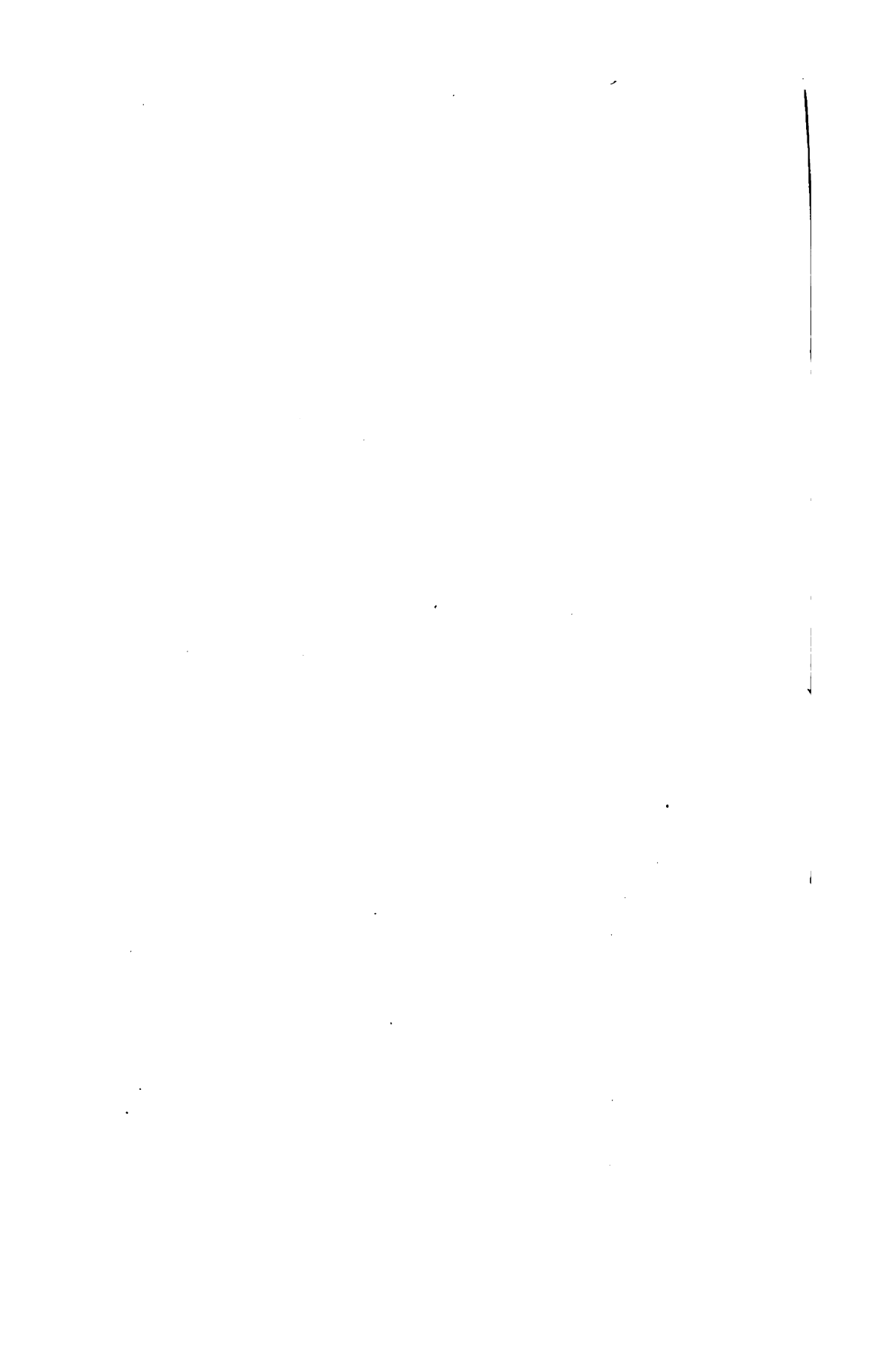
Völcker, Homerische Geographie.	Völcker or Völcker <i>Hom. Geogr.</i>
Schreiber, Ithaka.	Schreiber.
Kruse, Hellas.	Kruse <i>Hellas.</i>
Gell, Sir W., Itinerary of the Morea.	Gell.
Dodwell, Classical and Topographical Tour through Greece.	Dodwell.
Leake, Topography of the Morea.	Leake.
Spruner, Atlas.	Spruner <i>Atlas.</i>
Rawlinson, Herodotus.	Rawlinson <i>Herod.</i>
Wheeler, Geography of Herodotus.	Wheeler <i>Geogr. of He- rod.</i>

## MISCELLANEOUS.

Nitzsch, Erklärende Anmerkungen zu Ho- mer's Odyssee.	Ni.
Heyne, Excursus in Homerum.	Heyne <i>Exc. ad II. A. etc.</i>
Gladstone, Homeric Studies. (5)	Gladst.
Bekker, Homerische Blätter.	Bek. <i>Homer. Blätt.</i>
Wolf, Prolegomena in Homerum.	Wolf <i>Prolegg.</i>
Payne Knight, Prolegomena in Homerum.	Payne Knight <i>Prolegg.</i>
Villoison, Prolegomena in Iliadem.	Villoison <i>Prolegg.</i>
——— Anecdota Græca.	Villoison <i>Anecd. Gr.</i>
Spohn, de extremâ Odysseæ parte.	Spohn <i>de extr. Odys. par.</i>
Schmitt, Jo. Car., de secundo in Odysseâ deo- rum concilio.	Schmitt, Jo. Car. <i>de II<sup>do</sup> in Odys. Deor. Conc.</i>
Lehrs, de studiis Aristarchi.	Lehrs.
Buffon, Histoire Naturelle générale et parti- culière, Translation 1791.	Buffon Transl. 1791.

§ I have been indebted to this work in some passages, chiefly in the ap-  
pendices, where the references have not been made; such are Gladst. vol. II.  
86; comp. App. E. 4. (14); p. 87, comp. *ibid.* p. LXXIII note \*\*\*; p. 113 comp.  
*ibid.* p. LXXIII l. 7 from bott.; pp. 331—7 and 341, comp. *ibid.* l. 11—16 from  
top; p. 426, comp. App. E. 1. (11); pp. 484—5, comp. App. E. 2, p. LXIX l. 3—  
4 from top, and App. E. 9, p. CI, l. 16 from top; vol. III, p. 25, comp. note on  
β. 1. There may possibly be others which have escaped me, for which I hope  
this general acknowledgment may suffice.





# Ο ΔΥΣΣΕΙΑΣ Α.

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## SUMMARY OF BOOK I.

THE invocation and statement of the general subject, commencing from the moment when the hero is about to leave Calypso's island (1—10).

In Poseidon's absence, it is resolved in the council of Olympus, at the instance of Pallas, that the home return of Odysseus be no longer delayed on account of Poseidon's wrath by the wiles of Calypso (11—95).

Pallas hastens to descend to Ithaca, in order to further this resolve. There the suitors, a numerous body, are found besetting the palace, and wasting its substance in daily revels (96—112).

Among them Telemachus sitting, as he broods over the thought of his father's return, is surprised by the arrival of a guest, professing to be Mentès, prince of the neighbouring Taphians, but really Pallas under that disguise. He receives her in the spirit of heroic hospitality. She animates his hopes of his father's return, and suggests projects for the overthrow of the suitors' faction; as a first step to which, he is to call a council of state (*ἀγορῆ*) and denounce their outrages, and then to depart to visit Nestor and Menelaus with the view of gaining news of his father (113—318).

The goddess departs, with a token of her true personality, and the scene of revel is pursued, the minstrel Phemius singing the hapless return of the Achæans from Troy. Penelopè overhears the strain and descends, wounded in her feelings, to bespeak a change of theme. Telemachus, emboldened by the goddess' visit, reproves her interference, and rebukes the suitors, giving notice of the *ἀγορῆ* for the morrow, with an intimation of his purpose in calling it (319—419).

The first day closes with the break-up of the revel and the retirement of Telemachus, attended by Euryclea, to rest (420—44).

Θεῶν ἀγορά. Ἀθηνᾶς παραίνεσις πρὸς Τηλέμαχον.

Ἄνδρα μοι ἔννεπε,<sup>a</sup> μουσα, πολύτροπον,<sup>b</sup> ὅς μάλα πολλὰ  
 πλάγχθη, ἐπεὶ Τροίης ἱερὸν<sup>c</sup> πτολίεθρον ἔπερσεν,<sup>d</sup>  
 πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα<sup>e</sup> καὶ νόον<sup>f</sup> ἔγνω,

<sup>a</sup> B. 761; cf. δ. 331  
 642.  
<sup>b</sup> κ. 330. c. t. 165.  
<sup>d</sup> cf. β. 494—520,  
 γ. 230.  
<sup>e</sup> δ. 492, π. 43, τ.  
 170, ψ. 207.  
<sup>f</sup> δ. 493.

3. *Φίδε Φάστεα.*

1. pro πολλά Harl. πάντων. 3. νόμον.

In this exordium the hero is singled out characteristically; comp. that of the Iliad, where Achilles, the hero of gloomy wrath and fearful prowess, is in contrast with Odysseus, the hero of endurance and wide adventure. The latter lost all his comrades (5—9), and was still roaming and pining when his brother chiefs had ended their toils (11—12). Hence he stands *per se*, cf. τὸν δ' οἶον, 13.

1—2. ἄνδρα and πλάγχθη, each leading a line, stamp the man and his wanderings as the general subject. ἔννεπε, see App. A. 1. μουσα, the epic bard conceived himself the recipient of divine teaching, in an age when such intercourse with men, once frequent, had otherwise ceased. The muses (whose number, nine, first appears Hes. Theog. 52—60) had knowledge of all themes of song, as being divinely ever present, B. 484—6; of men the bard says, ἡμεῖς δὲ κλειὸς οἶον ἀνούμεν, οὐδέ τι ἴδμεν, nor could the bard know more, unless taught by the muse. Hence Odys. thinks, a muse or Apollo must have taught (ἐδίδαξ) Demodocus in φ. 488. Hence also one explanation of καὶ ἡμῖν, v. 10, *inf.* is, “tell us, that we, too, may know as you do.” In H. the song is the speciality of the muses, the lyre, that of Apollo, A. 603—4. The notion of their teaching sciences came with those sciences—later. In H. and Hesiod they teach only facts.

πολύτρο., some take this as explained by ὅς μ. π. πλάγχθη, just as πατροφονῆα in 299, by ὅς οἱ πατέρα . . . ἔκτα following. Nor is this un-Homeric, cf. I. 124. Thus it would be = πολὺπλαγκτός, φ. 511. It would then be from τραπάω (τ. 521), as εὐρύχορος fr. χῶρος. But some epithet of distinct meaning suits the exordium better: render “versatile”, showing, as says a Schol., τὸ τοῦ ἥθους εὐμετάβολον, in which sense Hermes is πολύτρο., h. Merc. 439. Eustathius takes it passively, ὁ διὰ πολὴν ἐμπειρίαν πολύτροων, “well versed” in men and things, but this hardly differs enough from πολλῶν δ' . . . ἔγνω in 3. ἔπερσε, cf. the epithet πολίπορθος, given only to Achilles as in prowess, and to Odys. as in counsel first; on which Cicero erroneously (see O. 77. φ. 550 foll.) says, “Homerus non Aiacum, non Achillem, sed Ulixem appellavit πολίτην.” Cic. ad Fam. X. 13. Horace renders 1—2 (*de A. P.* 141—2) with no equivalent for πολύτρο., his other rendering (*Epist.* I. ii. 19) gives, loosely, *providus* for it.

3—4. νόον ἔγ., “learned all they knew.” ὅ γ'; by γε, an emphasis is laid on the whole action, as related to the further action of v. 6. C. F. Nägelsbach in a monograph on the Homeric γε says, “ponitur in sententiis enusam rei cuiuspiam continentibus”; here

a s. 444, v. 59, ψ: 345, ψ. 769.  
 b β. 23, s. 324, 379.  
 c δ. 409; cf. x. 27, γ. 416, ψ. 67.  
 d θ. 177, O. 104, P. 497, γ. 146.  
 e μ. 261 foll.  
 f θ. 480, μ. 133 et al.  
 g α. 108, 354; cf. Z. 455, II. 836.  
 h α. 33, 47.  
 i cf. γ. 180—92, δ. 685—6.  
 k ι. 286, μ. 287, 446.  
 l ζ. 507, ρ. 47 et al.  
 m 182.  
 n ξ. 124, v. 378.  
 o s. 78 et al., ι. 29—30, ψ. 334—5.  
 p δ. 403, s. 155, 114, ψ. 335.  
 q ι. 32.  
 r λ. 248, ψ. 833, B. 551, θ. 404, 418.  
 s Ω. 525, λ. 139, δ. 209; cf. η. 197—8.  
 t B. 290, 354, Γ. 390, ψ. 229.

πολλά δ' ὄ γ' ἐν πόντῳ πάθεν ἄλγεα ὄν<sup>a</sup> κατὰ θυμὸν,  
 ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἐταίρων.

5

ἀλλ' οὐδ' ὡς ἐτάρους ἐρρυσάτο, λέμενός περ

αὐτοὶ γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,<sup>c</sup>

νήπιοι,<sup>d</sup> οἱ κατὰ<sup>e</sup> βοῦς Ἰπερίονος Ἡελίοιο<sup>f</sup>

ἦσθιον· αὐτὰρ ὃ τοῖσιν ἀφείλετο νόστιμον<sup>g</sup> ἡμᾶρ.

[τῶν ἀμόθεν γε, θεὰ θύγατερ Διὸς, εἶπέ καὶ ἡμῖν.] 10

ἔνθ' ἄλλοι μὲν πάντες, ὄσοι φύγον<sup>h</sup> αἰπὺν ὄλεθρον,<sup>i</sup>

οἴκοι ἔσαν, πόλεμόν τε πεφηνότες ἠδὲ θάλασσαν·

τὸν δ' οἶον,<sup>m</sup> νόστον κεχρημένον<sup>n</sup> ἠδὲ γυναικὸς,

νύμφη πότνι<sup>o</sup> ἔρourke,<sup>o</sup> Καλυψὼ δια θεάων,

ἐν σπέσσι<sup>p</sup> γλαφυροῖσι, λιλαιομένη<sup>q</sup> πόσι<sup>r</sup> εἶναι.

15

ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένον<sup>s</sup> ἐνιαυτῶν,

τῷ οἱ ἐπεκλώσαντο<sup>t</sup> θεοὶ οἰκόνδε<sup>u</sup> νέεσθαι

4. Φόν.

5. Φήν.

6. Φιέμενος.

12. Φοῖκοι.

16. Φέτος.

17. Φο

Φοικόνδε.

7. αὐτῶν Schol. K. 204.

the action of γε should have been a cause, but failed of its effect — “much 'tis true, he suffered, etc., but not even so did he rescue his comrades”. πόντῳ, the great expanse of sea, see App. B. 5—6. ἀρνύμ., the notion is ἀντικαταλλάσσω, Schol., “staking his sufferings to win the safety of self and comrades”; ἀρνύμαι, αἰνύμαι, αἰρομαι, are akin, this verb denotes, however, rather effort than result. περ and καὶ with participles mark the concessive notion with a certain emphasis; see Donalds. *Gr. Gr.* 548 (32); Jelf, § 697, d.; so with nouns, as θεοὶ περ “the very gods”.

7—8. ἀτασθ., in H. always plur., is ascribed especially to Ægisthus, to the suitors, and, as here, to the comrades (mar.). βοῦς, for the legend in question see App. C. 1. Some take Ἰπερίων as contracted from Ἰπεριονίων, and so patronymic; so in μ. 176 Ἰπεριονίδαο is found, but the line is suspected; others better as a patronymically formed adj., as Τερπιάδης, Τεκτονίδης, Ἡκντίδης, fr. τέρω, τέκτων, ἦπτα (Ni.). As in Ἡέλιος Φαέθων, the epith. had become a cognomen.

10. This line is probably spurious: ἀμόθεν is unknown to epic usage, and εἶπέ should have the F (see, however, δ. 28; A. 106), which violates the quantity of Διός; besides, the invocation of line 1 is feebly repeated; and the καὶ is weak, in spite of the explanation given above on μουσα. Perhaps, as Ni. suggests, the line was due to some rhapsodist, who, by καὶ ἡμῖν meant himself in contra-distinction with the poet. τῶν depends on ἀμόθεν. ἀμόθεν, or ἀμόθεν, has the same root as οὐδ-αμῶς, μηδ-αμῶς.

11—3. ὄσοι φύγον. See mar. for who these were, as mentioned in the poem. αἰπὺν, the notion of high, deep, steep, precipitous, sudden (i. e. of a fall), overwhelming, are transitionally connected; thus αἰψα, “suddenly”; cf. θ. 369, αἰπὰ ῥέεθρα. πεφηνγ. see on 18, πεφηνγένοι. κερχημ. “yearning for”.

16. δὴ combined with ἀλλ' ὅτε, as, with αὐτὰρ ἐπὶν 293, marks that a narrative has reached a critical point, when some thing of special interest occurs. ἔτος (to which ἐπιπλόμενον is epith. η. 261. ξ. 287) seems specially

εἰς Ἰθάκην, (οὐδ' ἔνθα πεφυγμένος<sup>a</sup> ἦεν ἀέθλων<sup>b</sup>  
καὶ μετὰ οἴσι φίλοισι,) θεοὶ δ' ἔλειαιρον<sup>c</sup> ἅπαντες  
20 νόσφι<sup>d</sup> Ποσειδάωνος, ὃ δ' ἀσπερχές<sup>e</sup> μενείαιεν  
ἀντιθέφ<sup>f</sup> Ὀδυσῆι πάρος ἦν γαταν<sup>g</sup> ἐκίσθαι.  
ἀλλ' ὃ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἔοντας,  
Αἰθίοπας<sup>h</sup> τοὶ διχθὰ δεδαίαται, ἔσχατοι ἀνδρῶν,  
οἳ μὲν δυσομένον<sup>i</sup> Ἵππερίονος, οἳ δ' ἀνιόντος,<sup>k</sup>  
25 ἀντιῶν ταύρων τε καὶ ἀρνειῶν ἑκατόμβης.  
ἔνθ' ὃ γε τέπτετο<sup>l</sup> δαιτὶ παρήμενος· οἳ δὲ δὴ ἄλλοι  
Ζηνὸς<sup>m</sup> ἐνὶ μεγάροισιν Ὀλυμπίου ἀθροοὶ ἦσαν.  
τοῖσι<sup>n</sup> δὲ μύθων ἦρχε πατήρ ἀνδρῶν τε θεῶν τε·  
μνήσατο<sup>o</sup> γὰρ κατὰ θυμὸν ἀμύμονος<sup>p</sup> Αἰγίσθοιο,

a ε. 455, Z. 488,  
X. 219.  
b cf. λ. 115 foll.  
c x. 989.  
d Y. 7, e X. 10,  
f λ. 140; cf. α. 70,  
δ. 671, γ. 978,  
ε. 247, 192, λ. 306,  
g γ. 193, 196, δ.  
545 mar.  
h cf. α. 50-1, B.  
671-3, 871-2,  
Z. 996-7, Y. 971  
-2, X. 127-8.  
i cf. γ. 251, ε. 97,  
φ. 108.  
k X. 135, Θ. 538.  
l δ. 429.  
m δ. 74; cf. Y.  
6-10.  
n X. 167, Ω. 103.  
o δ. 187-9.  
p z. 332, μ. 281.  
Z. 171.

19. Φοῖσι.

21. Φῆν.

22. μετεκίαθε nonnulli metri gratiâ, Schol.

23. Αἰθίοπες, Schol. Z. 154.

used in H. of a year at the end of a series, and hence in sing. only. *περιπλ.* render, "completing their course".

17-8. *ἐπεκλ.* the action of spinning, expressed by this and by *ἐπιπέω*, is often applied to Zeus or Deity, (1) as breaking off, or continuing at will the "thread of life"; (2) of bringing to pass, as here, particular events in it. *πεφυγμ.* only here occurs with gen., elsewhere an acc. follows it (mar.), as *πεφυγότες* in 12, which means actively "having escaped"; this rather, passively, "rid or quit of", passing into a merely adjectival sense. Such Donalds. *Gr. Gr.* 425 (cc), calls a perf. of immediate consequence. The *ἄεθλα* are his contests with the suitors and rebellious Ithacans in books χ and ω.

19. *οὐδ' ἔνθα ... φίλοισι*, a brief parenthesis relating to events after his return. The apodosis of *ἀλλ' ὅτε δὴ* in 16 is shown by δ' in ὃ δ' *ἀσπερχές*, 20; "when the year came . . . and all the gods were feeling for him save Poseidon, the latter (ὃ δ') cherished wrath, etc." *καὶ* is = "although".

21-4. *ἀντιφ.*, an epithet applied to heroes and their comrades, to the kindred of the Gods, Otus, the Cyclops and the suitors (mar.), comp. *ἀντιάνειραι* applied to the Amazons. *πάρος*, an epic equivalent for *πρὶν*, but always followed by the infin, Jelf. *Gr. Gr.* § 848 obs. γ. In sense of *præquam* both *πρὶν* . . . *πρὶν* and *πάρος* . . . *πρὶν* are found.

*Αἰθίοπ.*, the epianalepsis keeps the word before the mind, while adding to it impressiveness, see mar. For the Ethiopians see App. D. 1. *μετεκίαθε* some read *-κίαθε metri causâ*, but the *ι* is by arsis. *τηλόθ' ἔοντας* i. e. the distance was great even for a god. Homeric deities are for the most part under human limitations of time and space, only with a wider range, cf. E. 770-2, and "their faculties are no more than an improvement and extension of the human". Gladst. II, v. 349. Poseidon is got out of the way that the hero may have a fair start in book ε. on his raft. He knows nothing of what goes on, even on the sea, in his absence. *δυσσομ. Ἵπερ.*, gen. of place (mar.); see on 8. The participle belongs to a mixed form of aor., *δύσσοτο*, β. 388.

25-6. *ἀντιῶν*, a real future, σ being dropped Donalds. *Gr. Gr.* 331 (d). Like *ἐχομαι* and the like, this verb takes gen. of contact, but also accus., as including motion, in sense of going to meet. *ἀντάω*, the prose form, has sometimes dat. *ὄη* continues emphatically the clause introduced by *οἳ δὲ*, as in 49 that by *ὄς*.

29. The story of the return of Agam. is given γ. 255-75; and allusions to it recur so often that it forms as it were a tragic back-ground to the action of the *Od.*, perhaps implying a warning to the *ἀτασθαλίαι* of the suitors. *ἀμύ-*

a N. 633, e. 183, E 601, Ω. 376.	τόν δ' Ἀγαμεμνονίδης τηλεκλυτός ἔκταν Ὀρέστis·	30
b α. 7 mar.	τοῦ ὃ γ' ἐπιμνησθεῖς ἔπε' ἀθανάτοισι μετηύδα·	
c ε. 436 mar.	“ὦ πόποι, οἶον δὴ νῦ θεοῦς <sup>a</sup> βροτοὶ αἰτιόωνται·	
d Z. 246, I. 399.	ἔξ ἡμέων γάρ φασι κάκ' ἔμμεναι, οἳ δὲ καὶ αὐτοὶ	
e δ. 534.	σφῆσιν <sup>b</sup> ἀτασθαλίησιν ὑπὲρ μόρον <sup>c</sup> ἄλγε' ἔχουσιν,	
f α. 11 mar.	ὡς καὶ νῦν Αἰγισθος ὑπὲρ μόρον Ἀτρεΐδαο	35
g see App. C. 2. mar.	γῆμ' ἄλοχον <sup>d</sup> μνηστῆν, τὸν δ' ἔκτανε νοστήσαντα,	
h cf. ι. 28.	εἰδῶς <sup>e</sup> αἰπὺν <sup>f</sup> ὄλεθρον, ἐπεὶ πρό οἱ εἶπομεν ἡμεῖς,	
i Z. 162.	Ἑρμείαν <sup>g</sup> πέμψαντες εὐσκοπον Ἀργεῖφόντην,	
k X. 271.	μῆτ' αὐτὸν κτείνειν μῆτε μνάσθαι ἄκοιτιν·	
l β. 356.	ἕκ γὰρ Ὀρέστis τίσis ἐσεται Ἀτρεΐδαο,	40
m cf. γ. 216.	ὀππότε <sup>h</sup> ἂν ἠβήσῃ τε καὶ ἧς ἱμεῖρεται αἷης. <sup>h</sup>	
n α. 81, ω. 173, Θ. 31; cf. E. 756.	ὡς ἔφαδ' Ἑρμείας, ἀλλ' οὐ φρένας Αἰγίσθοιο	
o γ. 203, ι. 477, λ 181, ν. 393.	πεῖθ' ἄγαθὰ φρονέων· νῦν δ' ἀθρόα <sup>k</sup> πάντ' ἀπέτισεν.” <sup>m</sup>	
p cf. δ. 371, ν. 421.	τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλανκῶπις Ἀθήνη·	
	“ὦν πάτερ ἡμέτερε Κρονίδη, ὑπάτε κρειόντων,	45
	καὶ <sup>o</sup> λίην <sup>p</sup> κείνός γε εἰκότι κέται δλέθρω,	

31. *Ἔπε'*. 37. *Ἐιδῶς, Φοι; προεφείπομεν* omisso οἱ, quod tollit Hoffmannus.  
41. omisso τε, ἐφῆς. 46. *Ἐεφοικότε*.

31. *ἔπεα πτερόεντα προσηύδα* Harl., receptā tamen in marginem nostrā lect.  
35. *ὑπέρορον* Arist. 38. *πέμψαντε* Aristoph. et Zen.: ἡ *Μαγισλιωτική*, “*πέμψαντες Μαιίας ἐρικυδέος ἀγλαὸν υἱόν*”. Schol. 41. *ἠβήσειε* Vind., *ἠβήσῃ τε lib.*; *ἐπιβήσεται*.

*μων* was at first an epithet of distinctive excellence (mar.), but had become a purely conventional style as applied to a class, like our “honourable and gallant”, or “learned, gentleman”.

32. *οἶον δὴ νῦ*, “only see how!” *οἶος δὴ* is used scornfully, as here, indignantly, and admiringly (mar.). *νῦ* marks urgency, *inf.* 59—62.

34—5. The double sense in the words *ὑπὲρ μόρον* shows that a moral element was involved in Homer's view of the “lot” of man. Men incur woes gratuitously (*ὑπὲρ μ.*) e. g. Ægisthus did so by acting unwarrantably (*ὑπὲρ μ.*); see on ε. 436.

36—7. *γῆμ'*. We should of course say, he did not marry her, for she was the wife of another man. As in Paris' case, so in Ægisthus', the wrong lay, in Homer's view, in the primary abduction (*ἀρπαγή*) of Helen, or of Clytæmn., also of course in the murder of Agam., which the guilty pair shared. See further App. E. 9, (3). Paris is called the husband (*πόσις*) of

Helen, Γ. 427; so Hor. *Carm.* I. xv. 7 “tuas rumpere nuptias”. *εἰδῶς αἰ. ὄλ.* *εἰδῶς* with neut. pl. adj. following is said of one whose mind and thoughts are bent in one direction; so *ἦπια, ὄλοφάια, αἰσιμα* &c., *εἰδῶς, κέδν' εἰδυῖα*, α. 428; here it means “having a sight or clear knowledge of awful ruin”; — whose? The *ἐπεὶ κ. τ. λ.* following points to *his own*: he was forewarned, but reckless; *ἐπεὶ* might, but harshly, be thrown back to 34 for its connexion. It shows why the case of Ægisthus, 35, illustrates the maxim about “men's own presumption” in 34. So, δ. 534, *οὐκ εἰδὼτ' ὄλεθρον* (of Agam. slain), “with no knowledge of his doom”.

39. *μνάσθαι*, see App. A. 2.

40—1. *ἔσεται*, the reason is here added in the *oratio recta*, the previous statement might be viewed as in the same by taking the infin. *κτείνειν, μνάσθαι*. as put for imper. *Ἀτρεΐδ.* depends as object on *τίσις*. For Hermes and his epithets see App. C. 2. *ἱμείρεται* for *-ηται* subjunct. shortened *epicē*.

ὡς ἀπόλοιτο καὶ ἄλλος, ὅτις τοιαῦτά γε ῥέξοι.<sup>a</sup>  
 ἀλλὰ μοι ἄμφ' Ὀδυσῆι δαΐφρονι<sup>b</sup> δαίεται ἦτορ,  
 δυσμόρφ, ὃς δὴ δηθὰ φίλων ἄπο<sup>c</sup> πῆματα<sup>d</sup> πάσχει  
 50 νήσῳ<sup>e</sup> ἐν ἀμφιρῦτῃ, ὅθι τ' ὄμφαλός<sup>f</sup> ἔστι θαλάσσης,  
 νῆσος δεινδρήεσσα,<sup>g</sup> θεὰ δ' ἐν<sup>h</sup> δάματα ναίει,<sup>i</sup>  
 Ἄτλαντος θυγάτηρ ὀλοόφρονος,<sup>k</sup> ὃς τε θαλάσσης  
 πάσης βένθεα οἶδεν, ἔχει δέ<sup>l</sup> τε κίονας αὐτὸς  
 μακρὰς, αἷ γαῖάν τε καὶ οὐρανὸν ἄμφις<sup>m</sup> ἔχουσιν.  
 55 τοῦ θυγάτηρ δύστηνον ὀδυρόμενον κατερύνει,  
 αἰεὶ δὲ μαλακοῖσι καὶ αἰμυλλίοισι<sup>n</sup> λόγοισιν  
 θέλγει, ὅπως<sup>o</sup> Ἰθάκης ἐπιλήσεται<sup>p</sup>· αὐτὰρ Ὀδυσσεὺς,

a χ. 315, υ. 494.  
 b δ. 687, ζ. 256,  
 ο. 356, Α. 442, Χ.  
 115 et al., 52. 325.  
 c α. 113, ζ. 40, ο.  
 517. d E. 886.  
 o α. 198, μ. 293, δ.  
 556—8.  
 f Α. 525, Α. 34,  
 52. 273.  
 g cf. κ. 309.  
 h β. 340, ε. 60.  
 i δ. 811, 517, ε. 80,  
 ι. 18.  
 k see App. A. 3.  
 mar.  
 l β. 181, ζ. 109, κ.  
 305—6, λ. 537,  
 μ. 90—1, Ν. 738  
 —4, Ο. 275.  
 m γ. 486, Ο. 709,  
 ξ. 352, Γ. 115,  
 Η. 342.  
 n cf. E. 40.  
 o δ. 109, Α. 14, P.  
 144, α. 270, 296  
 —6.  
 p υ. 85, ε. 324;  
 cf. α. 65.

## 53. Φοῖδεν.

49. τῆλ' ἀλάληται Schol. ε. 8.

50. ὄγγυγή Strabo ex 85.  
 Schol. ex conjecturā.

52. ὀλοόφρων

46. καὶ λί., this phrase, only found in conversation, conveys a tinge of indignation or even irony, comp. the Engl. "and serves him quite right". λίην, though here long in thes., is said to occur 10 times with ἴ in Il., 30 times with ἰ.

48. Buttm. *Lex.* 37, says δαΐφρ. is used of a woman, ο. 356; better refer it there to Laertes. He contrasts δαΐφρ. ἐκποδάμοιο of Il. with δαΐφρ. ποικιλομήτην of Ody.; but the last occurs of Odys. in both (mar.). In Hes. *Scut.* 119 it may as well mean "skilful" as any more properly warlike quality, as it refers to managing a horse. This is probably its primary meaning, and its application to martial persons, as skilled in their special province, merely secondary; comp. "notable", as applied to a woman whom H. would call ἐργ' εἰδυῖα.

49. δυσμ., observe what emphasis an adj. gains when standing first of a verse, next before a pause, its subst. having preceded; so often νῆπιος, σχέτιος, &c. ἄπο, "far from", so in 75.

50—4. ὅθι τ', the τε gives a relative word a special and emphatic value, thus ὃς τε is "the particular person who" (Donalds. *Gr. Gr.* 245 b). This is fur-

ther illustrated by the Attic use of ὄστε, οἷός τε; the latter = "just such a person as to". νῆσος, epianalepsis, see on 23, with case varied by attraction of ὄμφαλος preceding. Ἄτλαν. κ. τ. λ. see App. C. 3. Hesiod. *Theog.* 359 makes her the daughter of Oceanus and Tethys. βένθεα is akin to βάθος as πένθος to πάθος. δέ and τε conjoined make a clause appear at once contrasted and coordinated with another, here with ὃς τε ... οἶδεν previous. (mar.). ἄμφις, this prep. signifies (1) "on either side", (2) "asunder, or away from", (3) "between"; (3) is the converse of (1), being the relation of a mean to extremes, (1) that of extremes to a mean; see mar.

57. θέλγει, cf. (Ζεύς) Ἀχαιῶν θε. νόον, *M.* 254—5 "was sapping their courage". For a specimen of the αἰμύλιοι λόγοι see Calypso's words ε. 206—10, where the tone is that of wheedling a strong mind to weak compliance. ἐπιλ. Ni. says, not subjunct. shortened *epicé* — a doubtful statement, as that mood with ὅπως, to express an effect, is more frequent than the fut. Yet a clear example of fut. is *A.* 136 ἄρσαντες κατὰ θυμὸν ὅπως ἀντάξιον ἔσται, see also Jelf *Gr. Gr.* § 812, 1. 2, and Heyne *Excurs.* III. *ad Il. A.* 251, 677. For Ἰθάκης, gen. with ἐπιλήσεται, see on λαθοίμην, 65.



a x. 99, 149; cf. 30. b B. 702, II. 748. c cf. η. 224. d α. 347, ζ. 33—4. e Θ. 201—3. f II. 212. g γ. 5, δ. 473, α. 102, η. 191; cf. α. 66. h A. 414. i τ. 407, Σ. 282. k α. 22, τ. 492, ψ. 70, γ. 230, φ. 168, Ξ. 33. l κ. 328, I. 409. m K. 243. n ι. 97, λ. 554, ϛ. 93. o P. 279, δ. 190, φ. 388, τ. 326. p ρ. 88, 116, Ϝ. 44, ξ. 433. q Φ. 267. r δ. 378, 479, η. 209, λ. 133, μ. 344, ψ. 230. s ϑ. 322, N. 43, Υ. 34. t δ. 543, T. 68. u N. 660, II. 546, A. 429. v ι. 516, Ϝ. 64. w cf. δ. 11, Γ. 123 —4. x B. 325, II. 208. y Ω. 311. z cf. ο. 227. aa cf. ξ. 87. bb α. 15 mar. cc ε. 306, η. 56, 271, Ϝ. 354, ι. 283, λ. 252, ν. 146, 159. dd cf. β. 212, 252, γ. 332, 475.	<p>ἰέμενος καὶ καπνὸν<sup>a</sup> ἀποθρώσκοντα<sup>b</sup> νοῆσαι ἦς γαίης, θανέειν ἱμείρεται.<sup>c</sup> οὐδέ νύ<sup>d</sup> σοὶ περ<sup>e</sup> ἐντρέπεται φίλον ἦτορ, Ὀλύμπιε. οὐ νύ τ' Ὀδυσσεὺς 60 Ἀργείων<sup>f</sup> παρὰ νηυσὶ χαρίζετο ἱερὰ φέξων<sup>g</sup> Τροίην ἐν εὐρείῃ; τί νύ<sup>h</sup> οἱ τόσον ᾠδύσαιο,<sup>i</sup> Ζεῦ; τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς· “τέκνον ἐμόν, ποιόν<sup>k</sup> σε ἔπος φύγεν ἕρκος<sup>l</sup> ὀδόντων; πῶς<sup>m</sup> ἂν ἔπειτ' Ὀδυσῆος ἐγὼ θελοιο λαθοίμην,<sup>n</sup> 65 ὅς περὶ<sup>o</sup> μὲν νόον ἐστὶ βροτῶν, περὶ<sup>p</sup> δ' ἱρὰ θεοῖσιν ἀθανάτοισιν<sup>q</sup> ἔδωκε, τοὶ οὐρανὸν εὐρὺν ἔχουσιν;<sup>r</sup> ἀλλὰ Ποσειδάων<sup>s</sup> γαιήοχος ἀσκελὲς<sup>t</sup> αἰεὶ Κύκλωπος κεχόλωται,<sup>u</sup> ὃν ὀφθαλμοῦν<sup>v</sup> ἀλάσσειν, ἀντίθεον Πολύφημον,<sup>w</sup> ὄου<sup>x</sup> κράτος ἐστὶ μέγιστον<sup>y</sup> 70 πᾶσιν<sup>z</sup> Κυκλώπεσσι· Θόῳσα δέ<sup>aa</sup> μιν τέκε Νύμφη, Φόρκυνος θυγάτηρ ἀλὸς ἀτρυγέτοιο μέδοντος, ἐν σπέσσι<sup>bb</sup> γλαφυροῖσι Ποσειδάωνι μιγεῖσα. ἐκ τοῦ δὴ Ὀδυσῆα Ποσειδάων<sup>cc</sup> ἐνοσίχθων οὐ τι κατακτείνει, πλάζει δ' ἀπὸ πατρίδος αἰης. 75 ἀλλ' ἄγεθ<sup>dd</sup>, ἡμεῖς οἴδε περιφραζώμεθα πάντες</p>
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58. *Fiέμενος.*59. *Fῆς.*62. *Foi.*64. *Fέπος.*

60. οὐνεκ' (pro οὐ νύ τ'): τ' esse toi monebat Herm. 70. ἔσκε Schol. 72. μέδοντι Aristoph. 76. ᾠδε.

58. *καπνὸν ἀποθ. νοῆ.* Löwe compares Ov. *E ponto* I. iii, 33 *optat Fumum de patriis posse videre focis*, doubtless an imitation of this.

59. *περ* implies that, "although another's heart would relent at such woe, *thine* does not"; so δ. 729, where see note.

60—5. Hermann considers τ' in οὐ νύ τ' as *τοι*. ᾠδύσ. playing on the name Ὀδύσ. in 57 and 60 (mar.). *ἕρκος ὀδόντ.* The image is that of the palisades (*σαντοῖ*, ξ. 11), by driving in which a fence (*ἕρκος*) was made, and to which the teeth are likened. Others, not so well, think the lips, as an outer fence round the teeth (*ὀδόντ.* gen. objective), intended by *ἕρκος*. *λαθοίμ.* This verb, when mid, takes gen., cf. ἐπι-

λήσεται 57, when act., accus. (mar.); so *μνώομαι*, epic for *μνάομαι*, δ. 106, in sense its opposite, takes gen., rarely accus., as ξ. 168—9.

69—77. *Κύκλ.*, gen. of source whence wrath proceeds, Donalds. *Gr. Gr.* 447. *Πολύφ.* is by inverse attraction drawn to the rel. clause, Jelf *Gr. Gr.* 824. ii. 4; see mar. *πᾶσιν*, "amongst all". *δέ μιν κ. τ. λ.* this clause apparently involves a *πρωθύστερον*, but *δέ* is emphatic and nearly = *γάρ*; it was not so much his prowess as his being the god's own son, which infuriated the latter, as shown by *ἐκ τοῦ* following, "in consequence of this". A *var. lect.* *μέδοντι* refers this word, not so well, to *Ποσειδάωνι* in 73. *πλάζει δ' ἀπὸ* in tmesis (mar.). *ἐλθῆσι*, the old form in *μι*, *-ομι*, *-ησθα*, *-ησι(ψ)*, is prevalent

- νόστον,<sup>a</sup> ὅπως ἔλθῃσι. Ποσειδάων δὲ μεθήσει<sup>b</sup>  
ὄν χόλον· οὐ μὲν γάρ τι δυνήσεται ἀντίᾳ<sup>c</sup> πάντων  
ἀθανάτων ἀέκητι<sup>d</sup> θεῶν ἐριδαινέμεν οἶος.”
- 80 τὸν δ' ἡμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·  
“ὦ πάτερ ἡμέτερε Κρονίδη, ὑπάτε κρειόντων,  
εἰ μὲν δὴ νῦν τοῦτο φίλον μακάρεσσι θεοῖσιν,  
νοστήσαι Ὀδυσῆα δαιφροναε<sup>e</sup> θυδε<sup>h</sup> δόμονδε,  
Ἐρμείαν<sup>i</sup> μὲν ἔπειτα διάκτορον Ἀργειφόντην
- 85 νῆσον ἐς Ὠγυγίην<sup>k</sup> ὀτρύνομεν, ὄφρα τάχιστα  
νύμφη<sup>l</sup> ἑὺπλοκάμῳ εἴπῃ νημερτέα βουλήν,  
νόστον Ὀδυσσῆος ταλασίφρονος<sup>m</sup>, ὡς κε νέηται.  
αὐτὰρ<sup>n</sup> ἐγὼν Ἰθάκην ἐσελεύσομαι, ὄφρα οἱ υἷόν  
μᾶλλον ἐποτρύνω, καὶ οἱ μένος ἐν φρεσὶ θεῖω,<sup>o</sup>
- 90 εἰς ἀγορῆν<sup>p</sup> καλέσαντα κάρη κομόωντας Ἀχαιοὺς  
πάσι μνηστήρεσσιν ἀπειπέμεν,<sup>q</sup> οἳ τε οἱ ἀεὶ  
μῆλ' ἀδινὰ<sup>r</sup> σφάζουσι καὶ εἰλπῶδας Ἐλικας βοῦς.<sup>s</sup>  
πέμψω<sup>t</sup> δ' ἐς Σπάρτην τε καὶ ἐς Ἰύλον<sup>u</sup> ἡμαθόεντα,  
νόστον πεισόμενον<sup>v</sup> πατρὸς φίλου, ἦν που ἀκούσῃ,  
95 ἦδ' ἵνα μιν κλέος<sup>w</sup> ἐσθλὸν ἐν ἀνθρώποισιν ἐχῆσιν.”  
ὡς<sup>x</sup> εἰποῦσ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,

- a α. 87, δ. 470.  
b cf. φ. 377, 128  
c A. 230, ο. 377.  
d M. 8, O. 720.  
e α. 45 mar.  
f δ. 831.  
g α. 48 mar.  
h II. 445.  
i see App. C. 2. mar.  
k see App. D. 2. mar.  
l α. 29—30.  
m γ. 84, A. 466;  
cf. IV. 300.  
n φ. 52.  
o Φ. 145.  
p A. 54, T. 34.  
q A. 515, I. 309,  
431, π. 340.  
r δ. 320, 721, η.  
274, x. 413, π.  
216, z. 518, υ. 326.  
B. 87, 469, II. 481.  
s α. 46, I. 462, ψ.  
160.  
t β. 214—5, α. 284  
—5.  
u λ. 257, B. 77, β.  
309, A. 252.  
v β. 284, α. 281.  
w I. 415.  
x α. 41—6, Ω. 340  
—2.

78. *Φόν.* 79. *ἄΓέκητι.* 83. *Φόνδε.* 86. *Φείπη.* 88. 89. 91. *Φοι.*  
*μνηστήρεσσ' ἀποΦειπέμεν* 92. *Φέλικας.* 96. *Φειποῦσ'.*

80. τὸν δ' αὐτε προσέειπε. 85. ἐν τῇ κατ' Ἀντίμαχον “ὠγυλίην” γράφεται,  
Schol. 87. κεν Γηται. 88. Ἰθάκηνδ'; ἐπελεύσομαι et διελεύσομαι.  
89. Θῆσα. 93. ἡμαθόεσσαν; post v. 93 codd. Ambros. Harlej. Vind. κείθεν  
δὲ Κρήτηνδε παρ' Ἰδομενεῖα ἀνακτα. 95. pro ἔλθῃσιν Rhian. λάβησιν.

in the subj. mood sing., Donalds. *Gr. Gr.* 331. 3. f. Ahrens *Griech. Formenl.* § 49. D. Anm. 2.

78—80. One thought is here engrafted on another; “he will not be able (1) to strive alone against all” and (2) “to strive *invitis dis*” πάντων, like ἄλλων 132, is inclusive, where the thought is really exclusive, = “all the other”; see also φ. 401—2.

82—7. νῦν emphatic, as showing that what before was doubtful now was fixed: to this ἔπειτα, cf. 84, is retrospective, “that being settled”. Ἐρμ. see App. C. 2. διακτ., Butt. *Lex.* 40, regards “runner” as the original sense, tracing it fr. δῖω, δῖάω (i. q. δῖάω, δῖήκω, with analogy of θᾶκος, θᾶκος, ἐξδῶγα δῖγγυμι, &c.) and re-

jecting διάγω. The later view of Hermes as ψυχοπόμπος suggested the etymol. from διάγω meaning *transveho*. Ὠγυγ., see App. D. 2. ὀτρύνω, epic for -ωμεν, as 41, q. v. νόστος and νέομαι are specially used of returning home (mar.). ταλασίφ., another form is ταλάφρων (mar.).

88—98. οἱ *Odys.*, 88, and οἱ *Telem.*, 89, are both datives of special reference; so is οἱ in 91. Refer καλέσαντα in 90 to υἷόν in 88. ἀπειπ., “warn off”, from acting as in 92; elsewhere (mar.) = “refuse, renounce”; also “report (a message) in answer”. ἀδινὰ, see App. A. 6, (2). Σπάρ. κ. τ. λ., see App. D. 3. ἡμαθ., see App. A. 12. φέρον, imperf., of her *habitual* movement; her actual flight begins in 102.

<p>a δ. 709, K. 27, <math>\Xi</math>. 308.  b o. 79, p. 386, 418, H. 44b.  c β. 148, δ. 839, M. 207, II. 149.  d K. 135, <math>\Xi</math>. 12, O. 482, Γ. 338.  e Θ. 390—1.  f γ. 135.  g α. 487, A. 74, H. 19, X. 187, Ω. 121, A. 44.  h β. 239, Ϝ. 555.  i see App. F. 2. mar.  k β. 10.  l P. 73.  m α. 181, 419, ξ. 452, o. 427; cf. α. 417.  n I. 189.  o A. 321, 334.  p δ. 38, 23; cf. λ. 255.</p>	<p>[ἀμβροσία χρούσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρῆν<sup>a</sup> ἤδ' ἐπ' ἀπειρόνα<sup>b</sup> γαίαν ἅμα πνοιῆς<sup>c</sup> ἀνέμοιο. εἴλετο<sup>d</sup> δ' ἄλκιμον ἔγχος, ἀκαχμένον δεξέτ χαλκῶ, βροῖθ<sup>e</sup> μέγα στιβαρόν, τῷ δάμνησι στίχας ἀνδρῶν 100 ἠρώων, τοῖσιν τε κοτέσσειται ὄβριμοπάτρη.]  βῆς δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα, στή δ' Ἰθάκης ἐνὶ δῆμω<sup>h</sup> ἐπὶ προθύροισι<sup>i</sup> Ὀδυσῆος, οὐδοῦ ἐπ' ἀλείου, παλάμη<sup>k</sup> δ' ἔχε χάλκεον ἔγχος, εἰδομένη<sup>l</sup> ξείνω, Ταφίων<sup>m</sup> ἡγήτορι Μέντη. 105 εὔρε δ' ἄρα μνηστῆρας ἀγήνορας. οἱ μὲν ἔπειτα πεσσοῖσι προπάρουθε θυράων θυμόν<sup>n</sup> ἔτερπον, ἡμενοὶ ἐν ῥινοῖσι βοῶν, οὓς ἔκτανον αὐτοί: κήρυκες<sup>o</sup> δ' αὐτοῖσι καὶ ὄτρηροὶ θεράποντες<sup>p</sup></p>
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105. *Ἐιδομένη.*

101. ὄβριμοπάτρη Bek.

109. αὐ τοῖσι Nicias.

ὑγρῆν, "watery", i. e. surface; so χέρος, ἡπειρος, really adj. but taken as nouns; so Cowper, *Time piece*, 55—6, "When did the waves so haughtily o'erleap Their ancient barriers, deluging the dry?" ἅμα, *simul*, i. e. "as swiftly as".

97—101. These verses are wrongly inserted here by some copyist from the II. (mar.). There they suit the sequel, which relates Pallas' taking the field in *propria persona*; not so here. Further, the ἔγχος recurs in 104, as part of the disguise suited to the εἰδωλον adopted by Pallas.

101—5. ὄβριμοπ. On this epithet see App. E. 4, (14). βρι-, of arbitrary length, is probably the root of ὄβριμος; so in βροῖθω, βροῖσσην, βροῖσσειν, who is called Ὀβριαρῆς in Hes. *Theog.* 734. δῆμω means (mar.) (1) region, as here, (2) soil, (3) people. For προθύροισι and οὐδοῦ ἀλείου, see App. F. 2. (5). Ταφίων, see App. D. 5.

106. In ἔπειτα a transition takes place from the progress of Pallas, to the course of events in the palace.

107. πεσσ., a game resembling our draughts or chess; see App. A. 5.

109. κήρυκες in τ. 135 are reckoned *δημιόεργοι*, i. e. persons who had functions to discharge in which the people were interested, a class which also includes in φ. 383—5 the seer, the sur-

geon, the artisan, and the minstrel. The bulk of the people found their ἔργα in agriculture, each tilling his own field, but the above pursuits were useful to all. The κήρυξ seems to have been personally attached to the man of high rank. To a king they were "his only immediate agents. They conveyed his orders; they assisted him in the assembly, in sacrifice, and in banquets. They appear to be the only executive officers that are found in Homer." Gladst. III. 1. 69. But of course their functions were limited by the station of their immediate chief. In the Ody. they are not, except Medon (see π. 252, γ. 357—8), of the household of Odys. The office of θεράπων, a sort of lower comrade, with a mixture of inferiority with equality which may be compared to the Scottish "Henchman", was one of high honour. Patroclus is the great embodiment of the idea. In the II. we trace in Eurybates, B. 183—4, a θερ. to Odys. He himself, in the Ody., in disguise, speaks of κήρυξ Εὐρυβ., "whom he regarded above all his comrades, as his sentiments were in unison with his own" (τ. 244—8). And indeed the κήρυξ and θερ. might be united in the same person. In a borrowed sense kings and warriors are θεράποντες Ἀρχῆος, Διός, &c.

109—12. While this was going on within the palace (comp. 136, 144);

- 110 οἱ μὲν ἄρ' οἶνον<sup>a</sup> ἔμισγον ἐνὶ κρητῆρσι καὶ ὕδωρ,  
οἱ δ' αὐτὲ σπόγγοισι<sup>b</sup> πολυτρήτοισι τραπέξας  
νῆζον καὶ πρότιθεν, τοὶ δὲ κρέα πολλὰ δατεῦντο.<sup>c</sup>  
τὴν δὲ πολὺ πρῶτος ἶδε Τηλέμαχος θεοειδής·  
ἦστο γὰρ ἐν μνηστῆρσι φίλου τετιμημένος<sup>d</sup> ἦτορ,  
115 ὁσσόμενος<sup>e</sup> πατέρ' ἐσθλὸν ἐνὶ φρεσίν, εἴ ποθεν ἔλθων  
μνηστῆρων<sup>f</sup> τῶν<sup>g</sup> μὲν σκέδασιν κατὰ δώματα θείη,  
τιμῆν<sup>h</sup> δ' αὐτὸς ἔχει καὶ κτήμασιν οἴσιν ἀνάσσοι.  
τὰ φρονέων, μνηστῆρσι μεθ' ἡμενος, εἰσὶδ' Ἀθήνην,  
βῆ<sup>i</sup> δ' ἰθὺς προθύροιο, νεμεσσήθη<sup>k</sup> δ' ἐνὶ θυμῷ<sup>l</sup>  
120 ξέτηνον δηθὰ θύρῃσιν ἐφεστάμεν· ἐγγύθι<sup>m</sup> δὲ στάς  
χεῖρ<sup>n</sup> ἔλε δεξιτερῆν, καὶ ἐδέξατο<sup>o</sup> χάλκεον ἔγχος,  
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

a Γ. 289—70.  
b χ. 439, 453, υ. 151,  
Σ. 414.  
c ο. 140, Θ. 550,  
cf. Ψ. 121.  
d σ. 153, Α. 556,  
Θ. 447, Γ. 13.  
e υ. 81, Α. 106, Ξ.  
17, β. 152, α. 399,  
γ. 31.  
f υ. 225  
g Η. 461, ω. 497,  
Φ. 353, β. 119—9.  
h Ζ. 193—5, λ.  
495, Μ. 310—11;  
cf. λ. 185, ζ. 293,  
α. 335.  
i ρ. 325, Θ. 322,  
Μ. 108.  
k Ν. 122, Ζ. 351,  
Ρ. 254.  
l δ. 159, Π. 544.  
m cf. Κ. 251.  
n γ. 35, Η. 108,  
Ξ. 137.  
o ο. 282.

110. μὲν Φοῖνον. 113. Φίλε θεοειδής. 117. Φοῖσι Φανάσοι. 118. βῆβηδ'. 122. ἔπεα.

## 121. δεξιτερῆ.

the suitors were without. The Homeric narrative does not carry on two sets of actions as contemporaneous. Thus here the parts which describe the banquet are divorced from their real sequel by the reception of Mentos (Pallas) by Telem. The real continuation of 112 is 144. This is betrayed by *ἔκτοθεν ἄλλων μνηστῆρων*, α. 132, which shows that the suitors were then coming or come in. Each guest ordinarily had a table to himself, but in δ. 54 two share a table; so in ρ. 334 Eumæus takes his place and eats at Telemachus' table. The division of the viands (*δατεῦντο*) was the last thing done before the feast, as in 146, commenced; see ο. 140, ρ. 331. We may compare with *δατέομαι δάω δάϊς, πατέομαι πάσασθαι, χατέω χάος*.

115. *ὁσσόμενος... ἐνὶ φρ.*, "mentally regarding, wishfully brooding over"; comp. the Lat. *opto* akin to *ὄσσομαι*. Fixedness of regard, seems the most general idea of *ὁσσόμεν.*, especially when compounded with *πρός*; the mind realizing the image by dwelling on it. Thus with *κακόν, ὀλεθρον, &c.*, "foreboding" is the sense. Hamlet's words, "In my mind's eye, Horatio", Act I, Sc. II, are an obvious parallel.

116. *μνηστ. τῶν μὲν*, the pronoun, emphatically repeating the noun (see mar.), takes the latter's place in construction, introducing the contrast with

*αὐτὸς* in 117. The noun far more commonly follows the pronoun, as in 125 and in Α. 488—9, *αὐτὰρ ὁ μήνιε... διογενῆς Πηλέος υἱός*, until, when it follows immediately, the pronoun lapses into the force of the article, as in ὁ γέρον, ὁ γεραίος, Α. 33, 35.

117—23. *τιμῆν*, "his due", including the *γέρας*, or substantial part of royalty. So Achilles, in the Shades, enquires about Peleus, *ἦ ἔτ' ἔχει τιμῆν... μετὰ Μυρμιδόνεσσιν* (mar.). *νεμεσσήθη*, "felt ashamed", because he represented the host; the feeling is sometimes expressed by *αἰδῶ καὶ νέμειν*; comp. *ὅς ἦδη νέμειν τε καὶ αἰσχεα*, nearly = *νεμεσσήθη αἰσχεα* (mar.). *ἐγγύθι*, here of place, is also used (mar.) of time, and takes either gen. or dat., as does *ἐγγύθεν. φιλήσεται*, with pass. force, "shalt be well treated", used specially of hospitable entertainment. So Menel., Ν. 627, upbraids the Trojans, "ye carried off my wife, *ἐπεὶ φιλέσθεσ παρ' αὐτῆ;* and so the active, *ὅς κε φιλήσῃ*, "who may entertain", δ. 29. Observe the hospitable rule, to supply the guest's wants first, and then enquire his errand. So Nestor, γ. 69—70, when his guests are sated, says, "*now* it is more seemly to enquire who our guests are". Comp. also the reception of Telem. by Menel., and subsequent conversation, δ. 60—4, 117—39.

a o. 281.  
 b A. 464, Φ. 76, Ω. 642.  
 c β. 159, λ. 507, ν. 191, P. 200.  
 d ρ. 29, O. 126.  
 e ψ. 90; cf. θ. 66, 473.  
 f cf. N. 260—1.  
 g α. 87.  
 h δ. 51; cf. α. 145, γ. 389.  
 i ζ. 353, θ. 441, Σ. 352, Ψ. 254.  
 k κ. 815, 367, Σ. 390.  
 l X. 314, Ξ. 240, Σ. 390.  
 m Θ. 436, A. 536, Ξ. 238, Ω. 597, ρ. 26, δ. 136.  
 n μ. 281, I. 489, T. 307, Σ. 281, Φ. 70, E. 203, N. 315, T. 423, ε. 290.  
 o δ. 52—8, η. 172—6, κ. 368—72, ο. 135—9, ρ. 91—5; cf. γ. 440—1.  
 p I. 123, Ψ. 259, 267, μ. 237, ν. 13, Φ. 362.  
 q ρ. 333, 447, χ. 74.  
 r ρ. 259.  
 s β. 345, γ. 479, η. 166, θ. 449, ρ. 495.

“χαίρε, ξείνε, παρ’ ἄμμι φιλήσαιο<sup>a</sup>· ἀντάρ ἐπειτα  
 δείπνου πασσάμενος<sup>b</sup> μυθήσαιο<sup>c</sup>· ὅττεό σε χροή.”  
 ὡς εἰπὼν ἤγειθ’<sup>d</sup>, ἣ δ’ ἔσπετο Παλλὰς Ἀθήνη.  
 οἷ δ’ ὅτε δὴ ρ’<sup>e</sup> ἔντοσθεν ἔσαν δόμου ὑψηλοῖο,  
 ἔγχος<sup>d</sup> μὲν ρ’<sup>e</sup> ἔστησε φέρων πρὸς κίονα<sup>e</sup> μακρὴν  
 δοUROδόκησ<sup>f</sup> ἔντοσθεν ἐϋξοῦο, ἐνθα περ ἄλλα  
 ἔρχε’ Ὀδυσσηὸς ταλασίφρονος<sup>g</sup> ἴστατο πολλὰ,  
 αὐτὴν δ’ ἐς θρόνον<sup>h</sup> εἶσεν ἄγων, ὑπὸ λιταί<sup>i</sup> πετάσσας, 130  
 καλὸν<sup>k</sup> δαιδάλεον<sup>l</sup> ὑπὸ δὲ θρήνυς ποσίη ἦεν.  
 πάρ δ’ αὐτὸς κλισμὸν<sup>m</sup> θέτο ποικίλον, ἔκτοθεν ἄλλων  
 μνηστήρων, μὴ ξείνος ἀνηθείς ὀρυμαγδῶ  
 δείπνω ἀδήσειεν,<sup>n</sup> ὑπερφιάλοισι μετελθῶν,  
 ἦδ’ ἵνα μιν περὶ πατρὸς ἀποιχομένοιο ἔροιτο.  
 135  
 χέρυμβα<sup>o</sup> δ’ ἀμφίπολος προχῶφ ἐπέχευε φέρουσα  
 καλῆ χροσειῆ ὑπὲρ ἀργυρέοιο λέβητος,<sup>p</sup>  
 νίφασθαι· παρὰ δὲ ξεστήν ἐτάνυσσε τράπεζαν.<sup>q</sup>  
 σίτον<sup>r</sup> δ’ αἰδοίη ταμίη<sup>s</sup> παρέθηκε φέρουσα,

125. *Ἐειπών.*134. *Ἐαδήσειεν.*124. *μυθήσεο.* 127. *μακρόν.* 134. *Vind. ἀγήσειεν et ἀηδίσσειεν, alii ἀδδήσειεν.*

124. *πασσάμ.*, only this aor. and the pluperf. *πεπάσμη* are found in H. The verb also takes an accus.

126—30. *οἷ δ’ ὅτε δὴ ρ’ . . . ἔγχος μὲν ρ’ . . . αὐτὴν δ’*, with this train of conjunctions and particles comp. Γ. 15—21, *οἷδ’ ὅτε δὴ . . . Τρώσιν μὲν . . . τὸν δ’ ὡς*, where *ῥα* alone is wanting to complete the parallel. *κίονα*, fem., but also masc. (mar.). For *δοUROδόκη* and *λιτα* see App. F. 2. (21), (17). The drapery spread under the seat (since the floor was native earth), was *λίς*, “smooth”, not embroidered; *λίς* in this sense becomes a noun. *On* the seat was laid a dyed fleece (mar.). Liddell & S. explain *δοιθ* as being *on* the seat.

131—2. *καλὸν δαιδ.*, refer these to *θρόνον* (mar.). *κλισμὸν*, having set a *θρόνος* for the guest, he sets a *κλισμός* for himself; so Helen in her palace sits on a *κλ.*, and so Herê and Pallas in Olympus Θ. 436, while Zeus on a *θρ.* A. 536. Probably the *θρ.* was the seat of dignity, “*throne*”. Herê promises to give a “*throne*”, as

a reward to the Sleep-god, Ξ. 238, and has herself the epithet *χρυσόθρονος*. Women or younger persons use a *κλισμός*, but the distinction, especially in the camp-life of the Il., is not rigidly observed. Either might be used with a *θρήνυς*. Athenæus says (V. 4.), the *θρ.* was for mere sitting, the *κλ.* for reclining; but of reclining, save in bed, H. has no trace; nay, *κλισμῶ κεκλιμένη* is used, ρ. 96—7, to further describe the attitude of *ἴζε. ἄλλων*, like *πάντων*, 79, where see note; comp. ζ. 84, *ἄμα τήγε καὶ ἀμφίπολοι κίον ἄλλαι*.

134. *ἀδήσειεν*, see App. A. 6, (2).

137—9. *λέβητ.*, “wash-basin”. The utensil was also used to heat water. It appears thus in simile to illustrate Charybdis boiling with surge, and the waters of Xanthus bubbling in the flames of Hephæstus. In an enumeration of presents it often occurs in conjunction with the “tripod”, which was not, however, a mere stand for the *λέβητ.*, but included a containing vessel; see Ψ. 264. For the *ταμίη* see App. A. 7 (4).

- 140 [εἶδατα<sup>a</sup> πόλλ' ἐπιθείσα, χαριζομένη παρεόντων·  
δαιτρός<sup>b</sup> δὲ κρειῶν πίνακας παρέθηκεν αἰείρας  
παντοίων, παρὰ δὲ σφι τίθει χρύσεια<sup>c</sup> κύπελλα·]  
κῆρυξ<sup>d</sup> δ' αὐτοῖσιν θάμ' ἐπώχετο οἰνοχοεῶν.  
ἔς δ' ἦλθον μνηστῆρες ἀγήνορες. οἱ μὲν ἔπειτα  
145 ἔξειής ἔζοντο κατὰ κλισμούς<sup>e</sup> τε θρόνους τε,  
τοῖσι<sup>f</sup> δὲ κήρυκες μὲν ὕδαρ<sup>g</sup> ἐπὶ χειρας ἔχευαν,  
σίτον δὲ δμῶαι παρενήνεον ἐν κανέοισιν,  
κοῦροι<sup>h</sup> δὲ κρητῆρας ἐπεστέψαντο<sup>i</sup> ποτοῖο.  
οἱ<sup>k</sup> δ' ἐπ' ὀνειᾶθ' ἔτοίμα προκειμένα χειρας ἱαλλον.  
150 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἔξ ἔρον ἔντο  
μνηστῆρες, τοῖσιν μὲν ἐνὶ φρεσὶν ἄλλα μεμήλειχ,  
μολπή<sup>l</sup> τ' ὀρχηστὺς τε· τὰ γὰρ τ' ἀναθήματα δαιτός.  
κῆρυξ<sup>m</sup> δ' ἐν χερσὶν κίδαριν περικαλλέα θῆκεν  
Φημίω, ὅς<sup>n</sup> ᾧ ἤειδε παρὰ μνηστῆροσιν ἀνάγκη.  
155 ἦ τοι ὁ φορμίζων ἀνεβάλλετο<sup>o</sup> καλὸν αἰεῖδεν,

- a i. 84, μ. 252; cf. E. 369.  
b q. 331.  
c π. 357, Γ. 248.  
d δ. 877, π. 252.  
e α. 132 mar.  
f γ. 339—40, φ. 270—1, I. 174—5.  
g δ. 213, Γ. 270.  
h A. 470.  
i Θ. 232.  
k δ. 67, 218, α. 200. φ. 71, 484, ξ. 453.  
l ο. 142, π. 54, φ. 98, v. 256, I. 91—2, 221—2, Ω. 627—8.  
m φ. 430; cf. φ. 271, φ. 99.  
n φ. 67—9, 105—7, 256—7.  
o χ. 330—1, 356, α. 337.  
o φ. 264, φ. 262—3.

## 141. Φοινοχοεῶν.

- 140 delet Nitzschius probante Herm. 142. τίθη. Dubium ex κ. 355 an legendum sit *κάνεια*; tum fortasse 141 cum 142 permutandus, post 146 nonnulli codd. 149 habent, tum *νώμησαν* δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάσσειν, tum 147, 148, 150. Harlej. illi *νώμησαν*—, post 148 posito, subjungit 147 et 149.

She had general charge of the bread (*σῖτος*), and the eatables (*εἶδατα*) generally except fleshmeat. Each guest had a table laid (*ἐτάνυσσε*) for him.

140—3. Verse 140 is probably borrowed from η. 176, where it belongs properly; see note there. *εἶδατα* is also used for "bait" of fish, and sing. *εἶδαρ* (mar.) for "fodder" for horses. It is objected to vv. 141—2 (rejected by Bek. here and at δ. 57) that the flesh (112) appears to have been already distributed; but see on 109—12. It does not, at any rate, appear that the guest had been served, and his table was only just set. The *δαιτρός* has no business with the *κύπελλα*. This, however, need condemn 141 only; but see the emendation suggested in the lower margin. For *κύπελλα* see App. A. 8. The *κῆρυξ* is Medon (mar.).

146—8. ὕδ. ἐπὶ χειρας, a phrase of Holy Writ is here paralleled, 2 Kings 111. 11. *ἐπεστέψ.*, "crowned", i. e. "filled brim-full" of wine. The *vina coronant* of Virg. *Æn.* I. 724 (comp. III. 525), as meaning crowning *with* a

*chaplet*, perhaps arose from a mistake in the sense here. Butt. *Lex.* 50.

152. ἀναθήμι., "embellishments", properly used of offerings to deck a shrine. Comp. Hor. *Od.* III. xi. 6, of the lyre, *divitum mensis et amica templis.* (Ni.)

154. Φημίω, called *Τεοπιιάδης* (mar.). He is spared in the *μνηστῆροφονία* on this plea of having acted "under constraint". The name, like Phronius, Noemon β. 386, also Aglaia and Charops, B. 672, belong to the class of names made up to suit character or circumstances. Similar are the Phæacian princes' names, δ. 111—9. and Ni. on β. 386, says that Hermann contended for an extension of the same principle to first-class personages. There is no doubt of its being general with subordinate ones.

155. ἦ τοι, in discourse these particles add strong asseveration, emphatic statement, or hearty assent; μὲν, νν, or γὰρ is sometimes put between them. ἀνεβάλλ., sounded or "struck up" a prelude; this was done by touching a few notes first on the *φορμίξ*, whence



- ὄπποιης δ' ἐπὶ νηὸς ἀφίκεο· πῶς δέ σε ναῦται·  
 ἤραγον εἰς Ἰθάκην; τίνες ἔμμεναι εὐχετόωντο;  
 οὐ μὴν γάρ τί σε πεζὸν ὀτομαι ἐνθάδ' ἰκέσθαι.  
 καί<sup>b</sup> μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὄφρ' εὖ εἰδῶ,  
 175 ἤε<sup>c</sup> νέον μεθέπεις, ἧ καὶ πατρώϊός<sup>d</sup> ἔσσι  
 ξείνος, ἐπεὶ πολλοὶ ἴσαν<sup>e</sup> ἀνέρες ἡμέτερον δῶ  
 ἄλλοι, ἐπεὶ καὶ κείνος ἐπίστροφος<sup>f</sup> ἦν ἀνθρώπων."  
 τὸν δ' αὐτε προσέειπε θεὰ γλανκῶπις Ἀθήνη·  
 "τοιγὰρ<sup>g</sup> ἐγὼ τοι ταῦτα μάλ' ἀτρεκέως ἀγορεύσω.  
 180 Μέντης<sup>h</sup> Ἀρχιάλιοι δαΐφρονος<sup>i</sup> εὐχομαι εἶναι  
 υἱὸς, ἀτὰρ Ταφίοισι φιληρέμοισιν<sup>k</sup> ἀνάσσω.  
 νῦν δ' ᾧδε<sup>l</sup> ξὺν νηὶ κατήλυθον ἠδ' ἐτάροισιν,  
 πλέων ἐπὶ οἴνοπα<sup>m</sup> πόντον ἐπ' ἄλλοθρόους<sup>n</sup> ἀνθρώπους,  
 ἐς Τεμέσην μετὰ χαλκὸν, ἄγω δ' αἰθωνα σίδηρον.<sup>o</sup>  
 185 νηῦσ' δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόληος,  
 ἐν λιμένι Πείθρφ, ὑπὸ<sup>a</sup> Νηίῳ ὑλήεντι.

- a π. 57—9, 222—4.  
 b δ. 645 mar.  
 c α. 288, 408, β. 29,  
 30, 32, 317, 326,  
 —8, γ. 72, δ. 632,  
 ζ. 120—1, λ. 172,  
 Α. 203.  
 d α. 197, ρ. 522,  
 Ζ. 216, 231.  
 e σ. 194; cf. σ. 335.  
 f cf. ρ. 496.  
 g δ. 383 *et al.*, Κ.  
 413, 427.  
 h α. 418—9.  
 i α. 48 mar.  
 k α. 396, ρ. 98, λ.  
 349, γ. 36.  
 l see App. A. 10.  
 mar.  
 m β. 421, γ. 286,  
 δ. 474, α. 349.  
 n γ. 302, ξ. 43, ο.  
 453; cf. Δ. 437  
 —8, Β. 867.  
 o Δ. 485, Η. 473,  
 Υ. 372.  
 p ω. 308, 212, π.  
 383; cf. ο. 503,  
 553.  
 q γ. 81.

174. Φειδῶ. 178. προσέειπε. 181. φιληρέμοισι Φανάσσω. 183. Φοίνοπα.

171. δ': τ' Arist. σε: τε. 171—3 omittebant nonnulli, Schol. 172. εὐχε-  
 τῶνται. 175. Dind. ἠέ... ἧ: μεθέπη. 176. ἴσαν. 183. ἐπ': ἐς.

171. ὄπποιης, here the interrog. changes from the direct to the indirect form, and again conversely; in 406—7 the ὑποθετικῶν of the indirect is followed by ποιῆς and ποῦ.

172. εὐχετ., self-assertion is usually expressed by this verb, sometimes also the act of prayer, as in μ. 356.

173. A quaint proverbial truism, being probably the islander's customary address to the voyager. Telem. repeats what he had perhaps heard his elders say to a stranger newly landed. Mure *Literat. of A. G.* XIII. § 7, ranks this as a specimen of Homeric burlesque. But the poet's thought has the *naïveté* of childhood, which is not comic to the child, only to us in the old age of the world. Such a truism is τ. 163, οὐ γὰρ ἀπὸ θρόνος ἔσσι παλαιφάτου οὐδ' ἀπὸ πέτρης.

175—82. νέον μεθ., "art newly, i. e. for the first time, our visitor". For ἠέ... ἧ, see App. A. 11. For the "Taphians" see App. D. 5. Only to them and to the Phæacians is the epithet φιληρέται applied by H. For acc. after ἴσαν without a preposition see mar. ἐπίστροφ. occurs Æsch. *Agam.* 397. For ᾧδε, see App. A. 10.

183—4. ἄλλοθρόους, "of foreign tongue", used of Egyptians, and foreigners generally (mar.), comp. βαρβαρόφωνοι and ἀγριοφωνοι. (mar.) Homer's ἄλλοθρ. ἀνθρ. always speak without any interpreter to Greeks in the Greek tongue. He is conscious of the "strange speech" existing as an objective fact only. Cf. Æsch. *Sept. c. Th.* 170, ἔτεροφῶνα στρατῶν, of the Argive army. Τεμέσ., see App. D. 6.

185—6. These lines are not found in some copies, and were rejected by Arist. (Schol.). They seem, however, genuine. ἠδε, here, pointing to it. ἀγροῦ, the harbour named is a little E. N. E. of the town, but perhaps the spot where the ship lay was visible thence. The town was accessible from the sea (mar.); but one landing from the Epirus side would first reach Rheithron. From Νηίῳ is derived the epith. ὑπονήμιος, applied to Ithaca (mar.). λιμένι, before the liquid and sometimes δ (comp. 203) ε has this quantity; see Spitzner, *Gr. Pros.* § 9. a. Πείθρφ... Νηίῳ, a large gulf indenting Ithaca on the N. E. side nearly divides it into two parts, a head, the S. E.



a α. 175 mar.	ξείνοι <sup>a</sup> δ' ἀλλήλων πατρώιοι εὐχόμεθ' εἶναι
b α. 187 mar.	ἔξ ἀρχῆς, εἰ <sup>b</sup> πέρ τε γέροντ' εἶρηαι ἐπελθῶν
c β. 238, λ. 176.	Λαέρτην ἦρωα, τὸν οὐκέτι φασὶ πόλινδε <sup>c</sup>
d α. 49 mar.	ἔρχεσθ', ἀλλ' ἀπάνευθεν ἐπ' ἀγροῦ πῆματα <sup>d</sup> πάσχειν 190
e ζ. 209, 246, 248, γ. 72.	γρηὶ σὺν ἀμφιπόλῳ, ἧ οἱ βρωῶσιν τε πόσιν τε <sup>e</sup>
f Δ. 230.	παρτιθεῖ, εὐτ' ἄν μιν κάματος κατὰ γυῖα λάβησιν <sup>f</sup>
g λ. 193, 323, Σ. 57, 438.	ἐρπύζοντ' ἀνὰ γουνόν <sup>g</sup> ἀλωῆς οἰνοπέδιοιο.
h κ. 160, π. 280, ξ. 282.	νῦν δ' ἦλθον· δὴ γάρ <sup>h</sup> μιν ἔφαντ' ἐπιδήμιον <sup>i</sup> εἶναι
i α. 233, Ω. 262; cf. I. 64.	σὸν πατέρ <sup>h</sup> . ἀλλὰ νυ τόν γε θεοὶ βλάπτουσι <sup>k</sup> κελεύθου· 195
k γ. 34, Η. 271, Ψ. 461.	οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δίος Ὀδυσσεύς, ἀλλ' ἔτι που ζωὸς κατερούκεται <sup>l</sup> εὐρέϊ πόντῳ
l δ. 498, 552, 377.	νῆσφ <sup>m</sup> ἐν ἀμφιρύτῃ, χαλεποὶ δέ μιν ἄνδρες ἔχουσιν,
m α. 50, μ. 283.	[ἄγριοι, οἳ που κελνον ἐρुकανόωσ' ἀέκοντα.]
n ο. 172—3, γ. 226.	αὐτὰρ <sup>n</sup> νῦν τοι ἐγὼ μαντεύσομαι, ὡς ἐνὶ θυμῷ 200
o cf. ο. 531—2, M. 237—43.	ἀθάνατοι βάλλοισι καὶ ὡς τελέεσθαι ὄλω,
p cf. β. 163—6.	οὔτε τι μάντις ἐὼν οὔτ' οἰωνῶν <sup>o</sup> σάφα εἰδῶς.
q β. 36, 285, χ. 473, Α. 416.	οὔν τοι ἔτι <sup>q</sup> δηρόν γε φίλης ἀπὸ πατρίδος αἰης <sup>r</sup>
r B. 162, 178.	ἔσσεται, οὐδ' εἰ <sup>b</sup> πέρ τε σιδήρεα δέσματ' ἔχησιν·
s α. 187 mar. (1).	φράσσεται ὧς κε νέηται, ἐπεὶ πολυμήχανός ἐστιν. 205
t α. 169 mar.	ἀλλ' <sup>t</sup> ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον,
υ τ. 86, 88.	εἰ δὴ ἔξ αὐτοῦ τόσος <sup>u</sup> παῖς εἰς Ὀδυσῆος.
v Γ. 158, K. 547, Ψ. 66; cf. δ. 143, 149—50.	αἰνώσ <sup>v</sup> μὲν κεφαλῆν τε καὶ ὄμματα καλὰ ξοικας

191. *Ῥαι.* 193. *Ῥοινοπέδιοιο.* 199. *ἀέκοντα.* 202. *Ῥειδῶς.* 206. *Ῥειπέ.*  
208. *ῬέῬοικας.*

190. *ἄλγεα.* 195. *κελεύθους.* 201. *τετελέσθαι.* 204. *pro οὐδ' Harl.*  
*margini ἀλλ' inseruit.* 208. *μὲν Arist. et Aristoph.; γὰρ Dind. e Schol. Γ. 156.*

extremity, and a body running North-westerly. The former contains Neios, a still woody mountain, now Stephano; and at its foot, being a smaller bay of the same gulf, is a harbour called Bathmoi, with a stream of fresh water running into it, prob. the *δεῖθρον* which gave the name. Schreiber, Gell, Dodwell.

188—91. *εἰ πέρ*, see on 168 for subjunct. with *εἰ*. The reading *ἄλγεα* in 190 for *πῆματα* may stand, hiatus being admissible after the 4<sup>th</sup> foot; see App. A. p. III. note. *γρηὶ...ἀμφιπ.*, she is said in ω. 366 to be a "Sicilian".

193. *γουνόν ἀλωῆς*, Doed. 1011 takes this from *γόνυ*, and understands elevation as the leading idea; comp. *κνημὸς* for the slope of a mountain. This seems better than *γόνος*, *γεν-*, in

sense of "seed", whence others derive it. A hill position certainly suits the vineyard; "Bacchus amat colles", Virg. *Georg.* II. 113. The threshing floor, too, for which *γουνὸς ἀλωῆς* also stands, would be higher than the ground about it.

195—9. *βλάπτουσι*, this verb often means "to hinder" (mar.), comp. *Æschyl. Agam.* 120, *βλαβέντα λοιπῶν δρόμων*. For 197—8, *κατερούκ.* and *ἔχουσ.*, see on 162. Bek. rejects v. 199; yet it adds a more precise character to the detention supposed.

203. For *ἔτι δηρόν* see on 186. The *ι* seems long before *δ* by arsis only, we may comp. *μάλα δῆν*.

207. *τόσος* implies admiration; as does *τοῖος* in 223, 371, *inf.*; so Virg. *Æn.* I. 606, *qui tanti talem genere parentes?*

- κείνω, ἐπεὶ θαμὰ τοῖον<sup>a</sup> ἐμισγόμεθ' ἀλλήλοισιν  
 210 πρὶν γε τὸν ἐς Τροίην ἀναβήμεναι, ἐνθα περ ἄλλοι  
 Ἀργείων οἱ ἄριστοι ἔβαν κοίλης ἐπὶ νηυσίν·  
 ἐκ τοῦ δ' οὔτ' Ὀδυσῆα ἐγῶν ἴδον οὔτ' ἐμὲ<sup>b</sup> κείνος."  
 τὴν δ' αὖ Τηλέμαχος πεπνυμένος<sup>c</sup> ἀντίον ἦ᾽ ἔειπε·  
 "τοιγὰρ ἐγὼ τοι, ξείνε, μάλ' ἀτρεκέως ἀγορεύσω.  
 215 μήτηρ μὲν τ' ἐμέ φησι τοῦ ἔμμεναι, αὐτὰρ ἐγὼ γε  
 οὐκ οἶδ'· οὐ γάρ κώ τις ἐόν γόνου ἀντὸς<sup>d</sup> ἀνέγνω.  
 ὡς δὴ ἐγὼ γ' ὕφελον<sup>e</sup> μάκαρός νύ τευ ἔμμεναι υἱὸς  
 ἀνέρος, ὃν κτεάτεσσιν ἑοῖς ἐπι γῆρας ἔτετμεν.  
 νῦν δ', ὅς ἀποτμότατος<sup>f</sup> γένετο θνητῶν ἀνθρώπων,<sup>g</sup>  
 220 τοῦ<sup>h</sup> μ' ἐκ φασὶ γενέσθαι, ἐπεὶ σύ με τοῦτ' ἐρεεῖνεις,<sup>i</sup>  
 τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη  
 "οὐ μὴν τοι γενεήν γε θεοὶ νώνυμνον<sup>k</sup> ὀπίσσω  
 θῆκαν, ἐπεὶ σέ γε τοῖον<sup>l</sup> ἐγείνατο<sup>m</sup> Πηληλόπεια.  
 ἀλλ' ἔργα<sup>n</sup> μοι τόδε εἶπε καὶ ἀτρεκέως κατάλεξον·  
 225 τίς δαίς, τίς δὲ ὄμιλος ὄδ' ἐπλετο; τίπτε<sup>o</sup> δέ σε χρεώ;  
 εἰλαπίνη<sup>p</sup> ἦε γάμος;<sup>q</sup> ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν.

a γ. 321, δ. 776.  
 η. 30, ο. 451, υ.  
 302, ψ. 748, δ.  
 371.  
 b Ω. 90.  
 c γ. 20, κ. 405, σ.  
 230—2, ψ. 440,  
 Ω. 377, Τ. 159,  
 Ω. 442.  
 d Ν. 734.  
 e β. 183 mar.  
 f cf. Ω. 265.  
 g γ. 220, 233.  
 h α. 128, φ. 159;  
 cf. δ. 387.  
 i α. 231.  
 k γ. 239, ξ. 182.  
 l cf. α. 207 mar.  
 m Α. 280, Β. 800,  
 η. 61, φ. 312;  
 App. A. 20, mar.  
 n α. 169.  
 o δ. 707, Γ. 75, 197,  
 Κ. 85, λ. 136, Γ.  
 007-s, Α. 408, 006,  
 φ. 322, cf. β.  
 28, δ. 312, 634,  
 ε. 189, ζ. 136,  
 Α. 341, Κ. 118,  
 172.  
 p β. 57, λ. 415, Κ.  
 217, Σ. 491, ψ.  
 201, ο. 466—7.  
 q δ. 3.

212. *ἴδον.*216. *οὐ φοῖδ' ἔφον.*  
221. *προσέφειπε.*218. *κτεάτεσσι φεοῖς, -σιν ἔφοῖς?*  
224. *φειπέ.*212. *ἐκ τοῦδ'* Dind. *ἔκοτε* V.214. *κατάλεξω* Harl. *ἀγορεύσω* Schol. H.215. *τέ με* Bek. Dind.222. *ita* Bek.*μέν lib.*225. *τίς δέ σε χρεῖα* alii.

209. *θαμὰ τοῖον*, lit. "often, sovery", the qualifying word following the qualified with ellipse of the relative clause which should supply some measure of the degree, which by this very indefiniteness is enhanced. Jelf. *Gr. Gr.* 823, *obs.* 2, explains this by "the fact that the demonstrative originally performed the functions of the relative", but γ. 321 *πέλαγος μέγα τοῖον, ὅθεν τέ περ οὐδ' οἰωνοὶ αὐτότετες οἴχυννται*, rather suggests the explanation by ellipse; comp. also *οἶον*, as used in 410 without *τοῖον*, — the converse usage.

210—2. *πρὶν*, Jelf. *Gr. Gr.* § 848 b lays down a rule for *πρὶν* with the infin. which would exclude this instance and many more, as, δ. 668, η. 83, θ. 301, ι. 65. In Homer's use the infin. after *πρὶν* does not differ from the indic. in sense, only *πρὶν* becomes quasi-prepositional; here = *πρὸ τοῦ ἀναβήμεναι*. In *ἀναβαίνω*, observe, the notion of going up is involved in that of going on board ship, comp. δ. 473.

213—23. H. uses *πεπν.* (comp. *πι-*

*νυτός*, 229), for having knowledge, presence of mind, &c., *νόφ* (supplied Ω. 377) being understood; *πνεύση, ἐπνευσε*, for inspiring *μένος* or like qualities; and *πνείω* for mere breathing. For *ἐγείνατο* see App. A. 20 (mar.).

225. Before *ὄμιλος* *obs.* hiatus, more common in 2<sup>nd</sup> than in 1<sup>st</sup> foot (Spitzner *de vers. her.* § 11). *σε χρεώ;* the preferential rule of H. is to use *χρεώ* as with a verbal force (rarely with *ἔστι*) governing acc. of pers., as *χρεώ βουλῆς ἐμὲ καὶ σέ*, Κ. 43; but *χρεώ* with a verb expressed, *ἰκάνει* or the like (mar.).

226. *εἰλαπίνη ἦε*, the *-η ἦ-* must be read in synizesis. Observe *γάμος*, by pause and ictus. The *εἰλαπ.* was sumptuous, perhaps sacrificial; cf. Hes. *Frag.* CXXXII, 2—4, who says the song of Linus was always sung *ἐν εἰλαπίναις τε χοροῖς τε*, which phrase suggests religion; so Pind. *Nem.* V. 38 *εὐφρανες ἴλαι . . . θεῶν δέκονται*; Donaldson's note there says, an *εἰλαπ.* was "a feast of the gods κατ' ἴλας"; of the *ἔρανος* we have a hint in *ὕμων*

<p>a cf. π. 108—9, υ. 318—9. b δ. 211. c α. 213 mar. d η. 243, ο. 390, 402, τ. 171, ψ. 99, Γ. 177. e ι. 475—7, λ. 553, ν. 293, σ. 138, Β. 39, Χ. 356, Ψ. 544. f α. 163 mar. g α. 194 mar. h cf. π. 163, 179, Χ. 17, Ξ. 18. i π. 387, Δ. 319. k α. 163 mar. l α. 242, Ξ. 258; cf. κ. 259, υ. 79. m Δ. 417. n ψ. 360. o ξ. 367—71, ω. 31—4. p δ. 490, Ξ. 86, τ. 137, ζ. 7. q Β. 404; cf. Β. 530. r δ. 727—8. s Π. 150. t ξ. 371, υ. 77. u δ. 675. σ. 127.</p>	<p>ὣς τέ μοι ὑβρίζοντες<sup>a</sup> ὑπερφιάλως δοκέουσιν δαινύσθαι κατὰ δῶμα· νεμεσσήσαιτό κεν ἀνήρ, αἰσχεα πόλλ' ὀρώων, ὅς τις πινυτός<sup>b</sup> γε μετέλθοι." τὴν δ' αὖ Τηλέμαχος πεπνυμένος<sup>c</sup> ἀντίον ἤυδα 230 "ἔξειν", ἐπεὶ ἄρ δὴ ταῦτά μ' ἀνείρξει<sup>d</sup> ἠδὲ μεταλλάξ, μέλλεν<sup>e</sup> μὲν ποτε οἶκος ὄδ' ἀφνειὸς καὶ ἀμύμων ἔμμεναι, ὄφρ' ἔτι κείνος<sup>f</sup> ἀνήρ ἐπιδήμιος<sup>g</sup> ἦεν· νῦν δ' ἐτέρως<sup>h</sup> ἐβόλοντο<sup>i</sup> θεοὶ κακὰ μητιόωντες, οἳ κείνον<sup>k</sup> μὲν ἄϊστον<sup>l</sup> ἐποίησαν περὶ<sup>m</sup> πάντων 235 ἀνθρώπων, ἐπεὶ οὗ κε θανόντι περ ὦδ' ἀναχοίμην,<sup>n</sup> εἰ μετὰ οἷς ἐτάροισι δάμη<sup>o</sup> Τρώων ἐνὶ δήμῳ, ἠὲ φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσεν.<sup>p</sup> τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί,<sup>q</sup> ἠδὲ κε καὶ ᾧ παιδί μὲγα κλέος ἦρατ' ὀπίσσω. 240 νῦν δέ μιν ἀκλειῶς<sup>r</sup> Ἄρπυιαι<sup>s</sup> ἀνηρείψαντο· ᾧχετ' ἄϊστος ἄπυστος,<sup>t</sup> ἔμοι δ' ὀδύνας τε γόους τε</p>
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232. Φοῖκος. 235. ἄϊστον. 237. Φοῖς. 239. Φοι. 240. Φῶ. 242. ἄϊστος.

234. ἐβόλοντο Harl., ἐβάλοντο Eustath. Schol. H., ἐόλοντο, ἐβούλοντο, βούλοντο alii.  
236. οὔτι Harl., οὔκε Schol. H., δὲ pro κε Rec. 242. οἶχετ' Apoll. Soph. (Bek.),  
ita Schol. B.

κτίματ' ἔδοντες ἀμειβόμενοι κατὰ οἴκου β. 140, and in a scene in δ. 620—4 where Menelaus' guests bring their own provisions. In λ. 415 the ἔρανος is said to be a "rich man's", being "his" in whose house it took place. The banquets given by a king to his γέροντες (referred to by Ni.) in Δ. 250, I. 70, η. 49, cf. δ. 38—9, &c., provided doubtless out of his receipts in kind, are δαίτες limited by the relation of the guests, who are said δῆμια πίνειν, P. 250; cf. λ. 185—6.

232—5. μέλλεν . . . ποτε, "there was a time when I thought this house would be"; this subjectivity of statement often marks the Homeric use of μέλλω (mar.). ἀμύμων, applied sometimes, as here, to things, keeps up the sense of distinction in its own class: see μ. 261, Z. 171. ἐτέρως ἐβόλοντο, Ni., after Eustath. prefers ἐβάλοντο; Spitz. de vers. her. 97, reads ἐτέρως ἐβάλοντο, in alteram partem se vertunt; for ἐτέρωσε see mar.; for ἐβόλοντο see Buttm. Lexil. s. v. βάλλειν. ἄϊστον, out of sight or knowledge, so that I cannot love him if living, nor pay the honour due to him if dead.

236—7. θανόντι, a dat. which may be referred to the general notion of bestowing our sorrow or joy (so ἐλθόντι κεχάραιτο, β. 249) on the object which excites it. περ, see on 6. For the sense of δήμῳ see on 103.

238. τολύπευ., Penel. in τ. 137, says ἐγὼ δὲ δόλους τολύπευα, as we speak of "spinning a thing out", i. e. protracting. Here the notion of finishing predominates, as given more precisely by πόνον ἐκτολύπευσας in Hes. Scut. 44.

241. ἀκλειῶς, "silently", leaving no κλέος, 283, so ἀκλέα δ. 728; an idea further expanded in 242, ᾧχετ' . . . ἄπυστος. Ἄρπυιαι are impersonations of hurricanes, as Ἐῦρος, Ζέφυρος, &c. of ordinary winds; one of the Ἄρπυ. is named Podargê in Π. 150. Hesiod. Theog. 267, names two, Aellô and Ocy-petê. δῦελλαι sometimes appear = Ἄρπυ. (mar.). Elemental deities often are interchanged in poetic idea with the powers of nature which they rule and involve. This is most common with the various winds Eurus, &c., and fire Ἡφαιστος, the physical function and the personal action blending in one image. ἀνηρείψ., akin to ἐρέπτωμα, τ. 533.

- κάλλιπεν. οὐδ' ἔτι κείνον ὀδυρόμενος στεναχίζω  
οἶον, ἐπεὶ νύ μοι ἄλλα θεοὶ κακὰ κήδε' ἔτευξαν.
- 245 ὄσσοι<sup>a</sup> γὰρ νήσοισιν ἐπικρατέουσιν ἄριστοι,  
Δουλιχίω<sup>b</sup> τε Σάμῃ τε καὶ ὑλήεντι<sup>c</sup> Ζακύνθω,  
ἠδ' ὄσσοι κραναὴν Ἰθάκην κατὰ<sup>d</sup> κοιρανέουσιν,  
τόσσοι μητέρ' ἐμὴν μνῶνται, τρύχουσι<sup>e</sup> δὲ οἶκον.  
ἦ δ' οὔτ' ἀρνεῖται στυγερόν<sup>f</sup> γάμον οὔτε τελευτήν
- 250 ποιῆσαι δύνатаι· τοὶ δὲ φθινύθουσιν ἔδοντες<sup>g</sup>  
οἶκον ἐμόν· τάχα δὴ με διαρραίσουσι καὶ αὐτόν."  
τὸν δ' ἐπαλαστήσασα<sup>h</sup> προσηύδα Παλλὰς Ἀθήνη  
"ὦ πόποι, ἦ δὴ πολλὸν ἀποιχομένου Ὀδυσῆος  
δεύη<sup>i</sup>, ὃ κε μνηστῆρσιν ἀναιδέσι χεῖρας ἐφείη.
- 255 εἰ<sup>k</sup> γὰρ νῦν ἔλθῶν δόμου ἐν πρώτῃσι<sup>l</sup> θύρῃσιν  
σταίη, ἔχων πηλήκα καὶ ἀσπίδα καὶ δύο δοῦρε,<sup>m</sup>  
τοίος<sup>n</sup> ἑὼν οἶόν μιν ἐγὼ τὰ πρῶτ' ἐνόησα  
οἴκω<sup>o</sup> ἐν ἡμετέρῳ πίνοντά τε τερπόμενόν τε,  
ἔξ Ἐφύρης<sup>p</sup> ἀνιόντα παρ' Ἴλου Μερμερίδαο·
- 260 ὄχρετο γὰρ καὶ κείσε θεῆς ἐπὶ νηὸς Ὀδυσσεὺς

a π. 122—5, π. 247  
—51, ε. 130—3,  
Κ. 214.  
b ξ. 335, ε. 292,  
B. 625.  
c cf. ε. 24.  
d γ. 377, E. 332.  
e π. 84, ρ. 397.  
f σ. 272, ε. 157.  
g ε. 159, 534.  
h M. 163, O. 21.  
i P. 142, Ψ. 484.  
k cf. σ. 384—6.  
l χ. 250, X. 66.  
m μ. 228, π. 295,  
σ. 377, χ. 101.  
n δ. 342—6, λ. 499  
—501, ρ. 133—7,  
ω. 376—9, A.  
262—3.  
o Γ. 233.  
p App. D. 8 mar.

248, 251. Φοῖκον.

258. Φοῖκω.

244. μήδε' Rec.

246. Σάμω Rec.

247. κατακοιρανέουσιν Schol. E. 332.

254. δεύη Aristoph., δεύει vindicant Scholl. H. M. Q. R. ἐφείη Herm. coll. Δ. 191.

259. Ἴρου Scholl. H. M. Ἴλλου Rec.

242. ἄπυσ. is not found in Il., but used in Ody. with active, as well as passive force (mar.). We have πῦθ-, πύστις (Æsch. Sept. C. Th. 54), ἄπυστος, like πῖθ-, πίστις, ἄπιστος.

246. For Dulichium see App. D. 7. Samē is in B. 634 Samos, and, with Zacynthus, part of the dominion of Odys., not so Dulichium, which belongs to Phileus, B. 625. H. scans ζ and σκ, commencing proper names, as single letters, e. g. Ζέλειαν, B. 824, Σκαμάνθω, E. 36.

252. ἐπαλαστήσασα. This word is only here read, although ἀλαστήσας also occurs (mar.), and ἀλαστόν is neut. adj., epithet of πένθος, ἄχος; also ἀλαστέ, vocat., is applied by Achilles in vehement passion to Hector. Out of this the Tragedians, especially in the forms ἀλάστωρ, ἀλάστορος, developed a tragic depth of meaning, which far transcends the Homeric idea, although the ἀλαστέ of Achilles, "accursed wretch", comes nearest to it. No satisfactory derivation has been suggested: that of ἀ-λανθάνω may be rejected without

scruple. See Æsch. Pers. 355, Eumen. 227, Soph. Aj. 374, Antig. 974.

254. δεύη, 2. sing. pres. mid.; the var. lect. of Aristophanes, δεύει, is a verb impersonal = λείπει, Schol. ἐφείη, Herm. reads ἐφείη subj., comparing Δ. 191, φάρμαχ' ἄ κεν παύσῃσι.

255. εἰ γὰρ (or as some read αἰ γὰρ), is said by Ni. ad loc. to differ in sense from εἰθε (or αἰθε), as expressing, not a simple wish, but one combined with a conditional proposition, or with a consequence following from the thing wished for, if obtained. The passages adduced, however, do not bear out this doctrine; e. g. αἰ γὰρ (or εἰ γὰρ) and αἰθε (or εἰθε) ρ. 251, 494, seem to express precisely the same notion. Also Δ. 189 εἰ γὰρ δὴ οὕτως εἶη is surely a simple wish; and again εἰθ' ὡς ἠβόοιμι κ. τ. λ., H. 157, is followed by precisely such a statement of a consequence. Ni. admits also, what in effect nullifies the distinction, that the prop. aforesaid may at times not be expressed. Now surely in ξ. 468, Δ. 313—6, it is as easy to supply a suppressed prop. after

<p>a β. 329, δ. 219, 230, κ. 236, 297, 326—7, cf. A. 741.          b β. 138, 239, Θ. 407, B. 296—7.          c α. 378 mar.          d α. 208.          e A. 417, γ. 75.          f π. 129, P. 514, Y. 435; cf. X. 238, 345, γ. 92, κ. 481, ζ. 147, 310, λ. 66, δ. 433, A. 608.          g δ. 632, λ. 493, B. 238, 300, 349, K. 445, cf. O. 137.          h α. 295, δ. 545, P. 144.          i α. 305, Π. 50; cf. π. 422.          k T. 34; cf. β. 7.          l H. 76, ξ. 394; cf. β. 66, 143.          m β. 252.          n cf. B. 681.          o β. 52—3, 198—7.</p>	<p>φάρμακον<sup>a</sup> ἀνδροφόνον διζήμενος, ὄφρα οἱ εἴη          ἴους χρεσθαι χαλκήρεας· ἀλλ' ὃ μὲν οὖ οἱ          δῶκεν, ἐπεὶ ῥα θεοὺς νεμεσίζετο<sup>b</sup> αἰὲν<sup>c</sup> ἔοντας,          ἀλλὰ πατήρ οἱ δῶκεν ἑμός, φιλέεσκε γὰρ αἰνῶς.<sup>d</sup>          τοῖος ἔων μνηστῆρσιν ὁμιλήσειεν Ὀδυσσεύς,          πάντες κ' ὠκύμοροι<sup>e</sup> τε γενοίαιτο πικρόγαμοί τε.          ἀλλ' ἦ τοι μὲν ταῦτα θεῶν ἐν γούνασι<sup>f</sup> κείται,          ἦ κεν νοστήσας ἀποτίσεται, ἦ<sup>g</sup> καὶ οὐκί,          οἴσιν ἐνὶ μεγάροισι· σὲ δὲ φράζεσθαι ἄνωγα,          ὄππως<sup>h</sup> κε μνηστῆρας ἀπάσσει ἐκ μεγάροιο.          εἰ δ' ἄγε νῦν ξυνίει καὶ ἐμῶν ἐμπίζεο<sup>i</sup> μύθων·          αὐρίον εἰς ἀγορῆν<sup>k</sup> καλέσας ἦρωας Ἀχαιοὺς          μῦθον πέφραδε πᾶσι, θεοὶ δ' ἐπὶ μάρτυροί<sup>l</sup> ἔστων.          μνηστῆρας μὲν ἐπὶ σφέτερα σκιδνασθαι<sup>m</sup> ἄνωχθι,          μητέρα<sup>n</sup> δ', εἰ οἱ θυμὸς ἐφορμάται γαμέεσθαι,          ἄψ<sup>o</sup> ἔτω ἔς μέγαρον πατρὸς μέγα δυναμένιοιο.</p>	<p>265          270          275</p>
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261, 262, 264. *For.* 262. *ov.* 269. *For.* 275. *For.*

261. *δαίτη* pro of *εἴη* Zenod. alii ἦν *πον* ἐφεύροι, Scholl. H. M. 270. *καὶ* Schol. E. 272. *ita* Harl. ἐπιμάρτυροι Dind. ἐπιμάρτρες al. 274. ἄνωγε.  
 275. *μήτηρ* Schol. H. et Barnes.

αἶθε (or εἶθε) as in τ. 22, v. 169 after αἶ γὰρ (or εἶ γὰρ). See further on δ. 341.

259—62. Ἐφεύρ., see App. D. 8. ὃ μὲν, i. e. *Ilus*. The restraining motive in his case was the fear of the gods, but this, it seems, was overpowered in the other by love for Odys. — a token of the intense affection which Odys. inspired. φάρμ. includes wholesome as well as baneful drugs (*mar.*), here the latter are meant. The feeling against poisoned weapons is a remarkable anticipation of civilized warfare.

263. νεμεσίζ., here has acc., but in the same sense, “to feel an awe of”, it has also a gen. (*mar.*). In the sense of “be angry with” it has dat., or acc. followed by *infin.*

265. τοῖος ἔων, the sentence interrupted starts anew in its leading word τοῖος. The same form of wish for the return of Odys. recurs elsewhere, similarly interrupted by an anecdote and resumed (*mar.*).

266—7. ὠκύμ. is also found active, “swiftly slaying”. With πικρόγ. comp. Eurip. *Med.* 400, πικροὺς δ' ἐγώ... θήσω γάμους. ἐν γούν., perhaps because suppliants grasped the knees; thus

not merely “at the god’s disposal”, but “to be suppliantly sought” is intended. The sanctity of the knees appears from adjurations, as *λίττοιμ' ὑπὲρ ψυχῆς καὶ γούνων*, *mar.*, and *μὴ πρός σὲ γούνων* Eurip. *Med.* 325.

268—9. join *κέν* with *νοστήσας*. Donalds. *Gr. Gr.* 505, p. 543 says, “the apodotic use of the participle with *άν* is generally found in objective, relative, and causal sentences”. Here the protasis, “if he return at all”, may be understood. ἄνωγα, Butt. *Lexil. s. v.* ἀνήνοθεν (26) supposes a radical form ἀνήγω, or, η being non-essential, ἀγγω. The analogy of ἐλήλυθα, ἐνήνοχα, ἐδήδονα &c. requires a tetrasyllable with a short vowel in 3<sup>d</sup> syllable. He seems to imply that ἀνήνογα would be the link form. With Buttman’s ἀνήγω we may comp. ἐπέγω.

273—5. πέφραδε, see on α. 444. ἐπὶ = *adhibiti*, i. e. to witness his denunciation; so he invokes Zeus and Themis β. 68. In 275 the sentence ran on from the preceding clause, μνηστῆρας μὲν... σκιδνασθαι ἄνωχθι, μητέρα δ' (ἄψ *λέναι*), but was suddenly changed in the latter, as if μήτηρ had preceded

- οὐ δὲ γάμον τεύξουσι καὶ ἀρτυνέουσιν ἔεθνα<sup>a</sup>  
πολλά<sup>b</sup> μάλ', ὅσσα ἔοικε φίλης ἐπὶ παιδὸς ἔπεσθαι.  
σοὶ δ' αὐτῷ πυκινῶς ὑποθήσομαι,<sup>c</sup> εἰ<sup>d</sup> κε·πίθηαι·  
280 νῆ<sup>e</sup> ἄρσας ἐρέτησιν ἐείκοσιν, ἣ τις<sup>f</sup> ἀρίστη,  
ἔρχεσθ' πευσόμενος πατρὸς δὴν οἰχομένοιο,  
ἦν<sup>h</sup> τις τοι εἴπησι βροτῶν, ἣ ὅσαν<sup>i</sup> ἀκούσης  
ἐκ Διός, ἣ τε μάλιστα φέροι κλέος<sup>j</sup> ἀνθρώποισιν.  
πρῶτα<sup>k</sup> μὲν ἐς Πύλον ἔλθῃ καὶ εἰρεο Νέστορα δῖον,  
285 κείθεν δὲ Σπάρτηνδε παρὰ ξανθὸν Μενέλαον·  
ὄς<sup>l</sup> γὰρ δεύτατος<sup>m</sup> ἦλθεν Ἀχαιῶν χαλκοχιτῶνων.  
εἰ<sup>n</sup> μὲν κεν πατρὸς βλοτον καὶ νόστον ἀκούσης,<sup>o</sup>  
ἦ τ' ἂν τρυχόμενός περ ἐτι τλαίης ἐνιαυτόν·  
εἰ δέ κε τεθνηῶτος ἀκούσης μῆδ' ἐτ' ἐόντος,  
290 νοστήσας δὴ ἔπειτα φίλῃν ἐς πατρίδα γαίαν  
σῆμά<sup>p</sup> τέ οἱ χεῦαι καὶ ἐπὶ κτέρεα<sup>q</sup> κτερεῖξαι  
πολλά<sup>r</sup> μάλ', ὅσσα ἔοικε, καὶ ἀνέρι μητέρα δοῦναι.  
αὐτὰρ ἐπήν δὴ ταῦτα τελευτήσης<sup>s</sup> τε καὶ ἔρξης,  
φράξεσθαι δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν,<sup>t</sup>  
295 ὅπως<sup>u</sup> κε μνηστῆρας ἐνὶ μεγάροισι τελοῖσιν  
κτελέης ἢ δόλω ἢ ἀμφαδόν· οὐδέ τί σε χρῆ

- a App. A. 14 mar.  
b α. 292, β. 197,  
223, λ. 250.  
c β. 194, ε. 148,  
φ. 293.  
d A. 207, ψ. 82.  
e App. F. 1. (17)  
ad An. mar.  
f β. 294, θ. 424,  
λ. 30.  
g α. 270, α. 94, β.  
360, γ. 415.  
h β. 216—7.  
i β. 93, ω. 413,  
cf. ξ. 89, γ. 215.  
j β. 486.  
k α. 93, β. 214, 350.  
l φ. 172.  
m T. 51, ψ. 842.  
n β. 218—23; cf. μ.  
137—9, π. 403—5,  
ρ. 79—83.  
o φ. 520, 525.  
p λ. 75, Η. 86, Ω.  
799, δ. 534 mar.  
q γ. 285, Ω. 38.  
r α. 278 mar.  
s λ. 80.  
t δ. 120 mar., 117.  
u λ. 119—20.  
v ξ. 330, ζ. 299, Η.  
243; cf. ε. 120.

277. ἔεθνα.

278. *ἔεθνα*.280. *ἐείκοσιν*.282. *ἔεθνα*.291. *φοῖ*.292. *ἔεθνα*.

278. *ἔεθνα* Schol. H. *ἔεθνα* al. Hunc v. omittit Rhian. 282. ἀκούσας  
Schol. A. 105. 286. δεύτατος var. lect. Harl., cf. ψ. 248. 287. ἀκούσας  
Harl. ex emendatione. 289. ita Harl. ex emend. τεθνηῶτος, 291. χεῦσαι  
Clark. ἐπικτέρεα. κτερεῖξον Harl. 293. πάντα pro ταῦτα Schol. X. 468.

as subject; see Jelf, § 581. 1. The Scholl. H. M. think *μητέρα* was developed by some copyist adding α to *μηρ* the ancient abbreviation for *μητήρ*.

277. οὐ, i. e. οἱ ἀμφὶ τὸν πατέρα, Eustath. *ἔεθνα*, see App. A. 14.

281. *πευσόμε*. takes a gen., see Donalds. *Gr. Gr.* 451 gg. "To hear of" one absent is here the sense; but φ. 12 "to hear" (the speech of) one present. It has also acc., as νόστον β. 215, 360, properly of the actual statement heard; cf. ἀκούσης α. 287, 289, and see β. 315 note. The verb of sense may be classed with λαμβάνω, αἰρέω etc. in ambiguity of syntax. None of them wholly lose the right of a trans. verb, yet all partake of the possessive and partitive idea; cf. α. 121 χεῖρ' ἔλε δεξιτερῆν, and H. 108 δεξιτερῆς ἔλε χεῖρός.

282. *ὄσαν*, "rumour", is distinct from *φήμη*, Soph. *Œd. R.* 43, β. 35, v. 100, and from *ὄμφη* γ. 215, Hy. *Merc.* 543—5, which mean "prophetic voice". Rumour widely prevalent and rapidly spreading, yet not traceable to a human source was ascribed to God, Butt. *Lezil. s. v.*; so *vox populi vox Dei*, comp. Hes. *Opp.* 761 *φήμη δ' οὐτις πάμπαν ἀπόλλυται, ἦντινα πολλοὶ λαοὶ φημίζουσι· θεὸς γὰρ νύ τις ἔστι καὶ αὐτή*. Nägelsb. *Hom. Theol.* § II. 14 adopts this view, but § IV. 25 inclines to identify it here with *ὄμφη*.

284—6. *Πύλον*, see App. D. 4. ὄς in epic usage was demonstrative as well as relat.; cf. ὡς for "so" and "as".

289—99. ἀκούσας takes a construction similar to *πυνθάνομαι*; see on 281.

a cf. 2. 619.	νηπιάας ὀχέειν, <sup>a</sup> ἐπεὶ οὐκέτι τηλίκος <sup>b</sup> ἔσσι.	
b ε. 88, ρ. 20, σ. 175.	ἢ οὐκ αἰτεῖς <sup>c</sup> οἶον κλέος ἔλλαβε δῖος Ὀρέστης <sup>d</sup>	
c σ. 11, Ο. 248.	πάντας <sup>e</sup> ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα, <sup>f</sup>	
d γ. 332—3, ε. 107—8, ψ. 125.	Αἰγισθον δολόμητιν, ὅς οἱ πατέρα κλυτὸν ἔκτα;	300
e K. 213.	καί <sup>ε</sup> σὺ, φίλος, <sup>h</sup> (μάλα γάρ σ' ὀρώω καλόν <sup>i</sup> τε μέγαν τε)	
f γ. 197—8, 307—8.	ἄλκιμος ἔσσ', ἵνα τίς σε καὶ ὀψιγόνων <sup>k</sup> εὖ εἴπῃ.	
g γ. 199—200.	αὐτὰρ ἐγὼν ἐπὶ νῆα θοῆν κατελεύσομαι ἤδη	
h γ. 375, Δ. 189, Γ. 601, Φ. 106.	ἢ δ' ἐτάρους, <sup>l</sup> οἳ πού με μάλ' ἀσχαλόωσι <sup>m</sup> μένοντες·	
i Φ. 108, ε. 513, εφ. ξ. 7, ο. 418, π. 158.	σοὶ δ' αὐτῶ μελέτω, <sup>n</sup> καὶ ἐμῶν ἐμπάξω <sup>o</sup> μύθων." 305	
k Γ. 353, Η. 87.	τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδα·	
l ο. 269.	“ξείν', ἣ τοι μὲν ταῦτα φίλα <sup>p</sup> φρονέων ἀγορεύεις,	
m β. 193 mar.	ὣς τε πατὴρ ᾧ παιδί, καὶ οὐ ποτε λήσομαι αὐτῶν.	
n γ. 208.	ἀλλ' <sup>q</sup> ἄγε νῦν ἐπίμεινον, ἐπειγόμενός <sup>r</sup> περ ὁδοῖο, <sup>s</sup>	
o α. 271 mar.	ᾧφρα λοεσσάμενός <sup>t</sup> τε τεταρπόμενός <sup>u</sup> τε φίλον κῆρ	310
p Δ. 219.	δῶρον <sup>v</sup> ἔχων ἐπὶ νῆα κίης, χαίρων <sup>w</sup> ἐνὶ θυμῷ,	
q δ. 587, Ζ. 340, ρ. 277, Τ. 142, εφ. λ. 350—1.	τιμῆν μάλα καλόν, ὃ τοι κειμήλιον <sup>x</sup> ἔσται	
r ο. 49, ν. 30.	ἔξ ἐμεῦ, οἶα φίλοι ξεῖνοι ξεῖνοισι διδοῦσιν.”	
s α. 315, δ. 783, εφ. X. 23, 26.	τὸν δ' ἠμείβεται <sup>y</sup> ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·	
t θ. 427, ζ. 96.	“μῆ μ' ἔτι νῦν κατέρυκε, λιλαιόμενόν περ ὁδοῖο.	315
u Γ. 705.	δῶρον <sup>z</sup> δ' ὅττι κέ μοι δοῦναι φίλον ἦτορ ἀνώγει,	
v ο. 75.	αὐτὶς ἀνερχομένῳ δόμεναι οἰκόνδε φέρεσθαι, <sup>aa</sup>	
w θ. 395.	καὶ μάλα καλὸν ἐλῶν· <sup>ab</sup> σοὶ δ' ἄξιον <sup>bb</sup> ἔσται ἀμοιβῆς.”	
x δ. 600, ψ. 618, ο. 91, 101, 159.	ἢ <sup>cc</sup> μὲν ἄρ' ὡς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη,	
y δ. 600.	ᾧφρος δ' ὡς ἀνόπαια διέπτατο· <sup>dd</sup> τῷ δ' ἐνὶ θυμῷ	320
z ο. 83, φ. 349.	θῆκε μένος <sup>ee</sup> καὶ θάρσος, ὑπέμνησέν τέ εἰ πατρὸς	
aa ρ. 400, Δ. 356, Γ. 111.	μαῖλλον ἔτ' ἢ τὸ πάροιθεν. ὃ δὲ φρεσὶν ἦσι νοήσας	
bb θ. 406, ψ. 502, 885.		
cc E. 133.		
dd O. 83, 172, E. 99.		
ee E. 2, Φ. 145, ζ. 140.		

300. ὃ Φοι. 302. Φελη. 308. Φῶ. 317. Φοικόνδε. 319. Φειποῦσ'.  
321. Φε. 322. φρεσὶ Φῆσι.

297. νηπιάχοις et νηπιάχοντ'. 300. ὃ Arist., Schol. M. 305. αὐτῶν Rec.  
314. αὐτε προσέειπε Rec. ἀπαμειβομένη προσέφη Harl. ex emend. antiq.  
316. sic Voss., lib. ἀνώγει. 320. sic Clark. secutus Arist., ἀνοπαῖα Herod.,  
ἀν' ὀπαῖα Voss.

τηλίκος, here = *tantulus*. ἐπ' ἀνθρώπωνος, the accus. signifies extent or diffusion. Ὀρέστ. see on α. 29.

301. φίλος, for other examples of this voc. see mar.; φίλις is also found, as β. 363.

304—9. ἀσχαλό., a pres. ἀσχάλλω is found, β. 193. For λήσομαι see on 65. ὁδοῖο, gen. of thing desired, (cf. λιλαιόμ. ὁδ. 315) involving a metaphor from motion, as shown in ἔσσομενος, τιτανόμενος, &c. ὁδοῖο, as of urgent pursuit; see Jelf, *Gr. Gr.* § 510.

316—8. Ni. suggests σε for κε and objects to ὅττι κε... ἀνώγει, as leaving the giving in uncertain expectation, in fact = ἐάν... ἀνώγει; but ὅττι κε is used (mar.) of what a man is just going to say, &c., and which has no further uncertainty than that it is not yet said. ἐλῶν is construed with δόμεναι as (mar.) with ἔχω, but transposed into the subjoined clause καὶ μάλα...

320—2. ἀνόπ., see App. A. 13 and note on γ. 372. πατρὸς, see App. E. 3.

- θάμβησεν<sup>a</sup> κατὰ θυμόν· ὄϊσαστο γὰρ θεὸν εἶναι.  
αὐτίκα δὲ μνηστῆρας ἐπώχετο ἰσόθεος<sup>b</sup> φῶς.
- 325 τοῖσι δ' αἰδοῖς<sup>c</sup> ἄειδε περικλυτός, οἳ δὲ σιωπῆ<sup>d</sup>  
εἶατ' ἀκούοντες· ὃ δ' Ἀχαιῶν νόστον ἄειδεν  
λυγρόν,<sup>e</sup> ὃν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.  
τοῦ δ' ὑπεραιόθεν φρεσὶ σύνθετο<sup>f</sup> θέσπιν αἰοιδὴν  
κούρη<sup>g</sup> Ἰκαρίοιο περὶ φρων Πηνελόπεια,  
330 ἠκλίμακα<sup>i</sup> δ' ὑψηλὴν κατεβήσεται οἷο δόμοιο,  
οὐκ<sup>k</sup> οἴη· ἅμα τῇ γε καὶ ἀμφίπολοι<sup>l</sup> δὴ ἔποντο.  
ἦ<sup>m</sup> δ' ὅτε δὴ μνηστῆρας ἀφίκετο δια γυναικῶν,  
στῆ<sup>n</sup> ἔα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο  
ἄντα<sup>o</sup> παρειάων σχομένη λιπαρὰ κρηδέμνα·<sup>p</sup>
- 335 ἀμφίπολος δ' ἄρα οἳ κεδνὴ ἐκάτερθε<sup>q</sup> παρέστη.  
δακρύσσασα<sup>r</sup> δ' ἔπειτα προσηύδα θεῖον<sup>s</sup> αἰοιδόν  
“Φῆμιε, πολλὰ γὰρ ἄλλα βροτῶν θελκτικῆρια ἦδης,  
ἔργ<sup>t</sup> ἀνδρῶν τε θεῶν τε, τά τε κλείουσιν<sup>u</sup> αἰοιδοί·  
τῶν ἐν<sup>v</sup> γέ σπιν ἄειδε παρημένος,<sup>w</sup> οἳ δὲ σιωπῆ<sup>x</sup>”
- 340 οἶνον πιτόντων· ταύτης δ' ἀποκαύε<sup>y</sup> αἰοιδῆς  
λυγρῆς, ἣ τέ μοι αἰεὶ ἐν<sup>z</sup> στήθεσσι φίλον κῆρ  
τείρει, ἐπεὶ με μάλιστα καθίκετο πένθος<sup>aa</sup> ἀλαστόν·  
τοίην<sup>ab</sup> γὰρ κεφαλὴν ποθέω<sup>aa</sup> μεμνημένη αἰεὶ  
ἀνδρὸς,<sup>bb</sup> τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἄργος.”

a cf. γ. 371—3.  
b υ. 124, B. 565,  
ψ. 677.  
c ζ. 83, 367—9,  
521.  
d α. 340 mar.  
e γ. 132.  
f υ. 92, ο. 27, H. 44.  
g π. 495, σ. 245, 285,  
ε. 375, υ. 368, φ.  
321; cf. δ. 797.  
h φ. 5.  
i κ. 558, λ. 63.  
k σ. 207, Γ. 143,  
ζ. 64, ε. 601, β.  
11; cf. B. 745.  
l ζ. 18, σ. 182—4,  
χ. 483; cf. X. 450.  
m π. 414—6, σ.  
208—11, φ. 63  
—6; App. F. 2  
(8) ad Rh. mar.  
n φ. 458.  
o cf. ζ. 141.  
p ε. 184, X. 470,  
α. 346; cf. υ. 398  
q χ. 191, ζ. 19.  
r ε. 93, ψ. 207.  
s φ. 43, 47.  
t ρ. 418, α. 351.  
u ο. 83.  
v cf. ρ. 521.  
w α. 325—6, ξ. 167  
—8, ο. 391, φ.  
309—10.  
x η. 309, π. 274—5.  
y ω. 423, Ω. 105.  
z λ. 549, 559, Ψ. 16.  
aa E. 414.  
bb δ. 726, σ. 16, ο. 80.

324. *ἰσόθεος*. 329. *Ἰκαρίοιο*. 330. *Ἰοῖο*. 335. *Ἰοῖ Ἰκατέρθε*.  
337. *Ἰηθης*. 338. *Ἰέργ*. 340. *Ἰοῖνον*.

337. *οἶδας* lib., ἦθεις sive, fide Porsoni, εἶθεις Zenod. 338. *αἰοιδούς* al.  
342. Clark. Dind. ἀλαστόν. 344. † Arist. Bek.

326—7. *Ἀχ. νόστον*, all the lays of bards in the *Od.*, except that of Ares and Aphroditē in book φ. (comp. 338 *θεῶν*), relate to the Trojan war. The idea of its renown is thus, to the reader, poetically enhanced; comp. the reason assigned by Telem. for the minstrel's choice of theme, 351—2. *ἐπετείλ.*, “decreed”, cf. *Æsch. Prom.* 99—100 *μόχθων χρη τέματα ... ἐπιτέλλαι*.

328—31. *ὑπερω*. and *κλίμ.*, see App. F. 2. (32). *ἀμφίπ.* (cf. *ἀμφιπέλιται* 352) always female. The names of these appear σ. 182 as Autonōē and Hippodameia. Nausicaa (mar.) is attended by such; but also the aged Laertes has his *γρηῆς ἀμφίπ.* 191; and Telem. is waited on by Euryclea 438—41. Hence *ἀμφι-*

*πολεύω* “to wait on”; see further App. A. 7.

333—4. *σταθ. τέγ.*, see App. F. 2. (16). *κρηδέμ.*, a band or fillet of linen used to tie or entwine with the hair, but also held loose, kerchief-wise, as here. The Schol. H. thinks it was to stay her tears. *Ἰνδ* gives one to *Odys.* to bind under his breast. Figuratively, it means the battlement of a city-wall: see mar.

339. *σιωπῆ*, not a hint to be quiet, but a common-place phrase of a party drinking and listening at once, so 325.

342—4. *ἀλαστόν*, see on 252. v. 344 is rejected by Arist. and Bek., but needlessly. Penel. may naturally speak of *Odysseus'* fame as “extending to Hellas (in Thessaly) and all Argos in-



a	φ. 62, 471.	τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα	345
b	φ. 46, τ. 590.	“μῆτερ ἐμῆ, τί τ' ἄρα φθονέεις ἐρήφρον <sup>a</sup> ἀοιδὸν	
c	T. 273, δ. 34.	τέρπειν <sup>b</sup> ὅππῃ οἱ νόος ὄρνυται; οὗ νύ τ' ἀοιδὸι	
d	λ. 558—9; cf F. 164, T. 86—7.	αἰτιοι, ἀλλὰ ποθι <sup>c</sup> Ζεὺς αἰτιος, <sup>d</sup> ὅς τε δίδωσιν	
e	ζ. 8, ν. 261; cf. ο. 463.	ἀνδράσιν ἀλφηστῆσιν, <sup>e</sup> ὅπως <sup>f</sup> ἐθέλησιν, ἐκάστω.	
f	ζ. 189.	τούτῳ δ' οὐ νέμεσις <sup>g</sup> Δαναῶν κακὸν οἶτον <sup>h</sup> αἰείδειν·	350
g	υ. 330, Γ. 156, ξ. 80.	τὴν γὰρ ἀοιδὴν μᾶλλον ἐπικλείουσι <sup>i</sup> ἄνθρωποι,	
h	γ. 134, φ. 489, 578, Γ. 417, Θ. 354, I. 563, Ω. 388.	ἢ τις ἀκούοντεςσι νεωτάτη ἀμφιπέληται.	
i	α. 338; cf. φ. 74.	σοὶ δ' ἐπιτολμάτων <sup>k</sup> κραδίη καὶ θυμὸς ἀκούειν·	
k	T. 220, ψ. 591.	οὐ γὰρ Ὀδυσσεὺς οἶος ἀπάλεσε νόστιμον <sup>l</sup> ἡμαρ	
l	α. 168.	ἐν Τροίῃ, πολλοὶ <sup>m</sup> δὲ καὶ ἄλλοι φῶτες ὄλοντο.	355
m	Δ. 538, α. 394, ξ. 200.	ἀλλ' <sup>n</sup> εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε,	
n	φ. 350—8, Ζ. 490—3.	ἰστόν τ' ἠλακάτην <sup>o</sup> τε, καὶ ἀμφιπόλοισι κέλευε	
o	δ. 131, 136.	ἔργον <sup>p</sup> ἐπολχεσθαι· <sup>q</sup> μῦθος δ' ἄνδρεςσι μελήσει <sup>r</sup>	
p	φ. 227, σ. 363.	πάσι, μάλιστα δ' ἐμοί· τοῦ <sup>s</sup> γὰρ κράτος ἔστ' ἐνὶ οἴκῳ.”	
q	ε. 62, κ. 226, 254, Δ. 31.	ἢ μὲν θαμβήσασα πάλιν οἰκόνδε βεβήκειν·	360
r	λ. 352—3, Γ. 137. τ. 324; cf. δ. 235.		

346. ἐρήφρον. 347. Φοι. 349. ἐθέλησι Φεκάστω. 356. Φοίκον, Φέργα.  
358. Φέργον. 359. Φοίφω. 360. Φοικόνδε.

346. ἄρ' αὖ Rec.; φρενόεις ex emend. Schol. M., Bek. annot. 356. ἀλλὰ  
σὺ γ' εἰσελθοῦσα Scholl. E. H. M. Q. R. 356—9. delevit Arist.“ ἐν δὲ ταῖς  
χαριεστέραις γραφαῖς οὐκ ἦσαν” Scholl. H. Q. R. 360. θαλαμώνδε Scholl.  
E. H. M. Q. R.

tervening”; see App. D. 9 (5); nor can the phrase in o. 80, where it recurs, be spared.

348—9. ποθι = που, “I suppose”, giving a modest tone to the speaker's words. ἀλφησ., this epith., not found in Il., occurs only with ἀνδρες in the sense of enterprising”, Fa. ad loc. The phrase “knights errant”, or “merchant-adventurers”, may, allowing for a different state of society, nearly represent its force. Ni. explains δίδωσιν as of Zeus assigning their lots to venturesome men, and so giving rise to those adventures, which, as in the case of the Greeks at Troy, become the minstrel's theme. It is man who seeks, god who sends the lot (comp. Nausicaa's words, mar.)—one of blended good and evil; we cannot alter facts, and though the woe be that of the Greeks, blame not the bard, he only chose it as the newest tale. This seems to imply, for the epos, that it meant to be faithful to an accepted view of facts, and did not consciously romance; see espy. φ. 488—91. The

Chorus in Soph. *Antig.* 332—48 πολλά τὰ δεινὰ . . . περιφραδῆς ἀνῆρ· is a good commentary on ἀνδ. ἀλφ. here: cf. Soph. *Philoct.* 799. *Æschyl. Sept. c. Th.* 767. 350. οἶτον, “lot”, always in evil sense, Nägelsbach *Hom. Theol.* III. § 3 b. It is connected with οἶσμαι as fors with fero. In φ. 489—90 οἶτον is paraphrased as ὅσο' ἔρξαν τ' ἐπαθόν τε καὶ ὅσο' ἐμόγησαν Ἀχαιοί.

351—2, quoted Plato *de Rep.* IV. p. 424 B. Contrast with the sentiment here that of Hes. *Theog.* 99—101, where the ἀοιδὸς μουσῶων θεράπων sings κλεῖα προτέρων ἀνθρώπων. The subjunct. ἀμφιπέληται is here used to give that indefiniteness which a general statement implies; see Jelf *Gr. Gr.* § 828, 2.

356—9. These lines have been suspected by various critics, but needlessly. They suit the occasion and the speaker. Telem., conscious of new strength (321), is somewhat full of self-assertion: see App. E. 3. τοῦ uttered with some gesture added to show that he speaks of himself. Ni.

παιδὸς γὰρ μῦθον πεπνυμένον ἐνθετο<sup>a</sup> θυμῷ.  
 ἐς<sup>b</sup> δ' ὑπερῷ<sup>c</sup> ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξίν  
 κλατεν ἔπειτ' Ὀδυσῆα φίλον πόσιν, ὄφρα οἱ ὕπνου  
 ἦδὺν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.  
 365 μνηστῆρες<sup>c</sup> δ' ἠμάθησαν ἀνὰ μέγαρα σκίοεντα,  
 πάντες<sup>d</sup> δ' ἠρήσαντο παραλ' λεχέεσσι κλιθῆναι.  
 τοῖσι<sup>e</sup> δὲ Τηλέμαχος πεπνυμένος ἤρχετο μύθων·  
 “μητρὸς<sup>f</sup> ἐμῆς μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες,  
 νῦν μὲν δαινύμενοι τερπόμεθα, μηδὲ βοητὺς  
 370 ἔστω, ἐπεὶ τόσ γε καλὸν ἀκουέμεν ἔστιν ἀουδοῦ  
 τοιοῦδ',<sup>h</sup> οἷος ὄδ' ἔστι, θεοῖς<sup>i</sup> ἐναλίγκιος αὐδῆν.  
 ἦῶθεν δ' ἀγορήνδε καδεξώμεσθα<sup>k</sup> κιόντες  
 πάντες, ἵν' ὕμιν μῦθον<sup>l</sup> ἀπηλεγέως ἀποείπω,<sup>m</sup>  
 ἐξιέναι<sup>n</sup> μεγάρων· ἄλλας δ' ἀλεγύνετε<sup>o</sup> δαίτας  
 375 ὑμᾶ<sup>p</sup> κτήματ' ἔδοντες, ἀμειβόμενοι<sup>q</sup> κατὰ οἴκους.  
 εἰ δ' ὕμιν δοκέει τόδε κωίτερον καὶ ἄμεινον  
 ἔμμεναι, ἀνδρὸς ἐνὸς βίοντος<sup>r</sup> νήποινον ὀλέσθαι,  
 κείρετ'· ἐγὼ δὲ θεοὺς ἐπιβῶσομαι αἰὲν<sup>s</sup> ἔοντας,  
 αἰ' κέ ποθι Ζεὺς δῶσι παλίντιτα<sup>u</sup> ἔργα γενέσθαι·  
 380 νήποινοί κεν ἔπειτα δόμων ἐντοσθεν ὄλοισθε.”  
 ὡς<sup>v</sup> ἔφαθ', οἱ δ' ἄρα πάντες ὀδᾶξ ἐν χεῖλεσι φύντες<sup>w</sup>  
 Τηλέμαχον θαύμαζον, ὃ<sup>x</sup> θαρσαλέως<sup>y</sup> ἀγόρευεν.  
 τὸν δ' αὐτ' Ἀντίνοος προσέφη Εὐπείθεος υἱὸς  
 “Τηλέμαχ', ἧ μάλα δὴ σε διδάσκουσιν<sup>z</sup> θεοὶ αὐτοὶ

a L. 102, v. 342;  
 cf. o. 27.  
 b δ. 751, 760, φ. 49,  
 τ. 602—4, φ. 356  
 —8, ψ. 364; cf.  
 β. 354, π. 449—51,  
 Π. 184.  
 c δ. 768, σ. 399,  
 φ. 360, χ. 21—2.  
 d σ. 213.  
 e o. 502.  
 f π. 410.  
 g τ. 3—1.  
 h α. 257 mar.  
 i T. 250, β. 4 mar.  
 k Y. 136.  
 l I. 309.  
 m I. 431, α. 91  
 mar.  
 n β. 139—45.  
 o φ. 38.  
 p E. 489, N. 815;  
 cf. λ. 481, Z. 414.  
 q I. 471.  
 r α. 160, ξ. 377, 417.  
 s α. 263, φ. 385, A.  
 290, 494, φ. 518.  
 t Z. 526, γ. 92.  
 u φ. 51.  
 v σ. 410—2, v. 268  
 —70.  
 w cf. β. 302, ω. 410,  
 A. 513.  
 x γ. 166, μ. 375,  
 ν. 340, δ. 206.  
 y α. 385, σ. 329—  
 30, 389—90.  
 z cf. ψ. 307, φ.  
 518—9.

363. φοι. 364. Γηδύν. 373. ἀποφείπω. 375. φοίκοις. 379. ἔεργα.

379. αἰοιδῆν Rec. 373 et 376. ὕμιν et ὕμιν. 377. ὀλέσθαι Harl., vulg.,  
 ὀλέσσαι Clark. 379. pro αἰ Bek. passim εἰ. ποτε et ποθι Harl., ποθε  
 etiam Hesych.

362—71. For ὑπερῷα and σκίοεν. see App. F. 2. (32) (18). τοιοῦδ', see on 207.

373—80. μῦθον ἀπηλ. ἀποεί., “may utter fearlessly a prohibition”; see on 91. ἀλεγύν., the imper. shows that Telem., declaring what he will say in council, warms with the occasion into actually saying it. νήπ., “as my substance is wasted without compensation, so may your death be”; i. e. be unavenged. δόμων ἐντ. foreshadows the actual catastrophe of the suitors in χ, and νήποινοί the futile attempt to avenge them in ω.

379—81. For αἰ κε Bek. always gives εἰ κε. These particles with a subjunct.

when some verb of urgency or entreaty precedes, mean “to try if”: with an optat. they express a wish, “if you only would . . .”, and in the apodosis καὶ κε sometimes follows, “then would I”. The αἰ γὰρ of adjurations “would God” has an apodosis understood. ἐν . . . φύντες, a tmesis, “clinging with teeth as if growing into their lips”: comp. the common phrase ἐν τ' ἄρα οἱ φῶ χειρὶ (mar.).

382. ὃ = quod, (1) “that”, simply connecting a clause as object, (2) “for that” = as regards the fact that, as here, (3) = δι' ὃ “wherefore” (mar.).

384—8. This short speech is in a strain of ironical banter; see App. E. 6.

a β. 85, 303, ε. 406; cf. υ. 274.	ὑπαγόρην <sup>a</sup> τ' ἔμμεναι καὶ θαρσαλέως ἀγορεύειν.	385
b δ. 699, ε. 399, υ. 344.	μη <sup>b</sup> σέ γ' ἐν ἀμφιάλω <sup>c</sup> Ἰθάκῃ βασιλῆα Κρονίων ποιήσσειν, ὃ τοι γενεῇ πατρώϊόν <sup>d</sup> ἔστιν."	
c α. 395, β. 293, φ. 252.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα "Ἀντίνο', ἧ καὶ μοι νεμεσήσεται <sup>e</sup> ὅτι κεν εἶπω; καὶ κεν τοῦτ' ἐθέλωμι, Δίος γε διδόντος, ἀρέσθαι.	390
d cf. ο. 533—4. e α. 158, K. 115. f cf. O. 207. g α. 411, γ. 377. h ζ. 121—2.	ἧ φῆς τοῦτο κάκιστον ἐν ἀνθρώποισι τετύχθαι; <sup>f</sup> οὐς μὴν γάρ τι κακὸν βασιλευμένῳ αἰψά τέ οἱ δῶ <sup>h</sup> ἀφνειὸν πέλεται καὶ τιμηστέρος αὐτός.	
i α. 375 mar. k β. 293.	ἀλλ' ἧ τοι βασιλῆες Ἀχαιῶν εἰσὶ καὶ ἄλλοι <sup>i</sup> πολλοὶ <sup>k</sup> ἐν ἀμφιάλω <sup>l</sup> Ἰθάκῃ, νεοί <sup>m</sup> ἦδ' ἐ παλαιοί,	395
l α. 396 mar. m φ. 58.	τῶν κέν τις τὸδ' ἔχῃσιν, ἐπεὶ θάνε Δίος Ὀδυσσεύς· αὐτὰρ ἐγὼν οἴκιοι ἄναξ ἔσομ' ἡμετέροιο καὶ δμῶων, οὓς μοι ληίσσατο <sup>n</sup> Δίος Ὀδυσσεύς."	
n Σ. 28; cf. ψ. 357. o α. 287 mar. p α. 386 mar.	τὸν δ' αὖτ' Εὐρύμαχος Πολύβου παῖς ἀντίον ἦδα "Τηλέμαχ', ἧ τοι ταῦτα θεῶν ἐν γούνασι <sup>o</sup> κείται,	400
q cf. T. 174, v. 320. r α. 117; cf. κ. 110	ὃς τις ἐν ἀμφιάλω <sup>p</sup> Ἰθάκῃ βασιλεύσει Ἀχαιῶν· κτῆματα δ' αὐτὸς ἔχοις καὶ δῶμασι σοῖσιν <sup>q</sup> ἀνάσσοις. <sup>r</sup>	

389. κα Φείπω. 392. Φοι. 397. Φοίκοιο, Φάναξ. 402. σοῖσι Φανάσσοις.

389. εἰ pro ἧ Schol. H. εἶπερ μοι καὶ ἀγάσσειαι Schol. M. 392. sic Bek., μὲν lib. 402. οῖσιν.

386. μη σέ γ', so 403, μη γάρ ὄγ' ἔλθοι; comp. the N. T. μη γένοιτο; here the phrase is ironical or insincere. "It is admitted by the suitors that the sovereignty descended to Telem. from his father. Yet there was evidently some special if not formal act to be done, without which he could not be king; for Antin. expresses his hope that Jupiter will never make Telem. king of Ithaca. Not because the throne was full, for on the contrary the death of Ulysses is assumed to have occurred; but apparently because this act, whatever it was, had not been performed in his case." Gladst. III. i. 51. The same writer notices the change in the sense of βασιλεύς in the Ody. from that of the Il., the Ody. representing the political condition of Greece after the great shock of the Trojan war. Thus the suitors are βασιλῆες Ἀχαιῶν (cf. φ. 390—1), though no one of them is actually βασιλεύς; and, as the pressure of the βασι. in chief was removed, the minor βασιλῆες would of course ex-

pand in importance. Nay, Telem. admits (396) the right of such a chief βασι. being chosen from among them in defeat of his hereditary right.

390—8. Telem. speaks in a matter-of-fact way, which blunts the effect of Antinous' irony by taking his words not ironically. With humility, in disclaiming royalty, he shows firmness in claiming domestic supremacy; see App. E. 3. 396. θάνε = τέθνηκε; comp. ὤλετο, 168; so 413.

402. σοῖσιν, so Bek. and Buttm. for οῖσιν of the mss. On the argument whether ὃς, ἔός can be possess. of the 2<sup>nd</sup> (and 1<sup>st</sup>) pers. see Liddell & S. s. v. who affirm, and Buttm. Lexil. s. v. ἐῆος, note, who denies. Of the passages (mar.) adduced as supporting this use, ἦσιν in T. 174 is merely a var. lect., σῆσιν also being read, as in ζ. 221, Π. 36, etc. and υ. 320 has been marked by various ancient critics as probably spurious. Thus our present passage alone remains; and, considering the great frequency of recurrence of ἐμός

- μη<sup>a</sup> γὰρ ὃ γ<sup>b</sup> ἔλθωι ἀνήρ ὅς τις σ<sup>c</sup> ἀέκοντα<sup>c</sup> βίηφι  
 κτήματ' ἀπορραΐσει,<sup>d</sup> Ἰθάκης ἔτι ναιεταούσης.  
 405 ἀλλ' ἐθέλω σε, φέριστε,<sup>e</sup> περὶ ξείνοιρ ἐρέσθαι,  
 ὀπόθεν<sup>f</sup> οὗτος ἀνὴρ, πόλις δ' ἐξ εὔχεται<sup>g</sup> εἶναι  
 γαίης; ποῦ δέ νύ οἱ γενεὴ καὶ πατρὸς<sup>h</sup> ἄρουρα;  
 ἦε τιν' ἀγγελίην<sup>i</sup> πατρὸς φέρει ἐρχομένοιο,  
 ἦ ἔον αὐτοῦ χροῖος ἐελδόμενος<sup>k</sup> τόδ'<sup>l</sup> ἰκάνει;  
 410 οἶον ἀναίξας ἄφαρ οἴχεται, οὐδ'<sup>m</sup> ὑπέμεινεν  
 γνώμεναι· οὐ μὴν γὰρ τι κακῶ εἰς ὅπα ἐφάκειν."  
 τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδα  
 "Εὐρύμαχ', ἦ τοι νόστος<sup>n</sup> ἀπώλετο πατρὸς ἔμοιο·  
 οὔτ' οὖν ἀγγελίῃ ἔτι πείθομαι, εἰ ποθεν ἔλθωι,  
 415 οὔτε θεοπροπίης<sup>o</sup> ἐμπάξομαι, ἦν τινα μήτηρ<sup>p</sup>  
 ἐς μέγαρον καλέσασα θεοπρόπου ἐξερέηται.  
 ξείνος<sup>q</sup> δ' οὗτος ἐμὸς πατρώϊος ἐκ Τάφου<sup>r</sup> ἐστίν,  
 Μέντης<sup>s</sup> δ' Ἀρχιάλοιο δαίφρονος εὔχεται εἶναι  
 υἱός, ἀτὰρ Ταφίωσι φιληρέτοισιν ἀνάσσει."

- a α. 386 mar.  
 b T. 344.  
 c δ. 846, A. 430.  
 d π. 428.  
 e ε. 269, Z. 128,  
 O. 247, Ω. 387.  
 f γ. 80, ξ. 47, τ.  
 162; cf. α. 170.  
 g υ. 192—3.  
 h x. 29.  
 i β. 30, 42.  
 k ε. 210, Ξ. 276,  
 Ψ. 122.  
 l τ. 407, Ξ. 309,  
 Ω. 172, ρ. 444,  
 524.  
 m II. 814.  
 n I. 413; cf. α. 354.  
 o II. 50, β. 201.  
 p cf. ξ. 126—8.  
 q α. 187, ρ. 522, Z.  
 215.  
 r App. D. 5 mar.  
 s α. 180—1.

403. ἀφέκοντα.

407. Φοι.

409. Φεὸν, ἐφελδόμενος.  
 419. Φανάσσει.

411. Φεφάκειν.

403. ὄδ'.

404. sic Voss. Bek., ἀπορραΐσει lib.

408. οἴχομένοιο Schol. H.

411. sic Bek. μὲν lib.

414. ἀγγελίης Eustath. -ης al. ἐπιπείθομαι Schol. M.

à manu rec.

415. ἦν si.

416. καλέουσα.

and σός, a ἄπαξ λεγ. or, what is practically such, has little or no probability when δώμασι σοῖσιν lay so obviously in the poet's way. Further, we might expect the usage, if it existed, to be frequent, as is the use of ὄς relative for all persons. On the other hand, the recurring σ may have offended the older critics, and so caused the alteration.

403—4. μη γὰρ, see on 386. ἀπορραΐσει, optat., not -ραΐσει fut. ind., for in H. where ὅστις occurs in a subjoined clause, it mostly takes optat., if optat. has preceded; exceptions are γ. 319—20, N. 233—4 where ὅστις takes subjunct.

406. πόλις, see on 171 sup.

408—9. ἦέ . . . ἦ, see App. A. 11. ἐελδόμε. is found with gen. as well as with acc. (mar.). τόδ' ἰκάνει, "comes hither", τὸδε marking the present place, as ὄδε the present person. Fa. thinks it marks the act of coming.

410—11. οἶον, see on 209. εἰς ὅπα, comp. εἰς ἅντα (or εἰσαντα) ἴδεσθαι, ξ. 217, which verb may be here supplied.

414—5. For ἀγγελίῃ Eustath. reads ἀγγελίης, so in K. 57 the gen. occurs as a var. lect. The gen. also follows πείθομαι in Herod. I. 126; see Bähr and Schweighäuser ad loc. Jelf. Gr. Gr. 828, 3, resolves ἦν τινα as if = εἰάν τινα, expressing a "definite attribute of the principal clause, about the existence of which some doubt exists. This is rare in Attic Greek, as they usually prefer the optat. for that purpose": in H. a subjunct often follows; comp. ἦ τις . . . ἀμφιπέληται, α. 352. On the optat. ἔλθωι see App. A. 9 (19) end.

416. ἐξερέηται, here middle voice; the act, has also the meaning of "ask", but also, like ἐξερεῖνω, that of "utter, declare".

a Ω. 464; cf. γ. 373—8.	ὡς φάτο Τηλέμαχος, φρεσὶ δ' ἀθανάτην <sup>a</sup> θεὸν ἔγνω. 420
b σ. 304—6.	οἷ <sup>b</sup> δ' εἰς ὄρχηστύν <sup>c</sup> τε καὶ ἠμερόεσσαν αἰοιδὴν
c Ν. 731.	τρεψάμενοι τέρποντο, μένον δ' ἐπὶ ἔσπερον ἔλθειν. <sup>d</sup>
d δ. 786, Ω. 351.	τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθεν·
e γ. 396, η. 229, γ. 17, Δ. 606, Ψ. 58.	δῆ <sup>e</sup> τότε κακκείοντες ἔβαν οἰκόνδε ἕκαστος.
f Δ. 358; cf. β. 131, γ. 251.	Τηλέμαχος δ', ὄθι <sup>f</sup> οἱ θάλαμος περικαλλέος ἀύλης <sup>g</sup> 425
g Ζ. 247—8.	ὑψηλὸς <sup>h</sup> δέδμητο, <sup>i</sup> περισκέπτω <sup>k</sup> ἐνὶ χώρῳ,
h ξ. 6.	ἔνθ' ἔβη εἰς εὐνήν, πολλὰ φρεσὶ <sup>l</sup> μερμηρίζων.
i ι. 185, π. 285; cf. β. 337.	τῷ δ' ἄφ' ἅμ' αἰθομένας <sup>m</sup> δαΐδας φέρε κέδν' <sup>n</sup> εἰδυῖα
k κ. 211.	Εὐρύκλει <sup>o</sup> Ὀδῆος θυγάτηρ Πεισηνοριδαιο,
l κ. 438, λ. 204, υ. 41, χ. 333, Π. 617.	τήν <sup>p</sup> ποτε Λαέρτης πρόϊατο κτεάτεσσιν <sup>q</sup> εἴοισιν, 430
m α. 434, β. 434, η. 101.	πρωθήβην <sup>r</sup> ἔτ' εἴουσαν, ἑικοσάβοια <sup>s</sup> δ' ἔδωκεν,
n ζ. 346, υ. 57, ψ. 182, 232.	ἴσα δέ μιν κεδνῆ <sup>t</sup> ἀλόχῳ τίεν ἐν μεγάροισιν,
o υ. 148.	εὐνή <sup>u</sup> δ' οὐ ποτ' ἔμικτο, <sup>v</sup> χόλον δ' ἀλέεινε γυναικός·
p ο. 483, ξ. 115, 452.	ἦ ὅ ἅμ' αἰθομένας δαΐδας φέρε, καὶ ἐ μάλιστ' <sup>x</sup>
q α. 218, ο. 89.	δμῶων φιλέεσκε, καὶ ἔτρεφε <sup>w</sup> τυτθὸν ἔοντα. 435
r φ. 263, θ. 518.	ᾤϊξεν δὲ θύρας θαλάμου πύκα <sup>x</sup> ποιητοῖο,
s Ζ. 236, Σ. 593.	ἔξετο <sup>y</sup> δ' ἐν λέκτρῳ, μαλακὸν δ' ἔκδυσε χιτῶνα·
t χ. 223, Ω. 730.	καὶ τὸν μὲν γραιῆς πυκιμηθεός <sup>z</sup> ἔμβαλε χερσίν.
u ε. 126, ο. 420—1, Ζ. 25.	ἦ μὲν τὸν πτύξασα <sup>z</sup> καὶ ἀσκήσασα <sup>aa</sup> χιτῶνα,
v η. 171, Γ. 398.	
w ψ. 325, θ. 283, λ. 67, υ. 210.	
x α. 393 mar., χ. 453, Σ. 608.	
y β. 42, κ. 21.	
z τ. 256.	
aa ψ. 198, Ξ. 179, Σ. 592, Ψ. 743.	

422. ἔσπερον.	423. ἔσπερος.	424. Φοικόνδε ἑκάστος.	425. Φοι.
428. κεδνὰ Φιδυῖα.	430. ἔφοισιν or κτεάτεσι Φεοῖσιν.	431. ἑφεικοσάβοια.	
	432. Φῖσα.	434. Φοι, Φε.	

420. θεάν.	424. ἔνοι “δὴ τότε κοιμήσαντο καὶ ὕπνου δῶρον ἔλοντο” Schol. H.
429. Ὠπός.	435. τυτθὸν Harl. 438. γρηός Schol.

420. ἀθανάτην. The *ā*, due to *arsis*, is frequent in hypertrissyllabic words, e. g. ἀκάματος, ἀπονέεσθαι, Spitzner, *Gr. Pros.* § 10 b. Comp. Πρίαμλδης, which Virgil follows, who also has *Italia*.

424. Some read here δὴ τότε κοιμήσαντο καὶ ὕπνου δῶρον ἔλοντο, ascribing the text as above to Arist.

425—6. ὄθι governs ἀύλης as gen. of place; comp. δυσομένου Τπερίονος, α. 24, local gen. without any adverb; see mar. there. For the arrangement of the ἀύλη and θάλαμος see App. F. 2. (5), (25) foll. The form δέδμητο from δάμμημι, γ. 304, should be distinguished from this.

429—33. On Euryclea's position, duties, &c., see App. A. 7 (2). ἑικοσάβ. oxen were the primitive standard of value, comp. ἐκατόμβοι ἐννεαβόλων, and παρθένοι ἀλφειβοῖαι (mar.). So in the funeral games the female slave is prized at four oxen and the tripod at twelve, Ψ. 705, 703. For χόλον γυν. comp. the story of Phoenix, I, 449 foll. The δὲ after χόλον is = γὰρ. So in γ. 48.

436. θύρας θαλ., see App. F. 2. (28).

437. ἔκδυσε, active in mid. sense, “he (not she) took off his coat”; comp. mar. for ἐνδύω so used.

439. ἀσκήσ., “smoothed”; often used of fine artistic finish given to a work of art in metal, wool, &c. (mar.).

440 πασσάλῳ<sup>a</sup> ἀγκρεμάσσα παρὰ τρητοῖσι<sup>b</sup> λέχεσσιν,  
 βῆ<sup>c</sup> δ' ἴμεν ἐκ θαλάμοιο, θύρην δ' ἐπέρυσσε κορώνη<sup>d</sup>  
 ἀργυρέη, ἐπὶ δὲ κλητῶ<sup>e</sup> ἐτάνυσσεν ἱμάντι.  
 ἔνθ' ὃ γε παννύχιος, κεκαλυμμένος οἶδός<sup>f</sup> ἄώτῳ,  
 βούλευε φρεσὶν ἦσιν ὁδὸν τὴν πέφραδ'<sup>g</sup> Ἀθήνη.

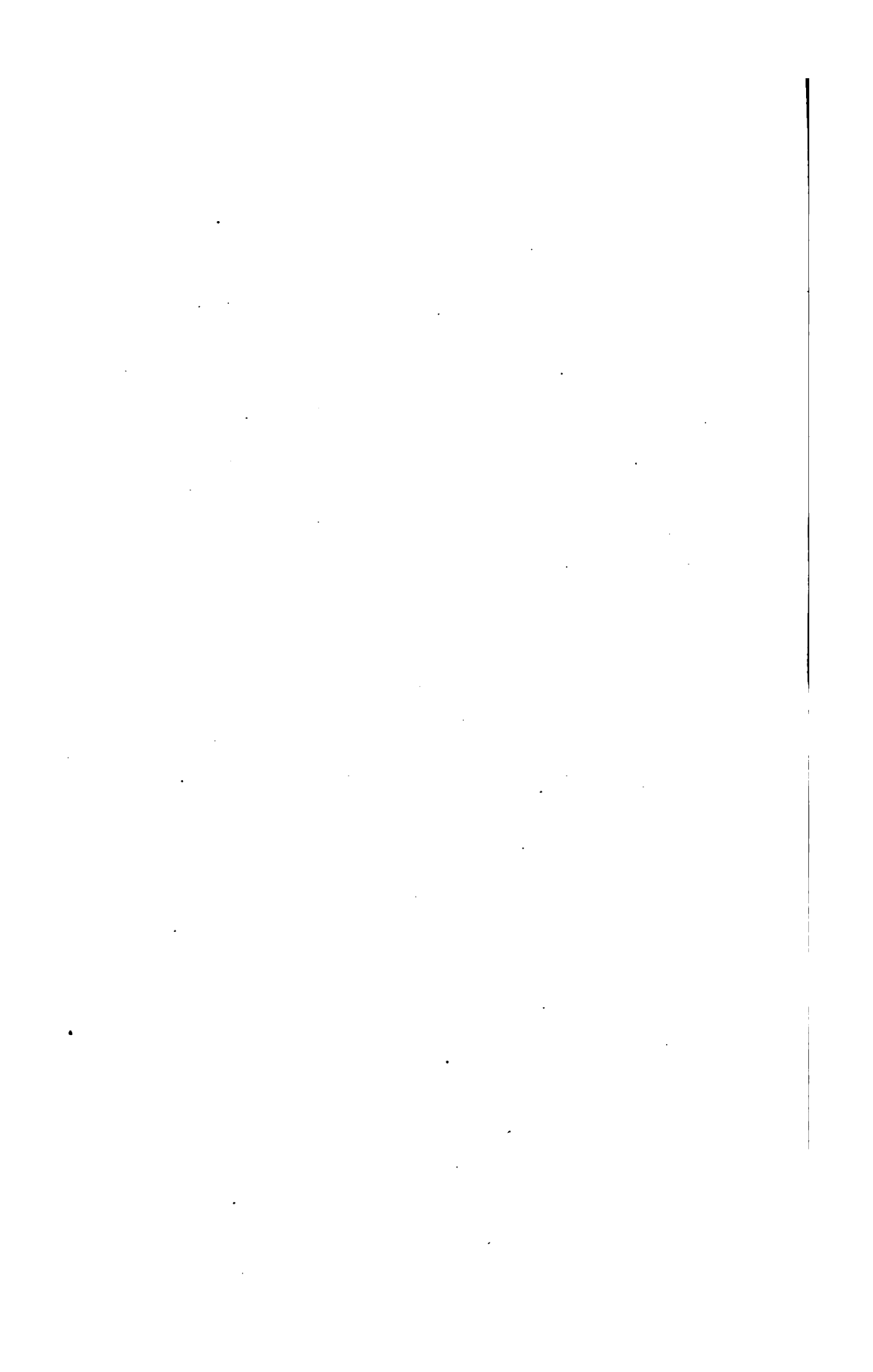
a cf. φ. 67, 105,  
 φ. 53.  
 b γ. 399, η. 345,  
 ζ. 448, Ω. 720.  
 c ζ. 188, cf. 186.  
 d η. 90, φ. 46—7,  
 138, Δ. 111.  
 e δ. 388, ζ. 168,  
 Ω. 455.  
 f Ν. 599, 716; cf.  
 ι. 434, Ι. 661.  
 g κ. 111.

444. φρεσὶ ἦσιν.

440. sic Clark. et ed. Oxon. ex dubiâ Harl. lect. τρητοῖσι λέχεσσι, "ubi aut τρητοῖς, aut λέχεσσι, prout mavis, legere potes" Pors.; al. τρητοῖς λέχεσσι.

441—4. κορώνη, the handle, crooked, like a "beak", as being so more surely grasped in pulling the door to. From φ. 165, where the arrow is set down to rest against it, its height on the door could not have been above

the arrow's length (about 3 feet) from the ground. For κλητῶ, here the "bolt", see App. A. 15. πέφραδ', a reduplicated aor. of which λελαθῶν, κέκλετο, πεπύθουτο are also instances, so at v. 273.



**Ο Δ Υ Σ Σ Ε Ι Α Σ Β.**





## SUMMARY OF BOOK II.

ON the morning of the Second Day Telemachus summons the Ithacans to the Assembly, which had not met since Odysseus' departure (1—34).

He exposes the importunity, rapacity, and insolence of the suitors, and his own helplessness, and implores the people not to abet them (35—79).

Antinous replies by impudently throwing the blame on Penelopê, detailing her artifices to elude their suit: — let her choose her husband and they would be gone, but not till then (80—128).

Telemachus states his scruples at forcing her will, or sending her away. The debate is here interrupted by an omen, which is interpreted by Halitherses to portend the suitors' doom. This draws on him the violent language of Eurymachus, who re-states the suitors' resolve (129—207).

Telemachus drops the question and proceeds to that of his projected voyage to Peloponnesus. Mentor urges the Ithacans to oppose the suitors; to whom Leocritus replies with sneering disparagement and the Assembly breaks up (208—259).

Pallas, in the guise of Mentor, appearing in answer to Telemachus' prayer, instructs him as regards his voyage. He, returning to the palace and resisting the overtures of Antinous, directs Euryclea to prepare the stores and not to tell his mother of his departure (260—381).

Pallas, in the guise of Telemachus, obtains a ship and crew, and sends on the suitors a strange sleep while they sit and drink. She then changes her form to that of Mentor and summons Telemachus to embark. Their voyage commences as the second day ends (382—434).

Ἰθακησίων ἀγορά. Τηλεμάχου ἀποδημία.

Ἦμος<sup>a</sup> δ' ἠριγένεια<sup>b</sup> φάνη φοδοδάκτυλος Ἡώς,  
 ὦρνυτ'<sup>c</sup> ἄρ' ἐξ εὐνήφιν<sup>d</sup> Ὀδυσσεῆος φίλος υἱός,  
 εἵματα ἐσσάμενος, περὶ δὲ ξίφος<sup>e</sup> ὄξυ θέτ' ὄμφα,  
 ποσσι δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλά πέδιλα,

<sup>a</sup> γ. 404 *et al.* . . .  
 ζ. 428, Δ. 477,  
 δ. 400 mar.  
<sup>b</sup> ζ. 320, υ. 156.  
<sup>c</sup> γ. 405, δ. 306 seqq.,  
 υ. 124—6; cf.  
 O. 580.  
<sup>d</sup> cf. ω. 83, γ. 110  
 I. 59.  
<sup>e</sup> B. 44—45.

3. Φείματα Ἔσσάμενος.

3. pro ξίφος . . . ὄμφα nonnulli μέγα βάλλετο φᾶρος ex B. 43, addito etiam  
 versu ex B. 45.

The 2<sup>nd</sup> day of the poem's action here begins.

On the proceedings of the ἀγορή which form a large part of β. see App. A. 4. In order to understand the position assumed by the suitors in β, we must remember that the long absence and presumable death of the king, the long minority of the heir, and the defect of near relatives (see π. 115—21), had weakened royalty in Ithaca, and that the members of the βουλῆ, being the advisers of the sovereign and natural leaders of the ἀγορή, had no proper function in his absence and while the ἀγορή (β. 26—7) had ceased to meet. Still they might find a pretext for assembling at the palace in their large stake in the country — to use a modern phrase — and in their prospective interest in a royalty not necessarily hereditary. They came thither in the king's interests, as they might say: still their living at free-quarters in the palace is always viewed as a lawless intrusion on private rights without even a colour of justice (β. 140—5, 235—7, cf. 198—207). As hopes of his return ebbed away — and they would soonest expire in those

who looked to succeed him — the questions of who should fill his throne, and who marry his widow (the latter being an easy step to the former, at least in the case of an Ithacan noble), would be more boldly stirred. Hence the suitors' clamour rises higher, as Penelopè's forlorn hope fades, and we the more admire the tenacity with which she clings to that hope and to her hold on the palace and estate, with all these forces arrayed against her. If she had accepted her widowhood and returned, as urged, to her father's house, the remaining property of Odys. would have been at once dissipated. Hence, as on his own force of character his return depends, so on hers it wholly depends that he has a home to return to. See further App. E. 2.

1. ἦμος δ', see on δ. 400. ἠριγέν. Some take ἠρι- as if ἠσει, with reference to the "mistiness" of morn, cf. ἠρι πολλῆ Δ. 752. Others better, however, from adv. ἠρι "early", as illustrated by ὀφίλονος α. 302, and (Hesych.) ὀφιγενής. A Schol. also notices that γένεια may have an act. or pass. force; the latter is best, thus "early born" is the sense. Curtius gives ἠρι

a ω. 370, α. 371,  
 ι. 4, Ψ. 250; cf.  
 ς. 174, Ζ. 401.  
 b B. 50—2, 442—4,  
 I. 10, Ψ. 39.  
 c ς. 24, ω. 421,  
 A. 57.  
 d α. 104, ρ. 62—4.  
 e ο. 100, B. 822;  
 cf. α. 331 mar.  
 f A. 60, Σ. 578,  
 Σ. 293, Ω. 211;  
 cf. ο. 161, Ψ. 30.  
 g ζ. 229, 235, ς.  
 19, π. 172 seqq.,  
 σ. 190 &c.  
 h Ψ. 728, 881.  
 i cf. α. 387.  
 k β. 26, ε. 3, ο. 489.  
 l φ. 21, η. 189,  
 B. 53; cf. I. 149.

βῆ δ' ἴμεν ἐκ θαλάμοιο θεῶ ἑναλγίμιος<sup>a</sup> ἄντην.

αἴψα<sup>b</sup> δὲ κηρύκεσσι λιγυφθόγγοισι κέλευεν

κηρύσσειν ἀγορήνδε κάρη κομώωντας Ἀχαιοῦς.

οἱ μὲν ἐκήρυσσον, τοὶ δ' ἠγείροντο μάλ' ὄκα.

αὐτὰρ<sup>c</sup> ἐπεὶ δ' ἠγερθεν ὀμηγερέες τ' ἐγένοντο,

βῆ δ' ἴμεν εἰς ἀγορὴν, παλάμῃ δ' ἔχε χάλκεον ἔγχος,<sup>d</sup> IO

οὐκ<sup>e</sup> οἶος· ἄμα τῷ γε δῶα κύνες ἀργολί<sup>f</sup> ἔποντο.

θεσπεσίην δ' ἄρα τῷ γε χάριν<sup>g</sup> κατέχευεν Ἀθήνη·

τόν δ' ἄρα πάντες λαοὶ ἐπερχόμενον θεεῦντο.<sup>h</sup>

ἔξετο δ' ἐν πατρὸς<sup>i</sup> θῶκω,<sup>k</sup> εἶξαν δὲ γέροντες.<sup>l</sup>

#### 14. Φεῖξαν.

6. κέλευε. II. ita Bek. Pors. secuti E. Venet. Ambros., pro δῶα κύνες Dind. κύνες πόδας secutus Harl. ex Σ. 578.

as distinct from ἦρ ἤρ, *ver*, -ρι being affirmative, and η- same root as in ἠῶς. In Ψ. 226—7

ἑσπέρως εἶσι φῶος ἔρεων ἐπὶ  
 γαίαν,

ὄν τε μετὰ κροκόπελος ὑπεῖρ ἄλα  
 κίδναται ἠῶς,

the first line seems to speak of the dawn, the next of daylight; but in B. 48—9 it is ἠῶς who comes φῶος ἔρε-ουσα like the ἑσπέρως of Ψ. 226; thus the distinction vanishes, unless seated in κροκόπελος. The "rosy" hue here may attend or follow dawn, according to state of atmosphere &c. Why applied to the δάκτυλοι is not clear: perhaps rays breaking divergently through clouds may be taken to represent a hand with fingers spread. Virgil *Æn.* VII. 26 has combined — or confounded — ῥοδοδ. and κροκόπεπ. in *Aurora in roseis fulgebat lutea bigis*. Arist. *Rhet.* III. 2. 13 remarks on the poetic superiority of ῥοδοδ. to φοινι-κιδάκτ. or. ἔρυθροδάκτ.

3. ξίφος, this was probably the φάσγανον which the suitors wield in χ. 74, 90; persons of free birth commonly wore it, cf. Thucyd. I. 6 on the habit of αἰθροφορεῖν long retained in Greece, which Aristotle (*Pol.* II. v.) associates with the traffic in women as a mark of barbarous manners. The spear is borne, as by Mentēs α. 104, and Theoclymenus ο. 282, who were travellers, so here by Telem., who had been all night thinking of his journey (α. 444) and prepared for it at once.

The "sceptre" is afterwards presented by a herald, 37—8.

5—6. ἑναλγίμ. the simple ἀλίγιμιος occurs twice (mar.). κηρύκεσσι. see on α. 109. λιγυφθ., a rarer epith. for the heralds is ἠερόφωνοι "raising the voice", Σ. 505.

11. οὐκ οἶος, these words, used also where human attendants (mar.) are added, show a sense of comradeship between dog and man which culminates in the episode of Argus in ρ. 291 foll., where dogs for the chase (τ. 436) are distinguished from mere household pets, or watch-dogs (τραπεζῆες θρωαρωὶ X. 69), like Eumæus' in ξ. 29 foll., ρ. 200. These last recognize the deity, of Pallas (π. 162—3) when Telem. does not. From A. 50 we may suppose the Greeks took dogs over sea to Troy. ἀργολί, this word has no connexion with ἔργον, which retains its *f* in H.; the ἀργός = ἄ-εργός is post-Homeric. Here it seems to mean (1) "stalwart, powerful", cf. its use for βόες (Ψ. 30), and (2) "swift", as depending on strength of foot: cf. ποδάρκης epith. of Achilles, ἀργίποδες also of dogs (Ω. 211), and Ἄρπυια Ποδάργη, suggestive of αρ(γ)- or αρ(κ)- as root, as in ἀρκεῖν ἀρῆγειν (Donalds. *New Crat.* § 285). A totally distinct radical sense is "white" or rather "glistening", as in ἀργῆς, ἀργινόεις, ἀργύφωτος or -φος, ἀργυρός, ἀργίλλος, *argentum, argilla*.

12. See mar. for similar χάρις given to Odys. and Penel.

14. θῶκος, or open form θῶκος 26,

- 15 τοῖσι δ' ἐπειθ' ἦρως Αἰγύπτιος ἦρχ'<sup>a</sup> ἀγορεύειν,  
 ὃς δὴ γῆραι κυφὸς ἔην καὶ μυριά<sup>b</sup> ἦδη.  
 καὶ γὰρ τοῦ φίλος υἱὸς ἄμ' ἀντιθέω Ὀδυσῆϊ  
 Ἴλιον<sup>c</sup> εἰς εὐπωλον ἔβη κοίλης<sup>d</sup> ἐνὶ νηυσίν,  
 Ἄντιφος ἀλχητῆς· τὸν δ' ἔργιος ἔκτανε Κύκλωψ  
 20 ἐν σπῆι γλαφυρῶ, πύματον δ' ὠπλίσατο δόρπον.<sup>e</sup>  
 τρεῖς δέ οἱ ἄλλοι ἔσαν· καὶ ὃ μὲν μνηστῆρσιν<sup>f</sup> ὀμίλειν,  
 Εὐρύνομος,<sup>g</sup> δύο δ' αἰὲν ἔχον<sup>h</sup> πατρῷα ἔργα·<sup>i</sup>  
 ἀλλ'<sup>k</sup> οὐδ'<sup>l</sup> ὡς τοῦ λήθετ' ὀδυρόμενος<sup>m</sup> καὶ ἀχέου·  
 τοῦ<sup>n</sup> ὅ γε δάκρυ χέων ἀγορήσατο καὶ μετέειπεν  
 25 “κέκλυτε<sup>o</sup> δὴ νῦν μιν, Ἰθακήσιοι, ὅτι κεν εἶπω·  
 οὔτε ποθ' ἡμετέρῃ ἀγορῇ γένητ' οὔτε θόωκος<sup>p</sup>  
 ἐξ οὗ Ὀδυσσεὺς διος ἔβη κοίλης ἐνὶ νηυσίν.  
 νῦν δὲ τίς ᾧδ'<sup>q</sup> ἤγειρε; τίνα χρεῖω<sup>r</sup> τόσον ἵκει  
 ἧὲ νέων ἀνδρῶν ἧ οἱ προγενέστεροί εἰσιν;  
 30 ἧὲ τιν' ἀγγελίην στρατοῦ ἔκλυεν ἐρχομένοιο,<sup>s</sup>  
 ἦν χ' ἡμῖν σάφα εἶποι, ὅτε<sup>t</sup> πρότερός γε πύθοιτο,

a π. 346, σ. 349, υ. 369, χ. 461, Σ. 249.  
 b β. 188, μ. 188, β. 213, Ν. 355, Τ. 219, Φ. 440, cf. Ψ. 312.  
 c λ. 169, ξ. 71, Ε. 551, Π. 576.  
 d β. 27, α. 211, σ. 181, Η. 389, Χ. 115.  
 e ι. 344, Δ. 86; cf. ι. 389, Ψ. 158—9.  
 f α. 265, β. 288, 381.  
 g γ. 242.  
 h β. 737.  
 i β. 127, δ. 318, κ. 98, ξ. 222, 344; cf. β. 117, η. 97.  
 k cf. ο. 355, π. 144—5.  
 l α. 6 mar.  
 m δ. 100, ξ. 40, Ι. 612, Σ. 128.  
 n α. 425, ξ. 142; cf. Χ. 425.  
 o cf. ζ. 239.  
 p β. 14 mar.  
 q α. 182, App. A. 10 mar.  
 r α. 225 mar.  
 s β. 42—4, α. 408, Ε. 150.  
 t α. 189; cf. α. 47, 229.

16. *Γῆδη.* 18. *Ἰλιον.* 21. *ἶοι.* 22. *Ἔργα.* 24. *μετέειπεν.* 25. *Ἔειπω.*  
 31. *Ἔειποι.*

18. *ἐπι.* 22. *δύο δ' ἄλλοι alii, utrumque Arist., Schol. H.* 24. *τοῖς Harl. Clark., τὸς Harl. mar.; ὅδε; δακρυχέων.* 26. *οὐδὲ . . . οὐδὲ alii; οὔτε πα Arist.* 28. *ἡκει.* 31. *ὅτι Schol. H.*

means (mar.) both *καθέδρα* as here, and *συνέδριον*: it was like the stately seat of “smoothed stones”, whereon sat the *γέροντες* “in a sacred circle” in the Assembly (Σ. 504). All the people, however, usually sat (Σ. 246—8). On *θῶκος*, *θᾶκος* and *θασῶ* see on 336 *inf.* *γέροντες*, not necessarily in age, but in rank the first. Thus in the Il. Diomedes is of the number, although quite young. In the Greek camp, and at the court of Alcinoüs we find *γέροντες* (mar.).

16. *γῆραι*, this dative depends on *μυρία ἦδη* as well as on *κυφὸς ἔην*, cf. *καλαιά τε πολλά τε εἰδῶς, inf.* 188. The statement that the *ἀγορῆ* had not met so long gives us a measure of the importance of the step of convening it, and of the public prominence into which Telem. thereby starts.

22. *Εὐρύν.*, the party of the suitors would naturally lie among the younger Ithacans v. 51, but there was a lack of elder men to control them, these having gone to Troy and left a wide

social chasm behind them. We may suppose that the father *Ægyptius*, now *γῆραι κυφὸς*, was just too old, and the three sons mentioned, too young for service then; hence the suitors' party now might be both numerous and headstrong. Thus *νέοι* and *προγενέστεροι* of v. 29 indicate parties; cf. α. 395. *ἔργα*, used of men, when not qualified, as by *πολεμῆια*, *θαλάσσια*, means agriculture, of women, weaving etc.

25. *κέκλυτε*, with gen. here, as below v. 30 with accus.; see on α. 281. *θόωκος*, “assembly”, see above on 14, and cf. 69 *Θέμιστος ἦ τ' ἀνδρῶν ἀγορὰς . . . καθίξει.*

28—31. For *ᾧδ'* see App. A. 10; for *χρεῖω* see on α. 225. *τόσον* “to such an extent”, cannot agree with *χρεῖω* which is fem., cf. *χρεῖοι ἀναγκαίη Θ.* 57; so the adjectives *δήμιον*, *ἴδιον*, δ. 314, do not agree with *χρεῖω* in 312. For *ἧὲ . . . ἦ* and *ἧε . . . ἧε* see App. A. 11. *στρατοῦ . . . ἐρχομ.*, i. e. the Greek army returning, see on α.

<p>a γ. 82, δ. 314, υ. 264, φ. 259, Ρ. 250. b β. 44. c Η. 172—3, ξ. 415, ψ. 24. d ζ. 180, ο. 111, ε. 221, 264. e υ. 100, 105, 120. f β. 397, ζ. 33, β. 285, χ. 473. g cf. Τ. 79. h Ψ. 568, Α. 234 —8, Β. 101, Κ. 321—8, Σ. 505. i Η. 278. k ζ. 12, λ. 445, υ. 46, Ρ. 325, Σ. 363, Ω. 88. l Α. 582, β. 240, γ. 346, δ. 127, II. 421. m cf. Ω. 110. n Κ. 96, Σ. 465, Α. 254, Β. 171, ψ. 93. o β. 32 mar. p α. 409. q κ. 268, ν. 258; cf. α. 76. r β. 234, ξ. 82, 138 —9; cf. π. 443, δ. 690—3</p>	<p>ἦέ τι δήμιον<sup>a</sup> ἄλλο πιφανύσκειται<sup>b</sup> ἢ δ' ἀγορεύει; ἔσθλός μοι δοκεῖ εἶναι,<sup>c</sup> ὀνήμενος. εἶθε οἱ αὐτῶ Ζεὺς ἀγαθὸν τελέσειεν, ὅτι φρεσίν<sup>d</sup> ἦσι μενοινᾶ.<sup>e</sup>” ὡς φάτο, χαῖρε δὲ φήμη<sup>e</sup> Ὀδυσσεύος φίλος υἱός, οὐδ' ἄρ' ἐτι<sup>f</sup> δὴν ἦστο, μενοίνησεν δ' ἀγορεύειν, στῆ<sup>g</sup> δὲ μέσῃ ἀγορῇ· σκῆπτρον<sup>h</sup> δὲ οἱ ἔμβαλε χειρὶ κῆρυξ<sup>i</sup> Πεισῆνωρ πεπνυμένα μῆδεα<sup>k</sup> εἰδῶς. πρῶτον ἔπειτα γέροντα καθαρπτόμενος<sup>l</sup> προσέειπεν “ὦ γέρον, οὐχ ἐκάς<sup>m</sup> οὗτος ἀνὴρ (τάχα δ' εἴσειαι αὐτός) ὅς λαὸν ἠγειρα· μάλιστα δὲ μ' ἄλγος ἰκάνει.<sup>n</sup> οὔτε τιν' ἀγγελίην στρατοῦ ἔκλυον ἐρχομένοιο, ἦν χ' ὑμῖν σάφα εἶπω ὅτε πρότερός γε πυθολίμην, οὔτε τι δήμιον<sup>o</sup> ἄλλο πιφανύσκομαι οὐδ' ἀγορεύω, ἀλλ' ἐμόν<sup>p</sup> αὐτοῦ χρεῖος, ὃ μοι κακὸν ἔμπασεν οἴκῳ, δοιά· τὸ μὲν, πατέρ' ἐσθλὸν ἀπώλεσα, ὅς ποτ' ἐν ὑμῖν τοῖςδεσσιν<sup>q</sup> βασίλευε, πατήρ δ' ὡς ἠπίος<sup>r</sup> ἦεν·</p>	35
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33. Foi. 34. φρεσὶ φῆσι. 37. Foi. 38. Φειδῶς. 39. προσέειπεν.  
40. Φεκὰς Φείσειαι. 43. Φεῖπω. 45. Φοίκαφ.

41. ἠγειρε Zenod., Schol. H. 42. αὐτ ἠίονα pro ἀγγελίην, αὐτ ἦιον pro  
ἔκλυον legisse Zenod. testatur Schol. H. 44. pro οὐδ' ἦδ'. 45. ita Arist.,  
κακὰ Aristoph., Scholl. B. H. M. E.; κακὸν ἔμπασε κῆδος Ven.

408. εἶποι, on this optat., which infuses a tone of doubt into the suggestion of news of the army, and on the moods of the passage here and as repeated 42—3, see App. I. 9. (18).

33. ὀνήμενος, i. e. εἶη, “may he be gratified” = I wish him well! cf. μὴ γὺν ὀναίμην Soph. *Ced. Tyr.* 644, and ὄναιο *Ced. Col.* 1042. The closely similar forms of some parts of the different verbs ὀνίμημι and ὄνομαι should be noticed (Donalds. *Gr. Gr.* p. 301). The revival of the ἀγορῆ naturally gratifies the old man who had doubtless spoken in it in his youth. Observe also the thought of news from the army uppermost in his mind, as having a son there.

35—7. φήμη, word or phrase of omen, such was the last part of the previous speech in 33—4. For ἐτι before δὴν see on α. 186. σκῆπτρον, this was the badge of public office. Telem. having summoned the assembly, it was his *ex officio* to address it, as well as from his occupying the πατρός θῶκος v. 14. Thus judges and heralds

bear the σκῆπ., Menelaus, making a judicial appeal, receives it, and so Hector when swearing to Dolon (mar.); cf. Arist. *Pol.* III. 9. ὁ δὲ ὄρκος ἦν τοῦ σκῆπτρου ἐπανάτασις. The previous speaker here accordingly has it not, being a mere private person.

39—41. καθαρπ., this participle bespeaks impressiveness, used kindly or harshly according to context (mar.). οὗτος specially notes the person spoken of as related to the person addressed; “you will find your man not far off”. Scan v. 41 ὅς λαῖδον ἠ|γειρᾶ etc. — ἰκάνει is used especially of physical states or mental emotions arising; so with ὕπνος, μόρος, πένθος, τάφος (mar.).

43—5. εἶπω, subjunct., App. A. 9. (18). δ, see on α. 382. κακόν, κακά, read by Aristoph., is justified by the admissibility of hiatus after 4<sup>th</sup> foot in heroic hexam., La Roche p. 17; but in o. 375 κακὸν ἔμπ. οἴκῳ recurs, also the Ven., reading κακὸν ἔμπ. κῆδος, favours κακόν. δοιά agrees with both the evils following (46—8).

47. ὑμῖν τοῖσδ., “you here”, see

νῦν δ' αὖ καὶ πολὺ μείζον, ὃ δὴ τάχα οἶκον ἅπαντα  
 πᾶνχυ διαρραίσει,<sup>a</sup> βλοτον δ' ἀπὸ πάμπαν ὀλέσσει.  
 50 μητέρι μοι<sup>b</sup> μνηστῆρες ἐπέχραον<sup>c</sup> οὐκ ἐθέλουση,  
 τῶν ἀνδρῶν φίλοι νῆες οἱ ἐνθάδε γ' εἰσὶν ἄριστοι,<sup>d</sup>  
 οἱ πατρὸς μὲν ἐς οἶκον ἀπερρίλασι νέεσθαι,  
 Ἰκαρίου,<sup>e</sup> ὡς κ' αὐτὸς ἐεδνώσαιτο<sup>f</sup> θύγατρα,  
 δοίη δ' ὃ κ' ἐθέλοι καὶ οἱ κεχαρισμένους<sup>g</sup> ἔλθου.

a α. 404; cf. π. 428,  
 ε. 221, ζ 828, ι.  
 450.  
 b δ. 771, Ψ. 156—7.  
 c Ψ. 352—8, σ. 396,  
 κ. 64, φ. 69, Φ  
 360.  
 d α. 245, π. 251.  
 e cf. ο. 16.  
 f App. A. 14 mar.  
 g cf. β. 225—8.

48. Φοῖκον. 52. μὲν Φοῖκον. 53. Φικαρίου ἐφედνώσαιτο. 54. Φοι.

50. μητέρι τ' ἐμῆ. 53. pro ὡς ὅς Schol. P. 54. δῶη ... ἐθέλη. ἔλθη Rec.

Donalds. *Gr. Gr.* §. 239. πατήρ. Aristotle (*Pol.* I. 5, III. 4) bases royalty on the paternal relation, quoting the Homeric title πατήρ ἀνδρῶν τε θεῶν τε as suitable to the sovereign of all things, and says that despotism transgresses by ruling for one's own interest, disregarding that of the ruled, whereas the rule over one's children includes their benefit as a motive; cf. *ib.* IV. 8. The heroic monarchy is the fourth kind enumerated and examined by him (*ib.* III. 9). Contrast with this Achilles' reproach to Agam. in *A.* 231 as a δημοβόρος βασιλεύς, which again might largely be illustrated from *Pol.* V. 9. So Penel. speaks (δ. 691 foll.) of the practice of kings in general and of the character of Odys. in particular, which Eumæus (ξ. 62, 138 foll.) illustrates. Some points of a popular king's character are fair division of spoil etc. (ι. 42, *A.* 704), protecting refugees (π. 424), uprightness in administering justice (τ. 111, II. 387 foll.), princely recognition of services (θ. 38 foll.), and general hospitality (Ni.); in this last duty, however, his "gifts" supported him, so that what was partaken of was reckoned δῆμια, P. 248 foll.; cf. v. 264.

48—9. πολὺ μείζον, in reference to his house (κακῶν ... οἴκῳ 45) the suitors' licence and pillage were worse than his father's death. This gives great rhetorical force to his complaint. διαρραίσει, ἀπορραίω occurs (mar.) with double accus.: δαίω simple, akin to ἀράσσω, is used of ship-wreck and other violent undering. This hint of its meaning may be gathered from its derivatives, δαιστήρ the smith's "hammer", θυμοκρατῆς "life-crushing",

and κυνοραϊστής the "dog-tick" (*N.* 544, ρ. 300).

50—1. μοι refers the action distinctly to the person speaking. Donalds. *Gr. Gr.* § 459 an, calls this a "dat. of special limitation". It implies a closer personal interest in the fact stated than ἐμῆ would convey. ἐπέχραον, this and its simple verb occur in H. only in the imperf., which loses its proper force, meaning, "have been and are worrying": see the simile in which it describes wolves worrying kids (mar.). This passage seems to have suggested to Dissen the restoration, doubtful however, of a fragment of Pindar (44), ἀλόχῳ ποτὲ θαυραχθεῖς ἐπέχραεν ἀλλοτριῶν. νῆες, so in the last ἀγορῆ (ω. 456—7) the Ithacans are reminded of their sons' recklessness having brought ruin. ἄριστοι, from Ithaca there were 12, all ἄριστοι (mar.).

52—4. ἀπερρ. "abhor", i. e. "shrink from the trouble", — a well-chosen word, especially if Icarus abode, as a Schol. supposes, in Ithaca; as meaning, "they give her the greatest annoyance instead of taking the least trouble themselves". Another supposition, that Icarus abode in Sparta, does not well suit Pallas' words to Telem. in ο. 16. It seems assumed that, when a widow remarried, she did so from her father's house and with consent of her relatives; i. e., her husband's right falling, that of her family revived. ἐεδνώσ., see App. A. 14: the optat. here and in v. 54 is forcible as if "to give him the chance of so doing, if he pleased", see Jelf *Gr. Gr.* § 807 β. The subject of ἔλθου is borrowed from the object of δοίη, δοῦναι being understood after ἐθέλοι.

a ρ. 534—8.	οἷ <sup>a</sup> δ' εἰς ἡμέτερον <sup>b</sup> πωλεύμενοι <sup>c</sup> ἤματα <sup>d</sup> πάντα,	55
b η. 301, φ. 39, ο. 513, ω. 267.	βοῦς λερύνοντες <sup>e</sup> καὶ οἷς καὶ πίνοντας αἶγας,	
c δ. 384, 811, λ. 240, χ. 852.	εἰλαπιναῶσιν <sup>f</sup> πίνουσι τε αἶθωπα οἶνον	
d β. 205 <i>et sapiss.</i> , ω. 25.	μαψιδίως <sup>g</sup> τὰ δὲ πολλὰ κατάνετται. <sup>h</sup> οὐ γὰρ ἐπ' ἀνήρ	
e ρ. 180—1, ν. 24, σ. 278—80; cf. ξ. 90—5.	οἶος <sup>h</sup> Ὀδυσσεύς ἔσκεν, ἀρῆν <sup>i</sup> ἀπὸ οἴκου ἀμύγαι.	
f α. 226 mar.	ἡμεῖς δ' οὐ νύ τι τοιοῖ ἀμυνόμεν <sup>j</sup> ἢ καὶ ἔπειτα	60
g κ. 251; cf. ζ. 473.	λευγαλέοι τ' ἐσόμεσθα, καὶ οὐ δεδαηκότες <sup>k</sup> ἀλκῆν <sup>l</sup> .	
h δ. 689, φ. 94; cf. δ. 167.	ἦ τ' ἂν ἀμυναίμην, εἰ μοι δύναιμις γε παρεῖη.	
i χ. 208, μ. 334, π. 485, II. 512, Ω. 489; cf. δ. 767, O. 378, 598, φ. 199.	οὐ γὰρ ἐτ' ἀνσχετὰ ἔργα τετεύχεται, οὐδ' ἐτι καλῶς	
k φ. 134.	οἴκος ἐμὸς διόλωλε. νεμεσῆθητε καὶ αὐτοί,	
l α. 402.	ἄλλους τ' αἰδέσθητε <sup>m</sup> περικτιόνας <sup>n</sup> ἀνθρώπους,	65
m ζ. 212, T. 104, 109; cf. Ω. 488.	οἱ περιναϊεταόουσι <sup>o</sup> θεῶν δ' ὑποδείσατε μῆνιν,	
n O. 52, 203.	μή τι μεταστρέψωσιν <sup>p</sup> ἀγασσάμενοι <sup>q</sup> κακὰ ἔργα.	
o H. 41, φ. 639.	λίσσομαι ἡμὲν <sup>r</sup> Ζηνὸς Ὀλυμπίου ἠδὲ Θέμιστος, <sup>s</sup>	
p cf. λ. 66, ν. 324, ο. 261, X. 338.	ἦ τ' ἀνδρῶν ἀγορὰς ἡμὲν λύει ἠδὲ καθίξει. <sup>t</sup>	
q Y. 4; cf. π. 403, A. 238.	σχέσθε, <sup>u</sup> φίλοι, καὶ μ' οἶον ἐάσατε πένθει <sup>v</sup> λυγρῶ	70
r Γ. 68; cf. β. 419, φ. 422.		
s X 416; cf. φ. 379.		

57. Φοῖνον.

59. Φοίκου.

63. Φέργα.

64. Φοῖκος.

67. Φέργα.

55. ἡμετέρου Ven.; cf. Hy. Merc. 370, Herodot. I. 35. 60. ἡμεῖς οὐ τι νῦ ἐτι οὐ νύ τοι ἡμεῖς; pro καὶ Schol. κεν. 63. pro καλῶς Heyn. καλὰ, coll. Z. 326, N. 116. 70. ita Arist., μὴ μ' οἶον Aristoph.

58. *μαψιδ.*, this word, save in the phrase *μ. ἀλάλησθε* or *-θαί γ. 72*, leads the line in which it stands, as does also *μᾶψ* nearly always. *κατάνετται*, the simple *ἄνω*, primary of *ἀνω*, is found always save once (mar.) with *ᾶ*. — *ἐπ'* is here *ἔπειτα*.

59. *ἀρῆν*, *ἀρῆ* "woe" has *ᾶ*, *ἀρῆ* "prayer" or "curse" has *ᾶ* in H., but the latter is always in arsis; hence most Lexicons (see Liddell & S. and Crusius s. v.) give them as the same word; but in 135 *inf. ἀρήσεται* is in thesis, showing that *ᾶ* is natural in *ἀράομαι*, and therefore in *ἀρῆ*. Thus *ἀρῆ* is a distinct word.

60—2. "And we are no ways able to repel (the wrong);—sure enough in that case (*i. e.* in case we were) we should be (lit. shall be) poor creatures, and incapable of a bold deed; of course I would resist, if I had only the power". Ni. compares Ov. *Heroid.* I. 97—8, *Tres sumus imbelles numero, sine viribus uxor, Laertesque senex, Telemachusque puer.* τοιοῖ is = the Attic οἰοί τε, and οὐ δεδαηκ. = Latin *nesci*. ἦ τ' ἂν shows that it is τε elided not τοι in crasis (Ni.).

64—6. The argument, appealing to their sense of wrong, of shame, and of awe for the gods, rises in an ascending scale. *περικτι.* (which is explained by the rel. clause following, see on *πολύτροπον ὅς μάλα κ. τ. λ. α. 1—2*.) occurs nowhere else in the Ody., while *περιναϊετ.* is not found in the Il. (Ni.).

67—9. *μεταστρ.*, "repent", *i. e.* no more allow you; sometimes *νόον* follows, completing the sense (mar.), here *μῆνιν* preceding suggests some such word. Crusius takes *ἔργα* following as its object, "rebuke your misdeeds". *Ζηνὸς . . . Θέμιστ.*, gen. of adjuration, referred by Donalds. *Gr. Gr.* § 453 *ee* (α) to "relation": *πρός* or *ὑπὲρ* more commonly assists this construction: with *λίσσομαι* und. *ἡμᾶς*. The deities etc. in such adjurations are chosen *pro re nata*; here, in presence of the *ἀγορῆ*, Zeus and Themis are preferred (cf. mar.). Themis is "ordinance" personified: it is hers to convene the Olympian Assembly (mar.), as here that of men. *Θέμις* has accus. *Θέμιστα. καθίξ.*, transit., elsewhere neut. (mar.).

70. *σχέσθε, φ.* "hold, friends" — to the Ithacans, viewed as abetting

<p>τείρεσθ', εἰ μὴ πού τι πατήρ ἐμὸς ἐσθλὸς Ὀδυσσεὺς  δυσμενέων κάκ' ἔρεξεν ἐϋκνήμιδας Ἀχαιοὺς,  τῶν μ' ἀποτινύμενοι κακὰ φέξετε δυσμενέοντες,<sup>a</sup>  τούτους ὀτρύνοντες. ἐμολ δέ κε κέρδιον<sup>b</sup> εἶη  75 ὑμέας ἐσθόμεναι κειμήλιά τε πρόβασίν τε.  εἴ χ' ὑμεῖς γε φάγοιτε, τάχ' ἄν ποτε καὶ τίσις<sup>c</sup> εἶη·  τόφρα γὰρ ἄν κατὰ ἄστν ποτιπτυσσοίμεθα<sup>d</sup> μύθῳ  χρήματ' ἀπαιτίζοντες<sup>e</sup>, ἕως κ' ἀπὸ πάντα δοθείη·  νῦν δέ μοι ἀπρήκτους<sup>f</sup> ὀδύνας ἐμβάλλετε θυμῷ."<sup>g</sup></p> <p>80 ὡς<sup>h</sup> φάτο χωόμενος, ποτὶ δὲ σκῆπτρον βάλε γαίην,  δάκρυ' ἀναπρήσας.<sup>h</sup> οἶκτος δ' ἔλε λαὸν ἅπαντα.  ἐνθ'<sup>i</sup> ἄλλοι μὲν πάντες ἀκὴν ἔσαν, οὐδέ τις ἔτλη  Τηλέμαχον μύθοισιν<sup>k</sup> ἀμείψασθαι χαλεποῖσιν·  Ἀντίνοος δέ μιν οἶος ἀμειβόμενος προσέειπεν  85 "Τηλέμαχ'<sup>l</sup> ὑψαγόρη, μένος ἄσχετε,<sup>m</sup> ποῖον εἶπες</p>	<p>a υ. 314.  b β. 320 <i>et scripsit.</i>  ω. 239.  c cf. χ. 55—7, ψ.  367—8.  d δ. 647, γ. 22, ρ.  509, λ. 451.  e δ. 651, ρ. 222,  228, 346, 502, 558,  υ. 179.  f μ. 223; cf. κ. 202,  568.  g A. 245.  h I. 433, II. 349  —50; cf. β. 427.  i A. 22; cf. I. 430.  k ρ. 395.  l α. 385 mar.  m γ. 104.</p>
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77. *ἴαστν.* 84. *προσέειπεν.* 85. *ἔειπες.*

72. *ἔρεξεν* Ven. (ξ à manu sec. adscriptá). 77. *ποτιπτυσσοίμεθα* Harl. Ven. Ambros. cum Scholl. 81. *δάκρυα θερμὰ χέων* Zenod., Scholl. H. M. Q. R. 82. ita Herman. Bek. Dind. secuti Schol. S., οὔτε libri.

(ὀτρύνοντες 74) the suitors — "and leave me to pine merely with sorrow! Unless it be that my father (said ironically) ever wrought the Achæans ill, then in requital go on wronging me". Take *οἶον* with *τείρεσθ.* used as a noun: it might also, however, as in *X.* 416, agree with *με.*

73—7. *ἀποτινύμ.*, some edd. double the *ν*, needlessly, as *τίνω* has *ι* in H. Spitzner *Gr. Pros.* § 53, 3 c. *ὑμέας*, he is addressing the *ἀγορή*, i. e. native Ithacans, many of the suitors being aliens. *ποτιπτυσσ.*, "we (I and Penel.) would address you with our plea", probably a legal phrase, with a formal plea at law intended, which the *ἀγορή* would decide; see App. A. 4 (3) (4). The verb, not found in the Il., means sometimes merely to address, also to embrace (*mar.*)

78—9. *ἀπαιτίξ.*, the simple *αἰτίξω* (which is not found in the Il.) always includes some notion of importunity, and is used for a beggar, thus joined with *κατὰ δῆμον* etc., as an act which is (*mar.*) inconsistent with *αἰδώς*: so *χρήματα* in sense of property is not

found in the Il. *ἀπρήκτ.* "without redress".

80—2. This same line describes the action of Achilles under strong emotion in public (*mar.*). No doubt this was meant to add dignity to our impressions of the young Telem., warming out of indecision and reserve to a burst of generous indignation, like the hero of wrath. The words *δάκρυ' ἀναπρήσας*, however, sufficiently distinguish the two. Achilles has tears ready in torrents for his friend's loss, but not when provoked by injury. *λαὸν*, see App. A. 4 (3): the word has more personal force than *δῆμον*. *ἀκὴν*, see App. A. 16.

85—7. The words *ὑψαγ.*, *μένος ἄσχ.* are used in derision cloaked under ironical deprecation; see App. E. 3, and 6 (1). The speech assumes that the suitors are rather the injured party than the injurers — a shrewd piece of impudence, meant to evade the appeal of Telem. and make him ridiculous. This banter recurs in 302. *μῶμον ἀνάψ.* "to fix derision on us" — a phrase occurring only here. *Ἀχαι.* with *μνηστήρες* as with *κῆρυ*, *ὑίς* etc.



a A. 153, Γ. 164.	ἡμέας αἰσχύνων, ἐθέλοις δέ κε μῶμον ἀνάψαι.	
b Ψ. 322, 709.	σοὶ δ' οὐ τι μνηστῆρες Ἀχαιῶν αἰτιοί <sup>a</sup> εἰσιν,	
c cf. β. 106—7, v. 577.	ἀλλὰ φίλη μήτηρ, ἣ τοι πέρι κέρδεα <sup>b</sup> οἶδεν.	
d v. 294, φ. 312;	ἦθ' ἄρ' ἔστιν ἔτος, τάχα δ' εἰσι τέταρτον,	
cf. ε, 42, Ψ. 834.	ἔξ οὐ <sup>d</sup> ἀτέμβει θυμὸν <sup>e</sup> ἐνὶ στήθεσσι <sup>ν</sup> Ἀχαιῶν.	90
e Ξ. 40.	πάντας μὲν ρ' ἔλπει καὶ ὑπίσχεται ἀνδρὶ ἐκάστῳ	
f τ. 136—56, ω. 128—46.	ἀγγελίας προτεῖσα, νόος δέ οἱ ἄλλα μενοινᾷ.	
g cf. β. 424—5, 431.	ἦ <sup>f</sup> δὲ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξεν·	
h κ. 223.	στησαμένη <sup>g</sup> μέγαν ἰστὸν ἐνὶ μεγάροισιν ὑφαίνεν,	
i ρ. 174, π. 248;	λεπτὸν <sup>h</sup> καὶ περιμέτρον· ἄφαρ δ' ἡμῖν μετέειπεν	95
cf. α. 148 mar.	‘κοῦροι <sup>i</sup> , ἔμοι μνηστῆρες, ἐπεὶ θάνε διος Ὀδυσσεύς,	
k I. 318.	μίμνεν <sup>k</sup> ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς ὃ κε φᾶρος	
l σ. 332, Δ. 363.	ἐκτελέσω, μὴ μοι μεταμῶνια <sup>l</sup> νῆματ' ὄληται,	
m γ. 238, λ. 171, 398, θ. 70, X. 210.	Λαέρτη ἦρωι ταφήιον, εἰς ὅτε κέν μιν	
n δ. 245 mar.	μοῖρ' ὅλοη καθέλησι ταηλεγέος <sup>m</sup> θανάτοιο,	100
o T. 32, Ω. 554.	μὴ τίς μοι κατὰ δῆμον Ἀχαιῶν νεμεσήσῃ,	
p II. 57, ω. 207.	αἶ κεν ἄτερ σπείρου <sup>n</sup> κεῖται <sup>o</sup> πολλὰ κτεατίσθας. <sup>p</sup>	
q λ. 585—7, 596—7, X. 489—90.	ὣς ἔφαθ', ἡμῖν δ' αὐτ' ἐπεπεῖθετο θυμὸς ἀγῆνωρ. ἔνθα καὶ ἡματιή μὲν ὑφαίνεσκεν <sup>q</sup> μέγαν ἰστὸν,	

88. Φοῖδεν.

89. ἔτος.

91. μὲν ἔλπει φεκάστω.

92. Φοῖ.

95. μετέειπεν.

86. ita Harl., vulg. ἐθέλεις; δὲ καὶ Harl. 93. μερμήριξεν Harl. cum var. lect. -ξεν. "88—9 qui scripsit, versus omisit 93—110", Herman. ap. Bek.

98. μεταμῶνια Schol. P., μεταμῶνια Harl. 102. κῆται Ven., ita Wolf. Bek.

88—9. *πέρι*, as at α. 66, so *inf.* 116. The words *τρίτον ἐστὶν ἔτ.* and *τέταρτον* may be reconciled with 106—7 by supposing *τρ.* *ἔτος* to mean "third completed year", and thus with *ἔστιν* = "the third year is ended", and *τάχα δ' εἰ. τέταρ.* = "the fourth year will soon come to an end"; on the other hand *τέτρ.* *ἦλθεν ἔτ.* 107, means "the fourth year", not complete, but commencing. This reckoning is confirmed by v. 377, "the suitors are now three years (*τρίετες*) lording it in thy palace. A Schol. explains *τάχα εἰσι* as = *ταχέως διέρχεται* "is swiftly passing", which at once strains the language and yields a poor sense.

91—6. *ἔλπει*, active only here in H. *ἄλλον*, "besides" what was mentioned in 91. *μίμνεν*, the force of this word here is hardly more than a negative, *noñte properare*: for a similar sense of the partic. *μῖνοντι* see mar.

97—100. *εἰς ὃ κε*, here with subjunct. (so *mox inf.* with *καθέλησι*) takes also opt., with the usual distinction of a principal or a historic tense having preceded. Of the fut. ind. Dind. retains one instance in θ. 318 *ἀποδώσει*, where Bek. and others read subjunct. All other apparent cases of the fut. in H. with *εἰς ὃ κε* may be epic subjunct. Laertes having no female relative, this provision for his death devolved on Penel. before quitting her home.

102. *κεῖτ.*, Buttm., *Gr. Verbs s. v. κεῖμαι*, says, "Wolf has altered, according to the Venet. MS., the old reading of the text *κεῖται* (which as indicat. would be certainly incorrect), to a conjunct. *κῆται*. But this was unnecessary, as by an old usage *κεῖμαι*, *κεῖται* served for both conjunct. and indicat."

104—7. For the combination of the form in *-σιον*, marking continued or

- 105 *νύκτας δ' ἀλλύεσκεν,<sup>a</sup> ἐπει<sup>b</sup> δαΐδας παραθεῖτο.<sup>c</sup>*  
*ὡς τρίτες<sup>d</sup> μὲν ἔλθθη δόλω καὶ ἐπειθεν Ἀχαιοῦς·*  
*ἀλλ' ὅτε τέτρατον ἤλθεν ἔτος καὶ ἐπήλυθον ὄραι,<sup>e</sup>*  
*καὶ τότε δὴ τις ἔειπε γυναικῶν, ἣ σάφα<sup>f</sup> ἦδη,*  
*καὶ τὴν γ' ἀλλύουσαν ἐφεύρομεν ἀγλαὸν ἱστόν.*
- 110 *ὡς τὸ μὲν ἐξετέλεσσε καὶ οὐκ ἐθέλουσ', ὑπ' ἀνάγκης·*  
*σοὶ δ' ᾧδε μνηστῆρες ὑποκρίνονται,<sup>g</sup> ἴν' εἰδῆς*  
*αὐτὸς σῶ θυμῷ, εἰδῶσι δὲ πάντες Ἀχαιοί.*  
*μητέρα<sup>h</sup> σὴν ἀπόπεμψον, ἄνωχθι δέ μιν γαμέεσθαι<sup>i</sup>*  
*τῷ ὅτεσφ' τε πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ.*
- 115 *εἰ δ' ἔτ' ἀνήσει γε πολὺν χρόνον νύας Ἀχαιῶν,*  
*τὰ φρονέουσ' ἀνά θυμὸν ἅ οἱ πέρι δῶκεν Ἀθήνη,*  
*ἔργα<sup>k</sup> τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς*  
*κέρδεά<sup>l</sup> θ', οἳ οὐ πῶ τιν' ἀκούομεν οὐδὲ παλαιῶν,*  
*(τάων αἰ πάρος ἦσαν εὐπλοκαμίδες<sup>m</sup> Ἀχαιοί,*
- 120 *Τυρώ<sup>n</sup> τ' Ἀλκμήνη τε εὐστέφανός τε Μυκκῆνη·*  
*τάων οὐ τις ὁμοῖα νοήματα Πηνελοποιή<sup>o</sup>*  
*ἦδη· ἀτὰρ μὲν τοῦτό γ' ἔναϊσμον οὐκ ἐνόησεν·)*  
*τόφρα<sup>q</sup> γὰρ οὖν βιότον τε τεὸν καὶ κτήματ' ἔδονται,*  
*ὄφρα<sup>r</sup> κε κείνη τοῦτον ἔχη νόον, ὃν τινά οἱ νῦν*
- 125 *ἐν στήθεσσι τιθεῖσι θεοί. μέγα μὲν κλέος αὐτῇ*  
*ποιεῖτ', αὐτὰρ σοὶ γε ποθὴν πολέος βιότοιο.*

a λ. 585—7, 596—7, Κ. 489—90.  
 b ω. 254, Ω. 227.  
 c ο. 506.  
 d ν. 377.  
 e λ. 295, ξ. 294.  
 f ρ. 307, 153, 373, ω. 404, Β. 192.  
 g Η. 407, ο. 170, τ. 555.  
 h α. 274 seqq.  
 i β. 123, σ. 280.  
 k α. 356, η. 110—1, 97, κ. 223.  
 l cf. ν. 255.  
 m τ. 542.  
 n λ. 235.  
 o cf. δ. 279, Ρ. 51.  
 p η. 299; cf. α. 190, σ. 220.  
 q Ι. 550—1.; cf. Δ. 220—1.  
 r Ν. 732.

106. τρίτες. 107. Φέτος. 108. ἔειπε. Φῆθη. 111. ὑποκρίνομαι ἵνα Φεῖδῆς.  
 112. Φεῖδῶσι. 114. Φανδάνει. 116. Φοί. 117. Φέργα. 122. Φῆθη.  
 124. Φοί.

106. erant qui legerent ὡς διετῆς . . . ἀλλ' ὅτε δὴ τρίτον, coll. 89. post 107 nonnulli τ. 153 inserebant. 114. alii αὐτῷ Bek. 115. δέ τ' ἀνήσει Schol. H., ἀνήσει Schol. E., ἀνήσει Herman. 120. εὐπλόκαμος Harl. Ven. ed. Clark. 123. "videntur fuisse qui βιότον τὸν σὸν (vel βιότοιο τοῦ) μνηστῆρες ἔδονται legerent", Bek. 124. ἔχει Harl. 125. αὐτῆς Schol. 126. ποθὴ Arist.

repeated action, with the optat. *παράθεῖτο*, see App. A. 9 (20). *ἔλθθη*, the pres. *λήθη* occurs τ. 88, 91. For *ὡς τρίτες* κ. τ. λ. some have wished, says a Schol., to read *ὡς διετῆς* . . . ἀλλ' ὅτε δὴ τρίτον; but in note on 89 the text is shown to be admissible.

109. *ἱστόν* "web", but 94 "loom". So Dryden, of the spider, she "runs along her loom". *N. B.*, in 110 *τὸ μὲν* means *ἔργον*, for *ἱστόν* is acc. of masc. nom. *ἱστός*, see 94.

114. There is a similar change of subject for object here to that in 54 *sup.*, where see note.

115—26. The parenthesis suspends the sense so far that in 123 *τόφρα* . . . the whole is virtually resumed, and the *εἰ δ' ἔτ' ἀνήσει* κ. τ. λ. of 115 is left without a formal apodosis. "If she will go on baffling the Achæans . . . they so long will go on consuming thy substance as she retains this purpose." Further, the *τάων οὐ τις* κ. τ. λ. of 121 repeats independently the statement made depending on *ἀκούομεν* of 118, and *καὶ* in 117 couples *φρένας ἐσθ. κέρδεά τ'* to the substantival clause *ἔργα τ' ἐπίστασθαι περικ.* Thus *φρένας* is not obj. of *ἐπίστ.* *ἀτὰρ* κ. τ. λ.,

a σ. 288—9.  
 b β. 252, ψ. 138—9.  
 c E. 218—9.  
 d ο. 280, υ. 343—4,  
 χ. 76.  
 e A. 223—4.  
 f δ. 110, 837, λ.  
 464; cf. I. 701—2.  
 g β. 194, δ. 649,  
 ω. 321, A. 137.  
 h β. 179, π. 205,  
 ζ. 551.  
 i ε. 396, ζ. 172, λ.  
 61, π. 64; cf. γ. 27,  
 φ. 201, A. 792,  
 O. 403, Γ. 182.

ἡμεῖς<sup>a</sup> δ' οὔτε ἐπὶ ἔργα<sup>b</sup> πάρος<sup>c</sup> γ' ἴμεν οὔτε πη ἄλλη,  
 πρὶν γ' αὐτήν γήμασθαι Ἀχαιῶν ᾧ κ' ἐθέλησιν."<sup>130</sup>  
 τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα  
 "Ἀντίνο', οὐ πως ἔστι δόμων ἀέκουσαν<sup>d</sup> ἀπῶσαι  
 ἢ μ' ἔτεχ', ἢ μ' ἔθροψε·<sup>e</sup> πατήρ δ' ἐμὸς ἄλλοθι γαίης,  
 ζῶει<sup>f</sup> ὃ γ' ἢ τέθνηκε· κακὸν δέ με πόλλ' ἀποτίνειν  
 Ἰκαρίῳ, εἰ κ' αὐτὸς<sup>g</sup> ἐγῶν ἀπὸ μητέρα πέμψω.  
 ἐκ γὰρ τοῦ πατρὸς κακὰ<sup>h</sup> πείσομαι, ἄλλα δὲ δαίμων<sup>i</sup>

127. *ἔργα.* 130. *ἀέκουσαν.* 133. *Ἰκαρίῳ.*

133. Harl. *ἐκῶν*, Schol. H. *ἐγῶν.* 137 † Arist.

the blame here conveyed gains force from the encomium which leads up to it. *ἔργα . . . κέροσθαι*, for by a mixture of these she had baffled them.

*ἐναῖσ. οὐκ ἐνό.*, a phrase of polite but cold irony — "this device of hers was not judicious", or "for your interests". Antin. speaks not of the moral quality of the act, but only of its effect on their course of action, as shown by γὰρ following. The word has another sense *inf.* 159, 182, "related to *αἶσα*", as "fate", *i. e.* "portentous": see also *mar.*

*Τυρώ*, mother of Neleus and others by Poseidon and Cretheus (*mar.*); *Μυκή*, daughter of Inachus. *ὅμοια Πην.*, "like (those of) Penel.", a contracted constr. Ni. compares *φανῆν Ἰκονοῦ ἀλόγοισιν δ.* 279.

127—9. *ποιεῖν*, Donalds. *Gr. Gr.* 139 says the apparent elisions of *αι* belong to synzesis, — a rash doctrine, especially where, as here, a comma intervenes, see Jelf *Gr. Gr.* § 18. 5 and 6. *πεπνυμ.* see on α. 213.

132. *ζῶει . . . τέθνη.*, this phrase, elsewhere introduced by *οὐδέ τι οἶδα, ἴδμεν*, or the like, stands here absolutely; *εἰ τε* might be understood to complete the sense; see App. A. 9 (1) and cf. *ἑάσομεν, ἢ κεν ἴησιν ἢ κε μένη* (*mar.*) where the latter clause contains a contingency yet to be decided, whereas *ζῶει . . . τέθνηκε* stands as a fact accomplished one way or the other, but unknown which. *ἐκῶν*, read for *ἐγῶν*, being really *φεκῶν*, impedes the prosody.

134. Some refer *τοῦ πατρ.* to *Ἰκαρ.*, "her father", and explain *κακὰ πείσομαι* by *πόλλ' ἀποτίνειν*, a weak

meaning for words so strong. The whole speech (see App. E. 3) is fragmentary and lacks sequence. Render, "ill were it for me to make large compensation to Ic. (as I must), if of myself I dismiss my mother. — Why, from that father (mentioned in 131) I shall have woe to suffer; further woe the powers above will add, since my mother on going forth from home will invoke the abhorred Erinnyes (see on γ. 310); indignation, too, from men will attend me." His father, if alive, would return to punish him; if dead, would retain a power to curse. *ἀποτίν.* probably means that, as the injured husband re-demanded what he had given the father, when a wife was dismissed for adultery (θ. 318), and the husband repaid what he had received in presents etc., if she were sent away causelessly, so the same rule would apply to Telem. dismissing his mother as proposed; see App. A. 14.

*δαίμων*, Nägelsb., I. § 47, says, that although clear cases occur where *δαίμ.* stands indifferently for *θεός*, or for *numen divinum*, yet only twice in H. has it a clear sense of god as helping, benefiting etc., and that in the Ody. the sense inclines mostly *in malam partem*, cf. the adj. *δαιμόνιος*, a term of reproach; but cf. also *ὀλβιοδαίμων*. Yet he rejects any notion of an independent coordinate power of evil, and connects with *δαίμων* the notion of divine agency as strange and mysterious, and especially as exerted for harm. Hes. *Opp.* 121—3 has a quite different view of *δαίμονες*, as the spirits of the men of the golden age, who, departed this world, exercise in-

- 135 δώσει, ἐπεὶ μήτηρ στυγεράς ἀρήσειτ' Ἐρινῦς,<sup>a</sup>  
οἴκου ἀπερχομένη· νέμεις<sup>b</sup> δέ μοι ἐξ ἀνθρώπων  
ἔσεται· ὡς οὐ τοῦτον ἐγὼ ποτε μῦθον ἐνίψω.<sup>c</sup>  
ὑμέτερος δ' εἰ μὲν θυμὸς νεμεσίζεται<sup>d</sup> αὐτῶν,  
ἔξιτέ<sup>e</sup> μοι μεγάρων, ἄλλας δ' ἀλεγύνετε δαίτας  
140 ὑμὰ κτήματ' ἔδοντες, ἀμειβόμενοι κατὰ οἴκους.  
εἰ δ' ὑμῖν δοκεῖ τόδε λωίτερον καὶ ἄμεινον  
ἔμμεναι, ἀνδρὸς ἐνὸς βίωτον νήποινον ὀλέσθαι,  
κείρετ'<sup>f</sup>· ἐγὼ δὲ θεοῦς ἐπιβᾶσομαι αἰὲν ἔοντας,  
εἰς<sup>g</sup> κέ ποθι Ζεὺς δῶσι παλίντιτα ἔργα γενέσθαι.  
145 νήποινοί κεν ἔπειτα δόμων ἔντοσθεν ὄλοισθε."  
ὡς φάτο Τηλέμαχος, τῷ<sup>h</sup> δ' αἰετῶ<sup>i</sup> εὐρύοπα Ζεὺς  
ὑπόθεν ἐκ κορυφῆς ὄρεος προέηκε πέτεσθαι.  
τῷ δ' ἔως μὲν<sup>k</sup> ῥ' ἐπέτοντο μετὰ<sup>l</sup> πνοιῆς ἀνέμοιο,  
πλησίω ἀλλήλοισι τιταινομένω<sup>m</sup> πτερύγεσσιν.  
150 ἀλλ' ὅτε δὴ μέσσην ἀγορῆν πολύφημον<sup>n</sup> ἰκέσθην,  
ἔνθ' ἐπιδινηθέντε<sup>o</sup> τιναξάσθην πτερὰ πολλὰ,  
ἔς δ' ἰδέτην πάντων κεφαλᾶς ὄσσοντο<sup>p</sup> δ' ὄλεθρον,  
δρυψαμένω<sup>q</sup> δ' ὀνύγεσσι παρειᾶς ἀμφί τε δειράς

- a λ. 290, I. 454, v. 78, O. 404, T. 418, Φ. 412.  
b α. 350 mar.  
c λ. 148, ρ. 529, H. 447; cf. α. 1, ω. 414.  
d cf. β. 239—40, Z. 335.  
e α. 374—80.  
f β. 312, ω. 459.  
g ρ. 51, A. 123—9.  
h ο. 168, N. 821.  
i Θ. 245—7, Ω. 292, ο. 160—4; cf. K. 274—5.  
k γ. 126; cf. P. 178, Σ. 599.  
l α. 98 mar.  
m λ. 599, X. 23, Ψ. 518.  
n χ. 376.  
o ι. 538, v. 218, H. 269.  
p α. 115, ε. 389, η. 31, σ. 154, v. 81, A. 105, Σ. 224, Ω. 172.  
q cf. ε. 426, 435, Π. 324.

136. Φοίκου. 140. Φοίκους. 144. Φέργα.

144. κε Ζεὺς δώσει F. ed. Oxon. 146. τῷ Codd. quatuor, τὰ tres, sed horum Schöll. τῷ agnoscunt. 147. φέρεσθαι. 148. εἰως Schol. A. 193.  
149. πλησίον. 151. τιναξάσθην Rec.; pro πολλά Harl. et plerique πυκνά, ita Bek., cf. A. 454. 152. ὄσαντο Rhian. interp. Pors.

fluence in it. ὡς not oxytone, which would mean "so that", but = διὸ "wherefore". ἐνίψω see App. A. 1.

138. νεμ. αὐτῶν, "has any awe for all these", i. e. the wrath of gods, Erinnyes, parents and men. The gen. is that of cause or motive (Donalds. *Gr. Gr.* § 453 *ee* (α)); see also the examples of gen. with verbs of wondering etc. in Jelf *Gr. Gr.* § 495, 499, 500, and οὗτοι Τρώων γόλω οὐδὲ νέμεσι ἤμην (mar.); but νεμεσίζομαι is not elsewhere found with gen.; see on 239—40. 139—45. see on α. 374—80.

148. ἔως (scanned in synizesis) "awhile", i. e. really, while on their way in 146—7. This indefinite use is in correlative clauses common with ὅτε, more rare with ἔως (mar.).

150—6. πολύφ., this well expresses the hum of voices rising into the air; which makes the birds' descent more

ominous, they not being scared by it. τιναξάσ., "shook out"; cf. ε. 368, N. 243. ὄσσον. κ. τ. λ. "looked with omen of destruction", see on α. 115, and cf. Æschyl. *Sept. c. Th.* 53 λέοντων ὡς Ἄρη δεδορκότων.

153. δρυψαμ., the mid. voice shows that the birds pecked themselves, not those in the ἀγορῆ, δρύπτω being (mar.) transitive. Eustathius mentions a notion of birds destroying themselves being an omen of ill. But by "themselves" he might mean "one another" ἐαντοῦς for ἀλλήλους, cf. *Soph. Ant.* 145, Jelf *Gr. Gr.* § 654. 3; Teiresias *Soph. Ant.* 1003 so regards birds σπώντας ἐν χηλαῖσιν ἀλλήλους φωναῖς. — δεξιῶ, either on the observers' right, or on the absolute right, i. e. the Eastern side (mar.). The gazers gave the omen its real interpretation, i. e. woe to the suitors. The reading ἐμελλεν 156 is needless,

a	o. 164, Ω. 320, K. 274, M. 239.	δεξιῶ <sup>a</sup> ἤϊξαν διὰ τ' οἰκία καὶ πόλιν αὐτῶν.	
b	O. 488.	θάμβησαν δ' ὄρνιθας ἐπεὶ ἴδον <sup>b</sup> ὀφθαλμοῖσιν,	155
c	Φ. 137.	ᾧρμηραν <sup>c</sup> δ' ἀνὰ θυμὸν ἅ περ <sup>d</sup> τελέεσθαι ἐμελλον. <sup>e</sup>	
d	cf. o. 172—8.	τοῖσι <sup>f</sup> δὲ καὶ μετέειπε γέρον ἦρωσ Ἀλιθέροης	
e	B. 36; cf. φ. 9. 160, 233, Δ. 310, Θ. 137.	Μαστροῖδης· ὃ γὰρ οἶος ὀμηλικὴν ἐκέκαστο <sup>ε</sup>	
f	ω. 451—4.	ὄρνιθας γινῶναι καὶ ἐναίσμα μυθῆσασθαι. <sup>h</sup>	
g	N. 431, Π. 808, B. 530, Ξ. 124, Ω. 535.	ὃ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν	160
h	A. 74, Z. 376, 382.	“κέκλυτε δὴ νῦν μεν, Ἰθακήσιοι, ὅτι κεν εἶπω·	
i	λ. 137, ν. 7.	μνηστῆρσιν δὲ μάλιστα πιφανσκοόμενος τάδε εἶρω. <sup>i</sup>	
k	φ. 81, Δ. 347, P. 698.	τοῖσιν γὰρ μέγα πῆμα <sup>k</sup> κυλίνδεται· οὐ γὰρ Ὀδυσσεὺς	
l	cf. β. 237, 283, ξ. 158—64, ζ. 300—7, 556—8, 585—7.	δὴν ἀπάνευθε φίλων ᾧν ἐσσεταί <sup>l</sup> , ἀλλὰ που ἤδη	
m	ρ. 82, O. 134.	ἐγγὺς ἐὰν τοῖςδεσσι φόνου καὶ κῆρα φυτεῖ <sup>m</sup>	165
n	cf. ω. 526—8.	πάντεσσιν· πολέσιν δὲ καὶ ἄλλοισιν <sup>n</sup> κακὸν ἔσται,	
o	ι. 21, ν. 212, 234, τ. 132.	οἷ νεμόμεσθ' Ἰθάκην <sup>o</sup> εὐδέειλον. ἀλλὰ πολὺ πρὶν	
p	β. 241, 244, ω. 457.	φραζώμεσθ' ὥς κεν καταπαύσομεν <sup>p</sup> · οἱ δὲ καὶ αὐτοὶ	
q	ρ. 417, ψ. 109.	πανέσθων· καὶ γὰρ σφιν ἄφαρ τότε λώιον <sup>q</sup> ἐστίν.	
r	M. 304, P. 41.	οὐ γὰρ ἀπείρητος <sup>r</sup> μαντεύομαι, ἀλλ' εὐ εἰδῶς·	170
s	α. 210, σ. 252, Z. 74.	καὶ γὰρ ἐκείνῳ φημι τελευτηθῆναι ἅπαντα	
t	α. 6, 7.	ὥς οἱ ἐμυθεόμην, ὅτε Ἴλιον εἰσανέβαινον <sup>s</sup>	
u	ν. 191, 397.	Ἀργεῖοι, μετὰ δέ σφιν ἔβη πολύμητις Ὀδυσσεύς.	
v	ρ. 327, ψ. 102, 170.	φῆν κακὰ πολλὰ παθόντ', ὀλέσαντ' <sup>t</sup> ἄπο πάντας ἐταίρους,	
w	λ. 432, ν. 132, ψ. 72.	ἄγνωστον <sup>u</sup> πάντεσσιν ἐεικοστῶ <sup>v</sup> ἐναντῶ	175
x	α. 302, ν. 178, σ. 271, B. 329—30, Ξ. 48.	οἰκαδ' ἐλεύσεσθαι· <sup>w</sup> τὰ δὲ δὴ νῦν πάντα τελεῖται.” <sup>x</sup>	

154. *Φοῖνια*. 155. *Ἰδόν*. 157. *μετέειπε*. 160. *μετέειπεν*. 161. *εἶπω*.  
 162. *εἶρω*. 164. *Ἰών*. 170. *εἰδῶς*. 172. *Φοι Φίλιον*. 175. *ἐφεικοστῶ*.  
 176. 179. *Φοικαδ'*.

154. pro *αὐτῶν* Aristoph. *οὕτως*, Scholl. H. M. 156. ita Scholl. E. H. S. Q. V. Codd. aliquot *ἐμελλεν*, ita Harl. à prima manu. 168. pro *οἱ δὲ*, Schol. K. 167 ἡδὲ. 170. *ἀπείρητος* Rec.; *μαντεύσομαι* Harl., sine σ Schol. H.

as in H. and the non-Attic poets the pl. occurs with pl. neut. nouns (mar.); see Jelf *Gr. Gr.* § 385, Obs. 2.

158—9. *ἐκέκαστο*, see on γ. 282. *ἐναίσω*, see on 122; so also *inf.* 182.

162—6. *εἶρω* rare epic pres., only found in Ody. It was doubtless *ἔείρω*, or lengthened *ἔείρω*, Lat. *sero*, as in Virg. *Æn.* VI. 160 *sermone serēbant*; the fut. *εἶρέω* is used in phrases of solemn enunciation, *ἄλλο δὲ τοι εἶρέω*, *σὺ δ' κ. τ. λ.* (mar.). *τοῖσδε*. see on 47.

167—9. *εὐδέειε*, see App. A. 17 (3). *πρὶν* is adv. in 167, but in 128 con-

junction; in I. 403 both uses occur, *τὸ πρὶν ἐπ' εἰρήνης πρὶν ἔλθειν κ. τ. λ. καταπ.*, i. e. *μνηστῆρας*, it may be fut. as in *φραζώμεσθ' ὅπως ἔσται τάδε ἔργα Δ. 14*, or subjunct. shortened *epicē*, as in I. 112. *αὐτοὶ* = *sponte*.

170—2. *εἰδῶς*, often, as here, “experienced”; the experience meant is shown by the sequel *καὶ γὰρ κ. τ. λ.*; he had foretold what was in part fulfilled, and he infers that “all is being fulfilled” in 176. *εἰσανέβη*. see on α. 210. With the vaticination in 174—6 Ni. compares that of Calchas to the Greeks, given B. 265 foll.

τὸν δ' αὐτ' Εὐρύμαχος Πολύβου παῖς ἀντίον ἤῤα  
 “ὦ γέρον, εἰ δ' ἄγε νῦν μαντεύεο σοῖσι<sup>a</sup> τέκεσσιν,  
 οἴκαδ' ἰὼν, μὴ πού τι κακὸν<sup>b</sup> πάσχωσιν ὀπίσσω·  
 180 ταῦτα δ' ἐγὼ σέο πολλὸν ἀμείνων μαντεύεσθαι.  
 ὄρνιθες δέ τε πολλοὶ ὑπ'<sup>c</sup> ἀνγὰς ἡελίοιο  
 φοιτᾶσ',<sup>d</sup> οὐδέ τε πάντες ἐναίσιμοι·<sup>e</sup> αὐτὰρ Ὀδυσσεύς  
 ὦλετο τῆλ',<sup>f</sup> ὡς<sup>g</sup> καὶ σὺ καταφθίσθαι σὺν ἐκείνῳ  
 ὄφελος. οὐκ ἂν τόσσα θεοπροπέων<sup>h</sup> ἀγόρευες,  
 185 οὐδέ κε Τηλέμαχον κεχολωμένον ὦδ' ἀνιείης,<sup>i</sup>  
 σῶ οἴκῳ δῶρον ποτιδέγμενος,<sup>j</sup> εἰ κε πόρῃσιν.  
 ἀλλ'<sup>k</sup> ἐκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται·  
 αἰ κε νεώτερον ἄνδρα παλαιά τε πολλὰ<sup>l</sup> τε εἰδῶς  
 παρφάμενος<sup>m</sup> ἐπέεσσιν ἐποτρύνῃς χαλεπαίνειν,  
 190 αὐτῷ μὲν οἱ πρῶτον ἀνηρέστερον<sup>n</sup> ἔσται,  
 [κρήξαι<sup>o</sup> δ' ἔμπης οὗ τι δυνήσεται εἵνεκα τῶνδε·]  
 σοὶ δέ, γέρον, θωήν<sup>p</sup> ἐπιθήσομεν, ἦν κ' ἐνὶ θυμῷ  
 τίνων ἀσγάλλης·<sup>q</sup> χαλεπὸν δέ τοι ἔσσεται ἄλλος.  
 Τηλεμάχῳ δ' ἐν πάσιν<sup>r</sup> ἐγὼν ὑποθήσομαι αὐτός·  
 195 μητέρ' ἐὴν ἐς πατρὸς ἀναγέτω<sup>s</sup> ἀπονέεσθαι·  
 οἷ' δὲ γάμον τεύξουσι καὶ ἀρτυνέουσιν ἔεδνα  
 πολλὰ<sup>t</sup> μάλ', ὅσσα εἴοικε φίλης ἐπὶ παιδὸς ἔπεσθαι.  
 οὐ γὰρ πρὶν παύσεσθαι ὀλομμὶ νῆας Ἀχαιῶν  
 μνηστῆρος ἀργαλέης, ἐπεὶ οὐ τινα δεῖδιμεν ἔμπης,<sup>v</sup>  
 200 οὔτ'<sup>w</sup> οὖν Τηλέμαχον, μάλα περ πολύμυθον ἔόντα·

a O. 197.  
 b β. 134 mar.  
 c λ. 498, 619, N. 837.  
 d κ. 119, μ. 420, B. 779, M. 266, Y. 6.  
 e β. 159, B. 353; cf. β. 122, Z. 519.  
 f α. 217, ρ. 312, λ. 548, I. 428, I. 698.  
 g A. 109, B. 321.  
 h ρ. 73, E. 761, δ. 568, ρ. 359, X. 80, β. 300.  
 i β. 205, 403.  
 k B. 257.  
 l β. 16 mar.  
 m π. 297, τ. 6; cf. ζ. 217, O. 404.  
 n ρ. 220.  
 o A. 562.  
 p N. 669.  
 q α. 304, ε. 159, 534, B. 293, 297, X. 412, Ω. 403.  
 r I. 121, 528.  
 s α. 269, ψ. 132.  
 t α. 277—8 mar.  
 u α. 278 mar.  
 v H. 196, s. 205, ζ. 481, M. 326, P. 632.

186. Φοίκαφ. 187. Φερέω. 188. Φειδῶς. 189. Φεπέεσσιν. 190. Φοί.  
 195. ἔΦην. 196. ἔΦεδνα. 197. ΦέΦοικε.

180. ἀμείνω Schol. H. 182. πατῶντ' Scholl. M. Q. S. 190. ἀνηρώτερον Bek.  
 191. omitunt nonnulli. pro εἵνεκα τῶνδε (vel τῶν γε) οἷος ἀπ' ἄλλων. 192. ἐπι-  
 θήσομαι Schol. H. 198. pro παύσεσθαι παύσεσθαι Harl., παύεσθαι alii.

181—9. *ὄε τε*, see on α. 53. *ὑπ' ἀνγὰς ἡελ.*, *ὑπὸ* here with acc. does not mean “to or towards”, but fixed position (mar.), cf. *ad* or *apud superos* Virg. *Æn.* VI. 481, 568. *ἀνιείης*, this verb means “to set free, loose or open”, here “to set on or rouse”, in mid. “to rip up” (mar.) It is here optat., as depending mediately on *ἀγόρευες*, “you would not be talking and thereby rousing Telem. to wrath” (κεχολ. a further predicate). *παρφάμ.*, as we say “talking over”, cf. *παράρρητοι ἐπέεσσιν*, I. 526.

191—5. The line 191, not found in

many of the best copies, is probably from Il. (mar.). *θωήν* “mulet”, which the *ἀγορή* could probably impose; see App. A. 4 (3). The sense of “blame” suggested by Ni. is doubtful, and would here certainly be poor. *ἀσγάλλ.*, elsewhere *ἀσγάλλω* or *επιπέ-σω*; H. has the form *ἀσγάλλω* only here; see mar. *ἐν πάσ.* *coram omnibus*. For *αἰ* in *ἀπονεέεσθαι* see on α. 420.

196—203. For *οἷ δὲ . . . ἔεδνα* see App. A. 14. *ἔμπης*, “in every supposable case”; hence, “anyhow”; see mar. *οὔτ' οὖν κ. τ. λ.*, “no, nor do we fear Telem.”; this seems to answer

a α. 415, II. 50; cf. α. 271, π. 422.	οὔτε θεοπροπίης <sup>a</sup> ἐμπαζόμεθ', ἦν σὺ, γεραιέ, μυθαίει ἀκράαντον, ἀπεχθάνεαι δ' ἔτι μᾶλλον.	
b cf. β. 126.	χρήματα <sup>b</sup> δ' αὐτε κακῶς βεβρώσεται, οὐδέ ποτ' ἴσα <sup>c</sup>	
c A. 336, M. 436, ι. 42.	ἔσσεται, ὄφρα κεν ἦ γε διατρίβησιν <sup>d</sup> Ἀχαιοὺς <sup>e</sup> ὄν γάμον· ἡμεῖς δ' αὖ ποτιδέγμενοι ἤματα πάντα	205
d β. 265, υ. 341, β. 404, A. 42, T. 150.	εἵνεκα τῆς ἀρετῆς <sup>f</sup> ἐριδαίνομεν, οὐδὲ μετ' ἄλλας ἐρχόμεθ', ἃς ἐπιεικὲς ὀπνιέμεν <sup>g</sup> ἐστὶν ἐκάστω.	
e cf. ρ. 401, ψ. 24.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῶδα	
f A. 763, σ. 251.	“Εὐρύμαχ' ἠδὲ καὶ ἄλλοι, ὅσοι μνηστῆρες <sup>h</sup> ἀγανοί, ταῦτα μὲν οὐχ ὑμέας ἔτι λίσσομαι <sup>i</sup> οὐδ' <sup>k</sup> ἀγορεύω.	210
g β. 336, N. 379, 429, ζ. 63, Θ. 304.	ἦδη γὰρ τὰ ἴσασι θεοὶ καὶ πάντες Ἀχαιοί. ἀλλ' ἄγε μοι δότε νῆα θοὴν καὶ εἰκοσ' ἐταίρους, οἳ κέ μοι ἔνθα <sup>l</sup> καὶ ἔνθα διαπρήσσωσι κέλευθον. εἶμι <sup>m</sup> γὰρ ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόεοντα, νόστον πευσόμενος πατρὸς δὴν οἰχομένοιο, <sup>n</sup>	215
h δ. 681, ξ. 180, σ. 99, φ. 174, 232.	ἦν τίς μοι εἴπησι βροτῶν, ἣ ὄσσαν ἀκούσω ἐκ Διός, ἣ <sup>o</sup> τε μάλιστα φέρει κλέος ἀνθρώποισιν. εἰ μὲν κεν πατρὸς βλοτον καὶ νόστον ἀκούσω, ἦ τ' ἄν τρυχόμενός περ ἔτι τλαίην ἐνιαυτόν· εἰ δέ κε τεθνηῶτος ἀκούσω μηδ' ἔτ' ἐόντος,	220
i cf. ξ. 406, II. 47.	νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαίαν σῆμά τέ οἱ χεύω καὶ ἐπὶ κτέρεα <sup>p</sup> κτερεῖξω πολλὰ μάλ', ὄσσα ἔοικε, καὶ ἀνέρι μητέρα δώσω.”	
k β. 44.	ἦ <sup>p</sup> τοι ὃ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀνέστη	
l ε. 327, 331, κ. 574; cf. η. 86, B. 462, 476, H. 156.		
m α. 93—4 mar.		
n α. 281—92 mar.		
o Ω. 38.		
p A. 68, 101, B. 76, H. 354, 365, π. 213.		

205. *Ἔνθ.* 207. *ἐπιφεικὲς* *Ἐκάστω.* 211. *Ἰσασι.* 212. *Ἐίκοσ'.*  
216. *Ἐείπησι* *Ἰόσσαν.* 222. *Ἰοί.* 223. *ἘέἸοικε.* 224. *Ἐειπῶν.*

205. *προτιδέγμενοι.* 206. *de hoc v. dubitavit Aristoph., Scholl. H. M. Q. R.*  
211. *τό.* 213. *διαπρήσσωσι* Harl., *διαπρήσσωσι* Schol. B.; *κέλευθα* Rec.  
214. *ἡμαθόεσαν* Rec. 222. *ita Herod., χέσω* Arist., *alii χεύσω*, Schol. H.  
*ἐπικτέρεα* Hesych.

a supposed query, as in α. 414. οὔτ' ὄν . . . answers a real one. ἴσα "equivalent", i. e. "compensation", so κατ' ἴσα, ἐπ' ἴσα (mar.).  
204—6. *διατρ. Ἀχ. ὄν γ.*, a rare double accus., with which we may compare *Æschyl. Eumen.* 221—2 *δίνας μέτειμι τόνδε φῶτα* and mar. e. "Puts off her wedding" or "puts off the Achæans", would be simple; this sentence complicates the two transitive constructions, having one object in the persons deprived, and another in the

thing debarred; cf. the similar use of *ἀπορραῖσει* α. 404. *ἀρετῆς*, "superiority", see mar.

207. *ὄπνι.*, the act. with accus. is used of men, the pass. or mid. of women (mar.).

212—3. *ἄγε* often becomes purely adverbial, as shown here by the plur. *δότε* following. *ἔνθα κ. ἔ.* here of motion, "to and fro", but also of position "here and there" (mar.).

214—23 are nearly *verbatim* recurring lines (mar.).

- 225 Μέντωρ, ὃς ῥ' Ὀδυσῆος ἀμύμονος ἦεν ἑταῖρος,<sup>a</sup>  
καὶ οἱ ἰῶν ἐν νηυσὶν ἐπέτρεπεν<sup>b</sup> οἶκον ἅπαντα,  
πεῖθεσθαι τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν.<sup>c</sup>  
ὁ<sup>d</sup> σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν  
“κέκλυτε δὴ νῦν μεῦ, Ἴθακήσιοι, ὅττι κεν εἶπω·  
230 μῆ<sup>e</sup> τις ἐτι πρόφρων<sup>f</sup> ἀγανὸς καὶ ἥπιος ἔστω  
σκηπτουῆχος<sup>g</sup> βασιλεὺς, μηδὲ φρεσὶν αἰσιμα<sup>h</sup> εἰδῶς,  
ἀλλ' αἰεὶ χαλεπός<sup>i</sup> τ' εἴη καὶ αἰσυλα<sup>j</sup> φέξοι·  
ὡς οὐ τις μέμνηται Ὀδυσσῆος θελίοιο  
λαῶν οἰσιν ἄνασσε, πατήρ δ' ὡς ἥπιος<sup>k</sup> ἦεν.  
235 ἀλλ' ἦ τοι μνηστῆρας ἀγήνορας οὐ τι<sup>l</sup> μεγαίρω.  
ἔρδειν ἔργα βίαια κακογραφίησι<sup>m</sup> νόοιο·  
σφὰς γὰρ παρθέμενοι<sup>n</sup> κεφαλὰς κατέδουσι βιαίως  
οἶκον Ὀδυσσῆος, τὸν δ' οὐκέτι φασὶ νέεσθαι.<sup>o</sup>  
νῦν δ' ἄλλω δῆμῳ νεμεσίξομαι,<sup>p</sup> οἶον<sup>q</sup> ἅπαντες  
240 ἦσθ' ἄνεω,<sup>r</sup> ἀτὰρ οὐ τι καταπτόμενοι<sup>s</sup> ἐπέεσσιν  
παύρους<sup>t</sup> μνηστῆρας καταπαύετε πολλοὶ εἴοντες.”

226. Φοι. Φοῖκον. 228. μετέφειπεν. 229. εἶπω. 231. εἰδῶς.  
234. ἄνασσε. 236. ἔρδειν ἔργα. 238. Φοῖκον. 240. εἰπέεσσιν.

232. φέξω Harl. mar. 236. κακογραφίησι Scholl. H. M. S. 240. ἄνεω  
libri et Scholl. Bek. Dind. Fa. LSw. 241. ita Rhian., Schol. H., ita Bek. Fa.,  
libri καταπτόμετε, ita Dind. edd. Clark. et Oxon.

225—6. Mentor here only appears in *prop. personā*, being elsewhere an εἰδῶλον assumed by Pallas, who repeats his words here (mar.). In ὃς . . . καὶ . . . ἰῶν, the subject of the second clause is borrowed, as in 249—50, from the object of the first. So γέροντι, 227, is Mentor, the subj. of φυλάσσειν. It is probable that Mentor was older than Odys. See on γ. 268.

230—8. πρόφρων κ. τ. λ., “forward (in being) gentle”, or “taking pains to be so”. τις . . . σκηπτουῆχος β., the τις separated gives notice of the noun following, as does the demonstr. ὁ, c. g. A. 488, ἀντὰρ ὁ μῆνις . . . πόδας ὠκὺς Ἀχιλλεύς. — νέεσθαι, this verb appears only in pres. and imperf., but the pres. has also a fut. force, as here (mar., Buttm. *Gr. Verbs* s. v.); it appears in epic pres. νεῦμαι, νεῖται, νεῖται.

239—40. νεμεσίξ. (mar.), in sense of “be angry” this verb takes dat. of person or accus. of thing, or both; in

sense of “feel awe at”, accus. of pers. and once gen., viz. 138 *sup.*, where see note. οἶον κ. τ. λ., this sudden turn from speaking of them to directly addressing them gives much vigour to the address. ἄνεω, so Bek. in Ody. (but ἄνεω in Il., see mar.); and so “the earlier edd. till Wolf” says Crusius s. v., who, however, gives ἄνεω, regarding it as an adverb. It certainly occurs ψ. 93 with sing. subject, ἦ δ' ἄνεω δῆν ἦστο, where ἄνεω is found in all edd. Buttm. *Lexil.* 20 writes it always ἄνω as an adv., i. e. he disregards the seven times of ἄνεω for the once of ἄνω. Those who regard the MSS. will probably still keep ἄνεω as an adj. plur., when joined with a plur. verb., as do the Scholl. H. M. here; even although it may be doubtful whether ἄνεω of ψ. 93 be a fem. form or an adverb. Mentor appeals here, as Halltherses did in 68, to the people as a last resort amid the disaffection of the βουλῆ; see App. A. 4 (3).



a χ. 294.  
 b Δ. 223.  
 c O. 128, ξ. 464.  
 d Ψ. 791, Υ. 356,  
 δ. 698, ν. 15;  
 cf. π. 88—9.  
 e υ. 42, Ϝ. 355,  
 Δ. 580.  
 f χ. 45.  
 g Δ. 386; cf. π. 452.  
 h β. 209 mar.  
 i ε. 462—3, ζ. 501,  
 μ. 42—3.  
 k ν. 280.  
 l χ. 317, 416, δ.  
 339, 340, ρ. 130,  
 131, ε. 550, Δ.  
 396.  
 m σ. 63, Ν. 739;  
 cf. π. 88.  
 n ν. 385, σ. 170,  
 υ. 37, χ. 486.  
 o α. 274, Τ. 277,  
 Δ. 487.  
 p E. 878, Β. 775.  
 q π. 355, α. 85.  
 r β. 286, ρ. 68—9.  
 s Ϝ. 180.  
 t α. 408, 414.  
 u π. 347.

τὸν δ' Ἐϋηγορίδης Λειώκριτος<sup>a</sup> ἀντίον ἦδα  
 “Μέντωρ ἀταρτηρὲς,<sup>b</sup> φρένας ἤλεε,<sup>c</sup> ποῖον ξειπες  
 ἡμέας ὄτρυνων καταπανέμεν. ἀργαλέον<sup>d</sup> δὲ  
 ἀνδράσι καὶ πλεόνεσσι μαχήσασθαι περὶ δαιτί. 245  
 εἰ περ<sup>e</sup> γάρ κ' Ὀδυσσεὺς Ἰθακήσιος<sup>f</sup> αὐτὸς ἐπελθὼν  
 δαινυμένους<sup>g</sup> κατὰ δῶμα ἐὼν μνηστῆρας<sup>h</sup> ἀγανούς  
 ἐξελάσαι μεγάροιο μενοιηήσει' ἐνὶ θυμῷ,  
 οὗ κέν οἱ<sup>i</sup> κεχάροιο γυνή, μάλα<sup>k</sup> περ χατέουσα,  
 ἐλθόντ', ἀλλὰ κεν αὐτοῦ ἀεικέα<sup>l</sup> πότμον ἐπίσποι, 250  
 [εἰ πλεόνεσσι<sup>m</sup> μάχοιτο· σὺ δ' οὐ κατὰ<sup>n</sup> μοῖραν ξειπες.]  
 ἀλλ' ἄγε, λαοὶ μὲν σκιδνασθ<sup>o</sup> ἐπὶ ἔργα ἕκαστος,<sup>p</sup>  
 τούτῳ δ' ὄτρυνέει<sup>q</sup> Μέντωρ ὁδὸν ἦδ' Ἀλιδέρης,  
 οἷ τε οἱ ἐξ ἀρχῆς πατρώιοι εἰσιν ἑταῖροι.<sup>r</sup>  
 ἀλλ'<sup>s</sup> ὅτω καὶ δηδὰ καθήμενος ἀγγελιάων<sup>t</sup> 255  
 πεύσεται ἐν Ἰθάκῃ, τελέει δ' ὁδὸν<sup>u</sup> οὐ ποτε ταύτην.”

243. ἔφειπες.

247. Ἔδον.

249. Φοί.

250. ἀφεικέα.

251. ἔφειπες.

252. Φέργα φέκαστος.

254. Φοί.

245. καὶ πανόροισι Scholl. H. M. Q. 247. ἔω Scholl. M. S. 250. ἐπίσπη ex  
 emend. Harl. 251. εἰ πλεόνες οἱ ἔποιοντο Harl. Ven. Ambros., quorum Scholl.  
 quoque nostram lect. improbant.

243—5. ἀταρτ., proby, a reduplicated form of ἀτηρέ, from ἀτη but with ἄ, as in ἀτάσθαλος. ἀνδράσι κ. πλεόν., ‘‘tis a hard thing for men though outnumbering (us) to do battle (with us) about a meal. For if Odys. himself were to return and try to drive us out, the attempt would be fatal to him’’. v. 251 (see note there) was doubtless added by some diasceuaist, who mistook the connexion of ἀνδράσι καὶ πλ. in 245, governing it by μαχήσασθαι. That connexion is plain from 239—41. Leiocritus takes up indignantly the closing sentence of Mentor’s speech; hence the word ἡμέας answers to πανόρους μνηστῆρας, and the ἀνδράσι καὶ πλ. must mean not the same suitors, but the more numerous party to whom Mentor had appealed. The reading καὶ πανόροισι seems an attempt to reconcile 245 with 239—41, while governing ἀνδράσι by μαχήσασθαι.

251. εἰ κ. τ. λ. This 2<sup>nd</sup> protas., after the 1<sup>st</sup> with its apod. has been completed, is a clog to the sentence. With either reading this objection holds, unless εἰ be strained to mean καὶ εἰ; see E. 350—1. Then, if the text be

taken, this upsets the condition (245 and 241) of superior numbers being against the suitors. If we read εἰ πλεόνες οἱ ἔποιοντο, this re-states that condition, most unsuitably to the stress laid by αὐτὸς (246) on Odys. appearing personally: — which same applies to the sense suggested for the text by a Schol.; of his “fighting with more on his side”. The other words, σὺ δ’ οὐ κ. μοῖραν ἔ., after ποῖον ξειπες of 243, seem very feeble: the phrase, too, does not elsewhere in H. occur with οὐ.

253. τούτῳ, said, as in 336, contemptuously. Telem. had asked the ἀγορῇ to further his voyage in quest of Odys. as a public errand. The suitors pass this by in derision; “Mentor and Hal. have taken his part, they are his father’s cronies, let them speed his errand”; cf. *inf.* 265, 306, 319. ὄτρυνω, as it is found with other objects, as μάχην, ἀγγελίην, so with ὁδὸν here (mar.), meaning “prompt his journey”, *i. e.* prompt him to go.

255—7. ὅτω κ. τ. λ., “I rather think, etc.”, said ironically in derision of the want of decision attributable to Telem.

<p>ὡς ἄρ' ἐφώνησεν, λύσεν δ' ἀγορὴν αἰψογῆν.<sup>a</sup> οἱ μὲν ἄρα σκιδναντο<sup>b</sup> ἐὰ πρὸς<sup>c</sup> δῶμαδ' ἕκαστος, μνηστῆρες δ' ἐς δῶματ' ἴσαν θείου Ὀδυσῆος.<sup>1</sup></p>	<p>a T. 276, δ. 103. b β. 252 mar. c ζ. 236.</p>
<p>260 Τηλέμαχος δ' ἀπάνευθε κίων ἐπὶ θῖνα θαλάσσης, χεῖρας<sup>d</sup> νηψάμενος πολιῆς<sup>e</sup> ἄλδς, εὔχετ' Ἀθήνη· “κλυθί μιν, ὃ χθιζὸς θεὸς ἤλυθες ἡμέτερον δῶ, καί μ' ἐν νηὶ κέλευσας ἐπ' ἡεροειδέα<sup>f</sup> πόντον, νόστον<sup>g</sup> πευσόμενον πατρὸς δὴν οἰχομένοιο,</p>	<p>d μ. 336, π. 182, Ω. 305; cf. Z. 286—7. e δ. 405, ψ. 236, Α. 350, Ψ. 374; cf. α. 410 mar., cf. O. 265, Φ. 560. f γ. 105, δ. 482, ε. 184, Ψ. 744, μ. 80, 233, ν. 103; cf. E. 770.</p>
<p>265 ἔρχεσθαι· τὰ δὲ πάντα διατρίβουσιν<sup>h</sup> Ἀχαιοί, μνηστῆρες<sup>i</sup> δὲ μάλιστα κακῶς ὑπερηγορόντες.” ὡς ἔφατ' εὐχόμενος, σχεδόνθεν<sup>k</sup> δέ οἱ ἤλθεν Ἀθήνη,</p>	<p>g α. 94, 281. h β. 204 mar. i δ. 768. k α. 223, π. 157.</p>

258. *Ἔδον. δῶμα ἕκαστος.* 263. *ἡεροφειδέα.* 267. *Ἔοι.*

257. *λύσαν Apollon. Soph.; λαιψογῆν Harl. ex emend. et Scholl. H. P. 259. ἴωνά Ern. Cl. ed. Oxon., ἐς Wolf.* 260. *κίων Harl. à prima manu ita Wolf., ἴων ex emend. Schol. H. ita Barnes. Ern. Cl. ed. Oxon.; θῖνα Arist., θινί alii, Scholl. H. M. Q. R. S. 262. μοι plerique.*

*αἰψογῆν*, a further predicate, see Donalds. *Gr. Gr.* § 489; in familiar English “he broke up the assembly quick”.

260—2. Purification was customary before prayer or sacrifice (mar.); cf. Hes. *Opp.* 739—40. *ἄλδς*, gen. of source whence the material of the act proceeded, cf. its use with *ἐκ* to aid the sense ζ. 224. *ἄλ. πολιῆς* by Seber's index occurs 10 times in II., 3 times in Ody.; *ἄλ. κολιοῖο* once in II., twice in Ody. (mar.). *ὄ* = *ὄς*.

265. *τα δὲ πάντα δ.*, “are baffling all this plan”, i. e. his voyage, see on 204—6. The Ithacans had shown apathy, the suitors contempt; cf. his words to Antinous 319—20 *οὐ γὰρ νηὸς ἐπήβολος κ. τ. λ.* and note. In the speech 262—6 there is no prayer beyond the *κλυθί μιν* in 262, but “prosper me in the way wherein thou hast sent me”, is clearly implied. Human aid failing, he bespeaks divine. Hence in 271—87 Pallas, not without rebuking his faint spirit, promises help for the voyage.

267. Pallas, who appeared α. 105 as Mentos, here and γ. 205—49, ω. 445 foll. as Mentor, and β. 383 as Telem., assumes in η. 20, π. 155—7, the form of a woman, θ. 194 that of a man in the crowd, and ν. 222 that of a young shepherd. Thrice, viz. α. 320, γ. 372, χ. 240, she disappears under the form of

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a bird. She is recognized by Odys. as his “staunch comrade” in θ. 200, χ. 210, and by the dogs in π. 162, but by others only in the moment of such disappearance *e. g.* α. 420, γ. 378. Observe here, that Mentor is not evacuated of his personality, any more than Telem., by the goddess assuming his form. The real Mentor loses that share in the poem's action which we might have expected from β. 253—4, but we have a glimpse of him in *propria persona* in δ. 654 foll., where Noëmon, from the presence of the real Mentor in Ithaca, suggests the inference that the Pseudo-Mentor, who had embarked, was a deity. Medon is aware of the disguised deity at last (ω. 445—9), but had perhaps heard Noëmon's statement, and had, further, witnessed the marvellous triumph of Odys. against enormous odds. Hence, perhaps, his conviction. The statement in π. 161 *οὐ γὰρ πω πάντεσσι θεοὶ φαίνονται ἑναργεῖς*, shows that such recognition was to the poet's mind the privilege of the favoured few; cf. Α. 197—8. The Phæacians, whose position is wholly exceptional, *ἕκασ ἀνδρῶν αἰψογῆτων*, boast (η. 201—6) of their privileged intimacy with the gods. H. seems to have thought that such intimacy was familiar in the earlier age, limited in the heroic, unknown — we may infer from B. 485 — in his own. Nägelsbach § 111 4—6.

<p>a β. 401, γ. 208, ω. 503, 548.  b α. 222, β. 278, γ. 375.  c P. 456, γ. 80.  d β. 304.  e β. 60.  f cf. β. 318, A. 28.  g cf. γ. 122—3.  h γ. 375, ε. 379, θ. 315, Ξ. 186.  i A. 399—400; cf. 408.  k cf. E. 800, Z. 479.  l ζ. 314.  m β. 373, γ. 121, 320, δ. 504, ζ. 314.  n δ. 287, λ. 177, μ. 211, ν. 305, π. 374; cf. γ. 123.  o γ. 133, ρ. 209.  p β. 165, 237.  q β. 352, γ. 242, σ. 275, ω. 127, P. 714, Φ. 66.  r P. 202.  s T. 110, 229, μ. 108, ξ. 108.</p>	<p>Μέντορι<sup>a</sup> εἰδομένη ἡμὲν δέμας ἠδὲ καὶ αὐδὴν,  καὶ μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα·  “Τηλέμαχ', οὐδ' ὄπιθεν<sup>b</sup> κακὸς ἔσσειαι οὐδ' ἀνοήμων, 270  εἰ δὴ τοι σοῦ πατρὸς ἐνέστακται μένος<sup>c</sup> ἧῦ,  οἶος ἐκεῖνος ἔην τελέσαι ἔργον<sup>d</sup> τε ἔπος τε·  οὔ τοι ἔπειθ' <sup>e</sup> ἄλλη<sup>f</sup> ὁδὸς ἔσσειται οὐδ' ἀτέλεστος.  εἰς<sup>g</sup> δ' οὐ κέλνου γ' ἔσσι γόνος καὶ Πηνελοπείης,  οὐ σέ γ' ἔπειτα ἔολλα<sup>h</sup> τελευτήσειν ἃ μενουῖας. 275  παῦροι<sup>i</sup> γάρ τοι παῖδες ὁμοῖοι πατρὶ πέλονται,  οἱ πλέονες κακίους, παῦροι δέ τε πατρὸς ἀρείους.<sup>k</sup>  ἀλλ' ἐπεὶ οὐδ' ὄπιθεν κακὸς ἔσσειαι οὐδ' ἀνοήμων,  οὐδέ σε πάγχυ γε μήτις Ὀδυσσῆος προλέλοιπεν, 280  ἔλπωρῃ<sup>l</sup> τοι ἔπειτα τελευτήσαι<sup>m</sup> τάδε ἔργα.  τῷ νῦν μνηστήρων μὲν ἕα βουλήν<sup>n</sup> τε νόον τε  ἀφραδέων, ἐπεὶ οὔ τι νοήμονες<sup>o</sup> οὐδὲ δίκαιοι·  οὐδέ<sup>p</sup> τι ἴσασιν θάνατον καὶ κῆρα μέλαιναν,<sup>q</sup>  ὅς<sup>r</sup> δὴ σφι σχεδὸν ἔστιν, ἐπ'<sup>s</sup> ἡματι πάντας ὀλέσθαι.</p>
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268. *Ἐἰδομένη.* 269. *φωνήσασα ἔπεα.* 272. *ἔργον ἔπος.* 275. *ἔ. ἔ. ἔ. ἔ.*  
280. *ἔ. ἔ. ἔ. ἔ.* 283. *ἔ. ἔ. ἔ. ἔ.*

276—7. [] Bek. 281. τὸ Schol. H.

270—2. The drift of this speech is to throw Telem. on his own resources. *ὄπιθεν* “hereafter”; Homeric usage, contrary to ours, regards the future as behind, and the past as before, thus *ἄμα πρόσσω καὶ ὀπίσσω* A. 343, means, “as well for the past as for the future”. This is indeed the order of time itself. Render, “you will not turn out a coward or a fool, if indeed you have a drop of your father’s spirit in you”. A youth is often said to be “his father’s son”, when showing his father’s spirit; hence she continues, “but if you are *not* his son etc.” *ἐνέστ.*, not elsewhere found in Homer, but see Herod. IX. 3 *ἀλλὰ οἱ δεινὸς τις ἐνέστακτο ἱμερὸς* (Ni.). The name of his father acts like a spell on Telem., and this is the chief key to his character, see App. E. 3. He is recognized by Nestor from the judicious character of his address as Odysseus’ son (γ. 123—5); so is Pisistratus by Menelaus as Nestor’s (δ. 206).—*τελέσαι ἔργ.* κ. τ. λ. refers to his brave words in the Assembly, which now required energy (μένος ἧῦ) to accomplish them (Ni.).

276—7 are by Bek. set in the mar-

gin as suspicious; but they have the air of traditional saws current in the poet’s time, familiar to every one, and needing no apology, in his hearers’ view, for their introduction where the sense of the passage has only a general connexion with them. Cf. the similar maxim of Menel., *ῥεῖα δ’ ἀρίγνωτος γόνος ἀνέρος* κ. τ. λ., δ. 207—8. Observe, however, that to Mentor, as an elderly man addressing a young one, the *γνωμυτυπεῖν* or stating maxims is adapted (Aristot. *Rhet.* II. 21). Ni. here cites Aristotle’s remarks on the tendency of degeneracy to follow a certain analogy of type (*Rhet.* II. 15. 3). Telem. bears some such marks of a feebler copy of Odys.

280. *τελευτήσαι*, the aor. often follows phrases of hoping, promising, and others where a fut. might be expected (mar.), cf. *Æschyl. Prom.* 685—6, *ἐκ Διὸς μολεῖν κεραινονόν*, following *μυθουμένη* “warning”.

281—2. *ἔα* “never mind”. *νόον*, see on α. 3.—*νοήμονες*, this word is limited in H. to the *Od.* and to this context. *Νοήμων* becomes a proper name in 386, like the Latin *Cato*.

284. *ἐπ’ ἡματι*, with *ὀλέσθαι*, “upon

<p>285 σοι δ' ἄ δόδος οὐκέτι δηρὸν ἀπέσσεται, ἣν σὺ μενοινᾷς· τοιοῦς<sup>b</sup> γάρ τοι ἑταῖρος ἐγὼ πατρώϊός εἰμι,<sup>c</sup> ὅς τοι νῆα θοῆν<sup>d</sup> στελέω καὶ ἄμ' ὀξυμοι αὐτός. ἀλλὰ σὺ μὲν πρὸς δῶματ' ἰὼν μνηστῆρσιν<sup>f</sup> ὀμλίει, ὕπλισσόν τ' ἦια<sup>e</sup> καὶ ἄγγεσιν<sup>h</sup> ἄρσον ἅπαντα, 290 οἶνον<sup>i</sup> ἐν<sup>k</sup> ἀμφοφορεῦσι καὶ ἄλφιστα,<sup>l</sup> μυελὸν ἀνδρῶν, δέρμασιν ἐν πυκνιοῖσιν· ἐγὼ δ' ἀνὰ δῆμον ἑταίρους<sup>m</sup> αἰψ' ἐθελοντῆρας συλλέξομαι· εἰσὶ δὲ νῆες πολλαὶ<sup>n</sup> ἐν ἀμφιάλῳ Ἰθάκῃ, νέαι ἠδὲ παλαιαί· τάων μὲν τοι ἐγὼν ἐπιόψομαι<sup>o</sup> ἢ τις<sup>p</sup> ἀρίστη, 295 ὧκα δ' ἐφοπλίσσαντες<sup>q</sup> ἐνήσομεν<sup>r</sup> εὐρέϊ πόντῳ." ὡς φάτ' Ἀθηναίη<sup>s</sup> κούρη Διός· οὐδ' ἄρ' ἐτι<sup>t</sup> δὴν Τηλέμαχος παρέμιμνεν, ἐπεὶ θεοῦ ἔκλυεν<sup>u</sup> αὐτὴν, βῆ δ' ἰέναι πρὸς δῶμα, φίλον τετιμημένος<sup>v</sup> ἦτορ. εὐρε δ' ἄρα μνηστῆρας ἀγήνορας ἐν μεγάροισιν, 300 αἶγας ἀνιεμένους<sup>w</sup> σιάλους θ' εὐοντας ἐν αὐλῇ.</p>	<p>a Ὀ. 150; cf. ζ. 220. b E. 828, Ω. 182, δ. 206, O. 254, α. 343. c β. 225 mar. d ε. 248. e γ. 359, ζ. 32, ψ. f ι. 27, φ. 104, Ω. 182. g α. 265, β. 381. h β. 410, δ. 363, μ. 329, ι. 212, ν. 103, σ. 266, 368. i β. 471. j β. 349—55. k ι. 204; cf. σ. 265, ζ. 78, ι. 196, Γ. 247. l υ. 108, ε. 197; cf. β. 354—5, 390, κ. 294, Δ. 631, 520, λ. 28, ε. 77. m σ. 35—6. n α. 393, 396. o Γ. 167. p σ. 36, υ. 335. q ζ. 37, 57. r μ. 293, 401. s σ. 392, ω. 529, 547, E. 733, Θ. 384. t α. 203, β. 36. u δ. 831, κ. 311, 481. v α. 114 mar. w X. 80, β. 185 mar.</p>
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290. Φοῖνον.

289. ὕπλισσαι Bek. annot.	292. ἀψ Harl. a pr. manu.	297. παρέμιμνεν.
298. ἰμεναι Barnes. Cl. ed. Oxon.	299. delet ἀγήνορας Harl. addito ἐνὶ μεγάροισιν εἴσιν.	

a day (not fixed)" i. e. some day: elsewhere defined by τῷδε, "on this day", but also meaning "for a day's space". So, τοῖς ἐπ' ἡμ., "thrice a-day" (mar.). Ni. joins it with σχεδὸν = "daily near", but this lacks Homeric authority and is weak in sense.

289. ἦια, also ἦια ἦα (mar.), "victual"; Eustath. says "properly the stalks of beans", which sense Curtius ascribes, s. v. ζεῖαι, to εἰαι, εἰοι. For these forms, which resemble fem. and masc. plur. of which ἦια might be epic neut., there seems no authority but Suidas, who renders it "chaff", which ἦλων certainly means in s. 368. Several Scholl. explain it erroneously by ἑπόδια ἀπὸ τοῦ ἰέναι. — ἄγγεσιν ἄρ., "secure in vessels", for carriage and stowage on board: ἀμφοφορῆς and δέρματα are two varieties of ἄγγεα for liquids and solids respectively; the ἄσκος is also a common receptacle for wine (mar.). Hesiod. Opp. 600 directs the storing of corn ἐν ἄγγεσιν.

290. ἄλφιστα, coupled sometimes

with ἀλείατα (mar.), so ἀλευρά τε καὶ ἄλφιστα Herod. VII. 119. ἄλφ-ὄς albus seems to exhibit the root (Curtius 399), to which the epithet λευκὸν also points, suggesting "white" meal (of barley, usage so limiting it) as meant. Observe that the ἀλφίτου ἀκτῆ inf. 355 means just the same as ἄλφιστα here and 354. ἄλφι apocopated occurs for the same, Hy. Ceres 208. ἀλείατα and ἀλευρα are connected with ἄλτω, merely meaning "things ground", but by usage restricted to meal of wheat.

291. πυκν., here = "waterproof", from the general idea of density which resists external action, hence used of houses, chests, armour, brushwood, and by metaph. of plan, counsel, etc.

300. ἀνιεμ., "ripping open", cf. κόλπῳ ἀνιεμένῳ (mar.) of a garment. The traditional sense of "flaying" seems a needless extension of the simple meaning of ἀνίημι, nor does the κἀνεῖτο λαγονας of Eurip. Elec. 826, "was ripping the flanks", confirm

a	§. 291, κ. 280, λ. 247, ο. 530.	Ἀντίνοος δ' ἰθύς γελάσας κίε Τηλεμάχιο,	
b	§. 311, ε. 181, ζ. 254, η. 330, θ. 194.	ἔν <sup>a</sup> τ' ἄρα οἱ φῦ χειρὶ, ἔπος <sup>b</sup> τ' ἔφατ' ἐκ τ' ὀνόμαζεν· “Τηλέμαχ' <sup>c</sup> ὑψαγόρη, μένος ἄσχετε, μὴ τί τοι ἄλλο	
c	β. 85, υ. 274.	ἐν στήθεσσι κακὸν μελέτω ἔργον <sup>d</sup> τε ἔπος τε,	
d	β. 272.	ἀλλά μοι <sup>e</sup> ἐσθιέμεν <sup>f</sup> καὶ πινέμεν ὡς τὸ πάρος περ.	305
e	ο. 178, ρ. 354.	ταῦτα δέ τοι μάλα πάντα τελευτήσουσιν Ἀχαιοί, <sup>g</sup>	
f	φ. 69.	νῆα <sup>h</sup> καὶ ἐξάλτους <sup>i</sup> ἐρέτας, ἵνα θάσσουν ἵκηαι	
g	β. 265.	ἐς <sup>k</sup> Πύλον ἠγαθήν μετ' ἀγαθοῦ πατρὸς ἀκουήν.”	
h	β. 212.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα	
i	ε. 102, ζ. 366; cf. δ. 643.	“Ἀντίνο', οὐ πως ἔστιν ὑπερφιάλοισι μεθ' ὑμῖν	310
k	δ. 702, α. 19, ξ. 179, ρ. 43.	δαίνυσθαί τ' ἀκίοντα <sup>l</sup> καὶ εὐφραίνεσθαι ἔκηλον. <sup>m</sup>	
l	cf. App. A. 16 *	ἢ οὐχ <sup>n</sup> ἄλλῃς ὡς τὸ πάροιθεν ἐκείρετε <sup>o</sup> πολλὰ <sup>p</sup> καὶ ἐσθλά	
m	μ. 301, ξ. 91, 167, φ. 309.	κτῆματ' ἐμὰ, μνηστῆρες, ἐργά <sup>q</sup> δ' ἔτι νῆπιος ἦα;	
n	E. 349, P. 450, Ψ. 670, α. 298.	νῦν δ' ὅτε δὴ μέγας εἰμι, καὶ ἄλλων μῦθον ἀκούων	
o	β. 143 mar.	πυνθάνομαι, <sup>r</sup> καὶ δὴ μοι ἀέξεται <sup>s</sup> ἐνδοθι θυμός,	315
p	Z. 452, Σ. 520.	πειρήσω <sup>t</sup> ὧς κ' ὑμῖν κακὰς ἐπὶ κῆρας ἴηλω, <sup>u</sup>	
q	σ. 216—20, 228 —9, ζ. 180—1, 530—2.	ἦέ <sup>v</sup> Πύλουδ' ἐλθῶν, ἦ <sup>v</sup> αὐτοῦ τῶδ' ἐνὶ δῆμῳ. <sup>w</sup>	
r	α. 94.	εἰμι μὲν (οὐδ' ἄλλη <sup>x</sup> ὁδὸς ἔσεται ἦν ἀγορεύω)	
s	Σ. 110.		
t	Δ. 66.		
u	Χ. 49.		
v	α. 175 mar.		
w	α. 103 mar.		
x	β. 273.		

302. Φοι *ἔπος*. 304. *ἔργον ἔπος*. 312. οὐ *ἔλις*.

305. μοι Wolf., μάλ' Harl. Amb. E. Barnes. Ern. Cl. ed. Oxon. 311. ita Rhian., Schol. M. ita Harl. Ven. Wolf. ed. Oxon., ἀκίοντα Schol. M. Barnes. Ern. Cl.

it. Yet all the Scholiasts, and lexicographers from Hesychius, will have it “flaying”.

303—8. On the tone of this speech of Antin. see App. E. 6. The mock-assurance given in 306, “the Achæans will do all you wish”, may be compared with the contemptuous words of Leocritus in 253, and with what Telem. says in 265. — ἔπος κ. τ. λ., see on δ. 610.

311. A line of balanced harmony expressive of the cheerful content and calm enjoyment of which it speaks. For ἀκίοντα see App. A 16; for ἔκηλος cf. Æsch. *Sept. c. Th.* 238, ἔκηλος ἰσθί, μηδ' ἄγαν ὑπερφοβοῦ.

313. ἦα “is aor. according to Hermann” (Ni.), whether so, or as Donalds. *Gr. Gr.* §. 321 gives it, imperf., its analogy with ἦα from εἰμι, eo, in all persons, is observable.

315—7. ἀκούων πυνθάν. This sentence well brings out the difference in sense between these two words; cf. *Πυθῶ* the oracle, as that which informs, in which however H. has ὕ.

Curtius (328) traces this force in the Sanskrit words related to πυνθ. — *θυμός*, “mental power”. Eustath. compares Herod. III. 134 ἀξαναμένω γὰρ τῷ σώματι συναναίονται καὶ αἱ φρένες; or specially “anger”, cf. γόλος, ὅστε ... ἀνδρῶν ἐν στήθεσιν ἀέξεται (mar.). For ἦέ ... ἦ here, and ἦ ... ἦ ... ἦέ inf. 326—8, see App. A 11.

*Πύλουδ'*, this purpose is perhaps based on Mentès' words α. 284—5, 293—6 (which are perhaps alluded to in ἄλλων μῦθον 314), by inferentially connecting the two heads of his advice; which, however, as given, seem not meant to be so connected; for there the errand to Sparta is suggested to obtain news merely. It is natural, however, that Telem., after proving the weakness of his party in the Assembly, should recur to Sparta as a probable source not only of tidings but of help. This is brought out plainly in the surmises of the hearers which follow inf. 325—6.

318. οὐδ' ἄλλη κ. τ. λ., these words only re-affirm negatively the resolution

- ἔμπορος·<sup>a</sup> οὐ γὰρ νηὸς ἐπήβολος οὐδ' ἐρετάων  
 320 γίγνομαι, ὡς νύ<sup>b</sup> που ὑμῖν εἰσατο κέρδιον<sup>c</sup> εἶναι."  
 ἦ ἄρα, καὶ ἐκ χειρὸς χειρὰ σπάσας<sup>d</sup> Ἀντινόοιο  
 φεῖα·<sup>d</sup> μνηστῆρες δὲ δόμον κἀτα δαῖτα πένοντο.<sup>e</sup>  
 οἱ δ' ἐπελώβευον καὶ ἐκερτόμεον<sup>f</sup> ἐπέεσσιν.  
 ὠδεις δὲ τις εἰπεσκε νέων ὑπερηγορόντων·  
 325 "ἦ μάλα Τηλέμαχος φόνον ἡμῖν μερμηριῶζει·  
 ἦ<sup>h</sup> τινὰς ἐκ Πύλου<sup>i</sup> ἄξει ἀμύντορας ἡμαθόεντος,  
 ἦ<sup>h</sup> ὅ γε καὶ Σπάρτηθεν, ἐπεὶ νύ περ ἴεται<sup>k</sup> αἰνώσ·  
 ἠ<sup>h</sup> καὶ εἰς Ἐφύρην ἐθέλει, πείραρα<sup>m</sup> ἄρουρα,  
 ἐλθεῖν, ὄφρ' ἔνθεν θυμοφθόρα<sup>n</sup> φάρμακ' ἐνείκη,  
 330 ἐν δὲ βάλῃ κρητῆρι καὶ ἡμέας πάντας ὀλέσσει."  
 ἄλλος<sup>o</sup> δ' αὐτ' εἰπεσκε νέων ὑπερηγορόντων  
 "τίς<sup>p</sup> δ' οἶδ' εἰ κε καὶ αὐτὸς ἰὼν κοίλῃς<sup>q</sup> ἐπὶ νηὸς  
 τῆλε<sup>r</sup> φίλων<sup>s</sup> ἀπόληται ἀλώμενος ὡς περ Ὀδυσσεύς;

a α. 300.  
 b α. 59 mar.  
 c β. 74, ε. 355.  
 d α. 160 mar.  
 e δ. 624, Σ. 556.  
 f γ. 17, Σ. 153, α.  
 239, Δ. 6, Ε. 419.  
 g δ. 769, ρ. 482,  
 υ. 575, φ. 361,  
 401; cf. θ. 772,  
 ν. 170, ψ. 152.  
 h α. 175 mar.  
 i α. 93.  
 k II. 906.  
 l α. 259—62 mar.  
 m Σ. 541.  
 n Z. 169.  
 o β. 324 mar.  
 p γ. 216, O. 405,  
 II. 980.  
 q δ. 817, λ. 506,  
 ν. 216, ζ. 259.  
 r cf. β. 182, 365—6.  
 s α. 49.

320. εἰσατο. 322. Γεπέεσσιν. 324. Γεῖπεσκε. 331. αὐτ' εἰπεσκε.  
 332. Φοῖδ.

321. σπάσας<sup>d</sup> Arist., Scholl. H. Q. R., Wolf., σπάσεν Harl. Amb. Fl. Barnes. Ern. Cl. ed. Oxon. 322 † Aristoph. et nonnulli, Scholl. M. Q. R., [ ] Bek. Dind.  
 327. ἦ νυ καὶ ἐκ Σπάρτης Dionys. Halic. 333. ἀπόλοιτο Schol. K. 204.

εἶμι μὲν, "I mean to go", as shown by οὐδ' ἀτέλεστος added *sup.* 273; they affirm nothing as to the result of his mission.

319. ἔμπορος, one who voyaged νηὸς ἐπ' ἄλλοιῶρας, "in a ship not his own", paying an ἐπίβαθρον, "fare" (mar.). Not that Telem. actually so paid, Pallas otherwise arranging, *inf.* 383 foll. — ἐπήβ., "successful in obtaining"; cf. Soph. *Fragm.* 95, φρενῶν ἐπήβολον. He had not obtained any public notice of his request for a ship, but was left to the resources of friends and volunteers. Hence he describes his errand to Nestor as ἰδίη οὐ δημῖος, γ. 82. He says nothing to Antin. of Pallas' promise *sup.* 287, but leaves him to infer that he had now the means of going; which Antin. evidently disbelieves; cf. the eager surprise of his questions in δ. 642 foll., on learning that Telem. had really gone, and the suitors' bantering surmises which here follow, *inf.* 323 foll. This reticence is a trace of the prudence in which Telem. imitates his father, see App. E. 3.

322. This line, suspected by Aristoph.

of Byzant., probably because οἱ δ', 323, follows as if no noun had preceded, is set in the mar. by Bek; but we left the suitors in 300 preparing the banquet, and the subject is here naturally resumed.

324. τις, the different suppositions which follow evidently belong to different persons, and represent so many conjectures hazarded and remarks exchanged among the company. The line is formulaic, but specially adapted, and dramatizes the current opinion and feeling in the subordinate agents, after some impressive exhortation or example given by some principal person.

328. Εφύρ., see App. D. 8. — πείραρα with this fem. of πείραρος (πίωσ) cf. νεύαιρα from νεαρός (νός), and prop. name Νεύαιρα. Ni. adds also ἀγρότερον Eurip. *Electr.* 168.

329. φάρμα., the knowledge of these is expressly ascribed (mar.) to the Epean princess Agamedê, A. 740—1, see App. D. 8; so Egypt bears φάρμακα, πολλά μὲν ἐσθλά μαιμηγμένα, πολλά δὲ λυγρά, δ. 230, see also on α. 161, and so Æschyl. (*Fragm.* 428 Dind.) speaks of the Tyrrhenians, Τυρρήνων

<p>a B. 420, II. 651.  b β. 368, v. 216.  c β. 253.  d δ. 121, Γ. 423,  Ω. 191, 317, I.  582; cf. φ. 8, 42.  e cf. I. 137, v. 136,  φ. 10, 62.  f φ. 51—2; cf. φ.  424, 438.  g cf. φ. 186.  h ψ. 305.  i γ. 391, ο. 507.  k cf. λ. 357, ζ. 63,  B. 800, Z. 424.  l ι. 297, ω. 73.  m β. 351, B. 97.  n ο. 449, ζ. 175,  ο. 489, τ. 483,  φ. 207, ψ. 101,  169, 338.  o χ. 128; cf. App.  F. 2 (4) mar.  p ρ. 298, M. 455.  q α. 139, γ. 479,  π. 152, ρ. 495,  σ. 169, τ. 96, ψ.  154, Z. 381, Ω.  302.  r ω. 63, E. 490,  Ω. 73.  s ψ. 77.  t α. 429—32.</p>	<p>οὔτω κεν καὶ μᾶλλον ὀφείλλειεν<sup>a</sup> πόνον ἄμμιν·  κτῆματα γὰρ κεν πάντα δασαίμεθα,<sup>b</sup> οἰκία δ' αὐτε 335  τούτου<sup>c</sup> μητέρι δοῖμεν ἔχειν ἢδ' ὅς τις ὄπυλοι."  ὡς φάν, ὃ δ' ὑπόροφον θάλαμον<sup>d</sup> κατεβήσето πατρὸς,  εὐρὺν, ὅθι νητὸς χρυσὸς<sup>e</sup> καὶ χαλκὸς ἔκειτο,  ἔσθῆς<sup>f</sup> τ' ἐν χηλοῖσιν, ἄλις τ' εὐῶδες ἔλαιον.<sup>g</sup>  ἐν δὲ πύθοι<sup>h</sup> οἴνοιο παλαιοῦ ἠδυνότοιο<sup>k</sup> 340  ἔστασαν, ἄκρητον<sup>l</sup> θεῖον ποτὸν ἐντὸς ἔχοντες,  ἔξείης ποτὶ τοῖχον ἀρηρότες, εἰ ποτ'<sup>m</sup> Ὀδυσσεὺς  οἴκαδε νοστήσειε, καὶ ἄλγεα<sup>n</sup> πολλὰ μογήσας.  κλιισταὶ δ' ἔπεσαν σανίδες<sup>o</sup> πυκινῶς ἀραρυαίαι,  δικλίδες<sup>p</sup> ἐν δὲ γυνῆ ταμίῃ<sup>q</sup> νύκτας<sup>r</sup> τε καὶ ἡμῆρας 345  ἔσχ', ἣ πάντ' ἐφύλασσε νόου πολυῖδρείησιν,<sup>s</sup>  Εὐρύκλει<sup>t</sup> Ὀππος θυγάτηρ Πεισηγορίδαο.</p>
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335. Φοικία. 339. Φεσθῆς Φάλις. 340. Φοῖνοιο Φηδυνότοιο. 343. Φοίκαθε.  
346. πολυφιδρείησι.

γενεᾶν φαρμακοπιὸν ἔθνος. Of this treacherous use of poison the heroic legends contain no instance, and only this allusion to it from the suitors who stand the lowest in the scale of heroic morality.

334—6, said in derisive irony, "he will give us all the more trouble, for then we should have to divide the property &c.," which was exactly the consummation designed in their plans. *τούτου*, contemptuously, as mar.

337. *ὑπόροφ. θάλ.* see App. F. 2 (29) end. *κατεβήσ.* This verb is used with accus. of object somewhat loosely by H. Thus we find *κατέβαιν' ὑπερώια* "went down from the upper-story", and *κλίματα κατεβήσ.* "went down by the ladder", here "to the chamber".

340—3. *οἴνοιο . . . ἠδυνότοιο*, cf. mar. for instances of other rhyming lines, or members of lines: they are probably all accidental. *ἀρηρ.* "secured" probably to the wall is meant, but how is not clear; mere contact would be insufficient. *εἰ ποτ'* i. e. kept for the special contingency, referred to also in 351. — *καὶ* "although".

345. *ταμίη*, chief of the female domestics; the title is applied to (1) Euryclea, (2) Eurynomê (mar.), who was probably a younger woman and may

be the *ἀμφίπολος ταμίη* of π. 152, cf. ψ. 292—3. Thus in τ. 356 Euryc. is described as *ὄλιγηπελῆουσα* "decrepit". It seems to be asserted that she was always in the *θάλαμος* — a poetic amplification of her vigilance, or else a tacit recognition of her deputy. The designation *ταμίη* did not exclude the person from other special offices. Thus Eurycl. acts as *θαλαμηπόλος* to Telem. α. 428—9 and even here, when acting as *ταμίη*, is called *φίλη τρώφος* in the same passage, *inf.* 361. We also find her setting out seats, ρ. 32, ordering household work to the other servants, v. 147 foll., and bathing Odys., τ. 356 foll. Cf. the office of Nausicaa's nurse, η. 7—13. Euryc., as housekeeper, had charge of stores and oversight of domestics γ. 396, 421—3, but has the air of a *factotum*, turning her hand to whatever most needed her personal care. Similarly Euryn. bathed Odys. ψ. 154, brought a seat for Penel. after conversing with her (probably not in the store-room τ. 96—7, so again ρ. 495), and in σ. 169 is aloft in the *υπερώια*. Euryn. further acts as *θαλαμηπόλος* to Odys. and Penel. after aiding Eurycl. in preparing the bed, ψ. 289—95.

346—53. *ἔσχ'*, imperf. of *εἰμι*, so β. 59. — *πολυῖδρ.*, cf. the *καλαιά τε*

τὴν τότε Τηλέμαχος προσέφη θάλαμόνδε καλέσσας·  
 “ματ’, ἄγε δὴ μοι οἶνον ἐν ἀμφιφορεῦσιν<sup>a</sup> ἄφυσσον  
 350 ἠδὲν, ὅτις μετὰ τὸν λαρώτατος, ὃν σὺ φυλάσσεις  
 κελνον διομένη τὸν κάμμορον,<sup>b</sup> εἴ ποθεν<sup>c</sup> ἔλθοι  
 διογενῆς<sup>d</sup> Ὀδυσσεὺς θάνατον<sup>e</sup> καὶ Κῆρας ἀλύξας.  
 δώδεκα δ’ ἐμπλησον, καὶ πῶμασιν<sup>f</sup> ἄρσον ἄπαντας.  
 ἐν<sup>g</sup> δέ μοι ἄλφιστα<sup>h</sup> γεῦον ἐϋρραφέεσσι δοροῖσιν.  
 355 εἰκοσι δ’ ἔστω μέτρα μυληφάτου ἀλφίτου ἀκτῆς.<sup>i</sup>  
 αὐτῆ δ’ οἴη ἴσθι· τὰ δ’ ἀθρόα<sup>k</sup> πάντα τετύχθω·  
 ἔσπεριος γὰρ ἐγὼν αἰρήσομαι, ὅπποτε κεν δὴ  
 μήτηρ εἰς ὑπερῶν<sup>l</sup> ἀναβῆ κοίτου τε μέδεται.  
 εἰμι γὰρ ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόοντα,  
 360 νόστον<sup>m</sup> πευσόμενος πατρὸς φίλου, ἣν που ἀκούσω.”  
 ὧς<sup>n</sup> φάτο, κώκυσεν δὲ φιλῆ τροφὸς Εὐρύκλεια,<sup>o</sup>  
 καί<sup>o</sup> ῥ’ ὀλοφυρομένη ἔπεα πτερόοντα προσηύδα

a β. 290, ψ. 305.  
 b ε. 180, 339, λ.  
 216, υ. 33.  
 c β. 342—3 mar.  
 d ε. 387.  
 e Φ. 565, β. 283  
 mar.  
 f φ. 443, 447, ι.  
 314, Δ. 116.  
 g β. 290—1 mar.  
 h υ. 108.  
 i ε. 429, Δ. 631,  
 639—40.  
 k α. 43, X. 271,  
 β. 410—1.  
 l α. 284—5, β.  
 214—5, γ. 15.  
 m Ω. 200.  
 n δ. 742, τ. 21, χ.  
 419, 485, 492, ψ.  
 25, 39, 69.  
 o Z. 72.

349. Φοῖνον. 350. Φηδύν. 355. Φείκοσι. 356. Φίσθι. 357. Φεσπέριος. 362. Φέπεια.

350. ita Eustath. Vulg. Harl. Ven. Amb. Wolf. ed. Oxon. λαρώτατος Barnes. Ern. Cl.; mox ὦν Ven. Harl. var. lect., ὃν Schol. M. et edd. rec. 354. γεῦσον Harl. Barnes. Ern. Cl. ed. Oxon., γεῦον Wolf.

πολλά τε εἰδώς, and μυρία ἦδη, applied to Ægyptius and Halitherses *sup.* 16, 188. On account of her “experience”, trustiness, and attachment, Eurycl. is called *διὰ γυναικῶν υ.* 147 — a high-ranking epithet, testifying to the moral and social aspect of heroic servitude. *θάλαμόνδε κ.*, how could he summon her to the chamber, if according to 345—6 *sup.* she was always there, and therefore there *then*? Ni. suggests *ισχ’* for *ἔσχ’* from *ἔχω* in the sense of “kept (the doors) fast”; but the difficulty rather arises from the *ἐν*, which implies that she was as much inside as were the stores, cf. *ἐν* at 340. The *θάλαμος* or *θάλαμοι* probably contained a range or row of chambers (App. F. 2 (29) and note), and to all there might be general access by the doors described 344—5. It is likely that the wine and oil would be stored in a different compartment from the treasures of 338; cf. φ. 51—4. Hence, if she were in one, and he first reached the other, he might be said to call her *θάλαμόνδε* even though she came from a *θάλαμος* to him. Thus the *ἐν δὲ γύνη . . . ἔσχ’* means, “was within the *whole range* of such chambers”; they were never left on

account of the value of their stores. Those whom this explanation dissatisfies will probably have to alter the text, as by reading *θάλαμον δὲ κάλεσεν*, — “called forth from”, he being at the door — or the like. *μετὰ τὸν*, the expectation of his father, now keenly roused, peeps out in this detail of his voyage: he will not take the best — *that* is reserved for Odysseus — but the next best. *λαρώτ.* obs. *λάρος* a gull, ε. 51. Obs. *var. lect.* λαρώτατος. The spirit of the passage certainly requires the superlative. *κεῖνον* see on α. 163. — *πῶμ.* ἄρσον, “secure with stoppers or capsules”; cf. *πῶμα φαρτήρης* (mar.) “lid of quiver”. 354—5. *ἄλφιστα ἀλφίτου*, see on 290 *sup.*

356. *ἀθρόα π. τετύχ.*, “be set forth together ready”. Bek. after Aristarch. aspirates *ἀθρόος*.

357—9. *αἰρήσ.*, as we say, “shall take myself off”. For Sparta and Ephyrê see App. D. 3, 8. For *Πύλον ἡμαθ.* see App. A. 12.

361—2. *κώκυσ.*, onomatopœic from *κω*—, a cry of sorrow; to cry for joy is *ὀλολύζειν*, γ. 450.— *ὀλοφυρ.*, for its connexion with *σῆλος*, *ὀλοφῶσις* see App. A. 3.



a γ. 184, ο. 125, 509.  
 b ξ. 380, τ. 284,  
 O. 80—1.  
 c π. 117—20.  
 d δ. 127, 817.  
 e β. 333 mar.  
 f cf. 3. 211, 7. 324.  
 g cf. v. 241, ξ.  
 180—1.  
 h β. 335, v. 216.  
 i γ. 156, η. 314.  
 k β. 255, ρ. 456.  
 l α. 296.  
 m v. 418—9, α. 84,  
 140, 158, η. 79,  
 ρ. 289; cf. α. 4.  
 n β. 364 mar.  
 o α. 213 mar.  
 p cf. I. 49, ω. 444.  
 q δ. 588; cf. τ. 192,  
 Φ. 158, η. 253,  
 ι. 82, κ. 28, μ.  
 447, ξ. 314, Α.  
 53, Ζ. 174, 52,  
 610—2, 664—7,  
 784—5, τ. 199 seq.  
 r Α. 425.  
 s α. 343, τ. 136.  
 t δ. 728, ι. 497.  
 u δ. 749.  
 v κ. 345—6, Ξ.  
 278—80.  
 w β. 349—55.  
 x α. 265, β. 288.  
 y β. 393, δ. 795,  
 ε. 382, ζ. 112,  
 σ. 187, ψ. 242,  
 344, Ω. 193.  
 z E. 495.  
 aa 3. 10; cf. κ.  
 377, ω. 516.  
 bb ο. 171, φ. 67,  
 Ψ. 491, Ω. 598.  
 cc Σ 245.

“τίπτε δέ τοι, φίλε<sup>a</sup> τέκνον, ἐνὶ φρεσὶ τοῦτο νόημα  
 ἐπλετο; πῆ δ’ ἐθέλεις ἰέναι πολλὴν ἐπὶ γαίαν,<sup>b</sup>  
 μοῦνος<sup>c</sup> ἐὼν ἀγαπητός;<sup>d</sup> ὃ δ’ ὄλετο τηλόθι πάτρης<sup>e</sup> 365  
 διογενῆς Ὀδυσσεὺς ἀλλογνώτω<sup>f</sup> ἐνὶ δήμῳ.  
 οἷς δέ τοι αὐτίκ’ ἴοντι κακὰ φράσσονται ὀπίσσω,  
 ὧς κε δόλω φθίγῃς, τάδε δ’ αὐτοὶ πάντα δάσσονται.<sup>h</sup>  
 ἀλλὰ μὲν’ αὐθ’<sup>i</sup> ἐπὶ σοῖσι καθήμενος<sup>k</sup> οὐδέ<sup>l</sup> τί σε χρῆ  
 πόντον<sup>m</sup> ἐπ’<sup>n</sup> ἀτρύγετον κακὰ πάσχειν οὐδ’ ἀλάλησθαι.” 370  
 τὴν δ’ αὖ Τηλέμαχος πεπνυμένος<sup>o</sup> ἀντίον ἠΐδα  
 “θάρσει, μαί’, ἐπεὶ οὗ τοι ἄνευ θεοῦ<sup>p</sup> ἦδε γε βουλή.  
 ἀλλ’ ὄμοσον μὴ μητρὶ φίλῃ τάδε μυθήσασθαι,  
 πρὶν γ’ ὅτ’ ἂν ἐνδεκάτη<sup>q</sup> τε δυωδεκάτη<sup>r</sup> τε γένηται,  
 ἢ αὐτὴν ποθέσαι<sup>s</sup> καὶ ἀφορηθέντος ἀκοῦσαι,<sup>t</sup> 375  
 ὧς ἂν μὴ κλαίουσα κατὰ χροῖα καλὸν ἰάπτῃ.”<sup>u</sup>  
 ὧς ἄρ’ ἔφη, γρηῦς δὲ θεῶν μέγαν ὄρκον ἀπώμνυ.<sup>v</sup>  
 αὐτὰρ ἐπεὶ ῥ’ ὄμοσεν τε τελετύτησεν τε τὸν ὄρκον,  
 αὐτίκ’<sup>w</sup> ἔπειτά οἱ οἶνον ἐν ἀμφοφορεῦσιν ἄφυσσεν,  
 ἐν δέ οἱ ἄλφιστα χεύεν ἐϋρραφέεσσι δοροῦσιν· 380  
 Τηλέμαχος δ’ ἐς δώματ’ ἰὼν μνηστῆρσιν<sup>x</sup> ὀμίλειν.  
 ἐνθ’<sup>y</sup> αὐτ’ ἄλλ’ ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,  
 Τηλεμάχῳ δ’ εἰκυῖα κατὰ<sup>z</sup> πτόλιν ᾤχετο πάντη,  
 καὶ ῥα<sup>aa</sup> ἐκάστω φῶτι παρισταμένη φάτο<sup>bb</sup> μῦθον,  
 ἐσπερίους δ’ ἐπὶ νῆα θοῆν<sup>cc</sup> ἀγερῆσθαι ἀνώγειν. 385

379. legend. *Φοῖνον* ἔπειτά *Φοι* αὐτίκ’. 380. *Φοι*. 383. *Φεικυῖα* omisso δ’  
 et ad fin. 382 plene distincto. 384. *Φεκάστω*. 385. *Φεσπερίους*.

366. *ἀλλογνώτων* Apollon., et hoc et *ἀλλογνώστω* Scholl. 368. *φθίγῃς* Amb. B.;  
*δάσονται* Ern. Cl. ed. Oxon. 373. *μυθήσεσθαι* Harl. marg. et Schol. 376. *ἰάψῃ*  
 Apollon. 385. ita Wolf. Thiersch. Buttm. Bek. Fa., *ἀγερῆσθαι* Vulg. Dind. Löw.

367. *ὀπίσσω* as *ὀπιθεν* 270, where  
 see note.

368. *φθίγῃς* ... *δάσονται*, see App.  
 A. 9 (5) on this change of moods.

373—4. *μυθήσ.*, see on 280 *sup.*  
*πρὶν γ’*, the full form is *πρὶν ἢ ὅτ’*  
 ἂν Donalds. *Gr. Gr.* § 583 (e); *πρὶν*  
 may be followed by a subjunct. (or,  
 tense so requiring, by an optat.) when a  
 negat., as *μὴ* 373, has preceded, by an  
 infin. whether affirm. or neg. has prece-  
 deded. *ἐνδεκάτη κ. τ. λ.*; cf. Hor.  
*Sat.* II. vi. 40 *septimus octavo propior*  
 .... *annus*, and our similarly formulaic  
 way of speaking “the eleventh or  
 twelfth”. So the tenth day, *ί. e.* the  
 ninth with one complementary, is the

most frequent Homeric reckoning (mar.);  
 cf. Hes. *Theog.* 802—3. Telem. here  
 takes fuller measure, perhaps to allow  
 for unforeseen impediments; so does  
 Menel., in the spirit of hospitality, δ.  
 588, when pressing his stay.

377. *ἀπώμνυ* = *ώμνυ μῆ*, 373; cf.  
*ἀπειπεῖν*, which sometimes = *εἰπεῖν*  
 strengthened, so *ἀπόμννυμι* in Thucyd.  
 V. 50 is *ὀμννυμι* strengthened, but never  
 so in H.

380. *ἄλφιστα* see on 290 *sup.*

384—5. Comp. with this the preced-  
 ings of Odys. in the Grecian camp,  
 B. 189 foll.

385—92. *ἀγερῆσθαι* is 2. aor., as  
*ἀγέροντο*, Σ. 245, *ἀγερῆσθαι var. lect.*

- ἦ δ' αὖτε Φρονόιο Νοήμονα φαίδιμον υἱὸν  
 ἦτε νῆα θοήν· ὃ δέ οἱ πρόφρων<sup>b</sup> ὑπέδεκτο.  
 δύσετό<sup>c</sup> τ' ἥλιος σκιδωντό τε πᾶσαι ἀγυαί,  
 καί<sup>d</sup> τότε νῆα θοήν ἄλαδ' εἰρυσε, πάντα δ' ἐν αὐτῇ  
 390 ὄπλ' <sup>ο</sup> ἐτίθει, τὰ τε νῆες εὖσσελμοι φορέουσιν.  
 στῆσε δ' ἐπ'<sup>f</sup> ἐσχατιῇ λιμένος, περὶ δ' ἐσθλοί<sup>ε</sup> ἔταυροι  
 ἀθρόοι ἠγερέθοντο<sup>h</sup>· θεὰ δ' ἄτρυνεν ἕκαστον.  
 ἐνθ'<sup>i</sup> αὐτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·  
 βῆ δ' ἰέναι πρὸς δῶματ' Ὀδυσσεῖος θελοιο<sup>k</sup>.  
 395 ἔνθα<sup>l</sup> μνηστήρεσσιν ἐπὶ γλυκὺν ὕπνον ἔχευεν,  
 πλάζε<sup>m</sup> δὲ πίνοντας, χειρῶν δ' ἐκβαλλε κύπελλα.  
 οἱ δ' εὐδειν ἄρουντο κατὰ πτόλιν, οὐδ' <sup>n</sup> ἄρ' ἔτι δὴν  
 εἶατ', ἐπεὶ σφισιν ὕπνος ἐπὶ βλεφαροῖσιν ἐπιπτεν.<sup>ο</sup>  
 αὐτὰρ Τηλέμαχον προσέφη γλαυκῶπις Ἀθήνη,  
 400 ἔκπροκαλεσσαμένη<sup>p</sup> μεγάρων ἐν ναιεταόντων,<sup>q</sup>  
 Μέντορι<sup>r</sup> εἰδομένη ἡμὲν δέμας ἠδὲ καὶ αὐδὴν·  
 “Τηλέμαχ', ἦδη μὲν τοι ἐυκνήμιδες ἔταυροι  
 εἶατ' ἐπήρεταιοι,<sup>s</sup> τὴν σὴν ποτιδέγμενοι<sup>t</sup> ὀρημῆν·  
 ἀλλ' ἵομεν, μὴ θεῖα διατρίβωμεν<sup>u</sup> ὄδοιο.”  
 405 ὣς ἄρα φωνήσασ' ἠγγήσατο Παλλὰς Ἀθήνη<sup>v</sup>  
 καρπαλίμως· ὃ δ' ἔπειτα μετ' ἔγνια βάλνε θεοιο.  
 αὐτὰρ<sup>w</sup> ἐπεὶ δ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν,

387. *Foi.* 392. *ἄτρυνε* *ἕκαστον.* 401. *Ἐιδομένη.*

391. ita Harl. S. Wolf., *ἐσχατιῆς* Barnes. Ern. Cl. ed. Oxon. 392. pro *ἀθρόοι*,  
*αὐτῆν* Harl. var. lect. Schol. H. 404 † Zenod., Schol. M.

is pres. For *ἠγερέθοντο* a pres. *ἠγερέθονται* occurs. For the form in *-θω* see the list of such verbs in Jelf *Gr.* § 263, obs. I., cf. § 248 c. — *ἀνώγειν*, for a defence of the final *ν* in the pluperf. 3<sup>rd</sup> sing. see Bek. *Homer. Blati.* II. p. 29. On the names *Νοῦμον* and *Φρονίους* see on α. 154. — *οἱ ... ὑπέδ.*, “undertook it at her request”. In the recurring v. 388 the effect of sunset as casting into gloom the roads before a traveller seems intended. *ὄπλ.*, “tackle”, in sing. “a rope” (mar.) see App. F. 1 (7).

395—7. *ὕπνον*, “drowsiness”, the imperf. *πλάζε*, *ἐκβαλλε*, &c., denote its effect as sustained. *ἔτι δὴν* see on α. 186.

400—3. *ἐκπροκαλ.*, cf. *ἐκπρολιπών* *unicè lect.* *ἐν ναιετ.*, sometimes written as one word *ἐναιετ.* *ναιετώ*, here neut., is also transit. with name

of place; *ἐν ναιόμενος* is a more common formula. *ἐυκνήμι.*, this and *κάρη κομόωντες* 408, being in Il. epithets of *Ἀχαιοί*, are used of Ithacans, as being of that race. *ἐπήρετ.*, if literally meant, they would be sitting (cf. 408), on the shore oar in hand, “man and oar being inseparable” (Arnold's *Thucyd.* vol. I. App. III.). With this accords δ. 782 showing that the oars were put on board. So Elpenor begs that his oar, with which he rowed in life, may be set up as his personal badge over his tomb. *λ. 77—8* see App. F. 1 (13) (14). *ἐπήρετ.* elsewhere is epith. of the ship.

405—6. This dependence of Telem. for his smallest actions on the guidance of Pallas, supposed by him Mentor (so 416—7 *inf.*), illustrates his character as yet unformed, see App. E. 3.

a cf. η. 167, σ. 34, λ. 601, B. 851.	εὐρον ἔπειτ' ἐπὶ θινὶ κάρη κομόωντας ἐταίρους.	
b β. 289 mar.	τοῖσι δὲ καὶ μετέειψ' ἰερῇ ἴς <sup>a</sup> Τηλεμάχοιο	
c β. 356 mar.	“δεῦτε, φίλοι, ἦια <sup>b</sup> φερώμεθα· πάντα γὰρ ἦδη	410
d ι. 207, ψ. 227.	ἄθρο <sup>c</sup> ἐνὶ μεγάρω· μήτηρ δ' ἐμὴ οὐ τι πέπυσται,	
e ξ. 345.	οὐδ' ἄλλαι δμῳαι, μῖα <sup>d</sup> δ' οἴη μῦθον ἄκουσεν.”	
f ο. 284—95.	ὣς ἄρα φωνήσας ἠγήσατο, τοὶ δ' ἄμ' ἔποντο.	
g ι. 177.	οἱ δ' ἄρα πάντα φέροντες εὐσσέλωμ ἐπὶ νηὶ <sup>e</sup>	
h ο. 206, K. 570, μ. 411; cf. ν. 75.	κάτθεσαν, ὡς ἐκέλευσεν Ὀδυσσεῖος φίλος υἱός.	415
i β. 224 mar.	ἴ' ἄνθ' δ' ἄρα Τηλέμαχος νηὸς βαλὺν, ἦρχε δ' Ἀθήνη,	
k ι. 137, 178, ο. 552; cf. 496.	νηὶ δ' ἐνὶ πρύμνῃ <sup>h</sup> κατ'ἰ ἄρ' ἔξετο· ἄγγι δ' ἄρ' αὐτῆς	
l λ. 638, ο. 221, 549; cf. ζ. 37.	ἔξετο Τηλέμαχος· τοὶ δὲ πρυμνήσι <sup>k</sup> ἔλυσαν,	
m λ. 7.	ἄν <sup>l</sup> δὲ καὶ αὐτοὶ βάντες ἐπὶ κληῖσι καθίζον.	
n δ. 357, 520, 360, α. 268—9.	τοῖσιν δ' ἰκμενον <sup>m</sup> οὐρον <sup>n</sup> ἴει γλαυκῶπις Ἀθήνη,	420
o ξ. 253, 299.	ἄκραῃ <sup>o</sup> Ζέφυρον, <sup>p</sup> κελάδοντ' <sup>q</sup> ἐπὶ οἴνοπα <sup>r</sup> πόντου.	
p cf. α. 295, μ. 289.	Τηλέμαχος δ' ἐτάροισιν ἐποτρύννας ἐκέλευσεν	
q ψ. 208, Σ. 576, Φ. 16,	ὄπλων <sup>s</sup> ἄπτεσθαι· τοὶ δ' ὄτρυνοντος ἄκουσαν.	
r α. 183 mar.	ἰστών <sup>t</sup> δ' εἰλάτινον κολῆς ἐντοσθε μεσόδμης <sup>u</sup>	
s App. F. 1 (7) mar., λ. 9, β. 390, 430.	στήσαν <sup>v</sup> ἀείραντες, κατὰ δὲ προτόνοισιν ἔδησαν,	425
t ἰδιὰ. (6) mar.; cf. β. 109.	ἔλκον δ' ἰστία λευκὰ εὐστρέπτοισι <sup>w</sup> βοεῦσιν.	
u ο. 289, τ. 37, ν. 354.		
v γ. 11.		
w ι. 427, κ. 167, ξ. 346, φ. 408, N. 599.		

409. μετέειψ' ἴς. 421. φοίνοπα.

410. pro ἦια Callistr. ὄφρ' ἦα, Scholl. H. M. Q. 411. ἐμοὶ Harl. a pr. manu Wolf. Dind., ἐμῇ Harl. ex emend. Ern. Cl. ed. Ox. Bek. Fa. Löw. 414. ἄμα Ern. Cl. ed. Ox., ἄρα Harl. Wolf., mox ἐνὶ νηὶ Harl. 422. ἐποτρύννας Harl. a pr. manu, sed -ων ex emend. cum Schol., -ας Barnes. Cl. ed. Ox. et edd. rec.

409—10. ἰερῇ ἴς, Bek. writes ἰερά. The denoting a person by a conspicuous quality is a form of language widely diffused, cf. βίη Ἡρακλειῆ (mar.). Ni. adds ἴς ἐδάμασσε βίης Ἡρακλ., Hes. Theog. 332. ἰερῇ, prob. as being of kingly race, cf. διοτρεφέων βασιλῆων. For ἦια see on 289.

411. ἄθρο<sup>c</sup>, see on 356. ἐμῇ; this reading is preferable to ἐμοὶ, there being no call for a dative of special limitation in the action.

416. νηὸς, Jelf Gr. Gr. § 624 obs. refers this to the head of gen. partitive (as implying the part of the ship which he reached), or local.

417—8. πρύμνῃ ... πρυμνήσ. see App. F. I (5) (10) (11). These πρυμνήσ. (πέλαματα) fastened the ship to the shore, after she had been launched.

420. ἰκμενον is referred by Doederl. to εἶκω as meaning “to suit”, or “comply with”, in which sense, as *Fei*ω is the real word, τοῖσι δὲ *Fei*-

κμενον would be needed. Ni. refers it to ἰκμάς “moisture”, not, however, taking ἰκμενον to mean “moist” (cf. ἀνέμων μένος ὑγρὸν ἀέντων), but “smoothly and equably gliding”. This seems forced. The simplest way is to take it from ἔκω, but why it should lose the breathing is difficult to say. Perhaps it is a touch of nautical vernacular. Similarly we find ἦμαρ but ἦμέρη. — οὐρός is doubtless a form of αὔρα, cf. ἀπούρας partic. of ἀπανράω.

421—2. ἀκράῃ, the Scholiast's meaning of ἀκρός ἀημι, “blowing neither too much nor too little”, is the best; cf. ἀλιαῆς, θυσαιῆς. For ἐποτρύννας a Schol. has ἐποτρύνων, doubtless based on ὄτρυνοντος mox inf. κελάδοντ', Löwe would refer this to πόντον, as more used in H. of the roar of water; he perhaps overlooked Ζέφυρον κελάδειόν (mar.). Here position also awards it rather to Ζέφυρον.

424—6. ἰστών, in form identical with

<sup>a</sup> ἔπρησεν<sup>b</sup> δ' ἄνεμος μέσον ἰστίον, ἀμφὶ δὲ κῦμα  
στείρη<sup>c</sup> πορφύρεον<sup>d</sup> μεγάλ' ἰαχε<sup>e</sup> νηὸς λούσης·  
ἣ δ' ἔθεεν κατὰ κῦμα διαπρήσσουσα<sup>f</sup> κέλευθον.

430 δησάμενοι<sup>g</sup> δ' ἄρα ὄπλα θοὴν ἀνὰ νῆα μέλαιναν  
στήσαντο κρητῆρας ἐπιστέφρας<sup>h</sup> οἴνοιο,  
λείβον δ' ἀθανάτοισι θεοῖς<sup>i</sup> αἰλιγενέτησιν,  
ἐκ πάντων δὲ μάλιστα Διὸς γλαυκῶπιδι<sup>k</sup> κούρη.  
παννυχίη<sup>l</sup> μὲν ῥ' ἦ γε καὶ ἡῶ<sup>m</sup> πειρε<sup>n</sup> κέλευθον.

a A. 481—3.  
b cf. β. 81, Σ. 471.  
c cf. κ. 522, υ. 186.  
d Σ. 16; cf. δ. 427,  
H. 64.  
e A. 506, γ. 81,  
A. 125, Σ. 219,  
ι. 392.  
f β. 213, γ. 476,  
ο. 47.  
g β. 37.  
h Θ. 232, α. 148,  
i A. 470.  
i I. 296, Z. 527,  
γ. 104.  
k Σ. 28.  
l Ψ. 217.  
m Θ. 66, Φ. 111,  
e. 390 mar.  
n β. 183, γ. 91.

428. μέγα *Flaxe.* 431. *Folnoio.*

430. *θήσαντες* Schol. P. 434 † Schol. Ψ. 8, Bek. annot.

ἰστόν "weaver's beam", also "web", 109 *sup.* — *μεσόδ.*, see App. F. i. (6). — *εὔστρεπτ.*, see App. F. i. (8); the forms *εὔστρεφης*, *εὔστροφος*, also occur (mar.).<sup>1</sup>

427—34. The melodious flow of these lines is admirable. The line describing the sail-hoisting is succeeded by a dactylic burst, as if to mark the bounding of the vessel. Observe also the sudden stability introduced into this billowy measure by the *spondeai stabiles* (Hor. *de A. P.* 256.) in 431, where the bowls are set in equilibrium, as it were, by a dactylic between two spondaic dipodia. With this metrical effect may be contrasted that of Virg. *Æn.* III. 208 *Annixi torquent spumas et carula verrunt*, in which the measured oar-stroke seems imitated in the train of spondees. On *ἀμφὶ* . . . *στείρη* see App. F. i. (2). — *ἰαχε*, also *ι* (mar.), is used of a bow-twang, war-shout, trumpet-call, and of water hissing on

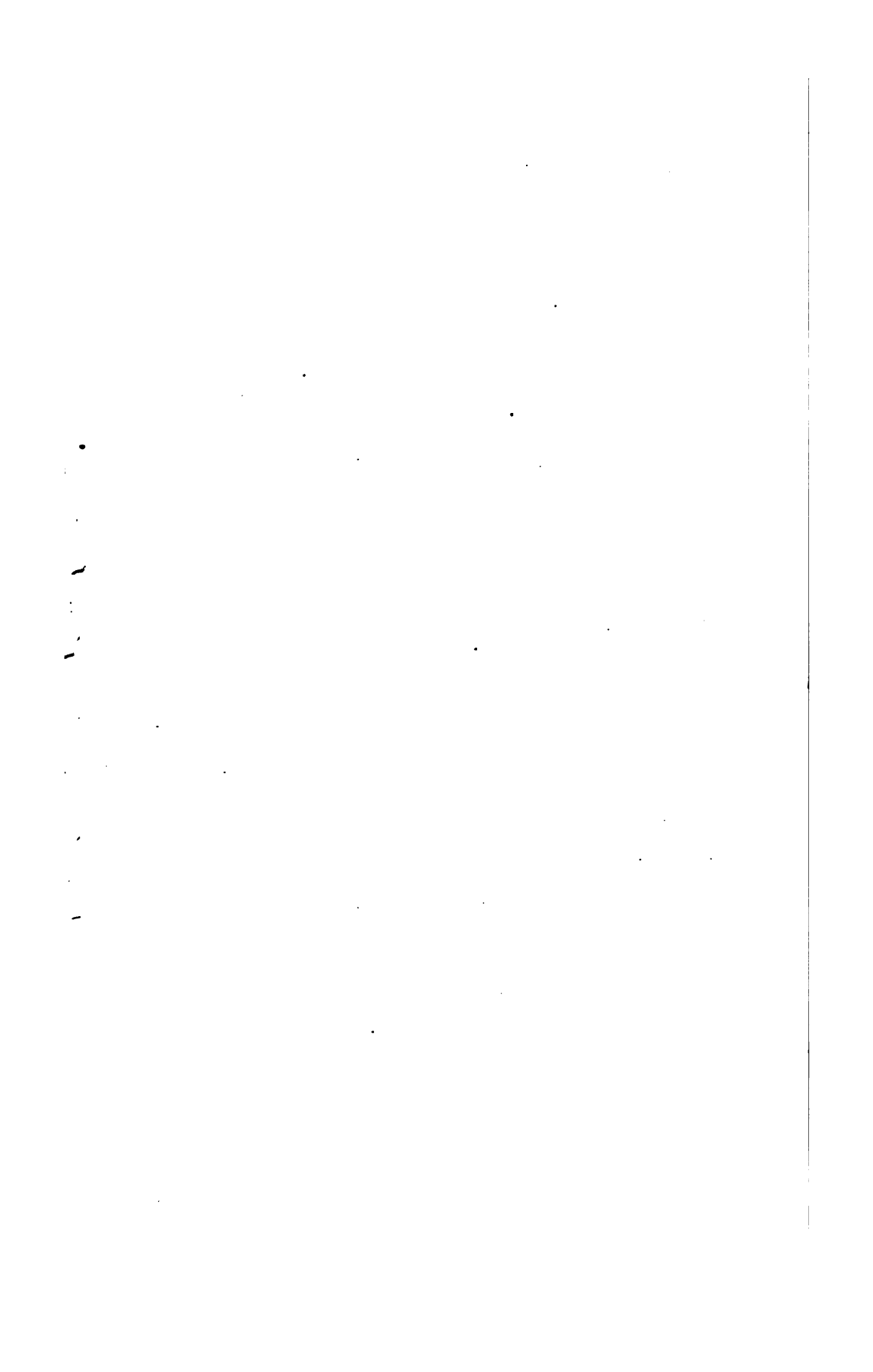
hot iron (mar.). *δησάμ.*, "having made fast the sheets", used in hoisting the sails. *ἐπιστέφ.*, see on α. 148. *ἡῶ*, acc. "during the early morning", cf. *νύκτας* 105; besides this, Ni., following Eustath., gives three senses, further extended, of *ἡῶς*, viz. (1) the forenoon, (2) the whole day till sunset, (3) the *νυχθημέρον* of 24 hours. (1) may be allowed, as the *terminus a quo* is put for the space it helps to measure; so in *ὄφρα μὲν ἡῶς ἦν καὶ ἀέξετο ἔρον ἡμαρ*; so *ἡῶς*, *δειλη*, and the *μέσον ἡμαρ*, which sunders them, make up the day: but (2) and (3) are mere poetic figures of part for whole, as "morns" are used for days, "summers" for years in English poetry. In *v.* 93—5 the idea of this word *ἡῶ* is expanded into 3 lines of description.

Bek. attaches *v.* 434 to the first paragraph of book III. With it the third day begins.



Ο Δ Τ Σ Σ Ε Ι Α Σ Γ.

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Ο Δ Τ Σ Σ Ε Ι Α Σ Γ.

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a P. 355.  
 b ι. 160, Z. 174.  
 c σ. 44, γ. 179.  
 d υ. 56—7, 73—7, M. 373—5.  
 e γ. 178, π. 322, x. 140; cf. z. 202.  
 f β. 416.  
 g σ. 355, φ. 288, ι. 462.  
 h Z. 291, Γ. 47; cf. α. 240, Φ. 302.  
 i α. 281, β. 360, ρ. 12.  
 k Z. 464, Ξ. 114; cf. X. 482, 5. 303, ι. 348.  
 l α. 119, ρ. 325.  
 m Ψ. 71.  
 n σ. 406.

ἐννέα δ' ἔδρα ἔσαν, πεντηκόσιοι δ' ἐν ἐκάστῃ  
 εἶατο, καὶ προύχοντο<sup>a</sup> ἐκάστοθι ἐννέα<sup>b</sup> ταύρους.  
 εὐθ' οἱ σπλάγχν' ἐπάσαντο, θεῶ δ' ἐπὶ<sup>c</sup> μῆρ' ἔκηαν,  
 οἱ δ'<sup>d</sup> ἰθὺς κατάγοντο,<sup>e</sup> ἰδ' ἰστία νηὸς εἴσῃς  
 10 στείλαν ἀείραντες, τὴν δ' ᾠρμισαν, ἐκ δ' ἔβαν αὐτοί.  
 ἐκ<sup>f</sup> δ' ἄρα Τηλέμαχος νηὸς βαῖν', ἦρχε δ' Ἀθήνη.  
 τὸν προτέρη προσέειπε θεὰ γλαυκῶπις Ἀθήνη  
 "Τηλέμαχ', οὐ μὲν σε χρὴ ἔτ' αἰδοῦς, οὐδ' ἠβαιόν·<sup>g</sup>  
 15 τοῦνεκα γὰρ καὶ πόντον ἐπέπλως,<sup>h</sup> ὄφρα πύθῃαι<sup>i</sup>  
 πατρός, ὅπου κύθε<sup>k</sup> γαῖα καὶ ὄν τινα πότμον ἐπέσπεν.  
 ἀλλ' ἄγε νῦν ἰθὺς<sup>l</sup> κτε Νέστορος ἱπποδάμοιο·  
 εἶδομεν<sup>m</sup> ἦν τινα μῆτιν ἐνὶ στήθεσσι κέκευθεν."<sup>n</sup>

7. δὲ φεκάστη. 8. φεκάστοθι. 10. φιδ' ἐφίσης. 13. προσέφειπε. 18. φεἶδομεν.

7. πεντηκόσιοι Arist. Herod., Scholl., πεντήκοντα δ' ἐν ἐκάστῃ Harl. suprascr.  
 πεντηκόσιοι δ' ἂν ἐκάστην. 8. προύθεντο E., ἐκαστόθεν Scholl. H. M. Q. R.  
 9. ἐδάσαντο Scholl. E. H. M. Q., καῖον Cl. ed. Ox. 10. κατάγον τοὶ δ'  
 Arist., Scholl. H. M. 11. σείσαν Zenod., Scholl. quinque. 16. Schol. H.  
 ἐπέσπα. 17. id. pro ἱπποδάμοιο ὄφρα τάχιστα.

7. ἐννέα, nine cities are under Nestor's sway in B. 591 foll. Obs. here the *varr. lect.* Ni. thinks *πεντηκοντὺς* may be the true reading. The Scholl., however, note the agreement between 9 (seats)  $\times$  500 (men), and, in Nestor's armament, B. 602, 90 (ships)  $\times$  50 (men); "fifty" being the least number mentioned as manning a ship in the Catalogue. The agreement is probably not accidental, but based on some political divisions familiar to the poet's hearers, but now lost.

8—9. προύχ., the oxen were "held in front" of each ξδρα ready for slaughter. For the number 9 in sacrifice and banquet, see mar.

ἐπὶ expresses destination, as in τὰς (γαστέρας) ἐπὶ δόρυ κατθέμεθα (mar.). μῆρῖα, see on γ. 456. The verbs in this are in effect pluperf., the aor. involving in its absolute past notion that of the past before a given epoch.

10—11. οἱ δ', the δὲ is apodotic of εὐτε in 9, "when they had sacrificed then these began to land": for δὲ so used see mar. For the mode of furling sails and landing see App. F. I (9)—(11). καταγ., "brought to shore", opposed to ἀνάγοντο "put to sea".

14—5. ἠβαιόν, often follows οὐδ', as here, enhancing negation, but is used also in affirmation (mar.).

15. ἐπέπλω., πλώω means "I float". but with ἐπὶ both it and πλώω become compounds in the sense of sailing over; this ἐπὶ here takes acc. of motion over a surface, not towards a point, see α. 299 note.

16. ὅπου. κύ. γαῖα, the words, if interpreted by κατὰ γαῖα καλύπτοι, and ὑπὸ κεύθεσι γαίης (mar.), would imply death and burial; but Pallas, as Mentor, would then be contradicting Pallas as Mentēs, who (α. 195 foll.) strongly asserts the fact of Odys. being alive. So does Halitherses, with whom Mentor is associated (β. 163—6); and the object of this voyage is to raise up hope in Telem.; thus, as κεύθα is used also (mar.) of a ship, a city etc., merely as "containing", we may render, "what country keeps him from our sight". The form of sentence, "hear of thy father, where he is", is common in all simple styles; so *scin' me in quibus sim gaudiis*, Ter. Eun. V. 8, 5.

18. εἶδομεν, epic for -αμεν, follows κτε without conjunction, as often in admonitions brief through urgency, and is the hortative subjunct., cf. Jelf, Gr. Gr. § 416, 1. So in θάπτε με ὅτι τάχιστα, πύλας Ἰθῖδα περήσω, Ψ. 71, and often after ἄγε, φέρε, and the like; the non-recognition of this gave rise to the *varr. lect.* ὄφρα τάχιστα in v. 17.

[*λίσσεσθαι*<sup>a</sup> δέ μιν αὐτὸς ὅπως νημερτέα εἶπη·  
 20 ψεῦδος δ' οὐκ ἐρέει· μάλα γὰρ πεπνυμένος<sup>b</sup> ἐστίν.]  
 τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα  
 “Μέντορ,<sup>c</sup> πῶς τ' ἄρ' ἴω; πῶς τ' ἄρ' προσπτύξομαι<sup>d</sup> αὐτόν;  
 οὐδέ τί κω μύθοισι πεπειρημαι<sup>e</sup> πυνινοῖσιν·  
 αἰδῶς δ' αὖ νέον ἄνδρα γεραίτερον ἐξερέεσθαι.”  
 25 τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη  
 “Τηλέμαχ', ἄλλα μὲν αὐτὸς ἐνὶ φρεσὶ σῆσι νοήσεις,  
 ἄλλα δὲ καὶ δαίμων<sup>f</sup> ὑποθήσεται· οὐ γὰρ ὅτω  
 οὔτε σε θεῶν ἀέκητι<sup>h</sup> γενέσθαι<sup>i</sup> τε τραφέμεν τε.”  
 ὡς<sup>k</sup> ἄρα φωνήσας ἤγησατο Παλλὰς Ἀθήνη  
 30 καρπαλίμως· ὃ δ' ἔπειτα μετ' ἰχνα βαίνε θεοῖο.  
 Ἴξον δ' ἐς Πυλίων ἀνδρῶν ἄγυρον<sup>l</sup> τε καὶ ἔδρας,<sup>m</sup>  
 ἐνθ' ἄρα Νέστορ ἦστο σὺν νιάσιν, ἀμφὶ δ' ἑταῖροι  
 δαῖτ' ἐντυνόμενοι<sup>n</sup> κρέα ὥπτων τάλλα<sup>o</sup> τ' ἐπειρον.

a γ. 327—8.  
 b α. 213.  
 c β. 368.  
 d β. 77, γ. 478,  
 λ. 451, υ. 339—41.  
 e γ. 23.  
 f β. 134.  
 g α. 251, δ. 905,  
 γ. 280.  
 h ε. 177, ρ. 43; cf.  
 α. 79, π. 94.  
 i H. 199, Σ. 436;  
 cf. δ. 723, ξ. 201,  
 Α. 251.  
 k β. 405—6.  
 l II. 681, Ω. 141.  
 m γ. 7.  
 n ο. 500.  
 o γ. 462, ξ. 430.

19. *φείπη.* 20. *οὐ φερέει.* 25. *προσέφειπε.* 28. *ἀφέκητι.*

19. αὐτὸς Arist., Schol. H. ad 327 *inf.*, ita Bek. Dind. F.a., αὐτόν Cl. ed. Oxon.  
 24. νέφ ἀνδρὶ Rhian., Scholl. H. M. 31. ἀγορῆν Heidelb. Schol. M. et a  
 recent. man. Harl. 33. κρέα τ' Harl. cum aliis, κρέα Dind. ἄλλα omnes.

19—20. These lines are set in the margin by Bek. and belong more fitly to 327—8. For *πεπνυμ.* see on α. 213.

22—3. ἴω ... *προσπτύξομαι*, pres. subj. followed by fut. indic.; cf. ὡς κε ... *φθίγης τάδε δ' ... δάσονται*, β. 368: see App. A. 9 (5). *πεπειρημαι*, this verb commonly has a gen., the “trial” implying a process of contact; here the result, — one who has made trial of and is well versed in words (*μύθοισι* dat.) — is implied. In θ. 23 we have a singular constrn. *τοὺς (αἰθλοὺς) Φαίηκες ἐπειρήσαντ' Ὀδυσῆος* = which they “tried on” upon Odys. Donalds. *Gr. Gr.* § 454 cc distinguishes a gen. “tentative”; but, to aim at, to reach to, to be in contact with, or in possession of, are but extended degrees of one notion.

24. Telem. justifies the *αἰδῶς* which Mentor declared inopportune v. 14. *ἐξερέεσθαι*, see on α. 416.

27—8. *οὐ γὰρ ... οὐ*, the negative repeated in same clause adds emphasis, as in “no! I am sure not;” so in *οὐ μὲν ... οὐ σε κομίζει* etc., for instances see mar. As *ἐκῆτι* is “by the good will or blessing” of Apollo, Hermes, etc. (ο. 319, τ. 86), so *ἀέκητι* is without such

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their good-will or blessing. The Greek wall at the ships *ἀέκητι θεῶν ἐτέτυκτο*, wherefore *οὐ τι πολὺν χρόνον ἐμπεδον (ἦεν, M. 8, 9)*. Conversely, Mentor means, Telem. might expect the gods would protect and prosper him. *ἀέκ.* is also used of active opposition, “in spite of”, cf. mar. — *γεν. τραφ. τε*, “born and bred”.

31. *ἄγυρον*, not exactly = *ἀγορᾶν*, which means a formal assembly of men, the former applies equally to (mar.) corpses, ships etc. (Nl.) *ἔδρας*, the component parts of the whole *ἄγυρ.*, forming hendiadys with it.

33. *κρέα ὥπτων τάλλα τ'*, Dind. and most edd. give *κρέα ὥπτων ἄλλα τ'*. The Harl. has *κρέα τ' ὥπτων*, or, as Bek. says, *κρέατ'*. Now the plur. of *κρέας* in H. and Hes. is *κρέα* syncopated, or *κρεᾶ* contracted, which last, occurring only before a vowel, becomes *κρέα*. Thus *κρέατ'* lacks authority. But the main difficulty lies in *ἄλλα τ' ἐπειρον*. To say, “were roasting steaks and spitting *others*” is nonsense. But by regarding the τ' of *κρέα τ'* (Harl.) as displaced and really belonging to *τάλλα* following, and viewing the acts *ὥπτων, ἐπειρον*, as a prothysteron, we have

<p>a K. 542. b K. 198. c δ. 630, φ. 62, 471, ο. 163, ρ. 71. d I. 200. e υ. 3, 95. f γ. 119, O. 362. g ο. 150, δ. 59, Δ. 4, I. 196, 224, σ. 111, ω. 410. h κ. 533. i η. 50, K. 217, κ. 216. k α. 25. l ο. 149—53. m γ. 187, κ. 73, λ. 451, I. 33, φ. 541; cf. ξ. 130, Ω. 652, δ. 691, λ. 218. n Σ. 545, Δ. 346, ι. 203; cf. μ. 48, λ. 203.</p>	<p>οἱ δ' ὡς οὖν ξείνους ἴδον, ἀθρόοι ἦλθον ἅπαντες χερσὶν τ' ἠσπάζοντο<sup>a</sup> καὶ ἐδριάσθαι<sup>b</sup> ἄνωγον. 35 πρῶτος Νεστορίδης Πεισίστρατος ἐγγυθεύ<sup>c</sup> ἔλθων, ἀμφοτέρων ἔλε χεῖρα, καὶ ἴδρυσεν παρὰ δαιτὶ <sup>d</sup>κᾶσι<sup>e</sup> ἐν μαλακοῖσιν, ἐπὶ ψαμάθοις<sup>f</sup> ἀλίησιν, πάρ τε κασιγνήτῳ Θρασυμήδει καὶ πατέρι φ. δῶκε δ' ἄρα σπλάγγων μοίρας, ἐν δ' οἶνον ἔχευεν 40 χρυσείῳ δέπαϊ· δειδισκόμενος<sup>g</sup> δὲ προσήδα Παλλάδ' Ἀθηναίην, κούρην Διὸς αἰγιόχοιο· “εὔχεο<sup>h</sup> νῦν, ὦ ξεῖνε, Ποσειδάωνι ἄνακτι· τοῦ γὰρ καὶ δαίτης<sup>i</sup> ἠντήσατε<sup>k</sup> δεῦρο μολόντες. αὐτὰρ<sup>l</sup> ἐπὶν σπείσης τε καὶ εὔξειαι, ἥ<sup>m</sup> θέμις ἐστίν, 45 δὸς καὶ τούτῳ ἔπειτα δέπας μελιθεός<sup>n</sup> οἴνου</p>
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34. *ἴδον.* 39. *φῶ.* 43. *ἄνακτι.* 46. *μελιθεός.*

41. ita Arist., Scholl. H. M., Wolf. *χρυσέῳ ἐν δέπαϊ* Harl. Ven. Ern. Cl.  
45. ἥ Thiersch. Bek. Dind., ἥ Scholl. H. M. Ni. Wolf. Cl. ed. Ox.

in τᾶλλα the well-known expression for the “remnants”, when the sacrificial portions, as in 9 *sup.*, had been disposed of. The “spitting” these then corresponds with what is more fully described *inf.* 462, *A.* 465, as μίστυλλον τ' ἄρα τᾶλλα καὶ ἀμφ' ὀβελοῖσιν ἐπειραῖν. The meaning thus is, “were spitting the remnants and roasting steaks of them”. For this sense of κρέα cf. *Certamen Hes. et Hom.* Goettling, p. 319, 12, 13;

πεντήμονι ἦσαν πυρὸς ἐσχάται· ἐν  
δὲ ἐκάστη  
πεντήμονι ὀβελοί, περὶ δὲ κρέα  
πεντήμοντα.

34. οἱ δ', i. e. Nestor and his sons:  
36. πρῶτος, he was the youngest son (413—5) of seven, of whom Antilochus, beloved next after Patroclus by Achilles, fell by Memnon's hand (δ. 187). It is his office, as youngest, to attend to the guests (Ni.). Herod. V. 65, says that Pisistr. the Athenian usurper was so named from a notion of family descent from the Neleids.

38—9. The κᾶσις was the actual fleece (οἶος δέσμα, ξ. 519), used in coarser bedding; the ὀγγεα (epith. καλὰ πορφύρεα), probably κᾶσα dressed and dyed, were commonly thrown over the θρόνοι, κ. 352, or formed part of the bedding; as in η. 336. Θρασυμ., the eldest brother, who went with his father and Antilochus to the war. (Ni.)

40—1. The μήρια were wholly sacrificed, the σπλ. shared religiously, each having a taste (ἐπάσαντο, *inf.* 461, cf. Aristoph. *Pax* 1039 δεῦρο σπλάγγεύτε), see on 456—9 *inf.*; the rest (τᾶλλα, 33) were shared festively. The guests arrive when the Pyliahs have begun the festive business, but are initiated with a share of the σπλ., and in 65—6 join in the banquet. δειδισκ., we have pluperf. δείδεκτο of δεικνυμι in sense of “welcomed” or “pledged” (and so δεικνύμενος “pledging”), and from the perf. a pres. δειδισκομαι, as here, “holding the cup out to pledge” (cf. δειδισσομαι, δειδω), and in the same sense δεικανόμαι (Buttm. *Gr. V. s. v.* δεικνυμι); for examples see *mar.*

43—6. εὔχεο, addressed to Mentor individually, whereas ἠντήσατε comprehends Telem. and his followers; cf. π. 91—4, where καταδάπτει and φάτε are followed by σέθεν. (Ni.) For ἠντήσ. see on α. 25. The phrase ἥ θέμις ἐστίν or ἥ θέμ. ἐσ. passes from the sense of abstract right into that of mere custom (*mar.*); here it seems to mean the former, “as one ought”; in the latter sense stands sometimes ἥ δίκη ἐστί (*mar.*). On the former is based the reproachful epithet ἀθέμιστος, ι. 106, I. 63. — οἶνον is one of the Homeric words in which the *f* is inconstant. In α. 110, β. 349 *et alib.*

σπείσαι· ἐπεὶ καὶ τοῦτον ὀλομαι ἀθανάτοισιν  
 εὐχεσθαι· πάντες δὲ θεῶν χατέουσ'·<sup>a</sup> ἄνθρωποι.  
 ἀλλὰ νεώτερός ἐστιν, ὀμηλική<sup>b</sup> δ' ἔμοι αὐτῶ·<sup>c</sup>  
 50 τοῦνεκα σοὶ προτέρῳ δῶσω χρύσειον ἄλεισον."<sup>c</sup>  
 ὣς εἰπὼν ἐν χειρὶ τίθει·δέπας ἠδέος οἴνου·  
 χαιρε<sup>d</sup> δ' Ἀθηναίη πεπνυμένῳ<sup>e</sup> ἀνδρὶ δικαίῳ,<sup>f</sup>  
 οὔνεκά οἱ προτέρῳ δῶκε χρύσειον ἄλεισον·  
 ἀντίκα δ' εὐχετο<sup>g</sup> πολλὰ Ποσειδάωνι ἄνακτι·<sup>h</sup>  
 55 "Κλυθι, Ποσειδάων γαιήοχε, μηδὲ μεγίρῃς<sup>i</sup>  
 ἡμῖν εὐχομένοισι τελευτῆσαι τάδε ἔργα.  
 Νέστορι μὲν πρῶτιστα καὶ νιάσι κῦδος ὅπαξε·<sup>k</sup>  
 ἀντάρ' ἔπειτ' ἄλλοισι δίδου χαρίεσσαν ἀμοιβήν<sup>l</sup>  
 σύμπασιν Πυλίοισιν ἀγακλειτῆς ἑκατόμβης."<sup>m</sup>  
 60 δὸς δ' ἔτι Τηλέμαχον καὶ ἐμὲ πρήξαντα<sup>n</sup> νέεσθαι  
 οὔνεκα δεῦρ' ἰκόμεσθα θεῶν σὺν νηὶ μελαίνῃ."<sup>o</sup>  
 ὣς ἔρ' ἔπειτ' ἠρᾶτο, καὶ αὐτῇ πάντα τελεύτα·<sup>p</sup>  
 δῶκε δὲ Τηλεμάχῳ καλὸν δέπας ἀμφικύπελλον.

a β. 249, v. 280,  
 o. 376.  
 b ζ. 23, χ. 209, β.  
 158, γ. 364.  
 c App. A. 8 (3)  
 mar.  
 d cf. P. 507—8.  
 e α. 213 mar.  
 f γ. 133.  
 g β. 261.  
 h O. 8, ρ. 354.  
 i β. 235, θ. 206,  
 Δ. 54, Ν. 563.  
 k o. 320, θ. 408,  
 α. 90.  
 l α. 318, μ. 382.  
 m η. 202.  
 n β. 191.  
 o β. 171, γ. 58, φ.  
 200.

51. Φειπών. 53. Φοῖ. 54. Φάνακτι. 56. Φέργα.

51. pro δέπας ἠδέος οἴ. alii ὃ δὲ δέξατο χαιρῶν ex Ψ. 797, Bek. annot.

Joῖνον is proper, but here and γ. 51 οἴνου. The ending *μειλιαδέος οἴνου* occurs Pind. *Fragm.* 147. Donalds. 44.

48—9. A passage remarkable for simple and straight-forward piety mingled with high courtesy. Ni. with the sentiment here compares Arat. 4. *πάντη δὲ Διὸς κερχήμεθα πάντες*. Here δὲ is = γάρ, as in α. 433. Obs. *ὀμηλική* is used individually of a person or collectively of a generation, as *πάντες ὀμηλική ... Τηλεμάχιο* (mar.).

50—3. *ἄλεισον*, for this and the other Homeric cups etc. see App. A. 8 (3). The young Pisistr. imitates Nestor in his sententiousness, see on 69—70 *inf.*, where Nestor leads off with a maxim; but there is also much *naïveté* in a youth laying down this principle of *seniores priores*, and adding that he shall proceed to act upon it in his office to the guests.

*πεπνυμ.* ... *δικαίῳ*, "discreetly respectful", cf. 133, where the Greeks, being not all *νοήμονες* and *δίκαιοι*, incur woe through the wrath of Pallas. *οὔνεκα*, see on 61 *inf.* The discernment lay in giving the cup first to Mentor on the score of age, passing by the princely rank of Telem. The

compliment, paid really to the eidolon Mentor, is accepted by the goddess; so χ. 213 foll. Agelaus threatens (as he supposes) Mentor, which Pallas in person resents, 224.

55—7. The verb *μεγαίρω* is followed by a gen. case N. 563, but here the *inf.* supplies the object. *ἡμῖν* includes all who had partaken, not merely the *Τηλέμ. καὶ ἐμὲ* of 60 *inf.* Observe the precedence given to Nestor and his sons, as the hosts, and perhaps further in return for the discerning courtesy of Pisistr. in 40—2. These "minor morals" show the spirit of the Homeric age.

59—61. *σύνπασιν*, recognizes the occasion as one common to the whole people, not private in Nestor's family. *πρήξαντα*, though sing., virtually includes both the persons named; no trace of such a reading as *πρήξαντες* occurs. *οὔνεκα*, = *τὸ οὐ ἔνεκα*, "that for the sake of which"; cf. this with *οὔνεκα* "because" in 63 *sup.* and often in H., as *οὔνεκα τὸν Χρῆσον ἠτίμησ' ἀρητήρα* A. 11.

62—4. Poseidon was still among the Æthiopians, whither he went α. 22.

a ζ. 166, ι. 31.	ὡς <sup>a</sup> δ' αὐτως ἤρᾶτο Ὀδυσσεύς φίλος υἱός.	
b γ. 470, Δ. 290.	οἷ δ' ἐπεὶ ὤπτησαν κρέ' ὑπέρτερα <sup>b</sup> καὶ ἐρύσαντο,	65
c γ. 309, δ. 3, η. 50, Ψ. 201.	μοίρας δασσάμενοι δαίνυντ' ἐρικυδέα δαίτα. <sup>c</sup>	
d Κ. 203.	αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,	
e α. 231 mar., γ. 243, ξ. 373, Ζ. 174—5.	τοῖς ἄρα μύθων ἤρχε Γερήνιος ἱππότης Νέστωρ. <sup>d</sup>	
f α. 201, ψ. 300, 346, ε. 227, Ϝ. 91, 429, ψ. 301, 309.	“νῦν δὴ κάλλιόν ἐστι μεταλλῆσαι <sup>e</sup> καὶ ἔρῃσθαι	
g ι. 252—5, α. 170—3.	ξείνους, οἳ τινές εἰσιν, ἐπεὶ τάρπησαν <sup>f</sup> ἔδωδῆς.	70
h ψ. 82, κ. 202, 568.	ὡς ξείνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὕγρὰ κέλευθα;	
i β. 58, η. 310.	ἢ τι κατὰ προῆξιν <sup>h</sup> ἢ μαψιδίως <sup>i</sup> ἀλάλησθε, <sup>k</sup>	
k β. 370.	οἶά τε ληιστῆρες, ὑπεῖρ ἄλλα, τοί τ' ἀλόνονται	
l β. 237.	ψυχὰς παρθέμενοι, <sup>l</sup> κἀκὸν ἀλλοδαποῖσι <sup>m</sup> φέροντες;”	
m ξ. 231, α. 183. n α. 213 mar.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος <sup>n</sup> ἀντίον ἦᾶδα,	75
o Δ. 85, 92. p ζ. 139—40, α. 321.	θαρσῆσας. <sup>o</sup> αὐτὴ γὰρ ἐνὶ φρεσὶ θάρσος <sup>p</sup> Ἀθήνη	

## 65. Ἐρύσαντο.

72—4 improbatur hōc l. Aristoph., permittente Arist. et hic et ad ι. 253—55, quamquam ibi magis propria, Scholl. H. M. Q. R.

It would seem as if, during such absences, prayers and sacrifices from mortals must fail of their effect; see α. 21—4 note. Here, as regards Mentor and Telem., the question does not arise, the prayer being only part of the disguise; as regards Nestor and his sons, they were probably performing rites stated and due, and the poet's consciousness does not seem to recognize the coincidence of their festival with the god's absence. As regards the prayer for Nestor, she herself, we are told, accomplished it. Thus the sacrifice was effectual although the god to whom it was offered took no account of it. ἤρᾶτο Ὀδ. hiatus is frequent after the cæsura of 3<sup>rd</sup> foot, especially the bucolic cæs.

65—6. ὑπέρτ., “upper or outer”, as contrasted with the entrails previously tasted 40 *sup.*; then came the libation and prayer, and now in due course the feast. ἐρύσ. “pulled (the meat) off (the spits)”. Eumæus on the contrary presents his guest, in ruder fashion, the pieces on the spits (ξ. 76—7). δασσάμ. δαίνυντ'. This juxtaposition illustrates the connexion between δαίνυμαι “feast” and δαίωμα “divide shares”.

68—9. Nestor leads off with a maxim see on 50—3 *sup.* This hospitable rule, to ask no question till the guest's wants have been supplied, is cha-

racteristic of heroic courtesy. The epith. Γερήνιος applied to him, is based on a place given as Γερηνία, Γέρηνα (τά), or Γέρηνον, where Nestor either was born or found refuge when all the eleven other sons of Neleus were slain. Hes. *Frag.* xlv. 2, 3, Goettl.

δωδέκατος δὲ Γερήνιος ἱππότης  
Νέστωρ  
ξείνος ἐὼν ἐτύχησε παρ' ἱπποδά-  
μοισι Γερήνοισι.

70—3. τάρπησ. This verb is capricious in its construction; the dat. is commonly found with the pres. and imperf. and once with the 1<sup>st</sup> aor. (δ. 131), with which and with the 2<sup>nd</sup> aor. the gen. mostly follows. Aristoph. rejected 72—4 here, thinking them borrowed fr. ι. 253—5; Arist. also thought them more proper there, yet allowed the iteration. μαψιδίως “at random”, i. e. wherever they could pick up plunder; whereas a προῆξις would imply a fixed destination. Odys. in his feigned story ξ. 222—30, as a Cretan prince, speaks of such marauding expeditions as occurring before the Trojan war. On the question of piracy cf. Thucyd. I. 5, who infers the reputation of the employment, and is a testimony to the genuineness of the passage here.

76. θαρσῆσας. That Telem. should show less hesitation after the hospitable reception than he expressed 22—4 *sup.* is natural.

<p> <b>θῆχ'</b>, ἵνα μιν περὶ πατρὸς ἀποιομένοιο ἔροιτο·          [ἡδ' <sup>a</sup> ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχησιν·]          “ὦ Νέστορ Νηληιάδη, μέγα <sup>b</sup> κῦδος Ἀχαιῶν,          80 εἴρεαι, ὀππόθεν εἰμέν· ἐγὼ δέ κέ τοι καταλέξω.          ἡμεῖς ἐξ Ἰθάκης ὑπονηίου <sup>c</sup> εἰλήλουθμεν·          περῆξις <sup>d</sup> δ' ἡδ' ἰδίῃ, οὐ δήμιος, <sup>e</sup> ἦν ἀγορεύω.          πατρὸς ἐμοῦ κλέος <sup>f</sup> εὐρὺ μετέρχομαι, ἦν που ἀκούσω,          δίου Ὀδυσσεύος ταλασίφρονος, <sup>g</sup> ὃν ποτέ φασιν          85 σὺν σοὶ μαρνάμενον Τρώων πόλιν ἐξαλαπάξαι. <sup>h</sup>          ἄλλους μὲν γὰρ πάντας, ὅσοι Τρωσὶν πολέμιζον,          πενθόμεθ', ἥχι <sup>i</sup> ἕκαστος ἀπώλετο λυγρῷ ὀλέθρῳ·          κείνου δ' αὐτὸ καὶ ὀλεθρον ἀπενθία <sup>k</sup> θῆκε Κρονίων.          οὐ γὰρ τις δύναται σάφα εἰπέμεν, ὀππόθ' <sup>l</sup> ὄλωλεν·          90 εἶθ' <sup>m</sup> ὃ γ' ἐπ' ἠπείρου δάμη ἀνδράσι δυσμενέεσσιν <sup>n</sup>          εἶτε <sup>o</sup> καὶ ἐν πελάγει μετὰ κύμασιν Ἀμφικιρῆτης.          τοῦνεκα <sup>p</sup> νῦν τὰ σὰ γούναθ' <sup>q</sup> ἱκάνομαι, αἰ <sup>r</sup> κ' ἐθέλησθα          κείνου λυγρὸν ὀλεθρον ἐνισπεῖν, εἶ που ὄπωπας          ὀφθαλμοῖσι <sup>s</sup> τεοῖσιν, ἢ ἄλλον μῦθον <sup>t</sup> ἄκουσας          95 πλαζομένου· περὶ γὰρ μιν ὀϊζυρὸν τέκε <sup>u</sup> μήτηρ.       </p>	<p>         a α. 95.          b μ. 184.          c α. 186; cf. Z.          396—7.          d δ. 314.          e β. 32, 44.          f α. 283, 344.          g α. 87 mar.          h ζ. 251, δ. 176,          Ϝ. 495.          i γ. 292, Δ. 607.          k γ. 184; cf. α.          242, δ. 675, α.          127.          l ι. 577.          m δ. 28—9, 486—7,          λ. 371, Δ. 83, 65,          Β. 349, Μ. 289,          240.          n ζ. 453.          o δ. 322—31.          p α. 267 mar.          q α. 379 mar.          r δ. 226, Ϝ. 459,          ε. 343.          s β. 314.          t η. 197—8, τ. 355,          Ϝ. 127—8, Z.          345, Θ. 304; cf.          Δ. 417—8, X.          477.       </p>
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## 87. Γέκαστος. 89. Φειπάμεν.

78 caret Vien., marg. inseruit. Harl., [ ] Wolf. et edd. rec. 81. ὑπὸ Νηίου Schol. B. 82. ἐκδήμιος Aristoph., Scholl. H. M. 87. λυγρὸν ὀλεθρον Bek. annot. 90—1. pro εἶ εἶ Bek. ἢ ἦ. 95 [ ] Bek.

78—83. v. 78 is probably an insertion by some copyist from α. 95; thus the question of ἔχησιν subjunct. following ἔροιτο optat., each with ἵνα in same dependence, need not arise; see, however, some instances of optat. and subj. mixed in the same dependence App. A. 9 (16) end. ὑπονηίου, see on α. 186. Ὀν περῆξις . . . δήμιος cf. φ. 16—7 Ὀδυσσεὺς ἦλθε μετὰ χρεῖος τό δ' αὖ πᾶς δήμιος ὄφελλεν. — κλέος here bears partly the sense of “renown” as in α. 344, and partly that of “tidings”, as in α. 283; the renown of Odys. consisting in the news spread of him.

87—9. ἥχι, Jelf, Gr. Gr. § 339, 8 writes ἥχι; but it seems better to view it as a real ep. dat., a twin form of the dat. locative in φι, ib. § 83, 1, and then the ι, which is subscript in ἦ becomes final in ἥχι. — ἀπενθία, in active sense at 184, here in pass.; being found in no other book of either poem it is marked as *unicè lectum*; for both act. and pass. use cf. ἄπυστος

(mar.). ὀππόθ', here ι is elided, as in the dat. pl. and in ἐστὶ, περὶ, οἷ.

90—1. εἶθ' . . . εἶτε, here Bek. prints ἦθ' . . . ἦτε without adequate reason; εἶ following verbs of saying, in sense of “tell me if etc.” is common enough, and stands elsewhere, on good MS. authority, repeated with a double clause. We find once indeed εἶτε of one clause followed by ἦτε καὶ of the other, but though this shows that the meanings approach each other, it gives no ground for rejecting one of the expressions; see mar. — πελάγει, see App. B. (3). — Ἀμφικιρῆτης, see on s. 422.

92. γούναθ', see on α. 267. ἱκάνομαι here shows the sense of ἱκάντης, “come suppliantly”. For αἰ κ' see on α. 379. The subjunct. here resembles that called deliberative, as in φρασσόμεθ' ἢ κε νεώμεθ' κ. τ. λ. App. A. 9 (6) end.

95. Bek. suspects this line's genuineness here and δ. 325 where it recurs,

a ξ. 387.  
 b ξ. 388, X. 419.  
 A. 23, cf. 9. 172.  
 c H. 410, o. 374.  
 d p. 44.  
 e α. 25.  
 f β. 68—73.  
 g A. 39, δ. 763.  
 h β. 272, o. 375.  
 i Φ. 457.  
 k α. 49 mar.  
 l δ. 765.  
 m γ. 327, δ. 314,  
 331, 642, λ. 148,  
 μ. 112, χ. 166,  
 ψ. 35.

μηδέ<sup>a</sup> τί μ' αἰδόμενος<sup>b</sup> μειλίσσο, <sup>c</sup> μηδ' ἐλαίρων,  
 ἀλλ' <sup>d</sup> εὖ μοι κατάλεξον ὅπως ἤντησας<sup>e</sup> ὀπαπῆς.  
 λίσσομαι, <sup>f</sup> εἰ ποτέ<sup>g</sup> τοί τι πατήρ ἐμός ἐσθλός Ὀδυσσεὺς  
 ἦ ἔπος<sup>h</sup> ἦέ τι ἔργον ὑποστάς<sup>i</sup> ἐξετέλεσεν  
 δῆμῳ ἐνι Τρώων, ὅθι πάσχετε<sup>k</sup> πῆματ' Ἀχαιοί· 100  
 τῶν<sup>l</sup> νῦν μοι μνησαί, καὶ μοι<sup>m</sup> νημερτές ἐνσπες."  
 τὸν δ' ἠμείβειτ' ἔπειτα Γεργήνιος ἱππότα Νέστωρ  
 "ὦ φίλ', ἐπεὶ μ' ἐμνησας ὀξύς, ἦν ἐν ἐκείνῳ

99. *ἔπος. ἔργον.*

97. pro ὀπαπῆς B. marg. ἀκουῆς.

100. pro πῆματ' Venet. marg. ἄλγε'.

with the whole passage 92—101; but although it might be spared, it does not weaken the sense, or encumber the sentence. *πλαζόμενου* is referable to *κείνου* 92, and *εἶ που . . . μῦθον ἀκουσας* is parenthetical, or *πλαζ.* may depend on *μῦθον* to be rendered objectively, "tidings of him roaming", cf. λ. 492 *τοῦ παιδὸς ἀγαντοῦ μῦθον*. Yet to read *πλαζόμενος* would be more Homeric. *οἰζυρόν τεκε*, i. e. a man was born ill-fated, as he was born strong or healthy; elsewhere (mar.) we read of *αἶσα* as spinning at a man's birth the thread of weal or woe which he has thereafter to endure; cf. Thetis' lament to her son *τί νύ σ' ἔτρεφον αἶνά τε-κούσῃ . . . ἐπεὶ νύ τοι αἶσα μίνυνθά περ οὔτι μάλα δῆν*. A. 414—6.

96. *αἰδομαι*, here in sense of "compassionate", see mar.; *αἰδέομαι* is also found. For a word descriptive of shame borrowed for compassion, cf. Virg. *Æn.* II. 541—2 *jura fidemque supplicis erubuit*. The pres. imper. *μειλίσσο* is continued in 97 by *κατάλεξον* the former injunction being general, and not limited, as the latter is, by the occasion of the moment; Jelf, *Gr. Gr.* § 420, 2.

97—8. *κατάλεξον*, Buttm. assumes a root *λεγ-* in sense of "say, talk of", and another *λεχ-* in that of "lie down"; Curtius also (I. p. 163) views them as distinct; but in *τανηλεγός* the elements are *τάνωσ* and *λεγ-* "lay"; see App. A. 22. For *ἤντησ.* see on α. 25. *λίσσομαι*, for the sentiment and the manner of urging Odysseus' memory as a topic of appeal cf. (mar.) *λίσσομαι . . . εἰ μή πού τι πατήρ ἐμός . . . τῶν κ. τ. λ.*

99—101. *ἔπος* and *ἔργον*, although

disjoined by ἦ... ἦέ seem to mean "word as accomplished in act", reflecting the sense of *ἐξετέλεσεν* as joined with *ὑποστάς* (mar.). — *τῶν*, the plural is more forcible, as assuming that the supposed good offices on Odysseus' part were in fact frequent. For *ἐνσπες* see App. A. 1. *δῆμῳ*, see on α. 101—5.

102—200. This whole speech is characteristic of Nestor and may be compared with one in the II. to Patroclus (A. 670 foll.) — a long narrative, closing like this with urgent advice. Observe in both speeches how accessories are engrafted, and episode set within episode; especially see A 690—3, 700, 711, 714, 722, 750, 753, 766—70. The old warrior talks on and off his real subject, somewhat presuming on his years and the well-won respect of his juniors, but guided by kindness and good sense through all the ramifications of his tale. Shakespeare has given us some traits of such a character in the Menenius of his *Coriolanus*.

103. *ἐπεὶ* would lead us to expect some apodosis introduced by *τοι γὰρ ἐγὼν ἐρέω* or the like; and indeed, by throwing into a parenthesis all from *ἐνθα μὲν* 109 to *πάθομεν* κακὰ 113, we might there take *τίς κεν ἐκείνα κ.τ.λ.* apodotically, as equivalent to, "I cannot tell you all, for no one could (lit. "who could"), even were you to go on asking for years". But the clauses so parenthesized are too closely knit with their immediate predecessors and followers to allow this. It is better, then, to view the structural outline as lost in the accumulation of details evoked in 105—13 by Telemachus' appeal to the events of the war; and of which the enumeration is simply impossible.

<p>105 δῆμω ἀνέτλημεν μένος<sup>a</sup> ἄσχετοι νῆες Ἀχαιῶν,      ἡμῆεν<sup>b</sup> ὅσα ξύν νηυσὶν ἐπ' ἠεροειδέα πόντον      πλαζόμενοι κατὰ ληϊδ', ὅπη ἄρξειεν<sup>c</sup> Ἀχιλλεύς,      ἡδ' ὅσα καὶ περὶ ἄστῳ μέγα Πριάμοιο ἄνακτος      μαρναίμεθ'. ἔνθα δ' ἔπειτα κατέκταθεν ὄσσοι<sup>d</sup> ἄριστοι.      ἔνθα μὲν Αἴας<sup>e</sup> κείται Ἀρήιος, ἔνθα δ' Ἀχιλλεύς,      110 ἔνθα δὲ Πάτροκλος θεόφιν<sup>f</sup> μῆστορ ἀτάλαντος,      ἔνθα δ' ἑμὸς φίλος υἱός, ἅμα κρατερός καὶ ἀμύμων,<sup>g</sup>      ἠ' Ἀντίλοχος,<sup>h</sup> περὶ<sup>k</sup> μὲν<sup>i</sup> θείειν ταχύς ἠδὲ μαχητής.      ἄλλα τε πόλλ' ἐπὶ τοῖς πάθομεν κακά· τίς κεν ἐκεῖνα      πάντα γε μυθήσαιο καταδηνητῶν<sup>m</sup> ἀνδρῶπων;      115 οὐδ' εἰ πεντάετες<sup>n</sup> γε καὶ ἑξάετες<sup>o</sup> παραμύμων</p>	<p>a β. 85.  b 9. 383, 576, H. 301—2, v. 210.  c ξ. 230.  d M. 13, ζ. 257, 9. 250.  e λ. 543 foll.  f P. 477, H. 366, 7. 318.  g δ. 187.  h δ. 202.  i ω. 78.  k α. 86 mar.  l Π. 186.  m Z. 123.  n cf. ξ. 419, B. 403, H. 315.  o ψ. 206, 655.</p>
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105. ἠεροειδέα.

107. Φάστῳ Φάνακτος.

115. πεντάετες ἑξάετες.

111. pro ἀμύμων Heidelb. B. ἀταρβής.

113. ἄλλα γε πόλλ' Harl. mar., sed τε Schol. H.

Thus far it seems as though Nestor mistook Telemachus' words, τῶν νῦν μοι μνησάμενοι 101, as meaning, "pray make mention of all this to me", cf. πατρός μνησθῆναι δ. 118, and Μούσαι . . . . μνησαίεθ', B. 491—2. In the same strain he goes on to show why it is impossible; — "for nine years long we manœuvred against them with every sort of artifice (δόλοισι)", and this word seems to lead him to the first recognition of Odys., rather, however, as the prime deviser of these δόλοι than as the subject of the enquiry which he is answering. He then again breaks off in an apostrophe to Telem. — "thy father surpassed all in stratagem, if so be thou art indeed his son".

In 126 Nestor may be said to settle down to his tale. Its flow is copious and unbroken, but we find in its course little completed events, like islands in a stream (see below on 165 foll.), in which the imperf. is exchanged for the aor. At its close the news of others is added to his own, and the final mention of the fate of Agamemnon and the deed of Orestes gives occasion to an admonition to his young guest and friend.

105—6. ὅσα . . . πλαζόμεν., join this with ἀνέτλημεν 104, "all that we endured in wandering"; hence, ὅσα μαρναίμεθ' is slightly in anacoluthon as if = ἀνέτλημεν μαρναίμενοι. — ἄρξειεν, for the optat. following the imperf. or aor. see App. A. 9 (20). — Ἀχιλ-

λεύς, see I. 328 foll. where Achilles speaks of twelve adventures by sea and eleven by land.

109. κείται. Nestor (H. 334) states a purpose of gathering the bones of the deceased, after burning the bodies, to take them home to their children. He was an old man and had left children. The Hebrew idea that a man should "sleep with his fathers" found little place with H. Those who had left no children at home were buried on the spot — even Achilles, the prime hero, with his best beloved comrades Patroclus and Antilochus (Ψ. 91, 244, ω. 78—80), as he himself had directed. The Greek's idea was rather to plant his fame abroad, and mark remote regions with his memory (δ. 584). Thus Elpenor (λ. 75—8); and so Hector supposes will be done for any champion whom he may overthrow (H. 85—91). The examples to the contrary, of Sarpedon's translation by Sleep and Death, and of the suitors' corpses sent home (Π. 453—7, ω. 418—9), can be easily explained by their respective circumstances.

113—6. ἄλλα τε, we should expect some more marked conjunction than τε; yet it illustrates the easy loquacious style of Nestor. καταδην., a mere intensative of θνήσκω; cf. θνήσκω and καταρριγηλός, στυφελός and καταστρυφελός. — οὐδ', "I could not tell them all, even if etc."



<p>a ξ. 375, τ. 166; cf. ε. 385, π. 440. b β. 167, Α. 29. c cf. δ. 460. d σ. 107, ξ. 240; cf. Β. 295. e π. 379, 422, 423; cf. β. 236. f Τ. 392. g γ. 122, Γ. 202. h δ. 334, Η. 111, I. 353, Φ. 368. i cf. β. 89, 118. j Ε. 104, Η. 359, Μ. 233. k λ. 236, ο. 225; cf. δ. 204—8. l δ. 75, 142, θ. 384. m δ. 206, 597. n cf. η. 294. o δ. 141, 239, α. 46. p β. 148, δ. 90, 120, μ. 327, τ. 536, Μ. 141; cf. π. 139. q λ. 512, Α. 767; cf. I. 179—80.</p>	<p>ἔξερέοις<sup>a</sup> ὅσα κείθι πάθον κακὰ δίοι Ἀχαιοί· πρίν<sup>b</sup> κεν ἀνιηθεῖς<sup>c</sup> σὴν πατρίδα γαλαν Ἴκιοιο. εἰνάετες<sup>d</sup> γάρ σφιν κακὰ ῥάπτομεν<sup>e</sup> ἀμφιέποντες<sup>f</sup> παντοίοισι<sup>g</sup> δόλοισι, μόγις δ' ἐτέλεσσε Κρονίωυ. ἔνθ' οὐ τις ποτὲ μῆτιν ὁμοιωθήμεναι ἄντην ἦθελ',<sup>h</sup> ἔπει μάλα πολλὸν ἐνίκα δῖος Ὀδυσσεύς παντοίοισι δόλοισι,<sup>i</sup> πατῆρ τεός, εἰ ἐτέον<sup>i</sup> γε κείνου ἐκγονός<sup>k</sup> ἔσσι· σέβας<sup>l</sup> μ' ἔχει εἰσορώοντα. ἦ<sup>m</sup> τοι γάρ μῦθοί<sup>m</sup> γε εἰοκότες, οὐδέ κε φαίης ἄνδρα νεώτερον<sup>n</sup> ᾧδε εἰοκίτα<sup>o</sup> μυθήσασθαι. ἔνθ' ἦ<sup>p</sup> τοι εἴωσ<sup>p</sup> μὲν ἐγὼ καὶ δῖος Ὀδυσσεύς<sup>q</sup></p>	<p>120 125</p>
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118. εἰνάετες. 122. ἔτεόν. 124. ἑεφοικότες. 125. ἑεφοικίτα.

116. ἔξερέοις Harl. sed Schol. H. ἔξερέοις. 120. οὐ πώ τις Bek. annot.

117—8. πρίν, adverbial, "thou would'st have gone home *first*, out of weariness". Some, placing a comma at Ἀχαιοί, render it conjunctionally, "I should not have told all *before* thou hadst gone home". This is harsh, for, by introducing the indefinite limit of the hearer's patience, it clashes with the definite limit of "5 or 6 years" previously supposed. — ῥάπτομεν is imperf.

121. ἦθελ', not merely = ἐδόνατο, as Schol., but "no one ventured" (mar.); so Aeschyl. *Prom.* 1049, θελήσῃ τ' εἰς ἀνάγνητον μολεῖν Αἰδην; cf. for a similar tenor, A. 186—7, στυγέῃ δὲ καὶ ἄλλος Ἴσον ἔμοι φάσθαι καὶ ὁμοιωθήμεναι ἄντην.

122. With the δόλοισι in which Odys. was thus *facile princeps*, cf. the κέρδεα of which Penel. was mistress; see App. E. 2 (2).

124—5. εἰοκότες ... εἰοκίτα. The senses of εἰοκα, "to seem like" and "to be seemly", are played upon here. The latter sense is clear in εἰοκίτα κείται ὀλέθρῳ and εἰοκίτα γὰρ καταλέξω (mar.) while to take both εἰοκότες and εἰοκίτα, with Ni., in sense of "suitable" seems lame and tautological, and evacuates γε of its force, which is, "your words at *any rate* are like his", referring to the doubt of his sonship just before stated; and to take them both in sense of "like", i. e. like Odysseus' way of speaking, would leave σέβας μ' ἔχει κ. τ. λ. without due force. Render, "I

am astonished as I behold you, for indeed your words are *like his*, and yet one would not say that a man so much younger would speak so *suitably* i. e. so sensibly". The fact that to speak like Odys. would be to speak sensibly, makes the two thoughts play into each other with a very subtle transition. They appear more plainly as put by the less rhetorical Menelaus, τοῖον γὰρ καὶ πατρός, ὃ καὶ πεπνυμένα βάζεις, δ. 206.

126. εἴωσ, "all that while", relat. for demonstr. τείωσ; cf. οἶον α. 410 and note. He means "whilst the siege went on", in contrast with the subsequent events, introduced by ἀντάρ ἐπει 130 *inf.*, which dissolved their unanimity. Even then, it was rather the resolve of Zeus for evil, and Pallas' fateful wrath breaking up its brotherhood of chiefs, than any personal disunion, which severed Nestor from Odys. (132—5). The same crisis bred drunken discord and prolonged debate (App. A. 4 (2) note). Yet even then Odys. inclined in judgment to go with Nestor, and went as far as to Tenedos with him, but thence turned back to gratify Agam., clinging to his chief even when his brother left him (141—65, see App. E. 1 (1)). It is observable that H. says nothing here, or in ε. 108—9, of the outrage of Ajax Oïleus on Cassandra as causing Athenê's wrath, but perhaps it is hinted at in δ.

- οὔτε ποτ' εἰν ἀγορῇ δίχ'ᵃ ἐβάξομενᵇ οὔτ' ἐνὶ βουλῇ,  
 ἀλλ' ἔναᶜ θυμὸν ἔχοντε, νόφ καὶ ἐπίφρονιᵈ βουλῇ  
 φραζόμεθ', Ἀργεῖοισιν ὅπως ὄχ'ᵉ ἄριστα γένοιτο.  
 130 αὐτὰρ ἐπεὶ Πριάμοιο πόλιν διεπέρασμεν αἰπὴν,<sup>f</sup>  
 [βῆμεν δ' ἐν νῆεσσι, θεὸς δ' ἐκέδασσεν Ἀχαιοὺς·]  
 καὶ τότε δὴ Ζεὺς λυγρὸνᵋ ἐνὶ φρεσὶ μῆδετοᵇ νόστον  
 Ἀργεῖοις, ἐπεὶ οὔ τι νοήμονες, ἰοῦδὲ δίκαιοι  
 πάντες ἔσαν· τῷ σφραων πολέες κακὸνᵏ οἶτον ἐπέσπον·<sup>l</sup>  
 135 μῆνιοςᵐ ἐξ ὀλοῆς γλαυκῶπιδοςᵐ ὄβριμοπάτρης,  
 ἦ τ' ἔρινᵒ Ἀτρεΐδῃσι μετ' ἀμφοτέροισιν ἔθῃκεν.  
 τῷ δὲ καλεσσαμένῳ ἀγορῆν ἐςᵑ πάντας Ἀχαιοὺς,  
 μᾶψᵑ ἀτὰρ οὐ κατὰ κόσμον, ἐςᵑ ἥλιον καταδύντα  
 (οἶ δ' ἦλθον οἶνωᵑ βεβαρηότεις νῆες Ἀχαιῶν)

a π. 78, Σ. 510.  
 b σ. 183, Σ. 408.  
 c O. 710.  
 d π. 242, τ. 328.  
 e ι. 420, ν. 385,  
 ψ. 117.  
 f λ. 533, Σ. 516,  
 N. 625; cf. ν.  
 316—7, ε. 241—2.  
 g α. 326—7.  
 h γ. 100, 249, ι. 92,  
 ε. 243, μ. 295.  
 i β. 282, ν. 209.  
 k α. 350, ν. 384.  
 l B. 359.  
 m A. 1—2.  
 n ω. 540, α. 327,  
 δ. 502, ε. 108—9.  
 o γ. 181.  
 p O. 59, ψ. 815.  
 q B. 214, E. 759,  
 π. 111; cf. O. 40,  
 T. 348.  
 r T. 162.  
 s ι. 374, λ. 61, ε. 483,  
 τ. 122, A. 228.

139. *Φοῖνω*.

128. ἐπίφρονα βουλῆν Bek. annot. 129. γένηται Ern. Cl. ed. Ox., γένοιτο Wolf. 131. "aberravit ex v. 317" Bek. 139. βεβαρηότεις Ambros. E. Schol. H.. βεβαρημένοι Bek. annot.

502. But beyond special provocations, men are nearest, in Homeric view, to the wrath of heaven, when they have no earthly check to their will, as the Greeks in the moment of conquest, and the suitors in the absence of Odys. Pallas, as the calm wisdom which checks impulse and controls passion, is directly hostile to such arrogance; see App. E. 4 (6). Her wrath had been fatal to Troy, and now pursued the conquerors, to whom, unlike the "Argive" Herè, she had no national attachment. *ibid.* (4). Thus she occurs alone, α. 327, as decreeing the ill-fated return of the Greeks, and wrought her end not only by moral agency but by physical, raising waves and storm (s. 108—9) to thwart their homeward voyage.

128—9. ἐπίφρο., "opportune", applying φρήν to the occasion, hence ἐπιφροσύνη, s. 437, is a gift of Athenè, who is lauded by Hesiod *Theog.* 896 as ἴσον ἔχουσαν πατρὶ μένος καὶ ἐπίφρονα βουλῆν. — Ἀργεῖοισιν depends on γένοιτο. With the superl. we find ὄχα (cf. ὑπέροχος ἔροχος) like ὡς in Attic Gr., = "the best etc. possible".

131. This line is out of place, for they do not embark till 157 *inf.*, and then only one half do so. It is probably inserted from ν. 317, the same line leading up to it there as (130) here.

There might indeed be room for it as the apodosis of αὐτὰρ ἐπεὶ introduced by δὲ, and epitomizing what is expanded in 132—64 (cf. οἶ δ' ἐπεὶ οὖν ἤγεσθην . . . τοῖσι δ' ἀνισταμένοις μετέφη, A. 57—58), but for the more formally apodotic phrase καὶ τότε δὴ of 132, which precludes such a view. 135. μῆνιος . . . ὀλοῆς, see latter part of note on 126 *sup.*, and, for ὀλ., App. A. 3 (1).

137—8. τῷ δὲ is subject of μυθεῖσθην in 140; 139 adds a circumstance, the excess of wine on the part of the troops, as a reason for the expression μᾶψ . . . κόσμον, δὲ being = γὰρ, see on 49. μᾶψ and μαυιδίως commonly lead the verse; for exceptions cf. mar.: join μᾶψ κ. τ. λ. and ἐς ἥλιον κ. with μῦθον μυθ. following. ἐς ἥελ. κατ., the debate was so long, because in the state of the Assembly, οἶνω βεβ., much time would be idly lost.

139. οἶνω βεβ. Agam. is reproached as οἰνοβαρῆς by Achilles, but also as a coward, which he certainly was not, see A., his ἀριστεῖα. Hence the reproach is probably the contumely of unmeasured anger. So in insolent scorn Antin. reproaches Odys., φ. 293—4. Odys. pleads vinous excitement as leading a man to act beyond himself, play, dance, sing, etc. The suitors once appear to sit over their wine till

<p>a δ. 313, 362, 560, ε. 17, 142, B. 159. b A. 24. c λ. 105; cf. υ. 313. d A. 36, I. 507; cf. O. 217. e α. 8 mar. f Y. 466. g A. 289, 427. h ε. 79, ξ. 228, ο. 54, 400. i δ. 583. k A. 304—5. l γ. 1, ξ. 518, χ. 23, I. 193, A. 777. m λ. 43, 633, θ. 159, M. 252, N. 434, O. 355, 590, II. 769, Ψ. 213; cf. B. 367. n ξ. 337. o γ. 490, ο. 40, 188, π. 367, τ. 342. p γ. 131, 160. q ε. 179, 187, κ. 300, 344, ρ. 446.</p>	<p>μῦθον μυθείσθην τοῦ εἰνεκα λαὸν ἄγειραν. 140  ἐνθ' ἣ τοι Μενέλαος ἀνώγει πάντας Ἀχαιοὺς  νόστον μιμνήσκεισθαι ἐπ' εὐρέα<sup>a</sup> νῶτα θαλάσσης,  οὐδ' <sup>b</sup> Ἀγαμέμνονι πάμπαν ἐήνδανε· βούλετο γὰρ φα  λαὸν ἐρυκακείειν<sup>c</sup> ῥέξει θ' ἰερός ἐκατόμβας,  ὡς τὸν Ἀθηναίης δεινὸν χόλον ἐξακέσαιο,<sup>d</sup> 145  εὐνήπιος,<sup>f</sup> οὐδὲ τὸ ἦδη ὃ οὐ πέλλεσθαι<sup>e</sup> ἐμέλλεν.  οὐ γάρ<sup>h</sup> τ' αἰψα θεῶν τρέπεται νόος αἰὲν<sup>i</sup> ἔόντων.  ὡς<sup>k</sup> τῷ μὲν χαλεποῖσιν ἀμειβομένω ἐπέεσσιν  ἔστασαν· οἱ δ' ἀνόρουσαν<sup>l</sup> ἐκνήμιδες Ἀχαιοί  ἦχῃ θεσπεσίῃ,<sup>m</sup> δίχα δέ σφισιν ἦνδανε βουλή.<sup>n</sup> 150  νύκτα μὲν ἀέσαμεν<sup>o</sup> χαλεπὰ φρεσὶν ὀρμαινόντες  ἀλλήλοισ· ἐπὶ γὰρ Ζεὺς<sup>p</sup> ἦρτυε πῆμα<sup>q</sup> κακοῖο·  ἦῶθεν δ' οἱ μὲν νέας ἔλομεν εἰς ἄλα δῖαν</p>
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143. ἐ-ἦνδανε. 146. ἦ-ἦδη. 148. ἴεπέεσσιν. 150. ἴηχῇ ἴ-ἦνδανε.

149. ἔστασαν Ern. Cl. ed. Ox., ἔστασαν Harl. Ven. Wolf. 151. εἰάσαμεν a  
potioribus legi monent Scholl. E. H. M. Q. R. 153. pro εἰς ἄλα δῖαν Harl.  
mar. ἀμφιελίσσας.

slumber supervenes, but the effect is there ascribed to the express agency of Pallas. Elpenor is the only clear case of a Homeric Greek overcome with wine (*οἴνοβαρείων*), save the Assembly here (*mar.*). The Cyclops is the only example of stupid or "dead" drunkenness, and the centaur Eurytion of aggressive insolence produced by wine; but both these lie without Greek society, in which the rule *αἶσιμα πίνειν*, φ. 294, seems to have prevailed. See Gladst. II. 447.

144—7. *ἐρυκακ.*, cf. for reduplication in 2<sup>nd</sup> syllable *ἠνίκαπον* and *ἐνέπιον* from *ἐνίπτω*. — *ἐξακέσ.*, so we have *χόλος ἀνήμεστος* (*mar.*). — *νήπιος* implies that Nestor, the speaker, knew better. *ἐμέλλε*, i. e. *Ἀθήνη*, was not likely to comply or relent. *οὐ γὰρ τ' κ. τ. λ.* With the sentiment contrast Eurip. *Med.* 960, *πεῖθειν δῶρα καὶ θεοὺς λόγος*, and I. 497 *στρέπτοι δέ τε καὶ θεοὶ αὐτόλ.* τ' is τε (see *mar.*) adding emphasis to γὰρ = "but no! for the mind of the gods etc.", *αἰψα* seems the emphatic word, "suddenly" = without grave reason. For *αἰψα* see on α. 11, *αἰπύν*. Cf. the vain attempt of the Trojans to propitiate Pallas in Z. 311.

149. Here the aor. comes in, see on

103 near the end. The affair of the *ἀγορή* is spoken of as a completed event. For this discord between the Atridae see App. E. I (1), 4 (4) end, 8 (8).

149—50. *ἀνόρουσ.*, used especially of a start of surprise, breaking off some occupation (*mar.*). *θεσπεσ.*, Doederl. 500, notices that the sense of *εἰπείν* is so far lost in this compound, that Sophoc. *Oed. Tyr.* 463 has re-introduced it in *θεσπιέπεια*; render "awful".

151. *ἀέσαμ.*, used, commonly with *νύκτα*, of a halt in travelling, not implying sleep (*mar.*). *ἄημι* to blow (cf. *ἀνεπνεύσαν* of breathing, respite, Schol.), is the probable present; but in meaning *ἰανω* comes nearer this aor. *ἄσα*. Curtius (I. 587) connects radically *ἄημι* (*ἄ-ἴω ἰ-ἄ-ἴω ἰανώ*) *ἄηρ ἄελλα αὐρα οὐρος*. — *χαλεπὰ φρ. ὀρμαίν.*, "revolving ungentle thoughts", as variance of opinion produced misunderstanding.

152—3. *πῆμα κακοῖο*, so *πῆμα κακόν*, *κακόν καὶ πῆμα*, and *δύης πῆμα* are found; *πῆμα* often stands for some bane wrought by supernatural power, e. g. ρ. 446, *τίς δαίμων τόδε πῆμα προσήγαγε*;

- κτῆματά<sup>α</sup> τ' ἐντιθέμεσθα βαθυζάνους<sup>β</sup> τε γυναικας.  
 155 ἡμίσεες δ' ἄρα λαοὶ ἐρητύοντο<sup>γ</sup> μένοντες  
 αὐθι παρ' Ἀτρείδῃ Ἀγαμέμνονι, ποιμένοι λαῶν·  
 ἡμίσεες δ' ἀναβάντες ἐλαύνομεν· αἶ δὲ μάλ' ὤκα  
 ἐπλεον, ἐστόρεσεν δὲ θεὸς μεγακῆτεα<sup>δ</sup> πόντον.  
 ἐς Τένεδον<sup>ε</sup> δ' ἐλθόντες ἐρέξαμεν ἱρὰ θεοῖσιν,  
 160 οἴκαδε ἰέμενοι· Ζεὺς δ' οὐ πω μῆδετο<sup>ς</sup> νόστον,  
 σχέτλιος, ὃς ῥ' ἔριν ὤρσε<sup>ς</sup> κακῆν ἐπι δευτέρον<sup>η</sup> αὐτίς.  
 οἱ μὲν ἀποστρέψαντες ἔβαν νέας ἀμφιελίσσας  
 ἀμφ' <sup>ι</sup> Ὀδυσῆα ἄνακτα δαΐφρονα<sup>κ</sup> ποικιλομήτην,  
 αὐτίς ἐπ' Ἀτρείδῃ Ἀγαμέμνονι ἦρα<sup>λ</sup> φέροντες.  
 165 αὐτὰρ ἐγὼ σὺν νηυσὶν ἀολλέειν,<sup>μ</sup> αἶ μοι ἔποντο,  
 φεῦγον, ἐπεὶ γλυνωσκον<sup>ν</sup> ὃ δὴ κακὰ μῆδετο δαίμων.  
 φεῦγε δὲ Τυδεὸς υἱὸς ἀρήιος, ὤρσε δ' ἔταίρους·

a α. 40—2, ξ. 263  
 —5, Γ. 138—9.  
 b Γ. 594; cf. Σ. 122.  
 c Θ. 345, O. 3, 367.  
 d Φ. 22, δ. 1, B.  
 581, A. 600.  
 e A. 38, 452, A.  
 625, N. 33.  
 f γ. 132 mar.  
 g A. 10.  
 h τ. 65, χ. 69.  
 i Z. 436 seq., Γ.  
 81—6, M. 139  
 seq., O. 301 seq.  
 k α. 48 mar.  
 l π. 375, σ. 56, A.  
 572, 578, Σ. 132,  
 τ. 343.  
 m γ. 412, 427, δ.  
 448, ρ. 394, κ.  
 132, 259, λ. 228,  
 O. 306, 312, 494,  
 718.  
 n μ. 295.

160. Φοίκαδε Φιέμενοι. 162. ἀμφι.φελίσσας. 163. Φάνακτα. 164. Φῆρα.

163. ποικιλόμητιν Harl. ex emend.

154—7. γυναικας, as part of the spoil (mar.). ἡμίσι., half the forces tarried with Agam., the rest, among them Nestor, embarking at once against his wishes. αἶ δὲ, i. e. νῆες understood from ἀναβάντες. With βαθυζ. cf. βαθυκόλπων (mar.). What we call a "Grecian waist" is short; but the arrangement of the girdle would certainly fluctuate with taste and fashion. Here probably loose folds hanging deep over the girdle, are meant; see *Dict. antiqu. s. v. TUNICA*.

158—9. ἐστόρεσ., cf. *stratum silet aequor*, Virg. *Bucol.* IX. 57. μεγακῆ., this epith. views the whole sea as gathered in one vast gulf (cf. the *cava flumina* of Virg. *Geor.* I. 326), a liquid bulk filling an immense concavity; see Buttm. *Lexil.* 70, δ. 1 note, and App. B.

162—4. οἱ μὲν ... ἀμφ' Ὀδυσ., i. e. "Odys. and his people". Donalds. *Gr. Gr.* § 399 (γ) would restrict this usage to "later Greek", but the passages (mar.) adduced by Ni. seem to prove it Homeric. ἐπ' ..; ἦρα φέρ., tmesis for ἐπιφέροντες ἦρα. Buttm. *Lexil.* 62 does not recognize ἐπίηρα, but always detaches the ἐπι, wherever ἐπίηρα is commonly read, to go in tmesis with φέρω, always found in conjunction with it. Yet ἐπιήρες and ἐπιήρανα surely justify ἐπίηρα; cf. also ἐπιμάρτυροι, and adverbs ἐπιπό-

ως, ἐπισμυγεῶς, in some of which some critics detach the ἐπι.

165—85. Nestor provided for himself, and his age probably enabled him to dispense with personal deference to the chief of the host. We may conjecture that Odys., secure perhaps of the favour of Pallas for himself, felt not the alarm of Nestor, and had a strong sense of duty to his chief; since Nestor with delicacy omits to touch on what was the ἐρις κακῆ (159) in which he and Odys. were involved. For Odysseus' adherence to Agam. see App. E. I, (1), for Menelaus' abandonment of him see App. E. 8 (8). αολλέ., this adj., which occurs 30 times in H., is always placed as here, closing the 4<sup>th</sup> foot and making it, as also the 3<sup>d</sup>, a dactyl, mostly followed by some slight pause (mar.). It is strikingly descriptive of men, ships, &c. thronging each other mostly with some sense of disorder and hurry; certain parts of the verbs ἀολλέω, ἀολλέζω occur, but not in the Ody. After the first halt expressed by the aor. ἀέσαμεν (151), the imperf. tense is resumed in ἦρτε (152); then again follows delay at Tenedos and further division described by the aor. 158—64; again a short progress in the imperf. 165—7; then further delay at Lesbos again in the aor. 168—9. The imperf. takes us

a	δ. 706, s. 322, γ. 155, v. 321.	ὄψε <sup>a</sup> δὲ δὴ μετὰ νῶϊ κίε ξανθὸς Μενέλαος, ἐν Λέσβῳ δ' ἔκικεν δολιχὸν πλόου ὀρμαίνοντας, ἢ καθύπερθε Χίοιο νεοίμεθα παιπαλοέσσης, νῆσου ἐπι Ψυρίας, ἀντήν ἐπ' ἀριστέρ <sup>b</sup> ἔχοντες, ἢ ὑπέπερθε Χίοιο, παρ' ἠνεμόεντα Μίμαντα. ἠτέομεν δὲ θεὸν φῆναι τέρας· <sup>c</sup> ἀντὰρ ὃ γ' ἡμῖν δειξε, <sup>d</sup> καὶ ἠνώγει πέλαγος <sup>e</sup> μέσον εἰς Εὐβοίαν τέμνειν, ὄφρα τάχιστα ὑπέκ κακότητα <sup>f</sup> φύγοιμεν. ᾧρο δ' ἐπὶ <sup>g</sup> λιγύς <sup>h</sup> οὖρος ἀήμεναι· αἶ δὲ μάλ' ᾧκα ἰχθυόεντα <sup>i</sup> κέλευθα διέδραμον, ἐς δὲ Γεραιστόν ἐννήχαι κατάγοντο· <sup>k</sup> Ποσειδάωνι <sup>l</sup> δὲ ταύρων πόλλ' ἐπὶ <sup>m</sup> μῆρ <sup>n</sup> ἔθεμεν, <sup>o</sup> πέλαγος <sup>p</sup> μέγα μετρήσαντες. <sup>q</sup> τέτρατον ἡμαρ <sup>r</sup> ἔην, ὅτ' ἐν Ἄργει <sup>s</sup> νῆας εἴσας Τυδείδω ἔταροι Διομήδεος ἰπποδάμοιο ἔστασαν· <sup>t</sup> ἀντὰρ ἐγὼ γε Πύλουδ' ἔχον, <sup>u</sup> οὐδέ ποτ' ἔσβη <sup>v</sup>	170
b	a. 277, B. 526, E. 355, H. 238, A. 498, M. 118, 240, N. 765.		
c	B. 324, μ. 394, F. 645—7, M. 199—209, Σ. 292.		
d	N. 244.		
e	App. B. (3) mar.		
f	s. 414, t. 489, x. 129, ψ. 238.		
g	λ. 84, ω. 20.		
h	δ. 357, 567.		
i	δ. 380—1.		
k	γ. 10.		
l	λ. 130, γ. 6.		
m	γ. 9.		
n	γ. 273, A. 40—1.		
o	μ. 347.		
p	γ. 321, ζ. 16.		
q	cf. δ. 389.		
r	s. 282, μ. 399.		
s	B. 559.		
t	B. 525, M. 58.		
u	A. 760, II. 378.		
v	I. 471.		

## 180. εἴσας.

169. Λέσβῳ δ' αὖ Bek. annot. 171. δ' ἐπ' Harl. 178. ἐννήχιοι Rhian., Schol. H., ita Heidelb. mar.

up again in 173—4, but is broken by the momentary action *δειξε*; and in 176 the last stage, including the arrival home, closes the whole in the aor.; broken, however, by the continued action *ἔχον* in 182. Thus a series of completed pauses is interspersed with the progress of the tale.

168. *νῶϊ*, dual, Diomedes and me.

170—2. From Lesbos Chios lies to the S., and Psyria to the W. according to one Scholiast about 80, or to another about 40 stadia from Chios, sheltering vessels, when storm-beaten, from the Ægean. The alternative was to steer "above" *i. e.* to the N. of (*καθύπερθε*) Chios in the direction of Psyria and keeping Chios (*ἀντήν*) on their left, or to sail between Chios and the Asiatic coast, of which Mimas (named from a fabulous giant, one of those who warred against Zeus. *Hor. Carm.* III. IV. 53) is a cape, this is called "under Chios". In the former case they would cross the Ægean at once, which course they eventually took; in the latter they would make short casts from island to island, as was usual in the timorous navigation of that early day. *ἐπ' ἀριστέρ'*, see App. A. 18.

173. *θεόν*, the god meant could not be Zeus nor Pallas, who were then

enraged with the Greeks, but is probably Poseidon, the deity of the Neleïd house, and in whose worship the speaker had been recently engaged, who is also named 178 *inf.* as thanked by sacrifice for the passage. This god effects a *τέρας* in v. 162—9, although the word is not there used; cf., however, its use in B. 324 for a similar transformation. See also, for a *τέρας* to sailors, A. 75—7, *ἀστέρα . . . ἢ ναύτησι τέρας ἢ στρατῶ εὐρέϊ λαῶν*. Such is, perhaps, intended here.

176—8. *αἶ δέ*, *i. e.* *νῆες* as in 157. *Γεραιστ.*, the southern point of Eubœa; a temple of Poseidon is said to have stood there. *ἐννήχιοι*, a Schol. gives *ἐννήχιοι*, as if meant of the men: *N. B.* *ἐννήχιος*, like *παννήχιος*, is of 3 terminations, *ἐννηχος πάννηχος* of 2. It means "in the night" following the 3<sup>rd</sup> day, see on 180.

179—80. *ἐπὶ*, with *Ποσειδ.* 178 means "in honour" of that god. *τέτρατον*, the four stages were probably Tenedos, Lesbos, Eubœa (reached in the night), Argos. So Achilles could in 3 days from the Troad reach Phthia, I. 362. A Schol. reckons the 4 days, however, from quitting Lesbos.

182—3. *ἔστασαν*, 3. pl. 1. aor. for *ἔστησαν*, a rare form, and in several

- ούρος, ἐπεὶ δὴ πρῶτα θεὸς προέηκεν<sup>a</sup> ἀήναι.  
 ὡς ἦλθον, φίλε τέκνον,<sup>b</sup> ἀπευθῆς,<sup>c</sup> οὐδέ τι οἶδα  
 185 κείνων, οἳ τ' ἐσάωθεν Ἀχαιῶν οἳ τ' ἀπόλοντο·  
 ὄσσα δ' ἐνὶ μεγάροισι καθήμενος ἤμετέροισιν<sup>d</sup>  
 πεύθομαι, ἧ<sup>e</sup> θέμις ἐστὶ, δαήσεαι,<sup>f</sup> οὐδέ σε κεύσω.<sup>g</sup>  
 εὐ μὲν Μυρμιδόνας φάσ' ἐλθόμεν ἔγχεσιμῶρους,<sup>h</sup>  
 οὓς ἄγ' Ἀχιλλῆος μεγαθύμου φαίδιμος<sup>i</sup> υἱός,  
 190 εὐ δὲ Φιλοκτήτην<sup>k</sup> Ποιάντιον ἀγλαόν<sup>l</sup> υἱόν·  
 πάντας δ' Ἴδομενεὺς<sup>m</sup> Κρήτην εἰσήγαγ' ἐταίρους,  
 οὐ φύγον<sup>n</sup> ἐκ πολέμου, πόντος δέ οἱ οὐ τιν' ἀπήυρα.<sup>o</sup>  
 Ἀτρεΐδην δὲ καὶ<sup>p</sup> αὐτοὶ ἀκούετε νόσφιν ἐόντες,  
 ὡς τ' ἦλθ' ὡς τ' Αἰγισθος ἐμήσατο<sup>q</sup> λυγρὸν ὄλεθρον.  
 195 ἀλλ' ἦ τοι κείνος μὲν ἐπισμυγεῶς<sup>r</sup> ἀπέτισεν.  
 ὡς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι<sup>s</sup>

- a κ. 2.  
 b β. 363, ο. 125,  
 609, ψ. 28.  
 c γ. 88 mar.  
 d δ. 101.  
 e γ. 46 mar.  
 f ε. 325.  
 g ψ. 273.  
 h B. 692, 810, H.  
 134; cf. A. 242,  
 Ξ. 479, ξ. 29, π. 4.  
 i λ. 506—37.  
 k B. 721—3.  
 l δ. 198, Π. 185.  
 m B. 645.  
 n α. 11, 12.  
 o λ. 203, σ. 273.  
 p γ. 255.  
 q γ. 249.  
 r δ. 672.  
 s δ. 495, 710, ι.  
 316, E. 154, Ξ.  
 485, T. 230, 235.

184. Φοῖδα.

192. Φοι.

196. ἀποφθιμένοιο Schol. A. 793.

places, where found, the MSS. fluctuate between it and Ἰτασαν, as B. 525. ἔχον, with object νῆα; ἔγω is especially so used, with ship, chariot, etc. (mar.). ούρος, II. does not notice that the same wind which was fair from Lesbos to Greece would not have him carried them round Tænarus and thence northwards to Pylos. Poetically, however, the wind never failed and was an ούρος still.

184—7. ἀπευθῆς, see on 88. κείνων, "those" whom we left 155—6 with Agam. Ἀχαιῶν, this gen. is "elegantly redundant", i. e. added to give dignity to the manner of stating without adding anything to the matter of the statement; so β. 87. ἧ θέμ., (see on 45) refers to δαήσεαι "you shall know, as it is right you should".

188. ἔγχεσιμ. With this cf. ἰδωμοροι, ὑλακόμοροι for the second element, for the other ὄρεσι-βάρης τειχσι-πλήτης, these last suggest that that second element is a verbal, probably akin to μείρομαι ἔμορα, in sense of having allotted to one; this also suits σινάμορος Herod. V. 92, in which the former element is the noun σίνος; for the ω in -μορος cf. τροπῶα τροπος, νημάω νόμος. Indeed ἔγχεσιμῶρος ὑλακόμορος could not enter the hexameter, any more than ἀθάνατος or Πριάμίδης.

189. υἱός, Neoptolemus, left in Sey-

ros by his father during the earlier part of the war, whence Odys. fetched him at its close. His valour and counsel are lauded λ. 506—37. Pindar, Nem. VII. 50 foll., has preserved a tradition that, after being king in Molossia on his return from Troy, he was slain at Delphi by the priest there, Machærus, whose claim to a share of the victim offered he had despised; see on δ. 5 foll.

190. Philoctetes, son of Pœan, B. 721—3, abode in Lemnos, disabled by the bite of a serpent. From θ. 219—20 we see that he subsequently joined the Greek army, as perhaps is implied B. 724—5. In θ. 219 Odys. confesses his superior archery. Sophocles has embodied in his *Philoctetes* a legend that the hero was conveyed to Troy by Odys. and Neoptol.

193—5. ἀκού., see on δ. 688 for accus., Ἀτρεΐδην, in this sense following this verb, for the form of sentence see on 16 *sup.* Αἰγισθ., see App. E. 5. ἐπισμ., probably akin to μόγος μογέω; cf. σμικρός μικρός, and in Eng. smelt and melt, smoulder and moulder; there is no adj. ἐπισμυγερός, but the verb ἐπισμυγέω is found in tmesis (π. 19) in sense of "to feel anguish for" a person; so here, "he (Ægisth.) has expiated it to his sorrow".

196—8. ὡς ἀγαθ., "how good it

a α. 298—302, 40—3.	ἀνδρὸς, <sup>a</sup> ἐπεὶ καὶ κείνος ἐτίσατο πατροφονῆα,	
b Γ. 353, H. 87.	Ἀλκίνοον δολόμητιν, ὅς οἱ πατέρα κλυτὸν ἔκτα.	
c γ. 79.	[καὶ σὺ, φίλος, (μάλα γάρ σ' ὀρόω καλὸν τε μέγαν τε)	
d μ. 184.	ἄλκιμος ἔσσω, ἵνα τίς σε καὶ ὀφιογόνων <sup>b</sup> εὖ εἴπῃ.]”	200
e α. 46, ι. 477, π. 37.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῤδα	
f α. 344, γ. 83.	“ὦ <sup>c</sup> Νέστορ Νηληιάδη, μέγα <sup>d</sup> κῦδος Ἀχαιῶν,	
g λ. 76, φ. 255, ω. 433, Β. 119; cf. Z. 358, Σ. 580, ω. 197.	καὶ <sup>e</sup> λίην κείνος μὲν ἐτίσατο, καὶ οἱ Ἀχαιοὶ	
h ν. 193, χ. 64, 108.	οἴδουσιν κλέος <sup>f</sup> εὐρὺ καὶ ἔσσομένοισι <sup>g</sup> πυνθέσθαι.	
i Γ. 366.	αἶ γὰρ ἐμοὶ τοσσῆνδε θεοὶ δύναμιν περιθίειν,	205
k π. 93, ρ. 588, σ. 143, υ. 170, 370, Δ. 695.	ἡτίσασθαι <sup>i</sup> μνηστῆρας ὑπερβασίης Ἀλγεινῆς,	
l δ. 208, π. 64; cf. ζ. 188.	οἷ τέ μοι ὑβρίζοντες ἀτάσθαλα <sup>k</sup> μηχανώνονται,	
m ζ. 190, υ. 311.	ἀλλ' οὗ μοι τοιοῦτον ἐπέκλωσαν <sup>l</sup> θεοὶ ὄλβον,	
	πατρὶ τ' ἐμῷ καὶ ἐμοί· νῦν δὲ χρῆ τετλάμεν <sup>m</sup> ἔμπηγς.”	

198. ὦ Φοι. 200. Φείπη. 203. Φοι.

199—200. auctore Aristoph. improbantur ex α. 301—2 huc translati, Scholl. H. M. Q. 203. μιν pro μὲν Bek. annot. 204. αἰοιδῆν Ern. Cl. ed. Ox., πυνθέσθαι Wolf., utramque Eustath. 205. περιθίειν Bek. juxta Schol. H., cæteri παραθίειν.

is!” λιπέσθαι, H. uses the 2 aor. mid. of λείπω in pass. sense, (mar.) ἔλιπην λιπῆναι etc. not being found in him. ὅς οἱ κ. τ. λ., a clause expansive of πατροφονῆα, see on α. 1 πολύτροπον, and cf. ἀδμήτην ἦν κ. τ. λ. γ. 383.

199—200, these verses recur from α. 301, but are probably genuine here also, and hint obliquely (Nestor's politeness preventing more direct allusion to the private difficulties even of one so much younger), at the occasion for vigour afforded by the state of affairs at Ithaca. This allusion draws out a full statement of those affairs from Telem., see App. E. 3 (end).

204. καὶ ἔσσομένοισι, the καὶ implies to future as well as present hearers. πυνθέσθαι, the reading αἰοιδῆν seems to have originated in a gloss on κλέος εὐρὺ based on δ. 580, ἵνα ἦσι καὶ ἔσσομένοισιν αἰοιδῆ, and ω. 197 τεύξουσιν δ' ἐπιχθονίοισιν αἰοιδῆν. H. has two forms of phrase, with slight variation, to express the prospect of renown or infamy among future ages: one is “this will be base or will be a shame (αἰσχρὸν, λῶβη), or the like, for future ages to hear (πυνθέσθαι)”; the other, “they will make a song in future ages about such a person”, or “such an event will become a song, such person will be sung

about (αἰοιδῆ αἰοιδίμοι), etc. among future ages”: nowhere, unless αἰοιδῆ be read here, is it brought in as a second to a previous noun like κλέος, nor here is it so good a second to κλέος as πυνθέσθαι is: “shall diffuse his renown widely for future ages to hear” is better than the hendiadys “his renown and a song about him for future men”. The difference, however slight, on either ground, seems in favour of πυνθέσθαι.

205. τοσσῆνδε, followed by infin., with ellipsis of ὅσον, expresses “just so much as to punish”.

206—7. τίσασθαι, this accus. of person with gen. of thing is common with this verb, see Jelf, Gr. Gr. § 500: in 216 ἀποτίσεται has dat. (σφι) of person, accus. of thing, and in ο. 236 an accus. of each. For ἀτάσθαι see on α. 7.

208—9. μοι . . . πατρὶ τ' ἐμῷ καὶ ἐμοί, the ever present remembrance of his father (cf. α. 115, 135, β. 46, 134) occurs to Telem. as he is speaking of himself, and occasions him thus to correct, as it were, his words. ἐπέκλω., see on α. 17; in similar sense of destiny or lot, we have ἐπένησε, “spun”, T. 128, Ω. 210. ὄλβος means “wealth”, alike in the older sense of happiness and in the modern sense of riches. Pindar is

- 210 τὸν δ' ἡμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ  
 "ὦ φίλ', ἐπεὶ δὴ ταυτὰ μ' ἀνέμνησας καὶ ἔειπες·  
 φασὶ μνηστῆρας σῆς μητέρος εἵνεκα πολλοὺς  
 ἐν μεγάροις, ἀέκητι<sup>b</sup> σέθεν, κακὰ μηχανάσθαι.<sup>c</sup>  
 εἰπέ μοι ἢ ἐκὼν ὑποδάμνασαι, ἢ σέ γε λαοί
- 215 ἔχθαιρουσ' ἀνὰ δῆμον, ἐπισπόμενοι<sup>d</sup> θεοῦ ὄμφῃ.<sup>e</sup>  
 τίς<sup>f</sup> δ' οἶδ' εἰ κέ ποτέ σφι βίας ἀποτίσεται<sup>g</sup> ἔλθων,  
 ἢ ὃ γε μούνος<sup>h</sup> ἔων, ἢ καὶ σύμπαντες Ἀχαιοί;  
 εἰ<sup>i</sup> γάρ σ' ὡς ἐθέλοι φιλέειν γλαυκῶπις Ἀθήνη,  
 ὡς τότ' Ὀδυσσεὺς περικηδέτο<sup>k</sup> κυδαλλίμοιο
- 220 δῆμω<sup>l</sup> ἐνὶ Τρώων, ὅθι πάσχομεν ἄλγε' Ἀχαιοί,  
 (οὐ γάρ πω ἴδον ὦδε θεοὺς ἀναφανδὰ<sup>m</sup> φιλεῦντας  
 ὡς κείνω ἀναφανδὰ παρίστατο<sup>n</sup> Παλλὰς Ἀθήνη·)  
 εἰ σ' οὕτως ἐθέλοι φιλέειν κήδοιτό<sup>o</sup> τε θυμῷ,  
 τῷ κέν τις<sup>p</sup> κείνων γε καὶ ἐκλελάθοιτο γάμοιο."

a γ. 103, γ. 91—6.  
 b s. 177, o. 19, π.  
 91, ρ. 43, υ. 42;  
 v cf. α. 79, γ. 28,  
 π. 98—6.  
 c π. 134, ρ. 499,  
 φ. 375.  
 d ξ. 262, ρ. 431,  
 ω. 183.  
 e B. 41, γ. 129;  
 cf. θ. 250.  
 f β. 332.  
 g α. 268, ρ. 510,  
 ω. 480.  
 h υ. 30, 40, ψ. 39,  
 ζ. 388.  
 i K. 285—91.  
 k ξ. 527.  
 l γ. 100, δ. 330.  
 m λ. 455, II. 174;  
 cf. ζ. 288, υ. 48.  
 n γ. 121.  
 o A. 196, H. 204.  
 p α. 302, υ. 394,  
 427.

211. ἔφειπες. 213. ἀφέκητι. 214. φειπέ. φεκών. 216. τις σοῖδ'.  
 221. φίδου.

211. ἐπέμνησας Harl. suprascript. et in marg. ἐπανέμνησας, ut omisso μ' præcedat ταυτ'. 213. μηχανάσθαι Venet. marg. 214—5 [ ] Bek., quippe ex π. 95—6 translatos. 216—7. ἀποτίσεται, σύ γε Zenod., Schol. H.

especially fond of this term; for some of its related words see App. A. 3 (3).

211. see on 200.

214—5. The genuineness of these lines here is doubtful. The question asked by them is not answered, as it is where they recur (mar.): it implies that if Telem. were overborne against his will, it must be through the λαοί taking part against him — a strong confirmation of the weight due to the popular element in Homeric politics, as laid down in App. A. 4. ἐπισπόμε. κ. τ. λ., this is added politely, not to seem to suppose that Telem. could have given any ground for enmity. θεοῦ ὄμφῃ, oracular or prophetic warning, see on α. 282, Buttm. *Lexil.* 21, and App. A. 1.

216—7. σφι, dat. of special relation like of α. 88, 91: here the accus. of the deed (βίας) follows ἀποτίσ., as in 206 *sup.* one of the doer follows τίσασθαι.

218—23. The long-spun sentence losing itself in a parenthesis, and then resuming, resembles that in α. 255 foll., see note on α. 265. ἀναφανδὰ we find also ἐξαναφανδόν, and ἀμφάδιον or -ίην. Visible and manifest help is

a more special mark of a god's favour than help merely, οὐ γάρ πω πάντ-εσαι θεοὶ φαινόνται ἐναργεῖς π. 161, cf. οὐ σέ γ' ἔπειτα ἴδον κόρη Λιδὸς οὐδ' ἐνόησα κ. τ. λ. υ. 318—9; see also App. E. 1 (11).

There is a reading of Zenodotus ἢ σύ γε for ἢ ὃ γε, and ἀποτίσεται for ἀποτίσεται, meaning, "who knows whether you may perchance return to pay off their wrong, either alone or with all the Achæans to aid you": but although the words of Telem. 226—8 suit this well, those of Athenê in 231 plainly refer to Odys. returning to avenge; besides, εἰ... ποτέ... ἔλθων hardly applies with due force to Telem., and the "united Achæans" is a phrase pointing clearly to Odys., cf. παναχαιοί (mar.). The variation perhaps arose from the difficulty felt at passing from ἢ ὃ γε (217) to εἰ γάρ σ' (218) and εἰ σ' οὕτως (223), which, however, is only an instance of the rambling Nestorian style.

224. τις, used by epic litotes as if = πᾶς τις. The litotes shows contemptuous irony: for ἐκλελάθ. γάμοιο cf. ἐκλ. Ἀφροδίτης γ. 444.



<p>a π. 243, δ. 371, o. 406. b Φ. 221. c τ. 193, φ. 209, H. 7, Ξ. 108. d α. 64 mar. e K. 568, β. 322, δ. 207, κ. 573, π. 198, ψ. 185—6. f α. 452, φ. 309, E. 224. g β. 313, τ. 483. h α. 9. i η. 248, ψ. 55, B. 125. k δ. 525—37, λ. 409—10. l A. 140, 211, I. 701. m A. 315, 444, σ. 264. n α. 10. o β. 100, τ. 145, ω. 135. p λ. 398; cf. II. 589, ι. 461.</p>	<p>τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῤα      “ὦ γέρον, οὐ πῶ τοῦτο ἔπος τελέσθαι ὄτω·      λίην<sup>a</sup> γὰρ μέγα εἶπας· ἄγη<sup>b</sup> μ' ἔχει· οὐκ ἂν ἐμοί γε      ἔλπομένω<sup>c</sup> τὰ γένοιτ', οὐδ' εἰ θεοὶ ὣς ἐθέλοιεν.”      τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη      “Τηλέμαχε, ποῖόν σε ἔπος φύγεν ἕρκος<sup>d</sup> ὀδόντων.      230      ῥεῖα<sup>e</sup> θεὸς γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι.<sup>f</sup>      βουλοίμην δ' ἂν ἐγὼ γε, καὶ ἄλγεα πολλὰ μογήσας<sup>g</sup>      οἰκαδέ τ' ἐλθέμεναι καὶ νόστιμον ἦμαρ<sup>h</sup> ἰδέσθαι,      ἢ ἔλθῶν ἀπολέσθαι ἐφέστιος,<sup>i</sup> ὡς Ἀγαμέμνων      ᾤλεθ'<sup>k</sup> ὑπ' Αἰγίσθοιο δόλω καὶ ἧς ἀλόχοιο.      235      ἀλλ'<sup>l</sup> ἢ τοι θάνατον μὲν ὁμοίον<sup>m</sup> οὐδὲ θεοὶ περ      καὶ<sup>n</sup> φίλῳ ἀνδρὶ δύνανται ἀλαλκόμεν, ὁππότε κεν δῆ      μοῖορ' ὀλοή<sup>o</sup> καθέλησι ταηλεγέος<sup>p</sup> θανάτοιο.”</p>
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227. *ῤεῖπας.*228. *ῤελομένω.*  
233. *ῤοῖκαδέ.*229. *προσέῤειπε.*  
235. *ῤῆς.*230. *ῤέπος.*

228. pro οὐδ' εἰ Zenod. εἰ μή, Scholl. H. M. 230. Τηλέμαχος. 231. κ' pro γ', σαώσει Harl. suprascript. 232—8 improbantibus quinque Scholl. receperunt Dind. Fa. Löw., 236—8 solos [ ] Bek.

226—8. Telem. answers only the latter words of Nestor (223—4), which had fairly astonished him (ἀγη μ' ἔχει): — for him, though divinely succoured, to baffle the suitors, was in his eyes *λίην μέγα*. — *ἔλπομ.*, see Jelf *Gr. Gr.* § 599. 3; a *dativus commodi* often carries a participle describing the feeling etc. of the person accommodated; in *Æsch. Agam.* 1631 the pronoun is omitted, *δεχομένοις λέγεις θανεῖν σε*. — *οὐδ' εἰ θεοὶ κ. τ. λ.* This is not felt to involve actual impiety, as the Homeric conception of divinity is in nearly all its aspects restrained by limits; cf. note on α. 22 and App. E. 4 (16). Athenē points out (221) that the act which he supposed beyond those limits lay really within them.

230—1. For *Τηλέμαχε* some MSS. have *Τηλέμαχος*, but they are of inferior authority. Hermann contends that in no such word is the voc. in -ος found except *φίλος* (Bek.) as in α. 301. — *ῥεῖα* is especially used by H. to characterise the ease with which a god does what man finds impossible; cf. *ῥεῖα μάλ' ὡς τε θεὸς Γ.* 381, T. 444, which phrase commonly begins a line (mar.). For *γε* the early edd. give *κε* after *θεός*. — *καὶ ... σαώσαι*

“could bring a man safe (home) even from a distance”: for this sense of *σαώσαι* see mar.; so Xenoph. *Anab.* VI. 5, § 20, ἦν δὲ δῆ καὶ σωθῶμεν ἐπὶ θάλατταν.

232—5. These lines (which were rejected by some ancient critics) if retained, require us to press the sense of *καὶ ... μογήσας* “and (if he be brought safe home) I for my part would prefer that lot, even though I had to toil hard for it, to the lot of Agam., who (reached home without toilsome wandering, but) died at the domestic hearth by treachery”; i. e. your father's lot, hard as it is, may be less so than his. In this view, these lines need not be rejected. For *βουλοίμην* in sense of *malim*, followed by *ἦ* than, cf. λ. 489—91. — *Αἰγίσθ.* and *ἀλόχ.* depend on *ὑπὸ*, and *δόλω* is dat. of manner. *ἧς ἀλόχ.* is an addition to the previous statement of 194 which spoke of Ægisthus only. For the full details see λ. 409 foll. and δ. 529 foll. The wife abstracted the victim's last weapon, the *πάσγανον*, leaving him thereby defenceless.

236—8. *ἀλλ' ἦτοι* (mar.) appears to be a phrase for breaking off a subject = “but there — death, the common lot, not even the gods can etc.”

τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῤα  
 240 “Μέντορ, μηκέτι ταῦτα<sup>a</sup> λεγόμεθα κηδόμενοι<sup>b</sup> περ-  
 κείνω δ' οὐκέτι νόστος ἐτήτυμος,<sup>c</sup> ἀλλὰ οἱ ἦδη  
 φράσσαντ' ἀθάνατοι θάνατον καὶ κῆρα μέλαιναν.  
 νῦν δ' ἐθέλω ἔπος ἄλλο μεταλλῆσαι<sup>d</sup> καὶ ἐρέσθαι  
 Νέστορ', ἐπεὶ περιόιδε<sup>e</sup> δίκας<sup>f</sup> ἠδὲ φρόνιν<sup>g</sup> ἄλλων.  
 245 τρῶς<sup>h</sup> γὰρ δὴ μὴν φασιν ἀνάξασθαι<sup>i</sup> γένε' ἀνδρῶν,  
 ᾧς τε μοι ἀθάνατος ἰνδάλλεται<sup>k</sup> εἰσοράσθαι.

a v. 296, N. 292.  
 b X. 416.  
 c δ. 157; cf. 140,  
 γ. 122.  
 d γ. 69 mar.  
 e p. 317, N. 728.  
 f t. 215, λ. 570.  
 g δ. 258.  
 h A. 250—2.  
 i δ. 177, 602.  
 k ε. 224, P. 213,  
 ψ. 460.

241. Φοί. 243. 244. Φέπος. 244. περίΦοιδε. 245. Φανάξασθαι.  
 246. Φινδάλλεται.

239. τὸν Barnes. pro τὴν. 241—2. in dubium vocant quatuor Scholl., parum perspecta loquentis indole. 244—6 Scholl. H. M. improbant [ ] Bek. 245. pro ἀνδρῶν alii ἄλλων. 246. ita Aristoph., Scholl. H. M., et ita Wolf., ἀθανάτοις Barnes. Ern. Cl. ed. Ox.

Bek. sets 236—8 in the mar. as spurious. Five Scholl. mark the whole pass. 232—8 as spurious, the first four lines as lacking coherence with the preceding (see, however, note on 232—5 *sup.*), the last three as incoherent with 231. The Venet. Schol. explains the apparent conflict of this with 231 on the principle that the *πεπνυμένη* (*μοῖρα*) in that case is supposed *not* to have reached him, in the latter to have done so. But there is no conflict if *τῆλοθεν* ... *σάσσαι* be understood, as in note on 230—1 *sup.* Then 236—8 is added rather in reference to the death of Agam. than to the main question of Odysseus' return. Telemachus had positively asserted 227—8 that that return was beyond hope. He gives in his next speech 242 the reason, as though admitting, “a god could bring him home from however far, were he alive; but (he is not, for) the gods have decided on and (he implies) executed his doom”. The general sense of *μοῖρ' ὄλ. κ. τ. λ.* is natural death, but the *κῆρα μέλαινα* of 242 is some violent cutting short of the course of nature. Whether even Zeus could thwart the course of *μοῖρα* is discussed on s. 436, q. v. For *τανηλ.*, see on 97—8 *sup.* and App. A. 22; of *τάνας* other compounds occur (mar.).

241—2 are marked as doubtful by four Scholl. *οὐκ. ἐτήτ.* means merely “not assured”, but implies “sure not to be”. This despondency, perhaps, expresses the blank disappointment left

on the speaker's mind by Nestor's words; although inconsistent with the spirit of Telemachus' errand of enquiry about his father, it is yet characteristic of his tone of mind; see App. E. 3. *ἐτήτ.* has cognate forms *ἐτυμος*, *ἔτεος*.

244—6 are rejected by two Scholl. as superfluous, but needlessly. *δίκας* in sing. means often custom or the course of things, but in plur. bears a higher sense (mar.), cf. *mos* and *mores*, and our “by rights”: — “he is superior to others in sense of justice and in information”: meaning he is good and well informed; cf. *φειδός δ' οὐκ ἐρέει· μάλα γὰρ πεπνυμένος ἐστίν, γ. 328.* — *φρόνιν* is only found in one other place (mar.). For *ἄλλων*, governed by *περὶ*, cf. α. 66; there is a *var. lec. ἀνδρῶν*, arising perhaps from 245. — *ἀνάξασ.* In A. 252 Nestor *μετὰ τριτάτοισιν ἀνασσειν*; the change of expression here “marks the difference between his age in the two poems”. Gladst. III, iv. § III. p. 450. We have *ἀνάσσονται* pass., and the active verb frequently (mar.); here the sense is “to continue king”, followed by aoc. of duration, *γένε'*, see on ζ. 35. Herod. II. 142 reckons 3 *γένεα* to a century, or about 30 years each; see Gladst. *ub. sup.* *ἰνδάλλ.*, this word is used in II. (mar.) of a prominent appearance; so here, “he strikes me as immortal”, since his age and vigour seem to defy death; cf. τ. 224, *ὡς μοι ἰνδάλλεται ἦτορ*, where *ἰνδάλλ.* is probably impers. and *ἦτορ*

a γ. 101 mar.	ᾧ Νέστορ Νηληιάδη, σὺ δ' ἀληθὲς ἐνίσπεες. <sup>a</sup>	
b γ. 194.	πῶς ἔθαν' Ἀτρείδης εὐρὺ κρείων Ἀγαμέμνων;	
c α. 300.	ποῦ Μενέλαος ἔην; τίνα δ' αὐτῷ μήσατ' ὄλεθρον <sup>b</sup>	
d cf. λ. 409 foll.	Ἀγισθος <sup>c</sup> δολόμητις; ἐπεὶ κτάνε <sup>d</sup> πολλὸν ἀρείω.	250
e App. D. 9 (3); cf. α. 24 mar.	ἣ οὐκ Ἄργεος <sup>e</sup> ἦεν Ἀχαικοῦ, ἀλλὰ πη <sup>f</sup> ἄλλη	
f β. 127, σ. 288, χ. 140.	πλάξεται ἐπ' ἀνθρώπους, <sup>g</sup> ὃ δὲ θαρσήσας κατέπεφνεν;"	
g α. 183 mar.	τὸν δ' ἡμείβετ' ἔπειτα Γερήνιος ἱππότητα Νέστωρ	
h ζ. 282, Z. 280.	“τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθῆα πάντ' ἀγορεύσω.	
i δ. 546, ω. 284—5.	ἣ τοι μὲν τάδε καὶ τὸς <sup>h</sup> ὀϊεαι, ὥς κεν ἐτύχθη,	255
k E. 887, Π. 445.	εἰ <sup>i</sup> ζῶν <sup>k</sup> γ' Ἀγισθον ἐνὶ μεγάροισιν ἔτεμν <sup>l</sup>	
l α. 218, α. 81, Δ. 293, Z. 515.	Ἀτρείδης Τροίηθεν ἰὼν ξανθὸς Μενέλαος·	
m ψ. 256, Z. 404; cf. λ. 75.	τῷ κέ οἱ οὐδὲ θανόντι χυτὴν <sup>m</sup> ἐπὶ γαίαν ἔχευαν,	
n Σ. 271, X. 89, 335, 509, ψ. 184.	ἀλλ' ἄρα τὸν γε κύνες <sup>n</sup> τε καὶ οἰωνοὶ κατέδαψαν <sup>o</sup>	
o π. 92.	κείμενον <sup>p</sup> ἐν πεδίῳ <sup>q</sup> ἐκάς ἄστεος· οὐδέ κέ τίς μιν	260
p γ. 263, δ. 517—8. q φ. 404.		

258. Φοι. 260. Γενὰ Φάστεος.

247. μέγα κῆδος Ἀχαιῶν pro σὺ δ' ἀληθὲς ἐνίσπεες Vind. 251. Ἄργει ἔην ἐν Ἀχαικῷ Scholl. H. Q., al. Ἄργος ἔην ἐπ' Ἀχαικὸν Bek. annot. 255. τότε Harl. correctum pro τάδε a man. pri. ὥς κεν Harl. περ suprascr., κεν Ern. Cl. ed. Ox. Bek. Dind., περ Wolf. Fa. Löw. 258. nonnulli ἔχευεν, Schol. Scholl. E. M. Q. et H. marg., 260. ἄστεος Barnes. Ern. Cl. ed. Ox. Bek. Dind. Fa., Ἄργεος Schol. H. Wolf. Löw.

accus., “in my mind”. The reading ἀθανάτοις was corrected by Wolf to nom. from the Harl. Schol., who ascribes the latter to Aristoph. (Ni.) The verb is not elsewhere found with dat. of thing resembled.

247. ἐνίσπ., see App. A. 1.

248. πῶς, the question means “how came he to die?” and, coupled with further questions 249—50, implies that the speaker could not account for the two facts of Menel. not defending or avenging Agam., and of Ægisth. overcoming a so much better man than himself. The question ποῦ Μενέλ. ἔην is a testimony to the strong brotherly attachment of Menel.; see App. E. 8 (8). Telemachus had heard no details of the voyage home of the Atridæ, save that Menel. was of the party who urged departure (168 sup.), whilst Agam. was for delay. Hence he might have reasonably supposed that Menel. would have reached home at least as soon.

251. Ἄργεος, local gen., explicable as a gen. of contact, see on 23; Jelf Gr. Gr. § 522. 1, 2 connects with it the local adverbial forms ποῦ, ἀγχοῦ,

τηλοῦ &c., and the gen. following verbs of motion, expressing the space traversed, θέειν πεδίῳ X. 23, so inf. 476, and the like, which, as well as the strictly local gen., is very rare in prose. The two other readings here are perhaps attempts to get rid of an unfamiliar construction. The “Achæan Ærgos” = Peloponnesus, see App. D. 9 (3).

255. καὶ τὸς, plainly by crasis of καὶ αὐτὸς (see mar.), some read κ' αὐτὸς, but there is no sense in κε (Ni.). ὥς κεν, var. lect. ὥσπερ, which, however, should mean “as the actual fact was” not — as the sense requires — “would have been”.

256—8. ζῶν γ', var. lect. ζῶοντ', but γε is found in some parallel places (mar.) and suits this place better. We also find rare ep. contracted forms ζῶς ζῶν (mar.). κέ extends its force to κατέδαψαν, 259.

260. ἄστεος, the reading Ἄργεος possibly arose from a wrong notion that Ἄργος was the city of Agam.; see App. D. 9 (1), or it may have been

<p>κλαῦσεν<sup>a</sup> Ἀχαιῶν· μάλα γὰρ μέγα μήσατο ἔργον.<sup>b</sup>      ἡμεῖς μὲν γὰρ κείθι πολέας<sup>c</sup> τελέοντες ἀέθλους      ἡμεθ'· ὁ δ' εὐκηλος<sup>d</sup> μυχῶ<sup>e</sup> Ἄργεος<sup>f</sup> ἱπποβότοιο      πόλλ' Ἀγαμεινονέην ἄλοχον θέλγεσθ'<sup>g</sup> ἐπέεσσιν.      265 ἦ δ' ἦ τοι τὸ πρὶν μὲν ἀναίνετο ἔργον αἰετὴς,<sup>h</sup>      δια Κλυταιμνήστρη· φρεσὶ<sup>i</sup> γὰρ κέχηρτ' ἀγαθῆσιν.      πὰρ δ' ἄρ' ἔην καὶ αἰοιδὸς<sup>k</sup> ἀνῆρ,<sup>l</sup> ᾧ πόλλ' ἐπέτελλεν      Ἀτρείδης, Τροίηνδε κιών, εἰρυσθαί<sup>m</sup> ἄκοιτιν.      ἀλλ' ὅτε δὴ μιν μοῖρα θεῶν ἐπέδησε<sup>n</sup> δαμῆναι,</p>	<p>a λ. 72; cf. δ. 197—8.      b γ. 275, E. 303, Π. 209.      c δ. 170.      d A. 554, ξ. 479.      e Z. 152.      f App. D. 9 (2).      g α. 57, π. 309, ρ. 521.      h π. 13, X. 395.      i ξ. 421, θ. 360; cf. λ. 367.      k cf. ρ. 487—90, λ. 383—9, ρ. 513—9.      l ε. 391, A. 515.      m ε. 194, O. 141.      n λ. 292, σ. 155—6, X. 5.</p>
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261. *Ἐργον.* 264. *θέλγεσθε* *Ἐπέεσσιν.* 265. *Ἐργον ἀφεικὲς.* 268. *Ἐίρυσθαι.*

262. *πολλὰς* Harl. *suprascr.* (contra metrum), *πολεῖς* Bek. *annot.* 266. *var. lect.* *κέχηρτ'* Eustath. *Schol. P.* 267. "*πὰρ δ' ἄρ'* *Schol. uni praefigitur sed πὰρ γὰρ alii*", Pors. *γὰρ* Barnes. *Ern. Cl. ed. Ox.*, *δ' ἄρ'* Wolf. *et recentt.*

at first a gloss to explain *πεδίω*; the expression corresponds to that, *ἀγροῦ ἐπ' ἔσχατιῇ*, where Ægisthus is said to have dwelt, and to that of *μυχῶ Ἄργεος* (mar.).

261. *κλαῦσ.*, the *κλαυθμός* was part of the ritos due; so Elpenor says, *μη μ' ἀκλαυτον ἀθαπτον κ. τ. λ.* (mar.). *μέγα ... ἔργ.*, this phrase means (mar.) (1) arduous task, often physical effort, (2) heroic achievement, (3) heinous crime, as here.

262—4. This well describes the contrast between the toils of the warrior lord abroad and the sly craft and quiet enjoyment (*εὐκηλος*) of the effeminate schemer at home.

266. See App. E. 2 (7).

267. *ἀνῆρ*, this added to a noun (so to *χαλκεὺς*, *λήτρος*, etc.), imparts greater dignity than such a noun alone would convey; contrast with this usage the expression *φῶς δεκτῆς*, by which contempt perhaps is intended. The name of the bard is said by a Schol. to have been Demodocus, the supposition being that a real name is perpetuated in *θ.* 262 foll.

268. *εἰρυσθαι*, see on ε. 484. Obs. that no such charge was given by *Odys.* concerning Penelopè — a tribute perhaps to her superior discretion — Mentor's commission extending only to the house and goods (β. 225—7).

The Minstrel was singled out for this office perhaps owing to the sacredness of his character (ζ. 345—6), to which the mode of his death was no doubt a tribute; with the barbarous casuistry which dictated the fate of Antigone (*Soph. Antig.* 773 foll.), he was not slain by blow of hand, but his death contrived to appear quasi-natural. The moral influence of bards is also dwelt on by the Schol.; *πάντες αὐτοῖς προσεῖχον ὡς σοφοῖς, καὶ παιδευθῆναι τούτοις παρεδίδουσαν τοὺς ἀναγκαίους*. It is clear also that their attainments were viewed with reverence (mar.) and referred to a divine source. Such an one would be free from the political temptation which partly animated the suitors against the absent *Odys.*; thus, Phemius on the whole remained true to his lord, and only sung to the suitors under compulsion (ζ. 352 foll., cf. α. 154).

269. *μιν*, whom? Ni. says the *αἰοιδός*, of whom the reader's mind, he says, is full; but then the noun for which *μιν* stands (*αἰοιδόν*) would hardly be found in the clause *δὴ τότε ... v. 270*; besides the *μοῖρα θεῶν* seems to refer us rather to the denunciation of Zeus (α. 35—43, see note there) in spite of which Ægisthus sinned, *εἰδώς ἀπὺν δῖσθρον*, i. e. with a knowledge of his doom — the *μοῖρα* here.

a μ. 351.  
b P. 151.  
c α. 473, ν. 208,  
d ο. 292,  
e ο. 480, P. 272.  
f α. 155.  
g α. 83, Π. 445.  
h γ. 179.  
i B. 305, A. 808.  
j cf. ε. 184, ω. 246  
—, γ. 259.  
k γ. 438, δ. 602,  
ζ. 509, μ. 347,  
σ. 300, τ. 257.  
l cf. ω. 37, μ. 51,  
162, 179.  
m cf. Z. 302.  
n γ. 261 mar.  
o γ. 319.  
p cf. γ. 262.  
q γ. 64, ο. 410, φ.  
251, τ. 86, ζ. 758,  
υ. 276—8, φ.  
258—67; cf. λ.  
172, 198, ο. 478,  
σ. 202, υ. 71, 80.  
r α. 255; cf. κ. 32.  
s ζ. 127, 219; cf.  
β. 158, ε. 124;  
cf. B. 553—4.

δὴ τότε τὸν μὲν αἰοιδὸν ἄγων ἐς νῆσον ἐρήμην<sup>a</sup> 270  
κάλλιπεν<sup>b</sup> ὠανοῦσιν ἔλωρ<sup>c</sup> καὶ κύρμα<sup>d</sup> γενέσθαι,  
τὴν δ' ἐθέλων<sup>e</sup> ἐθέλουσαν ἀνήγαγεν ὄνδε δόμονδε,<sup>f</sup>  
πολλὰ δὲ μηρί<sup>g</sup> εἰς ἔκηε θεῶν ἱεροῖς ἐπὶ βωμοῖς,<sup>h</sup>  
πολλὰ δ' ἀγάματ'<sup>k</sup> ἀνήψεν,<sup>l</sup> ὑφάσματα<sup>m</sup> τε χρυσόν τε,<sup>n</sup>  
ἔκτελεσας μέγα ἔργον,<sup>o</sup> ὃ οὐ ποτε ἔλλπετο θυμῷ.<sup>o</sup> 275  
ἡμεῖς<sup>p</sup> μὲν γὰρ ἅμα πλέομεν Τροίηθεν ἰόντες,  
Ἄτρείδης καὶ ἐγὼ, φίλα εἰδότες ἀλλήλοισιν·  
ἀλλ' ὅτε Σούνιον ἰδὼν ἀφικόμεθ', ἄκρον Ἀθηνέων,  
ἐνθα κυβερνήτην Μενελάου Φοῖβος Ἀπόλλων<sup>q</sup>  
οἷς ἀγανοῖς βελέεσσιν ἐποιχόμενος κατέπεφνεν,<sup>r</sup> 280  
πηδάλιον<sup>r</sup> μετὰ χερσὶ θεούσης νηὸς ἔχοντα,  
Φρόντιν Ὀνητορίδην, ὃς ἐκαίνυτο<sup>s</sup> φῦλ' ἀνθρώπων

271. *ἔλωρ*. 272. *ἴδων*. 275. *ἔργον* *ἔλλπετο*. 277. *ἔιδότες*. 280. *Φοῖβος*.

271. *κύρμα* Barnes, Ern. Bek., *κύρμα* Schol. B. Wolf. Dind. Fa. Löw. 275. *ἡλ-  
πετο* Barnes. 276. *προ ἅμα πλ.* Zenod. *malè ἀναπλέομεν*, Schol. M. 278. *Ἀθη-  
ναίων* Harl. *contra metrum nisi omisso ἄκρον et α metri gratiâ productâ; cf.  
Bek. ad Aristoph. Nub. 400.*

270. *νῆσον*, a Schol. calls it Carphê.

274. See mar. for various *ἀγάματα*.  
— *ὑφάσμ.* . . . *χρυσόν* are two de-  
scriptions of *ἀγάματα*, which sub-  
division of a general term is common  
in H., see for examples mar.; they  
were thank-offerings for the unex-  
pected (275) success of his crime.

277. *Ἄτρείδης*, i. e. Menelaus.

278. *Σ. ἰδὼν*, the S. cape of At-  
tica, sacred to Poseidon, who is invoked  
Aristoph. *Eg.* 560 as *Σουνιάρα*. (Ni.)  
A sacred character is ascribed to all  
striking natural objects, showing a  
sense of the influence of superhuman  
power. (Ni.) Aristoph. *Nub.* 400 has  
*καὶ Σούνιον ἄκρον Ἀθηνέων*, where  
*ἄκρον* seems required by the sense,  
still, *Ἀθηναίων* which is also read "in  
all editions before Brunck" (Pors.),  
might scan, omitting *ἄκρον*. But on  
the whole it seems more likely that  
*Ἀθηναίων* was a gloss both here and  
in Aristoph. *l. c.*, since Sunium could  
not literally be called a "cape of  
*Athens* (the city)". So in Aristoph. *Eg.*  
159 *Ἀθηναίων* crept into the text for  
*Ἀθηνῶν* or *Ἀθηνέων*.

279—80. In the *Ody.* Apollo rarely  
appears. It is noticed that he gave

stature and manly ripeness to youths,  
with which is to be connected his  
function, the privative of this, of cutt-  
ing short the prime of youth and man-  
hood by a sudden extinction. His sister  
Artemis has precisely the same func-  
tions for her sex. He occurs as the  
patron of archery, worshipped with  
special festivals in Ithaca, and she is  
*λοχίαρα*, as he *ἐκηβόλος*. The epith.  
*ἔκατος* H. 83 may also be compared  
with the name *Ἐκάτη*, which in post-  
Homeric mythology is a synonym of  
Artemis. The death of the children of  
Niobê (*Ω.* 605 etc.) was not an exer-  
cise of those previous functions, so  
much as an act of vengeance or dis-  
pleasure; so also probably that of Otus  
and Ephialtes (*λ.* 318), though the  
added fact of their early youth (319  
— 20) suggests a reference to such  
functions; as does the case of Eurytus  
cf. *οὐδ' ἐπὶ γῆρας ἔκετ'* (*θ.* 226—7).  
Artemis' slaying Orion pertains per-  
haps to her functions as a huntress  
(*ε.* 123—4).

282. Perhaps *καίνυμαι*, in connexion  
with *κεκάσμενος ἐκεκάσμεν* etc. (as  
clearly traced by Buttm. *Gr. Verbs* s. v.),  
is also related to *χάζω, κέκαδον, κε-*

νῆα κυβερνήσαι, ὁπότε σπερχοῖατ' ἄελλαι.<sup>a</sup>  
 ὡς ὃ μὲν ἐνθα κατέσχετ' ἐπειγόμενός<sup>b</sup> περ ὁδοτο,  
 285 ὄφρ' ἔταρον θάπτοι καὶ ἐπὶ κτέρεα<sup>c</sup> κτερίσειεν.<sup>d</sup>  
 ἀλλ' ὅτε δὴ καὶ κείνος, ἰὼν ἐπὶ οἶνοπα<sup>e</sup> πόντον  
 ἐν νηυσὶ γλαφυρῆσι, Μαλειάων<sup>f</sup> ὄρος αἰπὺ  
 ἔξε<sup>g</sup> θέων, τότε δὴ στυγερὴν ὁδὸν εὐρύοπα<sup>h</sup> Ζεὺς  
 ἐφράσατο, λιγέων<sup>i</sup> δ' ἀνέμων ἐπ' αὐτμένα χεῦεν  
 290 κύματά τε τροφόντα<sup>k</sup> πελώρια, ἴσα ὄρεσιν.  
 ἐνθα διατηξάσ<sup>l</sup> τὰς μὲν Κρήτη ἐπέλασεν,<sup>m</sup>  
 ἦχι<sup>n</sup> Κύδωνες<sup>o</sup> ἐναίον Ἰαρθάνου<sup>p</sup> ἀμφὶ φέεθρα.  
 ἔστι δὲ τις λισσῆ<sup>q</sup> αἰσιτά τε εἰς ἄλλα πέτρα  
 ἔσχατι<sup>r</sup> Γόρτυνος,<sup>s</sup> ἐν ἡεροσιδῆ<sup>t</sup> πόντῳ·

a N. 334, s. 304.  
 b α. 308, o. 49; cf.  
 o. 287.  
 c α. 291, β. 222.  
 d cf. μ. 12—5.  
 e α. 183 mar.  
 f δ. 514, ε. 80.  
 g A. 807, s. 442.  
 h β. 146.  
 i λ. 389, 406; cf.  
 ε. 17, O. 620.  
 k O. 621.  
 l Φ. 3, s. 409.  
 m γ. 300, δ. 500,  
 η. 277, o. 482,  
 ε. 350, 358.  
 n ζ. 94, τ. 553, A.  
 807, F. 326.  
 o ε. 176.  
 p H. 135.  
 q s. 412, κ. 4.  
 r κ. 96.  
 s B. 646.  
 t γ. 106, ψ. 744.

286. *Φοίνοπα.* 290. *Φῖσα.* 294. *ἡεροσιδῆ.*

283. *σπερχοιεν* Ern. Cl. ed. Ox. Bek., fortasse ex N. 334, cf. s. 304, *σπερχοῖατ'* Harl. ex emend. ejusd. man. Wolf. et recentt., alii *σπέρχωσιν* var. l. H. Stephan. 289. pro δ' alii τ', utramque dedit Arist. 290. *τροφόντο* Ambros. quod Aristarcho vix probabiliter tribuit Schol., ipse vitium procul dubio passus. Iam vero *τροφόντα* et manifesto errore *τροφόντο* pro *τροφόντο* Scholl. exhibent. *τροφόντα* Schol. A. 307. Eustath. et hic et O. 621 tum *τροφόντα* tum *τροφόντα* legi memorat. 293. *Λισσῆ* Scholl. H. M. Q. V., *Λισσῆν* Crates, Scholl. M. V.

*κἀδοντο, κευαδήσω*, of which he says "the act. voice had in the older language the causative sense of 'I cause to retire, drive back'; thus *ἐκάλυνο* here 'distanced', lit. 'caused to retire from him', so *ἐλέφαντι φαίδιμον ὤμον κευαδμένος* Pind., distinguished or differenced by ivory". Jelf, *Gr. Gr.* 667, obs. 1, notices that an infin. follows this verb as it does adjectives, c. g. *θεῖειν ταχύς*.

284—5. *ὃ μὲν*, Menel. "was detained", it is implied (cf. *ἡμεῖς* 276, and *κείνος* 286) that Nestor sailed on. *θάπτοι*, since to omit a burial caused a *μῆνιμα*, l. 73.

286—7. *ἐπὶ*, see on α. 299. *Μαλ.*, the S. E. cape of Peloponn., now Cape St. Angelo; vessels creeping along the shore would often encounter a sharp gale from the west in rounding it.

289—90. That this description is not overcharged is clear from the mention in *The Times*, Naval and Mil. Intell. Apr. 13<sup>th</sup> 1861, of "H. M. Gunboat Lapwing lying at Piræus, suffering from a gale of wind in the Archipelago, from which she had saved herself by throwing her guns overboard."

*αὐτμένα*, there is also a fem. *αὐτμῆ* (mar.) in same sense.

292. *Κύθ.*, the Cretan tribes (mar.) were the Achæans, Etecretans, Cydonians, Dorians, Pelasgians. The first, certainly, and the last two apparently, being invaders who had settled there. These Cydonians lay in the N. W. region of Crete, at the root of a spur of its coast-line jutting northwards, and would be first reached from Malea (Herod. III. 59).

293. *Λισσῆ*, obs. that the Schol. makes it a proper name, said to be *Βλίσση* in the Cretan dialect.

294. Gortys lay about the middle of the island towards the S. coast, its ruins are widely conspicuous still, and some traces of the famous labyrinth exist near in cavernous rocks, etc.; see, however, Sir G. C. Lewis (*Ant. Astron.* p. 441), who treats the labyrinth as wholly fabulous. Phæstus lay S. W. of it, distant about 60 stadia (Ni.), at the root of a spur of the southern coast-line jutting southwards, and faces the W. A river flowing from E. to W., having it on the S. bank near the mouth, and Gortys on the N. bank higher up, is probably the Iardanus; see Spruner's *Atlas*.

a	Θ. 25, 5. 154, 225, T. 114.	ἐνθα Νότος μέγα κύμα ποτὶ σκαῖον θίον <sup>a</sup> ᾧδει,	295
b	Θ. 325, φ. 221.	ἐς Φαιστόν, μικρὸς δὲ λίθος μέγα κύμ' ἀποέργει. <sup>b</sup>	
c	v 279, ο. 209.	αἶ μὲν ἄρ' ἐνθ' ἤλθον, σπουδῆ <sup>c</sup> δ' ἤλυξαν ὄλεθρον	
d	s. 40, 405, t. 405.	ἄνδρες, ἀτὰρ νῆάς γε ποτὶ σπιλάδεσσιν <sup>d</sup> ἔαξαν <sup>o</sup>	
e	cf. e. 415—6.	κύματ'· ἀτὰρ τὰς πέντε νέας κνανοπρωρεῖους <sup>f</sup>	
f	t. 482, 539, x. 127.	Αἰγύπτῳ ἐπέλασσε <sup>e</sup> φέρον ἄνεμός τε καὶ ὕδωρ.	300
g	γ. 291 mar.	ὧς ὁ μὲν ἐνθα πολὺν βίοτον καὶ χρυσὸν ἀγέλωα <sup>h</sup>	
h	γ. 312, δ. 81, 90, 125—32.	ἤλατο ξὺν νησὶ κατ' ἄλλοθρόους ἀνθρώπους· <sup>i</sup>	
i	α. 183.	τόφρα δὲ ταῦτ' Αἰγισθος ἐμήσατο <sup>k</sup> οἰκοθι λυγρὰ,	
k	γ. 194.	κτείνας Ἀτρεΐδην, δέδμητο <sup>l</sup> δὲ λαὸς ὑπ' αὐτῶ.	
l	s. 454, λ. 621, Γ. 183; cf. α. 426 mar.	ἐπτάετες <sup>m</sup> δ' ἤνασσε πολυχρόσοιο Μυκῆνης· <sup>n</sup>	305
m	s. 278—9, μ. 447, ξ. 249—52.	τῶ δὲ οἱ ὀγδοάτῳ κακὸν <sup>o</sup> ἤλυθε διὸς Ὁρέστης <sup>p</sup>	
n	H. 180, Δ. 46.	ἄψ' ἀπ' Ἀθηναίων, κατὰ δ' ἔκταυε πατροφονῆα, <sup>q</sup>	
o	Φ. 39, μ. 118.	Αἰγισθὸν δολόμητιν, ὅς οἱ πατέρα κλυτὸν ἔκτα.	
p	α. 40.	ἧ τοι ὁ τὸν κτείνας δαίνυτ' τάφον Ἀργείοισιν	
q	α. 299—300, γ. 197—8.		
r	γ. 66, δ. 3, η. 50, ψ. 201.		

296. ἀποέργει. 298. ἔφαξαν. 303. Φοίκοθι. 305. ἐπτάετες δ' ἔφάνασσε. 306. Φοι. 308. ὁ Φοι.

296. pro μικρὸς Zenod. Μαλίον, Scholl. E. M. Q. V. 297. οἶ μὲν Harl. ex emend. 302. Barnes. Cl. ed. Ox. νησὶν ἐπ' fortasse ex α. 183, Harl. κατ'. 303. 304 a quibusdam abesse monet Schol. H. pro οἰκοθι idem πῆματα. 304. Arist. δέδμητο, Scholl. H. M. Q. R. 306. τῶ δ' ἄρ' ἀνάιστον Apollon. Sophista ex Φ. 39. 307. pro ἀπ' Ἀθηναίων Zenod. et Eustath. ἀπὸ Φακῆων, Arist. ἀπ' Ἀθηναίης, coll. η. 80, ἀπ' Ἀθηναίων Schol. H. 309—10 deerant in nonnullis vett. exemplaribus, Scholl. M. Q. R. T.

295. θίον in II. (mar.) means always "peak" (of Olympus).

296. For μικρὸς . . λίθος 4 Scholl. give a reading Μαλίον . . λίθος; the κύμα is the roll of the Mediterranean from the west.

297. σπουδῆ, with great effort = "scarcely"; cf. μόγις and μογέω.

298—300. ἔαξαν κύματ', a neut. plur. with plur. verb. is common in H.: Jelf, *Gr. Gr.* § 385. obs. 2, says, this is "often merely for the metre"; here and at Θ. 137, no such reason could apply. κνανοπρωρ., cf. the other epith. for the prows of ships, μιλτοπάργος, ι. 125; this however is far more common; for its probable meaning see App. F. 1 (19). Αἰγύπτῳ κ. τ. λ. cf. Eurip. *Hel.* 682, ᾧδ' ἐπέλασ' Αἰγύπτῳ, and 671 ἐπέλασε Νεῖλω.

304. δέδμητο, from δαμάω, see on α. 426. The attempt of Ægisth. had, like the suitorship of Penel., a political element in it; marriage with the wife of the absent being the direct

step to the occupancy of his throne; see App. E. 5, and preliminary note to β.

305—6. For Homer's formula of fixing a number and then adding one to make it complementary (mar.) see on β. 374. Holy Scripture exhibits something similar, e. g. Prov. XXX. 15.

306—8. Orestes was sent from home a boy, to return grown up. The exile of Or. was with his uncle Strophius in Phocis, according to the legend followed by the dramatists. H. seems to speak only of Athens (Zenod. however read ἀπὸ Φακῆων 307), whither the Æschylean form of the legend sends him to expiate his guilt. The shade of Agam. (l. 458—60) enquires where he is, at Orchomenus, Pylus, or Sparta? as though assured that he was not at Mycenæ. Of course the date of that enquiry was previous to the return of Orestes, since Ægisthus ruled for 7 years after the fall of Troy.

309. δαίνυτ' τάφον, cf. δαίνυντο δαῖτα, δαίνυντα γάμον (mar.).

<p>310 μητρός τε στυγερῆς<sup>a</sup> καὶ ἀνάκιδος Αἰγίσθοιο·      αὐτῆμαρ δέ οἱ ἦλθε βοήν<sup>b</sup> ἀγαθὸς Μενέλαος,      πολλὰ<sup>c</sup> κτήματ' ἄγων, ὅσα οἱ νέες ἄχθος ἔειραν.<sup>d</sup>      καὶ<sup>e</sup> σὺ, φίλος, μὴ δηθὰ δόμων ἄπο τῆλ' ἀλάλησο,<sup>f</sup>      κτήματά τε προλιπῶν ἄνδρας τ' ἐν σοῖσι δόμοισιν</p> <p>315 οὕτω ὑπερφιάλους, μὴ τοι κατὰ πάντα φάγωσιν      κτήματα δασσάμενοι,<sup>g</sup> σὺ δὲ τηῦσίην ὁδὸν ἔλθῃς.      ἀλλ' ἐς<sup>h</sup> μὲν Μενέλαον ἐγὼ κέλομαι καὶ ἄνωγα      ἔλθειν· κείνος γὰρ νέον ἄλλοθεν εἰλήλουθεν.<sup>i</sup>      ἐκ τῶν ἀνθρώπων ὄθεν οὐκ ἔλποτό<sup>k</sup> γε θυμῷ</p> <p>320 ἔλθέμεν, ὅν τινα πρῶτον ἀποσφήλωσιν<sup>l</sup> ἄελλαι      ἐς πέλαγος μέγα τοῖον,<sup>m</sup> ὄθεν τέ περ οὐδ' οἰώωτο</p>	<p>a λ. 410, 424, 432.          b P. 665.          c γ. 301 mar.          d T. 386, μ. 730;          cf. φ. 18.          e ο. 10—8.          f β. 370.          g β. 368.          h ξ. 127.          i υ. 360, φ. 112,          π. 26.          k γ. 275.          l E. 567.          m α. 209 mar., λ.          135.</p>
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311. 312. *Foi.* 319. οὐ *Fέλποιο.*

315. pro τοι alii δῆ.

310. *μητρός*, this is the only hint, if the line be genuine, that Orestes slew his mother. That it should be so is then a mark of Homer's euphemistic reserve, as contrasted with the violent prominence which subsequent poetry gave that action. Arist. remarks (Scholl.) that her death may be inferred from it, but not necessarily by Orestes' hand. This shows that he accepted the line; and assuming it Homeric, the remark may find place here that the *ἐρινύες* were already established in mythology, especially in connexion with a mother's curse (β. 135, I. 571, Φ. 412); but, Nägelsbach says, not yet having a distinct penal agency, and rather related to the *Ζεὺς καταχθόνιος* as *μοῖρα* is to *Ζεὺς* (*Homer. Theol.* V. § 38). Yet the description of Erinyes (sing.) as "walking in darkness" (*ἠεροφόιτις*), hearing from Erebus imprecations on the guilty, and having an implacable (*ἀμείλιχον*) heart, is a formidable image, and, combined with *στυγεραὶ*, as proper to an infernal power, carries with it the idea of vengeance as a special function. The doubtful epithet *δασπλήτις* (o. 234), whether "vehemently hasting", as Nägelsbach (*ibid.* note) suggests, or "striking heavy blows" (Lid. and S.), furthers this idea. Thus Erinyes instils *ἄτη* — the wrong which works retribution — into the mind (o. 234), and the Erinyes wait upon the elders of a family (O. 204) even among the gods,

and watch with divine power over the helpless on earth (*πτωχῶν γε θεοὶ καὶ Ἐρινύες εἰσὶν* φ. 475). They also guard against transgressions of the physical or moral laws of the world, against what ever seems a portentous or impious privilege; thus stopping the prophetic voice of the horse Xanthus, and redressing the advantages lavished by fond goddesses on some pampered maidens (T. 418, v. 78). It is clear then that the elements of a crime against nature, and of these powers as its chastisers, existed in Homeric legend. The Æschylean Eumenides form their legitimate development, adding the notion of pursuit, borrowed, perhaps, from the *Ἄτη* of I. 505—7. See Gladst. II. 302 foll.

312. *ἔειραν*, "supported or floated under", a rare sense of *ἀείρω*, but following easily from that of "lifting"; see mar. for the closest examples. Another sense, "carrying off as spoil", occurs; with which compare the cattle "lifting" of the Scotch borderers.

316. *τηῦσίην*, with this word, from the pron. of the 3<sup>d</sup> person, cf. *αὐτῶς* "just so and no more" (see on δ. 665), and hence "merely", passing into the notion of "idly, in vain", a sense more fully developed in *ἐτώσιος*, which is probably *τηῦσιος* slightly altered. Hence the Schol. gives *ματαιῶν* to explain *τηῦσά*. here. (Doed. § 260—1.)

320—1. *ὄν τινα*, not merely = *ὄν*, but as the force of the subjunct. with *ὅστις* is to make the statement general



a I. 384, E. 790,  
O. 640.  
b i. 173.  
c γ. 376, δ. 362,  
γ. 71; cf. ρ. 566,  
γ. 174, II. 671,  
681.  
d α. 285, β. 214.  
e γ. 19, 20.  
f α. 213 mar.  
g A. 476, ε. 225,  
ε. 168, 558, κ. 185.  
h β. 251, δ. 783,  
η. 227, T. 186.  
i γ. 390, ε. 93, σ. 423.  
k γ. 6, 43, 54, 55, 178.  
l β. 358, η. 138,  
υ. 138.  
m τ. 510.  
n κ. 190, λ. 57, ι.  
26, ν. 241.  
o ρ. 76.  
p I. 194, O. 124.

αὐτότετες οἰχνεῦσιν,<sup>a</sup> ἐπεὶ μέγα τε δεινόν τε.  
ἀλλ' ἴθι νῦν σὺν νηὶ τε σῆ καὶ σοὶς ἐτάροισιν.<sup>b</sup>  
εἰ δ' ἐθέλεις πεζός, πάρα τοι δίφρος τε καὶ ἵπποι,  
πὰρ δέ τοι νῆες ἐμοί, οἳ τοι πομπῆς<sup>c</sup> ἔσονται 325  
ἐς<sup>d</sup> Λακεδαιμόνα διὰν, ὅθι ξανθὸς Μενέλαος.  
λίσσεσθαι<sup>e</sup> δέ μιν αὐτός, ἵνα νημερτὲς ἐνίσπη·  
ψεύδος δ' οὐκ ἔρρει· μάλα γὰρ πεπνυμένος<sup>f</sup> ἔστιν."  
ὡς ἔφατ'· ἠέλιος<sup>g</sup> δ' ἄρ' ἔδυ, καὶ ἐπὶ κνέφας ἤλθεν.  
τοῖσι δὲ καὶ μετέειπε θεὰ γλαυκῶπις Ἀθήνη 330  
"ὦ γέρον, ἦ τοι ταῦτα κατὰ<sup>h</sup> μοῖραν κατέλεξας·  
ἀλλ' ἄγε, τάμνυτε μὲν γλώσσας κεράσθει<sup>i</sup> δὲ οἶνον,  
ἄφρα Ποσειδάωνι<sup>k</sup> καὶ ἄλλοις ἀθανάτοισιν  
σπειδαντες κοίτοιο<sup>l</sup> μεδώμεθα· τοιο γὰρ ὄρη.<sup>m</sup>  
ἦδη γὰρ φάος οἴχεθ' ὑπὸ ζόφον,<sup>n</sup> οὐδὲ ἔοικεν 335  
δηθὰ θεῶν ἐν δαιτι<sup>o</sup> θαασσέμεν<sup>p</sup> ἀλλὰ νέεσθαι."

322. αὐτότετες. 328. οὐ φερέει. 330. μετέφειπε. 332. φοῖνον. 335. ἔέφοικεν.

325. ἔπονται, Schol. B. cf. 376. 327. αὐτὸν Bek. Dind., αὐτός Arist., teste Schol. H. quod recipit Fa. 331. pro ταῦτα alii πάντα ex T. 186. 335. α. ἔρχεθ' Bek. annot. Zenod. ὄχεθ', Schol. H. οὐ γὰρ ἔοικεν Schol. A. 475.

(Jelf. *Gr. Gr.* § 828, 2), so here that general statement is a principle or cause to which the previous statement ὄθεν ..... ἐλθέμεν is referred. — *πέλαγος*, see App. B. *μέγα τοῖον*, the relat. clause ὄθεν τέ περ κ. τ. l. explains τοῖον "great so as that"; see on α. 209. In the fictitious tale in §. 257 they reach Egypt on the 5<sup>th</sup> day from Crete with a North wind. There Odys., as a man of wide experience, speaks soberly. Nestor knowing probably nothing of the distance beyond hearsay, as story-tellers will, exaggerates hugely. *οἰωνοί*, "drawing his idea from those birds which periodically migrate", Gladst. In Γ. 3 foll. we have a simile noticing the flight of cranes at winter's approach. (Ni.)

325—6. *πομπ.*, "your escort", the form *πομποί* also occurs (mar.). — *Λακεδαίμ.*, previously Sparta has been named as the dwelling-place of Menel. (mar.); in δ. 1—10 we find him at Laeod. (the region), and fetching a wife for his son from Sparta (its chief city); see B. 581—2, note on δ. 1, and App. D. 3.

327. *λίσσεσθαι* depends on *κλέομαι* in 317 *sup.*, and the δέ is correspondent to μὲν there.

332. *γλώσσας*. The tongue was re-

served as a choice part, and offered in the old Homeric cultus to the god specially worshipped, here Poseidon. This rite the Athenians retained, and Aristoph. *Av.* 1711 says *πανταχοῦ τῆς Ἀττικῆς ἢ γλώττα χάρις τέμνεται*, so *Pax* 1060, when the thighs have been offered and the entrails tasted, the tongue is called for as in due course. In the *Plutus* of the same poet (1110) it is alluded to as if specially offered to Hermes, ἢ γλ. τῷ κήρυκι τοῦτων τέμνεται, which was doubtless a conversion of the old rite to a special symbolism, when Hermes had become worshipped as the god of oratory, and public-speaking had become the ruling art of Athenian life. Of this H. knows nothing; nor can any such notion be based on the custom ascribed to the Phæacians, η. 138, of pouring a libation to Hermes the last thing before going to bed; although Athenæus (I. 14) would connect the two. For the Homeric functions of Hermes see App. C. 2. The word *τέμνω*, *τάμνω*, found so generally with the phrase, shows that the tongue was cut out as a distinct act (*χάρις*) when the other parts had been dealt with.

336. *θαασ.*, Buttm. points out (*Le-*

- ἦ ῥα Λιδὸς θυγάτηρ, τοὶ δ' ἐκλύον ἀυδησάσης.<sup>a</sup>  
 τοῖσι<sup>b</sup> δὲ κήρυκες μὲν ὕδαρ<sup>c</sup> ἐπὶ χειρας ἔχευαν,  
 κούροι δὲ κρητῆρας ἐπεστέψαντο ποτοιο,  
 340<sup>d</sup> νώμησαν<sup>e</sup> δ' ἔρα πᾶσιν ἐπαρξάμενοι<sup>f</sup> δεπάεσσιν·  
 γλώσσαις δ' ἐν πυρὶ βάλλον,<sup>g</sup> ἀνιστάμενοι δ' ἐπέλειβον.  
 ἀντάρ<sup>h</sup> ἐπεὶ σπειδάν τ' ἐπιόν θ' ὅσον ἤθελε θυμὸς,  
 δὴ τότε<sup>i</sup> Ἀθηναίη καὶ Τηλέμαχος<sup>k</sup> θεοειδῆς  
 ἄμφω ἰέσθην<sup>l</sup> κοίλῃν ἐπὶ νῆα νέεσθαι.  
 345 Νέστωρ δ' αὖ κατέρυκε καθαπτόμενος ἐπέεσσιν·  
 “Ζεὺς τό γ' ἀλεξήσεις καὶ ἀθάνατοι θεοὶ ἄλλοι,<sup>m</sup>  
 ὡς ὑμεῖς παρ' ἐμεῖο θοῆν ἐπὶ νῆα κίοιτε  
 ὦς τέ τευ ἦ παρὰ πάμπαν ἀνείμονος ἠὲ πενιχροῦ,  
 ᾧ οὐ τι χλαῖναι<sup>n</sup> καὶ ῥήγεα<sup>o</sup> πόλλ' ἐνὶ οἴκῳ,  
 350 οὔτ' αὐτῶ μαλακῶς οὔτε ξεινοῖσιν ἐνεύδειν.  
 ἀντάρ ἐμοὶ πάρα μὲν χλαῖναι<sup>p</sup> καὶ ῥήγεα καλά.  
 οὐ θην<sup>q</sup> δὴ τοῦδ' ἀνδρὸς Ὀδυσσεῖος<sup>r</sup> φίλος υἱὸς  
 νηὸς ἐπ' ἰκριόφιν<sup>s</sup> καταλέξεται, ὄφρ' ἂν ἐγὼ γε  
 ζῶω,<sup>t</sup> ἔπειτα δὲ παῖδες ἐνὶ μεγάροισι λίπωνται,<sup>u</sup>  
 355 ξεινοὺς<sup>v</sup> ξεινίζειν, ὅς τις<sup>w</sup> κ' ἐμὰ δώμαθ' ἵκηται.”

a δ. 506, K. 47.  
 II. 76.  
 b α. 146—8 mar.,  
 φ. 270—3, A.  
 470—1, I. 174—7.  
 c Γ. 263—70.  
 d σ. 425; cf. φ.  
 141.  
 e μ. 218, φ. 393,  
 400, H. 238, O.  
 677.  
 f γ. 445, ξ. 422,  
 428, φ. 263.  
 g γ. 332.  
 h γ. 446, ξ. 422.  
 i γ. 395, η. 184,  
 228.  
 k α. 113.  
 l α. 6.  
 m X. 366.  
 n δ. 50, ε. 229, κ.  
 542, ξ. 478, ο.  
 331; cf. φ. 86,  
 176, υ. 249.  
 o λ. 190, σ. 337;  
 cf. δ. 297—301.  
 p γ. 340 mar.  
 q γ. 211, E. 276,  
 λ. 365, N. 813,  
 Φ. 568.  
 r γ. 84.  
 s φ. 74, μ. 414, ο.  
 293, 552.  
 t cf. A. 88.  
 u E. 154, Z. 485.  
 v η. 190.  
 w φ. 32, ξ. 183, υ.  
 296, φ. 313.

343. Θεοφειδῆς.

344. Φιέσθην.

345. Φεπέεσσιν.

348. ἀφείμονος.

349. Φοίμφ.

349. Arist. οὔτι, Zenod. οὔπερ, vulg. οὔτε; mox pro ῥήγεα Zenod. κήματα, Schol. M. 351. Bek. μῆν. 353. pro ὄφρ' alii εντ' Bek. annot.

xil. 63) that the Attic θάσσειν (with cogn. noun θᾶκος) is a contraction of this. The θα- and -θο are probably equally radical, cf. διπλάω and διπλώω, thus we have θοάξω, θᾶκος, θᾶκος, and θαάσω, θάξω, θᾶκος.

340. This line, describing a ritualistic act, is not found in the parallel α. 146 foll., which merely describes the meal of the suitors, whose impiety omitted recognition of the gods. νώμησαν, here = *circumferedant*, is used of plying, wielding, or turning a bow, pole, helm, etc. (mar.); but ἐπαρξ. is a word of ritual, containing the notion of an ἀρχή, i. e. something religiously given or taken first. The simple verb is used of solid as this of liquid offerings, cf. πάντων ἀργόμενος μελέων, ξ. 428, and similarly ἀπάργεσθαι of the victim's hair, καταρχ. of lustration and of the sacred barley (mar.). Buttm. *Lexil.* 29 (4), says the ἐπὶ adds the no-

tion of relation to individuals. — πᾶσιν, i. e. the guests. — δεπάεσσιν is dat. of instrument.

344—9. ἰέσθην, “were making a move to go”, the literal sense, from which comes the notion of desire. — πενιχροῦ, for poverty as shown in regard to garments, cf. ξ. 513—4. — χλαῖναι is sometimes, as here, found joined with ῥήγεα, as bedding, oftener with χιτῶνες, as garments, the generic ἔμματα καλά following (mar.). For the φᾶρος see 466—7 note. The χλαῖναι alone were also used as seat-covers (mar.); see further on δ. 297—9.

352—3. οὔ θην, found only in speeches, as is θην affirmative, especially ἦ θην, καὶ γὰρ θην, etc., = “I should rather think”, expresses indignant irony or surprise (mar.); the same feeling of indignation is continued in the τοῦ δ' ἀνδρὸς Ὀδυσ. — ἰκριόφιν, see App. F. 1 (3).

a Ω. 650.	τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη	
b cf. A. 259.	“εὐ δὴ ταῦτά γ' ἔφησθα, γέρον <sup>a</sup> φίλε· σοὶ δὲ ἔοικεν	
c φ. 543.	Τηλέμαχον πείθεσθαι <sup>b</sup> , ἐπεὶ <sup>c</sup> πολὺ κάλλιον οὕτως.	
d cf. I. 427.	ἀλλ' οὗτος μὲν νῦν σοὶ ἄμ' ἔψεται, ὄφρα κεν εὐδῆ <sup>d</sup>	
e κ. 292, μ. 25, 165, ν. 385, ω. 236—7, 261—2, 339.	σοῖσιν ἐνὶ μεγάροισιν· ἐγὼ δ' ἐπὶ νῆα μέλαιναν	360
f I. 60.	εἴμ', ἵνα θαρσύνω θ' ἐτάρους εἴπω <sup>e</sup> τε ἕκαστα.	
g cf. β. 383—4.	οἶος γὰρ μετὰ τοῖσι γεραίτερος <sup>f</sup> εὐχομαι εἶναι·	
h γ. 49 mar.	οἱ δ' ἄλλοι φιλότῃτι νεώτεροι ἄνδρες <sup>g</sup> ἔπονται,	
i κ. 598.	πάντες ὀμηλική <sup>h</sup> μεγαθύμου Τηλεμάχοιο·	
k δ. 731, κ. 272.	ἔνθα <sup>i</sup> κε λεξαίμην κοίλῃ <sup>k</sup> παρὰ νηὶ μελαίνῃ	365
l cf. φ. 279—80.	νῦν· <sup>l</sup> ἀτὰρ ἠῶθεν μετὰ Καύκωνας <sup>m</sup> μεγαθύμους	
m K. 429, Y. 329.	εἴμ', ἔνθα χρεῖός <sup>n</sup> μοι ὀφέλλεται, οὗ τι νέον γε	
n φ. 17, A. 686—8.	οὐδ' ὀλίγον· σὺ δὲ τοῦτον, ἐπεὶ τεὸν ἵκετο <sup>o</sup> δῶμα,	
o π. 78, τ. 351, υ. 332.	πέμψον <sup>p</sup> σὺν δίφρῳ τε καὶ υἷέν· δὸς δέ οἱ ἵππους,	
p cf. δ. 8.	οἷ τοι ἐλαφρότατοι <sup>q</sup> θείειν καὶ κάρτος ἄριστοι.” <sup>r</sup>	370
q cf. ψ. 749.	ὡς ἄρα φωνήσας <sup>s</sup> ἀπέβη γλαυκῶπις Ἀθήνη	
r E. 266.	φήνῃ εἰδομένη <sup>s</sup> θάμβος <sup>t</sup> δ' ἔλε πάντας ἰδόντας.	
s cf. α. 320, χ. 240.		
t φ. 122, Γ. 342, A. 79, ψ. 815, Ω. 482—3.		

356. προσέειπε. 357. φέφοικεν. 361. φέπω φέκαστα. 369. φοί.  
372. φειδομένην

358. Τηλέμαχε Bek. annot. 364. ὀμηλική Barnes. Ern. Cl. ed. Ox., ὀμηλική  
Harl. Wolf. et recent. 367. Arist. χρεῖως, Scholl. H. M. pro οὗ τι ν. γ.  
Strabo VIII. 526 Ἥλιδι δίῃ. 368. Zenod. ἐπεὶ τὰ σά γούναθ' ἰκάνει, Scholl.  
H. Q. V. 372. Ἀχαιούς pro ἰδόντας Scholl. H. E. M. Q. e ψ. 815.

357. εὐ κ. τ. λ., we miss the usual courteous phrase of approval ταῦτά γε πάντα . . . κατὰ μοῖραν ἔειπας; nor does the curt εὐ ἔφησθα elsewhere occur. It is worthwhile to contrast the businesslike terseness of Mentor here with the genial loquacity of Nestor in the preceding 346—55. — γέρον. φίλε is the style of Achilles to Priam (mar.).

366. Καύκ., Cauconians appear in H. as allies of the Trojans, in Dolon's enumeration to Diomedes, grouped with the Leleges and Pelasgi; and again in a later battle as in an extreme rearward or flank position (mar.). With the former cf. Herod. I. 146, where Rawlinson says: "The Caucons are reckoned by Strabo among the earliest inhabitants of Greece and associated with the Pelasgi, Leleges, and Dryopes; like their kindred tribes, they were very widely spread. Their chief settlements, however, appear to have been on the north coast of Asia Minor . . . and on the west coast of the Pelopon-

nese in Messenia, Elis, and Triphylia. . . . . From the Peloponnese the race had entirely disappeared when Strabo wrote, but had left their name to the river Caucon, a small stream in the N. W. corner of the peninsula (Strabo VIII. p. 496—7)"; cf. also Herod. IV. 148.

367. χρεῖος. Ni. thinks that the debt may have been conceived as one of compensation for plunder, but this would need to be backed by force, for which a single small ship and crew was inadequate. Such commercial traffic as we have a glimpse of in α. 184 might more probably lead to a debt. Aristarch. read χρεῖως against authority and probability, as far as we know. ὀφέλλεται. Buttm. Irreg. Verbs s. v. regards ὀφέλλω as the only true epic present; and Bekk. follows him by altering the received ὀφέλλετ' ὀφείλων, A. 686—8, to ὀφέλλ.

372—3. φήνῃ, said by Billerbeck ap. Crusius to be the osprey — an

- θανύμαξεν<sup>a</sup> δ' ὁ γραιὸς, ὅπως ἴδεν<sup>b</sup> ὀφθαλμοῖσιν·  
 Τηλεμάχου<sup>c</sup> δ' ἔλε χεῖρα, ἔπος<sup>d</sup> τ' ἔφατ', ἔκ τ' ὀνόμαξεν.  
 375 “ὦ φίλος, οὐ σε ἔολπα κακὸν<sup>e</sup> καὶ ἀναλκιν<sup>f</sup> ἔσεισθαι,<sup>g</sup>  
 εἰ δὴ τοι νέφ' ὦδε θεοὶ πομπῆς<sup>h</sup> ἔπονται.  
 οὐ μὴν γὰρ τις ὄδ' ἄλλος Ὀλύμπια<sup>i</sup> δώματ' ἐχόντων,  
 ἀλλὰ Διὸς θυγάτηρ, κυδίστη Τριτογένεια,<sup>k</sup>  
 ἣ τοι καὶ πατέρ' ἐσθλὸν ἐν Ἀργείοισιν ἐτίμα.<sup>l</sup>  
 380 ἀλλὰ, ἄνασσ',<sup>m</sup> ἴληθι, δίδωθι δέ μοι κλέος<sup>n</sup> ἐσθλὸν,  
 αὐτῷ<sup>o</sup> καὶ παιδείεσσι καὶ αἰδοίῃ<sup>p</sup> παρακοίτι·  
 σοὶ<sup>q</sup> δ' αὖ ἐγὼ φέξω βοῦν ἦνιν<sup>r</sup> εὐρυμέτωπον<sup>s</sup>  
 ἄδμητην,<sup>t</sup> ἦν οὐ πω ὑπὸ ζυγὸν ἤγαγεν ἀνήρ·  
 τὴν τοι ἐγὼ φέξω, χρυσὸν κέρασιν περιχεύας.”<sup>v</sup>

a β. 155.  
 b K. 275.  
 c cf. β. 302.  
 d γ. 330, ρ. 215. σ.  
 163, π. 218, Ω. 256.  
 e φ. 131.  
 f π. 126.  
 g cf. β. 270.  
 h γ. 375 mar.  
 i υ. 79, ψ. 167.  
 k Δ. 615.  
 l K. 245; cf. Π. 237.  
 m ζ. 175, α. 450,  
 π. 184; cf. γ. 43,  
 Π. 233.  
 n α. 95, I. 415.  
 o cf. γ. 208—9.  
 p γ. 451, Φ. 479.  
 q K. 292—4.  
 r Z. 94, 275, 309.  
 s λ. 289, μ. 282,  
 355, Y. 495.  
 t cf. α. 1—2, 299  
 —300, I. 121.  
 u ψ. 266, 655.  
 v γ. 437, 426.

373. *ἴδεν*. 374. *ἔπος*. 375. *ἔετολπα*. 380. *ἄνασσ'*.

375. οὐ τι σ' Schol. 378. Zenod. κυδίστη, Scholl. H. M. ita Wolf. et recentt.,  
 ἀγγελίη Barnes. Ern. Cl. ed. Ox. 380. pro ἴληθι Zenod. ἐλείαιρε, Scholl. H. M.

instance of the preference of H. for specific over generic terms noticed App. A. 13. To the view of ἀνοπαῖα (α. 320) there taken add the conjecture, that ἀνόπαια might be a noun describing the bird as roosting etc. ἀνά τὸ ὀπαῖον, on the smoke-vent; such a bird is the swallow, found as Pallas' eidolon in γ. 240. Θάμβ. and Θανάμ. are radically identical, β being = ν, and νμ = βμ by metath. The root is ταφ. or ταF. strengthened with μ and aspirated; cf. τάφος τέθηπα. ἰδόντας cannot take the F here. — ὅπως ἴδεν, with this use of ὅπως as = when, cf. M. 208 ἐρρίγησαν ὅπως ἴδον αἰόλον ὄφιν κ. τ. λ.

374—5. ἔπος τ' ἔφατ', ἔκ κ. τ. λ. This phrase occurs more than 40 times in II. and Ody., often without any name following, or even word of address, like ὦ φίλος here, as ὀνόμαξε (cf. δ. 278) would seem to require. The speeches introduced by it mostly begin a conversation, or a third speaker by it strikes into one. Such addresses have a tone of ejaculatory abruptness, as if prompted by some demonstrative emotion — joy, sorrow, sympathy, scorn, antipathy — or sudden thought striking the speaker. Thus it is often introduced by grasping the hand, as here. For some of the more remarkable ex-

amples of its use see mar. With φίλος voc. cf. α. 301.

378—80. See on ἐναργῆς 420 inf. Τριτογέν., see App. C. 5: — ἄνασσ', cf. Hor. Carm. III. III. 2, regina... Calliope. So ἀναξ, of a god (mar.). — δίδωθι, very rare; commonly δίδου.

382—83. ἦνιν εὐρυμ. ἀδμη., the second epithet is peculiar to oxen. ἀδμητην is paraphrased by the foll. ἦν οὐ πω κ. τ. λ. as often in II., see on α. 1. πολύτροπον. Obs. also the repetition of the statement of 382, φέξω βοῦν in 384, τὴν... φέξω, with which cf. β. 118—21, παλαιῶν τάων αἰ πάρος ἦσαν... τάων οὐ τις κ. τ. λ., and δ. 125—33, Φυλῶ δ' ἀργύρεον τάλαρον φέρε... τὸν δ' αἰ ἀμφίπολος Φυλῶ κ. τ. λ. In all these the main statement is emphatically re-asserted after subordinate circumstances have been added. ἦνιν, before a vowel, is an instance of the power of a liquid in doubling itself to the ear, seen in ἔμμελις γ. 400, εὐννητος η. 97, and more remarkably in ἐνὶ μμεγαροῖσιν Harl. β. 94. These instances are all in arsis, and so is the well known Virgilian example Æn. III. 91, *Limina quæ laurusque* (as if *que ll*); comp., however, in thesis βλοσυρῶπις ἔσπεφάνωτο, A. 36; also ω. 452, A. 343, where πρόσσι[ω] καὶ ὀπίσσω ends the line.

a γ. 68 mar.	ὡς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη. 385
b γ. 428, a. 381.	τοῖσιν δ' ἠγεμόνευε Γερήνιος ἱππότης Νέστωρ, <sup>a</sup>
c α. 145.	ὕλασι καὶ γαμβροῖσιν, ἐὰ πρὸς δώματα καλά.
d β. 340; cf. ι. 196—211.	ἀλλ' ὅτε δώμαθ' ἴκοντο ἀγακλυτὰ <sup>b</sup> τοῖο ἄνακτος,
e α. 139 mar., π. 152.	ἔξείης <sup>c</sup> ἔξοντο κατὰ κλισμούς τε θρόνους τε,
f α. 334 mar.	τοῖς δ' ὁ γέρων ἔλθοῦσιν ἀνὰ κρητῆρα κέρασθεν 390
g ξ. 331, z. 288.	οἴνου ἠδυνότοιο, <sup>d</sup> τὸν ἐνδεκάτῳ ἐνιαυτῷ
h γ. 342 mar.	ᾤϊξεν ταμίη <sup>e</sup> καὶ ἀπὸ κρηδέμνον <sup>f</sup> ἔλυσεν·
i α. 424 mar.	τοῦ ὁ γέρων κρητῆρα κεράσσατο, πολλὰ δ' Ἀθήνη
k γ. 352.	εὔχετ' ἀποσπένδων, <sup>g</sup> κούρη Διὸς αἰγιόχοιο.
l η. 345.	αὐτὰρ <sup>h</sup> ἐπεὶ σπεῖσάν τ' ἐπιόν θ' ὄσον ἤθελε θυμὸς, 395
m α. 440 mar.	οἳ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
n App. F. 2 (8) mar.	τὸν δ' αὐτοῦ κοίμησε Γερήνιος ἱππότης Νέστωρ,
o A. 165, P. 59.	Τηλέμαχον φίλον νιὸν <sup>k</sup> Ὀδυσσεύος θεῖοιο,
p γ. 454, 482, z. 224, ξ. 22, υ. 185; cf. δ. 156.	ἵτητοῖς <sup>m</sup> ἐν λεχέεσσιν, ὑπ' <sup>n</sup> αἰθούσῃ ἐριδούπῳ·
q ζ. 62—3.	πὰρ δ' ἄρ' εὐμμελίην <sup>o</sup> Πεισίστρατον ὄρχαμον <sup>p</sup> ἀνδρῶν, 400
r γ. 354.	ὅς οἱ ἔτ' ἠλθεὸς <sup>q</sup> παίδων ἦν ἐν μεγάροισιν·
s App. F. 2 (34) mar.	αὐτὸς δ' αὐτὲ καθεῦθε μυχῶ <sup>s</sup> δόμον ὑψηλοῖο,
t Γ. 411.	τῷ δ' ἄλοχος δέσποινα λέχος πόρσυνε <sup>t</sup> καὶ εὐνήν.
u β. 2 mar.	ἦμος δ' ἠοριγένεια φάνη φοδοδάκτυλος Ἥως,
v Ϝ. 6; cf. π. 408, z. 211, 253.	ᾤρουντ' <sup>u</sup> ἄρ' ἐξ εὐνήφι Γερήνιος ἱππότης Νέστωρ· 405
	ἐκ δ' ἔλθων κατ' ἄρ' ἔξετ' ἐπὶ ξεστοῖσι λίθοισιν, <sup>v</sup>

387. *Ἔα.* 388. *Ἄνακτος.* 391. *Ἰόνου Φηδυπόσιο.* 396. *Φοῖκόνδε*  
*Ἑκάστος.* 401. *Φοί.*

394. *ἐπισπένδων* Bek. annot. 400. *δὲ οἱ εὐμμελίην, ἄνδρα id.*

385—94. The conversation on the sea-shore here closes and the scene is shifted to the palace of Nestor.

386—9. *Γερήνιος*, see on γ. 68. *κλισμ.* ... *θρόν.*, see on α. 131—2.

391—2. For Nestor's appreciation of wine cf. *A.* 629 foll., for Homer's frequent commendation of it cf. *Hor. Ep. I. xix. 6. Laudibus arguitur vini vinosus Homerus. κρηδ.*, not the stopper (*πῶμα*, β. 353), but a fillet round the neck of the jar, probably securing the stopper. On the various senses of *κρηδ.* see on α. 334. On the paraphrase of *ᾤϊξεν* by the following phrase, see on 382—3 (*ἀδμήτην*) and on α. 1.

396. *οἰκόνδε*, the married sons of Nestor are said to come next morning *ἐκ θαλάμων*, 413 *inf.* Probably *οἶκον* is here in a general sense, "abode". So it is used of Penelopè's abode, the

*ὑπερῶιον*, α. 356; see App. F. 2 (31) (32). It might thus include *θάλαμον* for inmates of the palace.

399. *αἰθούσῃ*, see App. F. 2 (8) (9). 400. *εὐμμ.*, an epithet applied to Priam, Euphorbus, and others (mar.); here it, as also *ὄρχ. ἄνδρ.*, seems applied to a young prince merely as such, so to Polites (mar.); Eumæus and Philætius are called *ὄρχ. ἄνδρ.* as set over others.

402. *μυχῶ*, see App. F. 2 (34). 403—4. *πόρσ.*, this word with *λέχος* following is used always of the wife who *shares* the bed. The form *πορσαίω* is found Hy. *Ceres* 156, and the *Cod. Ven.* reads *πορσανέουσα* from it in Γ. 411. *φοδοδάκτ.*, see on β. 1. The fourth day of the poem's action here begins.

406. *ἔσετ. λίθ.*, these appear to

οἱ οἱ ἔσαν προπάρουθε θυράων<sup>a</sup> ὑψηλάων,  
 λευκοὶ ἀπροσίλλβοντες ἀλείφατος<sup>b</sup> οἷς ἐπι μὲν πρὶν  
 Νηλεὺς ἕζεσκεν,<sup>c</sup> θεῶν<sup>d</sup> μῆστωρ ἀτάλαντος·  
 410 ἀλλ' ὃ μὲν ἤδη Κηρὶ δαμῆϊς Ἄιδόςδε βεβήκειν·<sup>e</sup>  
 Νέστωρ αὖ τὸτ' ἐφίξε Γερήνιος, οὖρος<sup>f</sup> Ἀχαιῶν,  
 σκηπτρον<sup>g</sup> ἔχων. περὶ δ' υἱὲς ἀολλέες<sup>h</sup> ἠγερέθοντο  
 ἐκ θαλάμων ἐλθόντες, Ἐχέφρων<sup>i</sup> τε Στρατίος τε  
 Περσεύς τ' Ἄρητός<sup>j</sup> τε καὶ ἀντίθεος Θρασυμήδης·<sup>k</sup>  
 415 τοῖσι δ' ἐπειθ' ἔκτος Πεισιστράτος ἤλυθεν ἦρας·  
 παρ δ' ἄρα Τηλέμαχον θεοείκελον εἶσαν<sup>l</sup> ἄγοντες.  
 τοῖσι δὲ μύθων ἦρχε Γερήνιος ἱκπότη Νέστωρ·  
 “καρπαλλίμως μοι, τέκνα φίλα, κρηγήνατ' ἐέλωρ,<sup>m</sup>  
 ὄφρ' ἢ τοι πρώτιστα θεῶν ἰλάσσομ'<sup>n</sup> Ἀθήνην,  
 420 ἢ μοι ἐναργής<sup>o</sup> ἦλθε θεοῦ ἐς δαῖτα<sup>p</sup> θάλειαν.  
 ἀλλ' ἄγ' ὃ μὲν πεδίοι<sup>q</sup> ἐπὶ<sup>r</sup> βοῦν ἱτω, ὄφρα τάχιστα  
 ἔλθῃσιν, ἐλάσῃ δὲ βοῶν ἐπιβουκόλος<sup>s</sup> ἀνήρ·  
 εἰς δ' ἐπὶ Τηλεμάχου μεγαθύμου νῆα μέλαιναν  
 πάντας ἰὼν ἐτάρους ἀγέτω, λιπέτω δὲ δυ'<sup>t</sup> οἴους·  
 425 εἰς δ' αὖ χρυσοχόου Λαέρκεια δεῦρο κελέσθω

a σ. 32, τ. 304, α. 107, π. 344.  
 b cf. Ψ. 170.  
 c Ω. 472.  
 d γ. 110, H. 366.  
 e ζ. 11, Υ. 294, X. 382.  
 f Θ. 80, Α. 840, O. 370, 659.  
 g B. 101, 279, Σ. 557.  
 h γ. 427, λ. 228, Ψ. 233, γ. 165.  
 i cf. δ. 111, γ. 332.  
 j P. 494, 527, 535; cf. γ. 54, 66.  
 k I. 81, K. 255, P. 705.  
 l α. 130, Α. 311, Α. 392, Ψ. 698, Σ. 471—2.  
 m φ. 242, φ. 200, ψ. 54, Α. 41, 455, 504, Θ. 242.  
 n Α. 441.  
 o γ. 201, π. 161, Υ. 131, δ. 841.  
 p Σ. 76, 99, H. 475.  
 q ε. 149, μ. 439.  
 r υ. 235, χ. 268, 285, 292; cf. v. 222, ξ. 102.  
 s μ. 154; cf. Ω. 473.

407. Φοι.

410. Ἄφιδόςδε.

416. θεοφείκελον.

411. ἐφίξε Wolf. et recentt., ἐφίξε Barnes. Ern. Cl. ed. Ox. Löw. 416. 417. Inter hos versus in marg. Heidelb. insertus legitur ἀτάρ ἐπέε' ὃ' ἠγερέθον ὀμηγερέες τ' ἐγένοντο. 421. ἀλλά γ' Ern. Cl. ed. Ox. ἀλλ' ἄγ' Barnes et recentt.

have been fixed thrones for the king and persons of distinction on occasions of state, here of sacrificial solemnity. Nestor here seats Telem. by his side (416 *inf.*), as Alcinoüs does Odys. in *δ.* 6—7: “smoothed stones” are the material of palace walls; here an ornamental polish is further given by ἀλείφαρ, of the nature of stucco. The word also means unguent. In a fragm. Sophocl. ἀλοιμα occurs, explained by Hesych. as χρῆσμα τοίχων. Seats of smoothed stones occur also in the ἀγορή, see on β. 14—6, and App. F. 2 (4) (6) and note. The gen. ἀλείφατος arises from the “action being regarded as springing into life from the materials of which it was composed”. Jelf *Gr.* § 540 obs.

409—11. Νηλεὺς, for his birth and posterity see λ. 235 foll., 281 foll. οὖρος Ἀχ., an epithet distinctive of Nestor, see mar.

412. ἀολλέες, see on 165.

419—20. ἰλάσσομ', obs. elision of -αι, frequent in mid. voice, whether pres. 1<sup>st</sup> pers. as here, or pres. infin. as in σ. 270, 287. — ἐναργής, “recognizable”, i. e. by the mode of her departure; so α. 323 Telem. concludes that it is a deity, though he does not seem to know which (β. 262). Nestor's divining that it was Athenê is doubtless meant to exemplify his sagacity. He may have perhaps concluded from her known partiality to Odys. her attendance on his son.

422. ἔλθῃσιν, ἐλάσῃ, a form of prothusteron arising from the end occurring to the speaker first and the means afterwards. βοῶν ἐπιβ., cf. αἰπόλι' αἰγῶν, αἰκόλος αἰγῶν, σῶν σφόσεια. With ἐπιβουκόλος cf. ἐπιβῶτωρ v. 222; and obs. that βουκολέω the verb is used in a borrowed sense of horses in T. 221 (Ni.). On ἀνήρ see on 267 *sup.*

425. χρυσοχόον. No actual fusion

a γ. 384, 437; cf. A. 111.	ἐλθεῖν, ὄφρα βοὸς χρυσὸν <sup>a</sup> κέρασιν περιχεύη.	
b γ. 412 mar.	οἱ δ' ἄλλοι μένεν' αὐτοῦ ἀολλέες, <sup>b</sup> εἴπατε δ' εἴσω	
c β. 322 mar.	δμωῆσιν κατὰ δάματ' ἀγακλυτὰ δαῖτα <sup>c</sup> πένεσθαι,	
d γ. 7, 31.	ἔδρας <sup>d</sup> τε ξύλα τ' ἄμφι, <sup>e</sup> καὶ ἀγλαὸν <sup>f</sup> οἰσέμεν ὕδαρ. <sup>g</sup>	
e ο. 467, ε. 455, Π. 28, T. 278, Φ. 203, Ψ. 184.	ὡς ἔφαθ', οἱ δ' ἄρα πάντες ἐποίπνουν· <sup>e</sup> ἦλθε μὲν 430	
f ε. 140, B. 307, Φ. 345.	ἄρ βοῦς	
g v. 149, A. 600, Θ. 219, Ξ. 155.	ἐκ πεδίου, ἦλθον δὲ θοῆς παρὰ νηὸς ἔϊτσης	
h A. 187, O. 309.	Τηλεμάχου ἔταροι μεγαλήτορος, ἦλθε δὲ χαλκεὺς, <sup>h</sup>	
i M. 79, H. 102, Ψ. 350, Σ. 501, H. 402, μ. 51.	ὄπλ' ἐν χερσὶν ἔχων χαλκήια, πείρατα <sup>i</sup> τέχνης,	
k Σ 476—7.	ἄκμονα <sup>k</sup> τε σφῦραν τ' εὐποίητόν τε πυράγρην,	
l A. 194.	οἴσιν τε χρυσὸν εἰργάζετο· ἦλθε δ' Ἀθήνη, <sup>l</sup>	435
m α. 25.	ἱρῶν ἀντιώσα· <sup>m</sup> γέρων δ' ἱππηλάτα Νέστωρ	
n γ. 384, 426.	χρυσὸν ἔδωχ'. ὃ δ' ἔπειτα βοὸς κέρασιν <sup>n</sup> περιχέυεν	
o α. 439 mar.	ἀσκήσας, <sup>o</sup> ἴν' ἄγαλμα <sup>p</sup> θεὰ κεχάροιο ἰδοῦσα.	
p γ. 274 mar.	βοῦν δ' ἀρέτην κερῶν Στρατίος καὶ δῖος Ἐχέφρων.	
q α. 136—7, δ. 52—3.	χέρνιβα <sup>q</sup> δέ σφ' Ἄρητος ἐν ἀνθεμόεντι <sup>r</sup> λέβητι	440
r Ψ. 885, B. 467.		

427. *Ἔειπατε*, ἀολλέες præcedente per synizesim lectâ.431. *ἔϊτσης*.435. *Ἐειργάζετο*.438. *Ἰδοῦσα*.436. *ἀντήσουσα* Athenæus.

of the gold follows; it is merely hammered thin and made a leaf-wraper for the horns. Yet we read of *χόανοι* in Σ. 470, showing an acquaintance with fusion of metals. In q. 383—5, τ. 135, we have the craftsmen and professionals enumerated, the prophet, surgeon, carpenter or builder, minstrel, and herald, to which the *χρυσόχ.* and the *χαλκεὺς*, often, as here, one person (432), should be added; and from the II. the tanner (P. 389 foll.), potter (Σ. 600 foll.), and currier (H. 220). The *τέκτων* includes ship-building, and one mentioned in E. 62 foll. was a person evidently of importance. A smithy existed in the town of Ithaca (σ. 328), and the connexion in which it is mentioned suggests the notion that it was an office of the palace. The designation *δημιοεργοί* denotes working not for themselves only but for all. They were doubtless of the free people — the *δημῶς* who shared the land and are called by the same name as it (see on α. 103) — not reckoned noble, yet invited to the king's table (q. 382—6) in recognition of their public usefulness cf. *δήμια πίνειν* P. 250. The name

*Λαέρκης* is probably based on ὁ *λαῶ* *ἐπαρκῶν*, and nearly = *δημιοεργός* (Eustath.).

429—30. *ἄμφι* is 'in tmesis with *πένεσθαι*. — *ἐποίπνουν*, sometimes ὄ (mar.). Butt. *Lexil.* (93) says it is from *πνέω ἐπνυτο* with reduplication, as *ποιφύσσω* from *φυσάω*. The diphth. *oi* may be observed as much used in forming words of sound, *φλοῖστος*, *δοῖστος*, and the like. It is not quite certain that *ποιπ-*, a mere word of sound, like our "puff", is not the whole root of this and of *ποιφύσσω*.

433—4. *πείρατα*, "sum total=whole resources", arising from the notion of a "limit or bound". The simple sense of a "rope" is probably the primary one, as seen in *πολιεμοί πείραρ ἐπαλλάξαντες ἐπ' ἀμφοτέρωσι τάνυσσαν* (mar.); cf. our word "line" (*λίνον*) for boundary. *σφῦραν*, smaller, probably, than the *ῥαιστήρ* (mar., cf. Æsch. *Prom.* 56).

435—40. *Ἀθήνη*, i. e. invisibly: the condition of local nearness is required by H. for the conception of a present deity. *ἀντιώσα*, see on α. 25 and App. E. 4 (2) note. *κερῶν*, gen. of

<p>ἤλυθεν ἐκ θαλάμοιο φέρων, ἔτέρῃ δ' ἔχεν οὐλᾶς<sup>a</sup>  ἐν κανέφ<sup>b</sup> πέλεκυν<sup>c</sup> δὲ μενεπτόλεμος<sup>d</sup> Θρασυμήδης  ὄξυν<sup>e</sup> ἔχων ἐν χειρὶ παρίστατο, βοῦν ἐπικόψων.  Περσεὺς δ' ἀμνίον εἶχε· γέρων δ' Ἰππηλάτα Νέστωρ  445 ἤχευ<sup>f</sup> ἄπαρχόμενος,<sup>g</sup> κεφαλῆς τρίχας ἐν πυρὶ βάλλων.  αὐτὰρ<sup>h</sup> ἐπεὶ δ' εὔξαντο καὶ οὐλοχύτας προβάλοτο,  αὐτίκα Νέστωρος υἱὸς ὑπέρθυμος Θρασυμήδης  ἤλασεν ἄγχι στάς· πέλεκυς δ' ἀπέκοψε τένοντας<sup>i</sup>  450 ἀρχενίους, λῦσεν δὲ βοὸς μένος· αἶ δ' ὀλόλυξαν<sup>m</sup>  θυγατέρες<sup>n</sup> τε νοοὶ τε καὶ αἰδοίῃ παράκοιτις  Νέστωρος, Εὐρυδίκη πρόεσσα<sup>o</sup> Κλυμένοιο θυγατρῶν.  οἱ μὲν ἔπειτ' ἀνελόντες ἀπὸ χθονός<sup>p</sup> εὐρυοδείης</p>	<p>a cf. γ. 445, A. 449.  b δ. 761.  c s. 231, τ. 573, φ. 120, Ο. 711, Ν. 612, Ψ. 851.  d K. 255.  e P. 520.  f cf. Γ. 270—4.  g Ω. 304.  h γ. 340, δ. 761, ξ. 422, 428, φ. 263; cf. ξ. 424, T. 254.  i ξ. 428, φ. 263; cf. T. 254.  k A. 458.  l cf. II. 587.  m δ. 767, χ. 408, 411, Z. 301.  n Ω. 166.  o E. 721, Θ. 383.  p II. 635.</p>
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443. χειρὶ Arist., Schol. H. 444. ἀμνίον Apollod. et al., δάμνιον Zenod. Nicander et al., Scholl. H. M. Q. R. 453. ἀνίσχοντες (contra metrum) Arist., Schol. H., unde Porson. ἀνέχοντες.

part held; so λαβὴ γούων A. 407. λέβητι, see on α. 137.

441. ἔτέρῃ, i. e. χειρὶ, probably the left. οὐλᾶς, see App. A. 3 (2).

442. πέλεκυν, used mostly as a woodman's or carpenter's tool, also associated with ἀξίῃ as a weapon; its stock, πέλεκκος; is once of olive (mar.). In the bow-contest of the suitors in φ. the "axes" have rings at the ends of the handles, perhaps to hang them up by. From the mention of ἡμιπέλεκκα, it is probable that the πελ. had a double head, like the Lat. *bipennis*.

444. ἀμνίον, probably a sacrificial word of uncertain derivation, perhaps from αἶμα as catching the blood; and a Schol. adds that the Cretans pronounced it αἰμνίον. Others interpret it of the sacrificial knife, and suppose that δαμνίον connected with δαμάω is the proper form of it — an unlikely meaning, since Pisistr. in 454 uses the knife, and it is unlikely that another should previously have care of it.

445. This may be exhibited by resolution into ἤχετο (ritualistic word), "took religiously first", κατὰ χέριβα κ. τ. λ., κατὰ directing action to object (Buttm. *Levil.* 29); see on 340 ἐπαρξάμ. Jelf, *Gr. Gr.* § 516 obs., gives an explanation based on a misconception of κατήχετο. — χέριβα

here the water, means also the vessel used. It was poured by an attendant, here Aretus (440 *sup.*); see Γ. 270, Ω. 303—4.

446. ἀπαρχόμ., see on 340, paraphrased here by the sequel κερ. τρίχας ἐν π. β., as in 383, 392 *sup.*, see on α. 1.

447. The rest follow the example of Nestor, who officiates as if in priestly character (A. 451), all washing (β. 261) and flinging meal before praying. The οὐλαί of 441 become οὐλόχυνται when flung; see App. A. 3 (2). Ni. dwells on this and similar features of ritual as showing that H. knows of no priesthood save as attached to a temple, and that all might sacrificially approach the deity for themselves.

450. ὀλόλ., the ὀλολόγη was the cry of women for joy, used sacrificially (as here, perhaps to drown the victim's groan), or otherwise (mar.). So we find ἀλαλάζω, and Lat. *ululo* which, however, is a cry of wail, or the howl of an animal, formed like this from the mere sound.

453. ἀνελόντες. The victim had been felled, the elder brothers (οἱ μὲν, opposed to Pisistr. who used the knife) raised it bodily from the ground. In Chryses' sacrifice, A. 459 foll., which compare with this, we find ἀν' ἔρυσαν, *resupinauerunt*, being probably a less



<p>a cf. <i>A.</i> 459, <i>B.</i> 422.  b γ. 400 mar.  c <i>II.</i> 743.  d ξ. 427, ζ. 421, <i>H.</i> 316.  e δ. 788, θ. 54, ι. 342, μ. 35.  f ρ. 270, <i>A.</i> 86, 317; cf. ζ. 10.  g cf. γ. 224, ψ. 243.  h ξ. 427—8.  i ξ. 425.</p>	<p>ἔσχον·<sup>a</sup> ἀτὰρ σφάξεν Πεισίστρατος ὄρχαμος<sup>b</sup> ἀνδρῶν.  τῆς δ' ἐπεὶ ἐκ μέλαν αἷμα φῆν, λίπε<sup>c</sup> δ' ὄστέα θυμὸς, 455  αἰψ' ἄρα μιν διέχευαν,<sup>d</sup> ἄφαρ δ' ἐκ μηρῶν ἔταμνον  πάντα κατὰ μοῖραν,<sup>e</sup> κατὰ τε κνίσην<sup>f</sup> ἐκάλυψαν  δίπτυχα<sup>g</sup> ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.<sup>h</sup>  καῖε δ' ἐπὶ σχίζῃ<sup>i</sup> ὁ γέρον, ἐπὶ δ' αἶθοπα οἶνον  λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν. 460</p>
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## 459. Φοῖνον.

full and formal way of effecting the same thing, by raising the head and throat merely backward and upward. The notion was that in offering to a celestial deity the rite required an upward direction. Probably the blood spirted upwards: contrast with this the rites to the dead, where the lambs' throats are cut "into the trench" dug, as the libations are poured thither (*A.* 25—36).

456. *διέχ.*, "broke up", including the dismemberment and the opening and removal of intestines. *μηρία* (461 *μηρα*, or *A.* 460 *μηρός*) are probably the upper joints of the four quarters ending at the knee. Ni. quotes an authority of doubtful value, stating that *μηροὶ* are called *μηρία* or *μηρα* when viewed as consecrated, and notes that what are *sacrificially burnt* in *H.* are always *μηρία* or *μηρα*. In *Soph. Antig.* 1008, 1011, *μηρία* and *μηροὶ* alike express what are so burnt. Some think that by either term the *bones* are alone meant, — a view chiefly resting on *Hes. Theog.* 535 foll. which, however (*Heyne ap. Ni.*), is best taken for a local custom limited to Meconê (*Sicyon*). We may assume that the bones are included in the *μηρία*, not mere slices from the limb offered, as *Mr. Paley* on *Hes. Theog.* 556 thinks. The *κνίσην κῶλα σγυκαλυπτὰ* of *Æschyl. Prom.* 504 is decisive against the latter view, and in *Soph. Antig.* the *μυθῶσα κηλὶς μηρίων* cannot so well be understood of *mere bones* which had "slipped out of their fatty envelope". These joints with the fat had the highest sacrificial value.

457. *κνίσην*. The *omentum*, caul of fat, enveloping intestines, is principally meant. The word primarily means *nidor*, the smell of flesh roast or burnt (*mar.*), and the fat as yielding it. The fat burnt best — a sufficient

ground for preferring it: so in the Mosaic ritual *Lev.* III. 14—6. The blood on the contrary has no special prominence in *H.*

458. *δίπτυχα*, best taken as a noun from *δίπτωξ*: but *δίπτυχος* adj. also occurs. The bones of the dead are also wrapped *δίπλακι δημῶ* (*mar.*). *Heyne* on *A.* 461 gives for *δίπτ. ποιήσ. omento bis circumducto. ὠμοθέτ.* is cleared by ξ. 427—8, where *Eumæus* "slicing votive parts (*ἀρχόμενος*) from all the members was setting them raw on (ξς) the rich fat", *i. e.* to burn. Besides the chief joints, prime morsels from the rest laid on the fatty envelope completed the burnt-offering. Thus the whole victim was representatively burnt (*Schol.*).

459. *σχίζης*, "cloven", as burning more quickly. This again recalls Jewish ritual, see *Gen.* XXII. 3, *i. Sam.* VI. 14, the *σχίζη* is not, however, exclusively sacrificial (ξ. 425). — *αἶθοπα*, "sparkling", see *App. D.* 1. The "pouring wine" ended the strictly sacrificial part relating to the god, as the sprinkling barley began it; the banquet had a wholly human relation; the "tasting the entrails" (461) is a link uniting the two, bringing the worshipper, as it were sacramentally, into direct contact with the rite.

460. *νέοι κ. τ. λ.*, the purpose seems to have been to keep the sacrifice from falling apart — an ill-omened accident cf. *Soph. ub. sup.* In γ. 33 these rites had all been performed before *Telem.* arrived. In comparing the simpler ritual of *Eumæus* in ξ. 425, *n. b.* that sacrifice is not *there*, as here, the *primary* object, but only, in making the feast, he "did not forget the gods". Where lambs are the victims, in consecrating the oath (*Γ.* 260—92), their throats are cut merely.

- ἀντάρ ἐπεὶ κατὰ μῆρ' ἐκάη, καὶ σπλάγχχν' ἐπάσαντο, a μ. 395.  
 μίστυλλον τ' ἄρα τάλλα καὶ ἀμφ' ὀβελοῖσιν ἐπειραν, b γ. 58, λ. 283, ο. 384, τ. 103.  
 ὧπτων δ' ἀκροπόρους ὀβελούς<sup>a</sup> ἐν χερσίν ἐχοντες. c δ. 49—50, κ. 358 —65, 450, ρ. 88 —9, τ. 505, κ. 577, σ. 171, Σ. 350; cf. E. 905.  
 τόφρα δὲ Τηλέμαχον λούσεν καλῆ Πολυκάστη, d φ. 84, 88, B. 43, Θ. 221, β. 97, Σ. 353, α. 230, κ. 543, ν. 108.  
 465 Νέστωρος ὀπλοτάτη<sup>b</sup> θυγάτηρ Νηληιάδαο. e ψ. 163; cf. δ. 128, ρ. 90, φ. 456.  
 ἀντάρ<sup>c</sup> ἐπεὶ λούσεν τε καὶ ἐχρῖσεν λίπ' ἐλαίω, f ρ. 109.  
 ἀμφὶ δέ μιν φᾶρος<sup>d</sup> καλὸν βάλεν ἠδὲ χιτῶνα, g γ. 65, ν. 279.  
 ἐκ ῥ' ἀσαμίνθου<sup>e</sup> βῆ δέμας ἀθανάτοισιν ὁμοίος· h ξ. 104.  
 πᾶρ δ' ὄ γε Νέστωρ' ἴων κατ' ἄρ' ἔξετο, ποιμένα<sup>f</sup> λαῶν. i App. A. 8 (2) mar.  
 470 οἷς δ' ἐπεὶ ὠπτησαν κρεῖ' ὑπέριερα καὶ ἐρύσαντο, k α. 150.  
 δαίλυνθ' ἐξόμενοι· ἐπὶ δ' ἀνέρες<sup>h</sup> ἐσθλοὶ ὄροντο, l δ. 776, B. 331.  
 οἶνον ἐνοικοχοεῦντες ἐνὶ χρυσέοις<sup>i</sup> δεπάεσσιν. m ε. 390, ο. 215, E. 323, Θ. 348.  
 ἀντάρ<sup>k</sup> ἐπεὶ πόσιος καὶ ἐδητύος ἐξέφρον ἔντο, n γ. 478, ο. 47; cf. ο. 81, 145, 190, E. 731—2.  
 τοῖσι δὲ μύθων ἤρχε Γεργήνιος ἱππότη Νέστωρ· o ο. 47, 219, Ω. 264.  
 475 “παῖδες ἐμοί, ἄγε<sup>l</sup> Τηλεμάχῳ καλλιφριχας<sup>m</sup> ἱππούς  
 ζεύξαθ' ὑφ' ἄρματ' ἄγοντες,<sup>n</sup> ἵνα πρήσσησιν<sup>o</sup> ὁδοί.”

470. *ῤερύσαντο.* 472. *ῤοῖνον ῤοῖνοχοεῦντες.*

469. alii πᾶρ δέ γε, ποιμένα Heidelberg. Bek., ποιμένη Schol. P. Cl. ed. Ox. Dind. Fa. Lð. 472. οἰνοχοεῦντες, ut F consulator, Scholl. H. V. 476. alii πρήσσωσιν.

462. *μίστυλλον*, opposed to *διέχευαν*, as subdividing into small portions, not, however, “mincing”; such portions are called *κρέα* in γ. 33 where see note.

464. *τόφρα*, since neither *ῥφρα* nor *ῤως* precedes, is better taken to mean “then” than “all this while”. *λούσεν*, Ni. seems to think that a daughter of the host, where there was one, usually so assisted the guest; cf. δ. 252; as *Hebê* in Olympus (E. 905) who however has general ministerial functions, and is not a daughter of Zeus, but of Kronos (722, cf. L. 2). But in Alcinous' palace, it is not *Nausicaa*, but the slaves, who do so, as in the Spartan and Ithacan palaces (φ. 454, δ. 49, ρ. 88). *Fæci*'s account is better, that out of distinguished friendship *Polycastê* waits on *Telem.* as a sister. *Calypso* and *Circê* with her nymphs so attend *Odys.* From ζ. 215 foll. and η. 296 *λούσεν* or *λόεν* appears to mean, in all these cases except the last, merely “prepared or furnished a bath”; see Gladst. II. 513 foll. *Πολυκάστη*, according to one legend she afterwards married *Telem.*

ROM. OD. I.

466—7. *λίπ' ἐλ., λίπ'* is best taken as accus. of *λίψ* and, being = *χρίσμα*, is the accus. of the equivalent object after *ἐχρῖσε*; so *λίπ' ἀλειψεν* ζ. 227; but may also be dat. *λίπι*, and *ἐλαίω* a noun in appos., cf. *Æsch. Agam.* 1402 *λίπος ἐπ' ὀμμάτων αἵματος ἐμπρέπειν*, or with *Heyne* on K. 577 as = an adj. *φᾶρος* and *χιτῶνα* are in inverted order: the *φᾶρος* was ample and could muffle the head, or serve as a shroud; it is described as *μέγα πορφύρεον*, seems to have been worn over the *χιτ.* like the *χλαίνα*. It was also worn by females. *Calypso* gives *Odys.* several *φᾶρεα* to make his sail. The looms of the nymphs in Ithaca produce *φᾶρεα ἀλιπόφουρα*, by which epithet probably some choice dye is intended (mar.).

469. *ποιμένα*, the edd. mostly favour *ποιμένη*. Juxtaposition with *ἴων* gives the preference to the accus., as of motion, with *παρὰ* over the dat. of rest. Thus *Νέστωρ'* is *Νέστορα*.

470—1. *κρέ'* κ. τ. λ., see on 33 and 65—6 *sup.* — *ἀνέρες ἐσθλοὶ*, a more dignified term than *κούροι* in 339 *sup.*; cf. δ. 236 and mar.

475—6. That Nestor can be brief

a	ψ. 738.	ὡς <sup>a</sup> ἔφαθ' -οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἦδ' ἐπίθοντο·	
b	Ω. 14.	καρπαλίμως δ' ἔξευξαν <sup>b</sup> ὑφ' ἄρμασιν ὠκείας ἵππους.	
c	α. 139 mar.	ἐν δὲ γυνή <sup>c</sup> ταμὴ σῖτον καὶ οἶνον ἔθηκεν,	
d	cf. ξ. 80.	ὅσα τε, οἷα ἔδουσι <sup>d</sup> διοτρεφέες βασιλῆες.	480
e	v. 387, A. 486, E. 20.	ἂν δ' ἄρα Τηλέμαχος περικαλλέα <sup>e</sup> βήσατο δίφρον·	
f	γ. 400.	πὰρ δ' ἄρα Νεστορίδης Πεισίστρατος ὄρχαμος <sup>f</sup> ἀνδρῶν,	
g	E. 368—6, Ω. 441; cf. ζ. 73.	ἔς <sup>g</sup> δίφρον τ' ἀνέβαινε καὶ ἠνία λάετο χερσίν,	
h	ζ. 82.	μάστιξεν <sup>h</sup> δ' ἐλάαν· τῷ δ' οὐκ ἄκοντε πετέσθην <sup>i</sup>	
i	γ. 494, o. 192, E. 768, Θ. 45, K. 530, A. 519, X. 400.	ἔς <sup>k</sup> πεδίον, λιπέτην δὲ Πύλου αἰπὺ <sup>l</sup> πτολιεθρον·	485
k	o. 183.	οἱ δὲ πανημέριοι <sup>m</sup> σεῖον ζυγὸν ἀμφις <sup>n</sup> ἔχοντες.	
l	x. 81, B. 538.	δύσετο <sup>o</sup> τ' ἠέλιος σκυῶντό τε πᾶσαι ἀργαίαι·	
m	o. 184—91; cf. λ. 11.	ἔς Φηράς δ' ἴκοντο, Διοκλῆος <sup>p</sup> ποτὶ δῶμα,	
n	α. 54; cf. N. 706, ξ. 352.	υἱὸς Ὀρσιλόχοιο, <sup>q</sup> τὸν Ἀλφειὸς τέκε <sup>r</sup> παῖδα.	
o	β. 388 mar.	ἔνθα δὲ νύκτ' ἄεσαν· <sup>s</sup> ὃ δὲ τοῖς πὰρ ξενία θῆκεν.	490
p	E. 542—52.	ἦμος <sup>t</sup> δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,	
q	φ. 15.	ἵππους τε ζεύγνυντ' ἀνά θ' ἄρματα ποικίλ <sup>u</sup> ἔβαινον·	
r	Υ. 239.	ἐκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου·	
s	γ. 151 mar.		
t	γ. 404.		
u	E. 239, A. 226.		

## 479. Φοῖνον. 484. ἀφέκοντε.

479. supra ἐν ἂν, supra ἔθηκεν ἔχευεν habet Harl. script. probante Schol. H. 484. ἵππους pro ἐλάαν Schol. M. 486. θεῖον et ἀμφιέχοντες Aristoph., Scholl. H. Q. R. T., sed ἀμφις ἔχοντες Schol. M. Harl. θεῖον sed in marg. et Schol. σεῖον. 489. Ὀρσιλόχοιο Harl. a manu pr., sed mutatur τ in σ, σ Schol. In o. 187, φ. 16 Harl. per τ constanter. "Schol. ad E. 542 in Cod. Townleiano patris nomen per τ, filii per σ scribi vult" Pors. 490. ὃ δ' ἄρα ξενία δῶκε Harl., ὃ δὲ τοῖς πὰρ ξενία δῶκεν Venet. in textu, sed θῆκεν Scholl. H. M. 493. omittunt codd. complures.

on occasion is shown by this the shortest speech of his in either poem. Dispatch is here the prime object, and his absolute tone to his sons suits it. His farewell is withheld clearly because he counted on his guest's return, as Telem. was well aware; who, in dread of his pressing hospitality, discreetly avoids him on his way back (o. 193 foll.). For *δόλο* see on 251 and 23 sup. 480. οἷα κ. τ. λ. Eumæus bids Odys. "eat such as *servants* have to give" — his choicer animals (such as are here perhaps by distinction intended) being devoured by the suitors (ξ. 80—1). (Ni.) This line is remarkable for hiatus twice occurring.

486. With οἱ δὲ παν. cf. *παννυχίη* μὲν ἔ' ἦγε, of the ship on her voyage (β. 434). Aristarchus here proposed *θεῖον* (ran) *ζυγὸν ἀμφιέχοντες*. The words mean as they stand, "shook the

yoke, having it about (their necks)". From Q. 268 foll. we see that the yoke, or rather cross-bar, was first secured to the pole and then the cattle led under it, there being but one yoke for the pair. (Ni.); see further on ζ. 73 for this subject.

488—90. *Φηράς*, see App. D. 3. A later Orsilochus son of Diocles and grandson of Alpheüs the river-god went to the Trojan war: Odys. had also in his youth visited an Orsil. at Messenē (mar.). There is considerable variation, and even confusion between σ and τ in the orthography of the name. *ἄεσαν*, see on 151 sup.

491. See on β. 1. The fifth day here begins.

493. This v. is wanting in some MSS. but seems to be quite as allowable here as in o. 191. (Ni.) For the *πρόθυρον* and *αἰθούσα* see App. F. 2 (8).

TO ILLUSTRATE BOOK III, LINE 482 & FOLL.



*Chariot group on a prize vase, probably for a chariot race, of high antiquity, in the British Museum, engraved from a representation of it in Millington's Ancient Greek Monuments, page 7*

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[μάστιξεν δ' ἐλάαν, τὸ δ' οὐκ ἄκουτε πετέσθην.]  
 495 ἴξον δ' ἐς πεδῖον πυρρηφόρον,<sup>a</sup> ἔνθα δ' ἔπειτα  
 ἦνον<sup>b</sup> ὁδόν· τοῖον γὰρ ὑπέκφερον<sup>c</sup> ἀκέες ἵπποι.  
 δύσετό<sup>d</sup> τ' ἥελιος σκιάωντό τε πᾶσαι ἀγυιαί.

a M. 314, Ξ. 123,  
 Φ. 602.  
 b K. 251, Σ. 473,  
 ε. 357, 243.  
 c E. 318, 377, Θ.  
 268, O. 628.  
 d β. 383 mar.

## 494. ἀΐκοντε.

494 [] Bek. 496. ἦνον (ῥ omisso ὁδόν?) Schol. Vind.

494—6. Homer's love of repetition of details in the same words (cf. 483—5) is remarkably instanced here. Bek. however rejects 494. — ἴξον, see on γ. 5—6. For πεδῖον πυρρηφ. see App. D. 3. This adj. is more common under the form πυροφόρος (mar.). — ἦνον, strictly imperf. "were finishing",

i. e. "were near their journey's end": the pres. forms ἄνομαι pass. and ἀνώω act. are found in H., not ἄννμι or ἄννμαι; past forms ἦνυσε ἦνυτο, also occur (mar.).

The fifth day of the action of the poem, measured strictly, ends with this book; but see on δ. 1.



Ο Δ Υ Σ Σ Ε Ι Α Σ Δ.





#### SUMMARY OF BOOK IV.

In the course of the fifth day Telemachus and Pisistratus reach Sparta and find Menelaus engaged in the nuptials of his children. A remark of Telemachus on the splendour of the palace draws from Menelaus a brief sketch of his wanderings, which leads him to dwell on the comrades whom he had lost, especially Odysseus (1—119). Helen appears from her chamber and recognizes Telemachus by his likeness to his father. This leads to a climax of sorrow which pointedly depicts the tenderness of Menelaus' character, and the surpassing merit of Odysseus (120—218). Helen assuages their grief by the *Nepenthè*, and after further conversation on Odysseus' exploits at Troy, they retire to rest and the fifth day ends (219—305).

On the morning of the sixth day, Telemachus, in answer to Menelaus' enquiry, states his domestic troubles, and declares his errand at Sparta to enquire after his father's fate (306—350). This leads to the episode of Proteus of the Nile from whom Menelaus, when detained in those parts by baffling winds, had learnt the fate of Ajax son of Oileus, and of Agamemnon, and the fact of Odysseus' detention in Calypsô's island. He then presses Telemachus to stay and offers him presents (351—624).

The scene then shifts to Ithaca, where the suitors, having discovered Telemachus' departure, at Antinous' suggestion plot an ambush to destroy him on his return (625—674). Medon overhears and discovers their plot to Penelopê, who, until this disclosure, was ignorant of his departure. Her affliction at the news is vividly portrayed. Euryclea soothes her, suggesting prayer to Pallas, which she offers. The suitors then prepare for their expedition, and the sixth day ends (675—786) by Penelopê's retiring, in a fast of sorrow, to her chamber, where, falling asleep, she is reassured as regards her son by a vision sent by Pallas. In the night the suitors place their vessel as Asteris to lurk for Telemachus on his return (787—847).

Τὰ ἐν Λακεδαίμονι.

Οἱ δ' Ἴξον κοίλην<sup>a</sup> Λακεδαίμονα κητώεσσαν,<sup>b</sup>  
 πρὸς δ' ἄρα δάματ' ἔλων<sup>c</sup> Μενελάου κυδαλίμοιο.  
 τὸν δ' εὖφρον δαινύντα<sup>d</sup> γάμον πολλοῖσιν ἔτησιν<sup>e</sup>  
 υἱέος ἠδὲ θυγατρὸς ἀμύμονος ᾧ ἐνὶ οἴκῳ.  
 5 τὴν μὲν Ἀχιλλῆος φηξήνορος<sup>f</sup> υἱέϊ πέμπεν·

a B. 581; cf. x. 92.  
 b cf. γ. 159, Φ. 22.  
 c J2. 696.  
 d γ. 309, T. 299.  
 e δ. 16, o. 273, Z.  
 262, 230, H. 295,  
 I. 464, II. 456,  
 674.  
 f H. 228, II. 575,  
 η. 63; cf. ξ. 217.

3. *ἔτησιν.* 4. *ἀμύμονα* *ᾧ* *Φοίκα*.

1. *κητώεσσαν* sive *κητιώεσσαν* Zenod., Scholl. H. M. Q. R. 3—20. *delebat*  
 Diodorus Aristophaneus, Wolf. prolegg. p. 264, [ ] Löw. 4. *ἀμύμονα* Bek.  
 ob *ᾧ* subsequens.

1. The fifth day of the poem's action is continued after sunset.

*Ἴξον*, see on γ. 5, 6. *κοίλην* describes the region rather than the town: γῆ under its Doric form δᾶ (Æschyl. *Prom.* 580) suggests δῆμος δᾶμος, to which the 2<sup>nd</sup> element in *Λακε-δαίμων* is akin, as γαῖα to γῆ; the 1<sup>st</sup> is λακ—as in λάκκος, a pit, Herod. IV. 195, Lat. *lacero*, *lacus*, *lacuna*, and suggests *κητώεσσαν* “full of hollows or ravines” (Buttm. *Lexil.* 70, Curtius 86). For *κοίλην* cf. *Cælo* Syria, *κοίλη* Ἡλίας, and Soph. *Œd. Col.* 371 τὸ κοῖλον Ἄργος. The region here intended, is the narrow valley of the Eurotas between mounts Taygetus and Parthenius (App. D. 3), on entering which they were probably near the town.

2. *ἔλων*, here strictly imperf., “were driving” while he was (v. 3) feasting: but by some 3—19 is viewed as an interpolation; see on 15—19 *inf.*

3. *ἔτησιν* (and *γέτονες* ἠδὲ *ἔται* 16), this word, always plur. in H., has the *ᾧ*, and seems akin to *ἔτος* a year, and Lat. *vetus*. It denotes lapse of time spent together, as *γέτονες* local nearness (mar.), and expresses intimacy

based on that idea, not, therefore, implying kin, nor feeling like φίλοι, nor comradeship like *ἑταῖροι*, although these may be accidentally included and are often found in connexion with it; and its tie may arise from any or several of these, as any may produce the mutual habituation. Thus the *brothers* and *ἔται* of Theoclymenus are mighty princes of the Achæans, and pursue him for tribal homicide, o. 273 foll.; Ajax Telamon has *ἔτας* καὶ *ἑταίρους*, the former antecedent to, the latter arising out of the war. Menel. has no kin to celebrate his children's nuptials, hence his *γέτονες* here. So Eteoneus οὐ πολὺ ναῖεν ἀπ' αὐτοῦ o. 96. In Lat. *necessarii* seems closest to *ἔται*. Apollonius s. v. *ἔτα* explains it by *συνήθεις*, whom two Scholl. follow.

4—5. “Sophocles in the *Hermionê* says that *Hermionê* was given in marriage to *Orestes* by *Tyndarus* while *Menel.* was yet in *Troy*, and that, when *Neoptolemus* came to demand her according to promise, she was taken away from *O.*, but that afterwards, when *Neoptol.* was slain at *Pythô* by the priest *Machærus*, *O.* resumed her as his wife

a K. 393, N. 368  
—9, ω. 335, A.  
514, M. 236.  
b I. 493.  
c A. 198, Ψ. 286, 319.  
d Σ. 240; cf. δ. 29.  
e π. 170, ω. 154.  
f Ω. 202, β. 234.  
g N. 470, I. 143,  
285, Γ. 175, E.  
153.  
h cf. Γ. 409.  
i δ. 159 mar.  
k App. A. 20 mar.  
l Γ. 175.  
m cf. B. 560.  
n Γ. 64, X. 470.  
o η. 225, τ. 528,  
T. 333.  
p ε. 489, ι. 48.  
q δ. 3 mar.  
r Σ. 604—6, γ. 27.  
s Ϝ. 87, 539, π.  
252, ρ. 359.  
t cf. II. 749—50.  
u Σ. 51.  
v τ. 67, A. 541.  
w Ϝ. 144, ρ. 447,  
σ. 88.

ἐν Τροίῃ γὰρ πρῶτον ὑπέσχετο<sup>a</sup> καὶ κατένευσεν  
δωσέμεναι, τοῖσιν δὲ θεοὶ γάμον ἐξετέλειον.<sup>b</sup>  
τὴν ἄρ' ὃ γ' ἐνθ' ἵπποισι<sup>c</sup> καὶ ἄρμασι πέμπει<sup>d</sup> νέεσθαι  
Μυρμιδόνων προτὶ ἄστν περικλυτὸν,<sup>e</sup> οἷσιν ἄνασσειν.<sup>f</sup>  
υἱέϊ δὲ Σπάρτηθεν Ἀλέκτορος ἦγετο κούρην,  
ὅς οἱ τηλύγετος<sup>g</sup> γένετο κρατερὸς Μεγαπένθης  
ἕκ<sup>h</sup> δούλης· Ἐλένη δὲ θεοὶ γόνον οὐκέτ' ἔφανον,  
ἐπεὶ δὴ τὸ πρῶτον<sup>i</sup> ἐγένετο<sup>k</sup> πατὸρ ἔρατεινῆν<sup>l</sup>  
Ἐρμιόνην,<sup>m</sup> ἣ εἶδος ἔχε χρυσέης<sup>n</sup> Ἀφροδίτης.  
[ὥς οἱ μὲν δαιδύνντο καθ' ὑπερφεῖς<sup>o</sup> μέγα δῶμα  
γείτονες<sup>p</sup> ἠδὲ ἔται<sup>q</sup> Μενελάου κυδαλλίμοιο,  
τερπόμενοι<sup>r</sup>· μετὰ δὲ σφιν ἐμέλλετο θεῖος<sup>s</sup> ἀοιδὸς  
φορμίζων· δοιῶ δὲ κυβιστητῆρε<sup>t</sup> κατ' αὐτοὺς,  
μολπῆς ἐξάρχοντος,<sup>u</sup> ἐδίνεον<sup>v</sup> κατὰ μέσσον.]<sup>w</sup>

9. *Γάστν Γάνασσειν.* 11. *Φοι.* 14. *Φειδος.* 16. *Γέται.*

9. pro *προτὶ* *περὶ* Harl. ex emend. antiq. certe si non ejusd. man. 12. † non-nulli; Ἐλένης Aristoph. Rhian., Schol. M., ita Harl. σ superscripto. 15—9. hos vv. non Homeri sed Arist. esse affirmabat Athen. IV. 180, Scholl. M. T., [ ] Bek. Dind. 17—9. [ ] Fa. 19. ἐξάρχοντος Athen. ub. sup. Wolf. ἐξάρχοντες (ab Arist. fictum, Athen.) Ern. Cl. ed. Oxon. μέσσον Harl. a manu pri. ita Löw. μέσσουσ Harl. ex emend. recent. ita Bek. Dind. Fa.

and begat Tisamenua." Schol. Another legend made O. kill Neoptol. *patrias ad aras* (Virg. *Aen.* III. 330—2), i. e. probably at Delphi. Cf. also Eurip. *Andr.* 1117 foll. 8—10. *πέμπει* corresponds with ἦγετο in 10, "sending" his daughter as a bride, "bringing home" a bride for his son. *ἄστν*, no "city of the Myrmidones is named in B. 683 foll., nor in I. 440, 479—80, where we might expect it, if at all: their land is Phthia. The Scholl. would identify Pharsalia with the site — *Σπάρτηθεν* i. e. his own city, where Alector dwelt, like Eteoneus in 22, a grandson of Pelops and cousin of the Atridae (Schol.).

11. *τηλύγετος*. The etymology which connects this with *θήλυς* *θάλλα* suits best the decisive passage *φῶβος λάβε τηλύγετον ὥς*, and is justified by the paraphrastic expansion following in I. 143, 285 *ὅς οἱ τηλύγετος τρέφεται θάλλη ἐνὶ πολλῇ*; see on α. 1, 299, and cf. γ. 383, 392, δ. 788 for other instances of this usage. — *Μεγαπένθης*, cf. for significance the scriptural names Benoni, Ichabod, etc. For the "great sorrow" which gave the name see App. E. 8 (16).

12—4. *δούλης*, see App. A. 7 (1). The Scholl. have a name for her, variously given as Teris, Teiris, Teridaë, or Getis. The same notice a fitness in Helen's having no children after Hermionê, as tending to preserve her beauty, and avoiding the notion of her bearing any to Paris. Soph. *Electr.* 539 says she had two by Menel. *ἐπεὶ* has εἰ by arsis. For *ἐγένετο* see App. A. 20.

15—9. These lines, some of which occur in II. (mar.), are ascribed by Athenæus to Aristarchus. Ni. and Bek. condemn them, Fa. rejects only vv. 17—9, but Löwe all vv. 3—19, admitting, however, that *τῶ δ' αὐτ'* in 20 does not aptly continue 2. If only vv. 15—19 were omitted, the actual nuptials might be supposed over. This would be more consistent with the absence of any further mention of a *γάμος*. That Menelaus' attention is absorbed in his guests is hardly an argument against the genuineness of the passage; since the Homeric narrative does not concern itself with groups not connected with the main narrative, save perhaps in a passage of transi-

<p>20 τῶ δ' αὐτ' ἐν προθύροισι<sup>a</sup> δόμων αὐτῶ<sup>b</sup> τε καὶ ἵππῳ,      Τηλέμαχος θ' ἤρωσ καὶ Νέστορος ἀγλαὸς<sup>c</sup> υἱὸς,      στήσαν·<sup>d</sup> ὃ δὲ προμολῶν<sup>e</sup> ἴδετο κρείων Ἴετωνεύς,      ὀτρηνὸς<sup>f</sup> θεράπων Μενελάου κυδαλλίμοιο,      βῆ<sup>g</sup> δ' ἴμεν ἀγγελέων διὰ δῶματα ποιμένι λαῶν,      25 ἀγχοῦ<sup>h</sup> δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα·      “Ξείνω δὴ τινε τῷδε, διοτρεφεῖς<sup>i</sup> ᾧ Μενέλαε,      ἄνδρε δύω, γενεῇ δὲ Διὸς<sup>k</sup> μέγαλοιο ἔϊκτον.      ἀλλ' εἰπ' εἰ σφῶν καταλύσομεν<sup>l</sup> ἀκέας ἵππους,      ἢ ἄλλον πέμπωμεν ἱκανέμεν, ὅς κε φιλήσῃ.”      30 τὸν<sup>m</sup> δὲ μέγ' ὀχθήσας προσέφη ξανθὸς Μενέλαος      “οὐ μὴν νῆπιος ἦσθα, Βοηθοῖδῃ Ἴετωνεῦ,      τὸ πρῶν· ἀτὰρ μὲν νῦν γε πάϊς ὡς νῆπια βάζεις.      ἢ μὲν δὴ νῶϊ ξεινήϊα πολλὰ φαγόντε      ἄλλων ἀνθρώπων δεῦρ' ἰκόμεθ', αἶ κέ ποθι Ζεὺς</p>	<p>a App. F. 2 (7) to      (9) mar.      b N. 664.      c δ. 303, o. 144,      δ. 168, K. 196.      d η. 4.      e Σ. 382.      f δ. 217, α. 109      mar., A. 321.      g δ. 528, 679.      h X. 100, ρ. 349,      ε. 150, o. 9.      i δ. 501, P. 702.      k Φ. 198, T. 111.      l η. 6.      m δ. 332, o. 325.</p>
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22. *Ἴδετο.* 25. *Ἐπέα.* 27. *Ἐἴκτον.*

20. αὐτοί τε καὶ ἵπποι alii, Bek. annot. 27. γενεῇ Schol. V. ἔϊκτον var.  
 l. Stephan. 31. ἀτὰρ μὴν νῦν Bek. νῦν μὴν id. annot. 33. φαγόντες Harl.  
 Augsb. ita Bek. 34. pro αἶ Bek. εἶ; pro ποθι ποτε Bek. annot.

tion, as δ. 621—4, where see note. The revelling suitors on the contrary are kept in view throughout the hospitalities of Telem. to the Pseudo-Mentes, but the suitors have a direct connexion with the story. The question of μέσσον or μέσσοις is hardly worth discussing where the whole passage is so doubtful. ἐς μέσσον often occurs (mar.) meaning “into the midst of a company”.

20—3. προθύροισι, see App. F. 2 (7)—(9). — θεράπων, see on α. 109. The θεράποντες perform for Menelaus' guests duties discharged for those of Nestor by his sons; cf. γ. 475—80 and 35—43 *inf.*

27—8. γενεῇ, “family type”, that of a royal race, styled commonly διογενεῖς or διοτρεφεῖς; so Ξ. 474 αὐτῶ γὰρ γενεῇν ἀγχιετα ἔκειναι. — ἔϊκτον, Ni. allows a var. *lecl. ἔϊκτον*, since the speaker has them no longer in view, or retiring in 24. For εἰπ' εἰ Bek. writes εἰπ' ἦ, but see on γ. 90—1.

29. πέμπωμεν subjunct. coupled by ἢ to ind. fut. See App. A. 9 (5).

31—3. Menelaus derived only injury from his hospitality to Paris, which justifies Eteoneus' hesitation here (Schol.).

It is characteristic of Menel. that he remembers the good that he has received rather than the evil; see App. E. 8 (10) (12). Eteoneus, once his comrade in war and wanderings, was now a neighbour (o. 96). — οὐ μὴν, Bekker's alteration of μὲν after οὐ, καὶ, ἦ, etc. to μὴν (*Homer. Blatt.* 34), wherever metre allows, has been followed only where there is some strong and emphatic abruptness of negation, as here and α. 222. Jelf, *Gr. Gr.* § 729, 3. b., reading οὐ μὲν, notes this as a rare use of it in reference to what follows, ἀτὰρ μὲν νῦν κ. τ. λ. For ξεινήϊα see on ξείνι γ. 490.

33—4. φαγόντε, Bek. φαγόντες, but νῶϊ often has dual participle, *e. g.* προφανείσα Θ. 377—8, Ξ. 314. Bek., however, even when νῶϊ has another dual word joined, as in δ. 282, νῶϊ μὲν ἀμφοτέρω, prefers the fuller sound, *μνεήναμεν ὀρηθέντες*, for the end of the line (*Homer. Blatt.* 31—2), which two MSS. favour. In o. 398, in the 4<sup>th</sup> foot, the metre requires *πίνοντέ*. — ἰκόμεθ' “are come”, aor. for perf., accordingly αἶ κε with subjunct. follows, meaning, “(trying to see) if Zeus may hereafter (*ἔξοπίσω*, mostly of place,

a γ. 144; cf. A. 461.  
 b δ. 812, ο. 342.  
 c I'. 400—1, δ. 667,  
 ε. 91.  
 d X. 460.  
 e II. 657.  
 f δ. 23 mar.  
 g γ. 324, E. 423,  
 ζ. 379, φ. 77, K.  
 246, M. 393, N.  
 570.  
 h Θ. 431.  
 i δ. 604; cf. E. 196,  
 Θ. 564, 188—9.  
 k α. 358, F. 496.  
 l Θ. 435; cf. γ. 121,  
 N. 201.  
 m cf. Z. 252.  
 n A. 338, 52. 801.  
 ο η. 84—5.  
 p σ. 296.  
 q δ. 15 mar.  
 r x. 181, 52. 633.  
 s ο. 402, X. 169.  
 t φ. 57—1, K. 576;  
 cf. γ. 461—7.  
 u δ. 128.

ἐξοπίσω<sup>a</sup> περ παύση<sup>b</sup> δίξυος. ἀλλὰ λυ΄ ἵππους  
 ξείνων, ἐς δ' αὐτοὺς προτέρω<sup>c</sup> ἄγε θοινηθῆναι.<sup>35</sup>  
 ὡς φάθ'· ὃ δ' ἐκ μεγάροιο διέσσυτο,<sup>d</sup> κέλευτο<sup>e</sup> δ' ἄλλους  
 ὄτρηρούς<sup>f</sup> θεράποντας ἅμα<sup>g</sup> σπέσθαι<sup>h</sup> ἐοῖ αὐτῶ.  
 οἱ δ' ἵππους μὲν λύσαν ὑπὸ ζυγοῦ ἰδρώοντας,  
 καὶ τοὺς μὲν κατέδησαν ἐφ' ἰκπείησι κάπησιν,<sup>h</sup> 40  
 παρ δ' ἔβαλον ξειᾶς,<sup>i</sup> ἀνὰ δὲ κρη<sup>k</sup> λευκὸν ἐμιξαν,  
 ἄρματα<sup>l</sup> δ' ἐκλιναν πρὸς ἐνώπια παμφανόωντα,  
 αὐτοὺς δ' εἰσήγον<sup>m</sup> θεῖον δόμον· οἱ δὲ ἰδόντες  
 θαύμαζον κατὰ δῶμα διοτρεφέος<sup>n</sup> βασιλῆος·  
 ὧς τε<sup>o</sup> γὰρ ἠελίου<sup>p</sup> αἰγλή πέλεν ἧε σελήνης 45  
 δῶμα καθ' ὑπερεφές<sup>q</sup> Μενελάου κυδαλίμοιο.  
 ἀντάρ<sup>r</sup> ἐπει τάρπησαν ὄρωμενοι<sup>s</sup> ὀφθαλμοῖσιν,  
 ἔς<sup>t</sup> ῥ' ἀσαμίνθους<sup>u</sup> βάντες ἐυξέστας λούσαντο.

## 38. Φεῶ. 43. Φιδόντες.

37. pro δ' ἐκ δε Arist., Scholl. M. H. Q. R. 38. ἀμ' ἐσπέσθαι Barnes. ed. Ox. Löw., ἅμα σπέσθαι Schol. γ. 324 ita Bek. Dind. Fa. 39. λύσαν Arist., Schol. H., Wolf. Dind. Fa. Löw. ἔλυσαν Barnes. Ern. Cl. ed. Ox. Bek.

see mar., here of time) give us rest"; see on α. 379—81. Ζεὺς, the sacredness of hospitality suggests his name; cf. ι. 270, Ζεὺς ἐπιτιμητῶρ... ξείνων.

36. προτέρω ἄγε, "lead them in", obeyed in εἰσήγον 43: they were yet ἐν προθύροις, see 20 sup.

38. σπέσθαι, the question between this and ἐσπέσθαι seems settled (1) by the fact that σπέσθαι suits every passage, but ἐσπέσθαι is excluded in γ. 324; (2) that compounds of ἔπομαι drop the ε, as ἐπισπόμενος; (3) that σπέσθαι being found mostly preceded by a vowel (α or ε) was easily corrupted into ἐσπέσθαι (mar.), and (4) by the analogy of ἔχω ἔχον σπέσθαι κ. τ. λ. the same applies to σπέσθαι σποίμην σπόμενος. Yet Butt. (*Gr. Verbs*) and Spitzner (*Exc. X. ad II.*) hold the ε- in all these to be correct as an old epic form. Heyne, Ni., Bek., Thiersch, and Ahrens reject it.

41. ξειᾶς, Virgil's *farra* (*Geor.* I. 73), resembling wheat, to which some on economic grounds prefer it, and said to be distinct from spelt, by which term some render ὄλυραι. Ni. cites Sprengel *Hist. rei herb.* as showing this; but Hierod. II. 36 identifies ξειᾶι with ὄλυραι or with a species of it. In δ. 604

ξειᾶι are classed with πυροῖ wheat, and κρη barley. In II. κρη and ὄλυραι are the usual horse-meat. Kruse, again (*Hellas* I. p. 341 note) cites Pliny (*N. H.* XVIII. 19) to show that ξειᾶ is spelt, and is distinct from ὄλυρα, which he makes a kind of wheat. The whole subject seems full of doubt. The word occurs also in δ. 604 but nowhere else in H.

42. ἐνώπια, see App. F. 2 (8) and (16) end.

43—7. εἰσήγον, see on 36. εἰσάγω has also a neut. sense (mar.). ἠέλιος akin to ἔλη εἰλη "heat", and σελήνη to σέλαις "brightness", as giving light but no heat. H. has also μῆνη, akin to μῆν μεις, *mensis*, for "moon", Sir G. C. Lewis, *Anc. Astron.* p. 17 (65). ὄρωμενοι, middle, often means to survey with admiration; so here.

48. Voss would have the bath-chambers in the πρόδομος, on the right as one entered. The fullest description, however (κ. 358—63), rather implies that there were no chambers *specialy* so used, but that with moveable vessels, a tripod was set up, a fire kindled, and water warmed, wherever convenient, the floor being the native earth App. F. 2 (17).

<p>50 τούσ<sup>α</sup> δ' ἐπεὶ οὖν θμωαὶ λούσαν καὶ χρίσαν ἐλαίῳ,  ἀμφὶ δ' ἄρα χλαίνας οὔλας βάλλον ἠδὲ χιτῶνας,  ἐς ἃ θρόνους ἔξοντο παρ' Ἀτρεΐδην Μενέλαον.  χέριβ<sup>α</sup> δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα  καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,  νύσασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.</p> <p>55 σίτον δ' αἰδοίῃ ταμίῃ παρέθηκε φέρουσα,  εἶδατα πόλλ' ἐπιθεῖσα, χαριζομένη παρεόντων.  [δαιτρός<sup>ε</sup> δὲ κρειῶν<sup>δ</sup> πίνακας παρέθηκεν αἰερας  παντοίων, παρὰ δὲ σφι τίθει χρύσεια κύπελλα.]  τῷ καὶ δεικνύμενος<sup>ο</sup> προσέφη ξανθὸς Μενέλαος</p> <p>60 "σίτου<sup>τ</sup> θ' ἄπτεσθον καὶ χαίρετον· αὐτὰρ ἔπειτα  δείπνου πασσαμένω<sup>ς</sup> εἰρησόμεθ'<sup>θ</sup> οἳ τινές<sup>η</sup> ἔστων  ἀνδρῶν· οὐ γὰρ σφῶν γε γένος ἀπλόωλε τοκῆων,<sup>ι</sup>  ἀλλ' ἀνδρῶν γένος ἔσται διοτρεφῶν<sup>κ</sup> βασιλῆων  σκηπτούχων, ἐπεὶ οὐ κε κακοὶ τοιούσδε τέκοιεν."<sup>λ</sup></p> <p>65 ὧς φάτο, καὶ σφιν νῶτα<sup>μ</sup> βοδὸς παρὰ πλοῖνα θῆκεν  ἄπι' ἐν χερσίν<sup>ν</sup> ἐλών, τὰ δ' αἰ γέρα<sup>ο</sup> ἀράθρεσαν αὐτῶ.</p>	<p>a Ω. 557.  b α. 136—42 mar.  c ρ. 331.  d π. 49—50.  e cf. γ. 41.  f cf. ξ. 46—7.  g γ. 69—70; cf.  Ω. 641.  h ε. 252.  i cf. ε. 163.  k A. 176, B. 98;  cf. δ. 24 mar.,  27, π. 401.  l cf. β. 276—7.  m θ. 475, ξ. 437,  H. 321.  n O. 474.  o A. 49.</p>
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50. Φούλας. 61. Φειρησόμεθ'. 66. Φοι.

51. παρὰ ξάνθον Μέν. pro var. l. notat Schol. H. 54. ξεστὴν Harl. text, et Schol., χρυσεῖν mar. 57. 58. omittit Harl., [] plerique edd. 61. πασσαμένω Harl. cum Schol. 62—4. † Aristoph. et Zenod., Scholl. H. M. [] Bek. 62. σφῶν Arist. et Herod., σφῶν (quod legi volunt Scholl. M. V.) Apollon., Scholl. H. M.

50—1. οὔλας, "of crisp wool", see App. A. 3 (2). — ἐς is used, as ἔξοντο a verb of rest implies previous motion, Jelf *Gr. Gr.* §. 641. 1. — θρόνον, see on α. 131—2.

52—8, see on α. 136—42, whence these lines recur. In the Harl. MS. 57—8 are wanting. They encumber the passage, as the action of Menel. in 65—6 *inf.* supersedes that of the δαιτρός here; see also on α. 140—3, and the readings in the inferior margin there.

59—61. δεικνύμενος, see on γ. 41. Contrast with Menelaus' courtesy in 60—1, and that of Nestor γ. 69 foll., the abrupt question of Polyphemus in ε. 252. — δείπνου, see on 194 *inf.*

62. σφῶν, the common text has σφῶν, but this dat. dual contracted, although common in Attic Greek, is nowhere else found in H. Similar dual forms as νῶν, νῶν, νῶντερος, σφῶντερος, also avoid contraction, which

has been one ground for rejecting vv. 62—3. Ni. proposes to take σφῶν (the vulgate according to Eustath.) as instead of ὑμῶν, which sense he ascribes to a Schol., who only says it is to be referred to the 2<sup>nd</sup> person, and means probably to take σφῶν as gen. plur. of σφός in sense of σφῶντερος (A. 216): σφός might indeed as well be possessive of σφῶ or σφῶε "you two", as of σφείς "they". There is no other instance in H. of σφός for the 2<sup>nd</sup> person. Nor yet is Homeric analogy against it, as it is against σφῶν for σφῶν. — γένος, apparently used like γυνεῖ 27 *sup.*, "the type of your parents is not lost" in you.

65. νῶτα, the chine, pl. as containing both loins, was the special portion of honour; so (mar.) Odys. sends part of that which Alcinoüs had assigned to him to Demodocus.

66. If the lines 3—19 (see on 2) be an interpolation, this verse should also

a α. 149—50.	οἷ <sup>a</sup> δ' ἐπ' ὀνειάθ' <sup>b</sup> ἑτοίμα προκειμένα χειρας ἱαλλον.
b β. 444.	αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
c α. 167 mar.	δὴ τότε Τηλέμαχος προσεφώνεε Νέστορος υἱόν,
d ο. 167, E. 440, Ξ. 9, 470.	ἄγχι <sup>c</sup> σχῶν κεφαλῆν, ἵνα μὴ πευθοιάθ' οἱ ἄλλοι· 70
e E. 243, 826, K. 234, A. 608, T. 287, ζ. 23.	“φράξο, <sup>d</sup> Νεστορίδη, τῷ ἐμῷ <sup>e</sup> κεχαρισμένε θυμῷ, χαλκοῦ <sup>f</sup> τε στεροπῆν κατὰ δώματα ἠχήμεντα, χρυσοῦ τ' ἠλέκτρου <sup>g</sup> τε καὶ ἀργύρου ἠδ' ἐλέφαντος. Ζηνός που τοιῆδε γ' Ὀλυμπίου ἐνδοθεν αὐλή, ὄσσα τὰδ' ἄσπετα <sup>h</sup> πολλὰ. σέβας <sup>i</sup> μ' ἔχει εἰσορόωντα.” 75
f A. 83, ξ. 263, ρ. 437; cf. η. 86—7.	
g ο. 460, σ. 295.	
h A. 704; cf. ν. 424.	
i γ. 123.	

## 72. Φηχήμεντα.

70. ita Zenod., πευθοίαιτο ἄλλοι Arist., Scholl. H. M. 72. καὶ δώματα Harl., fortasse e καὶ δώματα (Barnes. Dind. Fa. Löw.) corrupte ortum, Bek. κατὰ δ. 74. τοιαῦτα δόμοις ἐν κτήματα κεῖται Schol. P. et Seleucus ap. Athen. V. 189.

be rejected, as there is then no appositeness in the mention of Menel. having had the *νώτα* set before him first.

71—2. ἐμῷ κεχ. Φ., cf. Virg. *Æn.* XII. 142, *animo gratissime nostro. χαλκοῦ*, cf. Ov. *Fast.* VI. 363, *ærata per atria.*

73. ἠλέκτρον, the sense of amber may safely be preferred to that of the admixture of gold with  $\frac{1}{5}$  of silver (Pliny *N. H.* XXXIII. 4), of which Sophocles probably speaks, *Antig.* 1037, as τὸν πρὸς Σάρδεων ἠλεκ., and couples with Indian gold. In Hes. *Scut.* 142 it occurs in conjunction with gold, ivory, and τίτανος (commonly supposed gypsum), as a material of embellishment. Hesiod *Fragm.* 355 notices the fable of the daughters of the Sun being changed to poplars and their tears to amber, which looks like the mythical statement of a mere natural fact. On it the lost *Eliades* of Æschylus was based and the *Phæthon* of Euripides. Cf. also the name “Electra”, and the *ἠλεκτραι πύλαι* (Æschyl. *Theb.* 418). The derivation from ἠλέκτωρ (name of the Sun) is probable, and suits its glittering golden hue; although Buttm. *Mythol.* 162 prefers to derive it from ἔλκω, as if ἔλκτρον, “the attracter”. Amber being a primitive substance is more likely to have given its name to the compound metal than conversely. Herod. III. 115 knew of it as a commercial commodity fetched, as was said, from the fabulous (as he thinks) river Eridanus. See Rawlinson's *Herod.* and notes *ad loc.* The vast antiquity of

amber, being found, as here, in domestic ornamentation among the remnants of the lacustrine villages of Switzerland, which are apparently prehistoric (*Revue de deux mondes* Febr. 1861), and in tombs of the “bronze” period, gives a probability to its rather being meant here than the metallic ἠλεκτρον. The use of the plur., too, ἠλέκτροισιν ξερτο or ἐεμμένον (ἄμμον mar.), surely suits the notion of “lumps of amber”, and is inapplicable if it were a metal. The Baltic Prussian region is not the only one where it is found. Sir G. C. Lewis, who views it as amber here, speaks of a large lump (18<sup>b</sup>) said to have been found in Lithuania, and now at Berlin (*Anc. Astron.* VIII. § 4, 461).

74. Cf. for the idea Hy. *Merc.* 251 οἷα θεῶν μακάρων ἱεροὶ δόμοι ἐντός ἔχουσιν. A *var. lect.* Ζηνός που τοιαῦτα δόμοις ἐν κτήματα κεῖται is retained by Athenæus, which better suits κτήματα 79; τοιῆδε also hardly leads apply to ὄσσα. Ni. remarks that αὐλή is the court without, which the speaker saw not when he spoke: but the similar amazement of Odys. at Alcinous' palace refers to its outer decoration, πρὶν χαίκεον οὐδὸν ἰκέσθαι. Besides, Telem. sitting within might easily express his thoughts of what had struck him *first* on entering and was continued around him; a continuation which ἐνδοθεν easily suggests, and αὐλή itself may even be conceived as put for all that it contained, viz. the μέγαρον. Cf. I. 404, ὄσσα λαίης οὐδὸς ἀπήτορος ἐντός ἔεργει.

τοῦ δ' ἀγορεύοντος ξύνετο ξανθὸς Μενέλαος,  
καὶ σφραῖς<sup>a</sup> φωνήσας ἔπεα πτερόεντα προσηύδα·  
“τέκνα φίλ’, ἢ τοι Ζηνὶ βροτῶν οὐκ ἄν τις ἐρίξοι·<sup>b</sup>  
ἀθάνατοι γὰρ τοῦ γε δόμοι καὶ κτήματ’ ἔασιν·  
80 ἀνδρῶν δ’ ἢ κέν τις μοι ἐρίσσειται<sup>c</sup> ἢ<sup>d</sup> καὶ οὐκί  
κτῆμασιν. ἢ γὰρ πολλὰ παθῶν καὶ πόλλ’ ἐπαληθεῖς<sup>e</sup>  
ἠγαγόμεν<sup>f</sup> ἐν νηυσὶ, καὶ ὀγδοάτρω<sup>g</sup> ἔτει ἦλθον,  
Κύπρον,<sup>h</sup> Φοινίκην<sup>i</sup> τε καὶ Αἰγυπτίους<sup>k</sup> ἐπαληθεῖς,  
Αἰθιοπίας<sup>l</sup> δ’ ἰκόμην καὶ Σιδουίους<sup>m</sup> καὶ Ἑρεμβοῦς  
85 καὶ Λιβύην,<sup>n</sup> ἵνα τ’ ἄρνες ἄφαρ κεραοὶ τελέθουσιν·  
τρὶς γὰρ τίκει μῆλα τελεσφόρον<sup>o</sup> εἰς ἑναυτὸν.  
ἔνθα μὲν οὔτε ἀναξ ἐπιδευής<sup>p</sup> οὔτε τι ποιμὴν  
τυροῦ<sup>q</sup> καὶ κρειῶν, οὔδ’ ἄλκυροιο γάλακτος,  
ἀλλ’ αἰεὶ παρέχουσιν ἐπηετανόν<sup>r</sup> γάλα θῆσθαι.<sup>s</sup>

a O. 145.  
b cf. s. 213, I. 389.  
c E. 172.  
d α. 268 mar.  
e ο. 178, 401.  
f H. 399—90, X. 115—8.  
g γ. 306.  
h S. 362, p. 442—3, 448, A. 21.  
i ξ. 291; cf. v. 272, o. 415—9, ψ. 744.  
k γ. 300, δ. ξ. ρ. scarpus, I. 382.  
l α. 22—3, s. 282, 247, A. 423, ψ. 204.  
m o. 425, Z. 290—1, ψ. 743, ξ. 295.  
n ξ. 295; cf. I. 441.  
o κ. 267, ξ. 292, o. 230.  
p M. 299; cf. I. 225.  
q ι. 219, 225, 232, υ. 69.  
r ζ. 86 mar.  
s Ω. 59.

77. *Ἔπεα.* 81. *Ἔτει.* 85. *ἵνα* *Ἄρνες.* 87. *Ἄναξ.*

83. nonnulli ἐπ’ ἀληθεῖς Schol. V. 84. ita Arist., alii Ἑρεμνοῦς et Ἑραμβοῦς, Scholl. H. M. Q. R., Zeno Σιδουίους Ἀραβάς τε, Scholl. H. M. 85. pro ἵνα Herod. IV. 29, ὄθι. 86. pro τρὶς nonnulli δις, Scholl. H. M.; hunc v. Bek. nostro 88 postposuit.

78. ἐρίξοι, this verb found with dat. and acc. (mar.), and with double dat.; see 80, 81 and mar. there. For the sentiment see App. E. 8 (3).

80. ἢ κέν τις . . . ἢε καὶ οὐκί, the question is suggested without preponderance intended towards either alternative: the mar. gives examples both of this force of the phrase and of its use to show preponderance, mostly, but not always, towards the first.

82. ἠγαγ., often used for bringing home a wife, here for treasures etc.

83—5, for the countries and peoples mentioned see App. D. 10—13.

83. ἐπαλ., Eustath. gives ἐπ’ ἀληθεῖς, “came to the true, i. e. sooth-saying Egyptians”, if this were adopted, we should recognize a play on the word at end of 81, cf. θῆσατε τιμὴν . . . . . θῆσατο μάζον, Ω. 57—8; ἀληθεῖς might also mean “just”; cf. M. 433.

85. Herod., IV. 29, quotes this line with ὄθι for ἵνα; he says, on the κεραοὶ, δοκέει δέ μοι καὶ τὸ γένος τῶν βοῶν τὸ κίλον διὰ ταῦτα οὐ φύειν κέραια αὐτόθι (ἐν τῇ Σκυθικῇ), μαρτυρεῖ δέ μου τῇ γνώμῃ καὶ Ὀμήρου ἔπος ἐν Ὀδυσσεῖ, ἔχον ὡς . . . . . ὀρθῶς

εἰρημένον, ἐν τοῖσι θερμοῖσι ταχὺ παραγίνεσθαι τὰ κέραια, ἐν δὲ τοῖσι ἰσχυροῖσι φύγει ἢ οὐ φύει κέραια τὰ κτήνεα ἀρχὴν, ἢ φύοντα φύει μόγις. Ni. compares Aristot. *Hist. Anim.* VIII, 28, καὶ ἐν μὲν Λιβύῃ εὐθύς γίνεται κέραια ἔχοντα τὰ κερατώδη τῶν κριῶν, “the sort of rams which have horns are born at once with them”. For which Ni. suggests τερατώδη, but there is no τέρας in the matter. Buffon (*Transl.* 1791) says of the ram, without regard to country, that “his horns appear the first year and often at birth”, adding that in warm countries ewes can produce twice a year. The goat goes about 5 months with young; hence 3 conceptions in the year would seem possible. Thus poetic exaggeration recedes within narrow limits. The γὰρ in 86 means, “all increase is rapid in proportion, for the ewes etc.” Bek. transposes the line to come after γάλα θῆσθαι, so yielding a neater but not a more Homeric structure. Had it stood so at first, it is difficult to think it could have been altered.

89. ἐπηετ., *perenne*, derived from ηε- = αἰεὶ, with -τανος cf. *annot-inus diu-tinus* Lat. So Doederlein § 1040,



a γ. 301, ξ. 323.	εἶος ἐγὼ περὶ κείνα πολὺν βίοντον συναγείρων <sup>a</sup>	90
b γ. 321.	ἠλώμην, <sup>b</sup> τείως μοι ἀδελφεὸν ἄλλος ἐπεφρηνεν	
c Φ. 39.	λάθρη, ἀνωιστῆ, <sup>c</sup> δόλω οὐλομένης <sup>d</sup> ἀλόχοιο·	
d λ. 410, ω. 97.	ὧς οὐ τοι χαίρων τοῖσδε κτεάτεσσιν ἀνάσσω. <sup>e</sup>	
e α. 402.	καὶ πατέρων τάδε <sup>f</sup> μέλλει <sup>f</sup> ἀκουέμεν, οἳ τινες ὑμῖν	
f Ξ. 125.	εἰσὶν, ἐπεὶ μάλα <sup>g</sup> πόλλ' ἔπαθον, καὶ ἀπώλεσα οἶκον	95
g Γ. 492.	εὐ μάλα ναιετάοντα, <sup>h</sup> κεχανδότα <sup>i</sup> πολλὰ <sup>k</sup> καὶ ἐσθλά.	
h α. 404.	ὧν ὄφελον τριτάτην περ ἔχων ἐν δώμασι μοῖραν	
i Ψ. 268.	ναίειν, οἳ δ' ἄνδρες <sup>l</sup> σοοὶ ἐμμεναι, οἳ τότ' ὄλοντο	
k β. 312, μ. 347, ο. 159, τ. 272; cf. ζ. 284, ω. 427.	Τροίην ἐν εὐρείῃ, ἐκὰς Ἄργεος <sup>m</sup> ἱπποβότοιο.	
l cf. Α. 117.	ἀλλ' ἐμπης πάντας μὲν ὀδυρόμενος <sup>n</sup> καὶ ἀχεύων	100
m Γ. 246, γ. 263, B. 287, Z. 152.	πολλάκις ἐν μεγάροισι καθήμενος ἡμετέροισιν,	
n β. 23, ξ. 40, Γ. 612, Ω. 128.	ἄλλοτε <sup>o</sup> μὲν τε γόφῳ φρένα τέτρομαι, <sup>p</sup> ἄλλοτε δ' αὐτε	
o Ω. 10, Α. 64—5, 566—8.	παύομαι· αἰψηρὸς <sup>q</sup> δὲ κόροσ κρυεροῦτο γόοιο <sup>r</sup> —	
p Γ. 23.	τῶν πάντων οὐ τόσσον ὀδυρόμαι, <sup>s</sup> ἀχρύνετός περ,	
q cf. T. 221.	ὧς ἐνός, ὅς τέ μοι ὕπνον ἀπεχθαίρει <sup>t</sup> καὶ ἐδωδὴν	105
r λ. 212, Ω. 524.	μνωομένῳ, ἐπεὶ οὐ τις Ἀχαιῶν τόσσ' ἐμόγησεν	
s X. 424—5, δ. 819, ξ. 142, φ. 250, Ψ. 222.		
t Γ. 405; cf. δ. 788, T. 306—7, 346.		

## 93. Φανάσσω. 95. Φοῖκον. 99. Φέκας.

90. ἕως tuentur ed. Ox. Fa. Löw., εἶος Bek. Dind. secuti Thiersch § 168, 10, εἶως Harl. et Scholl. E. Q. 93 † nonnulli, contra ridiculè subjungunt alii οὐδὲ τι βουλόμενος ἀλλὰ κρατερῆς ὑπ' ἀνάγκης. 94—6 [] Bek. 97. παρ-έχων pro περ ἔχων Harl. 99 † nonnulli. 100—3. [] Bek.

and Curtius 353; Bek. from writing ἐπηφέτανος seems to adopt the affinity of *Fétos annus*, which Crusius also gives. *θῆσθαι*, ep. for *θᾶσθαι* (*θάω*). The only other part found in H. is *θήσατο*.

94. μέλλει<sup>t</sup> is imperf., cf. δ. 181, α. 232

95. ἀπώλεσα οἶκον. The commentators say, "his own house". But it is odd in accounting for his present wealth to enumerate his losses. The words will not easily cohere with what follows in this sense, nor with μάλα πόλλ' ἔπαθον preceding in any other. Bek. cuts the knot by putting these lines in his margin. The fact is that Menel. is strong in feelings and weak in power of expression. On the whole retrospect, the melancholy to which his character leans, tinges all the circumstances; and he dwells rather on the break up of his home and the former contents of it, than on the subsequent enrichment, which is more in

the way of the topic of the moment, but which he leaves to be understood. The κτήματα carried off by Paris are often mentioned among the objects to be won back by the war (Γ. 70, 91, 458). The whole is a specimen of the ἐπι-τροχάδην ἀγορεύειν ascribed to Menel. See App. E. 8 (4) (5) (16) (17). The difficulty has led to the suggestion that οἶκον means that of Priam, yielding a very feeble sense.

96. πολλά καὶ ἐσθλά, these adjectives, combined in various genders and cases, are a favourite formula closing a line (mar.).

100. ὀδυρόμ., here with acc., but 104—5 with gen.

105. ἀπεχθαίρει, in a rare sense, "grudges me my sleep and food", i. e. makes me take less, and bold figure, imputing as to Odys. the effect of his involuntary absence, expresses well the ardent feelings of the speaker; cf. λ. 560, Ζεὺς—στρατὸν ἤχθηρε, "bore a grudge" to it.

<p>110 ὄσσω Ὀδυσσεὺς ἐμὸ γένος<sup>a</sup> καὶ ἤρατο.<sup>b</sup> τῷ δ' ἄρ' ἐμελλεν<sup>c</sup> αὐτῷ κήδε' ἔσσεσθαι, ἐμοὶ δ' ἄχος αἰὲν ἄλαστον<sup>d</sup> κείνον, ὅπως δὴ δηρὸν<sup>e</sup> ἀποίχεται, οὐδέ τι ἴδμεν,<sup>f</sup> 110 ζῶει<sup>g</sup> ὃ γ' ἢ τέθνηκεν. δούρονται<sup>h</sup> νύ που αὐτὸν Λαέρτης<sup>i</sup> δ' ὁ γέρον καὶ ἐχέφρων<sup>k</sup> Πηνελόπεια Τηλέμαχος<sup>l</sup> δ', ὃν ἔλειπε νέον γεγαῶτ'<sup>m</sup> ἐνὶ οἴκῳ." ὣς<sup>n</sup> φάτο, τῷ δ' ἄρα πατρὸς ὑφ' ἵμερον ὤρσε γόοιο. 115 δάκρυ<sup>o</sup> δ' ἀπὸ βλεφάρων χαμάδις<sup>p</sup> βάλε πατρὸς ἀκούσας, 115 χλαῖναν<sup>q</sup> πορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχὼν ἀμφοτέρησιν<sup>r</sup> χερσίν. νόησε δέ μιν Μενέλαος, μερμηριξε<sup>s</sup> δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν ἠέ μιν αὐτὸν πατρὸς ἑάσειε μνησθῆναι, ἢ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιο. 120 εἶος ὃ καυθ' ὄρμαινε<sup>t</sup> κατὰ φρένα καὶ κατὰ θυμὸν, ἐκ δ' Ἐλένη<sup>u</sup> θαλάμοιο<sup>v</sup> θυώδεος ὑποφόροιο ἦλυθεν, Ἀρτέμιδι<sup>w</sup> χρυσηλακάτῳ<sup>x</sup> εἰκυῖα. 120 τῇ δ' ἄρ' ἄμ' Ἀδρήστη<sup>y</sup> κλισίην<sup>z</sup> εὐτυκτον ἔθηκεν,</p>	<p>a δ. 151-2, 170, ψ. 307; cf. δ. 240-1. b α. 240, Σ. 165. c ζ. 165. d α. 342 mar.; cf. ε. 174. e ζ. 376, ο. 270, σ. 313, υ. 216, 290. f γ. g β. 132, δ. 837, λ. 464. h Σ. 740. i ε. 9, 172, 451. k ρ. 390, ω. 294. l δ. 144. m τ. 400. n Σ. 507, δ. 183, φ. 108. o P. 437-8. p O. 435, 714, Π. 136, ρ. 193, σ. 94, 118, P. 438. q δ. 154, τ. 225. r ε. 528. s κ. 151, υ. 10, ω. 235, E. 671, Θ. 169. t ε. 365-6, 424, ζ. 118, A. 193, Σ. 15. u cf. ο. 128. v cf. ο. 191-2, 317. w II. 183, Y. 70. x cf. δ. 131. y K. 568, N. 240.</p>
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109. *Ἰδμεν.* 112. *Φοίω.* 119. *Ἐκαστα.* 122. *Φεικυῖα.*

113. ὄρσε Harl. a man. pr. 115. alii ὀφθαλμοῖσιν. 119. τε πειρήσαιο Stephan. Wolf. μνησθῆσαιο Ern. Cl. ed. Ox. τ' ἐπειρήσαιο (i. e. ἐπερωτήσασιν) alii, Scholl. H. M. Q. 120. ἕως ut sup. ad v. 90. 123. ἄμ' Ἀδρήστη Arist. et Herod. ἄμα δρηστή Scholl. H. M.; εὐτυκτον Harl. unde Bek. sibi duxit εὐτυκτον, sed εὐτυκτον Schol. H. marg., alii omnes nostram lect. tueruntur.

108. ἄλαστον, see on α. 252.

109. ὅπως δὴ κ. τ. λ., this should be referred to κήδε' ἔσσεσθαι in 108, as well as to ἐμοὶ δ' ἄχος κ. τ. λ. ὅπως like quoniam or quod = "since or seeing that", takes indic.; see Heyne *Exc. III. ad Il. A. 251, 677.*

113. Aristotle (*Rhet. I. 11. 12*) quotes this verse to prove that καὶ ἐν τοῖς πένθεσι καὶ δρησῆσι ἐγγίνεσθαι τις ἡδονή κ. τ. λ.

114-8. χαμάδις with πέσε, βάλε, χέε etc. is constantly found in this same metrical position (mar.). μερμηριξε, a favourite phrase, when followed by ἠέ . . . ἢ, to express wavering between alternatives; see App. E. 8 (17) for Menelaus' slowness of resolve; cf. also the repetition of the formula nearly *verbatim* 120 *inf.* The poet by repeating it means to give prominence to this characteristic. νόησε knew (mar.), not as usually "perceived".

122. χρυσηλακ. The word ἡλακάτη

in 131 means the "distaff" which held the wool for spinning (v. 135 *inf.*): in χρυσηλακ. it means "arrow", each being a shaft of reed terminating in a point. So an arrow is called contemptuously ἀρακτος "spindle" in Thucyd. IV. 40. ἡλακάτα pl. neut. is the wool as held for spinning; see η. 105, σ. 315. It was carded or combed (πέικω, ξάινω, γ. 423) by the handmaids, who also spun and wove with their mistress. Helen is industrious even amid her Trojan luxury, designing in her web the combats of the war waged on her account (Γ. 125, Ni.).

123. The reading ἄμα δρηστή may be barely noticed. We have δρηστήρ masc. and δρηστειρα fem.; see App. A. 7 (4); but δρηστή is highly doubtful. κλισίην εὐτυκτον, "well-fashioned seat", in same sense as κλισμὸς, see on α. 132, which name is used for it in 136 *inf.* Penelope's κλισίη in τ. 55 is wreathed, i. e. carved,

a K. 156, δ. 298, η. 337.	<sup>a</sup> Ἀλκίπη δὲ τάπητα φέρειν μαλακοῦ ἐρίοιο, Φυλῶ δ' ἀργυρέον τάλαρον <sup>b</sup> φέρε, τὸν οἱ ἔδωκεν	125
b c. 247, Σ. 568.	<sup>c</sup> Ἀλκάνδρη, Πολύβιοιο δάμαρ, ὃς ἐναί' ἐνὶ Θήβης <sup>c</sup> Ἀίγυπτίης, ὅθι πλείστα δόμοις ἐν κτήματα κείται·	
c I. 381—2.	ὃς Μενελάφ δῶκε δὴ ἀργυρέας ἀσαμίνθους, <sup>d</sup> δοιούς δὲ τρίποδας, δέκα δὲ χρυσοῖο τάλαντα. <sup>e</sup>	
d δ. 48 mar.	χωρὶς δ' αὐθ' Ἑλένη ἄλοχος πόρε <sup>f</sup> κάλλιμα <sup>g</sup> δῶρα·	130
e I. 122, 264.	χρυσέην τ' ἠλακάτην <sup>h</sup> τάλαρόν θ' ὑπόκλυλον ὅπασσεν ἀργυρέον, χρυσῶ <sup>i</sup> δ' ἐπὶ χεῖλεα κεκράαντο.	
f t. 201.	τὸν δ' αἱ ἀμφίπολος Φυλῶ παρέθηκε φέρουσα νήματος ἀσκητοῖο <sup>k</sup> βεβυσμένον· αὐτὰρ ἐπ' αὐτῶ ἠλακάτη τετάνυστο ἰοδνεφές <sup>l</sup> εἶρος ἔχουσα.	135
g φ. 439, ο. 106.	ἔξετο <sup>m</sup> δ' ἐν κλισίῳ, ὑπὸ δὲ Θρηῆνυς πόσιν ἦεν. <sup>n</sup>	
h α. 357, δ. 135.	αὐτίκα δ' ἦ γ' ἐπέεσσι πόσιν ἐρέεινεν ἕκαστα.	
i δ. 616, ο. 116.	“ἴδμεν <sup>o</sup> δὴ, Μενέλαε διοτρεφές, οἱ τινες οἶδε ἀνδρῶν εὐχετόωνται <sup>p</sup> ἱκανέμεν <sup>q</sup> ἡμέτερον δῶ;	
k ψ. 189.		
l t. 426.		
m Ω. 597.		
n Σ. 390, α. 131, κ. 315, 367.		
o δ. 632.		
p K. 534.		
q Σ. 385.		

125. 133. Φοι. 135. Φιοδνεφές. 137. Φέπεισι Φέκαστα. 138. Φίδμεν.

128. ἀργυρέους Bek. annot. 131. χρυσέην Barnes. χρυσῆν Venet. Ern. Cl. ed. Ox. 134. αὐτοῦ et αὐτὸν Bek. 139. εὐχετόωντο Schol. Vulg.

with ivory and silver. Pindar and Eurip. also use κλισία for a couch or bed (*Pynth.* IV. 236, *Alcest.* 994). Perhaps the chair, like Penelopé's, had a stool προσφνέ' ἐξ αὐτῆς "fashioned of a piece with it", as one is mentioned 136 *inf.* In II. κλισίη εὐτ. or εὐπηκτος means "tent or hut".

123—5. Circê has four ἀμφίπολοι, Penel. commonly two — the usual number, probably. Helen being Λιδός ἐγγεγανία, the poet amplifies her state. See App. E. 9 (8) for her tasteful industry. τάλαρον, "basket", elsewhere as containing cheese or fruits (mar.).

126. For the wealth of Thebes, and its hundred gates see mar. The name is plur. Herod. II. 15 says the name "Egypt" anciently belonged to Thebes, meaning evidently the Thebaïd or "upper" Egypt. In δ. 477 the Nile is called Αἴγυπτος.

128—9. "Bath-vessels" do not elsewhere occur as presents. There is a subtle propriety in ascribing such gifts to Egypt, the land of punctilious ablutions. τρίποδας see on α. 137. The nom. is τρίπους, and X. 164 τρίπος.

131. ὑπόκλυκ., following the analogy of ὑπόρηγος, based like this on a noun, it should mean, "having κύκλοι

under it", i. e., "on wheels". Some explain it "somewhat round", but we do not find ὑπο— in adjectival compounds so used by H., who for "round" has κυκλωτέρης and περιτροχος.

132. ἐπὶ . . . κεκράανται, see App. A. 8 (1) and note. Buttm., *Gr. Verbs* p. 154 note, suggests that κραινω is contracted from κραινω, but its probable connexion with κῆρα κῆρα-τος points to κῆρα— as the form, in sense of "put a head to" and so finish off; further shown in δ. 390—1 κατὰ δῆμον βασιλῆες ἀρχοὶ κραινοῦσι, "are the head or chief"; cf. ὁ κραινων τῆσδε τῆς χώρας, Sophoc. *Oed. Col.* 296.

134. βεβυσμ. "crammed", βύω does not occur elsewhere in H., but Herod. VI. 125, uses it to describe Aristagoras' mouth stuffed up (ἐβέβυστο) with gold in Darius' treasury. The νῆμα was what she had spun: hence the basket's repletion denotes her industry. The ἰοδνεφές εἶρος, "dark-hued wool", was her raw material.

138—9. ἴδμεν (epic and Ion. for ἴσμεν, Donalds. *Gr. Gr.* p. 289 note 1), "do we know?" i. e. have they yet declared themselves? — alluding to the rule of not asking them at first, see on 59—61 *sup.* εὐχετόωνται, see on α. 172.

<p>140 ψεύσομαι<sup>a</sup> ἢ ἔτυμον ἐρέω; κέλεται<sup>b</sup> δέ με θυμός. οὐ<sup>c</sup> γάρ πώ τινά φημι ἰοικότα ὧδε ἰδέσθαι οὔτ' ἄνδρ' οὔτε γυναῖκα (σέβας<sup>d</sup> μ' ἔχει εἰσορώσσαν) ὡς ὄδ' Ὀδυσσεύς μεγαλήτορος νῦν ἔοικεν, Τηλεμάχῳ,<sup>e</sup> τὸν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ 145 κείνος<sup>f</sup> ἀνήρ, ὅτ' ἐμειο<sup>g</sup> κυνώπιδος εἶνεκ' Ἀχαιοὶ ἤλθεθ'<sup>h</sup> ὑπὸ Τροίην, πόλεμον θρασὺν ὀρμαίνοντες." τὴν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος "οὔτω νῦν καὶ ἐγὼ νοέω, γύναι, ὡς σὺ εἶσκεις.<sup>i</sup> κείνου γὰρ τοιοῦδε πόδες<sup>k</sup> τοιαῖδε τε χεῖρες 150 ὀφθαλμῶν τε βολαί<sup>l</sup> κεφαλή τ' ἐφύπερθε τε χαῖται.<sup>m</sup> καὶ νῦν ἢ τοι ἐγὼ μνησμένος ἀμφ' Ὀδυσσῆι μνησθεμένην, ὅσα κείνος ὀξύσας ἐμόγησεν<sup>n</sup> ἀμφ' ἐμοί, αὐτὰρ ὃ πικρὸν ὑπ' ὀφρύσι δάκρυον<sup>o</sup> εἶβεν,</p>	<p>a K. 534. b ρ. 554—5, T. 187. c τ. 350; cf. γ. 124—5. d δ. 75. e δ. 112. f ρ. 248, φ. 201. g Γ'. 180, Σ. 396, φ. 319. h K. 28. i v. 313, π. 177, v. 362. k Ψ. 627. l ρ. 283, ω. 161. m ζ. 230—1, ψ. 157—8. n δ. 106 mar., ψ. 307. o φ. 531, λ. 391, π. 219, 332, ω. 233, 280</p>
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140. Φερέω. 141. Φεφοικότα Φιδέσθαι. 143. Φεφοικεν. 144. Φολίκα.  
148. Φεφίσκεις.

141. pro ἰδέσθαι Schol. E. γενέσθαι. 143. Harl. supra μεγαλήτορος scriptum habet ταλασίφρονος; mox pro νῦν (quod primo fuerat) νίει. 146. ἤλθον Schol. M.

140. ψεύσομαι ἢ ἔ. ἐ., cf. β. 132 ζῶει ὃ γ' ἢ τέθνηκε, which might be read as a question, like this.

143—4. Helen with feminine quickness (whilst Menel. was spelling out the several features, 148—50), discerning the likeness, contracts the argument, "this is very like Odys. and therefore probably his son", into "this is very like the son of Odys."

145. κυνώπιδος, a term of vehement reproach. The same is applied by Hephaestus to his faithless wife in φ. 319, which strengthens the argument in App. E. 9 (5). Achilles reproaches Agam. in A. 225 as κυνὸς ὄμματ' ἔχων. See also Θ. 423, Φ. 481.

148. εἶσκω (Φεφίσκω), or ἴσκω (Φίσκω), means "to think like", as here, or "make like", as in 279. They are kindred forms of εἶκω wh. only occurs in imperf.; see Buttm. *Gr. Verbs* s. v. εἶκω. So Σ. 520 σφίσιν εἶκε, i. e. ἐδόκει, "it seemed to them likely".

149. τοιοῦδε πόδες κ. τ. λ. That the physical family type should be marked in the descendants was perhaps prized as conveying a promise of moral likeness also. Thus Nestor found the μῦθοι of Telem. like his father's γ. 124. In α. 208 the Pseudo-

НОМ. ОД. 1.

Mentes finds the head and eyes of Telem. like his father's, who is generally described in Γ. 193—8. Menel. here notices the feet, hands, and not only the head but its hair (which in Odys. is described [ζ. 231, π. 176] as crisp and black, and "like the hyacinth", probably in its curling line), also the βόλαι, "glances or looks", of his eyes; comp. Virg. *Æn.* III. 490, *Sic oculos, sic ille manus, sic ora ferebat*. So Penel. (τ. 359) notices the travel-worn hands and feet of the guest as perhaps like her husband's, supposing him aged by toil; and Euryclea observes, not quite consistently (τ. 381), the whole figure (δέμας), the voice, and the feet, as like her lord's, i. e. as she remembered him. From the notice of πόδες we may infer that the feet were so far at any rate bare as to show their distinctive form. The family likeness is represented in Ξ. 474, as noticed by an enemy in battle.

153. εἶβεν is found, in all its forms that occur, always closing a line and with δάκρυον preceding. With λείβω εἶβω, cf. λαίψηρός αἰψηρός, λάχνη ἄχνη; so dental and guttural mutes are lost when initial, as in διώκω λώκω, γαῖα αἶα. Donalds. *Gr. Gr.* § 118. We have in N. 88 δάκρυα λείβω.

a	δ. 115 mar.	χλαῖναν <sup>a</sup> πορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχών." τὸν δ' αὖ Νεστορίδης Πεισίστρατος ἀντίον ἤδδα	155
b	δ. 291, 316, ο. 64, 87, 167, P. 12.	"Ἀτρεΐδῃ <sup>b</sup> Μενέλαε διοτρεφεὶς ὄρχαμε λαῶν, κείνου μέντοι ὄδ' υἱὸς ἐτήτυμον, ὡς ἀγορεύεις· ἀλλὰ σαόφρων <sup>c</sup> ἐστὶ, νεμεσᾶται <sup>d</sup> . δ' ἐνὶ θυμῷ ὦδ' ἐλθῶν τὸ πρῶτον <sup>e</sup> ἐπεσβολίας <sup>f</sup> ἀναφαίνειν ἄντα σέθεν, τοῦ νῶϊ θεοῦ <sup>g</sup> ὡς τερπόμεθ' αὐδῆ.	160
c	Φ. 462.	αὐτὰρ ἐμὲ προέηκε Γεργήνιος <sup>h</sup> ἱππότητα Νέστωρ τῷ ἄμα πομπὸν <sup>i</sup> ἔπεσθαι· ἐέλδετο γάρ σε ἰδέσθαι, ὄφρα οἱ ἦ τι ἔπος <sup>k</sup> ὑποθήσεται <sup>l</sup> ἢ εἰ τι ἔργον.	
d	α. 119, II. 544; cf. P. 254, Z. 351, N. 122, β. 64—5.	πολλὰ γὰρ ἄλγε' ἔχει πατρὸς παῖς οἰχομένοιο <sup>m</sup> ἐν μεγάροις, ᾧ μὴ ἄλλοι ἀοσητήρες <sup>n</sup> ἔωσιν, ὡς νῦν Τηλεμάχῳ ὁ μὲν οἴχεται, οὐδέ οἱ ἄλλοι εἶδ' οἱ κεν κατὰ δῆμον ἀλάλοικεν <sup>o</sup> κακότητα."	165
e	δ. 13, ξ. 467; cf. Z. 489, M. 420.	τὸν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος "ᾧ <sup>p</sup> πόποι, ἦ μάλα δὴ φίλου ἀνέρος υἱὸς ἐμὸν δῶ	
f	B. 275.		
g	X. 394.		
h	γ. 68, K. 203.		
i	Ω. 182, 437, δ. 826.		
k	A. 395, β. 272, 301, γ. 99.		
l	A. 788.		
m	α. 281, β. 215, 264, ο. 270.		
n	ψ. 119, O. 735, 254.		
o	κ. 289, X. 196.		
p	X. 297, 373.		

159. τὰ πρῶτα *Ἐπεσβολίας*. 162. *ἔ-ἔλδετο* *Ἐιδέσθαι*. 163. *Φοι* *Ἐπος* *Ἐέργον*. 165. *ἄ-ἄοσητήρες*. 166. *Φοι*.

158—60. ab Rhiano omissos notat Schol. H., [ ] Löw. 159. *ἐπιστομίας* Zenod., Schol. H. 162. pro *ἐέλδετο* Zenod. *όίετο*, Schol. H. 163† nonnulli, scholl. H. M. Q. R., utrumque v. 162 et 163 improbari vult Dind. 168. τὸν δὲ *μέγ' ὄχθήσας* Schol. H., quod ex v. 30 peti notat Bek.

158. *νεμεσσ.*, a Schol. says that 158—60 had been viewed as suspicious, yet they account for Pisistr., who is only the *πομπὸς*, speaking first; and are characteristic, as he, unlike Telem., is evidently forward, ready of speech and busy. Thus he prefaces his welcome to the guests with some suitable remarks, and manages, rather than Nestor, their reception in γ. 36—50; and thus he recalls his host from the burst of unmeasured sorrow in 190 *inf.* So, here, it is quite natural that he should thus slightly patronize Telem. and compliment Menel. by the way. The use of *νεμεσσ.* for *αἰδέϊται* is objected to; but the feelings are closely akin, see on α. 117—23.

159. τὸ πρῶτον should go with *ἐλθῶν*, = *ἐπεὶ τὸ πρ. ἦλθε*, "as soon as he has come". *ἐπεσβολ.*, "overtures"; the noun occurs nowhere else in H. Its elements are *ἔπος* *βάλλω*; cf. *ἐπέσβολος*, adj., mar.

160. *νῶϊ*, i. e. Telem. and I: it does not appear that Pisistr., who had not been at Troy, was previously known

to Menel., and Helen's enquiry (138—9) shows that to her both were strangers.

163. *ἔπος* and *ἔργον*, although put disjunctively, have a blended meaning, as in hendiadys; see on γ. 99.

165. *μὴ ἄλλοι*, obs. synzesis of ἡ ἄ.

167. *ἀλάλοικ.*, this verb is used with *τί τινος* and *τί τινι*, as here, meaning "to keep off"; and so "defend" or generally "help" (mar.). It is found with dat. of both person and instrument.

169—82. It is remarkable how Menel. in this speech entirely ignores the busy and forward Pisistr., the previous speaker, and concentrates his attention on the silent and backward Telem. for his absent father's sake; nothing could more enhance the interest in that father, or more happily exhibit the frank and ardent temperament of Menel., than this simple poetic contrivance; — the rather, that the very emphatic exclamation about φίλου ἀνέρος υἱὸς is exactly as applicable to Pisistr. as to Telem., but is clearly meant for the latter only.

<p>170 ἴκεθ', ὃς εἶνεκ' ἐμεῖο πολέας ἐμόγησεν<sup>a</sup> ἀέθλους· καί μιν ἔφην ἐλθόντα φιλησέμεν<sup>b</sup> ἔξοχον<sup>c</sup> ἄλλων Ἀργείων, εἰ νῶϊν ὑπεῖρ ἄλα νόστον ἔδωκεν νησι θοῆσι γενέσθαι Ὀλύμπιος εὐρύοπα Ζεύς. καί κέ οἱ Ἀργεῖ νάσσα<sup>d</sup> πόλιν καὶ δῶματ' ἔτενξα,</p> <p>175 ἔξ Ἰθάκης ἀγαγῶν σὺν κτήμασι καὶ τέκει<sup>e</sup> ᾧ<sup>o</sup> καὶ πᾶσιν λαοῖσι, μίαν πόλιν ἔξαλαπάξας<sup>f</sup> αἰ περιναιετάουσιν,<sup>g</sup> ἀνάσσονται<sup>h</sup> δ' ἐμοὶ αὐτῷ. καὶ κε θάμ<sup>i</sup> ἐνθάδ' ἐόντες ἐμισγόμεθ'· οὐδέ κεν ἡμέας ἄλλο διέκρινεν φιλέοντέ<sup>k</sup> τε τερπομένω τε,</p> <p>180 πρὶν γ' ὄτε<sup>l</sup> δὴ θανάτοιο<sup>m</sup> μέλαν νέφος ἀμφεκάλυπεν. ἀλλὰ τὰ μὲν που μέλλεν<sup>n</sup> ἀγάσσεσθαι<sup>o</sup> θεὸς αὐτὸς, ὃς κείνον δύστηνον ἀνόστιμον<sup>p</sup> οἶον ἔθηκεν."<sup>q</sup> ὡς φάτο, τοῖσι δὲ πᾶσιν ὑφ' ἡμερον ὤρσε γόοιο. κλαῖτε μὲν Ἀργεῖη Ἑλένη<sup>r</sup> Διὸς ἐκγεγαυία, 185 κλαῖτε δὲ Τηλέμαχος τε καὶ Ἀτρεΐδης Μενέλαος· οὐδ' ἄρα Νέστορος υἱὸς ἀδακρύτω<sup>s</sup> ἔχεν ὄσσε· μνησατο<sup>t</sup> γὰρ κατὰ θυμὸν ἀνύμονος Ἀντιλόχοιο,<sup>u</sup> τόν ῥ' Ἡοῦς ἔκτεινε φαεινῆς ἀγλαὸς υἱός·<sup>v</sup></p>	<p>a δ. 106 mar. b E. 61, o. 70. c a. 118, I. 641, P. 358. d App. A. 19 mar. cf. o. 254, B. 629. e Ω. 36—7. f A. 129, Ξ. 251, Φ. 495. g β. 66, Φ. 551. h γ. 245. i α. 209. k Φ. 316. l β. 374. m II. 350. n δ. 377, χ. 322, cf. α. 237. o a. 129, σ. 70, β. 67, δ. 658, Φ. 565, v. 173. p cf. δ. 806, v. 333. q ω. 524. r ψ. 218, Γ. 418. s ω. 61, A. 415 t α. 29—31; cf. T. 338—9. u λ. 468, ω. 16, γ. 112, δ. 202, ω 78. v λ. 522.</p>
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174. Φοι. 175. Φῶ. 177. Φανάσσονται.

170. πολέας Schol. H., ita Wolf. et edd. recentt. πολεῖς Barnes. 171. ἔξοχον ἄλλων Schol. M., ita plerique edd. ἔξοχα πάντων Venet. Harl. fortasse ex Ω. 134. 176—7. [ ] Löw. probante Ni. 178—9 apud Plutarch. (de adult. et am. discr. XV.) ἄλλο ἄμμε, Ni. 181. μέλλει Bek. annot.

174. νάσσα, see App. A. 19, "would have settled for him", i. e. assigned for his dwelling, a city. Ni. says Menelaus' intended offer "could only have been a flight of friendly fancy". The offer indeed was one which Odys. could not have accepted, even if it lay in the other's power to make; but, he adds, "it contradicts our notions of the relation of king to people, as we find it among the Achæans". This is true; but Menel., as a wanderer not long come home from Asia, Egypt, etc., may not limit his feelings at the moment by strictly constitutional notions, but talk with the uncalculating ardour which characterizes him: see App. E. 8 (19) end. What would have become of the townsmen whom he proposed to turn out (ἔξαλαπάξας)? Probably H. means that Menel. did not ask himself the question. If any answer be given, it should seem that they

were to take the place of the immigrants; and this treatment of friends and subjects was nearly paralleled by Xerxes or Nebuchadnezzar in their conquests; comp. the "dragging" of Samos for Syloson by the Persians, Herod. VI. 31.

181. ἀγάσσει, this verb means (1) to think a thing *ἀγαν* or too great, (2) to envy or grudge, as here, (3) to admire or wonder, (4) to wonder with indignation, (5) to grudge with indignation; see mar. for examples.

182. ἀνόστιμον occurs nowhere else in H., but we find the similar ἄνοστος, and νόστιμος (mar.) meaning similarly "fated to return".

186—9. Pisistr., weeping for his own loss, although it is suggested by that of Telem., is a touch of nature; so in T. 302 the women weep Πάτροκλον πρόφασιν σπῶν δ' αὐτῶν κήδε' ἐκάστη. — Ἡοῦς κ. τ. λ., cf. Pind. Nem. III,

a α. 66 mar.	τοῦ ὃ γ' ἐπιμνησθεῖς ἔπεα πτερόεντ' ἀγόρευεν·	
b λ. 229, ζ. 285.	“ <i>Ατρείδη, περὶ<sup>a</sup> μὲν σε βροτῶν πεπνυμένον εἶναι</i>	190
c ζ. 179; cf. Γ. 180.	<i>Νέστωρ φάσχ' ὁ γέρον, ὅτ' ἐπιμνησαίμεθα σεῖο</i>	
d τ. 513; cf. δ. 100—2.	<i>[οἷσιν ἐνὶ μεγάροισι, καὶ ἀλλήλους ἐρέοιμεν.]<sup>b</sup></i>	
e cf. ν. 46, ι. 234, 249.	<i>καὶ νῦν, εἴ<sup>c</sup> τί που ἔστι, πίθοιό μοι· οὐ γὰρ ἐγὼ γε</i>	
f τ. 264, σ. 227.	<i>τέρπου<sup>d</sup> ὀδυρόμενος μεταδόρπιος·<sup>e</sup> ἀλλὰ καὶ ἡὼς</i>	
g ω. 190, 296, II. 457, 675, Ψ. 9.	<i>ἔσεται ἠριγένεια. νεμεσώμα<sup>f</sup> γε μὲν οὐδὲν</i>	195
h N. 569.	<i>κλαίειν ὅς κε θάνησι βροτῶν καὶ πότμον ἐπίσπη.</i>	
i Ψ. 46; cf. 141.	<i>τοῦτό νυ καὶ γέρας<sup>g</sup> οἶον οἷζυροῖσι βροτοῖσιν,<sup>h</sup></i>	
k II. 570; cf. ρ. 415, O. 11.	<i>κείρασθα<sup>i</sup> τε κόμην βαλέειν τ' ἀπὸ δάκρυ παρειῶν.</i>	
l Δ. 374—5.	<i>καὶ γὰρ ἐμὸς τέθνηκεν ἀδελφεός, οὐ τι<sup>k</sup> κάκιστος</i>	
	<i>'Αργείων· μέλλεις δὲ σὺ ἰδμεναι· οὐ γὰρ ἐγὼ γε<sup>l</sup></i>	200

189. *Ἔπεα.* 192. *Φοῖσιν.* 200. *Ἰδμεναι.*

192 † Arist., Scholl. H. Q. [ ] Bek. Dind. Fa. Löw. ἀλλήλους fere omnes, et ἀλλήλους notant Scholl. H. Q. 194. μεταδόρπιος Harl. supra μετα habet ἐπι, μεταδόρπιον Bek. annot. 197. οἶον (admirantis) Eustath. 198. κείρασθα Harl.

62—3; see App. D. 1. Strabo XV. p. 728 says, *φησὶ δὲ καὶ Αἰαχύλος τὴν μητέρα Μέμνονος Κισσίαν.*

191. See App. A. 9 (20) for the imperf. in *-σκον* followed by optat.

192. The rejection of this line proceeds on the sense of “were saying or speaking to each other” being ascribed to ἀλλήλους ἐρέοιμεν, which Homeric usage will not allow. But as ἐρέοιμι optat. bears in λ. 229, βούλενον ὅπως ἐρέοιμι ἐκάστην, the sense of “ask” with accus. of person, we may retain it, rendering “were asking one another”.

193. *εἴ τί που ἔστι*, i. e. *πίθεσθαι*, “if to comply be possible or reasonable”; a modest way of introducing his advice: cf. Hæmon's words to his father in Soph. *Antig.* 719, *γνώμη γὰρ εἴ τις κάπ' ἐμοῦ κ. τ. λ.*

194. *μεταδόρπ.*, “during supper”, which had been interrupted by their burst of sorrow; see 216—8 where it is resumed. *δόρπον* was the latest of the meals; cf. *ἄριστα, δεῖπνα, δόρπα θ' αἰρείσθαι τρέτα*, Æschyl. *Fragm.* ap. Athen. I. 11 e. Yet this same is called *δείπνον* 61 *sup.*, *ἄριστον* occurs π. 2, Ω. 124. For the form cf. *μεταδήμιον* (mar.) “in or among the people”. In *τέρπου' ὀδυρόμενος* the *γοφ φρένα* *τέρπουμαι* of Menel. 100—2 is reflected. “I at any rate”, says Pististr., “find no solace in lamentations over our meal”,

cf. also Menelaus' words 105 *sup.* and Penelopè's words describing her forlorn state (mar.) *ἤματα . . . τέρπου' ὀδυρομένη γοῶσα.*

195—7. *ἠριγένεια*, see on β. 1. — *νεμεσσ. γε κ. τ. λ.*, see on 158 *sup.* The force of *γε* may be given by “*not that I am ashamed of weeping for one etc.*”

*οἷζυροῖσι βροτοῖσιν*, contains a blended notion of the lost and the survivors, the *γέρας* being paid by the latter to the former. *οἷζυρός* portrays the estate of man, exemplified, in the poet's notion, most strikingly in the greatest heroes: cf. Thetis to Achilles, A. 417, *ἀκύμορος καὶ οἷζυρός περὶ πάντων ἐπλεο*, and Telem. of Odys., γ. 95, *περὶ γὰρ μιν οἷζυρόν τέκε μητηρ*, also the contrast of this with the state of the gods *ζεῖα ζῶοντες*, and *ὡς γὰρ ἐπεκλώσαντο θεοὶ δειλοῖσι βροτοῖσιν ζῶειν ἀχνυμένοις, αὐτοὶ δὲ τ' ἀκηδέες εἰσὶν* Ω. 525—6; see Nägelsbach I. § 9. 10.

198. *κείρασθαι*, so Achilles and his Myrmidones cover the corpse of Patroclus with their shorn hair, and in the opening scene of *The Choëphora* Orestes deposits his shorn lock on his father's tomb. This verb there becomes trans. in ν. 272 (Dind.) *οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείρατο νιν*, so Herod. II. 61, *τὸν δὲ τύπονται κ. τ. λ.*, and so here we might render “to shear one's hair for them (βροτοῖ)”.

<p>ἦντησ' οὐδὲ ἴδον· περὶ δ' ἄλλων φασὶ γενέσθαι  'Αντίλοχον, α' πέρι μὲν θείειν ταχὺν ἠδὲ μαχητήν."  τὸν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος  "ὦ φίλ', ἐπεὶ τόσα εἶπες ὅσ' ἂν πεπνυμένος ἀνήρ  205 εἴποι καὶ ῥέξειε, καὶ ὅς προγενέστερος εἴη·  τοιοῦτ' ἄρα καὶ πατρός, ὃ καὶ πεπνυμένα<sup>c</sup> βάξεις·  ῥεῖα δ' ἀρίγνωτος<sup>d</sup> γόνος ἀνέρος ὦ τε Κρονίων  ὄλβον ἐπικλώσῃ<sup>e</sup> γαμέοντι<sup>f</sup> τε γεινομένῳ<sup>g</sup> τε,  ὡς νῦν Νέστορι δῶκε διαμπερὲς<sup>h</sup> ἤματα πάντα,  210 αὐτὸν μὲν λιπαρῶς<sup>h</sup> γηρασκέμεν ἐν μεγάροισιν,  υἱέας αὖ πινυτούς τε καὶ ἐγγεσιν εἶναι ἀρίστους.  ἡμεῖς δὲ κλαυθμόν μὲν ἑάσομεν, ὅς προῖν ἐτύχθη,  δόρπου δ' ἐξαυτίς μνησώμεθα, <sup>i</sup> χερσὶ<sup>k</sup> δ' ἐφ' ὕδαρ  χευάντων· μῦθοι δὲ καὶ ἠῶθέν περ ἔσονται  215 Τηλεμάχῳ καὶ ἐμοὶ διαειπέμεν<sup>l</sup> ἀλλήλοισιν."  ὡς ἔφατ', Ἀσφαλίῳ δ' ἄρ' ὕδαρ<sup>m</sup> ἐπὶ χειρᾶς ἔχευεν,  ὄτροφὸς θεράπων<sup>n</sup> Μενελάου κυδαλίμοιο.</p>	<p>a δ. 187 mar.  b γ. 124—5; cf  Ω. 377.  c I. 58; cf. σ. 392.  d ζ. 108, 300, ρ.  285; cf. 375.  e γ. 208 mar.  f App. A. 20 mar.  g II. 499.  h λ. 136, ε. 368,  ψ. 283; cf. ο. 332.  i T. 148, Ω. 601,  O. 477.  k α. 146 mar.  l μ. 16, K. 425,  A. 706.  m δ. 213.  n δ. 23, 38, α. 109,  A. 321.</p>
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201. *Ἴδον.* 204. *ῥεῖπες.* 205. *ῥεῖποι.* 215. *διαφειπέμεν.*

207. ἀρίγνωτον γένος H. Stephan. 208. ἐπικλώσῃ Ern. Cl. ed. Ox. et recentl., ἐπικλώσει Wolf. Löw. secuti Schol. H. et var. lect. ms. GC. 210. αὐτῷ μὴν Bek. annot. 212. δῆ pro δὲ Eustath. 213. pro δόρπου δείπνου Schol. ad 61 *sup.*

204—6. The apodosis of ἐπεὶ τόσα εἶπας is suspended by a parenthesis devoted to the praise of Nestor and his sons, as far as v. 211, when it appears in v. 212, ἡμεῖς δὲ κ. τ. λ. In 205 ὅς προγενέστερος εἴη is an adjectival clause coupled by καὶ to πεπνυμένος in 204. In 206 ὃ is "wherefore", by ellipsis of δια, see Liddell and S. s. v. ὅς; cf. for the sentiment 611 *inf.* and note.

208. γαμέοντι τε γειν. τε, "at his marriage and at his birth"; a παρθύστερον which Ni. illustrates by δ. 723, κ. 417, μ. 134, A. 251, where rearing precedes birth; so γ. 467, δ. 50, ε. 264 etc. Bek. here and in the parallel passages (mar.) edits γεινομένῳ in the same sense. The text is supported by the Schol. B. here who, however, mistakenly renders it τεκνοῦντι "begetting", to be in keeping with γόνος ἀνέρος (207) and υἱέας (211). Authority, however, is against the pres. γείνομαι in this sense (see Crusius s. v., Ni. *ad loc.*, Donalds. *Gr. Gr.* p. 286 s. v., Jelf. *Gr. Gr.* § 261. 5. obs. 3); Butt. *Gr. Verbs* s. v., however allows it, but cites

no passage; see further App. A. 20. We may for the sense compare Hes. *Theog.* 218—9, Κλωθὴ τε Λαχεσίη τε καὶ Ἀτροπον, αἳ τε βροτοῖσι γεινομένοισι διδοῦσιν ἔχειν ἀγαθόν τε κακόν τε.

210. λιπαρῶς, λιπαρὸς expresses (mar.) "in holiday trim", as the suitors, or "dainty" e. g. a lady's veil, so λιπαροκήδεμνος of Charis; cf. λιπαρῶς καλέσειεν Ἀθήνας Aristoph. *Acharn.* 639. In Latin *nitidus* most nearly expresses it which Virgil applies (*Georg.* III. 437) to youth, as H. does λιπαρὸς to such old age as Nestor's; see also γῆραὶ λιπαρῶ (mar.) and cf. Pind. *Nem.* VII. 99, ἦβα λιπαρῶ τε γῆραὶ διαπλέκοις.

212—5. ἡμεῖς δὲ, see on 204 *sup.* διαειπέμεν, "to have our talk out", δια = "thoroughly", not "to speak in turn, converse"; so ζ. 47 διαπέφραδε. In this form the word occurs in H. only here; but forms, in which, as not uncommonly in ἐπ- εἰπ- and their derivatives, the *f* is lost, also occur, as διειπεῖν etc. (mar.).



<p>a β. 393, δ. 795; cf. β. 93. b cf. ε. 77. c β. 330, κ. 236—7. d cf. η. 220—1, υ. 85. e cf. μ. 240. f T. 208, Ω. 227. g β. 330. h A. 153, P. 566, Ψ. 176. i T. 306; cf. δ. 269, ζ. 160, μ. 258. k α. 10, E. 318. l A. 741. m γ. 3, ε. 463, η. 332, ι. 357, λ. 309.</p>	<p>οἱ δ' ἐπ' ὄνειδάθ' ἑτοῖμα προκειμένα χεῖρας λαλλον. ἔνθ' <sup>a</sup> αὐτ' ἄλλ' ἐνόησ' Ἑλένη Διὸς ἔκγεγαυῖα· αὐτίκ' <sup>b</sup> ἄρ' εἰς οἶνον βάλε φάρμακον, <sup>c</sup> ἔνθεν ἔπινον, 220 νηπενθέες τ' ἄχολόν τε, κακῶν ἐπίληθον <sup>d</sup> ἀπάντων. ὄς τὸ καταβρόξειεν, <sup>e</sup> ἐπήν<sup>f</sup> κρητῆρις <sup>g</sup> μιγείη, οὐ κεν ἐφημέριός γε βάλοι κατὰ δάκρυ παρειῶν, οὐδ' εἰ οἱ κατατεθναίη μήτηρ τε πατήρ τε, οὐδ' εἰ οἱ προπάρουθεν ἀδελφεὸν ἢ φίλον υἷον 225 χαλκῶ<sup>h</sup> δηϊόφωεν, ὃ δ' ὀφθαλμοῖσιν ὀρῶτο. <sup>i</sup> τοῖα Διὸς θυγάτηρ <sup>k</sup> ἔχε φάρμακα μητιόεντα ἔσθλα, τὰ οἱ Πολύδαμνα πόρεν, Θῶνος παρὰκοιτις Αἴγυπτίη, τῇ πλεῖστα <sup>l</sup> φέρει ξειδωρος <sup>m</sup> ἄρουρα</p>
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224. 225. 228. Foi.

21. ἐπίληθον Arist., Scholl. H. Q., ita Hesych. Eustath. et edd. recentt.; ἐπι-  
λήθον Ascalonita., Scholl. H. Q., quod Buttm. placuit, et ἐπίληθον et ἐπιλή-  
θον agnoscunt Scholl. T. V., Harl. ipse ἐπίληθον<sup>ον</sup>, Schol. ἐπίληθον<sup>ον</sup> præbente.  
ἐπίληθες E. ita (teste Pors.) Dion Chrysost. XII. p. 209 et Plutarch. vit. Hom.,  
Barnes. 222. καταβρώξειεν var. lect. Scholl. H. E. 223. οὐ κεν Harl. a  
manu pr. Wolf.; οὐκ αν Harl. ex emend. Ern. Cl. ed. Ox. 227. μητιόεντα  
Schol. P. 229. τόθι pro τῇ Theophr. περὶ φυτῶν, l. IX. cap. 15, Barnes.

220—1. οἶνον meaning the κρητῆρ  
in which the wine was mixed, see 222  
inf. νηπενθέες, Sprengel and others  
think the opium intended by these qua-  
lities. Sir H. Halford, Essay X., sup-  
poses this possible, but adds that the  
substance may more probably be "the  
*hyoscyamus*, used at Constantinople,  
and, I believe, throughout the Morea,  
at this day under the name *Nebensch*".  
To the *hyosc.* belong the deadly night-  
shade and the potato. Two species  
are described by Dioscorides as both  
being *μανιωδεῖς* and *καρωτικοί* "heady",  
but a third as an useful sedative: cf.  
*πολλὰ μὲν ἐσθλά μειγμένα πολλὰ δὲ  
λυγρὰ*, also β. 328—30 and note there.  
Without further knowledge, however,  
of the *Nebensch*, its identity with the  
*νηπενθέες* plant, if plant it were, can-  
not be relied on. Spenser has built  
on the purely negative Homeric idea,  
and amplified it into an allegory, as  
follows:

Nepenthê is a drink of sovereign  
grace,

Devisèd by the Gods, for to assuage  
Heart's grief, and bitter gall away  
to chase,

Which stirs up anguish and conten-  
tious rage:

Instead thereof sweet peace and  
quiet age  
It doth establish in the troubled mind.  
Few men, but such as sober are  
and sage,  
Are by the Gods to drink thereof  
assign'd;  
But such as drink eternal happiness  
do find.

*Faery Queen*, B. 4, Cant. 3, St. 43.

ἐπίληθον, an adj.; cf. ἐπάκουον  
Hes. *Opp.* 29 for the form and ἐπιλή-  
σεται α. 57 for the gen. following.  
Crusius says Buttmann reads ἐπιλήθον  
as if a partic. of ἐπιλήθω. Pind. *Pyth.*  
I. 90 has καμάτων δ' ἐπίλασιν παρὰ-  
σχοι; cf. *Nem.* X. 24. Ni. compares the  
φύλλον νάδωνον of Soph. *Philoct.* 44.

222. ἐπήν, the optat. prevails through-  
out the following clauses, the whole  
train of thought being that of a hypo-  
thetical cause contingently producing  
an effect; see App. A. 9 (20).

228—9. Πολύδ., a Schol. notices  
that this word may be read as an adj.  
referred to τὰ, but on the authority  
of Euphorion takes it as a prop. name.  
On Θῶν see App. C. 7. Obs. the  
synzesis of ἰῆ in Αἴγυπτίη.

- 230 φάρμακα, πολλὰ μὲν ἐσθλά μειγμένα πολλὰ δὲ λυγρά·  
 ἰητροῦς<sup>a</sup> δὲ ἕκαστος ἐπιστάμενος<sup>b</sup> περὶ πάντων  
 ἀνθρώπων· ἢ γὰρ Παιήονος<sup>c</sup> εἰσι γενέθλης.<sup>d</sup>  
 αὐτὰρ ἐπεὶ ῥ' ἐνέηκε κέλευσέ τε οἴνοχοῆσαι,  
 ἐξαῦτις μύθοισιν ἀμειβομένη προσέειπεν
- 235 "Ἄτρεΐδη Μενέλαε Διοτρεφές, ἦδὲ καὶ οὔδε  
 ἀνδρῶν ἐσθλῶν παῖδες (ἀτὰρ θεὸς ἄλλοτε ἄλλῳ  
 Ζεῦς<sup>e</sup> ἀγαθὸν τε κακὸν τε διδοῖ· δύναται γὰρ<sup>f</sup> ἅπαντα)  
 ἢ τοι νῦν δαίνυσθε καθήμενοι<sup>g</sup> ἐν μεγάροισιν  
 καὶ μύθοις τέρπεσθε·<sup>h</sup> εἰκότα<sup>i</sup> γὰρ καταλέξω.
- 240 πάντα<sup>k</sup> μὲν οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,  
 ὅσσοι Ὀδυσσεύης ταλασίφρονός εἰσιν ἕεθλοι·<sup>l</sup>

a A. 514.  
 b ε. 49, γ. 313, ξ. 359, ψ. 185.  
 c E. 401, 899, 900; cf. A. 473, X. 991.  
 d γ. 130, E. 270, T. 111; cf. B. 857.  
 e ζ. 188—9.  
 f δ. 612, 827, ε. 25.  
 g φ. 89.  
 h δ. 507, ψ. 301, π. 393, A. 643; cf. τ. 590.  
 i γ. 125, δ. 141.  
 k λ. 328, 517, B. 488.  
 l δ. 270—1; cf. δ. 107 mar.

231. Ἑκάστος, 233. Φοινοχοῆσαι. 234. προσέειπεν. 239. Ἑεφοικότα.

230. τετυγμένα *ibid.* Barnes. 231—2. ἐπεὶ σφισι δῶκεν Ἀπόλλων ἰᾶσθαι· καὶ γὰρ Arist., Scholl. B. H. Q., ἀνθρώπων et φαρμακίων Scholl. M. V. 236. ἄλλοτ' ἐπ' ἄλλῳ Barnes. Ern. Cl. ed. Ox., ἄλλοτε Wolf.

230—1. φάρμακα, cf. *Æschyl. Fragm.* 428 Dind. Τυφώηνον γενεῶν φαρμακοποιὸν ἔθνος. — ἰητροῦς, cf. Herod. II. 84, III. 129, and the statement of the Egyptians' monthly course of physic *ibid.* II. 77.

232. Παιήονος, Pæon, absorbed by later mythology into Apollo (*Æsch. Agam.* 146, Soph. *Œd. Tyr.* 154), is in a fragm. of Hesiod (Schol.) distinguished from him. It is ἐλ μὴ Ἀπόλλων Φοῖβος ὑπὲρ θανάτοιο σώσει, ἢ αὐτὸς Παιῶν κ. τ. λ. *Æschyl. (Fragm.* 229 Dind. supposed from the Philoctetes), invokes death as ᾧ Θάνατε Παιῶν. Pæon appears in II. as the healer of Olympus (mar.), just as Podalirius and Machaon in the Grecian camp. Fa. notes that those skilled in healing are his γενέθλη, just as a warlike hero is ὄξος Ἄρηος. We also find παιήων for a hymn of thanksgiving or of triumph: twice in the II. the Greeks sing it, once to Apollo when appeased after the plague, and again on the death of Hector (mar.).

235—7. οὔδε, here of the 2<sup>nd</sup> pers. as τοῦ in α. 359 of the 1<sup>st</sup>. — ἀτὰρ θεός . . . διδοῖ, the relation of this common-place formula on human affairs to the subject finds its link — a somewhat loose one — in ἀνδρ. ἐσθ. παῖδες: "Sons of good sires, — though all (good and bad alike) must take

their lot of fortune, good or bad, as Zeus awards." Homer's view of human affairs includes their chequered aspect and promiscuous distribution. Hence the good and brave, if disaster comes, must τετλάμεν ἔμπης (ξ. 190, cf. θ. 570, γ. 287, σ. 134—5). No less clearly is it crossed by a notion of fatality — αἴσα spinning at his birth the thread of man's weal or woe. Yet on the whole, the particular events in their relation to each are represented as dealt out by Zeus; see the allegory of his two πίθοι of good and evil in Ω. 527 foll. But there is not traceable any notion of a scheme of Providence shaping the individual's lot, much less comprehending that of all men, save in αἴσα aforesaid, nor of any general control covering the whole flight of human action, neither is there any recognition of a general end of good seen amid partial evil. Divine knowledge, will, and choice, are merely incidental where they occur. See Nägelsbach I. § 28, p. 52—3, III. § 6, p. 132, VII. § 3, p. 361—2. Still chance is excluded from this aspect: all that happens has a cause, under whatever name of δαίμων, αἴσα, Ζεὺς, or μοῖρα, and that of τύχη does not even occur. For the relation of Ζεὺς to μοῖρα see on ε. 436.

239—43. εἰκότα, "suited to the purpose", i. e. μύθοις τέρπεσθαι.

a E. 601.	ἀλλ' οἶον <sup>a</sup> τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνήρ	
b γ. 100.	δῆμῳ ἐν Τρώων, ὅθι πάσχετε πῆματ' Ἀχαιοί. <sup>b</sup>	
c B. 264.	αὐτόν μιν πληγῆσιν <sup>c</sup> ἀεικελίησι δαμάσσας,	245
d ζ. 269, 179; cf. β. 102.	σπεῖρα <sup>d</sup> κάκ' ἀμφ' ᾧμοισι βαλῶν, οἰκῆι εἰοικῶς,	
e ζ. 129, ο. 505, A. 462; cf. ο. 518, B. 239, A. 194.	ἀνδρῶν δυσμενέων κατέδν πόλιν [εὐρύαγνιαν·	
f ε. 54, II. 11.	ἄλλῳ δ' αὐτόν φωτὶ <sup>e</sup> κατακρύπτων ἤισκεν,	
g λ. 144.	δέκτη, ὃς οὐδὲν τοῖος ἔην ἐπὶ νηυσὶν Ἀχαιῶν.	
h ξ. 31, X. 247.	τῷ ἴκελος <sup>f</sup> κατέδν Τρώων πόλιν] οἱ δ' ἀβάκησαν	
	πάντες· ἐγὼ δέ μιν οἴη ἀνέγνω <sup>g</sup> τοιοῦν ἐόντα,	250
	καὶ μιν ἀνηρώτων· ὃ δὲ κερδοσύνη <sup>h</sup> ἀλείπειν.	

244. ἀφεικελίησι.

245. φοικῆι φειοικῶς.  
249. φίκελος.

247. ἐφέφισκεν.

242. οἶον Parmeniscus, Scholl. II. P. Q. 244. αὐτόν codd. omn. (Barnes, qui putat αὐτόν scribi debere). 246—9. Bek. respuit inde ab εὐρύαγνιαν usque ad Τρώων πόλιν.

οἶον, used admiringly, as often τοῖον, see on α. 209, 410.

244—58. This expedition may be viewed as shortly preceding the Wooden Horse, and as undertaken to procure the necessary information (φρόνιν). In Eurip. *Hec.* 239 foll. Hecuba asserts that Helen disclosed to her Odysseus' arrival, and that she effected his escape, a variation which impoverishes both these female characters. The Scholl. notice a pertinence in this mention of the beggar's disguise borne by Odys, in Troy to his similar personation in the later books π. . . . ζ., thus preparing Telem. for the unfolding of the plot, but if 246—9 be rejected (see note *inf.*) of course this has no place. With the whole story, especially the πληγῆσι ἀεικ. cf. the artifice of Zopyrus, Herod. III. 153 foll. Eurip. *loc. cit.* enhances it by ὀμμάτων ἀπο φόρου σταλαγμοῖ σὴν κατέσταζον γένυν.

244—5. αὐτόν μιν = εἰαντόν, a pron. which as one word never occurs in H. Donalds. *Gr. Gr.* § 235. — σπεῖρα is used of coarse wrappers, sails, shrouds, etc. (mar.).

246—9. Bek. sets in the mar. from εὐρύαγ. to πόλιν 249; reading continuously ἀνδρῶν δυσμενέων κατέδν πόλιν οἰκῆι εἰοικῶς, how could he do the same thing τῷ (δέκτη) ἴκελος, for the two are wholly distinct? Of course he might have shifted his disguise, but

the assertion, that he κατέδν πόλιν first as one and then as the other, has all the air of an insertion; and οὐδὲν τοῖος ἔην, if applied to Odys., is languid, if used as = οἶος οὐδέεις ἔην, involves some violence to the sense and the relations of words. The imitator however probably meant it in this sense — to show the cleverness of Odys. Had he appeared in a disguise which might have been picked up ἐπὶ νη. Ἀχ., he might have been suspected, so he shifted it to one peculiar to the city. As an alternative, we might reject from ὃς οὐδὲν in 248 to πάντες in 250.

247. φωτὶ. Ni. distinguishes between φῶς and ἀνῆρ, as though ἀνῆρ here would have meant some definite individual; but in fact φῶς occurs (mar.) in this definite sense, and ἀνῆρ with ἄλλος, τις, etc. in the indef.; see *K.* 330, 341.

248—9. δέκτη and ἀβάκησαν are ἄπαξ λεγ., the latter from saying nothing (ἀ-βάξω) evolves the meaning of "took no notice", i. e. were duped by his trick. In Sapph. 29, ed. Giles ἀβακῆν occurs expressive of simple placidity, as epith. of φρένα.

250—1. τοῖον ἐ., i. e. "though in such guise". — κερδοσύ., he evaded her enquiries by ready guile, until, on his stripping for the bath, his identity became too clear for the illusion to be kept up.

ἀλλ' ὅτε δὴ μιν ἐγὼ λόεον καὶ χρίον ἐλαίφ,<sup>a</sup>  
 ἀμφὶ δὲ εἵματα<sup>b</sup> ἔσσα, καὶ ἄμοσα καρτερόν ὄρκον,<sup>c</sup>  
 μὴ μὲν πρὶν<sup>d</sup> Ὀδυσῆα μετὰ Τρώεσσ' ἀναφῆναι,  
 255 πρὶν γε τὸν ἐς νῆας<sup>e</sup> τε θοᾶς κλισίας τ' ἀφικέσθαι,  
 καὶ τότε δὴ μοι πάντα νόον<sup>f</sup> κατέλεξεν Ἀχαιῶν.  
 πολλοὺς δὲ Τρώων κτείνας ταναήκει χαλκῷ  
 ἦλθε μετ' Ἀργείους, κατὰ δὲ φρόνιν<sup>g</sup> ἤγαγε πολλήν.  
 ἐνθ' ἄλλαι Τρωαὶ λίγ'<sup>h</sup> ἐκώκουν· αὐτὰρ ἐμόν κῆρ  
 260 χαῖρ', ἐπεὶ ἤδη μοι κραδίη τέτραπτο νέεσθαι<sup>i</sup>  
 ἄψ οἰκόνδ', ἄτην δὲ μετέστενον, ἦν Ἀφροδίτη<sup>k</sup>  
 δῶχ', ὅτε μ' ἤγαγε κείσε φίλης ἀπὸ πατρίδος αἴης,  
 παῖδά τ' ἐμὴν νοσφισσαμένην<sup>l</sup> θάλαμόν τε πόσιν τε  
 οὗ τευ δευόμενον, οὔτ' ἄρ φρένας οὔτε τι εἶδος."<sup>m</sup>  
 265 τὴν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος  
 "ναὶ δὴ ταυτὰ γε πάντα, γύναι, κατὰ μοῖραν ξειπες.  
 ἤδη μὲν πολέων ἐδάην βουλὴν<sup>n</sup> τε νόον τε  
 ἀνδρῶν ἠρώων, πολλήν<sup>o</sup> δ' ἐπελήλυθα γαίαν·  
 ἀλλ' οὐ πω τοιοῦτον ἐγὼν ἴδον<sup>p</sup> ὀφθαλμοῖσιν,

a κ. 361, 450, E.  
 905, II. 669—70.  
 b ζ. 228, η. 265,  
 ξ. 396.  
 c κ. 391, μ. 298,  
 σ. 55, T. 109,  
 127.  
 d A. 97, E. 288, O.  
 72—4; cf. β. 128.  
 e A. 487, Ξ. 392.  
 f α. 3 mar.  
 g γ. 244.  
 h T. 284.  
 i cf. I'. 139—40,  
 173, 400, Z. 350.  
 k I'. 380—5, 413  
 seqq., Ω. 27—30.  
 l τ. 339, 578, φ.  
 77, 101; cf. λ.  
 425.  
 m λ. 337, σ. 249;  
 cf. ε. 212—3.  
 n β. 281 mar.  
 o β. 364, τ. 284.  
 p δ. 226 mar.

253. *Ἐίματα* *Ἔσσα*.261. *Φοῖκόνδ'*.  
269. *Ἰδόν*.264. *Ἐεῖδος*.266. *Ἐξειπες*.

252. *ἐγὼ λόεον* Harl. text. et plerique Wolf., *ἐγὼν ἐλόεον* Harl. marg. Ambros. E. V. et (teste Buttm.) P. Schol. H. Barnes. Ern. Cl. ed. Ox. 254. *μὴ μὲν* codd. (Harl. *μὴ με* etiam praebet), *μὴ μὴν* Bek. 260. *ἤδη* Arist. *ἠ δὴ* Crates., Scholl. H. Q. 263. *νοσφισσαμένην* Wolf., *νοσφισσαμένη* Barnes, Ern. Cl. ed. Ox.

252. *λόεον*, the *var. lect.* here should be noticed. Bathing the guest (see on γ. 464) was sometimes the office of a daughter of the house, here Helen is represented as doing it. Her curiosity may have been roused, we will suppose, by the suspected presence of Odys., and such attendance gave her the opportunity of private conference. He refused, however, to gratify her curiosity, until he had bound her by an oath; see App. E. 1 (1) note, and (4). The poet doubtless intends here and in 143—4 *sup.* to ascribe to Helen the quality of quick discernment.

254. *μὴ μὲν*, Bek. here again adopts *μὴν*, as if by a canon of his own; others *μὲν*. It may be urged that *μὲν* adds little or nothing to the sense, and indeed *ἄμοσαι μὴ* without *μὲν* or *μὴν* occurs in κ. 343—4, σ. 55—6; but our present text undeniably uses *μὲν* for

a mere complementary syllable; see σ. 252 and cf. τ. 124, where in the same phrase *μὲν* is inserted and omitted, apparently without any modification of the sense.

257—8. The details are not given, but this line and half suggests the similar excursion of book K. and makes it probable that night gave the opportunity. *φρόνιν* intelligence; cf. γ. 244.

260—4. Helen omits all mention of Paris as offensive to her husband. According to a later legend, countenanced however by δ. 274 and φ. 517—20, after Paris' death she lived in Troy as Deïphobus' wife; Eurip. *Troiad.* 962, Virg. *Aen.* VI. 511 foll. *νοσφισσ.*, this verb in the middle voice once means "to take away" (mar.), but mostly, as here, "to go away from".

a δ. 242.	οἶον Ὀδυσσῆος ταλασίφρονος ἔσκε φίλον κῆρ.	270
b v. 393.	οἶον <sup>a</sup> καὶ τόδ' ἔρεξε καὶ ἔτλη καρτερὸς <sup>b</sup> ἀήρ	
c φ. 493—520, λ. 523—32.	ἵππῳ <sup>c</sup> ἐνὶ ξεστῶ, ἵν' ἐνήμεθα πάντες <sup>d</sup> ἄριστοι	
d I. 3.	Ἀργείων, Τρώεσσι <sup>e</sup> φόνον καὶ Κῆρα φέροντες.	
e B. 352, Γ. 6.	ἦλθες ἔπειτα σὺ κείσε· κελευσέμεναι δέ σ' ἐμελλεν	
f ι. 381, ξ. 488, π. 104, τ. 10, 138.	δαίμων, <sup>f</sup> ὃς Τρώεσσιν <sup>g</sup> ἐβούλετο κῦδος ὀρέξαι·	275
g A. 79.	καὶ τοι Διήφοβος <sup>h</sup> θεοείκελος ἔσπετ' ἰούση.	
h M. 94, φ. 517.	τρὶς δὲ περιστειξας <sup>i</sup> κοίλον λόχον ἀμφαφώσα,	
i cf. v. 73.	ἐκ δ' ὀνομακλήδην <sup>k</sup> Δαναῶν ὀνόμαζες ἀρίστους,	
k cf. I. 11.	πάντων Ἀργείων φωνὴν ἰσκουσ' <sup>l</sup> ἀλόχοισιν.	
l δ. 148 mar.	αὐτὰρ ἐγὼ <sup>m</sup> καὶ Τυδείδης καὶ δῖος Ὀδυσσεὺς,	280
m A. 767—8.	ἡμενοὶ ἐν <sup>n</sup> μέσσοισιν ἀκούσαμεν ὡς ἐβόησας.	
n H. 384, 417, T. 77.	νῶϊ μὲν ἀμφοτέρω μενεήναμεν ὀρηθέντε	
o κ. 83.	ἢ ἐξελθέμεναι ἢ ἐνδοθεν αἰψ' ὑπακούσαι· <sup>o</sup>	
p π. 430.	ἀλλ' ἢ <sup>p</sup> Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἰεμένω περ.	
q β. 82, 84.	[ἐνθ' <sup>q</sup> ἄλλοι μὲν πάντες ἀκὴν ἔσαν νῆες Ἀχαιῶν,	285
r φ. 489.	Ἄντικλος δὲ σέ γ' οἶος ἀμείψασθαι <sup>r</sup> ἐπέεσσιν	
s ψ. 76; cf. τ. 479 —80, I. 324.	ἦθέλεν· ἀλλ' Ὀδυσσεὺς ἐπὶ μάστακα <sup>s</sup> χερσὶ πίεζεν	
t App. A. 21 not.	νωλεμέως <sup>t</sup> κρατερῆσι, σάωσε δὲ πάντας Ἀχαιούς,	
u A. 509.	τόφρα <sup>u</sup> δ' ἐχ' ὄφρα σε νόσφιν ἀπήγαγε Παλλὰς Ἀθήνη.]”	
v δ. 156 mar.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῦδα	290
	“Ἄτρεΐδην Μενέλαε Διοτρεφὲς ὄραμαε λαῶν,	

276. θεοφείκελος. 279. ἰσκουσ'. 284. ἰεμένω. 286. ἐπέεσσιν.

273. Ἀργεῖοι Harl. 276 † apud nonnullos Scholl. H. Q. 277. περιστειξας Arist., Scholl. H. Q., ita Ambros. et B. 279. ἰσκουσ' Harl. Flor. (?) 282. ὀρηθέντες juxta Harl. Bek. ὀρηθέντε reliqui. 285—9 † Arist., Scholl. H. Q. et plerisque abesse monet Schol. H.; [ ] Bek. Dind. Löw.

270—1. Ὀδυσσ. . . κῆρ, like ἔς Τηλεμάχοιο, β. 409, where see note, for the person's self. Not resuming and repeating the οἶον of 270, but used as in 242, see note there.

274. κελευσ. κ. τ. λ., “I think some god must have bidden you”, see on α. 232. This is the usual formula of excuse or extenuation to an indulged culprit; so Priam tells her οὐ τί μοι αἰτία ἔσσι, θεοὶ νό μοι αἰτιοί εἰσι Γ. 164 — the object being to spare the hearer's feelings; see App. E. 9 (6), and, for the account of this action, (9).

279—84. ἰσκουσ' see on 148. — ἀλόχοισιν, a contracted constr. for φωναῖς ἀλόχων, see on β. 121. — Τυδείδης, it is remarkable that Virgil. *Æn.* II. 261, in the list of heroes who

descend from the Horse omits Tydides, whose place next before Sthenelus, his constant θεράπων (cf. ἐγὼ Σθένελος τε I. 48), is occupied by the unknown Thesandrus or Tisandrus. ὀρηθέντε, Bek. as usual gives -έντες, but see on 33 *sup.* — ὑπακούσαι, “to answer” (mar.).

285—9. These have been rejected by Aristarchus, and Anticlus is unknown in the II.; but the conclusion, as Ni. remarks, is inadequate without them, whereas σάωσε δὲ πάντας A. of 288 justifies ἀλλ' οἶον τόδ' ἔρεξε of 271 *sup.* This, however, may account for their insertion — a view wh. seems to have escaped Ni.

287—8. ἀλλ' Ὀδυσσ., for this action and the whole passage see App. E. 1 (4). For νωλεμέως see App. A. 21.

ἄλγιον·<sup>a</sup> οὐ γάρ οἱ τι τά γ' ἤρκεσε λυγρὸν ὄλεθρον, <sup>b</sup>  
 οὐδ' εἰ οἱ κραδίη γε σιδηρή<sup>c</sup> ἐνδοθεν ἦεν.  
 ἀλλ' ἄγεται εἰς εὐνήν τράπεθ'<sup>d</sup> ἡμέας, ὄφρα καὶ ἦδη<sup>e</sup>  
 95 ὕπνω ὕπο γλυκερῶ ταρπώμεθα κοιμηθέντες."  
 ὡς ἔφατ', Ἀργεῖη<sup>f</sup> δ' Ἑλένη δμῶῃσι κέλευσεν  
 δέμνι<sup>g</sup> ὑπ' αἰθούσῃ<sup>h</sup> θέμεναι, καὶ ῥήγεα<sup>i</sup> καλὰ  
 πορφύρε' ἐμβαλέειν, στορέσαι τ' ἐφύπερθε τάπητας,  
 χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι.  
 100 αἶ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι,  
 δέμνια δὲ στορέσαν· ἐκ δὲ ξείνους<sup>k</sup> ἄγε κήρυξ.<sup>l</sup>  
 οἴ<sup>m</sup> μὲν ἄρ' ἐν προδόμῳ<sup>n</sup> δόμον αὐτόθι κοιμήσαντο,  
 Τηλέμαχος<sup>o</sup> δ' ἦρας καὶ Νέστορος ἀγλαὸς υἱός·  
 Ἀτρεΐδης<sup>p</sup> δὲ καθεῦθε μυχῶ<sup>q</sup> δόμου<sup>r</sup> ὑψηλοῦ,  
 105 πὰρ δ' Ἑλένη τανύπεπλος<sup>s</sup> ἐλέξατο, δια<sup>t</sup> γυναικῶν.<sup>u</sup>  
 ἦμος δ' ἠριγένεια φάνη φοδοδάκτυλος Ἥως,  
 ὦρνυτ' ἄρ' ἐξ εὐνήφω<sup>v</sup> βοήν ἀγαθὸς Μενέλαος,  
 εἵματα ἐσάμενος· περὶ δὲ ξίφος<sup>x</sup> ὄξυ θέτ' ὤμων,  
 ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,  
 110 βῆ δ' ἴμεν ἐκ θαλάμοιο θεῶ<sup>y</sup> ἐναλίγκιος ἄντην,  
 Τηλεμάχῳ<sup>z</sup> δὲ παρῆξεν,<sup>aa</sup> ἔπος<sup>aa</sup> τ' ἔφατ' ἐκ τ' ὀνόμαζεν.

a π. 147, ρ. 14, τ. 322, Σ 278, 306.  
 b Z, 16, Y, 28\*, N, 440.  
 c cf. γ. 191, ψ. 172, X, 357.  
 d cf. γ. 292, Γ. 411, ε. 315.  
 e ψ. 254—5, Ω. 635—36.  
 f δ. 184, ρ. 118, Γ. 458.  
 g η. 336—39, Ω. 643—49; cf. τ. 599.  
 h App. F. 2. (7)—(9) mar.  
 i γ. 349 mar., 351.  
 k ο. 542, ρ. 72.  
 l ρ. 477, Ω. 674.  
 m Ω. 673.  
 n ο. 5, υ. 1, 143; cf. ξ. 5.  
 o δ. 21, ο. 4.  
 p γ. 402, η. 346.  
 q App. F. 2 (34) mar.  
 r α. 106.  
 s ο. 171.  
 t α. 332, ο. 106, π. 414, Γ. 171.  
 u Γ. 228.  
 v β. 2—5, γ. 405, υ. 124—6; cf. B. 42—5.  
 w O. 580.  
 x ξ. 528.  
 y γ. 374.  
 z cf. γ. 406.  
 aa β. 302 mar.

292. 293. Φοί. 299. Φούλας Φέσασθαι. 308. Φείματα Φεσάμενος. 311. Φέπος.

294. τρέπεθ' Barnes. Ern. Cl. ed. Ox., τράπεθ' Wolf. 295. ταρπώμεθα var. l. GC. Wolf., τερπώμεθα Barnes. Ern. Cl. ed. Ox., πανσάμεθα Scholl. H. P. κοιμηθέντε Harl.

292—5. ἄλγιον, "all the more sad!" i. e. to think of his brave deeds, which could not save him, although they preserved others (v. 288). The single word has great force. οὐδ' εἰ κ. τ. λ., "not even if his heart had been of iron, wd. this have availed ἄρκεσαι λυγρ. ὄλεθ'." — ὑπὸ expresses the notion of being covered, overwhelmed with sleep. Fa. compares ε. 493, φίλα βλέφαρ ἀμφικάλυψας (ὕπνος), Hes. Theog. 798, κακὸν δ' ἐπὶ κῶμα καλύπτει.

297—9. This bed is meant to be of the most luxurious kind which H. knew: the δέμνια θέμεναι, or στορέσαι, is comprehensive of the whole, of which ῥήγεα ... ταπήτας ... χλαίνας are the parts. In v. 2—4 Odys. sleeps (as here in the πρόδομ. = αἰθούσα; see on 302 inf.) on a bull's hide and many fleeces, raw, it seems, from the animals lately

slaughtered, and covered by a simple χλαίνα. There the hide — the bed being γάμαδις (τ. 599; cf. v. 95—7) — supplies the place of τρήτα λέγεα, on which all the bedding was usually laid (γ. 399). In γ. 349—51 Nestor speaks of ῥήγ. and χλαίν. only; here τάπητες are the added element of greater luxury; see mar. for the passage as occurring. In v. 58 λέκτροισι μαλακοῖσι seems generally to express the whole of that, on or in which one slept.

301—2. κῆρυξ, he was specially charged with care of guests (mar.). αὐτόθι, referring us to αἰθούσῃ of 297, seems to identify it with the πρόδομ., see App. F. 2 (9).

306—9. See on β. 1—5. Milton, Paradise Reg. IV. 426 foll., imitates ῥοδοθῆως, by "morning fair ... with radiant finger".

311—2. παρῆξεν, perhaps on such

a ρ. 120—1.	“τίπτε <sup>a</sup> δέ σε χρειώ <sup>b</sup> δευρ’ ἤγαγε, Τηλέμαχ’ ἦρας,	
b β. 28 mar., λ. 164.	ἐς Λακεδαιμόνα διαν, ἐπ’ <sup>c</sup> εὐρέα νῶτα θαλάσσης;	
c γ. 142 mar.	δῆμιον <sup>d</sup> ἢ ἴδιον; τότε μοι <sup>e</sup> νημερτές ἐνίσπες.”	
d γ. 82, β. 32.	τὸν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδα	317
e γ. 101 mar.	“Ἀτρεΐδη <sup>f</sup> Μενέλαε Διοτρεφῆς ὄρχαμε λαῶν,	
f δ. 156 mar.	ἦλυθον, εἰ τινά μοι κληθδόνα <sup>g</sup> πατρὸς <sup>h</sup> ἐνίσποις.	
g σ. 117, υ. 120.	ἐσθίεται <sup>i</sup> μοι οἶκος, ὄλωλε <sup>k</sup> δὲ πίονα ἔργα, <sup>l</sup>	
h γ. 83.	δυσμενέων <sup>m</sup> δ’ ἀνδρῶν πλειὸς δόμος, οἳ τε μοι αἰεὶ	
i α. 160, 377, β. 49—9, 237.	μῆλ’ <sup>n</sup> ἀδινά σφάζουσι καὶ εἰλίποδας ἔλικας βοῦς, <sup>o</sup>	320
k β. 64.	μητρὸς <sup>p</sup> ἐμῆς μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες.	
l β. 252.	τοῦνεκα <sup>q</sup> νῦν τὰ σὰ γούναθ’ ἰκάνομαι, αἰ κ’ ἐθέλησθα	
m β. 55—6.	κείνου λυγρὸν ὄλεθρον ἐνισπεῖν, εἰ που ὄπωπας	
n α. 92 mar.	ὄφθαλμοῖσι τεοῖσιν, ἢ ἄλλου μῦθον ἄκουσας	
o α. 92 mar.	πλαζομένον· περί γάρ μιν ὄζυρον τέκε μήτηρ.	325
p α. 368; cf. γ. 206—7.	μηδέ τί μ’ αἰδόμενος μειλίσσεο μηδ’ ἐλαίρων,	
q γ. 92—101 mar.	ἀλλ’ εὖ μοι κατάλεξον ὅπως ἤντησας ὀπωπῆς.	
r δ. 30, ο. 325.	λίσσομαι, εἰ ποτέ τοί τι πατήρ ἐμὸς ἐσθλὸς Ὀδυσσεύς,	
s ρ. 124—141.	ἢ ἔπος ἤέ τι ἔργον ὑποστάς ἐξετέλεσεν	
t Π. 745, X. 297, 373.	δῆμῳ ἐνι Τρώων, ὅθι πάσχετε πῆματ’ Ἀχαιοί·	330
u γ. 121 mar., ν. 262, ζ. 281.	τῶν νῦν μοι μνηῆσαι, καὶ μοι νημερτές ἐνίσπες.”	
v cf. A. 113—5.	τὸν <sup>r</sup> δὲ μέγ’ ὀχθήσας προσέφη ξανθὸς Μενέλαος	
w ζ. 445, A. 415, Φ. 573.	“ὦ <sup>s</sup> πόποι, <sup>t</sup> ἢ μάλα δὴ κρατερόφρονος ἀνδρὸς ἐν εὐνῇ	
x Φ. 29, X. 189—90.	ἤθελον <sup>u</sup> εὐνηθῆναι ἀνάλκιδες αὐτοὶ ἐόντες.	
	ὡς <sup>v</sup> δ’ ὅπῳ <sup>w</sup> ἐλαφος κρατεροῖο λέοντος	335
	νεβροῦς <sup>x</sup> κοιμήσασα νεηγενέας γαλαθηνούς	

318. Φοῖκος Φέργα. 320. Φέλικας. 329. Φέπος Φέργον.

314. ἐνίσπες Harl. a manu pr., Schol. Q. Bek. Dind. Fa., ἐνίσπε Harl. ex emend. Ambros. Cl. ed. Ox. Löw. 317. καὶ κληθδόνα E. Schol. ad A. 105. 325. [ | Bek. 336. Aristoph. Byzant. legisse videtur (e Scholl. E. H. Q. T. ad 339) νέβρον . . . νεηγενέα γαλαθηνόν, νεογενέας Arist.

ξῆστοι λίθοι as formed a seat for Nestor, outside the palace (mar.). ἔπος κ. τ. λ. see on γ. 374. τίπτε κ. τ. λ. see on α. 225.

314. δῆμιον ἢ ἴδιον, “is the matter private etc.?” see on β. 28.

317—21. These words of Telem. are plainly and broadly to the point, without the tone of apology and hesitation of his similar speech to Nestor in γ. 79—101; but there, it is his first speech, and at first introduction; here he has spent a night in the house and society of the host, whose character, too, is, to

a youth, more winning and less awe-inspiring than Nestor’s. κληθδόνα, = κλέος, but elsewhere (mar.) κληθδ. 318—20. ἔργα, see on β. 22. — ἀδινά, see App. A. 6 (2).

322—31. See on γ. 92—101, but obs. that τοῦνεκα in γ. 92 refers to the uncertainty in which his father’s fate lay, here to his difficulties at home.

334. ἤθελον, “were venturing”, see on γ. 121; ἀνάλκιδες following gives force to it. Here Menel. dwells on the scene wh. Telem. had left behind him. Hence the imperf.

κνημούς<sup>a</sup> ἐξερέησι<sup>b</sup> καὶ ἄγκεα<sup>c</sup> ποιήεντα  
 βοσκομένη, ὃ δ' ἔπειτα ἐὴν εἰσῆλυθεν<sup>d</sup> εὐνὴν,  
 ἀμφοτέροισι δὲ τοῖσιν ἀεικέα<sup>e</sup> πότμον ἐφήκεν,<sup>e</sup>  
 40 ὡς Ὀδυσσεὺς κείνοισιν ἀεικέα<sup>f</sup> πότμον ἐφήσει.  
 αἶ γὰρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπόλλων,<sup>g</sup>  
 τοτος<sup>h</sup> ἑὼν οἶδος ποτ' ἐὐκτιμένη<sup>i</sup> ἐνὶ Λέσβῳ  
 ἐξ ἔριδος<sup>k</sup> Φιλομηλεῖδῃ ἐπάλαισεν<sup>l</sup> ἀναστάς,

a B. 821. Φ. 449,  
 559, Ψ. 117.  
 b μ. 259.  
 c Σ. 321, Υ. 490.  
 d Δ. 145.  
 e Δ. 396.  
 f τ. 550.  
 g η. 311, σ. 235,  
 ω. 376, Β. 371,  
 Δ. 298, Η. 132,  
 Π. 97.  
 h α. 257 mar.  
 i I. 129, 271.  
 k Η. 111.  
 l cf. Ψ. 733.

338. *Φεην.* 339. 340. *ἀΦεικέα.*

337. *κνημούς* B., sed ejusd. Schol. *κνημούς.* 342. *ἐν Ἀρίσβῃ* P.

337. *κνημούς*, this word in Il. is used always of Mount Ida, mostly with a mention of its wooded character. *ἐξερέησι* "explores", cf. the similar use of *ἐξερεείνων* (mar.). For the subjunct. in comparisons see Jelf, *Gr. Gr.* § 419, 2. In *A.* 113—5 we find what seems like a first cast of this simile: here the "seeking out the slopes and glens and grazing" seems added to mark the security of the suitors' depredations on Odysseus' house and substance in his absence (318); and with like intent *κοιμήσασα* is added as marking the presumptuous confidence of the intruder. In *A.* 115 we have *ἔλθῶν εἰς εὐνὴν* said of the lion, to describe his breaking up the fawns at his leisure, not that there he finds them, as here, in his lair. *ἄγκεα* "hollows" is found only in simile: it is akin to *ἀγκη*, *ἀγκυλος*, *ἀγκύλη*.

338. *εἰσῆλυθεν*, this aor., with *ἐφήκεν* 339, following *ἐξερέησι* subjunct., as it might a fut., is to be taken as denoting the certainty of the consequence; see Jelf, *Gr. Gr.* § 403, 2. It is thus not a case of the "aor. (or other narrative tense) of simile" (Jelf, *Gr. Gr.* § 402, 3), which (since a simile is under no limitation as to time) merely reflects the time of the action compared — a practice which is most plain in the shorter similes, e. g. *N.* 389, *ἦριπε δ' ὡς ὅτε τις δρυὸς ἦριπεν*, *T.* 403—4, *καὶ ἦρυγεν ὡς ὅτε ταῦρος ἦρυγεν*, and so in *Θ.* 455—60, *N.* 62—5, *O.* 271—80, and *Π.* 633, where *ὄραρει* is pluperf. with force of imperf., but the same is traceable also in longer similes, e. g. *A.* 324—6, 557—8.

339. *ἀμφοτέροισι*, i. e. both the

hind and her fawns; Ni. would limit it to the fawns viewed as twins; but *ἀμφοτ.* is properly referred to two things which have been distinctly enumerated. Fa. compares Virg. *Æn.* I. 458. *Atridas Priamionque et sævum ambobus Achilleus*.

341. *αἶ γὰρ, Ζεῦ κ. τ. λ.*, for this famous trine invocation see App. C. 6. Ni. says it is used of a wish the fulfilment of which is not expected by the speaker. It is true wishes so expressed are commonly extravagant or hyperbolic in their terms; yet they generally point to some substantial object on which the speaker's heart is set at the moment. In α. 255 (where see note) a wish of precisely similar import is introduced by *εἰ γὰρ* without any appeal to deities, and concludes with the same apodosis as in 346 here; and in *H.* 157, *A.* 670 *εἶθ'* is used just as *αἶ γὰρ, Ζεῦ κ. τ. λ.* here. In all these optative forms the speaker seems in the fervour of his earnestness lifted out of the sphere of the present and catches at the remembrance of some past state, which he would fain recall, without at the moment considering whether such a recall be possible. In all, being originally protatic in character, an apodosis, expressed or implied, seems due.

342—3. *ἐνὶ Λέσβῳ*, the reading *ἐν Ἀρίσβῃ* (mar.) points to a site on the Hellespont, which therefore is less suited to an exploit performed, we must suppose, on the way to Troy, than that of Lesbos, to which the epithet *ἐὐκτιμένη* also belongs (mar.). — *ἐξ ἔριδος*, so *ἐξ ἔριδος μάχεσθαι*, *H.* 111 (Ni.), "by way of rivalry", or as we say



a i. 482, 539, .x.  
172.  
b α. 265—6.  
c cf. ο. 402.  
d ξ. 168; cf. ε. 439.  
e cf. ψ. 424.  
f δ. 394, 401, 542,  
δ. 395, γ. 96, 345,  
Α. 533.  
g E. 816, δ. 744,  
ε. 143, ξ. 467, ρ.  
154, τ. 269, ψ.  
265.  
h γ. 300.  
i δ. 736, ψ. 228.  
k I. 535—6, δ. 582,  
γ. 350, ρ. 50, 59,  
Α. 315, Β. 306.  
l E. 818, cf. Ω. 570.  
m ι. 116; cf. ο. 403,  
Β. 811—3.  
n ζ. 204, τ. 277.  
ο i. 366.

κάδ' <sup>a</sup> δ' ἔβαλε κρατερῶς, κεχάροντο δὲ πάντες Ἀχαιοί,  
τοίους <sup>b</sup> ἔων μνηστῆρσιν ὁμιλήσειεν Ὀδυσσεύς·  
πάντες κ' ὠκύμοροί τε γενοίετο πικρόγαμοί τε.  
ταῦτα <sup>c</sup> δ' ἄ μ' εἰρωτᾶς καὶ λίσσεται, οὐκ ἂν ἐγὼ γε  
ἄλλα παρῆξ <sup>d</sup> εἰποιμι παρακλιδόν, <sup>e</sup> οὐδ' ἀπατήσω,  
ἀλλὰ τὰ μὲν μοι ἔειπε γέρων <sup>f</sup> ἄλιος νημερτής,  
τῶν οὐδέν τοι ἐγὼ κρύψω ἔπος, <sup>g</sup> οὐδ' ἐπικεύσω.  
Ἀλύπτω <sup>h</sup> μ' ἔτι <sup>i</sup> δεῦρο θεοὶ μεμαῶτα νέεσθαι  
ἔσχον, ἐπεὶ οὐ σφιν ἔρεξα <sup>k</sup> τεληέσσας ἐκατόμβας.  
οἱ δ' αἰεὶ βούλοντο θεοὶ μεμνησθαι <sup>l</sup> ἔφετμέων.  
νῆσος <sup>m</sup> ἔπειτά τις ἔστι πολικκλύστω <sup>n</sup> ἐνὶ πόντῳ  
Ἀλύπτου προπάρουθε, Φάρον δέ ἐ κικλήσκουσιν, <sup>o</sup>

348. *Φείποιμι.* 349. *ἔφειπε.* 350. *Ἐέπος.* 355. *Ἐε.*

353. † Zenod., Scholl. E. H. P. Q., [ ] Wolf. Bek. Dind. Fa. Löw. βούλοιντο  
var. lect. H. Steph.

"in a match against"; cf. the Latin *certatim*. — *Φιλομη*, the mother of Patroclus was named Philomela; as, however, metonymics are not Homer's usage, and as the overthrow of Patroclus could not have caused joy to the Achæans, a son of some Philomeles or —leus, is meant. Eustathius says that he was king of Lesbos, and challenged all who sailed by to wrestle with him; Odys., accepting the challenge, overthrew him. Lesbos was a dependency of Priam, see Ω. 544, where Macar is named as its king, whether then or formerly is not clear.

345—8. *τοίους*, see on α. 265—6. — *ἄλλα* is contrasted with *τὰ μὲν* 349. *παρῆξ* has the same force as if compounded with *εἰποιμι*, and develops the force of *παρακλιδόν* (only read here and ρ. 139) more distinctly: "other things, digressing from and declining what you ask".

350. Here begins the narrative of Menel., which may be viewed as complementary to that of Nestor concerning him, and fitting in between γ. 302 and 311. He tells how in pinch of famine through baffling winds he was taught by Eidotheë to entrap Proteus of the Nile, who then told him all he wished to know — and more. This brings us to definite tidings of Odys. (555—60), as detained in Calypsô's island with no present prospect of escape, and

justifies so far the whole episode, as also the errand of Telem. at Sparta. The whole passage stands unmatched, even in H., for vigour of delineation, novelty of adventure, and the happy play of light and shade; the archness of Eidotheë and the grotesque humour of the capture of Proteus relieving the forlorn aspect of Menel., and the dismal tragedy of his brother's death.

351. *Ἀλύπτω* seems here to mean the river. — *ἔτι δεῦρο*, as seen in 736 *inf.* *ἔτι δ. κιοῦση*, otherwise it might seem rather to go with *ἔσχον*.

353, this v. has been suspected as spurious, but see App. E. 8 (3) note \*\*, cf. Æschyl. *Suppl.* 205—6 Dind. *μεμνησθαι σέθεν κεδνὰς ἔφετμάς*; wh. suggests that this line was in the Homeric text as known to Æschyl.; also Pind. *Pyth.* II. 21 *θεῶν δ' ἔφετμαίς*. — *ἐπεὶ οὐ* should be read in synizesis.

355. *Φάρον*, of the fact of its having once been an island there seems no doubt; the question is whether the interval of a day's sail be not too large. Herod. (II. 179) says that of old the lower portion of Egypt was all sea, and was added to the land by the deposit of the Nile. This leaves open the question of distance, which need not be taken as that of the shortest line from Pharos to the coast.

τόσσον ἄνευθ' ὅσον τε πανημερίῃ<sup>a</sup> γλαφυρή<sup>b</sup> νηῦς  
 ἤνυσεν,<sup>c</sup> ἢ λιγύς<sup>d</sup> οὖρος ἐπιπυλέησιν<sup>e</sup> ὅπισθεν·  
 ἐν<sup>f</sup> δὲ λιμῆν εὖορμος, ὄθεν τ' ἀπὸ νῆας εἴσας  
 ἐς πόντον βάλλουσιν, ἀφυσσάμενοι μέλαν<sup>g</sup> ὕδωρ.  
 60 ἐνθα<sup>h</sup> μ' ἐέλικοσιν ἤματ' ἔχον θεοί, οὐδέ ποτ' οὐροί  
 πνεύοντες φαίνουθ' ἀλιαέες,<sup>i</sup> οἳ ῥά τε νηῶν  
 πομπῆς<sup>k</sup> γίγνονται ἐπ' εὐρέα<sup>l</sup> νῶτα θαλάσσης.  
 καί<sup>m</sup> νύ κεν ἦα<sup>n</sup> πάντα κατέφθιτο καὶ μένε<sup>o</sup> ἄνδρῶν,  
 εἰ<sup>p</sup> μὴ τίς με θεῶν ὀλοφύρατο καὶ μ' ἐσάωσεν,  
 65 Πρωτέος ἰφθίμου θυγάτηρ, ἀλίιο<sup>q</sup> γέροντος,  
 Εἰδοθέη· τῇ γάρ ῥα μάλιστα γε θυμὸν<sup>r</sup> ὄρινα.  
 ἦ μ' οἶω ἔφροντι συνήντετο νόσφιν ἐταίρων.  
 αἰεὶ γὰρ περὶ νῆσον<sup>s</sup> ἀλώμενοι λχθυάσκον<sup>t</sup>

a λ. 11.  
 b γ. 287, δ. 513.  
 c ω. 71.  
 d γ. 176.  
 e λ. 139, E. 608.  
 f λ. 136.  
 g λ. 91, γ. 409, cf.  
 v. 158, II. 3—4.  
 h cf. δ. 585—6.  
 i cf. λ. 285, Φ. 335.  
 k γ. 325, 376, γ. 71,  
 v. 364.  
 l v. 142.  
 m γ. 329, cf. λ. 163.  
 n β. 289 mar.  
 o λ. 447, Θ. 61.  
 p κ. 157, cf. ε. 330,  
 t. 142.  
 q δ. 349 mar.  
 r Θ. 178, ξ. 361,  
 v. 9.  
 s μ. 333.  
 t μ. 330—2, cf. μ.  
 95, 251—4, 52.  
 80—2.

358. ἐΐσας. 360. ἐΐέλικοσιν. 366. Φειδοθέη. 367. Φέροντι.

356. ἄνευθεν ὅσον Schol. H. sed ἄνευθ' in text. 359. et ἀφυσσόμενοι Scholl.  
 E. P. 363. pro μένε μένος Bek. annot. 364. ἐλέησεν var. lect. H. Steph.  
 366. Εὐφροσύμη Zenod., Scholl. E. H. Q. 367. συνήντες Bek. annot.

It would suffice to consider it measured from the nearest port or frequented point, *e. g.* to Naucratis on the eastern side of the western and most ancient mouth of the Nile; and, according to Aristotle, "then the emporium (Schol.) of Egypt". Or the *terminus a quo* for the day's sail might reckon from the station for ships, which, from ἂν δ' εἰς Αἴγυπτιο κ. τ. λ. 581 *inf.* (cf. ξ. 258), seems to have been within and perhaps some way up the river. Löwe cites Lucan. *Phars.* X. 509 foll. *claustrum pelagi cepit Pharon, insula quondam in medio stetit illa mari, sub tempore vatis Proteos: at nunc est Pellacis proxima muris.* The Schol. has preserved a story that Pharos was named from the pilot who brought Helen thither and then perished by a serpent's bite. Herod. (II. 111), who makes Proteus a king of Egypt, gives Φερῶς as his immediate predecessor. This is very suggestive of "Pharaoh" as in connexion with Φάρος. The clause Φάρος . . . κικλήσκουσιν bespeaks the foreign origin of the tale, being such a phrase as a Phœnician voyager might use in recounting it to a Greek. κικλήσκ. is used of an appellation given by foreigners, by men in contrast with gods, or with some such

special significance; but also of summoning, invoking, etc.

357—9. ἤνυσεν, this aor., for which the future might be substituted, denotes an "habitual act regarded as single, separate, and of repeated but distinct occurrence". Donalds. *Gr. Gr.* § 427 (bb). — ἀφυσσ. μ. ὕδωρ, this verb is constantly used of drawing or pouring off wine from the κρητήρ into the drinking cups, here of ships watering from a spring or pool.

361—3. ἀλιαέες, not denoting direction to or from the sea, *i. e.* off or on shore, but "blowing along the sea's surface", as explained by the sequel οἳ ῥά τε νηῶν. For this expansion of a word by the sequel see notes on α. 1, πολύτροπον, α. 199, πατροφονῆα, also cf. γ. 382—3 and note. — νύ has somewhat of "an ironical bitterness" (Jelf *Gr. Gr.* § 732), cf. α. 347, β. 320, A. 416.

364—5. εἰ followed by μὴ is in H. far more frequent with optat. than with indic., and with the subjunct. is not found. — Πρωτ., see App. C. 7. In Σ. 43 Πρωτῶ is the name of one of Thetis' nymphs; cf. Hes. *Theog.* 243, 248. For Eidotheé see App. C. 7.

368. λχθυάσκ., this resource marks the approach of famine. Agricultural

a cf. E. 796.  
 b ζ. 56, κ. 400.  
 c ε. 273, ν. 237.  
 d ο. 405.  
 e ζ. 530; cf. π. 310,  
 ψ. 13.  
 f Z. 523, K. 121.  
 g δ. 194 mar.  
 h cf. α. 50, 55, δ.  
 466—7.  
 i H. 30—1, I. 48,  
 418, N. 20.  
 k cf. δ. 481, 538,  
 cf. *scarpus*.  
 l ε. 445, ζ. 149.  
 m δ. 372—3.  
 n ε. 108, Ω. 570.  
 ο α. 67 mar.  
 p δ. 468—70, ν.  
 74—6, ξ. 119, B.  
 495; cf. ε. 286,  
 μ. 374, N. 521.

γναμπτοῖς ἀγκίστροισιν, ἔτειρε<sup>a</sup> δὲ γαστέρα λιμός.  
 ἦ<sup>b</sup> δέ μεν ἄγκι στάσα ἔπος φάτο φώνησέν τε 370  
 ‘νήπιός<sup>c</sup> εἰς, ᾧ ξεῖνε, λίην<sup>d</sup> τόσον ἦδὲ χαλίφρων,<sup>e</sup>  
 ἦ<sup>f</sup> ἐκῶν<sup>f</sup> μεθίλεις καὶ τέρπειαι<sup>g</sup> ἄλγεα πάσχων,  
 ὡς<sup>h</sup> δὴ δῆθ’ ἐνὶ νήσῳ ἐρύκειαι, οὐδέ τι τέκμων<sup>i</sup>  
 εὐρέμεναι δύνασαι, μινύθει δέ τοι ἦτορ<sup>k</sup> ἐταίρων.<sup>l</sup>  
 ὡς ἔφατ’, αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον 375  
 ‘ἔκ μὲν τοι ἐρέω, ἦ τις<sup>l</sup> σύ πέρ ἐσσι θεῶων,  
 ὡς ἐγὼ οὐ τι ἐκῶν<sup>m</sup> κατερύκομαι, ἀλλὰ νυ μέλλω  
 ἀθανάτους<sup>n</sup> ἀλιτέσθαι,<sup>o</sup> οἷ<sup>p</sup> οὐρανὸν εὐρὸν ἔχουσιν.  
 ἀλλὰ<sup>r</sup> σύ πέρ μοι εἰπέ (θεοὶ δέ τε πάντα ἴσασιν)

370. *Ἐπέος.* 372. *Ἐκῶν.* 375. *προσέειπον.* 376. *Ἐρέω.* 377. *Ἐκῶν.*  
 379. *Ἐπέε ἴσασιν.*

369. *γναμπτοῖς* *ibid.* 370. *ἦ δέ μοι ἀντομένη* Zenod., Scholl. E. H. 372. *μεθίλεις* Harl. Ambros. E. Scholl. E. P. Q. Wolf., ita Schol. ad Plat. Alcibiad. I. 74 (teste Pors.), *μεθίλης* Ern. Cl. ed. Ox. 374. *τοὶ ἐνδοθεν ἦτορ* Schol. E. 379. Zenod. *perperam* *ἔειπέ*, Schol. H.

or pastoral pursuits (the *ἔργα* of men β. 22 note), furnished man's ordinary food. Fishing, although well known, was an exceptional pursuit. It was practised by the net (E. 487), and by the angle with a hook of copper (II. 407—8) or of buffalo horn, weighted with lead (μ. 251—4, Ω. 80—2). It furnishes a simile (χ. 384—8), and among the sources of wealth in a rich country it is mentioned *θάλασσα δὲ παρέχει ἰχθύς* (τ. 113). In Hes. *Scut.* 214—5 the fisherman and his action are described with some minuteness. *ἄλιεὺς* in the *Ody.* means a fisherman, but also a seafaring man generally (π. 349, ω. 419). Commercial or marauding enterprise offered richer prizes to those who could command a vessel, and fishing was doubtless left to the poor and the unenterprising, *i. e.* was despised. Virg. (*Geor.* I. 141—2) speaks of fishing as an art wh. came in as the golden age went out.

369. *ἔτειρε*, “was beginning to afflict”. By thus pressing the imperf. sense we may reconcile this line with 363 *sup.*

372. *μεθίλεις*, “in the 2<sup>nd</sup> and 3<sup>rd</sup> sing. (pres.) collateral forms according to the conjugation in *ω* are in *τίθημι* not unusual even in the Attic dialect”

Donalds. *Gr. Gr.* § 319 I. (3); such occur in H. in the verb *ἔημι*, as in *προῖε* B. 752, *ἀνίεις* (Bek. -ης) E. 880 and the imper. *ἔει Φ.* 338, see also mar. Here the ms. authority seems in favour of *μεθίεις* not -ης, and this is confirmed by the Schol.

373. *τέκμων*, the notion of finality pervades this word. In A. 526 Zeus promises to nod, that being his *μέγιστον τέκμων*, “supreme or decisive token”. There it procures the deliverance from doubt, here from difficulty: so in II. 472 it signifies remedy or riddance. The verb *τεκμαιρόμαι* similarly involves the notion of final appointment, but not necessarily by divine authority (η. 317, κ. 563); see Buttm. *Lexil.* 98.

379. *θεοὶ δέ τε κ. τ. λ.*, H. asserts a theoretic omnipotence (δ. 237, κ. 306, ξ. 444), as here an omniscience, for his deities, but of course both break down in practice through the anthropomorphic limitations inseparable from such conceptions. Thus Zeus himself is beguiled by Herê (Σ. 352 foll., cf. Σ. 168, 184, T. 112); see Nägelsbach I. § 5—7. Hence Proteus knows nothing of the assault meditated upon him, and suspects not the device of the seal-skins (451—3 *inf.*). Homeric

- 380 ὄς τις μ' ἀθανάτων πεδάα καὶ ἔδησε<sup>a</sup> κελεύθου,  
νόστον<sup>b</sup> θ', ὡς ἐπὶ πόντον ἐλεύσομαι ἰχθυόοντα.<sup>c</sup>  
ὡς<sup>d</sup> ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο διὰ θεῶων,  
'φοιγὰρ<sup>e</sup> ἐγὼ τοι ξέτνε μάλ' ἀτρεκέως ἀγορεύσω.  
πωλεῖται<sup>f</sup> τις δεῦρο γέρον<sup>g</sup> ἄλλιος νημερτῆς,  
385 ἀθάνατος Πρωτεύς Αἰγύπτιος, ὅς τε<sup>h</sup> θαλάσσης  
πάσης βένθεα οἶδε, Ποσειδάωνος ὑποδμῶς.  
τόνδε<sup>i</sup> τ' ἐμόν φασιν πατέρ' ἔμμεναι ἠδὲ τεκέσθαι.  
τόν γ' εἰ πως σὺ δύναιο λοχησάμενος λελαβέσθαι,  
ὄς<sup>k</sup> κέν τοι εἰπησιν ὁδὸν καὶ μέτρα κελεύθου  
390 νόστον<sup>l</sup> θ', ὡς ἐπὶ πόντον ἐλεύσειαι ἰχθυόοντα·  
καὶ δέ κέ τοι εἰπησι, Διοτρεφῆς, αἴ κ' ἐθέλησθαι,  
ὅττι<sup>m</sup> τοι ἐν μεγάροισι κακόν τ' ἀγαθόν τε τέτυκται  
οἴχομένοιο σέθεν δολιχῆν ὁδὸν<sup>n</sup> ἀργαλέην τε.'

- a e. 363.  
b δ. 390, 424, κ.  
540; cf. α. 77.  
c δ. 516, ε. 420, φ.  
317.  
d κ. 487, 503, μ.  
115.  
e α. 179, 214, ξ.  
192, ο. 266, 352,  
π. 113.  
f cf. β. 55 mar.  
g δ. 349 mar.  
h α. 52—3.  
i cf. α. 215—6.  
k κ. 539—40, cf.  
α. 286, φ. 198.  
l δ. 381 mar.  
m cf. ν. 306.  
n δ. 483, ρ. 426.

386. Φοῖδε. 389. Φεῖπησιν. 391. Φεῖπησι.

380. κελεύθους Harl. κέλευθον Bek. annot. 383 et 399. ἀγορεύσω Harl.  
Wolf. καταλέξω Ern. Cl. ed. Ox. 387. πατέρα φασ' Schol. P. (Buttm.).  
388. λελαβέσθαι Bek. annot.

deities enjoy a range of knowledge, as of power, irregularly transcending human, and the poet extends, abridges, and economizes either at will, to suit the interest of the poem. Thus Menel. after outwitting Proteus, still addresses him as widely knowing, or even as all-knowing (465—8). Poseidon knows not what takes place even on his own element, until he comes within sight of it (ε. 286). Apollo only knows because he "keeps a good look-out" (οὐδ' ἀλαοσκοπῆν εἶχεν K. 515), but even then he knows less soon than concerns the interest of those whom he befriends. Cf. also Ξ. 286 foll. Thus the πάντα θύνανται or ἴσασι sinks into a hyperbole, drawn forth perhaps by the lowering sense of human weakness. The Muses are said to "be present and know all things", but this is their function, as instructing the bard, and this very condition carries its own limitation with it; and, manifestly, foreknowledge formed no part of the gift. This indeed, seldom enters into the poet's conception, save as through the medium of vaticination (A. 69—72): when it does, it is chiefly in express reference to αἶσα or μοῖρα (ν. 306, T. 407—10, ε. 306—7), as indeed is Proteus' state-

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ment, so far as regards the future (inf. 475, cf. 561). The Sirens also profess to know all things that come to pass on earth (μ. 189—91), but the poet may have meant their words to be untrue.

384. δεῦρο, with πωλεῖται, a verb of motion to and fro involves the notion of frequenting the spot, not merely coming to it.

388—9. εἴ πως κ. τ. λ., the apodosis is ὄς κέν τοι κ. τ. λ. where ὄς = αὐτός. For the subjunct. in apodosis with optat. in protas. cf. A. 386—7, εἰ μὲν δὴ . . . . . πειρηθείης, οὐκ ἂν τοι χαρίσμησι βίος, and see some remarks in App. A. 9. (19). With μέτρα κελεύθου cf. Hes. Opp. 648, δελῶ δὴ τοι μέτρα πολυφλοίσβοιο θαλάσσης, and Herod. I. 47, οἶδα δ' ἐγὼ . . . μέτρα θαλάσσης. Here the words ὁδὸν καὶ μέτρα κελ. seem to promise a detail regarding Menelaus' homeward voyage, which the sequel does not verify.

392. The line was often cited by Socrates but with a new application, as meaning the knowledge best worth knowing, good and evil morally, in relation to one's self. (Aul. Gell. XIV. vi.)

393. ὁδὸν with οἴχομένοιο is an accus. of the equivalent notion, similar

a X. 274—5.  
 b cf. ν. 312.  
 c δ. 392 mar.  
 d δ. 383 mar.  
 e Θ. 68, Π. 777—80.  
 f μ. 312, 439—41, ν. 95, Η. 433—4, Ψ. 226—8.  
 g η. 318.  
 h δ. 450.  
 i δ. 349 mar.  
 k Η. 64—5, Φ. 126, Ψ. 692.  
 l α. 15 mar.  
 m δ. 448, 450, ο. 450.  
 n Y. 207.

ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·  
 'αὐτὴ νῦν φράζεο σὺ λόχον θελίοιο γέροντος,  
 μὴ πῶς με προιδῶν<sup>a</sup> ἢ ἐπὶ προδαεὶς ἀλέγεται·  
 ἀργαλέος<sup>b</sup> γὰρ τ' ἐστὶ θεὸς βροτῶν ἀνδρῶν δαμῆναι.'  
 ὡς<sup>c</sup> ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο δῖα θεῶν·  
 'τοιγὰρ<sup>d</sup> ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω.  
 ἤμος<sup>e</sup> δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκη,  
 τῆμος<sup>f</sup> ἄρ' ἐξ ἀλόδ<sup>h</sup> εἰσι γέρων<sup>i</sup> ἄλιος νημερτῆς  
 πνοιῆ<sup>j</sup> ὑπο Ζεφύροιο, μελαίνῃ φοικί<sup>k</sup> καλυφθεῖς,  
 ἐκ δ' ἐλθὼν κοιμᾶται ὑπὸ σπέσσι<sup>l</sup> γλαφυροῖσιν·  
 ἀμφὶ δέ μιν φῶκαι<sup>m</sup> νέποδες καλῆς ἀλοσύδνης<sup>n</sup>

395

400

394. προσέειπον. 396. φοικίδων.

399. ἐγὼν ἐρέω σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν Venet. P. et ex Romanâ Eust. ed. Stephan., nostram tuentur Flor. Lov. (Barnes). 400. ἀμφιβεβήκη Bek. Dind. Fa., ἀμφιβεβήκει Eustath. Ern. Cl. ed. Ox. Wolf. Löw., etiam ἀμφιβεβήκειν prodit Schol. H.

to that of the object cognate with the verb; see Donalds. *Gr. Gr.* 466. So Virgil has *currimus æquor*, *Æn.* III. 191, cf. V. 235.

400. ἤμος δ', the absence of any logical ground for the presence of δὲ here led Ni. to suppose that δ' was δῆ. He probably means that it forms a crasis δῆέλιος, or rather a synzesis δῆ ἠέλιος. This would gain some support from μ. 399, ο. 477, δῆ ἔβδομον and other instances collected by Bek. (*Homer. Blätt.* p. 173) who also reads μὴ δῆ οὕτως in A. 131, E. 218. But this presumption is of no value against the undeviating custom that ἤμος is followed by δὲ, not, as some have supposed, coalescing in sense with it, as in τοιόςδε τοσόςδε, but as a conjunction having a definite grammatical function, as in ι. 558—61, A. 475—8, H. 433, Θ. 68, Ψ. 226. It is probably the same here as δὲ resumptive of Γ. 200, 229, where Helen's reply to Priam's successive questions, "who is this and that warrior", commences with οὗτος δ'; see Jelf, *Gr. Gr.* § 768, 4. Yet it should be remarked that Homer's style rather overflows with conjunctions, and that he feels himself at liberty to connect a clause by δὲ, whether there is or is not anything in the subject matter or form of the sentence to require it; cf. E. 890 ἐχθιστος δ' ἐμοί ἐσσι, 635, ψευδόμενοι δ' ἐσέ φασι, phrases preceded by an

imperative mood or a question. Probably this abundance of conjunctions is a trace of the recitative style, they forming links to the recitation whether there were anything in the matter recited to require a conjunction or not. The Schol. indicates a *var. lect.* ἀμφιβεβήκειν (see Dindorf's note thereon), but prefers ἀμφιβεβήκει. Granting even that, as ἀμφιβεβήκειας is said to be used with a present force in A. 37, so here the pluperf. could in sense be imperf. or simply past, still to say "when the sun was going" or "went round", would not suit the sequel εἰς', which requires "shall have gone round". We may comp. Π. 54, ὅποτε δῆ τὸν ὁμοῖον ἀνὴρ ἐθέλησιν ἀμέρσαι . . . ὃ τε κράτει προβεβήκη, where also προβεβήκει is wrongly read (Bek. *Homer. Blätt.* p. 67). Virg. *Georg.* IV. 401 imitating this, has *medius quum sol accenderit æstus*, and 426, *cælo et mediū sol igneus orbem Hauserat*.

402—4. See App. C. 7 for πνοιῆ, φοικί, and φῶκαι. The "Zephyr" might seem, on comparing 360—1, to be the foul wind which had detained Menel. so long, but it is rather mentioned as a fact attending the time of Proteus' emerging, i. e. noon. — νέποδες. Curtius (I. 232) takes this as from νεκ- related to ἀνέψιος νεπο(ι)s, nepis, nephew, and meaning "brood"; so Eustath. gives ἀπόγονοι as one interpretation. Curt. cites Theocr.

- 405 ἀδρόαι εὐδουσιν, πολιῆς ἀλός<sup>a</sup> ἐξαναδῦσαι,<sup>b</sup>  
 πικρὸν ἀποπνεύουσαι<sup>c</sup> ἀλὸς πολυβενθῆος<sup>d</sup> ὄδμην.<sup>e</sup>  
 ἐνθα σ' ἐγῶν ἀγαροῦσα ἄμ' ἦοι<sup>f</sup> φαινομένην  
 εὐνάσω<sup>g</sup> ἐξείης· σὺ δ' εὖ κρίνασθαι<sup>h</sup> ἑταίρους  
 τρεῖς, οἳ τοι παρὰ νηυσὶν εὐσσέλμοισιν ἄριστοι.
- 410 πάντα δέ τοι ἐρέω ὀλοφῶνιά<sup>i</sup> τοῖο<sup>k</sup> γέροντος.  
 φάκας<sup>l</sup> μὲν τοι πρῶτον ἀριθμήσει καὶ ἐπεισιν.<sup>m</sup>  
 αὐτὰρ ἐπὴν πάσας πεμπάσσειται ἡδὲ ἰδῆται,<sup>n</sup>  
 λέξεται ἐν μέσσησι,<sup>o</sup> νομεύς<sup>p</sup> ὡς πάσει μῆλων.  
 τὸν μὲν ἐπὴν<sup>q</sup> δὴ πρῶτα κατευνηθέντα<sup>r</sup> ἰδῆσθε,  
 415 καὶ τότε<sup>s</sup> ἐπειθ' ὑμῖν μελέτω κάρτος<sup>t</sup> τε βίη τε,  
 αὐθι δ' ἔχειν μεμαῶτα καὶ ἐσσύμεμόν<sup>u</sup> περ ἀλύξαι·  
 πάντα δὲ γίγνόμενος πειρήσεται, ὅσσ' ἐπὶ γαῖαν

a β. 261 mar.  
 b α. 438, Δ. 359,  
 496  
 c Z. 182.  
 d Δ. 432.  
 e Δ. 415, δ. 442,  
 446.  
 f ζ. 31, η. 222, μ.  
 24, ξ. 266.  
 g δ. 440  
 h δ. 530, 666, θ.  
 86, α. 104.  
 i δ. 460, κ. 289, ρ.  
 249.  
 k Ω. 577.  
 l δ. 404 mar.  
 m ψ. 359.  
 n γ. 215.  
 o α. 487.  
 p Ο. 632.  
 q γ. 183, cf. δ.  
 159 mar.  
 r Z. 449.  
 s ζ. 197.  
 t α. 484, ξ. 33; cf.  
 α. 309, 315.

410. *Ἐρέω.*412. *Ἰδῆται.*414. *Ἰδῆσθε.*

413. *μέσσησι* Ern. Cl. *μέσσησι* Wolf. ed. Ox. 415. *ἐπειθ' ὑμῖν* Ambros. Ern. Cl. *ἐπειθ' ὑμῖν* Harl. Wolf. ed. Ox., *mox ἔργον τε ἔπος τε* Heidelb. Vind. *pro κάρτος τε βίη τε, quod mavult utriusque Schol.*

XVII. 25, ἀθάνατοι δὲ καλεῦνται εἰς νέποδες. He also (II. 220) views -σὺδνη in ἀλοσὺδνης as = Indo-germanic *su-n-já*, and connects it with the fem. of a masc. which in Sanscrit corresponds with the German *Sohn* (son). Thus "daughter of the sea" (applied thus also to Thetis, cf. *θυγάτηρ ἄλλοιο γέροντος*) is the sense. Probably -σὺδνη might also be akin to *ὑδωρ* (*sudor*), as in *sylva ὕλη*, etc. Cf. Virg. *Georg.* IV. 394 *Immania cujus Armenia et turpes pascui sub gurgite phocas.*

405. *πολ. ἀλός*, see on β. 261.

406—8. Obs. the rare usage of *πικρὸν* as an adj. of 2 terminations, in contrast with *ἄλμην πικρὴν* ε. 322—3. See *inf.* on 442, *ὀλοσάτος ὄδμη*. — *εὐνάσω*, see on 440 *inf.*

410. *ὀλοφῶνιά*, "elvish tricks", cf. *ὀλοφῶνιά δῆνεα Κίρκης*, and Melanthisius to Eumæus, *ὀλοφῶνιά εἰδώς* (mar.); see App. A. 3.

411. *ἐπεισιν*, "will go over" as items in a total, an easy transition from the notion of traversing a surface cf. *ἐπώγετο inf.* 451 and mar. there.

412—6. *πεμπάσσειται*, this may be subjunct. shortened *epice*, but need not, see App. A. 9, 4 (end) and 5; cf. *Æsch. Eumep.* 748, *πεμπάσσειτ' ὀρθῶς ἐκβολὰς ψήφων*, and *Pers.* 981, *μυρία πεμπασταν*, "reckoning by tens of

thousands", i. e. the host of Xerxes (*Herod.* VII. 60); also the Heb. *בַּמֵּאֵי* Exod. XIII. 18 in "ranks of five (or fifty)" where the A. V. has "harnessed"; also the Roman numeral V, which was probably originally the hieroglyphic for the hand with its fingers spread. It suits here the simple humour of the passage to keep the primitive sense of "counting on the fingers". *κάρτος τε β. τε* may have suggested to *Æschylus* his names of the ministering fiends who bind Prometheus; *Prom. V. 1.* — *ἐσσύμενον*, often used as if = *μεμαῶτα*, here bears its primitive sense of "set in motion, struggling", shown also in *N. 142*, the simile of the stone, which, after reaching the flat, *οὐ τι κυλινδεται ἐσσύμενός περ.*

417. *πειρήσεται*, i. e. *ἀλύξαι*; this gives greater force to the δέ: render "and (to escape) he will endeavour", not by joining *πειρήσ.* with *γίγνόμενος*, "will endeavour to become", which *Ni.* notes as generally a later participial idiom, not, however, without Homeric example, as with *ἄρχω* and *παύομαι*, cf. β. 15, B. 378, Γ. 447, N. 815—6, X. 502, and see *Jelf Gr. Gr.* § 681, 3, 4. *Ni.* therefore proposes a colon at *ἀλύξαι*. *Hor. Sat.* II. 3, 73 follows this, varying the images, in *Fict aper,*

a cf. σ. 131, P. 447.	ἐρπετὰ <sup>a</sup> γίγνονται, καὶ ὕδωρ καὶ θεσπιδαῆς <sup>b</sup> πῦρ·	
b M. 177, O. 597, Y. 490, Φ. 342, 351, Ψ. 216.	ὑμεῖς δ' ἄστεμφῶς <sup>c</sup> ἐχέμεν μᾶλλον τε πιέζειν. <sup>d</sup>	
c B. 344, Γ. 219.	ἀλλ' ὅτε κεν δῆ σ' αὐτὸς ἀνελοῖται ἐπέεσσιν,	420
d μ. 196, 164, δ. 287.	τοῖος ἐὼν οἶόν κε κατευνηθέντα ἰδησθε,	
e cf. δ. 376.	καὶ τότε δῆ σχέσθαι τε βίης λῦσαι τε γέροντα,	
f δ. 381 mar.	ἦρως, εἴρεσθαι δὲ, θεῶν <sup>e</sup> ὅς τις σε χαλέπτει,	
g δ. 570—8, ε. 352, λ. 253.	νόστον <sup>f</sup> θ', ὡς ἐπὶ πόντον ἐλεύσει ἰχθυόεντα. <sup>g</sup>	
h Ξ. 229.	ὡς <sup>g</sup> εἰποῦσ' ὑπὸ πόντον ἐδύσεται κυμαίνοντα. <sup>h</sup>	425
i γ. 33, δ. 433, ε. 546, A. 486, I. 385, O. 362.	αὐτὰρ ἐγὼν ἐπὶ νῆας, ὅθ' ἔστασαν ἐν ψαμάθοισιν, <sup>i</sup>	
k κ. 309, Φ. 551. l Ξ. 16; cf. β. 428,	ἦια, <sup>k</sup> πολλὰ δέ μοι κραδίη πόρφυρε <sup>l</sup> κίοντι.	

420. *Ἐπέεσσιν.* 421. *Ἰδησθε.* 425. *Ἐειποῦσ'.*

419. *πιέζειν* Apion, Schol. Q. 420. *αὐτὸς* Arist., Schol. H., et ipse Harl. ex emend. rec. in textu, alii *αὐτῆς*. 421. pro *ἰδησθε* Schol. M. a man. rec. *ἰδῆαι* mavult. 426. *ἔστασαν* Ern. Cl. ed. Ox. *ἔστασαν* Wolf.

*modo avis, modo saxum, et cum volet, arbor.* Ovid *Met.* XI. 243 foll. ascribes similar transformations to Thetis, as a sea-goddess.

The transformations of Proteus have been viewed as allegorizing 1. physically, the various forms assumed by primary (*Πρωτ*-) matter (Harris' *Hermes*), or by the watery element as constituent of all things (Thales' theory), 2. ethically, the dangers which beset the sea-faring man, wh. he meets and conquers by enterprise and resoluteness, and wh. teach at last by experience, thus imparting knowledge not otherwise attainable. So Longfellow,

"Wouldst thou", so the helmsman answer'd,

"Learn the secret of the sea?

Only those who brave its dangers  
Comprehend its mystery."

Ni. further notes that Plato applied the fable to express (*Euthyd.* 426) the wiles of the Sophists; Lucian (*de Salt.* 19) to the intricate changes of a dance; Himerius (*Or.* XXI. 9) to the artifices of rhetoric; Horace (*Sat.* II. 3. 71) to a pettifogger — all involving the notion of versatility or evasiveness. Prof. Conington on Virg. *Georg.* IV. 388 has other applications collected by Taubmann; who adds, "tot autem fere allegorias huic figmento induerunt, quot Proteus ipse formas." To the notion that Proteus was an allegory of the versatility of matter was added that of Eidotheë being an al-

legory of form (*εἶδος*). Ovid, *Met.* VIII. 731 foll., to the transformations mentioned here and 456 foll. adds those of a bull and of a stone. See App. C. 7, and parts of 3.

418—20. *ἐρπετὰ*, = *ζῶα* Schol., as *ἔρπειν ἐπὶ γαίαν* (mar.) includes all motion on the earth's surface. *θεσπιδαῆς*, this epithet applied to fire in its own nature, without regard to its quantity or size, suggests a god as the first giver, and leads up to the legend of Prometheus' stealing it from heaven. *ἀλλ' ὅτε*, see on α. 16. *αὐτὸς* = *sponte* or *ultra*, without being first addressed.

419. *πιέζειν*, so Virg. *Georg.* IV. 412, *Tanto, nate, magis contende tenacia vincla*, cf. also Silenus bound by Chromis and Mnasylos *Bucol.* VI. 19 foll.

426. *ψαμάθοισιν*, plur. used collectively for "the beach". In one or two places, where the sing. once stood in this sense, the best edd. now prefer the plur., as *A.* 486, *Ψ.* 853. We find also *ψάμαθος τε κοῖς τε* to express "the sand of the shore", and *ψάμαθον* acc. for "a heap of sand" (mar.).

427. *πόρφυρε*, this word, in later authors transitive, is in H. neut. as applied to the sea rolling and heaving; here the metaphor is from the turbid state of the water when so moved. So Sophoc. *Antig.* 20 *καλχαίνουσ' ἔπος*, and Virg. *Æn.* VIII. 19, *magno curarum fluctuat æstu*. Obs. ὕ, but *πορφύρεος*,

- αὐτὰρ<sup>a</sup> ἐπεὶ ρ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν,  
 δόρπον<sup>b</sup> θ' ὀπλισάμεσθ', ἐπὶ τ' ἤλυθεν ἀμβροσίη<sup>c</sup> νύξ·  
 430 δὴ τότε κοιμήθημεν ἐπὶ φηγγυῖνι<sup>d</sup> θαλάσσης.  
 ἡμός<sup>e</sup> δ' ἠριγένεια φάνη ροδοδάκτυλος Ἥως,  
 καὶ τότε δὴ παρὰ θίνα θαλάσσης<sup>f</sup> εὐρυπόροιο  
 ἦια πολλὰ<sup>g</sup> θεοὺς γοννούμενος· αὐτὰρ ἐταίρους  
 τρεῖς ἄγον, οἷσι μάλιστα πεποίθεα<sup>h</sup> πᾶσαν ἐπ' ἰθύν.<sup>i</sup>  
 435 τόφρα δ' ἄρ' ἦ γ' ὑποδῦσα<sup>k</sup> θαλάσσης εὐρέα<sup>l</sup> κόλπον  
 τέσσαρα φωκῶων ἐκ πόντου δέρματ' ἐνεικεν  
 (πάντα δ' ἔσαν νεόδαρτα<sup>m</sup>), δόλον δ' ἐπεμήδετο<sup>n</sup>  
 πατρί.  
 εὐνὰς δ' ἐν ψαμάθοισι<sup>o</sup> διαγλάψασ' ἀλήσιν  
 ἦστο μένουσ'· ἡμεῖς δὲ μάλα σχεδὸν ἤλθομεν αὐτῆς·  
 440 ἔξελης δ' εὐνησε,<sup>p</sup> βάλεν δ' ἐπὶ δέρμα ἐκάστω.  
 ἐνθα κεν αἰνότατος λόχος ἐπλετο· τεῖρε<sup>q</sup> γὰρ αἰνώς  
 φωκῶων ἀλιότερεφῶων ὀλοώτατος ὀδμή·

n β. 407 mar.  
 b μ. 292.  
 c η. 283, Σ. 267—8;  
 cf. λ. 330, Ξ. 78.  
 d δ. 449, 575, ε. 150,  
 169, 547, 559, κ.  
 146, μ. 6, ο. 409,  
 ρ. 437, Θ. 501.  
 e δ. 306.  
 f μ. 2, O. 381.  
 g λ. 29, κ. 521, χ.  
 312, O. 660, Ξ.  
 240.  
 h cf. π. 98, N. 96,  
 Π. 171.  
 i Z. 79, ρ. 377,  
 π. 304, Φ. 303.  
 k ε. 481—2, Θ. 332,  
 Σ. 145; cf. ζ. 127,  
 υ. 52, κ. 398.  
 l Σ. 140, Φ. 125.  
 m χ. 363; cf. α. 108.  
 n cf. X. 395.  
 o δ. 426 mar.  
 p cf. δ. 768, ε. 381.  
 q Π. 510, Φ. 51,  
 366; cf. κ. 78.

## 440. Γεκάστω.

429. δόρπον ἄρ' Harl. ex emend. rec. 437. νεόδερα Harl. 438. διαγλάψασ' scriba Harl. scripserat sed in διαγνάψασ' mutavit, quod Apollonio Sophistæ Bek. tribuit, διαγλύψασ' Scholl. B. E., sed in text. utriusque διαγλάψασ'. 440. δέρματ' Harl. 441. ἐνθα κεν Bek. Dind. Fa. juxta Scholl. H. P. Q. collato Θ. 130, κείθι δὴ Cl. ed. Ox. Löw. quod Harl. Heidelb. Ambr. habent.

and ζ. 53 ἀλιόφωρα; so πορφύρα in Attic Greek, as Æschyl. *Agam.* 957.

433. πολλὰ θεοὺς κ. τ. λ., so Ovid represents Peleus (*Metam.* XI. 247—8) *Inde deos pelagi . . . adorat, γοννούμενος, γοννούμαι* means "to entreat", often as a phrase of supplication, *γοννούμαι σε* (mar.), whereas *γοννάζομαι* is rather the actual taking by the knees, sometimes with *γούων*, gen. of part seized, added — an energetic mode of supplication.

434. ἰθύν, in H. only found in acc., has motion for its primary notion. The vulgar English use of "go" as a noun may illustrate the lively image of force associated with motion, "for every go"; cf. P. 725, ἴθυσαν δὲ (rushed on) *κύνεσσιν δαικότες*. Sometimes its sense is more general, as "purpose" (mar.). Like ἴθυμα E. 778, it contains the root of *εἶμι ἴθω*, as shown in ἴθι its imperative.

435. ὑποδῦσα, used, as here, with acc. to "plunge into", with gen. to "come forth of", and rarely with dat.

of person, as πᾶσιν ὑπέδυν γόος "took possession of all" (mar.).

440—1. εὐνησε, ἐνθάστω in 408 *sup.* is from εὐνάω. εὐνάω is also used figuratively, with γόον or ἀνέμους (mar.) to mean "lulled". τεῖρε, said also of fiery vapour or of sweat (mar.), oppressing and overpowering; perhaps our verb "tire" is akin to it.

442. ὀλοώτατος, here fem.; some comp. and superl. adjs. are of 2 terminations in other writers, as Hy. *Cer.* 157, *πρώτιστον ὀπωπήν*, Thuoyd. V. 110 *ἀπορώτερος ἢ λῆψις* (Jelf. *Gr. Gr.* § 127, *Obs.* 3). In H. we have also *πικρόν . . . ὀδμήν* 406 *sup.*, *ἀγριον ἀτην* T. 88, *κλυτὸς* with *ἄμφιτρίτη* and *Ἰπποδάμεια*, ε. 422, B. 742, and *θερμὸς αὐτμῆ* Hy. *Merc.* 110. For the sentiment see App. C. 7. p. κλιν, and comp. Trinulo's repugnance to Caliban as yielding "a very ancient and fish-like smell; a kind of, not of the newest, Poor-John"; *The Tempest.*, II. 2. Buffon (*Transl.* 1791) speaks of their offensive odour as characterizing seals.



a s. 67, o. 179.	τίς γάρ κ' εἰναλλῶ <sup>a</sup> παρὰ κήτει κοιμηθεῖη;	
b o. 78, X. 433, 486.	ἀλλ' αὐτὴ ἐσάωσε, καὶ ἐφράσατο μέγ' ὄνειαρ· <sup>b</sup>	
c E. 777, F. 170, II. 870, 680, T. 38—9.	ἀμβροσίην <sup>c</sup> ὑπὸ δῖνα ἐκάστω θῆκε φέρουσα	445
d cf. η. 119, δ. 406.	ἦδὺ μάλα πνεύουσαν, <sup>d</sup> ὄλεσσε δὲ κήτεος ὀδμήν.	
e δ. 459, λ. 181, π. 37, ψ. 100, 168.	πᾶσαν δ' ἦοιην μένομεν τετλήοτι <sup>e</sup> θυμῶ·	
f ω. 47, 55—8, N. 15.	φῶκαι δ' ἐξ ἀλός ἦλθον <sup>f</sup> ἀολλέες· αἱ μὲν ἔπειτα	
g s. 65, 119.	ἐξῆς εὐνάζοντο <sup>g</sup> παρὰ <sup>h</sup> φηγγίνοι θαλάσσης·	
h B. 773, δ. 430 mar.	ἔνδιος <sup>i</sup> δ' ὁ γέρον ἦλθ' <sup>i</sup> ἐξ ἀλός, εὖρε δὲ φώκας	450
i A. 726.	ζατροφείας, πάσας δ' ἄρ' ἐπώχετο, <sup>k</sup> λέκτο <sup>l</sup> δ' ἀριθμόν.	
k P. 356.	ἐν δ' ἡμέας πρώτους λέγε κήτεσιν, οὐδέ τι θυμῶ <sup>j</sup> ,	
l ε. 335.	αἰσθη <sup>m</sup> δόλον εἶναι· ἔπειτα δὲ λέκτο <sup>n</sup> καὶ αὐτός.	
m π. 475, I. 453.	ἡμεῖς δὲ λάχοντες ἐπεσσύμεθ', ἀμφι δὲ χεῖρας	
n η. 346; cf. χ. 196.		

445. Γεκάστω. 446. Γηδὺ. 454. Γιάχοντες.

443. κ' Wolf. ἄν Barnes. Ern. Cl. ed. Ox. 449. ἠυνάζοντο Ern. Cl. ed. Ox. εὐνάζοντο Wolf. 450. pro ἔνδιος Bek. annot. εὐδιος ἔνδειος. 454. ἡμεῖς δ' αἰψ' (addito αἰψ' ex emend.) Harl., ita Ern. Cl. ed. Ox. ἡμεῖς δὲ Wolf.

444—50. ὄνειαρ, "dainty or solace". Hector is so called by his mother and wife in their fond laments for his death (mar.). ἀμβροσίην, Buttm. *Lexil.* 15 (2) (4) regards this as a noun meaning "immortality", that quality which imparts and perpetuates vigour, a quality partaken of by everything which belongs to the gods and is around them: hence the adj. ἀμβρόσιος. This thought seems to have possessed Milton also in *Parad. Reg.* IV. 588 foll.

A table of celestial food, divine, Ambrosial fruits fetched from the tree of Life, And from the fount of Life ambrosial drink.

Such a substance, although not used as food, is here meant; not an unguent, as when used by Herê in order to captivate Zeus, and as when applied by Apollo to the dead body of Sarpedon (χοῖσέν τ' ἀμβροσίην mar.). Virgil's imitation suggests the image of a casket opened, diffusing odour, and its contents then applied by inunction to invigorate; see *Georg.* IV. 415—8 and Prof. Conington's note. But H. here speaks of a substance placed ὑπὸ δῖνα ἐκάστω, and, when applied thus to the part aggrieved, quelling the noisome odour of the seal-skin. And so far only as such fetor tends to kill, as

ὀλοώτατος perhaps suggests, does the immortal quality of the antidote come into view. This brings out fresh force in ἐσάωσε. In the case of Patroclus' corpse Thetis instils ambrosia and nectar through the nostrils, ἀμβροσίην καὶ νέκταρ ἔνθρον στάξει κατὰ δινῶν ἵνα οἱ χροῶς ἔμπεδος εἴη (mar.). But there the notion is probably that the life-giving principle, in order to counteract the effects of death, must be applied in the usual channel of life, the nostrils, through which passes that breath which is the life.

447—50. τετλήοτι φ., "patiently". For ἀολλέες see on γ. 165; for ἔνδιος see App. A. 17 (2).

451. ἐπώχετο, see on ἔπεισιν 411 *sup.* — λέκτο, here and in 453 there is a play on this word in the senses of "he reckoned" and "he lay down"; see on γ. 124—5. λέγε in 452 and ἐλέγμην (mar.) are said of reckoning the items; but to express the total also we have here λέκτο. Further in 453 although lying down is the notion which predominates, yet there is a bye-sense of adding himself as the last item to the total, which much assists the humour of the whole.

453—4. δὲ, a var. l., to avoid, probably, the hiatus, is δ' αἰψ': but λάχοντες may have the λ (cf. however.

- 455 βάλλομεν. οὐδ' ὁ γέρον δολίης<sup>a</sup> ἐπελήθητο τέχνης,  
 ἀλλ' ἦ τοι<sup>b</sup> πρώτιστα λέων<sup>c</sup> γένετ' ἠγένοιος,  
 αὐτὰρ ἔπειτα δράκων καὶ πάρδαλις<sup>d</sup> ἠδὲ μέγας<sup>e</sup> σῦς.  
 γίγνεται δ' ἕργον ὕδωρ καὶ δένδρου<sup>f</sup> ὑψιπέτηλον,  
 ἡμεῖς δ' ἀστεμφέως<sup>g</sup> ἔχομεν τετληότι<sup>h</sup> θυμῷ.  
 460 ἀλλ' ὅτε δὴ ῥ' ἀνίας<sup>i</sup> ὁ γέρον, ὀλοφώια<sup>k</sup> εἰδώς,  
 καὶ τότε δὴ μ' ἐπέεσσιν ἀνειρόμενος<sup>l</sup> προσέειπεν  
 'τίς νύ τοι, Ἀτρεΐος υἱέ, θεῶν συμφράσσατο<sup>m</sup> βουλάς,  
 ὄφρα μ' ἔλοις ἀέκοντα λοχησάμενος<sup>n</sup>; τέο<sup>o</sup> σε χροή;  
 ὡς<sup>p</sup> ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον  
 465 'οἶσθα,<sup>q</sup> γέρον· τί με ταῦτα παρατροπέων<sup>r</sup> ἀγο-  
 ρεύεις;

a δ. 529.  
 b γ. 419.  
 c δ. 275, P. 109,  
 ζ. 318.  
 d N. 103, Φ. 573.  
 e ε. 439.  
 f λ. 598, N. 437;  
 cf. ι. 186.  
 g δ. 419, Γ. 219,  
 B. 344.  
 h δ. 447 mar.  
 i φ. 721, δ. 598,  
 χ. 87, ζ. 300,  
 ψ. 270.  
 k δ. 410 mar.  
 l δ. 831, α. 231 mar.  
 m A. 537, 540, I.  
 374.  
 n δ. 398, ν. 269;  
 cf. χ. 53.  
 o α. 124, χ. 377.  
 p δ. 375.  
 q A. 365.  
 r I. 500, φ. 399,  
 423.

460. Φειδώς. 461. Ἐπέεσσιν προσέειπεν. 463. ἀέκοντα. 464. προσέ-  
 ειπον. 465. Φοῖσθα.

457. πάρδαλις Eustath. Harl. marg. Ern. Cl. ed. Ox. Bek. Fa. πόρδαλις Ap-  
 pollon. Harl. a pr. manu Wolf. Dind. 461. ἀμειβόμενος Harl. ex emend. (sed  
 in marg. rursus correxit) et Heidelb., sed Schol. et text. a pr. manu ἀνειρο-  
 μένος. 462. ἐφράσσατο Harl. ascripsit supra συμφράσσατο. 465. ἐρεΐνεις  
 Arist., Schol. P., Harl. Barnes. Ern. Cl. ed. Ox. ἀγορεύεις Schol. H. Wolf.

Φ. 216) and the δὲ is then long by ar-  
 sis. ἐπεσσύμεθ' 2<sup>nd</sup> aor. The change  
 of tense to imperf. in 455 (βάλλο-  
 μεν ἐπελήθητο) has no force. A very  
 familiar instance of this interchange  
 is in A. 3, 4, ψυχὰς Ἄϊδι προΐαψεν  
 ἠρώων, αὐτοὺς δὲ ἐλώρια τῆσθε κύν-  
 νησσιν, espy. as τῆσθε is read in H.,  
 and here the time of both verbs is  
 clearly the same. Still H. often pre-  
 vents monotony by presenting some in-  
 cidents as having incidence merely and  
 others duration also, in the same nar-  
 rative. With οὐδ' ὁ γέρον κ. τ. λ. cf.  
 Virg. Georg. IV. 440 Ille suæ contra  
 non immemor artis.

457. πάρδαλις, Liddell and S. say,  
 "πόρδαλις is in H. now everywhere  
 found in the text". Bek., however,  
 prefers πάρδαλις, as in H. does Dind.  
 also. Porson says (Postscr. ad varr.  
 l. e cod. Harl. ad loc.), "Apollonius in  
 Schol. supra ad v. 156, πάρδαλις ἢ δορά  
 καὶ πόρδαλις τὸ ζῶον". The Oxford  
 reprint of Dindorf's ed. of the Scholl.  
 gives παρδαλή . . . πάρδαλις as the read-  
 ing of this Schol., παρδαλή being (not  
 ad loc.) a correction of Cobet for

πάρδαλις. This seems more likely to  
 be the true reading of the Schol.  
 Besides the orthography, the gender  
 is very doubtful. In Φ. 573 foll., Hy.  
 Ven. 71, it is found fem., but is classed  
 with male animals, the λέων and the σῦς  
 κάπρος, in that Hy. and in P. 20—1.  
 Prof. Conington from his note on Georg.  
 IV. 408 *fulvâ cervicæ leæna*, seems to  
 take it as fem. But as H. does not  
 seem to have felt any difficulty about  
 sex in his metaphors or similes, neither  
 need he in transformations; cf. Heré  
 to Artemis Φ. 483 *σε λέοντα γυναίξῃ*  
*Ζεὺς θῆκεν*, and the comparison of  
 Penelopé to a lion in 791 *inf.*, where  
 see note. Nor is there perhaps any  
 propriety in retaining a tie of sex for  
 Proteus whom form does not bind, and  
 whose metamorphoses transcend all  
 human and even animal limits.

460. ἀνίας, for the use of this  
 verb, neut., as here, and trans. see  
 mar.

465. παρατροπέων, not found else-  
 where in H., has με for object; cf. the  
 use of παρατροπος actively by Eurip.

a δ. 373—4 mar.  
 b δ. 379—81 mar.  
 c δ. 382, 464.  
 d ψ. 646, Z. 350,  
 J2. 764.  
 e Φ. 526, I. 357.  
 f η. 191, λ. 190, ι.  
 553, ψ. 277, Δ.  
 727, φ. 196, 209.  
 g α. 210, δ. 579,  
 ι. 177.  
 h η. 151, θ. 410,  
 κ. 416.  
 i α. 183 mar., II.  
 88.  
 k α. 41—2, 114—5,  
 ζ. 314—5, η. 76  
 —7, θ. 410, ι.  
 532—3.  
 l Σ. 190, Ω. 781;  
 cf. κ. 334—5, ν.  
 192—3.  
 m β. 374, δ. 180,  
 ι. 488.  
 n δ. 581, η. 284,  
 II. 174, P. 263,  
 Φ. 268, 326.

ὡς<sup>a</sup> δὴ δῆθ' ἐνὶ νήσῳ ἐρύκομαι, οὐδέ τι τέκμωρ  
 εὐρέμεναι δύναμαι, μινύθει δέ μοι ἐνδοθεν ἦτορ.  
 ἀλλὰ<sup>b</sup> σὺ πέρ μοι εἶπὲ (θεοὶ δέ τε πάντα ἰσασιν)  
 ὅς τίς μ' ἀθανάτων πεδάα καὶ ἔδησε κελεύθου,  
 νόστον θ', ὡς ἐπὶ πόντον ἐλεύσομαι ἰχθυόεντα.<sup>470</sup>

ὡς<sup>c</sup> ἐφάμην, ὃ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν  
 'ἀλλὰ μάλ' ὤφελλες<sup>d</sup> Διὶ τ' ἄλλοισιν τε θεοῖσιν<sup>e</sup>  
 ῥέξας<sup>f</sup> ἰερὰ κάλ' ἀναβαίνεμεν,<sup>g</sup> ὄφρα τάχιστα  
 σὴν ἐς πατρίδ'<sup>h</sup> ἴκοιο πλέων ἐπὶ οἰνοπα<sup>i</sup> πόντον.  
 οὐ<sup>k</sup> γάρ τοι πρὶν<sup>l</sup> μοῖρα φίλους τ' ἰδέειν καὶ ἰκέσθαι<sup>475</sup>  
 οἶκον ἐς ὑπόροφον καὶ σὴν ἐς πατρίδα γαίαν,  
 πρὶν<sup>m</sup> γ' ὅτ' ἂν Αἰγύπτιοι διυπετέος<sup>n</sup> ποταμοῖο

468. *Ἐἶπὲ Ἰσασιν.* 471. *προσέφειπεν.* 474. *Ἰοίνοπα.* 475. *Ἰιδέειν*  
 omisso τ'. 476. *Ἰοῖκον.*

468. *ἔειπε* Schol. H. cf. ad 379. 469. *κελεύθου* Harl. sed eraso ε ad fin.  
 tanquam *κελεύθους* fuisse. 471. *αὐτίς* Ern. Cl. ed. Ox. *αὐτίκ'* Wolf.  
 477. *διυπετέος* Zenod., Scholl. E. H. Q.

*Androm.* 528, and passively by Pind. *P.* II. 65. We find *παρατρέφας* of turning a chariot ἐκτὸς ὁδοῦ, also in later writers of perverting, falsifying, and *παρατραπᾶω* of turning away anger (mar.). Ni., thinking that *παρατρ.* is more correctly intrans., as, he says, *περιτροπέω* is always, defends Aristarchus' reading *ἔρεσίνεις* for *ἀγορεύεις*, making *με* its obj. But in *Hg. Merc.* 542, *περιτροπέων*... φῦλ' ἀνθρώπων, where Schneider would read *παρατρ.*, it seems trans., so certainly is *τροπέω* in Σ. 224, and *παρατραπᾶω* in I. 500.

466—9. ὡς, connects the clause with *οἶσθα* (Löw.). — *τέκμωρ*, see on 374. — *ἔδησε* = *ἀπέρυνε*, as we say "weather-bound".

472—3. ἀλλὰ is adversative of some statement omitted in the vehemence of the reply, such as, "yes, the gods detain you, for you have neglected them; but you surely ought etc." ὤφελλες, see on γ. 367. — *ἀναβαίνεμεν*, see on α. 210.

475—7. For *πρὶν*... *πρὶν* with optat. following see mar. at 475: for *πρὶν γ' ὅτε* with ἂν and subjunct., also with indic. and optat., see mar. at 477.

Bek. (*Homer. Blätt.* p. 89, 8) notes that nowhere in H. is *πρὶν* followed simply by indic. *διυπετέος* is epith. also of the Spercheüs, of the Scamander, and of "a river" indefinitely in a simile (mar.): so Hes. *Fragm.* cccxii. In Φ. 195—7 all rivers, as well as the *θάλασσα*, the fountains and the wells, spring (*ναύουσιν*) from Oceanus. In T. 7, 8 all rivers, except Oceanus, attend as deities the great Assembly of Olympus, and the nymphs come next. The statement in Φ. is that of a supposed physical fact — one great cosmical water-system. Still, the dependence of rivers on precipitation, and their sympathy with drought or heavy rain must have been instantly observed. Hence their epithet *διυπετής*, and their mythological relation to Zeus and Olympus, sometimes more closely expressed, as in the case of the Xanthus (Σ. 434) by affiliation: in which, however, Zeus' own seat Ida, being the local source, helps out the relationship. The Ocean river was conceived as external to both *γαῖα* and *οὐρανός*, and hence is independent (Σ. 607—8, cf. 483) and keeps aloof from Zeus. In *Hg. Ven.* 4 *διυπετέας* epith. of *οἰανούς*

αὐτίς ὕδαρ ἔλθης, ῥέξης<sup>a</sup> θ' ἰεράς ἑκατόμβας  
 ἀθανάτοισι<sup>b</sup> θεοῖσι τοι οὐρανὸν εὐρὺν ἔχουσιν.  
 180 καὶ τότε τοι δῶσουσιν ὄδον θεοὶ ἦν<sup>c</sup> σὺ μενοινᾶς.  
 ὡς ἔφατ', αὐτὰρ ἔμολε γε κατεκλάσθη φίλου ἦτορ,<sup>d</sup>  
 οὐνεκά μ' αὐτίς ἄνωγεν ἐπ' ἡεροειδέα πόντον<sup>e</sup>  
 Αἰγυπτόνδ' ἰέναι, δολιχὴν ὄδον ἀργαλέην τε.  
 ἀλλὰ καὶ ὡς μιν ἔπεσιν ἀμειβόμενος προσέειπον  
 485 'ταῦτα<sup>f</sup> μὲν οὕτω δὴ τελέω, γέρον, ὡς<sup>g</sup> σὺ κελεύεις.  
 ἀλλ'<sup>h</sup> ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον,  
 εἰ πάντες σὺν νηυσὶν ἀπήμονες<sup>i</sup> ἦλθον Ἀχαιοί,  
 οὐς<sup>k</sup> Νέστωρ καὶ ἐγὼ λίπομεν<sup>l</sup> Τροίηθεν<sup>m</sup> ἰόντες,

a γ. 144.  
 b α. 67 mar.  
 c β. 285.  
 d δ. 538, ε. 256, κ. 198, 496, 566, μ. 277.  
 e β. 263 mar.  
 f λ. 80, ψ. 20, 180.  
 g θ. 347, 402; cf. κ. 443, λ. 507.  
 h α. 169 mar.  
 i Ν. 744.  
 k cf. γ. 169—9.  
 l cf. χ. 119.  
 m γ. 276.

482. ἡεροφειδέα. 484. Φέπεσιν ὡς Fe. προσέειπον. 486. Φειπέ.

484. ὡς μύθοισιν Harl. Schol. M. 486. ἀγόρευσον Harl. ascripsit supra κατάλεξον.

involves the notion of πέτομαι, as "flying". The word occurs as epith. of the image of Ἀρτεμις, which was perhaps an aërolith, in Acts XIX. 35.

479. Θεοῖσι, these are not the Egyptian local deities, but those of Homer's own mythology, who recognizes none but his own theistic system.

483—4. ὄδον, see on 393. — μιν ἔπεσιν, here μύθοισιν is a *var. lect.* On reviewing the passages in the Ody. where ἀμειβ. stands with ἔπεσσι and μύθοισι respectively, the former far preponderate; and even if we add to the latter those in which ἀνειρόμενος, or some such participle, has μύθοισι subjoined, and those in which the phrase ἀμείβετο μύθῳ occurs, the majority remains as before. Obs. μύθοι plur. specially means "narrative" or "tales", as *inf.* 597, μύθοισιν ἔπεσσι τε, "tales and talk" (cf. λ. 379), but also a speech or conversation generally; see η. 47, 72, 157, 233, λ. 511, ν. 298, ρ. 488. The verb μυθόμαι means in Ody. either "to tell a tale", or "to declare as with authority, oracularly", etc. At α. 124 mar.; δ. 829 mar. the chief passages are collected. In φ. 193 occurs ἔπος τί κς μυθήσασμαι, "I could a tale unfold".

487. εἰ, Bek. reads ἦ, thinking (*Homer. Blätt.* pp. 59—61) (1) that εἰ and ἦ are only dialectic varieties of

the same original word, and assuming (2) that ἦ was the original, and therefore the Homeric form, and further (3) that words so differing should not be found in the same poem — all three questionable doctrines. For "dialectic varieties" "phonic modifications" seems preferable, i. e. slight changes in the sound to express a recognition of the difference between two forms of thought so closely cognate, as the simple hypothetical and the disjunctive. (2) and (3) seem unfounded assumptions; and (3), if I understand it aright, would tend to exclude εἰ altogether. He follows up (2) by supposing that the copyists favoured εἰ, and, agreeably to the *norma loquendi* of a later period, let it slip into the place of ἦ. εἰ seems, however, to represent *utrum* and *an* in Latin dependent questions, "if" and "whether" in English ones. Thus it cannot be shown by the analogy of language that the conjunction which introduces such bifurcate questions must be the same as that which subjoins the alternative or 2<sup>nd</sup> branch of them: see further on γ. 90—1.

487. ἀπήμονες, this adj. and ἀκλαυτος 494 *inf.* are found, like ἀπειθήης and ἀπυστος, alike in active and passive sense (mar.); see on γ. 88: also ἀπήμων seems by an accretion of positive meaning to stand sometimes for "beneficent".

488. Νέστωρ καὶ ἐγὼ corresponds

a γ. 87; cf. o. 268.	ἦέ τις ἄλλετ' ὀλέθρῳ <sup>a</sup> ἀδευκέε' ἦς ἐπὶ νηὸς,	
b α. 238 mar.	ἦ <sup>b</sup> φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσεν. <sup>c</sup>	490
c δ. 471 mar.	ὧς <sup>c</sup> ἐφάμην, ὃ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν	
d cf. ψ. 264—6.	'Ατρειδῆ, τί <sup>d</sup> με ταῦτα διείρει; οὐδέ τί σε χρὴ <sup>e</sup>	
e β. 369, μ. 154.	ἰδμεναι, οὐδὲ δαῆναι ἐμὸν νόον. <sup>f</sup> οὐδέ σέ φημι <sup>g</sup>	
f α. 3.	δὴν ἄκλαυτον <sup>h</sup> ἔσεσθαι, ἐπὶν εὖ πάντα πύθῃαι.	
g λ. 54, X. 386.	πολλοὶ <sup>h</sup> μὲν γὰρ τῶν γε δάμεν, πολλοὶ δὲ λίποντο. <sup>i</sup>	495
h M. 14.	ἄρχοι δ' αὖ δύο μούνοι Ἀχαιῶν <sup>i</sup> χαλκοχιτώνων	
i α. 286, in <i>Il. plus viciis</i> .	ἐν νόστῳ ἀπόλοντο. <sup>k</sup> μάχῃ δέ τε καὶ σὺ παρήσθα.	
k λ. 383, cf. γ. 185.	εἰς <sup>l</sup> δ' ἔτι πον ζωὸς κατερύκεται εὐρέε' πόντῳ.	
l α. 197.	Ἄλας μὲν μετὰ νηυσὶ δάμη δολιχηρέμοισιν. <sup>m</sup>	
m τ. 239, ψ. 176; cf. ς. 191, 369, γ. 166.	Γυρῆσιν <sup>n</sup> μιν πρῶτα Ποσειδάων ἐπέλασσεν <sup>o</sup>	500
n δ. 507.	πέτρῃσιν μεγάλησι, καὶ ἔξεσάωσε <sup>p</sup> θαλάσσης.	
o γ. 291 mar.	καὶ νύ κεν ἔκφυγε <sup>q</sup> κῆρα, καὶ ἐχθόμενός περ Ἀθήνη,	
p Δ. 12.		
q δ. 512, II. 687.		

489. *Ἔῃς.* 491. *προσέειπεν.* 493. *Ἰδμεναι.*

491. *αὐτίς* Ern. Cl. ed. Ox. *αὐτίκ'* Wolf. 492. *μὴ ταῦτα διείρεο* var. l. Steph. 493. *σ' ὄτω* pro *σέ φημι* Bek. annot. 494. *ἄκλαυτον* Harl., *mox ἐπέε' κ'* supra *ἐπὶν* ascriptit. 495. pro *δάμεν* Arist. *θάνον* vulg., Schol. H. 497 † Zenod. quem refellit Schol. H. ex v. 551. *παρήσθαι* Schol. H. (fide Pors.) sive *παρήσθαι* (Dind. ed. Scholl. Bek. annot.). 498. *εὐρέε' κόσμῳ* Tzetzes (Barnes.). 499. *δολιχηρέμοισιν* Bek. annot. 500. *ἐδάμασσε* Scholl. H. P.

with *Ἀτρειδῆς καὶ ἐγὼ* of Nestor's speech in γ. 277.

499. *Ἄλας*, i. e. *Oiliades*. Virgil's account varies (*Æn.* I. 44—5). There Pallas, after he had been transfixed by a thunderbolt, *turbine corripuit scopuloque infixit acuto*. H. gives a cue to this in saying that Pallas owed him a grudge; cf. γ. 145; but Poseidon would, on his own element, have guaranteed his safety, but for his presumption. Löwe here notices that Lycophron (*Cassandra*. 392) follows H., and that the story had been painted by Apollodorus at Pergamus, and by Polygnotus at Delphi (Pliny XXXV. 9, Pausan. X. 26. 1). — *δολιχηρ.*, epithet of ships or (cf. *φιλήρεμος* l. 349) of seamen, viz. the Phæacians, as using long oars, when it has the complementary phrase *ναυσικλυτοὶ ἄνδρες* (mar).

500. *Γυρῆσιν*, a mere cluster of rocky islets. Myconus, one of the Cyclades, is the region assigned to them by the Scholl. Spruner, *Atlas* XV.,

makes a *Gyros Pmt.* the S. E. cape of Tenos. Virg. *Æn.* XI. 260 seems to take the S. E. point of Eubœa as the scene of Ajax's wreck, *Euboicæ cautes uliorque Caphereus*; and so Quintus Cal. XIV. 547 (Löwe). Distinct from both is the *Gyarus* to which state prisoners were exiled in the Roman Imperial period *Juv. Sat.* I. 73. X. 170. As *γυρός* = *κυκλικός* the name might be = *Cyclades*, importing the disposition of the group not the shape of any individual islands: But this hardly suits *Γυραίων πέτρῃν* 507 *inf.* The name probably imports the shape, "rounded"; cf. *γυρός ἐν ὤμοισιν* τ. 246, and Lat. *gyrus* "a round". *ἐπέλασσεν*, the var. *lecti. ἐδάμασσε* does not so well suit *ἔξεσάωσε θαλάσσης* 501.

502. *Ἀθήνη*, H. perhaps tacitly alludes to his outrage on Cassandra in the temple of Pallas, cf. note on γ. 310, where a similar reticence is seemingly used; at any rate Virg. *Æn.* II. 403 foll. has embodied a tradition transmitted probably by the Cyclic poets.

εἰ μὴ ὑπερφιάλον ἔπος ἔκβαλε, καὶ μέγ' ἀάσθη.<sup>a</sup>

ῥῆ δ' ἀέκητι<sup>b</sup> θεῶν φνυγέειν<sup>c</sup> μέγα λατμα<sup>d</sup> θαλάσσης.

55 τοῦ δὲ Ποσειδάων μεγάλ'<sup>e</sup> ἔκλυεν<sup>f</sup> αὐδήσαντος·

αὐτίκ' ἔπειτα τρῖαιναν<sup>g</sup> ἔλῶν χερσὶ<sup>h</sup> στιβαρῆσιν

a *Il.* 685, *T.* 113, 136—7.  
b α. 79 mar.  
c cf. γ. 124—5, β. 280, γ. 320, β. 373.  
d App. B. (3) mar.  
e γ. 227, π. 243, ζ. 288, λ. 450.  
f *K.* 47, *Il.* 76; cf. λ. 497.  
g α. 292.  
h *M.* 397, φ. 711, 696.

503. Ἐέπος.

504. ἀέκητι.

503. Ἐέβαλε, cf. Milton *Comus*. 760, "I hate when Vice can *bold* her arguments", and Æschyl. *Prom.* 932, τοιάδ' ἐκρόλιπτων ἐπη, where the notion is that of audacious temerity; comp. the expression "to hurl defiance". — ἀάσθη, "was led to presume", the pass. form points to the current notion of an external agency, leading man to be foolish or wicked, while the 1. aor. mid. ἀασάμην expresses his yielding to that influence; cf. I. 115—6, *T.* 95 (where Aristarchus' reading Ζεὺς ἄσατο seems better than Ζῆν' ἄσατο as Nügelbach I. § 46 would take it), 137. Sometimes, as in the self-defence of Agam. *T.* 91, 129, Ἄτη is personified as the Power ἢ πάντας ἀταται; she being, by the usual theogonic device, a daughter of Ζεὺς, who, however, hurled her from Olympus in anger when he had himself suffered by her. This her fall supports the view of Gladst. II. 158 foll., as embodying the tradition of the Evil One as tempting by guile. She also includes the notion of the evil so wrought recoiling on him who yields to it, even although he repent (I. 504—12). Yet, as Nügelbach (I. § 46—7) remarks, her personality is indistinct. Sometimes a power to tempt exerted by some deity, by Erinys, or the indefinite δαίμων, is all that is meant (δ. 261—2, λ. 61, ο. 233—4, *T.* 88, 270); sometimes the notion of injury is most prominent, but probably nowhere without that of wrong as its basis. Thus comrades, sleep, wine, injure a man (κ. 68, φ. 296—7, where the drunkard ἄσσει φρένας οἶνω, but just before οἶνος ἄσσειν with pers. for obj.). Thus the power of external objects or agents to stimulate inward desire, or that of such desire to mislead, might equally be personified by Ἄτη, and not improperly, since

such "temptations from within and from without coincide and imply each other" (Bp. Butler *Anal.* Pt I. Ch. iv). So as regards the consequences: a man regretful after folly, or repentant after sin, experienced a change in his affections towards certain objects; that change implied a power, which he would at once in Homer's language personify as Ἄτη; and if retribution, or a calamity viewed as such, overtook him, this would probably be a function of the same person. Thus wrong done, woe ensuing, temptation exerted, and yielded to, all meet in this complex ethical notion.

504. ἀέκ. θεῶν, cf. Æschyl. *Sept. c. Th.* 427—8, θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν, καὶ μὴ θέλοντός φησιν κ. τ. λ. — φνυγέειν, for this aor. see on β. 280, and cf. mar. Löwe cites Senec. *Agam.* 534 foll.

Tandem occupatâ rupe furibundum intonat

Superasse nunc se pelagus atque ignes; juvat

Vicisse cælum, Palladem, fulmen, mare;

and a paraphrastic expansion of the present passage from Quint. Cal. 564 foll. For λατμα θαλ. see App. B. (2) (3).

505. μεγάλ' belongs to αὐδήσαντος here not to ἔκλυεν; Homeric usage constantly joins μεγάλα with words of uttering, shouting and the like (mar.).

506. τρῖαιναν, so in Æschyl. *Suppl.* 214 and in Pind. *Ol.* IX. 30 (τριόδοντος) this appears as Poseidon's weapon. It was originally the fish spear (Plat. *Soph.* 220 c) used for large fish, e. g. the tunny, the hook and line being ἰχθύσι τοῖς ὀλίγοις, μ. 252. The commotions and convulsions in which sea and land often sympathize were ascribed to the trident-wielding Poseidon; cf. *T.* 57—8 αὐτὰρ ἐνερθε Ποσειδάων ἔτιναξεν

a δ. 159 mar.  
 b δ. 503 mar.  
 c ξ. 137; cf. α. 166,  
 ζ. 85.  
 d δ. 502.  
 e λ. 406; cf. M.  
 377.  
 f γ. 287.  
 g cf. μ. 72.  
 h κ. 275, Δ. 181—2.  
 i γ. 287, ι. 80, τ.  
 187.  
 j ε. 419—20, κ. 48,  
 ψ. 316—7, υ. 63;  
 cf. Z. 348, T.  
 378.  
 k ξ. 354.  
 l ω. 150.  
 m ε. 238, 499, σ.  
 358, β. 391, γ.  
 294.  
 n B. 106—7.  
 o App. E. 5 mar.

ἤλασε Γυραίνην πέτρην, ἀπὸ δ' ἔσχισεν αὐτήν·  
 καὶ τὸ μὲν αὐτόθι μένει, τὸ δὲ τρύφος ἐμπέσσε πόντον,  
 τῷ ῥ' Ἄλας τὸ πρῶτον<sup>a</sup> ἐφεξόμενος μέγ' <sup>b</sup> ἀάσθη,  
 τὸν δ' ἐφόρει κατὰ πόντον ἀπείρονα κυμαίνοντα. 515  
 ὥς<sup>c</sup> ὃ μὲν ἐνθ' ἀπόλωλεν, ἐπεὶ πλεν ἄλμυρόν ὕδωρ.  
 σὸς δέ που ἐκφυγε<sup>d</sup> κῆρας ἀδελφεὸς ἠδ' ὑπάλυξεν<sup>e</sup>  
 ἐν νηυσὶ γλαφυρῆσι· σάωσε δὲ πότνια Ἥρη.<sup>f</sup>  
 ἀλλ' <sup>h</sup> ὅτε δὴ τάχ' ἐμελλε Μαλειάωνι ὄρος αἰπὺ  
 ἔξεσθαι, τότε δὴ μιν ἀναρπάξασα θύελλα<sup>g</sup> 515  
 πόντον ἐπ' ἰχθυόεντα φέρεν μεγάλα<sup>k</sup> στενάχοντα,  
 ἄγροῦ<sup>l</sup> ἐπ' ἔσχατιν<sup>m</sup>, ὅθι δώματα ναεὶ Θυέστης<sup>n</sup>  
 τὸ πρην, ἀτὰρ τότ' ἔναιε Θυεστιάδης Ἀγισθοῦς.<sup>o</sup>

507. ἤλασεν Γυρέην Bek. annot. 508. pro μείνε Schol. H. μένει. 511 [ ]  
 Bek. Dind. Löw.; nullâ ἐκδόσει contineri non tamen ab Arist. damnatum Schöll.  
 H. P. testantur. 516. μεγάλα fere omnes βαρέα E., cf. ε. 420. 517—20. Bek.  
 horum. vv. ordinem mutavit, ut qui 319 et 320 in nostro textu sunt, sint 317  
 et 318. 517. ἔσχατιῆς Harl. a m. primâ et Schol.

γαίαν ἀπειρεσίην ὄρεων τ' αἰπεινὰ  
 κάρηνα.

507. ἤλασε κ. τ. λ. "drove at the  
 rock" i. e. struck it; so in φ. 219  
 οὐλὴν τήν . . με σὺς ἤλασε, "wound  
 which the boar inflicted on me", where  
 τήν is the accus. of the equivalent ob-  
 ject. In η. 219 ἐλώσει γαλήνην, "drive  
 along the calm" the neut. verb of moti-  
 on becomes by usage transitive; cf.  
 to "run the blockade".

509. τὸ πρῶτ. seems merely to  
 heighten the contrast between his mo-  
 mentary security and his subsequent  
 fall.

510. κατὰ, "down into"; but ε. 377  
 "along". ἀπείρ. κυμαίν., these  
 epithets are not elsewhere found con-  
 joined. Their union is most expressive  
 of the momentary aspect of the sea —  
 "boundless, surging" — to one fall-  
 ing suddenly into it. Out of several  
 other classes of epith. including ἡερο-  
 εἰδέα, λουιδέα, οἴνοπα, ἀτρογγετον,  
 ἰχθυόεντα, μεγακήτεα, [see App. B  
 (4)] none, nor any two combined would  
 have been so forcible here.

511. This v. was current in none of  
 the editions (ἐκδόσεις), says Eustath.,  
 as being very poor (εὐτελής). This rea-  
 son being assigned seems to imply that

the external evidence in its favour was  
 adequate. As regards internal grounds  
 of rejection, the earlier clause is for-  
 mulaic (mar.), for the latter cf. ε. 321  
 —3: it suits Proteus, as a grim irony  
 against him who defied the sea and its  
 powers: — "So there was an end of  
 him (with all his boasting) after a  
 mouthful of salt water!"

514. Μαλειάων, see on γ. 287.

517. ὅθι is said by Faesi to refer  
 not to ἔσχατ. but to ἄγροῦ; but cf. ε.  
 238 νήσον ἐπ' ἔσχατιῆς ὅθι δένδρα  
 μακρὰ πεφύκειν, δ. 563—4 πείρατα  
 γαίης . . . ὅθι ξάνθος Ραδάμανθους,  
 ε. 489 ἄγρ. ἐπ' ἔσχ. ᾧ μὴ πάρα γέ-  
 τονες ἄλλοι; from all of which it is  
 unlikely that the rel. clause following  
 the phrase relates to the position of  
 the ἄγροῦ generally rather than to that  
 of ἔσχ. Besides, to say that Ægisthus  
 lived in the ἄγροῦ of Thyestes is poor;  
 for where else should he have lived  
 who had usurped the royalty wh. was  
 once Thyestes'? To say that he lived in  
 its ἔσχ. has some descriptive force.  
 The extremity of Agamemnon's terri-  
 tory trenched on that of Pylus, and in  
 I. 150 Cardamylê, and other cities  
 perhaps on the W. side of Tanarus,  
 are apparently claimed by him, but

ἀλλ' ὅτε δὴ καὶ κείθεν ἐφαίνετο<sup>a</sup> νόστος ἀπήμων,<sup>b</sup>  
 520 ἄψ δὲ θεοὶ οὐρον<sup>c</sup> στρέψαν, καὶ οἰκαδ' ἴκοντο,  
 ἧ τοι ὁ μὲν χαίρων ἐπεβήσεται πατρίδος αἴης,  
 καὶ<sup>d</sup> κύνει ἰπτόμενος ἦν πατρίδα· πολλὰ δ' ἀπ' αὐτοῦ  
 δάκρυα<sup>e</sup> θερμὰ χέοντ', ἐπεὶ ἀσπασίως<sup>f</sup> ἴδε γαίαν.  
 τὸν δ' ἄρ' ἀπὸ σκοπιῆς<sup>g</sup> εἶδε σκοπὸς, ὃν ἦα καθείσειν  
 525 Αἰγισθος<sup>h</sup> δολόμητις ἄγων, ὑπὸ δ' ἔσχετο μισθὸν  
 χρυσοῦ δοιὰ τάλαντα·<sup>i</sup> φύλασσε δ' ὄ γ' εἰς ἐνιαυτὸν,  
 μὴ ἐλάθοι παριῶν, μνήσαιτο δὲ θούριδος ἀλκῆς.<sup>k</sup>  
 βῆ<sup>l</sup> δ' ἴμεν ἀγγελέων πρὸς δώματα ποιμένι λαῶν.  
 αὐτίκα δ' Αἰγισθος δολίην<sup>m</sup> ἐφράσσατο τέχνην·  
 530<sup>n</sup> κρινάμενος<sup>o</sup> κατὰ δῆμον ἐείκοσι φῶτας ἀρίστους  
 εἶσε λόχον, ἐτέρωθι δ' ἀνώγει δαῖτα πένεσθαι.  
 αὐτὰρ<sup>p</sup> ὁ βῆ καλέων Ἀγαμέμνονα<sup>q</sup> ποιμένα λαῶν  
 ἵπποισιν καὶ ὄχρεσφιν, ἀεικέα μερμηρίζων.  
 τὸν δ' οὐκ εἰδὸτ'<sup>r</sup> ὄλεθρον ἀνήγαγε, καὶ κατέπεφνε

a α. 79.  
 b γ. 216, μ. 167.  
 c δ. 586-6, α. 167,  
 ο. 34, ρ. 148.  
 d α. 463, γ. 354.  
 e ω. 46, ε. 362, Η.  
 428, ΙΙ. 3, Ρ.  
 437-8, Σ. 17,  
 285.  
 f φ. 450, γ. 33,  
 393; cf. ι. 468.  
 g Δ. 275.  
 h App. E. 5. mar.  
 i δ. 129, ι. 202, ω.  
 214, Τ. 247; cf.  
 θ. 69, Μ. 433,  
 Χ. 206.  
 k Σ. 112, Θ. 174,  
 Ο. 487, ΙΙ. 270,  
 Ρ. 185.  
 l δ. 24, 679.  
 m δ. 455.  
 n ε. 217-8, Ζ.  
 189-90; cf. ι.  
 195, Α. 391-6,  
 Ν. 270-7.  
 o δ. 408 mar., Ι.  
 521, Τ. 193.  
 p Σ. 407.  
 q μ. 22.  
 r α. 37.

520. Φοίκαδ'. 522. Φῆν. 523. Φίδε. 524. Φεῖδε. 527. Φε. 530. ἐφέι-  
 κоби. 533. ἀφεικέα. 534. Φειδὸτ'.

521. ἐπεβήσεται Harl. 524. καθῆκε Bek. annot. 527. παρῶν Scholl. H. P.

all this side, including of course Malea itself, is out of the apparent course from Troy to Mycenæ.

519. κείθεν, if the whole passage be retained as it stands, this should mean the last named locality, the ἀγροῦ ἐσχ.; but this does not suit the notion of the οὔρος bringing them home 520, which should mean from the πόντος not from the ἀγο. ἐσχ. Further their being brought ἀγροῦ ἐπ' ἐσχ. serves no poetic purpose whatever. Then, too, ἐπὶ twice repeated with same case but in different sense, ἐπὶ πόντον "over the sea", ἐπ' ἐσχατ. "to the extremity", is harsh. Again πόντον ἐπ' ἰχθ. is used elsewhere (mar.) of a storm driving voyagers out to the open sea away from any shore, which makes it less suitable to make ἀγροῦ ἐπ' ἐσχ. a mere extension of the same drift. Therefore the lines 517-8 either are spurious or have been displaced from their context. They might, if retained, follow 528, or as Bek. sets them, 520; see App. E. 5.

521. ἐπεβήσεται is used most commonly of mounting a chariot (mar.).

522-3. πατρίδα depends on κύνει. — χέοντ', obs. plur. verb with neut. plur. noun; see on ἐμείλλον β. 156.

524-37. On the details of the story here compared with other forms of the tradition see App. E. 5.

527-8. Seber's Index gives θούριδος ἀλκῆς about 20 times in II., in which μνήσασθε θούρ. ἀλκῆς is a formula of warlike exhortation, in Ody. only here. The accus. is θούριον, O. 308, Σ. 157. — ποιμένι λαῶν i. e. Ægisthus.

531. ἐτέρωθι, the murder took place, in Homer's version of it, in the μέγαρον or great hall of the palace, used commonly for the banquet. ἐτέρωθι has, in respect of this, a peculiar meaning, 'at the further end or wall'; cf. ἐτέρωθεν App. F. 3 (26). Thus the λόγος was secreted somewhere in the μέγ.; but details are wanting.

534. εἰδὸτ', see on α. 37. — ἀνήγαγε is perhaps part of the action illustrated by the simile, as the animal marked for slaughter was first fetched



a λ. 411.  
 b II. 487.  
 c cf. A. 397.  
 d z. 219, γ. 165.  
 e A. 691.  
 f λ. 388—9.  
 g x. 496—500.  
 h δ. 481 mar.  
 i ε. 82.  
 k δ. 426 mar.  
 l δ. 833, ξ. 44, υ.  
 207, ζ. 442, Ω.  
 558.  
 m cf. Σ. 23—7, Ω.  
 185.  
 n cf. δ. 103, λ. 212,  
 Ω. 227.  
 o δ. 349 mar.  
 p α. 68 mar.  
 q B. 347, cf. Ω.  
 524.  
 r π. 44.  
 s ω. 284.  
 t cf. H. 144.  
 u v. 229; cf. σ. 271.  
 v σ. 61, K. 220.  
 w δ. 840, ο. 185,  
 Ψ. 598, 600, Ω.  
 321.

δειπνίσσας,<sup>a</sup> ὡς τίς τε κατέκτανε<sup>b</sup> βούν ἐπὶ φάτῃ.<sup>533</sup>  
 οὐδέ<sup>c</sup> τις Ἀτρεΐδew ἐτάρων λίπεθ' οἷ<sup>d</sup> αὶ ἔποντο,  
 οὐδέ τις Αἰγίσθου, ἀλλ' ἔκταθεν<sup>e</sup> ἐν μεγάροισιν.<sup>f</sup>  
 ὡς<sup>g</sup> ἔφατ', αὐτὰρ ἔμοι γε κατεκλάσθη<sup>h</sup> φίλον ἦτορ,  
 κλαῖον<sup>i</sup> δ' ἐν<sup>k</sup> ψαμάθοισι καθήμενος, οὐδέ νύ μοι κῆρ  
 ἦθελ' ἔτι ζῶειν καὶ ὄραν φάος ἡέλιου.<sup>l</sup>  
 αὐτὰρ<sup>m</sup> ἐπεὶ κλαίων τε κυλινδόμενός τ' ἔκορέσθην,<sup>n</sup>  
 δῆ τότε με προσέειπε γέρων<sup>o</sup> ἄλιος νημερτής  
 'μηκέτι, Ἀτρεός υἱε, πολὺν χρόνον ἀσκελές<sup>p</sup> οὕτως  
 κλαί', ἐπεὶ οὐκ ἄνυσίν<sup>q</sup> τινα δήομεν·<sup>r</sup> ἀλλὰ τάχιστα  
 πείρα ὅπως κεν δῆ σὴν πατρίδα γαῖαν ἴκηαι.  
 ἦ γάρ μιν ζῶν<sup>s</sup> γε κηγήσεται, ἦ κεν Ὀρέστης  
 κτείνεν ὑποφθάμενος,<sup>t</sup> σὺ δέ κεν τάφου ἀντιβολήσαις.<sup>u</sup>  
 ὡς ἔφατ', αὐτὰρ ἔμοι κραδίη<sup>v</sup> καὶ θυμὸς ἀγήνωρ  
 αὐτίς ἐνὶ στήθεσσι, καὶ ἀχρυνμένα περ, ἰάνθη,<sup>w</sup>  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων.<sup>534</sup>

536. Φοι. 542. προσέφειπε. 550. φέπεα.

535. δειπνήσας Harl. text. et marg. 539. οὐδέ νύ μοι κῆρ Schol. H.,  
 οὐδέ μοι ἦτορ sed supra scripta νύ μοι κῆρ Harl. 543. ἀσκελές αἰεὶ E. Am-  
 bros. hujus Schol. οὕτω. 546. καὶ Ὀρέστης Bek. 550. προσηύδα Harl.  
 (cum emend. — δων) Cl. ed. Ox., προσηύδων fere caeteri.

from the pasture; see γ. 421, also τρεῖς  
 σιάλους κατάγων, v. 163.

535—6. The sense of the *var. lect.*  
 δειπνήσας, as measured by the simile,  
 is weaker than that of δειπνίσσας,  
 wh. indicates the image of the beast  
 fattened for the knife, and knocked  
 on the head while at his manger. The  
 same idea prevails in λ. 412—5 where  
 the comrades of Agam. κτείνοντο, σῦες  
 ὡς ἀργιόδοντες, οἷ δά τ' ἐν ἀφνειοῦ  
 ἀνδρός μέγα δυναμένοιο κ. τ. λ. —  
 κατέκτ., aor. of simile, see on 338 *sup.*  
 βούν ἐπὶ φ., this simile, designating  
 the helplessness of superior strength  
 (cf. γ. 250) through supine security,  
 seems, as it were, a melancholy reflex  
 of that found B. 480—1, where Agam.  
 armed and leading his host to war is  
 compared to "the bull mightiest of the  
 herd".

539—41. The violence of the emo-  
 tion of sorrow is even more intensely  
 manifested by Achilles for Patroclus,  
 and by Priam for Hector; but neither  
 does self-reproach or the sense of total  
 ruin and loss to self and people em-

bitter Menelaus' loss here, nor is his  
 loss enacted before his eyes, but only  
 narrated by Proteus.

544. ἄνυσιν, with the sentiment  
 cf. (mar.) οὐ γάρ τις κρηῆξίς πέ-  
 λεται κρηεροῖο γόοιο. — δῆομεν,  
 Buttm. *Irr. Verbs s. v. ΔΑ*, (4) gives  
 this as an epic fut. from that stem  
 formed from fut. δαέω by contraction,  
 δαέ-ομεν δῆ-ομεν. So the fut. κεί-ω  
 becomes κείω by contraction, and this is  
 shortened to κέω, and of these forms  
 we have infin. κείμεν and participles  
 κείων κείων, δ. 315, Ξ. 340, η. 342.  
 The use of the 1<sup>st</sup>. pers. plur. seems  
 a touch of sympathy between the sea-  
 god and the hero whom his news has  
 so afflicted—shown further (as Eustath.  
 remarks) by his waiting to be further  
 questioned when the fit of grief was over.

546—7. For the moods of verbs here,  
 see App. A. 9 (1). With indic., as  
 κτείνεν, κεν is rare, the optat. ἀντι-  
 βολήσαις expresses the uncertainty of  
 a further consequence depending on  
 the first uncertainty expressed by ἦ  
 γάρ ..... ἦ κεν.

‘τούτους μὲν δὴ οἶδα· σὺ δὲ τρίτον ἄνδρ’ ὀνόμαζε,  
 55 δς<sup>a</sup> τις ἐτι ζωὸς κατερέπκεται<sup>b</sup> εὐρέϊ πόντῳ  
 [ἢ ἐ θανάων· ἐθέλω δὲ, καὶ ἀγνύμενός περ, ἀκούσαι.]  
 αῶς<sup>c</sup> ἐφάμην, ὃ δὲ μ’ αὐτίκ’ ἀμειβόμενος προσέειπεν  
 155 ‘υἱὸς<sup>d</sup> Λαέρτῳ Ἰθάκῃ ἐνι οἰκίᾳ<sup>e</sup> ναίων·  
 τὸν<sup>f</sup> δ’ ἴδον ἐν<sup>g</sup> νήσῳ θαλερὸν<sup>h</sup> κατὰ δάκρυ χέοντα,  
 νύμφης ἐν μεγάροισι Καλυψοῦς, ἣ μιν ἀνάγκη<sup>i</sup>  
 ἴσχει· ὃ δ’ οὐ δύναται ἦν πατρίδα γαταν ἰκέσθαι·  
 οὐ<sup>k</sup> γάρ οἱ πάρα νῆες<sup>l</sup> ἐπήρετμοι<sup>m</sup> καὶ ἑταῖροι,  
 160 οἷ<sup>n</sup> κέν μιν πέμποιεν ἐπ’ εὐρέα<sup>n</sup> νῶτα θαλάσσης.  
 σοὶ δ’ οὐ θέσφατόν<sup>o</sup> ἐστι, διοτρεφές<sup>p</sup> ᾧ Μενέλαε,  
 Ἄργει<sup>q</sup> ἐν ἱπποβότῳ θανέειν<sup>r</sup> καὶ πόαμον ἐπισπεῖν,  
 ἀλλὰ σ’ ἐς Ἥλύσιον πεδῖον καὶ πείρατα<sup>s</sup> γαίης

a d. 499.  
 b d. 373, 377, 466.  
 c d. 471.  
 d t. 505, 531, ω.  
 104.  
 e d. 709, H. 221.  
 f s. 13—17, ρ.  
 142—6.  
 g B. 721.  
 h π. 201, 409, 570,  
 λ. 5, 466, Z. 496.  
 i cf. o. 311.  
 k s. 141—2.  
 l ξ. 224, cf. β. 212,  
 291—2, δ. 669.  
 m β. 403 mar.  
 n γ. 142 mar.  
 o π. 473; cf. Θ.  
 477.  
 p δ. 26.  
 q γ. 263, δ. 99.  
 r s. 308, μ. 342,  
 ξ. 274, H. 52.  
 s Ξ. 200—3, 301.

551. Φοῖδα. 554. προσέειπεν. 555. Φοῖκία. 556. τὸν Ἰδον. 558. Ἰήν.  
 559. Φοῖ.

551. ὀνόμασον Bek. annot. 552. εὐρέϊ κόσμῳ Tzetzes (Barnes.). 553 †  
 Scholl. H. P. Q., [ ] Bek. Dind. Fa. Löw. 554. αὐτίς Ern. Cl. od. Ox.  
 αὐτίκ’ Wolf.

553 is said by the Scholl. to be rejected by all the ancient copies as being opposed to the previous statement of the speaker in 496—7 *sup.* Ni. urges against this that phrases like ζωὸς ἢ ἐ θανάων had lost their distinctive meaning by usage, and become mere *formulae* meaning vaguely “under any circumstances”, and cites Lobeck *Phryn.* p. 764, who is of the same opinion, and who has adduced Soph. *Antig.* 108—9, ἔτ’ ἔτ’ ὀπίοντες, οἳ τ’ ὄντες οἳ τ’ ἀπόντες, adding “quis non videt, hoc tantum dici *quotquot sunt*”. But the question whether Odys. be alive or dead, is that on which this whole portion of the poem turns. Hence we cannot suppose that words which state that question could here be used without their full significance. It is true that Menel. has a natural tendency to despondency, and of this he has already given a token in 110 foll., 181—2, passages, which, as Löwe thinks, may have given a hint to the copyist who probably inserted this v., wh. is not, perhaps, unsuited to the character of Menel. [see App. E. 8 (a) (5) (16)]; still it seems too strong a contradiction of Proteus’ words *ub. sup.* to occur in the same conversation.

That Menel. on Telemachus’ visit, seeing that Odys. was *still* missing, should indulge in gloomy forebodings, is not similarly inconsistent.

559. ἐπήρετμοι, see on β. 403. Crusius *s. v.* refers this to ἑταῖροι, but see ξ. 224 where it qualifies νῆες; and so presumably here. Cf. *δολιχηρέτμοισι* 499 *sup.* and note.

563—9. Hes. *Opp.* 170—3 makes those heroes who escaped death dwell ἀκηδέα θυμὸν ἔχοντες ἐν μακάρων νήσοισι παρ’ Ὀκεανὸν βαθυδίην,

adding *paul. sup.* that it was ἐς πείρατα γαίης apart from men and far from immortals, and that Cronus reigned among them; who, however, (*Theog.* 851) is placed “under Tartarus” with the Titans; cf. Ξ. 274—9, O. 225 and Θ. 478—81, where the πείρατα γαίης (mar.) are distinguished in their penal aspect by the epithet νεῖατα, and καὶ πόντοιο is added; “there sit Japetus and Cronus, solaced by neither sunbeam (cf. λ. 15—19) nor breeze (contrasted with 567 here), but with deep Tartarus around”. H. only knows Cronus as in a state of punishment and exclusion, but the “ends of earth”, from their remoteness, are the seat of

a δ. 586	ἀθάνατοι <sup>a</sup> πέμψουσιν, ὅθι ξανθὸς Ῥαδάμανθους, <sup>b</sup>
b γ. 323, ε. 321—2.	
c cf. ζ. 43—5, η. 117—8.	τῇ περ ῥῆϊστη βιοτῇ κέλει ἀνθρώποισιν.
d K. 7; cf. O. 170, M. 278—80.	
e ξ. 522.	οὐ <sup>c</sup> νιφετὸς, <sup>d</sup> οὐτ' ἄρ' χειμῶν <sup>e</sup> πολὺς οὔτε ποτ' ὄμβρος,
f cf. II 150—1.	
g γ. 289, β. 421, φ. 208.	ἀλλ' αἰεὶ Ζεφύροιο <sup>f</sup> λιγὺς <sup>g</sup> πνεύοντας ἀήτας <sup>h</sup>
h ε. 139, O. 626.	
i μ. 105.	Ῥωμανὸς ἀνίησιν <sup>i</sup> ἀναψύχειν <sup>k</sup> ἀνθρώπους.
k E. 795; cf. A. 621—2.	
l ε. 111, 358, 48, 70, δ. 771.	οὔνεκ' ἔχεις Ἑλένην καὶ σφιν <sup>l</sup> γαμβρὸς Διὸς ἔσσι. <sup>7</sup>

567. πνεύοντας Harl. marg. Scholl. H. P. πνεύοντᾶς Harl. text. 568. παραψυχῆν ἀνθρώπους Pindar. Schol. (Barnes.) 569. abesse a quibusdam exx., in nonnullis legi φίλος ἔσσι monent Scholl. H. P. Q.

these sequestered heroes, as the "ends of Ocean" (l. 13) are of the dead, the former glad and ever-fresh, the latter gloomy and cheerless. H. says nothing of islands, but the Ocean sending Ζεφ. ἀήτας favours the notion of the Ἡλύσιον πεδ. being in the far west. On the passage see App. E. 8 (2) and 9 (8) note.

564. Ῥαδάμαν., son of Zeus and a daughter of Phoenix, and brother of Minos; he is not here introduced as judge, which office has regard to the penal view of the departed (Virg. *Æn.* VI. 566 foll.), but as sharing the abode of the heroes by privilege of birth, as Menel. (569) by marriage. Yet a glimpse of some such office appears in his being brought to Eubœa "to visit Tityus" by the Phæaciens; Tityus being among the doomed (l. 576—9), and his offence having been committed at Pythô not far from Eubœa (mar.). Yet Pind., *Ol.* II. 129—40, who also makes the retreat of the blessed an isle of ocean (ἔνθα μακάρων νᾶσος ἀκεάνιδες αἰεταὶ περιπνέουσιν), introduces the "just decrees of Rhad." into the picture, and, more notably, makes Cronus and Rhea — so far from penal humiliation — the centre of the beatified scene.

565. ῥῆϊστη, the notion is the same as in θεοὶ θεῖα ζῶντες (mar.) "living at ease". βιοτῇ, only here in H., elsewhere βίωτος; in Hy. VIII. 10 we find βιότηα from nom. βιότης.

566. οὐ νιφετὸς κ. τ. λ., the description, chiefly negative, and which may be compared with that of the abode of the gods (mar.), suits the climate of Madeira and the Canaries

with their equable temperature; the prevalent wind over the western ocean may be a reflex of the trade-wind. These mere general facts were known to H.; a little later, as the peak of Teneriffe is visible at 100 miles, some of that group may have given Hesiod the outline of his μακάρων νῆσοι (above). The Zephyr. "ever" blows, as an element of the delightful temperature, and the negatives of 566 imply uninterrupted sunshine. Comp. the absence of the sunbeam and the breeze in the abode of the Titans, *Θ.* 480—1. Hence Milton has perhaps derived some images in his epilogue to "Comus", although blending others with them.

*Spirit.* To the ocean now I fly,  
And those happy climes that  
lie  
Where day never shuts his eye,  
\* \* \* \* \*  
There eternal summer dwells,  
And west-winds etc.

Wolf (*Prolegg.* XLIX, 253, note 39) mentions (*teste* Sallust.) another passage descriptive of Elysium once found in H., but wh. has disappeared from our texts. νιφετὸς, snow-storm or drift; cf. ἕτερος of rain. νιφᾶς is a flake; cf. *M.* 278 νιφάδες χιόνος: νίφω is found *ib.* 280.

569 is rejected in some edd. (Scholl.). σφιν, dat. of special reference, as it were "precious in their sight" (mar.). Was Menel. not to die? The text only says he was not "to die in Argos", referring to the death of his brother there, but to be sent by the gods to the Elysian plain. Yet on the whole this implies not only an extension of life and a

<p>570 ὡς<sup>a</sup> εἰπὼν ὑπο πόντον ἐδύσετο κυμαίνοντα. αὐτὰρ ἐγὼν ἐπὶ νῆας ἄμ' ἀντιθέοις ἐτάροισιν ἦια, πολλὰ δέ μοι κραδίη πόρφυρε κύντι. αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθονεν ἠδὲ θάλασσαν, δόρπον θ' ὀπλισάμεσθ', ἐπὶ τ' ἤλυθεν ἀμβροσίη νύξ·</p> <p>575 δὴ τότε κοιμήθημεν ἐπὶ ῥηγμῖνι θαλάσσης. ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως, νῆας<sup>b</sup> μὲν πάμπρωτον ἐρύσσαμεν<sup>c</sup> εἰς ἄλα θίαν, ἐν<sup>d</sup> δ' ἰστούς τιθέμεσθα καὶ ἰστία νηυσὶν ἔτισης, ἄν<sup>e</sup> δὲ καὶ αὐτοὶ βάντες<sup>f</sup> ἐπὶ κλητσί κἀδίζον,</p> <p>580 ἐξῆς<sup>g</sup> δ' ἐξόμενοι πολὴν ἄλα τύπτον ἐρετμοῖς.<sup>h</sup> ἄψ δ' εἰς Αἰγύπτιοιο διυπετέος ποταμοῖο<sup>i</sup> στῆσα νέας, καὶ ἐρεξά<sup>k</sup> τεληέσσας ἐκατόμβας. αὐτὰρ ἐπεὶ κατέπαυσα θεῶν χόλον αἰὲν<sup>l</sup> ἐόντων, χεῦ<sup>m</sup> Ἀγαμέμνονι τύμβον, ἵν' ἄσβεστον<sup>n</sup> κλέος εἶη. 585 ταῦτα<sup>o</sup> τελευτήσας νεόμην, δίδοσαν δέ μοι οὐρον<sup>p</sup></p>	<p>a δ. 425—31 mar. b φ. 34, λ. 2, κ. 403, 423, Α. 141, Ξ. 76, π. 348. c cf. a. 261. d Α. 480, β. 424 —8; cf. o. 496. e App. F. 1 (13) mar. f δ. 473 mar. g μ. 180. h cf. λ. 77—8, μ. 15, ν. 22, ο. 497, Α. 435. i δ. 477—8, ξ. 253. k δ. 352 mar. l γ. 147. m λ. 75, μ. 141, ω. 80—1, Η. 338, cf. α. 291 mar. n η. 333; cf. Ι. 413. o p. 148—9. p δ. 520 mar.</p>
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570. *Ἐιπὼν.*577. *πάμπρωτα Ἐρύσσαμεν.*578. *Ἐξῆς.*

570. *ἐδύσετο* Harl. 573. *κατήλυθον* Bek. annot. 578. *ἰστούς τ' ἐδίμεσθα* Harl. *mox νηυσὶ ἔτισιν* Scholl. H. P., *νηὶ μελαίνῃ* Heidelb., *νηὸς ἔτισης* Schol. P. 579. *ἐν* Ern. Cl. ed. Ox. *ἄν* Wolf., cf. 785. 585. *ἔδοσαν* Ern. Cl. ed. Ox. *δίδοσαν* Harl. Wolf.

solace after its woes, but an ultimate exemption from death: although, as the Tyndaridæ were only allowed by Zeus an alternate life between them, and that *νέοθεν γῆς*, after submitting to death (λ. 300—4, Γ. 243—4), it is not consistent that Menelaus should attain immortality by marrying their sister. The Tyndaridæ probably embody in myth the natural alternation of seasons, and so far support the view that the tale of Troy is developed from nature-myth also. Eurip. *Androm.* 1253 foll. ha. adopted from this passage the immortality of Peleus for Thetis' sake, see Thetis' words, *σὲ δ', ὡς ἂν εἶδης τῆς ἐμῆς εὐνῆς χάριν*, κ. τ. λ.

The tale of Proteus being told, Menel. narrates his return from Pharos (*sup.* 355) to the Nile, how he performed all dues to the deities and to his brother's memory, and sailed home. He then invites Telem. to stay, and offers him an unsuitable present.

570. Cf. Virg. *Georg.* IV. 528, *Hæc Proteus: et se jactu dedit æquor in al-*

HOM. OD. I.

*tum*, and Ov. *Mét.* XI. 250, *Dixerat hæc Proteus et condidit æquore vultum.*

571—6. See notes on δ. 425—31, and for *ἀντιθέοις* on α. 21. On 573 *νῆα κ. τ. λ.*, see App. F. 1 (21). *ἀμβ. νύξ* is here a faint personification, brought fully out in Hes. *Theog.*—756 foll., where *Νύξ* goes forth having *Τένος* in her arms. On *ῥηγμῖνι*, as being of the water rather than of the land, see Liddell and S. s. v. On 576 see notes on β. 1. 577—80. See App. F. 1 (6) (7) (10) (14). 581. See on δ. 351, 355, 477.

583—4. Menelaus' piety and brotherly affection are alike marked here; see App. E. 8 (3) (8). He might suppose that *Ægisthus'* ascendancy would prevent any such tribute from being paid in Argos. See also note on γ. 109. The Scholl. will have it, the monument was inscribed; but some symbol only like the oar of *Elpenor* (λ. 77, μ. 15, cf. Virg. *Æn.* VI. 233), would probably be erected. Of course there would be a *στήλη* (μ. 14).

585—6. Menel. evidently recognizes

a δ. 564.	ἀθάνατοι, <sup>a</sup> τοί μ' ὤκα φίλην ἐς πατρίδ' ἐπεμψαν.	
b α. 309 mar.	ἀλλ' ἄγε νῦν ἐπίμεινον <sup>b</sup> ἐνὶ μεγάροισιν ἐμοῖσιν,	
c β. 374 mar.; cf. Z. 174—5, Ω. 781.	ὄφρα κεν ἐνδεκάτη <sup>c</sup> τε δυωδεκάτη τε γένηται·	
d η. 132 <i>et sepius</i> .	καὶ τότε σ' εὖ πέμψω, δάσω δέ τοι ἀγλαὰ <sup>d</sup> δῶρα	
e cf. H. 156.	τρεις ἵππους <sup>e</sup> καὶ δίφρον <sup>f</sup> εὔξοον· αὐτὰρ ἔπειτα	59c
f ε. 602, τ. 101, Π. 402.	δάσω καλὸν <sup>e</sup> ἄλειςον, ἵνα σπένδησθα θεοῖσιν	
g App. A. 8 (3) mar.	ἀθανάτοις, ἐμέθεν μεμνημένος ἤματα πάντα.”	
h δ. 543.	τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδα	
i α. 315, δ, 599.	“Ατρείδη, μὴ δὴ με πολλὴν <sup>h</sup> χρόνον ἐνθάδ' ἔρκεε. <sup>i</sup>	
k χ. 500, Γ. 446, Δ. 89, Ξ. 328;	καὶ γὰρ κ' εἰς ἐνιαυτὸν ἐγὼ παρὰ σοί γ' ἀνεχομένη	59d
l ξ. 144, P. 439; cf. ρ. 414.	ἦμενος, οὐδέ κέ μ' οἴκου ἔλοι <sup>k</sup> πόθος, <sup>l</sup> οὐδὲ τοκῆων·	

596. οὐδέ με Φοίκου.

589. πέμψω Ernest.

the fair breeze as a direct answer to his adoration of 582, and the pious phrase with him is no mere form; see App. E. 8 (3).

588. The term of invitation is beyond the usual length in H.; see on β. 373—4.

590. *τρεις ἵππους*, the Scholl. say “a pair with a rein-horse (*παρῆστος*)”: the latter ran outside the flank, attached only by reins (*παρησῆσαι*), and completed the “turn-out” for war. It was a resource in case of either yoke-horse failing. Thus the gods drive no *παρῆστος* (O. 119). Achilles drives one, a mortal steed, rather it seems as a trophy, beside his immortal pair (II. 148 foll., cf. 467 foll.). Also in the race no *παρῆστος*, as being there a mere incumbrance, is used (Ψ. 295). In Θ. 184—5 Hector drives a team of four, perhaps two *παρ.*, to battle — a trace perhaps of the boastfulness which marks him. In ν. 81 a simile of a team of four running *ἐν πεδίῳ* occurs. The offer of the chariot etc. is a sample of the sanguine and unpractical side of Menelaus' character; see App. E. 8 (19) end.

594. *μὴ δὴ κ. τ. λ.* Telem. here begs not to be detained and (598 *inf.*) urges a reason for declining the lengthened stay proposed by Menel., and the next time that the story reverts to him (o. 7, 8) he is still with Menel. at Lacedæmon. Yet in this interval occurs the departure of Odys.

from Ogygië, his eighteen days' run, shipwreck, concealment, discovery by Nausicaa, entertainment by Alcinoüs, escort to Ithaca by the Phæacians, and colloquy with Pallas there, who says that Telem. is then “leisurely staying” at Sparta (ν. 423—4), and his reception by and stay with Eumæus (ε. . . . ξ.). To give space for all this Telem. must have staid nearer a month than 11 days with Menel. (Ni. *ad loc.*). In order to evade this inconsistency Jo. Car. Schmitt, *de IIdo in Odys. Deor. concil.*, would make the mission of Hermes to Calypso in ε. synchronize with that of Pallas to Ithaca in α., so that Odys. would quit her isle on the same day (6<sup>th</sup> of the poem's action), on which Menel. tells Telem. his tale. Such parallel continuations of distinct branches of the plot are not, however, in Homer's manner. His groups succeed each other in their share in the action, and the same law applies even to individual persons in the same group. As a single marked instance may be taken the attendance of Iris and Apollo, summoned by Herê to Zeus, in O. 143 foll. Zeus gives Iris her errand first, and the poet follows out to the end this branch of the action by narrating that whole errand and its issue. This done, he reverts to Mount Ida with the words *καὶ τότε Ἀπόλλωνα προσέφη . . . Ζεὺς* (220): which, if pressed, imply that Apollo is kept waiting for his errand

ἀλνῶς γὰρ μύθοισιν<sup>a</sup> ἔπεσσι τε σοῖσιν ἀκούων<sup>b</sup>  
 τέρπομαι. ἀλλ' ἤδη μοι ἀνιάζουσιν<sup>c</sup> ἔταυροι  
 ἐν Πύλῳ<sup>d</sup> ἡραθῆν· σὺ δέ με χρόνον ἐνθάδ' ἐρύκεις.<sup>e</sup>  
 600 δῶρον δ' ὅτι κέ μοι δοίης, κειμήλιον<sup>f</sup> ἔστω·  
 ἵππους δ' εἰς Ἰθάκην οὐκ ἄξομαι,<sup>g</sup> ἀλλὰ σοι αὐτῶ  
 ἐνθάδε λείψω ἄγαλμα.<sup>h</sup> σὺ γὰρ πεδλίω ἀνάσσεις  
 εὐρέος, φ' ἐνι μὲν λατὸς<sup>i</sup> πολὺς, ἐν δὲ κύπειρον  
 πυροὶ τε ζειαί<sup>k</sup> τ' ἠδ' εὐρυφυῆς κρεῖ<sup>l</sup> λευκόν.  
 605 ἐν δ' Ἰθάκῃ οὐτ' ἄρ δρομοί<sup>m</sup> εὐρέες οὔτε τι λειμῶν·  
 αἰγίβωτος,<sup>n</sup> καὶ μᾶλλον ἐπήρατος<sup>o</sup> ἱπποβότοιο.  
 οὐ γὰρ τις νήσων ἱππήλατος<sup>p</sup> οὐδ' εὐλείμων,  
 αἷ θ' ἀλλ κεκλιᾶται·<sup>q</sup> Ἰθάκῃ δέ τε καὶ περὶ πασέων.<sup>r</sup>

a δ. 239 mar.  
 b φ. 368, 429.  
 c δ. 460 mar.; cf.  
 a. 304.  
 d A. 252.  
 e α. 315, δ. 594.  
 f α. 312 mar.  
 g φ. 214.  
 h τ. 257, γ. 438  
 mar.  
 i φ. 351; cf. t. 93,  
 94, 97, B. 776, =  
 348.  
 k δ. 41 mar.  
 l δ. 41 mar.  
 m φ. 121.  
 n ε. 124, ν. 242—3,  
 246.  
 o γ. 103, 347, Σ.  
 512; cf. λ. 275.  
 p γ. 242.  
 q ε. 307, ν. 23<sup>g</sup>  
 φ. 97, Γ. 135, A.  
 371, O. 740.

597. Ἐπέεσι. 602. Φανάσσεις.

599. Arist. κτ pro με, Harl. marg., mox ἐρύκεις text. 606. αἰγίβωτον καὶ μᾶλ-  
 λον ἐπήρατον Arist., Scholl. H. P. 607. pro οὐ γὰρ Schol. X. 45. ἀλλ' οὐ.  
 608. δ' ἔτι Harl.

all the while Iris is performing hers. But the poet has no sustained consciousness of personages off the scene.

597—9. μύθοισιν ἐπ., see on 484. — ἀνιάζουσιν, see on 460. — Πύλῳ, see App. D. 4.

601—8. Löwe cites Hor. *Epist. I. VII. 40* foll., *Haud male Telemachus ... Non est aptus equis Ithacæ locus* etc. On this speech and the reply of Menel. see App. E. 3, p. LXXI, and 8 (11) (16).

602—4. πεδλίω, see App. D. 3. — λατὸς, not the plant of t. 93 foll., where men eat what is probably a fruit, but the well known "clover", still common in moist grounds in Greece, and now called there τριφύλλι, Kruse's *Hellas I. 346*. Virg. *Georg. III. 394* recommends a lotus for cattle as augmenting their milk. — κύπειρον, the *cyperus rotundus* Linn., very common in the Greek islands still: cf. Theocr. *Idyll. I. 106*. In Hy. *Merc. 107* we have κύπειρος, δ. — ζειαί ... κρεῖ, see on 41 *sup.*

606. ἐπήρατος. Ni. explains this "exposed, lofty, jutting", but assigns no etymol. grounds, nor includes the kindred πολυήρατος, used (mar.) of ἐνή, γάμος, ἦβη, etc., and which can only be from ἐράω. In Hy. *Apol. Py. 351* (529) which he quotes, the line seems corrupt, and ἐπήρατος (ἀράω) or εὐήρατος should perhaps be read; cf. ἀνήρατος i. 109, 123. In Hes.

*Theog. 67, Opp. 63, Fragm. XCIII. 4, ἐπήρατος* occurs, always in sense as if from ἐράω; and so in Pind. *Pyth. V. 69 ἐπήρατον κλέος, Isthm. V. 12 δόξαν ἐπήρατον*. Line 606 should probably follow 608, and may have been transposed by some early critic offended by the homoioteleuton of λειμῶν and εὐλείμων closing consecutive lines. Löwe would give καὶ here the force of *quamvis*, better perhaps with five Scholl. that of καίτοι, "and yet", the lines standing as they are; but if transposed as suggested, the καὶ μᾶλλον ἐπήρ. will correspond to καὶ (both) *περὶ πασέων αἰγίβωτος*.

607. τις νήσων ἱππ., as a corroboration of this, *Odys. and Ajax Telamon.* are the only chiefs of foremost note who never in the II. appear in chariots. They are both islanders. Diom. and *Odys.* capture together the equipage of Rhesus; but Diom., not *Odys.*, drives it into the camp, and stalls the horses with his own (*K. 529—30, 566—9*). Idomeneus of Crete is in a chariot in *P. 609* foll., and Meriones his comrade engages in the chariot race in *Ψ. 351*; but Crete is εὐρεία (*v. 256 et al. cf. v. 243*) and ἑκατόμπολις (*B. 649*), and, although a γαῖα . . . . . περιήρους (*τ. 172—3*), is nowhere called a νῆσος, a term limited by II. to islands of small compass.

608—10. The notion of κεκλιᾶται

a  $\Psi$ . 555.  
 b  $\alpha$ . 181,  $\Lambda$ . 361,  
 $E$ . 372,  $Z$ . 485,  
 $\Omega$ . 127; cf.  $\beta$ . 302.  
 c  $\rho$ . 479,  $\tau$ . 255,  
 $\Sigma$ . 95.  
 d  $\delta$ . 827,  $\alpha$ . 25; cf.  
 $\epsilon$ . 98.  
 e  $\sigma$ . 113—19.  
 f  $\xi$ . 326,  $\omicron$ . 101,  $\tau$ .  
 295,  $\Lambda$ . 132.  
 g App. A. 8(1) mar.  
 h  $\iota$ . 223,  $\kappa$ . 210, 252.  
 $\nu$ . 366,  $\chi$ . 335; cf.  
 $\xi$ . 234.  
 i  $\delta$ . 132; cf.  $\iota$   $\zeta$ .  
 232—4,  $\psi$ . 159  
 —61.  
 k  $\omega$ . 75; cf.  $\eta$ . 92,  
 $\theta$ . 195,  $\Sigma$ . 371—  
 80, 473—7.  
 l  $\delta$ . 130 mar.  
 m App. D. 11 mar.  
 n  $\Psi$ . 145,  $\tau$ . 258,  
 $\omega$ . 405,  $\Sigma$ . 60, 441.  
 o hic v. sapissime  
 p  $\iota$ . 7,  $\eta$ . 102,  $\sigma$ . 467.  
 q  $\beta$ . 259; cf. 299  
 300.  
 r cf.  $\rho$ . 170—1,  $\nu$ .  
 163, 174.  
 s  $\nu$ . 19.

ὡς φάτο, μείδῃσεν<sup>a</sup> δὲ βοήν ἀγαθὸς Μενέλαος,  
 χειρὶ<sup>b</sup> τέ μιν κατέρεξεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν. 610  
 “αἵματός εἰς ἀγαθοῖο, φίλον τέκος, οἷ<sup>c</sup> ἀγορεύεις·  
 τοιγὰρ ἐγὼ τοι ταῦτα μεταστήσω· δύναμαι<sup>d</sup> γάρ.  
 δῶρων<sup>e</sup> δ', ὅσθ' ἐν ἐμῷ οἴκῳ κειμήλια<sup>f</sup> κεῖται,  
 δῶσω δ' ἀλλιστον καὶ τιμηέστατόν ἐστιν.  
 δῶσω τοι κρητῆρα<sup>g</sup> τετυγμένον·<sup>h</sup> ἀργύρεος δὲ 615  
 ἐστιν ἄπας, χρυσῷ<sup>i</sup> δ' ἐπὶ χεῖλα κεκράνται·  
 ἔργον<sup>k</sup> δ' Ἡφαίστιοιο· πόρον<sup>l</sup> δέ ἐ Φαίδιμος ἦρωας,  
 Σιδονίων<sup>m</sup> βασιλεύς, ὅθ' εὖς δόμος ἀμφενάλυψεν  
 κείσέ με νοστήσαντα·<sup>n</sup> τειν δ' ἐθέλω τόδ' ὀπάσσαι.”  
 ὡς<sup>o</sup> οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον. 620  
 [δαιτυμόνες<sup>p</sup> δ' ἐς<sup>q</sup> δώματ' ἴσαν θεῖον βασιλῆος.  
 οἷ δ' ἦγον<sup>r</sup> μὲν μῆλα, φέρου δ' εὐήνορα<sup>s</sup> οἶνον·

610. *Ἔπος*. 613. *Φοῖκῳ*. 617. *Ἐργον*  $\mathcal{F}$ . 618.  $\delta\tau'$  *ἔφος*. 622. *Φοῖνον*.

609. *μείδῃσεν* Schol. H. *γῆθησεν*. 611. pro *ἀγαθοῖο* Crates *ὀλοοῖο* Schol. H.  
 613. *δῶρον* Bek. 617. *δubium an proprium nomen Φαίδιμος*, Scholl. P. Q.  
 621—4. [ ] Bek. Dind. 621. pro *ἐς* Schol. H. *ἀνά*.

seems to be that of “leaning on” or, as here, “sloping towards” (mar.). On *ἔπος τ' ἔφατ'* κ. τ. λ. see on γ. 374.

611. Menelaus' enthusiastic sympathy with his juniors, and his delight at recognizing their father's traits in them are part of the generous elevation of his character; cf. his words 206—7 *sup.* to the young Pisistratus: contrast with this the barely passing touch which Nestor gives to the same thought in γ. 124—5. Nor in σ. 126 does Odys., although noticing a similar fact, so expatiate upon it.

615—7. *τετυγμένον* does not necessarily imply a high degree of finish, being used *e. g.* of Polyphemus' milk-vessels, but only “wrought” or “fashioned”. On the *κρητῆρ* here described see App. A. (8) 1. — *Σιδονίων*, see App. D. 11. — *Φαίδιμος*, some who take this as an adj. say that Sobalos or Sethlos was his name.

621—4. Wolf. *Erolegg.* 78—80 (131—3) rejects these lines as “ipsa orationis insolentia et ambiguitate duris-

simi, nihilque Homeric coloris habentes”. The “obscurities” he illustrates by saying that Eustath. thought they referred to the suitors at Ithaca, not, as plainly shown by Spohn (*de extv. Od. par.* pp. 9, 10), to the palace at Sparta. Eustath. also took *δαιτυμόνες* in sense of “cooks”; cf.  $\sigma$ . 467. The lines form indeed a very weak bridge over a rather sudden chasm of transition and are probably some diasceuaust's work: remove them and we have the passage  $\rho$ . 126 foll. From the way in which we suppose the Homeric poems first composed and recited, no abruptness of transition need startle us; and, when reduced to a whole, such points of articulation are just where we should look for padding. Whoever composed 621—4 seems to have had an *ἔρανος* in view; as the ordinary form of entertainment by a king, after the extraordinary one of a *γάμος* had been despatched; see  $\alpha$ . 226 and note. The word *ἔπεμπον* implies that the “wives” were according to custom not present at the banquet of the men. Ni., how-

σττον δέ σφ' ἄλοχοι καλλιερῆθε μνοι<sup>a</sup> ἐπεμπον.  
 ὡς οἱ μὲν περὶ δεῖπνον ἐνὶ μεγάροισι πένοντο.]  
 25 μνηστήρες<sup>b</sup> δὲ πάροιδεν Ὀδυσσεύης μεγάροιο  
 ὀδίσκοισιν<sup>d</sup> τέροντο καὶ αἰγανέησιν<sup>e</sup> ἰέντες,  
 ἐν τυκτῶ<sup>f</sup> δαπέδῳ,<sup>g</sup> ὅθι περ πάρος ὕβριον ἔχεσκον.  
 Ἀντίνοος<sup>h</sup> δὲ καθῆστο καὶ Εὐρύμαχος θεοειδῆς,  
 ἀρχοὶ<sup>i</sup> μνηστήρων, ἀρετῇ δ' ἔσαν ἔξοχ' ἄριστοι.<sup>k</sup>  
 30 τοῖς δ' υἱὸς Φρονόιο Νοήμων<sup>l</sup> ἐγγύθεν<sup>m</sup> ἔλθων  
 Ἀντίνοον μύθοισιν ἀνειρόμενος<sup>n</sup> προσέειπεν.  
 "Ἀντίνο', ἦ χά τι ἴδμεν<sup>o</sup> ἐνὶ φρεσίν, ἦε<sup>p</sup> καὶ οὐκί,  
 ὀπότε Τηλέμαχος νεῖτ' ἐκ Πύλου<sup>q</sup> ἡμαθόεντος;  
 νῆά μοι οἴχετ'<sup>r</sup> ἄγων, ἐμὲ δὲ χρωῶ<sup>s</sup> γίγνεται αὐτῆς  
 35 Ἥλιδ'<sup>t</sup> ἐς εὐρύχορον διαβήμεναι, ἔνθα μοι ἵπποι<sup>u</sup>  
 δώδεκα<sup>v</sup> θήλειαι, ὑπὸ δ' ἡμίονοι<sup>w</sup> ταλαεργοί<sup>x</sup>

a cf. Σ. 382.  
 b ρ. 187—9.  
 c B. 774; cf. α. 107.  
 d ρ. 186, Ψ. 431,  
 523.  
 e t. 156, Π. 589.  
 f Θ. 366; cf. ρ. 206,  
 M. 105.  
 g κ. 227, λ. 420,  
 577, γ. 188, Δ. 2.  
 h φ. 186—7.  
 i ρ. 391.  
 k χ. 244, ρ. 416;  
 cf. π. 419—20.  
 l β. 386, δ. 648.  
 m γ. 36 mar.  
 n δ. 461 mar.  
 o κ. 190, γ. 26, Κ.  
 100; cf. Δ. 719.  
 p α. 268 mar.  
 q α. 93 mar.  
 r ν. 216; cf. Δ. 168.  
 s α. 225 mar.  
 t ν. 275, ο. 298, φ.  
 347, ω. 431, B.  
 615, Δ. 673, 686.  
 u Δ. 681.  
 v φ. 23; cf. Ψ. 654  
 —5, 662, 666.  
 w ζ. 37 of scarpus,  
 η. 2, 6, ζ. 150  
 of scarpus.  
 x cf. ζ. 277.

628. θεοφειδῆς. 631. προσέειπεν. 632. Ἰδμεν. 636. ταλαεργοί.

623. ἔνεικαν Schol. H. ἔνειμαν Bek. annot. ἐπεμπον var. l. Steph. 627. ἔχον-  
 τες, distincto post πάρος, Arist., Schol. P. 635. ἐς εὐπιπον Bek. annot.

ever, inclines to allow the passage as genuine.

623. καλλιερῆ, see notes on α. 334, and on γ. 394.

625 foll. The scene here changes to Ithaca. Noëmon by his enquiry of Antinoüs about his ship interrupts the suitors' sports, who, startled at the news of Telemachus' departure, concert measures to waylay him on his return. Medon, overhearing their plot, informs Penelopè. Which of the days since Telemachus' departure is here resumed, is not directly stated. Antinoüs' question 642, πότε ἄγεται, is left unanswered; but v. 656 shows that it was not the first day. Doubtless (see on 594 sup.) the same 6<sup>th</sup> day of the whole action, left unfinished at Sparta, is meant to be continued.

627. δαπέδῳ, the δα- is = γῆ; see on δ. 1: the ground itself with a levelled surface (τυκτῶ), not strictly, (as the Schol.) a "pavement", is intended.

628—9. On the part taken here by Antin. see App. E. 6 (2). — καθῆστο, they sat perhaps as arbiters or umpires to the rest (mar.).

633—4. νεῖτ', "returned". This enquiry elicits that they knew not of his having gone. — Πύλου, see App. D. 4, and A. 12. — χρωῶ γίγνεται is an exception to the general usage mentioned in note on α. 225.

635. Ἥλιδ'. Elis, distinguished as κοίλη (see on δ. 1), as a level space between mountains, is, to judge from map delineations, the most unbroken plain in Peloponnesus. In Δ. 678—81 the spoils of this πεδίον are described. Herod. (IV. 30) says, that mules could not be bred there, but implies, that it was a great pasture ground for them. Löwe remarks, that v. 605 shows why Noëmon's mares etc. were not kept in Ithaca. — εὐρύχορον, the 2<sup>d</sup> element in this is χῶρος, not χόρος: the epithet is vaguely applied to any region large or small, if not broken up by crags and ravines. Pind. Pyth. VIII. 57 applies it to the ἀγυῖάς, "streets" of a town.

636. ἡμίονοι, Nausicaa's car, and that in which Hector's corpse is brought back by Priam (mar.) are drawn by mules, hence called ἐντεσεργ-



a γ. 383, ζ. 109, 228.	ἀδμητες <sup>a</sup> τῶν κέν τιν' ἐλάσάμενος δαμασαλίμην. <sup>b</sup>	
b M. 106, 125.	ὡς ἐφαθ', οἷ δ' ἀνὰ θυμὸν ἐθάμβεον· οὐ γὰρ ἐφαντο <sup>b</sup>	
c A. 682; cf. γ. 4.	ἐς Πύλον οἴχεσθαι Νηλήιον, <sup>c</sup> ἀλλὰ που αὐτοῦ	
d γ. 101 mar.	ἀργῶν ἢ μήλοισι παρέμμεναι ἢ ἐσβῶτη.	64c
e B. 227; cf. β. 307.	τὸν δ' αὐτ' Ἀντίνοος προσέφη, Εὐπέλθεος υἱός·	
f α. 409, K. 204.	“νημερτές <sup>d</sup> μοι ἐνίσπε, πότε ᾤχετο καὶ τίνες αὐτῶ	
g App. A. 7 (3) mar.	κοῦροι ἐποντ'; Ἰθάκης ἐξαιρέτοι, <sup>e</sup> ἢ εὐλο <sup>f</sup> αὐτοῦ	
h App. A. 7 (1) mar.	θῆτες <sup>g</sup> τε δμῶές <sup>h</sup> τε; δύναιτό κε καὶ τὸ τελέσσαι. <sup>i</sup>	
i ε. 90.	καί <sup>k</sup> μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὄφρ' εὖ εἰδῶ,	64j
k α. 174, γ. 232, ξ. 186, ω. 258, 297, 403.	ἢ σε βίη ἀέκοντα <sup>l</sup> ἀπήυρα νῆα μέλαιναν,	
l A. 430, α. 403; cf. H. 197, O. 186.	ἢ ἐκῶν οἱ δῶκα, ἐπεὶ προσπτύξατο <sup>m</sup> μύθη; <sup>n</sup>	
m β. 77 mar.	τὸν δ' υἱὸς Φρονίου Νοήμων ἀντίον ἦδα·	
n β. 133.	“αὐτὸς <sup>n</sup> ἐγὼ οἱ δῶκα· τί κεν ῥέξειε καὶ ἄλλος,	
o υ. 58, ψ. 343, Ψ. 62.	ὀππότ' ἀνῆρ τοιοῦτος ἔχων μελεδήματα <sup>o</sup> θυμῶ	65c

643. Φεοί. 645. Φεῖδω. 646. ἀφέκοντα. 647. Φεκὼν Φοί. 649. Φοί.

641. Ἀντίνοος ἀπαμείβετο φώνησέν τε Harl. marg. Scholl. H. P. 646. ἢ pro εἰ Bek., mox ἀπήυρα Ern. Cl. ed. Ox. ἀπήυρα Harl. Wolf. 649. ἐγὼ Bek., ἐκῶν cæteri, quod ob F stare nequit.

γολ, “harness-working”. The mule was fitter for heavy draught and burden (ταλαεργός) than the horse, as also for mountain use, being sure-footed, hence suited to Ithaca. From ὄρος *mons* comes ὄρεός, *Epice* ὄρεός. For war he lacked the weight, speed, and strength of the horse. H. uses ἡμίλον. and οὐρ. as synonyms; cf. Ω. 697, 716. Arist. *de animal.* VI. 29 says that the ἡμίλον. is bred from male ass and mare, and the ὄρεός by reversing the parentage, sometimes called a “mute”. In B. 852 we read of wild mules, understood by Köppen *ad loc.* to be the Jiggetai, known in Persia (*equus hemionus* Linn.). In Ψ. 655 one of 6 years old is yet unbroken, but this cannot have been usual; indeed, the poet adds ἢ τ' ἀγλίστη δαμάσασθαι. Mules afterwards ran in the Olympic games (Pind. *Ol.* VI.).

639—42. Νηλήιον, see App. A. 12. — αὐτοῦ, dep. on ἀργῶν. που governs ἀργῶν “somewhere in his own fields”. — σβῶτη, Eumæus, who forms a leading personage in ξ. π. and φ., is here first alluded to. — ἐνίσπε, see App. A. 1.

643. κοῦροι denotes vigour, but also

intimates subordination to the ἀρχός as senior, cf. γ. 362—4, and Cic. *de Sen.* VI. 17. Some punctuate κοῦροι ἐποντ' Ἰθάκης ἐξαιρέτοι; but no adequate sense can be given to Ἰθ. ἐξαιρ. wh. wd. not exclude their being his own dependents.

644—7. τὸ is the manning his ship by his own θήτες and δμῶες; for these see App. A. 7 (1) (3). The vulg. is ἀέκοντος, which cannot be gen. after βίη, the phrase βίη τινος being post-Homeric for “against one's will”; nor can it as in A. 430 depend on ἀπήυρων, because σε precedes: and in a phrase so short a gen. absolute, interposed between the object to which it refers and the verb, is not to be thought of, nor is it justifiable by σφισι . . . λευσσάντων of ξ. 155—7 (Fa.), where it follows as a separate clause. Hence, the conjecture of Ahrens *de hiatus* 21, and La Roche 19, that ἀέκοντα is right, but was altered by some early critic to avoid the hiatus of -ᾶ ᾶ- (cf. Θ. 503 ἐφ' ὀπιλοσσο|μῆσθ' ἄ|τάρ), has been received. See mar. for places where ἀέκοντα agreeing with a pron. has βίη connected with the governing verb.

αὐτίξῃ; χαλεπόν<sup>a</sup> κεν ἀνήρασθαι δόσιν εἰη.  
 κοῦροι δ' οἱ κατὰ δῆμον ἀριστεύουσι<sup>b</sup> μεθ' <sup>c</sup> ἡμέας,  
 οἷ οἱ ἐποντ'· ἐν δ' ἀρχὸν<sup>d</sup> ἐγὼ βαίνοντ' ἐνόησα  
 Μέντορα<sup>e</sup> ἢ θεόν, τῷ δ' αὐτῷ πάντα<sup>f</sup> ἐφάκειν.  
 55 ἀλλὰ τὸ θαναμάξω· ἴδον ἐνθάδε Μέντορα διον  
 χθιζὸν ὑπῆοτον,<sup>g</sup> τότε δ' ἔμβη νη<sup>h</sup> Πύλονδε."  
 ὡς<sup>i</sup> ἄρα φωνήσας ἀπέβη πρὸς δάματα πατρὸς,  
 τοῖσιν δ' ἀμφοτέροισιν ἀγάσσατο<sup>k</sup> θυμὸς ἀρήνωρ.  
 μνηστῆρας δ' ἄμυδις<sup>l</sup> κάθισαν καὶ παῦσαν ἀέθλων.  
 60 τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός,  
 [ἀχνύμενος·<sup>m</sup> μένεος δὲ μέγα φρένες<sup>n</sup> ἀμφιμέλαιναι  
 πίμπλαντ', ὅσσε δὲ οἱ πυρὶ λαμπετόωντι εἶκτην.]  
 "ὦ<sup>o</sup> πόποι, ἦ μέγα ἔργον ὑπερφιάλως ἐτέλεσθη  
 Τηλεμάχῳ ὁδὸς ἦδε· φάμεν δὲ οἱ οὐ τελέεσθαι.<sup>p</sup>  
 65 ἐκ<sup>q</sup> δὲ<sup>r</sup> τοςῶνδ' ἀέκητι νέος παῖς οἴχεται αὐτως,<sup>s</sup>

a σ. 287, cf. ξ. 239.  
 b σ. 36; cf. δ. 666.  
 c π. 410, B. 143, I. 54.  
 d σ. 182, κ. 204, A. 311.  
 e σ. 267—8.  
 f ω. 446.  
 g σ. 25, Θ. 530, Σ. 277.  
 h π. 24, 142, ρ. 42, i δ. 715, α. 148.  
 k δ. 181 mar. σ. 71; cf. ρ. 181, φ. 285.  
 l ε. 467, Υ. 114, Ν. 336.  
 m A. 103—4, n P. 63, 409, 573, o π. 346—7, p cf. β. 256, q Z. 370, 384, I. 384.  
 r A. 436—7—8—9, β. 330, 340, 351, 380, 416, α. 285, 251, 200, 265, 267, 487, η. 05.  
 s B. 348, P. 143, 450, O. 128, v. 130, 370.

653. Foi. 654. FeFάκειν. 655. Fίδον. 662. Foi FeFίκτην. 663. Fέργον.  
 664. Foi. 665. ἀFέκητι.

652. ὑμέας Barnes. 656. ὑπ' ἡοῖον Barnes. Ern. Cl. ed. Ox. ὑπῆοτον Wolf.  
 659. μνηστῆρας B. 660. προσέφη Harl. 661—2. translattitii vv. ex A. 103, Scholl. H. Q. [] Bek. Dind. Fa. 664. φάμεν δὲ μιν nonnulli perperam, Scholl. H. P. 665. τόσσων δ' plerique τοςῶνδ' Ascalonita, Scholl. P. Q.

652. ἡμέας, the var. lect. ὑμέας perhaps arose from an opinion that μετὰ with accus. could not mean "among", which it can (mar.).

654—6. ἢ θεόν, see mar. — τότε refers to the start on the evening of Day II. If the words (see on 625 sup.) are spoken on Day VI., χθιζὸν would mean Day V. Telem. made his passage in one night, reaching Pylos the next morning or forenoon. With an equally fair wind back he might certainly have returned, but after a stay of 24 hours only, within the time. Thus Noëmon, as such a degree of dispatch was unlikely, is amazed at having seen Mentor on Day V. at dawn.

658—9. ἀγάσσατο here expresses wonder mixed with indignation see on δ. 181. — ἄμυδις, for the form cf. χαμάδις from χαμαί, and ἀμοιβηδῖς: it is a more intense form of ἄμα, its connexion with which is shown by ε. 467, μῆ μ' ἄμυδις στίβη τε κακῆ καὶ θῆλυς ἔεργη . . . . δαμάση.

661—2. These lines were probably

transferred hither by some copyist from A. 103—4; see on α. 97—101.

663. μέγα ἔργον, see on γ. 261, with which cf. also Pind. Nem. X. 64, μέγα ἔργον ἐμήσαντ'. — ὑπερφιάλως, Butt. Lexil. 102, notices that this adv. is "free from any meaning, strictly reproachful", such as the adj. ὑπερφιάλος sometimes admits: and cites this passage as more clearly showing than others that the word is based on ὑπερφυής. That which transcends nature and implies supernatural aid being required by the sense, not that which is overbearing or arrogant. Cf. Shakspeare's "passing strange". Butt. notes that ἐτέλεσθη is here = τετέλεσται.

664. τελέεσθαι is here fut. mid. with pass. sense, cf. Θ. 415, ὅδε γὰρ ἠπέλησε . . . ἦ.

665. The odd. all give ἐν τόσσων δ'; but ἀέκητι cannot easily stand absolutely: it governs τόσσων, and ἐν is in tmesis with οἴχεται (for ἐξοίχομαι see mar.). Now Homeric usage

a δ. 408 mar.  
b φ. 490.  
c ε. 597.  
d ε. 165, α. 340, ξ.  
110, 218, σ. 178,  
ε. 27, 82, 158,  
ο. 134.

νῆα ἐρυσσάμενος κρίνας<sup>a</sup> τ' ἀνὰ δῆμον ἀρίστους.  
ἄρξει καὶ προτέρω<sup>b</sup> κακὸν ἔμμεναι· ἀλλὰ οἱ αὐτῶ  
Ζεὺς<sup>c</sup> ὀλέσειε βίην πρὶν ἤμιν πῆμα φντεῦσαι.<sup>d</sup>

666. Φερυσσάμενος. 667. Φοί.

667. ἀλλὰ οἱ Ern. Cl. ed. Ox. ἀλλὰ οἱ Wolf. quod mavult Schol. H. 668. ἦβης μέτρον ἰκέσθαι Arist., vulg. ἡμῖν πῆμα γενέσθαι Harl. mar. Scholl. H. Q. ἡμῖν πῆμα φντεῦσαι Barnes. Cl. ed. Ox. Dind. Fa. Löw., sed Bek. Arist. sequitur.

is (see mar.), in coupling by δὲ a sentence beginning with a prep. in tmesis, to join the δὲ to the prep. If the text be the true reading, the second δε might easily become detached, and then from δὲ seeming repeated, the first δὲ might be let drop. τὸσῶνδ' is of course from τὸσόςδε the stronger demonstr., "so many as you see here", wh. well suits the passage. Bek. prints ἐκ τὸσῶνδ', but the leaving the monosyl. ἐκ thus isolated is not in Homeric manner. — αὐτῶς with ἐξ ὀλγεται, "is got off baffling us". "Utrum αὐτῶς an αὐτῶς viri summi dissentiunt", Löwe. Buttm. (*Lexil.* 30) writes αὐτῶς, Herm. αὐτῶς always. It seems based on αὐτῶς, the adverbial sense of wh. it bears, meaning in that way itself, hence "in that very way", as is most clearly seen in the phrase ὡς δ' αὐτῶς, v. 238; and αὐτῶς, if read, seems to imply αὐτῶς as existing, wh., however, is post-Homeric, as is even ἐαντοῦ for wh. H. has ἐο αὐτοῦ, οἱ αὐτῶ etc. Beyond this presumption no evidence appears: possibly it acquired the aspirate by a grammatical sympathy with οὐτῶς. By a slight accretion of force αὐτῶς means "in the same way as before, as usually", etc. Thus Penel. αὐτῶς ἦσται "sits just as she was", v. 336. It points also emphatically to a present or actual state, so *A.* 520 καὶ αὐτῶς, "even as matters stand", or *A.* 133 "as you see". And by further growing into the sense of "so much and no more", (cf. Latin *tantum* "only" from *tantus* "so much") it becomes contemptuous, like French *comme ça* and our "so so". Thus it is "merely", as in *πάσις δ' ἔτι νῆπιος αὐτῶς*, Ω. 726. But there seems a class of passages (mar.) which demand a more precise meaning, as "in vain,

absurdly", and so imply another αὐτῶς, in that sense a distinct word: for 1. in order to enhance "just so" and the like into a notion of μάψ "in vain", the mode pointed at by the "so" should palpably involve that meaning, as in ο. 82—3 οὐδέ τις ἡμέας αὐτῶς ἀπέμψει, where "send us so away as we came" is = "send us away *boonless*", but this condition often fails; and 2. the strong stress so required upon the word αὐτῶς calls for an emphatic position, as (here and v. 336) at the end of the line, which, however, it often has not. Further, the curious passage π. 110—1, αἶτον ἔδοντας μάψ, αὐτῶς, ἀτέλεστον, ἀνηνύστω ἐπὶ ἔργῳ, seems to contain a pile of adverbial phrases reinforcing one another in the same sense, and αὐτῶς should have accordingly as properly definitive a sense as μάψ or ἀτέλεστον. Thus we have (1) αὐτῶς the adv. as it were of αὐτῶς, with a range of meaning as above, and (2) αὐτῶς *irrito*, as here. It is impossible to settle the breathing or derivation of this last, but the *onus probandi* may be left to those who assert the aspirate. Doeder. 256—7 thinks it is really ἀφάτως from ἀφάτη (ἀνάτα Pind.) = ἄτη — a doubtful doctrine.

667. προτέρω, with this, as referring to fut. time, cf. πρόσσω in the phrase πρόσσω καὶ ὀπίσω, and see note on ὀπιθεν β. 270. The Schol. gives it as = ποῦρωτέρω which would similarly mean "further on in time", i. e. "hereafter".

668. For the *var. lect.* here see inferior mar.: the authority of Arist. claimed by 2 Scholl. for ἦβης μέτ. *λυ.* is undecisive, since on what ground he preferred it, we know not. It is not strictly consistent with Penelopè's words of her son (σ. 217, τ. 532, cf. λ. 317), μέγας ἐστὶ καὶ ἦβης μέ-

ἀλλ' <sup>a</sup> ἄγε μοι δότε νῆα θοὴν καὶ εἰκος' ἐταίρους,  
 570 ὄφρα μιν αὐτὸν ἰόντα <sup>b</sup> λοχῆσομαι ἠδὲ φυλάξω  
 ἐν <sup>c</sup> πορθμῶ Ἰθάκης τε Σάμοιό τε παιπαλοέσσης, <sup>d</sup>  
 ὡς ἂν ἐπισμυγερῶς <sup>e</sup> ναυτίλλεται' εἵνεκα πατρός." <sup>f</sup>  
 ὡς <sup>h</sup> ἔφαθ', οἷ δ' ἄρα πάντες ἐπήνεον ἠδ' ἐκέλευον.  
 αὐτίκ' <sup>i</sup> ἔπειτ' ἀνστάντες <sup>k</sup> ἔβαν δόμον <sup>l</sup> εἰς Ὀδυσῆος.  
 575 οὐδ' ἄρα Πηνελόπεια πολὺν χρόνον ἦεν ἄπυστος <sup>m</sup>  
 μύθων, οὓς μνηστῆρες ἐνὶ φρεσὶ βυσοδόμευον. <sup>n</sup>  
 κῆρυξ γάρ οἱ ἔειπε Μέδων, <sup>o</sup> ὃς ἐπεύθετο βουλάς  
 αὐλῆς ἐκτὸς ἐών· οἷ δ' ἐνδοθι μῆτιν ὕφαινον. <sup>p</sup>  
 βῆ <sup>q</sup> δ' ἔμην ἀγγελῶν διὰ δάματα Πηνελοπείη·  
 580 τὸν δὲ κατ' οὐδοῦ <sup>r</sup> βάντα προσήδα Πηνελόπεια  
 "κῆρυξ, <sup>s</sup> τίπτε δέ σε πρόεσαν μνηστῆρες ἀγαυοί;  
 ἦ εἰπέμεναι δμωῆσιν Ὀδυσσῆος θελοιο,

a β. 212; cf. π.  
 348—9.  
 b ξ. 181, π. 463.  
 c δ. 845—7, ο. 29.  
 d λ. 480.  
 e γ. 195.  
 f ξ. 246.  
 g α. 281, β. 308,  
 δ. 701.  
 h η. 226, θ. 396,  
 υ. 47, σ. 66, φ.  
 539, ς. 380.  
 i π. 407.  
 k π. 358.  
 l π. 328.  
 m α. 127; cf. α. 242.  
 n ρ. 66, 465, ς. 273,  
 ι. 316, υ. 184.  
 o π. 412, 252, χ.  
 357, 361.  
 p δ. 739, ε. 356, ι.  
 422, ζ. 187, Η.  
 324, Ι. 93.  
 q δ. 528 mar., ζ. 50.  
 r App. F. 2.  
 s δ. 707.

669. *φέλοσ'*. 677. *Φοι ἔφειπε*. 682. *Φειπέμεναι* omisso ἦ.

670. *αὐτίς* Bek., *mox λοχῆσω et τυγήσομαι* Bek. annot. 682. ἦ delet Bek.

τρον ἰάνει (is come to); but it well suits his disparagement by Antin. as a "mere boy" (665). Still, the tone of unfeigned alarm which the speech shows suits better the other reading. And the contrast which ἡμῖν offers to οἱ αὐτῶ strengthens the passage. With πῆμα φντεῦσαι cf. θάνατον or κακὰ δαπτειν (π. 423, Σ. 367). The reading γενέσθαι is probably taken from Eumæus' words τοὺς (the suitors) Ζεὺς ἐξολέσειε πρὶν ἡμῖν πῆμα γενέσθαι (mar.). Ni. leaves the question unnoticed.

670. *ἰόντα* = οἴκαδε νισόμενον in 701. — *λοχῆσ. ἠδὲ φυλ.*, on question of mood here see App. A. 9 (5).

671. *πορθμῶ*, see on 844 foll.

672. *ἐπισμυγερῶς*, see on γ. 195. — *ναυτίλλεται* includes, as Ni. thinks, a touch of derision; if so, our expression of "a wild-goose chase" would nearly suit. The mood is subj. shortened *epic*.

675. *ἄπυστος*, see on α. 242.

677. *Μέδων*, the speech of Penel. 681 foll. shows that he is in her eyes a partizan of the suitors. He has favoured their lawlessness hitherto, but seems shocked at their plot against Telem. and betrays it; and not feeling secure through this negative loyalty, when vengeance overtakes the suitors,

he skulks under a seat (χ. 362 foll.). Telem. intercedes, yet he comes forth faintly reassured and pleading still. Odys. in the line ὡς κακοεργῆς εὐεργεσίη μέγ' ἀμείνων, seems there to balance his claims, based by Telem., however, rather on early services, and to admit him, though sternly, to grace. Spohn. *de extr. Od. par.* p. 6. finds an inconsistency in this with the statement ρ. 172—3 that Medon was "most acceptable of all the heralds (to the suitors) and was present at their banquet": but then Medon's conduct is not meant to be consistent. He is a "trimmer". Phemius, too, entertained them by singing; but this was *ἀνάγκη* (α. 154): whereas Penelopé's language here, although intemperate through sorrow, leaves no doubt as to Medon's leanings up [to a certain point. Medon is also the name of a son of Oileus, (N. 694) killed by Æneas (O. 332 foll.).]

678—80. *αὐλῆς — δάματα — οὐδοῦ*, see App. F. 2 (5) (6), (10) (23) (24).

682. Obs. synizesis in ἦ εἰπέμεναι: which, however, is lost when the digamma is restored, ἦ disappearing. — *δμωῆσιν*, since Medon had intruded on the apartment where Penel. was sitting with her attendants, she

a δ. 351 mar.  
 b υ. 13, 116—9, X.  
 203; cf. β. 20.  
 c χ. 38, ψ. 356,  
 ω. 459; cf. α. 378.  
 d δ. 94.  
 e Μ. 40.  
 f γ. 193, ο. 403.  
 g cf. β. 230—4, τ.  
 315.  
 h ρ. 577, Ο. 598.  
 i λ. 218, ξ. 59, σ.  
 275, τ. 43, 168,  
 ω. 255.  
 k δ. 621.  
 l cf. υ. 132—3, Γ.  
 415.  
 m ο. 70—1.  
 n μ. 154, E. 567,  
 O. 597—9.

ἔργων πύσασθαι, σφίσι δ' αὐτοῖς δαῖτα<sup>a</sup> πένεσθαι;  
 μὴ μνηστεύσαντες, μῆδ' ἄλλοθ' ὀμιλήσαντες,  
 ὕστατα<sup>b</sup> καὶ πύματα νῦν ἐνθάδε δειπνήσειαν.  
 οἱ θάμ' ἀγειρόμενοι βίον κατακείρετε<sup>c</sup> πολλόν,  
 κτήσιν Τηλεμάχοιο δαΐφρονος· οὐδέ τι πατρῶν<sup>d</sup>  
 ὑμετέρων τὸ πρόσθεν<sup>e</sup> ἀκούετε,<sup>f</sup> παῖδες ἔοντες,  
 οἷος Ὀδυσσεὺς ἔσκε μεθ' ὑμετέροισι τοκεῦσιν,  
 οὔτε τινὰ ὄξεας ἐξάσιον<sup>h</sup> οὔτε τι εἰπὼν  
 ἐν δῆμῳ· ἦ τ' ἐστὶ δίκη<sup>i</sup> θεῶν<sup>k</sup> βασιλῶν.  
 ἄλλον<sup>l</sup> κ' ἐχθαίρησι<sup>m</sup> βροτῶν, ἄλλον κε φιλοίη.<sup>n</sup>

685

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683. *Ἐργων.* 690. *Ἐειπῶν.*

685. *δειπνήσειτε* Harl. 686. *θ' ἄμ'* Harl. sed cum var. lect. *θάμ'*, ita Flor. Steph. utrumque Scholl. H. P. 688. *τῶν* pro τὸ Bek. annot.

asks this question in anger, viewing him as a partizan of the suitors, "are you come to order the women (off their work here) to wait on the suitors?"

684. *μὴ κ. τ. λ.*, the two participles are negatively conjoined, and with *ἄλλοθ'* (*ἄλλοτε* of time, not *ἄλλοθι* of place) express a condition of the main action *δειπνήσ.*, — "may they, never again suitoring nor even forming a party (here), sup their very last here now". With an aorist verb the participles of condition are often aor. also, as Z. 302—3 ἦ δ' ἄρα πέπλον ἔλοῦσα . . . δῆκεν; Θ. 218—9 εἰ μὴ ἐνὶ φρεσὶ θῆκ' Ἀγαμέμνονι . . . αὐτῷ ποιπνύσαντι θοῶς ὀτρύναι Ἀχαιοῦς; Ω. 48 ἀλλ' ἦ τοι κλαύσας καὶ ὀδυρόμενος μεθέηκεν. Herm. (*ad Viger.* not. 262), whom Ni. and Löwe follow, gives another construction, in which *μὴ* and *μῆδ'* are taken as one strengthened neg. applied to *ὀμιλήσ.* only, and *μνηστεύσ.* stands as = the subj. of the sentence, — "may they who have come hither as suitors never form a party again, but sup etc." But the rhyming clauses imply a closer parallelism in the relation of the words so linked than wd. allow of one being the subject (*quasi μνηστήρες*, rather more energetically put) and the other a part of the predication. In λ. 613, *μὴ τεχνησάμενος μῆδ' ἄλλο τι τεχνήσαιο*, which Herm. cites, *τεχνῆσ.* is further defined by the rel. clause, *ὅς κ. τ. λ.*, in 614; but in the

similar rel. clause here (686) the tense changes to pres. The participial clause of condition, which is there included in one word (*τεχνῆσ.*), is here expanded into two (1) *μὴ μνηστ.* (2) *μῆδ' . . . ὀμιλ.*, the one enhancing the other by *μῆδ'*, rather stronger than *μῆτ'.*

686. *κατακείρετε*, this change of person from *δειπνήσειαν* 685 is an angry apostrophe including in the reproach Medon, as abetting the suitors. This ethical point is enfeebled by reading *δειπνήσαιτε* in 685.

687. *δαΐφρονος*, see on α. 48.

688. *ἀκούετε* takes for obj. the sentence *οἷος Ὀδ. ἔσκε κ. τ. λ.* For its tense see Donalds. *Gr. Gr.* 423 (3), "the present is used for the perf. in verbs which express the permanence of a state, or an impression, and its results. Such are *ἀκούω*, *κλύω*, etc., expressing the continuance of a perception".

689. Penel. implies that Medon was one of the younger generation, sympathizing chiefly with the suitors.

690. *τινὰ* and *τι* belong with *ἐξάσιον* equally to both clauses.

691—2. *ἦ τ' ἐστὶ δίκη*, this phrase appears limited to the Ody.; cf. note on ἦ θέμις ἐστὶ γ. 45. — *ἐχθαίρησι . . . φιλοίη*. In mar. are the passages given Jelf *Gr. Gr.* § 809, 2. in which H. interchanges the subjunct. and optat. mood. In all these Bek. edits either both subj. or both optat., thus ignoring

κείνος δ' οὐ ποτε πάμπαν ἀτάσθαλον· ἄνδρα ἐύργειν·  
 ἀλλ' ὁ μὲν ὑμέτερος θυμὸς καὶ ἀεικέα<sup>b</sup> ἔργα  
 595 φαίνεται, οὐδέ τις ἔστι χάρις μετόπισθ' εὐεργέων."<sup>c</sup>  
 τὴν δ' αὐτε προσέειπε Μῆδων, πεπνυμένα εἰδώς  
 "αἶ γὰρ δὴ, βασίλεια, τόδε πλείστον κακὸν εἶη.  
 ἀλλὰ πολὺ μείζον τε καὶ ἀργαλεώτερον ἄλλο  
 μνηστῆρες φράζονται,<sup>d</sup> ὃ μὴ τελέσειε<sup>e</sup> Κρονίων.  
 700 Τηλέμαχον<sup>f</sup> μεμάσσι κατακτάμεν ὄξει χαλκῷ,  
 οἴκαδε<sup>g</sup> νισσόμενον· ὃ δ' ἔβη μετὰ πατρὸς<sup>h</sup> ἀκούη  
 ἐς<sup>i</sup> Πύλον ἡγαθῆν ἥδ' ἐς Λακεδαίμονα διαν."<sup>j</sup>  
 ὡς<sup>k</sup> φάτο, τῆς δ' αὐτοῦ λύτου γούνατα καὶ φίλον  
 ἦτορ,  
 δὴν<sup>l</sup> δέ μιν ἀμφασίη ἐπέων λάβε, τῶ δέ οἱ ὄσσε  
 705 διακρυόφι πλησθεν, θαλερῆ δέ οἱ ἔσχετο<sup>m</sup> φωνή.

a σ. 139, γ. 314, 47.  
 b X. 395, Ψ. 21, Ω. 733.  
 c γ. 319.  
 d β. 367-8.  
 e β. 34, θ. 570, ο. 112, ρ. 399, υ. 236, 344.  
 f δ. 740, α. 18-20, ο. 30.  
 g ε. 181.  
 h β. 308, ξ. 179, ρ. 43.  
 i α. 20, α. 281-5, β. 359, γ. 326, ν. 440.  
 k α. 297, 406, γ. 68, 147, ψ. 265, ω. 345.  
 l P. 695-6, τ. 472, Ψ. 398-7, κ. 247, -8, υ. 344-9; cf. α. 151-2.  
 m cf. θ. 542.

693. *ἑὺργειν*. 694. *ἀεικέα* *ἔργα*. 695. *εὐεργέων*. 696. *προσέειπε*  
*ἑιδώς*. 701. *οἴκαδε*. 704. *ἑπέων* *φοι*. 705. *φοι*.

697. *εἰ* Harl. Heidelb. Ambr. Bek. *αἶ* Scholl. Dind. Fa. Löw. 701. *νισσόμε-*  
*νον* B. *νισσόμενον* Barnes. 702. *ἡμαθίην* Rhian., Scholl. H. P. 705. *ἔσχετο*  
 Arist., Scholl. H. P. Q.

the fact for which Jelf there finds reasons. The text here will hardly bear any such reasoning as Jelf applies, and here even Bek. retains the moods different. See App. A. 9 (16) for some explanatory remarks.

In the sentiment we have a glimpse of "the right divine (*θείων*) of kings to govern wrong", which wrought its usual effect. This confirms the tradition of the speedy downfall of the "heroic" monarchies throughout Greece as probably a true picture of history; see the stories of migrations which Virgil has embodied in *Æn.* III. 399-402. *Odys.* is spoken of as a noble exception, rather confirming than invalidating the rule.

693. *εὺργειν*, this pluperf. has force of an aor., the perf. *ἔργα* retaining always its proper force "have done".

694-5. *θυμὸς καὶ ... ἔργα*, the one as expressed in the other; see on *ἡ ἔπος ἦέ τι ἔργον*, γ. 99. Penelopè's view of Medon as being of the hostile faction finds here complete expression.

695. *χάρις*, Löwe cites Soph. *Aj.* 1283 φεῦ, τὸν θανάτῳ ὡς ταχεῖά τις

*βροτοῖς χάρις διαόξεϊ κ. τ. λ.* and Plaut. *Pen.* X. 17 *Si quid bene facias, levior pluma est gratia.*

702. *ἡγαθῆν*, Buttm. *Lexil.* 58, prefers the etymol. of *ἄγαν θεῖος*, in Pind. *ἀγάθεος*, "used only of cities, countries and mountains, to which the idea of *divine, sacred*, belongs as a fixed epithet": so *διαν* here of Laced.

705. *ἔσχετο*, Arist. read *ἔσκετο* = *ἐγένετο* (Schol.) when *θαλερῆ* would become a predicate, "became faint". In 699 *inf.* we have *ἔσκε*, but no trace of *ἔσχετο* occurs in the parallel passages (mar.) and the form lacks authority. There (mar. II.) *θαλερῆ*, used of the voices of Antilochus and Eumelus, must be a general epith., as in the phrase *θαλερῶν αἰζηῶν* K. 259, and therefore here is probably not distinctive of a female voice, but rather meaning "vigorous". The opposite meaning of "effeminate" comes out in *θαλερὸν δέ οἱ ἔκπεσε δάκρυον*, B. 266. Thus *ἔσχετο φωνῆ* means "sound was stayed or stifled" (mid. for pass.), as by sobb — a stage beyond the *ἀμφασίη ἐπέων*, inability to utter

<p>a P. 466, η. 155, u. 321. b δ. 481. c δ. 681. d δ. 665. e α. 225 mar. f K. 308, M. 156, N. 58, 110. g K. 27. h α. 97 mar. i ξ. 182, ω. 93. k δ. 677 mar. l cf. η. 263. m ζ. 201, ψ. 222; cf. γ. 26—7. n λ. 206. o γ. 15—16. p β. 215, 218, 264. q δ. 562 mar. r δ. 657 mar. s φ. 541, ω. 315, Υ. 282. t Ξ. 253, Ψ. 63. u β. 329, κ. 363, ζ. 323, Ζ. 169; cf. φ. 185. v Υ. 421, Χ. 136, Ξ. 269, ρ. 438. w Γ. 152, Ψ. 878. x ζ. 195, ω. 272; cf. Θ. 253. y App. F. 2. (23). z κ. 409, τ. 543, ω. 59. aa E. 889. bb β. 293 mar.</p>	<p>ὄψε<sup>a</sup> δὲ·δή μιν ἐπεσσιν ἀμειβομένη<sup>b</sup> προσέειπεν      “κῆρυξ,<sup>c</sup> τίπτε δέ μοι παῖς<sup>d</sup> οἴχεται; οὐδέ τί μιν χροῶ<sup>e</sup>      νηῶν ἀκνύορων<sup>f</sup> ἐπιβαινέμεν, αἷ θ’ ἄλδος ἵπποι      ἀνδράσι γίγνονται, περώσι δὲ πουλύν<sup>g</sup> ἐφ’<sup>h</sup> ὕγρην.      ἦ ἴνα μηδ’ ὄνομ’<sup>i</sup> αὐτοῦ ἐν ἀνθρώποισι λίπηται;” 710      τὴν δ’ ἡμείβετ’ ἔπειτα Μέδων,<sup>k</sup> πεπνυμένα εἰδώς·      “οὐκ<sup>l</sup> οἶδ’ ἦ τίς μιν θεὸς ᾤρορεν,<sup>m</sup> ἦε καὶ αὐτοῦ      θυμὸς ἐφωρμήθη<sup>n</sup> ἴμεν ἐς Πύλον, ὄφρα πύθηται<sup>o</sup>      πατρὸς εὐῶ ἢ νόστον<sup>p</sup> ἢ ὄν τινα πότμον<sup>q</sup> ἐπέσπεν.”      ὡς<sup>r</sup> ἄρα φωνήσας ἀπέβη κατὰ δῶμ’ Ὀδυσῆος. 715      τὴν δ’ ἄχος<sup>s</sup> ἀμφεχύθη<sup>t</sup> θυμοφθόρον,<sup>u</sup> οὐδ’<sup>v</sup> ἄρ’ ἔτ’      ἔτλη      δίφρω ἐφέξεσθαι<sup>w</sup> πολλῶν<sup>x</sup> κατὰ οἶκον ἐόντων,      ἀλλ’ ἄρ’ ἐπ’<sup>y</sup> οὐδοῦ ἴξε πολυκμήτου θαλάμοιο      οἴκτρ’<sup>z</sup> ὀλοφυρομένη· περὶ δὲ δμῳαὶ μινύριζον<sup>aa</sup>      πᾶσαι, ὄσαι κατὰ δῶματ’ ἔσαν νέαι<sup>bb</sup> ἠδὲ παλαιαί. 720</p>
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706. Fe Fέπεσσιν προσέFειπεν. 711. Fειδώς. 712. οὐ Fοιδ’ . 714. ἐFοῦ.  
717. Fοῖκον.

707. pro οὐδὲ ἦε interrog. Bek. annot. 712. εἰ τίς Dind. Löw. Cl. ed. Ox.  
ἦ τίς Arist., Scholl. H. P. Q., ita Bek. Fa. 717. δίφρω Bek. annot.

words 704. Virg. *Æn.* III. 308—9 has expressed it with variation thus

Deriguit visu in medio: calor ossa reliquit.

Labitur et longo vix tandem tempore fatur.

707—8. μιν χροῶ, see on α. 255. — ἵπποι, “chariots”; cf. ναῖαν ἀπήνην Eurip. *Med.* 1119. Properly ἵπποι (or ἵππω dual, E. 13, 19) is a chariot: but, as we cannot pluralize it further, “chariots” would still be ἵπποι. The all but universal practise of chariot-driving instead of horse-riding in H. favours this. Still, from Pind. *Isthm.* IV. 5, νᾶες ἐν πόντῳ καὶ ἐν ἄρμασιν ἵπποι, the simple sense of “horses” might well stand. In simile a ship runs like a team of four horses, and on the other hand Odys. bestrides a plank of his raft like a riding-horse (ν. 81, ε. 371).

712. ᾤρορε, the more common word with δαίμων, θεὸς etc. is ᾤρε, as in

rousing a hero to warlike effort etc. In *Θ.* 539 ᾤρορε is not transitive.

716. ἄχος ἀμφεχ., the metaphor is that of a cloud or mist involving a person, so ἄχος νεφέλη ἐκάλυψε and other like expressions.

717—8. δίφρω κ. τ. λ., she could not endure to take her chair of state [see App. F. 2 (20) (22)] and face the company, now numerous, under the shock which Medon’s news gave her: she sank therefore with a piteous cry on the threshold of the δάλαμος. — For πολυκμήτου see App. F. 2 (30).

719. δμῳαί, see App. A. 7 (1). — μινύριζον probably a word based on vocal sound as the μινύρομαι of *Æschyl. Agam.* 16; cf. also φιδυρίζω and our “whine”, “whimper”, German *wimmern*.

720. πᾶσαι, ὄσαι κ. τ. λ., we know that 12 of these were guilty of intriguing with the suitors (γ. 424), yet the comprehensive expression here

τῆς δ' ἀδινὸν<sup>a</sup> γούωσα μετηύδα Πηνελόπεια  
 “κλυτε,<sup>b</sup> φίλαι· πέρι γάρ μοι Ὀλύμπιος ἄλγε<sup>c</sup> ἔδωκεν  
 ἐκ πασέων ὄσαι μοι ὀμοῦ τράφεν<sup>d</sup> ἢ δ' ἐγένοντο·  
 ἦ<sup>e</sup> πρὶν μὲν πόσιν ἐσθλὸν ἀπώλεσα θυμολέοντα,<sup>f</sup>  
 725 παντοίης ἀρετῆσι<sup>g</sup> κεκασμένον<sup>h</sup> ἐν Δαναοῖσιν·  
 [ἐσθλὸν,<sup>i</sup> τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον  
 Ἄργος.]

νῦν αὖ κατ' ἄγαπητὸν ἀνηρείψαντο<sup>k</sup> θύελλαι<sup>m</sup>  
 ἀκλέα ἐκ μεγάρων, οὐδ' ὄρηθέντος<sup>n</sup> ἄκουσα.  
 σχέτλια,<sup>o</sup> οὐδ' ὑμεῖς περ ἐνὶ<sup>p</sup> φρεσὶ θέσθε ἐκάστη

a α. 92 mar.  
 b ἔ. 495, B. 56.  
 c A. 96, B. 375,  
 Δ. 241.  
 d cf. δ. 208, κ. 417,  
 A. 251; cf. μ.  
 134.  
 e δ. 814—5.  
 f A. 267, B. 639,  
 H. 228.  
 g O. 642.  
 p cf. A. 339.  
 i α. 344, δ. 816.  
 k α. 18.  
 l α. 241 mar.  
 m δ. 515 mar.  
 n δ. 282.  
 o φ. 28, ψ. 150, I.  
 630.  
 p N. 121.

## 729. Φεκάστη.

721. τὰς ... προσήυδα Bek. annot. 722. Ὀλύμπιοι ... ἔδωκαν Ern. Cl. ed. Ox. Ὀλύμπιος ... ἔδωκεν Wolf., Ὀλύμπιός ... ἔδωκεν Harl. 726 † Arist., Schol. I. 395, redundare (collato 724) notant Scholl. H. Q., defendit Eustath., [ ] Bek. Dind. Fa. 727. ἀποκτείναι μεμάασιν Harl., supra scriptā nostr. lect., quam Aristarcho tributam habent Schol. et marg., eandem Scholl. E. P. Q.

seems to mean that even these were for the while overpowered by the force of their mistress's sorrow.

721. τῆς δ', Ni. remarks that Thiersch rejects the δ', alleging that the ending —ης ought, as is the rule in H., to have a vowel following, and that the nexus of Homeric sentences requires the δ' to be cancelled. No editor has ventured on following Thiersch. Indeed as regards the latter argument we have with the dative sing. and other forms of the article not a few examples to the contrary e. g. μ. 101—4, I. 50—2. On ἀδινὸν see App. A. 6 (2).

723. τράφεν ἢ δ' ἐγέν., see mar. for examples of similar προϋστέρον.

726. This v., which appears to be genuine in o. 80 and α. 344, where see note, is here condemned by the clumsiness of its coherence with 725, ἐν Δαν. being feebly repeated in καθ' Ἑ. καὶ μ. A. So in 816 inf.

727. ἀνηρείψαντο κ. τ. λ., cf. α. 241 and note, where the expression closely approaches this: in v. 66, 77 both that and this appear blended (ἀνέλοντο θύελλαι ... Ἀργυῖαι ἀνηρείψ.). Penel. in the wild surprise of her sorrow overstates with maternal vehemence the fact, suddenly realized,

of Telemachus' departure, and refuses to distinguish between such fact and her fears — inconsistently with her own calmer language by and by in 731 —4 inf.

728. ὄρηθέντος ἄ., “did I hear (till now) of his having gone”. The aor. is proper here, as also in β. 375, marking the fact as kept from her for some time after its accomplishment: contrast with this 732 inf. εἰ ... πύθόμεν ὄρηθίνοντα where “if I had heard of his meditating this voyage”, is the sense, as shown by what follows.

729. σχέτλια, this adj. occurs in H. mostly at beginning of line and in quantity σχῆτλ., but σχῆτλ. in Γ. 414 It is always used of persons, save that σχέτλια ἔργα occurs several times with a range of meaning like that of Latin *improbus*, “harsh, unkind, brazen, pertinacious”. In position, especially with a contrasted clause following coupled by οὐδέ, it may be compared with *νήπιος*: both words are also often followed by a clause ὅς κ. τ. λ., stating some act in which the quality of σχῆτ. or *νήπ.* is involved. — *πέρ* seems rather to belong to *ἐπιστάμεναι*; it reflects, however, the force of that participle at once on ὑμεῖς; “you did not, though you ought, ... as knowing, etc.” see on α. 59.



a K. 138.	ἐκ λεχέων μ' ἀνεγείραι, <sup>a</sup> ἐπιστάμεναι <sup>b</sup> σάφα θυμῶ, <sup>730</sup>
b A. 404.	ὀππότ' ἐκείνος ἔβη κόλην <sup>c</sup> ἐπὶ νῆα μέλαιναν.
c γ. 365; cf. A. 300, T. 331.	εἰ γὰρ ἐγὼ πυθόμην ταύτην ὁδὸν ὀρμαίνοντα, <sup>d</sup>
d γ. 169.	τῶ κε μάλ' ἢ κεν ἔμεινε, καὶ ἐσσόμενός περ ὁδοῖο,
e λ. 68, v. 403, T. 339.	ἢ κέ με τεθνηκυῖαν ἐνὶ μεγάροισιν <sup>e</sup> ἔλειπεν.
f ρ. 212, σ. 322, ω. 222, 387, 409, 411.	ἀλλά τις ὄτρηρῶς Δολίον <sup>f</sup> καλέσειε γέροντα, <sup>735</sup>
g δ. 351.	ὄμῳ <sup>g</sup> ἔμῶν, ὃν μοι ἔδωκε πατήρ ἔτι <sup>ε</sup> δεῦρο κιοῦσῃ, <sup>h</sup>
h ψ. 228.	καὶ μοι κῆπον ἔχει πολυδέενδρον, <sup>i</sup> ὄφρα τάχιστα
i ψ. 139, 359.	Λαέρτη τάδε πάντα παρεξόμενος <sup>k</sup> καταλέξῃ,
k v. 334; cf. v. 411, E. 889.	εἰ δὴ πού τινα κείνος ἐνὶ φρεσὶ μῆτιν <sup>l</sup> ὑφήνας
l δ. 678 mar.	ἔξελθῶν λαοῖσιν ὀδύρεται, οἷ μεμᾶσιν <sup>m</sup>
m δ. 700 mar.	

730. μάλα (cf. v. 313, ψ. 185) Harl. sed supra σάφα, ita marg. et Schol., cf. A. 404. 732. ὀρμηθέντα nonnulli perperam, Scholl. H. P. 734. τεθνηκυῖαν Bek. Fa. juxta Thiersch., τεθνηκυῖαν Dind. Löw., qui tamen in λ. 84, 141. 205 literam κ rejiciunt in κατατεθν. 735. ὄτρηρός Eustath. Heidelb. Ambr. Ern. Cl. ed. Ox. ὄτρηρῶς var. l. ap. Schol. V. et MS. Aloysii, ita Harl. vulg. Wolf. 736. δῶκε Eustath.

732. ὀρμαίν. i. e. φρέσιν, "meditating" (mar.)

735. Δολίον. This trusty servant of Penel. who tends her garden, has a son Melanthius, and a daughter Melanthō (mar.), the former goat-herd to Odys., but taking part with the suitors against him, as does the latter, who has been petted and spoilt by Penel., and repays her by insolence, even becoming the concubine of Eurymachus the suitor (σ. 325). The question whether the Dolius of ω., who with his Sicilian wife and six sons forms a complete family, is the same as this one, is of doubtful solution. It appears (ξ. 451) that Penel. and Laert. had some joint ownership in or authority over the slaves of Odys.; and that there should be two, both γέροντες, both gardeners, one with Penel. and one with Laert., and yet the former summoned to take him a message is unlikely. On the other hand Dolius here is called by Penel. her "own slave whom her father gave her when she first came to Ithaca;" whereas Laer. had his own house and establishment, a γέρας or τέμενος with a mansion (Fa. on ω. 207; cf. β. 102), with a numerous body of slaves "who did his pleasure", and whose society he shared (ω. 205—10, π. 140—1). It is not likely that the one who was by age his fittest companion (ω. 498—9) and had been

the longest with him — the head, in short, of his slave-household — should have been his daughter-in-law's property, and the one most frequently away, as a confidential servant of Penel. must have been. The Dolius whom she sent would certainly have returned to her; but the Dol. of Laer. knows nothing of her more than others, and suggests that some one shall be sent, not offering to go, to carry news to her of her husband's return (ω. 403—5). Further, the treatment of Melanthō (σ. 322—3) by Penel. would rather suggest that she had lost her mother (cf. v. 67—8), and then she could not well be daughter to Laertes' Dolius, whose wife was living (ω. 389). These questions will be further considered under the passages referred to in ω.

740. ὀδύρεται, subj. shortened epice. The sense is "to see if he will", in which sense the phrase is usually led by αὐτὸς, as in A. 408, 420. See on α. 204 for subj. with εἰ. In all parts of this verb H. has ὄ, but ὀδύνη and ὠδύσασθαι from ὀδύσσομαι (α. 62). In οἷ μεμᾶσι, Penel., her fears still exaggerating the facts (see on 727 sup.), imputes to all the λαοὶ a share in the suitors' design; cf. what Telem. says of the ἄχαιοι, μνηστῆρες δὲ μάλιστα, β. 265—6; for λαοὶ see on β. 13; the Schol. errs in

ὄν καὶ Ὀδυσσεύης φθίσει γόνον ἀντιθέοιο.<sup>α</sup>

τὴν δ' αὐτε προσέειπε φίλη<sup>α</sup> τροφὸς Εὐρύκλεια

“νύμφα<sup>β</sup> φίλη, σὺ μὲν ἄρ με κατάκτανε νηλέε<sup>γ</sup> χαλκῶ,

ἣ ἔα<sup>δ</sup> ἐν μεγάρω· μῦθον δέ τοι οὐκ ἐπιπέσω.<sup>ε</sup>

745 ἦδε' ἐγὼ τάδε πάντα, πόρον δέ οἱ ὄσσω<sup>ε</sup> ἐκέλευεν,<sup>ε</sup>

σίτον<sup>ε</sup> καὶ μέθυ ἠδύ· ἐμεῦ δ' ἔλετο<sup>η</sup> μέγαν ὄρκον

μῆ<sup>ι</sup> πρὶν σοι ἐρέειν πρὶν δωδεκάτην γε γενέσθαι,

ἣ σ' αὐτὴν ποθέσει καὶ ἀφορμηθέντος ἀκοῦσαι,

ὡς ἂν μὴ κλαιούσα κατὰ χροά καλὸν<sup>κ</sup> ἰάπτῃς.

750 ἀλλ'<sup>λ</sup> ὑδρηνάμενη, καθαρὰ χροῖ εἴμαθ'<sup>λ</sup> ἐλοῦσα,<sup>μ</sup>

εἰς<sup>ν</sup> ὑπερῶ<sup>ν</sup> ἀναβάσσα σὺν ἀμφιπέλοισι γυναιξίν

εὖχε' Ἀθηναίῃ κούρῃ Διὸς αἰγιόχοιο·<sup>ο</sup>

ἣ γὰρ κέν μιν ἔπειτα καὶ ἐκ θανάτοιο σαώσαι.<sup>π</sup>

μηδὲ γέροντα κάκου κεκακωμένον·<sup>ρ</sup> οὐ γὰρ δῖω

755 πάγχυ<sup>ρ</sup> θεοῖς<sup>ς</sup> μακάρεσσι γονὴν Ἀρκεισιάδαο<sup>ς</sup>

ἔχθεσθ'<sup>υ</sup>, ἀλλ'<sup>υ</sup> ἔτι πού τις ἐπέσσειται ὅς κεν ἔχησιν

δάματά<sup>ν</sup> θ'<sup>υ</sup> ὑπερεφέα καὶ ἀπόπροθι<sup>ω</sup> πλοῦνας ἀγρούς.<sup>ω</sup>”

a β. 361.  
b T. 130.  
c δ. 507, κ. 532, λ. 45, ξ. 413, σ. 86, φ. 300, χ. 475, in *Il. undecies*.  
d β. 281, Δ. 42.  
e ο. 263, δ. 350 mar.  
f β. 349—55.  
g η. 265, ρ. 539  
h X. 119.  
i ρ. 373—6 mar.  
k γ. 308, 430, τ. 263, ω. 44.  
l δ. 759, ρ. 48, 58.  
m ζ. 61.  
n α. 362 mar.  
o ω. 520, 547, E. 733, Θ. 384; cf. ζ. 105 mar.  
p cf. γ. 231.  
q ζ. 137, Δ. 689—90; cf. π. 212, υ. 99.  
r ξ. 182.  
s κ. 74, α. 82, ε. 188, φ. 326, γ. 55, σ. 426.  
t ω. 517, π. 118; ω. 270.  
u cf. Z. 140.  
v η. 85, 225, κ. 111, τ. 526.  
w φ. 532, ι. 35, φ. 500, δ. 811, ε. 80, ι. 18.

741. *Γόν.* 742. *προσέειπε.* 745. *ἦδε' φοι.* 746. *ἦθδύ.* 747. *ἑρέειν.*  
750. *ἑίμαθ'.*

741. *φθίσει* Harl. ex. emend., *φθεισάσει* (*φθίσθαι* Bek. annot.) *δύμον*-Schol. M.  
744. *δέ τι* Ern. Cl. ed. Ox. *δέ τοι* Harl. Wolf. 745. *ἐκέλευσε* Ern. Cl. ed. Ox.  
Ox. *ἐκέλευεν* Wolf. *κλέλευεν*. Bek. 753. *σαώσει* Barnes. Ern. Cl. ed. Ox.  
*σαώσαι* Heidelb. Harl. et Schol. H. Steph. Wolf. 756. *ἄχθεσθ'* Schol. B.

supposing them the suitors, an appeal to the people is intended, as at β. 228—41 by Mentor.

743—4. *νύμφα*, shortened vocat. from nom. *νύμφη*. — *ἣ ἔα*, “or let me (live)”: the *var. lect.* *ἣ ἔα* (1. pers. imperf. for *ἦν*), “who was in the palace”, is somewhat tame, especially when we come to *ἦδε' ... πάντα*. Obs. that in *ἑάω* the 3. sing. *ἔῶ*, 1. pl. *ἑῶμεν*, 3. pl. *ἑάσουσιν* (E. 256, K. 344, φ. 233), all suffer synizesis in the first two vowels. Some forms of this verb were similarly pronounced in Attic Greek.

746. *ἐμεῦ δ' ἔλ. μέγ. ὄρκ.* the same expression occurs with dat. of pers. (mar.), *Τρώσιν δ' αὐδ' . ὄρκον ἔλωμαι*.

749. *ἰάπτῃς*, Ni. says the optat. would be fitter, but the subj. is prefer-

able, as having a lively transition to pres. time; see App. A. 9 (12); “he bound me not to (and I have not told) that you *may* not by wailing etc.”

754. *κάκου*, imper. pres. *κάκουε* contracted, “do not worry him already worried”. We should here rather expect the imperat. aor. *κάκουσον*; but Ni. on a similar pres. imper. *μειδίσειο* in γ. 96, says the pres. imper. may stand in prohibitions of an action before purposed, if one supposes this purpose as already adopted, or the action as already previously present in the thought. This is especially the case in references to a preceding statement of such purpose”. He then refers to this passage. The statement of the purpose is that given by Penel. 737—40 *sup.*

a δ. 440; cf. a. 384, II. 524.  
 b δ. 186.  
 c δ. 801, z. 268.  
 d δ. 750 mar.  
 e α. 382 mar.  
 f γ. 448, 447, A. 449, 458, B. 410, 421.  
 g ζ. 323.  
 h ε. 324, B. 157, E. 115, 714, K. 284, Φ. 420.  
 i z. 368, A. 40, O. 373.  
 k γ. 101, δ. 331.  
 l v. 259; cf. A. 8, E. 908.  
 m β. 266.  
 n X. 348.  
 o γ. 450 mar.  
 p II. 531.  
 q cf. δ. 831.  
 r α. 365 mar.  
 s β. 324, 331, δ. 772, φ. 482, υ. 375, φ. 361, ψ. 148.  
 t ψ. 149.  
 u cf. α. 277, β. 196.  
 v α. 382, β. 45, μ. 231.  
 w v. 170—1, ψ. 152.  
 x Σ. 405.

ὡς φάτο, τῆς δ' εὐνησε<sup>a</sup> γόον, σχέθε δ' ὄσσε<sup>b</sup> γόοιο.<sup>c</sup>  
 ἦ<sup>d</sup> δ' ὑδρηναμένη, καθαρὰ χροῖ εἰμαθ' ἔλουσα,  
 εἰς<sup>e</sup> ὑπερῷ<sup>f</sup> ἀνέβαινε σὺν ἀμφιπόλοισι γυναιξίν,  
 ἐν δ' ἔθετ' οὐλοχύτας<sup>g</sup> κανέω, ἠῤῥατο<sup>h</sup> δ' Ἀθήνη·  
 “κλυθί<sup>i</sup> μευ, αἰγιόχοιο Διὸς τέκος ἀτρυτώνη.  
 εἴ ποτέ τοι πολύμητις ἐνὶ μεγάροισιν Ὀδυσσεύς  
 ἦ<sup>j</sup> βοὸς ἦ ὄϊος κατὰ πίονα μηρὶ<sup>k</sup> ἔκην,  
 τῶν<sup>l</sup> νῦν μοι μνηῆσαι, καὶ μοι φίλον<sup>m</sup> νῖα σάωσον,  
 μνηστῆρας<sup>n</sup> δ' ἀπάλαλκε<sup>o</sup> κακῶς ὑπερρηγορέοντας.”  
 ὡς εἰποῦσ' ὀλόλυξε,<sup>p</sup> θεὰ δέ<sup>q</sup> οἱ ἔκλυεν<sup>r</sup> ἀρῆς.  
 μνηστῆρες<sup>s</sup> δ' ὁμάδησαν ἀνὰ μέγαρα σκίοεντα·  
 ἄδε<sup>t</sup> δέ τις εἶπεσκε νέων ὑπερρηγορέωντων·  
 “ἦ μάλα δὴ γάμον ἄμμι πολυμνήστη<sup>u</sup> βασιλεία  
 ἀρτυέι,<sup>v</sup> οὐδέ τι οἶδεν ὄ<sup>w</sup> οἱ φόνος νῖα τέτυκται.”  
 ὡς<sup>x</sup> ἄρα τις εἶπεσκε, τὰ δ' οὐκ ἴσαν,<sup>y</sup> ὡς ἐτέτυκτο.  
 τοῖσιν δ' Ἀντίνοος ἀγορήσατο καὶ μετέειπεν

759. *Ἐἰμαθ'*. 767. *Ἐἰποῦσ' Φοι*. 769, 772. *Ἐἶπεσκε*. 771. *Φοῖδεν Φοι*.  
 772. *οὐ Ἰσαν*. 773. *μετέἘἶπεν*.

762. *κλυθί μοι* Barnes. 765. *σάωσαι Vr*. 767. *αὐδῆς Bek*. annot. 771.  
*ἀρτύνει Barnes*.

758. γόον . . γόοιο, this repetition offends by its tameness. γόον should probably be read. It is unusual to find γόοιο applied to the eyes; but our double use of the verb “to cry” may be compared, also the scriptural expression “he wept aloud” or “lifted up his voice and wept”. Eurip. *Phœn.* 1583, has δάκρυα γοερά, so 801 *inf.* γόοιο δακρυνόμεντος.

761. οὐλοχύτας, see App. A. 3, and γ. 447 note.

762—3. ἀτρυτώνη, see App. E. 4 (14). — ἐνὶ μεγ., Ni. regards this as an indication that Pallas' worship was established in the family of Odys., which is confirmed by K. 571.

763. Ὀδυσσεύς, it is characteristic of Penel., in whose thoughts he is ever uppermost, that she does not say “if I have ever”, but “if Odys. has ever sacrificed etc.”, yet adds μοι μνηῆσαι καὶ μοι κ. τ. λ., thus identifying herself with him.

766—8. ἀπάλαλκε, cf. ἀλαλομένης (mar.) epith. of Pallas. ὀλόλυξε, for this cry of adoration see on γ. 450.

The suitors evidently hear it from above (App. F. 2 (32)), and recognize it as an act of worship, but put their own interpretation on the prayer which, they infer, it accompanies. οἱ following is *dativus commodi* (Löwe). ὁμάδησαν denotes their exultation. For σκίοεντα see App. F. 2 (19).

769. See on β. 324.

770—1. The atrocity of the suitors is perhaps more effectively expressed in these two lines than in any part of the poem. They surmise that Penel. is about to comply with their wishes, and choose one of them in Odysseus' room, yet they never relent for a moment from their plot against her son's life, but show a diabolical exultation in her unconsciousness of the blow prepared for her. This is a striking example of the effectiveness of simple touches by wh. a great poet makes his characters paint themselves. For δ quod see on α. 382.

772. ἴσαν short for ἦσαν, 3. pl. pluperf. of pres. perf. οἶδα: in all other places of H. save those noted (mar.) ἴσαν is

<p>775 δαιμόνιοι, μύθους μὲν ὑπερφιάλους ἀλέασθε πάντας<sup>a</sup> ὁμῶς, μὴ πού τις ἐπαγγέλλησι<sup>b</sup> καὶ εἴσω.<sup>c</sup> ἀλλ' ἄγε σιγῇ<sup>d</sup> τοῖον ἀναστάντες τελῶμεν μῦθον, ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρον ἡμῖν.<sup>e</sup> ὡς εἰπὼν ἐκρίνατ' ἑείκοσι<sup>f</sup> φῶτας ἀρίστους, βᾶν<sup>g</sup> δ' ἰέναι ἐπὶ νῆα θοῆν καὶ θίνα θαλάσσης. 780 νῆα<sup>h</sup> μὲν οὖν πᾶμπρωτον ἀλὸς βένθοσδε ἐρυσσαν, ἐν δ' ἰστόν τ' ἐτίθεντο καὶ ἰστία νηὶ μελαίνῃ, ἠρτύναντο δ' ἐρετμὰ<sup>i</sup> τροποῖς ἐν δερματίνοισιν, πάντα<sup>k</sup> κατὰ μοῖραν ἀνά θ' ἰστία λευκὰ πέτασαν.<sup>l</sup> ἑτέυχα<sup>m</sup> δέ σφ' ἤνεικαν ὑπέφθυμοι θεράποντες. 785 ὑψοῦ<sup>n</sup> δ' ἐν νοτίῳ<sup>o</sup> τὴν γ' ὤρμισαν, ἐκ δ' ἔβαν αὐτοῖ- ἐνθα δὲ δόρπον<sup>p</sup> ἔλοντο, μένον δ' ἐπὶ ἔσπερον ἔλθειν.<sup>q</sup></p>	<p>a ψ. 332. b φ. 229. c cf. δ. 675—9. d γ. 301, α. 209, 321. e δ. 530 mar. f α. 240. g μ. 367, κ. 151, 402, 569, ν. 65. o. 205. h φ. 51—4, δ. 577 —8 mar. i cf. φ. 37. k φ. 54, A. 490; cf. App. F. 1 (10) (13) mar. l π. 326, 360. m ο. 218. n φ. 55; cf. μ. 317, 5. 77. o γ. 11; cf. A. 811, W. 715. p ε. 347, H. 466. q α. 422, σ. 305.</p>
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778. *φειπὼν ἐφείκοσι.* 780. *ἐρυσσαν.* 786. *ἑέσπερον.*

775. πῶς Barnes. Ern. Cl. ed. Ox., πού Harl. Wolf., mox ἀπαγγέλλησι ox emend. Harl. Bek., ἐπαγγέλλησι Cl. ed. Ox. Dind. Fa. Löw. 777. εὐαθεῖν Schol. H. 783. λεύκ' ἐπέτασαν Eustath. Barnes. Ern. Cl. ed. Ox. 783. † Harl., abundare notat Schol. M., [ ] Bek. Dind. Löw. 784. σφιν ἔνεικαν Barnes. Ern. Cl. ed. Ox. Bek., σφ' ἤνεικαν Eustath. Harl. Rom. Wolf. Dind. Fa. Löw. 785. εἰνοδίῳ Aristoph. (sive, ut Lehrsio placet, εἰνοδίον), Scholl. B. E. H. P. Q., ἐκ δ' ἔβαν Vr. et tres Harl., ἐν δ' ἔβαν cæteri omnes.

for ἤσαν 3. pl. imp. of εἶμι; so ω. 11, cf. 13.

774—5. δαιμόνιοι is in H. a word of reproach, cf. δαιμόνιε (mar.). πάντας, Löwe refers this rightly to μύθους, "all words alike (ὁμῶς)", i. e. concerning both the γάμος and the φόνος (770—1). Ni., after Voss, inclines to read πάντες (ὅμοις); but this seems less forcible.

776—7. σιγῇ τοῖον, see on α. 209, and, for Antinous' caution and yet contempt of Telem. here, App. E. 6 (2). — ἤραρον, Buttm. Gr. verba s. v. ἀραρίσκω notes the intrans. sense (as here) of this reduplicated aor.; in II. 214 both this and the transit. sense are shown, ὡς ὅτε τοῖχον ἀνὴρ ἀράραη, .. ὡς ἀραρον κόροντες. Buttm. *ibid.* compares with the present passage A. 136 ἄρσαντες κατὰ θυμὸν, i. e. ἐμὲ τῷ γέρον, also β. 353 πῶμασιν ἄρσον ἀπαντας, and ε. 95 ἤραρε θυμὸν ἐδάδη; adding, "it is clear that ἀρέσκω ἀρέσω, which is used in the same sense, comes from ΑΡΩ with inflexion -έσω."

780—5. For the various naval details here see App. F. 1 (6) (7) (10) (13), and especially (9) note \*\* for 783, and

(8) for τεύχεα 784. With ἐν νοτίῳ cf. Eurip. *Hec.* 1241 Pors. ποντία νοτίς. For the vulg. ἐν δ' ἔβαν should be read with the Vr. and three Harl. mss. ἐκ δ' ἔβαν, as in γ. 11. In φ. 52—5 the same lines (with the omission of 784 and the change of οὖν πᾶμπρωτον into οὐ γὰρ μέλαιναν) recur *verbatim* as far as ὤρμισαν, when follows αὐτὰρ ἔπειτα βᾶν δ' ἔμην Ἀλιυσόιο ... ἐς μέγα δῶμα, in which house they banquet. To read ἐν makes the crew sup on board here, besides making ἀναβάντες superfluous in 842 *inf.* Now, although in exigencies food must have been eaten on board (κ. 80, cf. β. 431—3), it was an unheard of thing to do so with one's ship in harbour. They do not start finally until evening, although they ship the tackle etc. now. Having then to wait ἐπὶ ἔσπερον ἔλθειν, nothing would have been gained either in time or in secrecy (since their embarkation by daylight must have been noticed) by supping on board; so they got out (ἐκ) and supped ἐνθα "there", i. e. on the shore, 779. ὑψοῦ need not imply such distance from shore as to cause a difficulty in their landing.

a o. 517, App. F 2 (32) mar.	ἢ δ' ὑπερωίω <sup>a</sup> αὔθι περιφρῶν Πηνελόπεια	
b ζ. 250, T. 346.	κεῖτ' ἄρ' ἄσιτος, ἄπαστος <sup>b</sup> ἐδητύος <sup>c</sup> ἠδὲ ποτήτος, <sup>d</sup>	
c α. 201, κ. 384, φ. 603, Δ. 780.	ὀρμαίνουσ' εἰ οἱ θάνατον φήγοι υἱὸς ἀμύμων,	
d cf. ι. 87, κ. 59.	ἦ ὄ γ' ὑπὸ μνηστῆρσιν ὑπερφιάλοισι δαμείη.	79c
e o. 300.	ὄσσα δὲ μερμηρίξε λέων ἀνδρῶν <sup>e</sup> ἐν ὀμίλῳ	
f λ. 514.	δείσας, ὁπότε μιν δόλιον περὶ κύκλον ἄγῳσιν,	
g μ. 311, 366, ν. 79, B. 2; cf. α. 364, κ. 31, ν. 282.	τόσσα μιν ὀρμαίνουσιν ἐπήλυθε νήδυμος <sup>g</sup> ὕπνος·	
h σ. 189.	εὐθε <sup>h</sup> δ' ἀνακλιθείσα, <sup>i</sup> λύθεν <sup>k</sup> δὲ οἱ ἄψα πάντα.	
i ι. 371.	ἐνθ' <sup>l</sup> αὐτ' ἀλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·	79j
k ψ. 343.	εἶδωλον <sup>m</sup> ποίησε, δέμας δ' ἤικτο γυναικί, <sup>n</sup>	
l β. 382 mar.		
m E. 449, Ψ. 104;		
cf. ξ. 495, υ. 87, ω. 12, 14,		
n ν. 288, π. 157, υ. 31.		

789. Φοι. 793. Φήδυμος. 794. Φοι. 796. Φεἶδωλον ἦΦικτο.

787. ita Harl. Flor. Steph. Wolf., ὑπερῶ<sup>a</sup> ἀναβάσα Eustath. Ven. Ambr. Barnes. Ern. Cl. ed. Ox. 788. κεῖτ' ἄρ' ἀνανδος Rhian., Scholl. H. P., ἄσιτος defendit Eustath. 792. ἄγῳσι Harl. 793. ἐπέλλαβε Barnes. Ern. Cl. ed. Ox., ἐπήλυθε Eustath. Harl. Rom. var. l. Steph. Wolf. 796. Μέδη pro δέμας Hemsterhusius ad Lucian. d. d. p. 270 (Bek. annot.) secutus Schol. M. ad 797.

787—841. The poet reverts again to Penel. in the upper chamber, lying weary and sorrow-sick, till sleep overcomes her; Pallas then sends a phantom in the form of her sister, who soothes her anxiety about her son, but on her enquiring about her husband vanishes into thin air.

788. For ἄσιτος Rhianus gave ἀνανδος, objecting tautology to ἄσιτ. ἄπαστ. κ. τ. λ. Yet the ἄσιτος is merely paraphrastically expanded by ἄπαστος ἐδ. following, as πατροφονῆα α. 299 by 300: ποτήτος moreover adds to the idea.

791. λέων, Eustath. says, a lion, not with his courage up, but fearful, undecided and inactive, is meant in this simile: by this he would alleviate the diversity of sex. But Homer's sense of creature-sympathy carries him far beyond such considerations in his comparisons; see that of Menel. to a bereaved dam, and to a fly, (fem.) in P. 4, 5, and 570—1. See also δ. 457 and note. Ni. says that the poet aims at laying before us not an imposing whole but a single feature. Better, Homer's simile's are mostly not so much introduced for the sake of illustration as they are the spontaneous rebound of poetic sympathy from the human scene which he is describing to the scenes of nature, and the "single feature" is

the link of poetic keeping which prevents them from being irrelevant. Yet neither must we exclude the element of illustration, as in the workmen with the wimble, applied to the boring out Polyphemus' eye, the tanner and his crew, to "the tug of war" over Patroclus' corpse (ι. 384—6, P. 389 foll.); and such are mostly very close in their resemblances. Both elements may perhaps be found in many.

792—3. κύκλον, "circle" of men, dogs etc.: perhaps the Highland "Tinchel", *Lady of the Lake*, vi. 17. A Schol. says it = δίκτυον.—νήδυμος, Butt. *Lexil.* 81 believes this to be nothing but an ancient error for the digammated Φήδυμος, arising from the separable ν of a preceding word adhering to it when the Φ was lost; see App. A. 21.

796. εἶδωλον, visions, and phantom appearances in H. are all conceived of as having an objective reality and a substance, "of such stuff as dreams are made of," and their form, although arbitrary, is always human (Penelopé's dream τ. 536 foll. is hardly an exception, see 549). Thus Nestor's form is adopted by the ὄνειρος in B. 6 foll., as Iphthimé's here. Similar in character are the εἶδωλα by which in the battles of the Il. a deity imposes on an enemy (E.

Ἰφθίμη<sup>a</sup> κόρη<sup>b</sup> μεγαλήτορος Ἰκαρίοιο,  
τὴν Εὐμηλοσ<sup>c</sup> ὄπυιε, Φερῆς<sup>d</sup> ἐνι<sup>e</sup> οἰκία ναίων.  
πέμπε δέ μιν πρὸς δάματ' Ὀδυσσῆος θείοιο,<sup>f</sup>

a κ. 105—6, ο. 304.  
b α. 329 mar.  
c B. 714.  
d B. 711.  
e δ. 555.  
f β. 394 mar.

## 798. Φοικία.

Post 796 Vindobon. καλῆ τε μεγάλη τε καὶ ἀγλαὰ ἔργ' εἰδυῖη. 797. Ἰφθίμη  
nom. prop. Eustath. Heidelb. et omnes edd., dubitasse Arist. "πότερον ἐπίθε-  
τον ἢ κύριον" monet Schol. P. 798. ὄπυιε Harl., "quæ vera et antiq. forma  
videtur", Pors.

449 foll., X. 227, 298—9). But further, Pallas herself appears to Nausicaa in the person of a female friend, and there the same goddess, whose massive weight oppressed the axle of Diomedes' car, modifies herself to be ἀνέμου ὡς πνοιή, just as the figure here enters and departs without moving door or bolt (παρὰ κληῖδα or κληῖδος ἱμάντα, δ. 838, 802), and vanishes ἐς πνοιᾶς ἀνέμων. Still the objective reality of the goddess' figure is plain, and this tenuity of substance, indicated only in the moments of appearance and of departure, points to the fact that the ὄνειρος, like the εἶδωλον on the field, exists not beyond the purpose of the moment and the physical state of the dreamer. Other formulaic tokens of the ὄνειρος are its "standing above the head", i. e. appearing hovering in air, and addressing the dreamer, " sleepest thou?" To some such substance the departed soul is compared (λ. 207, 222, Ψ. 100, 104), called also εἶδωλον, and such souls and dreams have alike the epith. ἀμένηνος. In Hes. Theog. 211—12 Night bare Θάνατον, τέκε δ' Ἰπνον, ξικτε δὲ φύλον Ὀνειρώων, unbegotten by any father. In Π. 672, 682 Death and Sleep are twin brothers; cf. Virg. Æn. VI, 278 consanguineus Lethi Sopor: so B. 231, Theog. 756, 758—61, where their joint abode is, like the Cimmerian land of λ. 14—9, unvisited by the sun's rays, either rising or setting. So in ω. 12 the δῆμος ὄνειρων is a stage on the road to Hades; and Virgil. Æn. VI. 283 foll. makes his *Somnia* roost "in numbers numberless" beneath the boughs of a massive elm in the entry of Hades. So the famous double dream-gate of τ. 562 foll. is objectively the exit of dreams from the world of shadows, and again as it were subjective to the sleeper, *inf.*

809, who is said, although in her own chamber, to slumber ἐν ὄνειρήσι ψύλλῃσι. So the ψυχή of Patroclus, not being itself an ὄναρ, appears to the sleeping Achilles; and Pallas appears to Telem., and again to Odys., she being no ὄναρ, and they being not even asleep: yet here the situation governs the manner of the appearance, and we find the formula σπῆ δ' ἀρ' ὑπὲρ κεφ., and in Patroclus' case the question εὐθεῖς, wh. in that of the waking Odys. seems to find its equivalent in τίπτ' αὐτ' ἐγρήσσεις (Ψ. 65 foll., v. 30 foll.). The many well attested tales of the appearances of the dead or absent wh. bewilder modern theories of psychology would be simply accepted, if current in Homer's day, and fall naturally into a place in his mythology. Penel. dreams of her husband; and thus her dream-life has more solace than her daily life, and seems to be weaning her thoughts from things visible. Cf. her prayer to Artemis — commencing in a petition to the goddess, but passing off into a rhapsody of meditation on what she suffered by day and dreamed by night (v. 61 foll.). So she expects to remember "even in a dream" the home of her youth (τ. 541, 581). Dreams are sent by Zeus, or other god, or by a δαίμων (δ. 831, v. 87), and may be true or false, or even intended to deceive (οὐλος, τ. 562 foll., B. 6, cf. 80—1). The word κακός applied to them may mean delusive, or, of evil omen (v. 87, K. 496). Hence the function of the ὄνειροπόλος (A. 63, cf. E. 149); cf. ὄνειρόμαντις Æschyl. Chæroph. 33 Dind.

797—8. Ἰφθίμη, Arist. doubted whether this was a common or a prop. noun. See mar. and cf. Φαίδιμος ἦρας (Fa.). — Εὐμηλος, son of Admetus and Alcestis, daughter of Pelias, led

<p>a s. 396, ζ. 80, ι. 376, κ. 367.  b τ. 513; cf. ψ. 106.  c φ. 7—8, φ. 228, ω. 323; cf. δ. 758, 812.  d App. A. 15, mar.; cf. ψ. 201.  e ζ. 21, υ. 32, B. 20, 59, K. 496, 47. 68, Ω. 682.  f B. 23, 60, ψ. 69.  g β. 298, α. 114 mar.  h φ. 280, P. 641.  i s. 122, Z. 138.  k T. 335.  l υ. 333.  m δ. 378, ψ. 595; cf. π. 317.  n τ. 562.  o λ. 98—4; cf. A. 202.  p s. 88, A. 553.  q β. 55, δ. 384; cf. ι. 189.  r s. 80, ι. 18, δ. 757 mar.; cf. η. 244.  s τ. 517.  t δ. 120 mar., α. 294 mar.  u δ. 724—5 mar.</p>	<p>εἰως<sup>a</sup> Πηνελόπειαν ὀδυρομένην<sup>b</sup> γούωσαν  παύσειε<sup>c</sup> κλαυθμοῖο γούοιο τε δακρυόεντος.  ἐς θάλαμον δ' εἰσῆλθε παρὰ κληῖδος ἱμάντα,<sup>d</sup>  στῆ<sup>e</sup> δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν·  “εὔδεις,<sup>f</sup> Πηνελόπεια, φίλον<sup>g</sup> τετιμημένη ἦτορ;  οὐ<sup>h</sup> μὴν σ' οὐδὲ ἐώσι θεοί<sup>i</sup> φεῖα ζῶντες  κλαίειν οὐδ' ἀκάχησθαι;<sup>k</sup> ἐπεὶ ῥ' ἔτι νόστιμός<sup>l</sup> ἔστιν  σὸς παῖς· οὐ μὲν γάρ τι θεοῖς ἀλιτῆμενος<sup>m</sup> ἔστιν.”  τὴν δ' ἡμείβετ' ἔπειτα περιφρῶν Πηνελόπεια,  ἦδ' ὃν μάλα κνώσσοι σ' ἐν ὄνειρεῖσι πύλησιν·<sup>n</sup>  “τίπτε,<sup>o</sup> κασιγνήτη, δεῦρ' ἤλυθες; οὐ τι πάρος<sup>p</sup> γε  πάλε<sup>q</sup>,<sup>r</sup> ἐπεὶ μάλα πολλὸν ἀπόπροθι<sup>r</sup> δώματα ναίεις·  καί με κέλειαι καύσασθαι οἴζυός ἦδ' ὀδύναων  πολλέων, αἶ μ' ἐρέθισι<sup>s</sup> κατὰ φρένα καὶ κατὰ θυμὸν,  ἦ<sup>u</sup> πρὶν μὲν πόσιν ἐσθλὸν ἀπάλεσα θυμολέοντα,  παντοίης ἀρετῆσι κεκασμένον ἐν Δαναοῖσιν·</p>	<p>800 805 810 815</p>
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803. ἔειπεν. 809. φησὶ.

800. εἰως Barnes. Ern. Cl. ed. Ox., εἰως Harl. et Schol. H. ita Wolf. 806. ἀκάχησθαι Ascalonita, Scholl. H. P., et ex emend. Harl., ita Barnes. Cl. ed. Ox. 811. πάλε Barnes. Wolf., πάλαι Harl., πάλῃ Thiersch. 812. κέλη Barnes. Ern. Cl. ed. Ox., κέλει Harl. Wolf.

troops in the Catalogue (mar.) from Phææ and Ialocus. This connects the Trojan story with that of the Argô; see Eurip. *Med.* 5, 6. In Eurip. *Alcest.* 393 foll. he is introduced as a child bewailing his mother.

800. εἰως, for ὄπως (Eustath.), for other examples see mar.: the distinction between an action tending to produce a result, and one to continue until the result has been attained, is easily confounded, for instance often in ὄφρα; cf. the use of “till” in the Irish-English common speech.

802—3. κληῖδος ἱμάν., see App. A. 15. — στῆ... ὑπὲρ, see on 796 *sup.*; cf. Herod. VII. 17, ὄνειρον... ὑπερστᾶν... τοῦ Ἀρταβάνου εἶπε (Ni.).

805. The hiatus οὐδὲ ἐώσι might be avoided by transposing ἐώσι to the end, but ε in hiatus in the 2<sup>nd</sup> foot is found B. 8 οὐλε Ὀνειρε, Γ. 46 τοιός-δε ἐών, E. 310 ἀμφὶ δὲ ὄσσε, T. 288 ζῶν μὲν σε ἔλειπον (Hoffmann *Quæst. Hom.* pp. 92—3). — φεῖα ζῶ., not the *securum agere ævum* of Hor. *Sat.* I. v. 101, following Lucret. VI. 57, which is quite against the abundant theurgy

of H., but expressing an absence of effort in whatever they do, as compared with mortals; see on 197 *sup.*; cf. ῥεῖα μάλ' ὡς τε θεός, T. 444, also κ. 573. So Æschyl. *Suppl.* 93 πάν ἀπονον δαιμονίων; see also Nägelsb. I. § 9.

806—7. ἀκάχησ., the participle of this perf. is irreg. in accent, being proparox. as if pres., which sense the infin. here bears: so ἀλάλημενος v. 333 and ἀλιτῆμενος, either a shortened perf. or a syncop. aor., (Buttm. *Gr. Verbs*). The forms in pres. are ἀχομαι, ἀχνομαι, ἀκαχίζω.

809. κνώσσοι, used by Pind. *Ol.* XIII. 71, *Pyth.* I. 8, as by Bion XV. 27, and Theoc. XXI. 65, in same sense as here, of sound sleep. Moschus II. 23 has adopted the entire phrase ἦδ' ὃν μ. κν. The etymol. is uncertain; it may be quasi κνώσσω from ὑπνώσσω, or corrupted fr. κατανωτίζω (Doederl. 2480). ἐν ὄνειρεῖσι π. see on 796 *sup.*

811. πάλῃ pres., ai elided, a tense often found with πάρος (mar.), past action continuing into pres. time, as with Lat. *jamdudum*. The Harl. writes it in full, πάλαι, in synizesis, so κελᾶι 812.

[έσθλόν,<sup>a</sup> τοῦ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον  
· Ἄργος.]

νῦν<sup>b</sup> αὖ καὶς ἀγαπητὸς ἔβη κοίλης<sup>c</sup> ἐπὶ νηὸς,  
νήπιος, οὔτε πόνων εὖ εἰδῶς οὔτ' ἀγοράων.

τοῦ δὴ ἐγὼ καὶ μᾶλλον ὀδύρομαι<sup>d</sup> ἢ περ ἐκείνου·

820 τοῦ δ' ἀμφιτρομέω<sup>e</sup> καὶ δεΐδια μὴ τι πάθησιν,<sup>f</sup>  
ἢ ὅ γε τῶν ἐνὶ δῆμῳ ἴν' εἰ οἴχεται, ἢ ἐνὶ πόντῳ·  
δυσημενέες γὰρ πολλοὶ ἐπ' αὐτῷ μηχανόωνται,<sup>h</sup>  
λέμενοι κτείναι πρὶν πατρίδα γαίαν ἰκέσθαι."

τὴν δ' ἀπαμειβόμενον προσέφη εἰδωλον ἀμαυρόν

825 "θάρσει,<sup>i</sup> μηδέ τι πάγῃ μετὰ φρεσὶ δεΐδιδι λίην·  
τοίη<sup>k</sup> γὰρ οἱ πομπὸς ἄμ' ἔρχεται, ἦν τε καὶ ἄλλοι  
ἀνδρες ἠρήσαντο παρεστάμενοι, δύναται<sup>l</sup> γὰρ,  
Παλλὰς Ἀθηναίη· σὲ δ' ὀδυρομένην ἐλεαίρει·  
ἢ νῦν με προσέηκε, τῆν τάδε μυθήσασθαι."

830 τὴν δ' αὐτὴ προσέειπε περίφρων Πηνελόπεια  
"εἰ μὲν δὴ θεὸς ἔσσι θεοῖο<sup>m</sup> τε ἔκλυες<sup>n</sup> αὐδῆς,  
εἰ δ' ἄγε μοι καὶ κείνον ὀξυρόν<sup>o</sup> κατάλεξον,

a δ. 726 mar.

b δ. 727.

c β. 332.

d δ. 104 mar.

e II. 290; cf. Φ.  
507, X. 241.

f P. 242, N. 52,  
K. 93, P. 240;  
cf. A. 506, O.  
123, Φ. 325.

g ζ. 27, 55, θ. 313,  
K. 127.

h π. 134, ρ. 499.

i ν. 362, π. 436,

ω. 357.

k Ω. 182, β. 266,  
ζ. 32, δ. 162, A.  
390.

l δ. 612 mar.

m β. 297, ξ. 89.

n δ. 767.

o γ. 95, δ. 325, ε.  
105.

818. *Φειδῶς*. 823. *Φέμενοι*. 824. *Φεἰδωλον*. 826. *Φοι*. 830. *προσέφηε*.

822. *μηχανόωσιν* Harl. sed *ωνται* supra *ωσιν*. 826. *προ τι τοι* Barnes. Ern. Cl. ed. Ox., of Harl. Wolf., mox *ἄμ' ἔσπεται* Vr. Harl. var. lect., *quam natam* e glossá *ἔπεται* jure suspicatur Butt. 827. *καὶ ἀμύνειν* Vien. Heidelb., *δύναται γὰρ* Schol. P. 828. *Πάλλαδ' Ἀθηναίην* Bek. annot. 831. Bek. contra omnes *αὐδῆν fretus* β. 297, ξ. 89. 832. *κἀκεῖνον* Vr. Harl.

816. See on 726 *sup*.

818. *νήπιος*, οὔτε, see on 729 *sup*. — *πόνων εὖ εἰδῶς*, the personal verb also takes gen. (mar.): cf. *σόφος κακῶν*, Æschyl. *Suppl.* 453; see Jelf *Gr. Gr.* § 493, 1.

819. *καὶ μᾶλλον*, the novelty of her anxiety makes it at the moment more severe. Ni. cites Æschyl. *Prom.* 26—7 *αἰὲ δὲ τοῦ παρόντος ἀχθηδῶν κακοῦ τρῶσει σ'*.

820. *ἀμφιτρο*. takes gen. as *ἀμφιμάχομαι* O. 391, II. 533; but *περιδείδια* has dat. (mar.). The physical sensation of tremor pervading (*ἀμφι*) the frame is probably the basis of the compound notion. Ni. refers *δεΐδια* also to *τοῦ*, but it is best referred solely to *μὴ τι π.* following.

821. *τῶν*, The constr. is, "should suffer from those in the region where" etc.; this gen. of origin or cause is assisted by *ἐκ* in β. 134. For the unas-

sisted gen. cf. Eurip. *Electr.* 123—4, Paley, *σᾶς ἀλόχου σφαγῆς Ἀιγίσθου τ', Ἀγάμεμνον*. — for *δήμῳ*, see on α. 103. — *ἴν'*, "where", sometimes also "there"; see mar.

824—6. *ἀμαυρόν*, see Liddell and S. s. v.: this epith. seems to refer to the appearance to the sense, that of *ἐναργῆς* 841 *inf.* to the effect on the mind, "unmistakeable". — *ἔρχεται*. Butt. on Schol. *ad loc.* rejects the *var. lect.* *ἔσπεται* or *ἔσπεται*, the forms of *ἔσπ*—found in H. being all aorists.

831—2. *θεός*, as Hermes is Zeus' messenger: *αὐδῆς* implies a reference to *προέηκε* 829. For the *var. lect.* involving *αὐδῆν* (mar.) see on α. 281. — *εἰ δ' ἄγε*, "come then", so often; only here the *εἰ μὲν* of 831 seems complemented, but really is not so, in *εἰ δ'*, the hypothetical force of *εἰ* in *εἰ δ' ἄγε* being sunk in colloquial usage, so that it means merely *age vero*.



a δ. 540 mar.  
 b υ. 208, ω. 264,  
 X. 52.  
 c δ. 824.  
 d γ. 241, μ. 56.  
 e β. 132 mar.  
 f λ. 404, A. 355,  
 E. 216, Y. 123,  
 Φ. 174; cf. σ. 392.  
 g δ. 802 mar.  
 h ε. 462, A. 349,  
 A. 80, O. 520,  
 543, Y. 418, Φ.  
 255, X. 12, Ψ.  
 879, Ω. 96.  
 i α. 98 mar.  
 k K. 519.  
 l δ. 549.  
 m ζ. 20; cf. υ. 87.  
 n A. 173, O. 324,  
 X. 28.  
 o γ. 71 mar.  
 p π. 379; cf. α. 37.  
 q γ. 151.  
 r δ. 354 mar., ι.  
 116.  
 s cf. η. 244.  
 t γ. 93.  
 u δ. 671 mar.  
 v κ. 141; cf. ε. 404,  
 ι. 136.  
 w ν. 425, ξ. 181,  
 ο. 28, π. 369.

εἴ που ἐτι<sup>a</sup> ζῶει καὶ ὄρα<sup>a</sup> φάος ἡελίοιο,  
 ἦ<sup>b</sup> ἤδη τέθνηκε καὶ εἰν<sup>c</sup> Ἀΐδαο δόμοισιν.”  
 τὴν δ' ἀπαμειβόμενον προσέφη εἰδῶλον<sup>c</sup> ἄμαυρόν<sup>835</sup>  
 “οὐ μὲν τοι κεῖνόν γε διηνεκέως<sup>d</sup> ἀγορεύσω,  
 ζῶει<sup>e</sup> ὃ γ' ἦ τέθνηκε· κακὸν δ' ἀνεμῶλια<sup>f</sup> βάζειν.”  
 ὧς εἰπὼν σταδμοῖο παρὰ κληΐδα<sup>g</sup> λιάσθη<sup>h</sup>  
 ἐς πνοῖας<sup>i</sup> ἀνέμων· ἦ δ' ἐξ ὕπνου<sup>k</sup> ἀνόρουσεν  
 κούρη Ἰκαρίοιο· φίλον δέ οἱ ἦτορ<sup>l</sup> ἰάνθη,  
 ὧς οἱ ἐναργῆς ὄνειρον ἐπέσσυτο<sup>m</sup> νυκτὸς<sup>n</sup> ἀμολγῶ.  
 μνηστῆρες δ' ἀναβάντες ἐπέπλεον ὕγρα<sup>o</sup> κέλευθα,  
 Τηλεμάχῳ φόνον<sup>p</sup> αἰπὺν ἐνὶ φρεσίν<sup>q</sup> ὀρμαίνοντες.  
 ἔστι<sup>r</sup> δέ τις νῆσος μέσση ἄλλ<sup>s</sup> πετορήσσα,  
 μεσσηγύς<sup>t</sup> Ἰθάκης τε Σάμοιό τε παιπαλοέσσης,<sup>u</sup>  
 Ἄστερις, οὐ μεγάλη· λιμένες<sup>v</sup> δ' ἐνὶ ναύλοχῳ αὐτῇ  
 ἀμφίδυμοι· τῇ τὸν γε μένον λοχῶντες<sup>w</sup> Ἀχαιοί.

834. Ἀΐδαο. 835. εἰδῶλον. 838. φειπόν. 840. Ἰκαρίοιο Φοι. 841. Φοι.

833. ἦ που Bek. Fa. 846. αὐτῆς addito serius s sed ab eadem manu.

836—7. Eustath. remarks on the economy shown by the poet in the interest of his tale by leaving Penel. thus uninformed. — ζῶει ὃ γ' ἦ τ., see on β. 132.

838. λιάσθη, Buttm. *Lexil.* 77, connects this, in sense of “to go aside, turn away from”, with ἀλλάστος, and disconnects it with λελιμένος akin to λιλαιόμαι.

841. ἐναργῆς, see on 824 *sup.* — ἀμολγῶ, Buttm. *Lexil.* 16, considers = “in the depth or dead” of night, and accepts the Eustathian gloss on O. 324, that the Achæans call ἀμολγὸν τὴν ἀκμὴν; the μᾶζα ἀμολγαίη of Hes. *Opp.* 590 he regards as = ἀμαία in sense of “exactly baked”.

Doederl. 377—8 connects it with μολύζω, μέλας, “black”.

846. Ἄστερις, Strabo X. p. 700 ed. Casaubon, calls it Asteria, and says that Scepisus and Apollodorus differed, the one denying, the other affirming the continued existence of the λιμένες ναύλ. Gell., Ithaca p. 78, names the modern Dascallio, as the only island situated in the passage; but adds that no vessel could lie safely there, and that it is out of the way for the purpose of intercepting one returning from Peloponnesus, which could only be safely done by lying in the southern harbour of the headland Chelia, partly formed by that same island.

The 6<sup>th</sup> Day of the poem's action here ends.

Ο Δ Υ Σ Σ Ε Ι Α Σ Ε.

### SUMMARY OF BOOK V.

On the seventh morning the gods are assembled in council, and, at the instance of Pallas, Zeus despatches Hermes to bid Calypsô dismiss Odysseus. His errand is received by her with reluctant submission, and on his departure she seeks out the hero pining on the shore, and bids him prepare a raft (1—170). He distrusts her at first, but is reassured by her oath, and in their conversation the seventh day ends (171—227).

On the eighth day he sets about his work, which is completed in four days. On the twelfth she furnishes him with stores, and he departs alone (228—77). On the eighteenth day\* of his voyage and twenty-ninth of the poem's action he sights the land of the Phæacians; when Poseidon, returning from the Ethiopians, catches sight of him and raises a tempest in which the raft becomes unmanageable (278—332). Inô Leucotheê rises to his rescue from the deep, and gives him her immortal scarf; bidding him quit the raft and the scarf will support him. He yet clings to the raft till it goes to pieces; when he puts on the scarf and swims, while Poseidon departs to Ægæ (333—81).

Pallas sends a fair north-wind; and, after drifting yet two days and nights, on the thirty-first day of the poem's action he reaches a river's mouth in utter exhaustion and naked; there he seeks the shelter of a wood and falls asleep (382—493).

\* The *first* of the eighteen days of his run is the *twelfth* of the poem's action, and is further marked as the *fifth* from the commencement of the work of raft-building (s. 263): see notes on s. 262—3, 279. It is not absolutely certain, perhaps, from s. 278 that that fifth day, on which he starts, should not be reckoned *distinct* from the eighteen, instead of coincident with the first of them; yet I think it safer on the whole to regard it as so coincident.

Ὀδυσσεύως σχεδία.

Ἄως<sup>b</sup> δ' ἐκ λεχέων παρ' ἀγανού Τιθωνοῖο  
 ὤρνυθ', ἐν' ἀθανάτοισι φόως φέροι ἠδὲ βροτοῖσιν·  
 οἱ δὲ θεοὶ θῶκόνδε<sup>d</sup> καθίζανον, ἐν δ' ἄρα τοῖσιν  
 Ζεὺς<sup>e</sup> ὑψιβρεμέτης, οὗ<sup>f</sup> τε κράτος ἐστὶ μέγιστον.  
 5 τοῖσι δ' Ἀθηναίη λέγε<sup>g</sup> κήδεα<sup>h</sup> πόλλ' Ὀδυσῆος  
 μνησαμένη·<sup>i</sup> μέλε γάρ οἱ ἐὼν ἐν<sup>k</sup> δάμασι Νύμφης.  
 “Ζεὺ<sup>l</sup> πάτερ ἠδ' ἄλλοι μάκαρες θεοὶ αἰὲν εἴοντες,

a *A.* 1-2, *T.* 2,  
*B.* 48-9; cf. *Θ.*  
 1, *v.* 94, *Ψ.* 226.  
 -7.  
 b *δ* 189, *a.* 121, *o.*  
 250.  
 c *A.* 1, *N.* 689.  
 d *β.* 26, *μ.* 318, *Θ.*  
 2, 439-45, *Υ.* 4  
 -11.  
 e *ψ.* 331, *A.* 354.  
 f *α.* 70, *B.* 118.  
 g *δ.* 452, *μ.* 165,  
*ε.* 203.  
 h *λ.* 376, *ξ.* 185, 197.  
 i *T.* 314.  
 k *κ.* 426, 554.  
 l *φ.* 306, *μ.* 371.

6. *Foi.*

1-86. The seventh day of the poem's action here begins. The gods muster in session, and Athenê reminds them of the case of Odys. detained still by Calypsô, a grievance unredressed and now aggravated by the snare spread for his son. Zeus receives her appeal with an air of surprise, and, viewing her request as granted, at once despatches Hermes to bid Calypsô speed Odys. on his way. His flight to her isle is described, terminating at her grotto, the romantic beauty of which forms a noble contrast with the view of the forlorn hero, pining in his constancy, with his tearful face fixed ever on the sea.

1. *Ἄως*. Homer's heaven has its day and night, and dawn visits the gods, even as mortals. Thus in *μ.* 382-3 the Sun-god threatens that, if Odysseus' crew be not punished for their sacrilegious slaughter of his herds, he will "descend to Hades and shine among the dead". Milton has allowed the image of dawn in heaven *Parad. L. VI.* 6-13,

which makes through heav'n  
 Grateful vicissitude like day and  
 night:  
 Light issues forth, and at the other  
 door  
 Obsequious darkness enters, 'till her  
 hour

To veil the heav'n; etc.

— *Τιθων*. He occurs in the Trojan pedigree (*T.* 215-40) as a son of Laomedon and elder brother of Priam. In *Hy. Aphrod.* 218-34 we find the story of his being the darling of Eôs and of his joyless immortality (cf. Tennyson's *Tithonus*). Payne Knight considers it as "e seriorum opinionibus de diis perfecta"; which, although he is disputing its genuineness in *A.* 1-2 only, would condemn it wherever (*mar.*) it occurs. *Hes. Theog.* 984 mentions Æmation and Memnon sons of Tith., the latter only being named in *H.*, see *δ.* 188, *λ.* 522.

3-5. *θῶκόνδε*, the locative *δε* implies their going thither before sitting there. *λέγε*, "was enumerating"; see *mar.* for this sense, and note on *δ.* 451. — *κήδεα πόλλ'*, including the

a β. 230—4 mar.	μη <sup>a</sup> τις ἔτι πρόφρων ἀγανός και ἦπιος ἔστω σκηπτουχος βασιλεύς, μηδὲ φρεσὶν αἰσιμα· εἰδώς· ἀλλ' αἰεὶ χαλεπός τ' εἴη και αἰσυλα φέξοι.	10
b ρ. 142—6, B. 721, a. 395, o. 232, λ. 593.	ὡς οὐ τις μέμνηται Ὀδυσσεὺς θεῖοιο [λαῶν οἴσιν ἄνασσε, πατήρ δ' ὡς ἦπιος ἦεν.] ἀλλ' ὁ μὲν ἐν νήσῳ κείται κρατέρ' ἄλγεα πάσχων, νύμφης <sup>c</sup> ἐν μεγάροισι Καλυψοῦς, ἣ μιν ἀνάγκη ἰσχει· ὁ δ' οὐ δύναται ἦν πατρίδα γαῖαν ἰκέσθαι·	15
c δ. 557—60 mar. d δ. 727, cf. δ. 700, 740.	οὐ γάρ οἱ πάρα νῆες ἐπήρετμοι και ἑταῖροι, οἳ κέν μιν πέμποιεν ἐπ' εὐρέα νῶτα θαλάσσης. νῦν <sup>d</sup> αὖ παιδ' ἀγαπητὸν ἀποκτεῖναι μεμιάσιν	

9. Φειδῶς. 12. Φάνασσε. 15. Φῆν. 16. Φοι.

8. ἀγανός τε και P. Knight v. not. ad loc. 10. ἀήσυλα var. l. Barnes. coll. E. 876.

obduracy of Calypsό, and the ever rising insolence of the suitors in Ithaca.

8—11. A man so just had deserved better of the gods, who treat him as though a righteous character were of no account with them. The topic is borrowed from Mentor's appeal to the Ithacan Assembly in β. 230—4, where see note. Indeed the whole passage 1—48 is largely made up of lines which occur with or without modification elsewhere; see mar. *passim*. On this J. C. Schmitt *de II<sup>do</sup> in Odys. Deor. Concil.* has framed an argument against its genuineness. He constructs accordingly a commencement of ε. in which Pallas' appeal is omitted, and supposes ε. to start anew on the *same day* as α. — a notion quite against Homeric usage; see on δ. 594. Further, the delay in sending Hermes, as she had suggested in α. 84—7, is not inconsistent with Zeus' character, who, as a rule, is indolent and requires to be moved, whereas Pallas is prompt, eager and bustling [App. E. 4. (4) (7)]; see below on 22—7. His reply to her also in α. 76—9 leaves a door open for procrastination, and even implies that further deliberation should precede action (*περιφραζόμεθα*). Nor in point of fact had Poseidon yet 'relaxed his ire'. That deliberation, we may suppose, was now to take place, but the urgency of Pallas cuts it short: she carries the Assembly with

her, and the still absent Poseidon is forgotten.

12. This v. seems certainly out of place here. It is nothing to the speaker's purpose that the Ithacans forget their king. It is Zeus and the gods who should remember him and do not. Omitting 12, οὐ τις of 11 would then mean "no one of you" — an apt reminder of the resolution which she had assumed as taken in α. 76—87. The line probably crept in here from β. by the force of the attraction of its context. Similarly in α. 96 foll., where see note, the descent of Pallas drew after it the description of her spear from E. 745—7, which does not suit her errand in α.

13. *κείται* conveys a notion of inactivity, of which it is the proper posture, as in B. 688, *κείτο γὰρ ἐν νήεσσι* . . . Ἀχιλλεύς. The same line (mar.) describes the forced inactivity of Philoctetes in Lemnos; and, by a singular change of *νήσῳ* to *νοσῳ*, is in ε. 395 adapted to a totally different image.

14—17. See notes on δ. 557—60.

18. *μεμιάσιν*, omitting 12, this stands without a subject expressed, but this omission in a speech of rapid urgency is insignificant. Nor could this attempt be fairly charged on the *λαοί*; see π. 375 foll. It is easily understood of whom she speaks, as Zeus shows by supplying *μνηστῆρες* in 27. The passage 18—20 is not here incon-

<p>οἶκαδε<sup>a</sup> νισσόμενον· ὃ δ' ἔβη μετὰ πατρός ἀκουήν  20 ἔς Πύλον ἡγαθήν ἢ δ' ἔς Λακεδαίμονα διαν."  τὴν<sup>b</sup> δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς  "τέκνον ἐμὸν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.  οὐ<sup>c</sup> γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῆ,  ὡς ἦ τοι κείνουσ' Ὀδυσσεὺς ἀποτίσεται<sup>d</sup> ἔλθῶν;  25 Τηλέμαχον δὲ σὺ πέμψον<sup>e</sup> ἐπισταμένωσ' (δύνασαι<sup>f</sup>  γὰρ),  ᾧσ'<sup>h</sup> κε μάλ' ἀσκηθῆσι<sup>i</sup> ἦν πατρίδα γαίαν ἱκηται,  μνηστῆρες δ' ἐν νηὶ παλιμπετῆσ'<sup>k</sup> ἀπονέωνται."<sup>l</sup>  ἦ ῥα, καὶ Ἑρμείαν<sup>m</sup> υἷὸν φίλον ἀντίον<sup>n</sup> ἠΐδα  "Ἑρμεία· σὺ<sup>o</sup> γὰρ αὐτε τὰ τ' ἄλλα περ ἄγγελός ἐσσι·<sup>p</sup>  30 νύμφη<sup>q</sup> ἔϋπλοκάμῳ εἰπεῖν νημερτέα βουλὴν,  νόστον Ὀδυσσεύος ταλασίφρονος, ᾧσ' κε νέηται,  οὔτε<sup>r</sup> θεῶν πομπῇ οὔτε θνητῶν<sup>s</sup> ἀνθρώπων·  ἀλλ' ὃ γ' ἐπὶ σχεδίσθι<sup>t</sup> πολυδέσμου πῆματα<sup>u</sup> πάσχων  ἤματι<sup>v</sup> κ' εἰκοστῷ Σχερίην ἐρίβωλον<sup>w</sup> ἵκοιτο,  35 Φαιήκων<sup>x</sup> ἔς γαίαν, οἳ ἀγγίθεοι γεγάασιν,</p>	<p>a δ. 701—2 mar.  b α. 63—4 mar.  c ω. 479—80.  d γ. 216, λ. 118,  π. 255.  e γ. 369.  f λ. 368, υ. 161,  κ. 265.  g δ. 612 mar.  h α. 144, 168, ι. 70.  i ε. 255; κ. 212,  π. 247.  k π. 395.  l ο. 308, ο. 305.  m Ω. 333.  n Θ. 200.  o cf. ο. 540, ρ. 273.  p cf. ο. 144.  q α. 86—7.  r α. 521; cf. λ. 332,  352, ζ. 171.  s α. 219.  t α. 338, η. 264;  cf. ε. 177, η. 274.  u ρ. 444, 524.  v ζ. 170.  w I. 363, Σ. 67.  x ε. 279—80, φ.  338—41.</p>
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19. Φοίκαδε. 22. Ἐπέος. 26. Ἐήν. 30. Φειπεῖν. 34. Φεικοστῷ omisso κ'.

19. νισσόμενον Barnes. Ern. Cl. ed. Ox., νισσόμενον Wolf. 27. ἀπονέονται (quasi signif. fut.) Flor. Lov. 28. φίλον υἷὸν Ern. Cl. ed. Ox., υἷὸν φίλον Barnes. Wolf.

sistent with her assurance to Penel. in δ. 825—8, since the insolence of the suitors remains the same, and to contrast this with the heroic but unheeded endurance of Odys. is the main point of her opening speech.

22—7. Zeus in α. had given no explicit assent to Pallas' proposal about sending Hermes; but she had assumed his compliance and acted on it. He lets things rest for six days *in statu quo*, and when she renews her appeal throws the responsibility upon her, as though the executive were her province exclusively. Thus his character for *laissez faire* and hers for energy are effectively contrasted. This ethical point is lost by those who impugn the passage; see on 8—11 *sup.* νόον = βουλὴν; cf. the hendiadys βουλὴν τε νόον τε, δ. 267. 25—6 could be spared: 27 coheres exactly with 24, since subjunct. may stand as = fut. after ὡς, ὅπως etc., in final sentences [App. A. 5. (5)]. The other reading ἀπονέον-

ται is itself a pres. with fut. force. To omit 25—6 would suit exactly the fact shown in δ. 825—8 that Pallas had *already* settled it all, and needed not the exhortation which 25—6 addresses to her. Yet this need not be present to Zeus' mind, whose words arise naturally out of hers in 18—20 *sup.*

27. παλιμπετῆσ' cannot be παλιμπετέεσ' with ε elided, see Buttm. *Lc-xii.* 51 (1).

28. Ἑρμείαν, see App. C. 2. and Gladst. II. iii. 231—41.

30—1. See note on α. 82—7.

32. This is verified by the hero's departure on his solitary raft 263 *inf.*, and explains her words 140 foll.: Καλυπσοῦ in fact only despatches him ἀπὸ νηῶσ' with a fair wind which she herself sends.

33—4. Σχεδίσθι πολ., see App. F. 1. (4). — Σχερίην see App. D. 14.

35—36. ἀγγίθεοι, cf. η. 205, ἐπέε

a ζ. 158, η. 69, ο. 245, Δ. 46, 53, Ν. 119, 206, 430, Ω. 61, 423, 435.  
 b η. 71.  
 c ψ. 339—41.  
 d φ. 440, ο. 207.  
 e ν. 136—8; cf. κ. 40—1.  
 f κ. 84.  
 g δ. 487 mar.  
 h Σ. 327; cf. ξ. 232—3, Δ. 625—7.  
 i α. 114—5, η. 76—7, ι. 532—3, κ. 473—4.  
 k Ω. 340—5.  
 l α. 75, 94, 145, ρ. 338, ω. 99, Β. 103, Φ. 497, Ω. *sarpus*.  
 m α. 96—8 mar.  
 n ω. 2—4.  
 o ν. 429, π. 172, 456, κ. 238; cf. Ν. 59.  
 p π. 195.  
 q α. 143, Π. 181.  
 r ζ. 226—7, Β. 766.  
 s δ. 508, α. 318.

οἷ κέν μιν περὶ<sup>a</sup> κῆρι, θεὸν<sup>b</sup> ὥς, τιμήσουσιν,  
 πέμψουσιν<sup>c</sup> δ' ἐν νηὶ φίλην ἐς πατρίδα γαίαν,  
 χαλκόν τε χρυσόν τε ἄλλις ἐσθῆτά<sup>d</sup> τε δόντες,  
 πόλλ'<sup>e</sup> δ' ἂν οὐδέ ποτε Τροίης ἐξήρατ'<sup>f</sup> Ὀδυσσεὺς,  
 εἰ περ ἀπήμων<sup>g</sup> ἦλθε, λαγῶν<sup>h</sup> ἀπὸ ληΐδος αἴσαν. 40  
 ὧς<sup>i</sup> γάρ οἱ μοῖρ' ἐστὶ φίλους τ' ἰδέειν, καὶ ἰκέσθαι  
 οἶκον ἐς ὑπόροφον καὶ εἶν ἐς πατρίδα γαίαν."  
 ὧς<sup>k</sup> ἔφατ', οὐδ' ἀπίθῃσε διάκτορος<sup>l</sup> Ἀργειφόντης.  
 αὐτίκ'<sup>m</sup> ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,  
 ἀμβρόσια χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὕρην 45  
 ἣδ' ἐπ' ἀπέιρονα γαίαν ἅμα πνοιῆς ἀνέμοιο,  
 εἴλετο<sup>n</sup> δὲ ῥάβδον,<sup>o</sup> τῇ τ' ἀνδρῶν ὄμματα θέλγει<sup>p</sup>  
 ὧν ἐθέλει, τοὺς δ' αὐτε καὶ ὑπνώοντας ἐγείρει.  
 τὴν μετὰ χερσὶν ἔχων πέτετο κρατὺς<sup>q</sup> Ἀργειφόντης.  
 Πιερίην<sup>r</sup> δ' ἐπιβὰς ἐξ αἰθέρος ἔμπεσε<sup>s</sup> πόντῳ. 50

38. *Γάλις* *Φεσθῆτά*. 41. *Φοί* *Φιδέειν*. 42. *Φοῖκον* *ἐΨήν*.

36. *περὶ* Eustath. Ern. Cl. ed. Ox. Bek. Fa., *περὶ* Wolf. Dind. Löw. 39. *οὐδέποτε* sine ἐκ Harl. Wolf., *οὐδέποτε* ἐκ Barnes. Ern. Cl. ed. Ox. 45. *φέροι* var. l. Barnes. 50. Schol. P. *virgulam post αἰθέρος non post ἐπιβὰς appinxit*.

σφιων ἐγγύθεν εἰμέν. — *περὶ κῆρι*, a phrase found also with *νεμεσσάμαι*, *φιλέω*, *ἐχθαίρω* etc., cf. the *κηρόθι μάλλον* of s. 284 *et al.* (mar.). On the question whether to take *περὶ* in such sense as if it had *πάντων* following (cf. α. 235), i. e. "excessively", and retract the accent, editors differ, nor is it an easy point for mss. to settle. We find, however, such phrases as *περὶ θυμῷ* and *περὶ φρεσίν* (X. 70, cf. Φ. 65, Π. 157), suggesting that words relating to the mind are governed by *περὶ* with a peculiar local force, based probably on the physical notion of *κῆρ* or *φρένες*, an analogy which *θυμός* follows.

38. *δόντες*, gifts as a token of honour and source of profit were in high esteem with the Greeks from the heroic age downwards; cf. *πέιθειν δῶρα καὶ θεοὺς λόγος*, Eurip. *Med.* 960. So here it is a mark of divine favour and recompense after neglect, that Odys. should return home richer than if he had come straight from Troy. We may compare the "end of Job" (Job XLII. 12). Ni. seems to think 39—40

superfluous here, as the gifts are "mentioned only incidentally" (*beiläufig*). Perhaps he did not give due weight to the connexion just pointed out with the main subject.

43. In this passage Virgil has (*Æn.* IV. 238 foll.) followed in the footsteps of H. with unusual continuity and closeness, allowing for the divergence in the line of his Mercury's flight. For *διάκτορος* see on α. 82—7; for *Ἀργειφόντης* see App. C. 2.

45—6. See on α. 88—98.

47—8. These lines suit the expedition of Hermes in Ω., which involves the casting of the Greek sentinels into a sleep; but have no special pertinence to his errand here, and perhaps followed their context by attraction as in 12 *sup.* and α. 97—101. However, the *ῥάβδος*, as specially symbolical of the god who is *χρυσόραπις* (87 *inf.*), may certainly be allowed even without such pertinence.

50. *Πιερίην*. Ni. remarks on the geographical definiteness of the abode of the Gods, as being on Olympus, an

σεύατ' <sup>a</sup> ἔπειτ' ἐπὶ κῦμα λάραφ ὄρνυθι <sup>b</sup> εἰκῶς, <sup>c</sup>  
 ὧς τε κατὰ δεινούς κόλπους ἀλὸς <sup>d</sup> ἀτρυνέτοιο  
 ἰχθύς ἀγρώσσων πυκινὰ πτερὰ δέυεται ἄλμη·  
 τῷ <sup>e</sup> ἱκελος πολέσσειν ὀχρήσατο <sup>f</sup> κύμασιν Ἐρμῆς. <sup>g</sup>  
 55 ἀλλ' ὅτε δὴ τὴν νῆσον ἀφίκετο τηλόθ' εἴουσιν,  
 ἐνθ' ἐκ πόντου βᾶς ἰοειδέος ἠπειρόνδε <sup>h</sup>  
 ἦιεν ὄφρα μέγα σπέος ἵκετο, τῷ ἐν νύμφῃ <sup>i</sup>  
 ναίεν εὐπλόκαμος· τὴν δ' ἐνδοθὶ τέτμεν <sup>k</sup> εἴουσιν.

a Z. 505, H. 208.  
 b γ. 240, H. 59, Ξ.  
 290; cf. α. 320.  
 c δ. 245.  
 d α. 72, ζ. 226, κ.  
 179.  
 e δ. 249, Π. 11, P.  
 281.  
 f Ω. 731; cf. η. 211.  
 g Ε. 435, E. 390.  
 h α. 438, κ. 403,  
 423, ν. 114, 116.  
 i α. 86, ε. 30.  
 k α. 218, ο. 15, Z.  
 374, Δ. 293; cf.  
 Σ. 528.

51. Σεφουκῶς. 54. Φικελος. 56. Φιοφειδέος.

54. hunc v. pro additamento notant Scholl, H. P. Q. † Eustath. 55. τηλόθεν  
 ούσαν Bek. annot.

actual mountain, in ll., and the less precise tokens of such relation, and greater ideality given to their abode, in the *Od.*; in which *Olymp.* does not bear the usual epithets which mark it as a mountain. Here *Olympus*, although not named, is suggested in *Pierië* its northern extension. *Olympus* appears to retain even among the *Turks* its celestial celebrity (Hammer ap. Kruse's *Hellas* I. p. 282). — ἐξ αἰθέρος, this is distinguished (Ξ. 288) from ἡῆρ the lower and denser air, which, when thickened, is viewed as homogeneous with mist etc., so that ἡῆρι πολλῆ means "in gloom or haze"; so ἡῆρι καὶ νεφέλη λ. 15. *Pallas* descends from heaven through the αἰθήρ, and the flash and clang of arms goes up to the οὐρανός through the same (T. 351, B. 458, P. 425) (Ni.). ἐξ αἰθέρος should go with ἐπιβάς, not with ἔμπεσε π. Thus *Pierië* is a stage between the αἰθήρ and the sea — a platform from which the god plunges seawards. Otherwise the αἰθήρ would be at no higher level than *Pierië*, which hardly agrees with the passages cited. His course seems meant to be north-westerly; see App. D. 2. By ἔμπεσε contact with the surface, not immersion, seems meant. The poet appears to adopt *Pierië* as the point of view, and to mark and describe his deity's flight from thence. Any one who has watched from a headland the birds shoot down upon and sport along the sea, will easily realize this.

51—4. σεύατ' ... ἐπὶ, this de-

scribes motion skimming the surface; so 53 *inf.* the wings are wet with the spray. λάραφ, this bird, as described by Aristotle (*Hist. Anim.* V. 9, cf. II. 17, VIII. 3), may be either the *larus canus, parasiticus* or *marinus*. For ὄρνυθι with λάραφ see on ἀνόκαια, App. A. 13. Observe λάραφ, but λάραφς *adj.* in β. 350. — εἰκῶς, a simile is shown by this word, and not an assumption by *Hermes* (as often by a deity) of the bird form. This may be a special reason for the insertion of v. 54, which *Eustath.* and *Payne Knight* reject. We are thereby assured that it is *Hermes in propria persona*.

52—4. κόλπους, not "depths", but "bays"; δεινούς, perhaps alike so to navigators by their crags and reefs, and on the land side by their precipices. ἱκελος, as also ὧς or τοῖος, lead the formulæ by which H. thus binds the simile to the thing illustrated. Possibly Ἐρμῆς was originally Ἐρμείας, a lighter form of Ἐρμείας (Ni.). *Payne Knight* based his rejection of this line and of ξ. 435 on the non-Homeric form of the name Ἐρμῆς.

55. νῆσον. Those ancients who regarded the wanderings of *Odys.* as being in the Mediterranean wholly, viewed the isle as being on the coast of *Lucania*; see on ξ. 4—5.

56. ἠπειρόνδε, ἠπειρος is used of land as limiting and excluding the sea; whether it be island or mainland.



a η. 169. τ. 389.	<p>πῦρ μὲν ἐπ' ἐσχαρόφιν<sup>a</sup> μέγα καίετο, τηλόθι δ' ὀδμή  κέδρου τ' εὐκεάτοιο<sup>b</sup> θύου<sup>c</sup> τ' ἀνὰ νῆσον ὀδώδειν,<sup>6c</sup>  δαιομένων· ἢ δ' ἔνδον ἀοιδιάουσ'<sup>d</sup> ὀπλ<sup>e</sup> καλῆ,  ἰστὸν<sup>f</sup> ἐποιχοπένη χρυσεῖη κερκιδ<sup>g</sup> ὕφαιεν.  ῥλη δὲ σπέος ἀμφὶ πεφύκει τηλεθώσα,<sup>h</sup>  κλήθρη<sup>i</sup> τ' αἰγειρός<sup>k</sup> τε καὶ εὐώδης κυπάρισσος.<sup>l</sup>  ἔνθα δέ τ' ὄρνιθες τανυσίπτεροι εὐνάζοντο,  σκάπες τ' ἰρηκές τε ταῦνύγλωσσοί τε κορώναι<sup>m</sup>  εἰνάλια,<sup>n</sup> τῆσίν τε θαλάσσια<sup>o</sup> ἔργα<sup>p</sup> μέμηλεν.  ἢ δ' αὐτοῦ τετάνυστο περὶ σπείους<sup>q</sup> γλαφυροῦτο  ἡμερὶς ἠβώωσα,<sup>r</sup> τεθήλει δὲ σταφυλῆσιν.</p>
b cf. ξ. 12, 425, ο. 322, Ω. 192.	
c cf. φ. 52, O. 153, δ. 121.	
d κ. 227.	
e κ. 221, ω. 60, A. 604.	
f A. 31, α. 358, ρ. 227.	
g X. 448.	
h Z. 143, η. 116, λ. 590.	
i ε. 239.	
k A. 462—7.	
l cf. B. 519, ρ. 340.	
m μ. 418, ξ. 308.	
n ο. 479.	
o B. 614.	
p I. 228.	
q ε. 226.	
r κ. β. ξ. 468, 503, I. 446.	

67. *ἔργα.*

59. τηλόσε<sup>δι</sup> Harl., τηλόσε Flor. Lov. Steph. Schol. V. MS. GC. 61. etiam legi δαιομένων νόμφη δὲ ἐπλοκαμοῦσα Καλυψῶ notant Scholl. H. P. Q. 63. ἀμφιπεφύκει Flor. Lov. Schol. V. Ern. Cl. ed. Ox., disjunctum Barnes. Wolf., τηλεθώουσα Harl. sed ex emend. 66. κώπες var. l. Barnes citato Aristotel. ap. Ælian. Hist. Anim. XV. 8. 67. μεμήλει Schol. H. 68. ἢ δ' Harl. Schol. H. Stephan. Barnes. Ern. Cl. ed. Ox. Bek. Dind. Fa. Löwe, ἢ δ' Flor. Lov. Wolf.

59 foll. With the description of the abode of Calypso, cf. that of Circe in Virg. *Æn.* VII. 10 foll. — ἐσχαρόφιν, see App. F. 2. (19) (20).

60. εὐκεάτοιο, the notion is that of logs split (κεάξω κείω) for fuel; and the word is not based on καίω κηώδης, as if reinforcing ὀδμή. — θύου, "qualis arbor fuerit ... jam veteres ignorasse videntur" (Löwe). Doubtless some perfumed wood; cf. Pliny *N. H.* XII. 17 *Non alia arborum genera sunt in usu quam odorata, cibosque Sabæi coquant thuris ligno*; and Virg. *Æn.* VII. 13 *Urit odoratam nocturna in lumina cedrum*. Macrob. *Saturn.* III. 19 identifies it with the citrus of the Latins, its fruit being the *felix malum* of Virg. *Georg.* II. 127.

61—2. ἀοιδί, the number of open vowels in this word is exquisitely adapted to express vocalization, especially as distantly heard, the sound predominating over the words of the song. So in the case of Circe (mar.). ἐποιχομ., Löwe cites a Schol. on Pind. *Pyth.* IX. 33 (18), ἰστοῦ καλιμβάμουσ ὀδῶν, to the effect that constant movement to and fro and turning about were required in ancient weaving.

64—5. κλήθρη, the species of alder meant is perhaps the *alnus oblongata*, as the best known in Greece (Dunbar *Lex. App.*). αἰγειρός, *populus nigra*. ἔνθα δέ τ', the τ' is probably τοι.

66—7. σκάπες, Eustath. describes it as smaller than the γλαυῆ, having lead-coloured plumage with whitish spots. Ælian. (*de Nat. An.* XV. 28), alleging Aristotelian authority, rejects the σ here, writing κώπες, in which Athenæus (IX. 10) concurs, citing also four other ancient authorities. There is an owl called the *Strix Scops* (Linn.) apparently identified with this.

κωρώναι εἰνάλ. Aristot. (*Hist. An.* VIII. 5) and Ælian (*de Nat. Anim.* XV. 23) apply this name to what is probably either a cormorant or a coot (Dunbar *Lex. App.*). Eustathius says the αἰθναί (see on 337 *inf.*) were anciently so called. — θαλάσσια ἔργα, such as diving, fishing etc. Ni. compares Hes. *Theog.* 440, οἱ γλανκῆν ἐργάζονται. To the Arcadians, to whom Agam. furnished ships, the phrase is adapted negatively (mar.).

68—70. ἢ, this pronoun article gives distinctness and prominence to the ἡμερὶς as among the other trees.

- 70 κρη̄ναι δ' ἐξείης πίσυρες<sup>a</sup> ῥέον ὕδατι<sup>b</sup> λευκῶ,  
 πλησίαι ἀλλήλων τετραμμένα ἄλλυδις<sup>c</sup> ἄλλη.  
 ἀμφὶ δὲ λειμῶνες<sup>d</sup> μαλακοὶ Ἴου ἠδὲ σελίλου  
 θήλεον· ἐνθα<sup>e</sup> κ' ἔπειτα καὶ ἀθάνατός περ ἐπελθῶν<sup>f</sup>  
 θηήσαιτο<sup>g</sup> ἰδῶν καὶ τερφθεῖη φρεσὶν<sup>h</sup> ἧσιν.
- 75 ἐνθα στὰς θηεῖτο διάκτορος<sup>i</sup> Ἀργειφόντης.  
 αὐτὰρ ἐπεὶ δὴ πάντα ἐψ̄<sup>k</sup> θηήσατο θυμῶ,  
 αὐτικ' ἄρ' εἰς εὐρύ<sup>l</sup> σπέος ἤλυθεν. οὐδέ μιν ἄντην  
 ἠγνοίησεν<sup>m</sup> ἰδοῦσα Καλυψῶ<sup>n</sup> δια<sup>o</sup> θεάων.  
 οὐ<sup>p</sup> γάρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται
- 80 ἀθάνατοι, οὐδ' εἰ τις ἀπόπροδι<sup>q</sup> δώματα ναίει.  
 οὐδ' ἄρ' Ὀδυσσῆα μεγαλήτορα<sup>r</sup> ἔνδον ἔτετμεν,<sup>s</sup>

- a π. 249, γ. 111.  
 b ψ. 282.  
 c ε. 139.  
 d ε. 132—3.  
 e ν. 106, τ. 99, 102.  
 cf. λ. 71, μ. 56,  
 ψ. 139, ζ. 129.  
 f cf. μ. 87—8, Δ.  
 539, Ν. 343.  
 g φ. 17.  
 h φ. 369; cf. φ.  
 301.  
 i ε. 43 mar.  
 k ο. 132.  
 l ε. 237, 337, Ν. 32.  
 m Δ. 537, Β. 807,  
 Ν. 28.  
 n α. 11, ε. *sarpis*,  
 ε. 29.  
 o δ. 376, 382, 398,  
 κ. μ. *sarpis*, σ.  
 190, 197.  
 p cf. Ε. 127—8.  
 q δ. 511 mar.  
 r δ. 143 mar.  
 s ε. 58 mar.

72. *ῥέον*. 74. *ῥιθῶν ῥῆσιν*. 76. *ῥεῶ*. 78. *ῥιθούσα*.

71. *ἄλλη*, pro vitioso notat Schol. V. 72. *μαλακοῦ* var. l. Schol. H., mox fuisse qui Ἴου in *σίον* mutatum vellent notant. Eustath. et Athen. II. 61. 80. pro *εἰ τις* Aristar. ἦτις, Scholl. H. P.

*ἡμερίς*, cf. Virg. *Bucol.* V. 6—7, *aspice ut antrum Sylvestris raris sparsit labrusca racemis*. Eustath. talks of a thin-barked kind of oak so called, but the entire description points to some species of vine; cf. Simonides Ceos *Fragm.* 51, 1, *ἡμερὶ πανθέκτετρα, μεθ' ἑνὸς φε, μῆτερ ὀπώρας*, Apoll. Rhod. III. 220, *ἡμερίδες γλοῦροισι καταστεφές πετάλοισι*. Possibly the adj. ἡμερός "tame", i. e. "cultivated", may be its origin. So Liddell and S. give *ἀγρία* as = *ἀγρία ἀμπελος*. — *ἠβώωσα*, see App. A. 2.

70. *κρη̄ναι*, we may compare the two in the precinct of Alcinous' palace, one for the garden and one for the house etc. (η. 129—31). The larger number here bespeaks the abundance of a divine abode. *πίσυρες* or *πέτορες* was "the oldest Greek form" for *τέσσαρες*, Donalds. *New Crat.* 158. — *λευκῶ*, contrast this epith. with *μέλαν ὕδωρ*, δ. 359, expressing perhaps the sheltered basin, as this the springing rill, and with *κρη̄νη μελάνυδρος*, I. 14.

72. *Ἴου*, for this Ptolemy Energetes proposed to read *σίον*, "marsh-plant", as more appropriate to the neighbourhood of parsley than violets; this seems trivial. Both parsley and violets were used for garlands; cf. the

song in Athen. XIV. 27, *ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλά σέλινα*, and Hor. *Carm.* I. xxxvii. 15—6, II. vii. 24, *apio coronas*.

73—4. This whole clause might be spared, as in 75—6 Hermes actually admires. Yet it generalizes the effect of the previous picture very happily: cf. similar phrases in which *οὐκέτι* or *οὐδ'* . . . *ὀνόσασαιτο* occurs with similar force to that of *θηήσαιτο* here (mar.). Moreover in 77—80 *inf.* the line of thought is inverted; since there the statement of a particular case, *οὐδέ μιν κ. τ. λ.*, is followed by that of a general principle, *οὐ γάρ κ. τ. λ.* For the whole manner here cf. ν. 96—112, especially for *ἐνθα* repeated and for *ἐνθα δ' ἔπειτα* "there accordingly", in 106. In some other instances (mar.) of *ἐνθα* followed by *ἔπειτα* the latter has a distinct sense of "after" something else has taken place.

*θηήσ.* Buttman (Gr. Verbs) gives as Doric forms *θάσμαι θαέμαι*, epic *θήσμαι*, whence (σ. 191) *θηαίατο*, and *θηέσμαι*, which last is most common in II. With this verb here thrice recurring in as many lines Ni. compares *τηχομαι* 5 times in 5 lines, τ. 204 foll.

a δ. 539 mar.; cf. a. 151—2.  
 b a. 157—8.  
 c ψ. 317; cf. N. 441, P. 295.  
 d β. 370 mar.  
 e a. 158, φ. 86, 93, 532, π. 214, N. 658. Σ. 32.  
 f a. 78 mar.  
 g a. 78 mar.  
 h cf. Σ. 389—90.  
 i η. 169, Σ. 422.  
 k Σ. 424—7.  
 l ζ. 277, 331.  
 m A. 202, Z. 254, ψ. 94.  
 n Σ. 386.  
 o ε. 254, 316, Σ. 394.  
 p φ. 161; cf. δ. 810.  
 q = 195—6.  
 r cf. β. 187, π. 440, ρ. 229, σ. 82, τ. 487, 547, φ. 337.  
 s Σ. 387.  
 t o. 188, A. 779, Σ. 408.  
 u T. 12.  
 v φ. 29—9, ρ. 333, cf. α. 138.  
 w δ. 445 mar.  
 x ζ. 219, η. 177.  
 y a. 43 mar.  
 z ξ. 111.

ἀλλ' ὃ γ' ἐπ' ἀκτῆς κλαῖε<sup>a</sup> καθήμενος· ἔνθα πάρος  
 περ,  
 [δάκρουσι<sup>b</sup> καὶ στοναχῆσι καὶ ἄλγεσι θυμὸν ἐρέχθων,<sup>c</sup>  
 πόντον<sup>d</sup> ἐπ' ἀτρύγετον δερκέσκετο δάκρυα<sup>e</sup> λείβων.  
 Ἑρμείαν δ' ἐρέεινε Καλυψῶ<sup>f</sup> δια<sup>g</sup> θεῶων,  
 ἐν<sup>h</sup> θρόνῳ ἰδρῦσασα φαεινῶ<sup>i</sup> σιγαλόεντι,  
 “τίπτε<sup>k</sup> μοι, Ἑρμεία χρυσόραπι,<sup>l</sup> εἰλήλουθας,<sup>m</sup>  
 ἠαἰδοτός<sup>n</sup> τε φίλος τε; πάρος γε μὲν οὐ τι θαμίζεις.<sup>o</sup>  
 αὐθ<sup>a</sup> ὅτι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,  
 εἰ δύναμαι τελέσαι γε καὶ εἰ τετελεσμένον ἐστίν.<sup>r</sup>  
 [ἀλλ'<sup>s</sup> ἔπεο προτέρω, ἵνα τοι παρ ξείνια<sup>t</sup> θείω.]”  
 ᾧ<sup>u</sup> ἄρα φωνήσασα θεὰ παρεθήκε<sup>v</sup> τράπεζαν,  
 ἀμβροσίης<sup>w</sup> πλήσασα, κέρασσε δὲ νέκταρ ἐρυθρόν.  
 αὐτὰρ<sup>x</sup> ὃ πῖνε καὶ ἦσθε διάκτορος<sup>y</sup> Ἀργειφόντης.  
 αὐτὰρ<sup>z</sup> ἐπεὶ δέλπυησε καὶ ἦραρε θυμὸν ἔδωδῆ,

83. *στοναχῆσι* Aristoph., Scholl. H. P. 84 abundare notant Scholl. H. P. [ ] Bek. Dind. Fa., retinent Barnes. Ern. Cl. ed. Ox. Wolf. Löw. 91 omittit Harl., “abest a multis,” Bek. annot. [ ] Wolf. Bek. Dind. Fa. Löwe, retinent Barnes. Cl. ed. Ox.

83—4. These lines, if both genuine here, recur 157—8. Eustath. was for rejecting both in this place. The Scholl. reject 84 only. Certainly, *κλαῖε* ... *δάκρουσι* ... *δάκρυα* savours of redundancy; and the “looking on the sea”, i. e. towards his home, seems too characteristic to be spared, to which it adds force that his eyes well with tears as he looks. Thus we may preferably reject 83. But whether 83 be read or dropped, 84, if read, requires a colon after *καθήμενος*. On *στοναχῆσι* Butt. *Lexil.* 97. grounds an analogy in favour of *στοναχῆσαι* *στοναχίζω* from ground-form *στένω*, as *φορὰ φορέω* from *φέρω*. — *ἐρέχθων*, akin to *ἐρείω* (mar.), applied to a helmet etc. burst by a spear, etc. So Hes. *Scut.* 286—7 *ἀροτήρης ἠρειακὸν χθόνα*. For *δάκρυα λείβων* cf. on *δάκρυον εἶβεν*, δ. 153.

85—96. This reception and greeting consists almost wholly of recurring lines, mostly from Thetis' visit to Cha-

ris and Hephæstus in Σ. For *χρυσόραπι* see App. C. 2. — *θαμίζεις* elsewhere (mar.) has a participle to assist its meaning; so here *ἐρχόμενος* might be supposed. In 89 *αὐθ<sup>a</sup>* was an old error for *αὐθ<sup>a</sup>*, which Barnes first corrected, noticing that the final α is long.

In 90 observe *ἐστίν*, not, as in mar., *ἔσται*; since a thing which *has* been done *is* possible. The whole line has a formulaic air. Ni. remarks that verbals in τὸς include the senses of both fact and possibility, citing Arist. *Poet.* IX. 6. *τὰ δὲ γενομένα φανερόν ὅτι θανάτα*. Line 91 is better away, having followed its context from Σ. 385—90; but there the guest is seated afterwards, as a consequence of the invitation, here he is so already.

93—4. *ἀμβροσ.*, see on δ. 445. For *διακτ.* *Ἀργειφ.*, see on α. 82—7 and App. C. 2.

95. With *ἦραρε θυ.* cf. the adj.

καὶ τότε δὴ μιν ἔπεσιν<sup>a</sup> ἀμειβόμενος προσέειπεν  
 “ἔρωτάς μ’ ἔλθοντα, θεὰ, θεόν· ἀντάρ ἐγώ τοι  
 νημερτέως<sup>b</sup> τὸν μῦθον ἐνισπήσω· κέλευαι<sup>c</sup> γάρ.  
 Ζεὺς<sup>d</sup> ἐμέ γ’ ἠνώγει δεῦρ’ ἐλθέμεν οὐκ ἐθέλοντα·  
 100 τίς δ’ ἂν ἐκὼν τοσσόνδε διαδράμοι ἀλμυρὸν<sup>e</sup> ὕδωρ  
 ἄσπετον; οὐδέ τις ἄγχι βροτῶν πόλις, οἷ τε θεοῖσιν  
 ἱεράς τε φέξουσι καὶ ἐξαιτούς<sup>h</sup> ἑκατόμβας.  
 ἀλλὰ<sup>i</sup> μάλ’ οὐ πως ἔστι Διὸς νόον ἀγίοχοιο  
 οὔτε παρεξελθεῖν<sup>k</sup> ἄλλον θεὸν οὔδ’ ἀλιῶσαι.<sup>l</sup>  
 105 φησί τοι ἄνδρα παρεῖναι ὀξυρῶτατον<sup>m</sup> ἄλλων,<sup>n</sup>  
 τῶν<sup>o</sup> ἀνδρῶν οἳ ἄστν περὶ Πριάμοιο μάχοντο

a δ. 706.  
 b ε. 289.  
 c cf. δ. 612 mar.  
 d cf. O. 175.  
 e α. 155, κ. 573, χ. 31, ω. 307.  
 f δ. 511, ι. 227, 470, μ. 236, 240, 431, ο. 294.  
 g γ. 5.  
 h ε. 366, β. 307, ζ. 320.  
 i α. 137—8.  
 k κ. 344; cf. ν. 291.  
 l ι. 737.  
 m cf. λ. 216, υ. 33, n ο. 108, Α. 506, Ψ. 532.  
 o ξ. 240—2.

96. *Ἔπεσιν* προσέειπεν. 106. *Ἔαστν*.

99. ἐμὲ cum hiatu omnes ante Barnes., qui ex conj. μὲν ἐμ’, ita Ern. Cl. ed. Ox., ἐμέ γ’ correct. a man. certe antiq. Harl., ita Wolf., με γὰρ Schol. O. 175.  
 104. παρεξελθεῖν Barnes. Ern. Cl. ed. Ox. παρεξελθεῖν Steph. Wolf. 105  
 —11 † Scholl. P. Q., 105 et ὀξυρῶτατον et ὀξυρῶτατον præbet Schol. H.

Φυμαρέα applied to ἄλοχον in ψ. 232, I. 336.

97—159. Hermes states his message — reluctantly, as shown by the two opening lines. He exhorts Calypsό to bow to Zeus and αἴσα (113) and send Odys. away. She replies, stung with indignation at the selfish jealousy of the male gods, of which she cites several other instances: but concludes, “since Zeus is irresistible, let Odys. go,” and promises to show him how. Hermes departs, and she seeks Odys. solitary on the shore, to tell him what change awaits him.

98. νημερτέως κ. τ. λ., cf. Menelaus’ words to Telem. δ. 350, τῶν οὐδέν τοι ἐγὼ κρύψω ἔπος, οὐδ’ ἐπικεύσω.

100—2. Hermes speaks as a human messenger who had traversed a desert with no places of refreshment might speak. There is something playful in his manner, pleading his own hardships in bringing the message, and as it were tacitly setting them off against the vexation which it would inflict; “but,” he adds, “Zeus’ will must be done, no other god can evade it” — leaving her to apply the maxim to herself, as she in fact does (137—8 *inf.*). He also carefully abstains from all allusion to her passionate love for Odys.

HOM. OD. I.

104. Cf. Hes. *Theog.* 613, ὧς οὐκ ἔστι Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

105. ὀξυρ., the superl. stands here where we should expect the comparative (which is also read, but probably as a corrupt device to ease a difficulty), meaning “more wretched than (any one of) the others;” it is inconsistent, because the sense of ἄλλων expressly excludes what the superl. form requires should be included. Indeed ἄλλων after a superl. may by an idiomatic abuse of language be taken as = πάντων. See mar. on ἄλλων for similar examples. Milton has a parallel to it in *Par. L.* IV. 323—4,

Adam the *goodliest man of men* since born

His sons, the *fairest of her daughters* Eve.

Similarly, Thucyd. I. 10, τὴν στρατείαν ἐκείνην μεγίστην μὲν γενέσθαι τῶν πρὸ αὐτῆς, and Eurip. *Med.* 941, εἰπερ γυναικῶν ἐστὶ τῶν ἄλλων μία; so *inf.* 118 ἔξοχον ἄλλων is to be taken as a superl. with compar. force.

106. There is hardly a doubt that τῶν ἀνδρῶν should be taken in closest connexion with ἄλλων, not merely depending partitively on ἄνδρα preceding. It then forms, (since what is said of “the men” implies πάντων) a justification of the preceding note.

a γ. 118.  
 b B. 328—9.  
 c γ. 135.  
 d δ. 378mar., T. 265,  
 e ω. 110.  
 f ε. 147, B. 144.  
 g η. 261; cf. ζ. 273  
 —4.  
 h α. 11.  
 i β. 391 mar.  
 k γ. 300, ε. 134, η.  
 277, ι. 39, ο. 432.  
 l ς. 434, π. 152, Ϟ.  
 659, Ο. 146, Χ.  
 129, Φ. 403, 414.

εἰνάετες,<sup>a</sup> δεκάτω<sup>b</sup> δὲ πόλιν πέρσαντες ἔβησαν

οἰκάδ'· ἀτὰρ ἐν νόστῳ Ἀθηναίη<sup>c</sup> ἀλλόντο,<sup>d</sup>

ἧ σφιν ἐπῶρσ'·<sup>e</sup> ἀνεμόν τε κακὸν καὶ κύματα μακρά.<sup>f</sup>

ε[ἐνθ'<sup>h</sup> ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἑταῖροι,<sup>110</sup>

τὸν δ' ἄρα δεῦρ' ἀνεμός<sup>k</sup> τε φέρων καὶ κύμα πέλασσεν.]

τὸν νῦν σ' ἠνώγειν ἀποπεμπέμεν ὅτι<sup>l</sup> τάχιστα·

οὐ γὰρ οἱ τῆδ' αἶσα φίλων ἀπονόσφιν ὀλέσθαι,

107. εἰνάετες.

108. φοῖκάδ'.

113. φοι.

110—11 † Schol. H. [ ] Wolf. Bek. Dind. Fa. Löwe, retinent Barnes. Cl. ed. Ox. 110. ἀπέφθιθον Barnes. Wolf. Cl. ed. Ox. Dind. Löw., ἀπέφθιθεν Augsb. cum tribus Vindob. Scholl. Vulg. H. P. Q. Bek. 112. ἠνώγειν Scholl. P. H. Bek. Fa., ἠνώγει Barnes. Wolf. Cl. ed. Ox. Dind. Löw. 113. ἀπο νόσφιν Barnes. Ern. Cl. ed. Ox., ἀπονόσφιν Wolf.

108—9. These lines no way relate to Odys. and his fortunes, but in the mouth of Hermes they are perhaps good-humoured gossip. He is telling Calypso, who lives so remote, the news, or what he takes to be such, as an ordinary ἄγγελος might. We learn from μ. 389—90 that he told her more besides.

108. *A. ἀλλόντο*, see on γ. 126: cf. Hes. *Scut.* 79—80, ἀθανάτους μάκαρας, τοὶ Ὀλυμπόν ἔχουσιν ἧλι-τεν Ἀμφιτρούων.

110—1. These lines seem proper as a part of Calypso's words to Hermes 133—4, and therefore less proper here as a part of what he says to her. Three Scholl. omit them here, but admit them there, although there Eustath. rejects them. Two Scholl. reject the entire passage 105—11, urging that the storm raised by Pallas had nothing to do with the wreck of Odys., as neither could Ἀθ. ἀλλόντο apply to him, but see above on 108—9. But as regards 110—1 merely, if they are retained, the word ἐνθα would seem to connect that wreck with the storm so raised, which is against Odysseus' own statement elsewhere, and is a further reason for rejecting these lines here. Below (133—4) ἐνθα properly connects the wreck with Zeus' thunder, which is exactly in accordance with that statement.

112. ἠνώγειν, for the retention of the ν in this termination see Bek. *Hom. Blät.* p. 29, who pleads the au-

thority of Aristarchus, Zenodotus, and Aristophanes, as being, according to various Scholl. in favour of it. Eustath. on Z. 170 calls this an Ionic form, as being the more ancient, and retained by the Ionians, from whom the Attics also adopted it, as in ἦδειν (Löwe).

113. αἶσα, cf. μοῖρα in next line. The two words have here a shade of difference, which the context aptly illustrates, αἶσα being used by H. in relation to the evil, μοῖρα to the good which befalls a man. Absolutely taken their import is often indifferently "fate" or "lot". The former special meaning is shown by the epithet κακῆ or by the context, as in δαίμονος αἶσα κακῆ λ. 61, cf. τ. 259, E. 209, ἐπεὶ νῦ τοι αἶσα μίνυνθ' ἄπερ; οὐ τι μάλα δὴν A. 416, ἄσσα οἱ αἶσα κατὰ κλωθέες τε βαρεῖται γεινομένα νῆσαντο λίνω η. 197, so T. 127, ἡ ἄρα γιγνώμεθ' αἶση X. 477, II. 441, ἐν θανάτοιο περ αἶση Ω. 428; the latter by μοῖραν τ' ἄμμορῆν τε καταδητητῶν ἀνθρώπων υ. 76, ὡ μάκαρ Ἀτρεΐδην, μοιρηγενές ὀβριόδαιμον Γ. 182. Yet we have θάνατος καὶ μοῖρα Γ. 101, τὴν δ' ἐπὶ μοῖραν ἔθηκε (Ζεὺς) λ. 560, cf. τ. 592 and μοῖρ' ὀλοή 5 times in Ody. and 3 times in Il. So αἶσιμὸν ἔστι and μόρσιμὸν ἔστι, αἶσιμον ἦμαρ and μόρσιμον ἦμαρ seem equivalent; cf. also κακῆ Διὸς αἶσα παρέστη ἡμῖν ἀνομόροισιν ι. 52—3, which latter passages show that the line of distinction is not rigid.

<p>ἀλλ' ἄ τι οἱ μοῖρ' ἔστι φίλους τ' ἰδέειν, καὶ ἰκέσθαι<sup>b</sup></p> <p>115 οἶκον ἐς ὑπόροφον καὶ ἐὴν ἐς πατρίδα γαῖαν."</p> <p>ὡς<sup>c</sup> φάτο, ῥίγησεν δὲ Καλυψῶ<sup>d</sup> δια<sup>e</sup> θεάων,</p> <p>καί<sup>f</sup> μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα</p> <p>"σχέτλιοί<sup>g</sup> ἔστε, θεοὶ, ζηλήμονες<sup>h</sup> ἔξοχον<sup>i</sup> ἄλλων,</p> <p>οἳ<sup>j</sup> τε θεαῖς ἀγάσθε<sup>k</sup> παρ' ἀνδράσιν εὐνάξεσθαι</p> <p>120 ἀμφοδίην,<sup>l</sup> ἣν τίς τε φίλον<sup>m</sup> ποιήσεται ἀκοίτην.</p> <p>ὡς μὲν οὗτ' Ὀφίων<sup>n</sup> ἔλετο φοδοδάκτυλος<sup>o</sup> ὕψω<sup>p</sup>,<sup>q</sup></p> <p>τόφρα οἱ ἠγάσθε<sup>r</sup> θεοὶ<sup>s</sup> δεῖα ζῶντες,</p>	<p>a α. 41—2 mar. b ζ. 63, ι. 185—9, 452—3, θ. 18—9, ι. 236—7, ε. 9—11, φ. 523—5; cf. α. 41 mar., ζ. 314. c α. 171, Γ. 259, Ο. 34; cf. Α. 14*, 150, 279, Α. 254, II. 119. d α. 78 mar. e α. 78 mar. f β. 269, η. 236, θ. 442, 480, ν. 290, ψ. 34, Ο. 35, 89. g Ω. 33. h cf. η. 307. i δ. 171 mar. k δ. 181 mar. l ζ. 288, II. 178. m I. 397, φ. 88. n λ. 310, 572; cf. α. 274, X. 20. o β. 1, ψ. 241, Α. 477, Ω. 788. p ο. 250. q cf. ο. 250. r δ. 181 mar. s δ. 305 mar.</p>
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114. *Φοι* *Φιδέειν* omissio τ'. 115. *Φοῖκον* ἐφ' ἣν. 117. *φωνήσασα* *Ἐπέα*.  
122. *Φοι*.

118. *δηλήμονες* var. I. Eustath. Scholl. Vulg. E. et Steph. 120. *ἣ τίς τε* var. I. Flor. Lov. Schol. Q. Barnes. Ern. Cl., *ἣν τίς τε* Wolf. ed. Ox. 121. *ὡς μὲν τ* var. I. Harl. et Schol. II. 123—4 † nonnulli, Scholl. II. P. Q. 123. *εἰως* Ambr. (2), ita Harl., sed *ἔως* (quod omnes edd.) ex emend.

*ὀλέσθαι*, Hermes views Odysseus' staying in the island as all one with "perishing": he would so indeed be lost to his friends, to heroism and to fame. Perhaps Calypso in 135—6 intends a reply to this insinuation.

114. *ἰκέσθαι* rhymes with 113; cf. mar.

116. *ῥίγησεν* expresses the sudden seizure of alarm, not paralysing, but prompting to some utterance or action (mar.).

118. *σχέτλιοι*, "hard-hearted"; the clause *οἳ τε κ. τ. λ.* 119 is to be taken in close connexion with it, see on δ. 729. — *θεοὶ*, distinctively of the male deities, as opposed to *θεαῖς* 119. — *ζηλήμ.*, this better suits *ἀγάσθε* following, than the var. *lect.* *δηλήμονες*.

119—20. *ἀγάσθε*, see on δ. 181. — *ἀμφοδ.*, the force of this, which belongs strictly to *εὐνάξ.*, is continued into *ἣν τίς τε κ. τ. λ.*; cf. Musæus *Hero et Le.* 179, *ἀμφοδὸν οὐ δυνά-*

*μεσθα γάμοις ὁσίσοι πελάσσαι*. She professes the open and honourable union of wedlock, as opposed to the amours described by *παρῆλετο λάθρη* B. 515, *θεὰ βροτῶ εὐνηθεῖσα* B. 821, which had yet provoked no similar jealousy. *ποιήσεται*, subj. shortened *epice* for *ποιήσεται*.

121—4. In Eös carrying off Orion, since he is also a hunter and a famous constellation, we probably have the obscure trace of some nature-myth, the true import of which was lost. Even among the stars Orion retains his "dog" (mar.). There is an essay on Orion by Müller in the *Rheinisch. Mus.* (1834 p. 1—29). Strabo (IX. ii. 12) mentions Hyria in Bœotia as his birth place. Eös also carried off Cleitus (mar.) and Tithonus (Hy. *Aphrod.* 218). For *φοδοδάκ.* see on β. 1.

122. *ἠγάσθε*, although in thesis; cf. *ἀγάσθε* 119 *sup.*; an instance of the elasticity of epic usage as regards quantity; so α. 39 *μνάσθαι*. π. 431 *μνάξ.* γ. 38 *ὑπεμνάσθε*.

a o. 404.  
 b I. 533, x. 541,  
 x. 198, ψ. 244,  
 x. 611.  
 c σ. 202, v. 71; cf.  
 z. 388, φ. 259.  
 d γ. 279 mar.  
 e β. 686, ε. 500,  
 ν. 322, ζ. 326,  
 φ. 76.  
 f I. 598.  
 g z. 25.  
 h α. 433 mar.  
 i ζ. 542.  
 k δ. 675; cf. α. 242.

[ἔως μιν ἐν Ὀρτυγίῃ<sup>a</sup> χρυσόθρονος<sup>b</sup> Ἄρτεμις ἀγνή<sup>c</sup>  
 οἷς<sup>d</sup> ἀγανοῖς βελέεσσαν ἐποιοχόμενη κατέπεφνευ.]  
 ὡς δ' ὀπότε Ἰασίωσι ἐυπλόκαμος Δημήτηρ,<sup>e</sup>  
 ᾧ<sup>f</sup> θυμῷ εἴξασα, μίγη<sup>g</sup> φιλόττηι καὶ εὐνή<sup>h</sup>  
 νεῖῳ ἐνι τριπόλῳ<sup>i</sup> οὐδὲ δὴν ἦεν ἄπυστος<sup>k</sup>

125

124. Φοῖς.

126. Φῶ Φεῖξασα.

127. τριπόλῳ var. l. notant et damnant Scholl. H. P. Q.

123—4. These lines are probably an interpolation due to some Syracusan, who found the name Ὀρτυγίη in H., meaning probably Delos, (o. 404, unless it be there also an interpolation) and wished to glorify his city and Artemis by enshrining its local legend here. Ὀρτυγίη occurs thrice in Pindar, always in connexion with Syracuse, Artemis and Hiero (*Ol.* VI. 92, *Pyth.* II. 6, *Nem.* I. 2), but Syracuse, where Ὀρτυγία was the name of the island incorporated with the city (ἐν ἡ νῦν οὐκέτι περικλυζομένη ἡ πόλις ἡ ἐπὶ τὸς ἑστίν Thucyd. VI. 3), was not founded till 734 B. C. (Clinton's *Fast. Hellen.*). Nor it is likely that that island attracted attention much before. Völcker, however (p. 24 § 17), thinks that that island is meant in o. 404, which he, with Hermann, views as genuine. The passage which mentions Ἄρτεμις in Hy. *Apoll. Del.* 14—16 is now viewed by most critics as spurious. Later mythology retained the name Ὀρτυγ. in connexion with the *cultus* of Artemis; cf. Ἄρτεμιν Ὀρτυγίαν ἐλαφάβολον ἀμφίπυρον, Soph. *Trach.* 214, Dindorf, and Nossis Locrissa, *Fragm.* 3, Ἄρτεμι Δάλον ἔχοισα καὶ Ὀρτυγίαν ἐροῦσσαν. In o. 403 foll. Apollo and Artemis are joined, which suits Delos; and they operate on their respective sexes, just as elsewhere Artemis sends sudden death to women, or as Penelopè longs for her painless arrow (v. 62). Her killing Orion is inconsistent with this her limited function. Also Φ. 483—4, where Herè says to her, ἐπέε σε λέοντα γυναιξίην Ζεὺς θήκεν, suggests that the death of Orion, the "mighty hunter", had not yet been ascribed to her. Further, if Ὀρτυγίη in o. 404 stand for the Syracusan island, what can the

island Συρίη be? There is no other island near Syracuse which could be said to lie καθ' ἑσπερον; whereas that relation well suits Rhenea and Delos. The epithet χρυσόθρονος is applied in Il. chiefly to Herè, but once to Artemis, in Ody. solely to Eòs, save here. It is probably based on some chair of state usual in a temple (cf. Hermann *Opusc.* VII p. 310 foll. and Ni. *ad loc.*

ἀγνή has, as Ni. remarks, a religious character, being applied to Artemis, to Persephonè and to the festival of Apollo (mar.).

125—7. The νεῖῳ is the *novalis* of Virg. *Georg.* I. defined by Varro *de re r.* I. as *ubi satum fuit antequam secundâ aratione renovetur*; with τριπόλῳ cf. Varro *ibid.* *tertio cum arant, jacto semine, litrare dicuntur*, our "harzowing". Cf. Hes. *Theog.* 969—71,

Δημήτηρ μὲν Πλούτων ἐγείνατο, διὰ θεῶων,

Ἰασία ἦραι μίγεισ' ἐρατῇ φιλόττηι,  
 νεῖῳ ἐνι τριπόλῳ, Κρήτης ἐν  
 κίονι δήμῳ.

Ni. cites also Theocr. XXV. 25 foll.,  
 βασιλῆι πολὺν καὶ ἀθέσφατον  
 ὄλβον

ξυόμεθ' ἐνδυνέως, τριπόλοις σπόρον ἐν νειοῖσιν

ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοι-  
 σιν ὁμοίως

and adds that Iasius was localised by later writers in many places, as the hero and discoverer of wheat cultivation, as the propagator of Demeter's worship, or as one of the Samothracian Cabiri.

127—9. οὐδὲ by ictus.—ἄπυστος, see on α. 242.—ὡς δ', it seems better to render this "as", just as in 121,

Ζεὺς, ὃς μιν κατέπεφνε βαλὼν ἀργῆτι<sup>a</sup> κερανυῶ,  
ὡς δ' αὖ νῦν μοι ἀγάσθε,<sup>b</sup> θεοὶ, βροτὸν ἄνδρα<sup>c</sup> παρ-  
εἶναι.

- 130 τὸν μὲν ἐγὼν ἰσάωσα περὶ τρόπιος<sup>d</sup> βεβαῶτα  
οἶον, ἐπεὶ οἱ νῆα θοῆν ἀργῆτι<sup>e</sup> κερανυῶ  
Ζεὺς ἔλσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.<sup>f</sup>  
ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθον ἐσθλοὶ ἑταῖροι,<sup>g</sup>  
τὸν δ' ἄρα δεῦρ' ἀνεμὸς τε φέρων καὶ κύμα πέλασσευ.  
135 τὸν μὲν ἐγὼ φίλεόν τε καὶ ἔτρεφον, ἠδὲ ἔφασκον  
θήσειν<sup>h</sup> ἀθάνατον καὶ ἀγήραον ἥματα πάντα.  
ἀλλ'<sup>i</sup> ἐπεὶ οὐ πῶς ἔστι Διὸς νόον ἀγίοχοιο  
οὔτε παρεξελθεῖν ἄλλον θεὸν οὔθ' ἀλιῶσαι,  
ἔρρέτω,<sup>k</sup> εἰ μιν κείνος ἐποτρύνει<sup>l</sup> καὶ ἀνώγει,  
140 πόντον<sup>m</sup> ἐπ' ἀτρούγετον· πέμψω<sup>n</sup> δέ μιν οὐ πῆ<sup>o</sup> ἐγὼ γε.  
οὐ<sup>r</sup> γάρ μοι πάρα νῆες ἐπήρητοι καὶ ἑταῖροι,  
οἳ κέν μιν πέμπουσιν ἐπ' εὐρέα νῶτα θαλάσσης.  
αὐτὰρ οἱ πρόφρων ὑποθήσομαι,<sup>q</sup> οὐδ'<sup>r</sup> ἐπικεύσω,  
ὡς<sup>s</sup> κε μάλ' ἀσκηθῆς ἦν πατρίδα γαῖαν ἵκηται."  
145 τὴν<sup>t</sup> δ' αὐτε προσέειπε διάκτορος<sup>u</sup> Ἀργεῖφόντης  
"οὔτω νῦν ἀπόπεμπε,<sup>v</sup> Διὸς δ' ἐποπίξσο<sup>w</sup> μῆνιν,

a s. 131, η. 249,  
μ. 387, θ. 133.  
b δ. 181 mar.  
c s. 105.  
d μ. 421—4, 438, τ.  
278, η. 252.  
e s. 128 mar.  
f z. 274—6, α. 183  
mar.  
g s. 110 mar.  
h η. 94, 257, ψ.  
336, M. 323, P.  
444.  
i s. 103—4 mar.  
k I. 377, Y. 349;  
cf. z. 72, 75, θ.  
164.  
l Z. 439, O. 43,  
725, K. 130.  
m β. 370 mar.  
n cf. s. 161.  
o v. 203, 207; cf. Z.  
267, Ω. 71.  
p s. 16—7, δ. 559  
—60 mar.  
q α. 279 mar.  
r δ. 350 mar.  
s s. 26 mar.  
t Ω. 378, 389, Φ.  
497.  
u s. 43 mar.  
v o. 65.  
w ε. 283, v. 148, X.  
332; cf. ε. 82, 84,  
φ. 28, Π. 388

131. 143. *For.*132. *ἔλσας Φοῖνοπι.*139. *ἔρρέτω.*144. *ἦν.*145. *προσέφειπε.*

129. ἀγάσθε Barnes. Ern. Cl. ed. Ox., ἀγάσθε "τοῦ δευτέρου α συστέλλομε-  
νου" Schol. P., ἀγάσθε Harl. ex emend. Wolf. 132. ἔλσας Zenod., Scholl,  
H. P. Q., ita Ambr. (2) et var. l. Flor. Lov. Schol. Vulg. Steph. MS. GC., ἔλσας  
ut ποιητικώτερον laudant Scholl. H. P. Q. 133—4 omittit Eustath. [ ] Wolf.  
Bek. Dind. Löw. 136. Arist. ἀγήρων, Schol. H. 138. παρέξ ἔλθειν ut in  
104; mox οὐδ' Ern. Barnes., οὐθ' Wolf. Cl.

125 *sup.*; had "so" been intended, we should probably have had ὡς καὶ νῦν.

130. With the gen. *τρόπιος*, cf. *τετά-  
νυστο περὶ σπειούς ἡμερὶς* 68—9 *sup.*  
*περὶ* when local takes dat. more com-  
monly, as in Quintus Smyrn. XIV. 548,  
*Αἴας δ' ἄλλοτε μὲν περινήχεται δούρατι  
νηός*. Calypso seems to claim Odys.  
as by right of "flotsam and jetsam".  
He had been washed up on her island  
on the keel of his foundered ship, and  
she had saved him: cf. Nausicaa's  
words to him in *θ.* 462, *μοι ζῶα γοι'  
ὀφέλλεις*. For the *τρόπις* see App. F.  
1 (2) and note.

133—4. See on 110—1 *sup.*

136. *ἀθάνατον*, she had probably  
given nectar and ambrosia before; cf.

*θ.* 453 *τόφρα δέ οἱ κοιμῆθ' γε θεῶ  
ὡς ἐμπεδος ἦεν*, but now that her  
hopes are forbidden she serves him  
with mortal food, 199—201 *inf.* She  
had given him ambrosial raiment too,  
and repeats the gift at his departure  
(*η.* 259, 265), but this seems of slight  
account; or rather serves to increase  
his peril (321 *inf.*).

140. *οὐ πῆ, πῆ* is used either of di-  
rection, "no whither", or of manner,  
"no how" (mar.): the next verse shows  
that manner is here to be preferred.

141—4. See notes on the places re-  
ferred to in mar.

146. *οὔτω*, "as thou sayest", she  
had rather (140) said the contrary;  
but Hermes with diplomatic skill ap-



<p>a ε. 83, II. 386.  b δ. 657, 715.  c α. 49 mar.  d δ. 143, II. 181.  e α. 14.  f β. 255 mar.  g α. 82, δ. 539.  h κ. 248, ε. 472,  u. 349.  i Ω. 794.  k α. 160, η. 224,  T. 27.  l γ. 379, α. 55, ϑ.  33.  m π. 399, ρ. 173.  n ε. 340, I. 325.  o α. 15 mar.  p Σ. 433—4; cf. γ.  272.  q α. 418, ζ. 138, B.  92, H. 462, Π.  36, P. 265.  r α. 83—4 mar.  s cf. A. 350, Ψ. 143.  t Ω. 87.  u α. 339, λ. 216, υ.  33.  v σ. 204, α. 152 mar.  w κ. 386, γ. 391,  K. 290, Φ. 500.</p>	<p>μή<sup>a</sup> πώς τοι μετόπισθε κοτεσσάμενος χαλεπήνη."  ὡς<sup>b</sup> ἄρα φωνήσας ἀπέβη κρατὺς<sup>c</sup> Ἀργεϊφόντης·  ἦ δ' ἐπ' Ὀδυσσῆα μεγαλήτορα<sup>d</sup> πότνια<sup>e</sup> Νύμφη  ἦι', ἐπειδὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων.<sup>f</sup> 150  τὸν δ' ἄρ' ἐπ' ἀκτῆς εὔρε καθήμενον·<sup>g</sup> οὐδέ ποτ' ὄσσε  δακρυόφιν<sup>h</sup> τέρσοντο· κατελβετο<sup>i</sup> δὲ γλυκὺς αἰῶν<sup>k</sup>  νόστον ὀδυρομένω,<sup>l</sup> ἐπεὶ οὐκέτι ἦνδανε<sup>m</sup> Νύμφη.  ἀλλ' ἦ τοι νύκτας μὲν λαύεσκεν<sup>n</sup> καὶ ἀνάγκη  ἐν σπέσσι<sup>o</sup> γλαφυροῖσι παρ' οὐκ ἐθέλων<sup>p</sup> ἐθελούσῃ· 155  ἦματα δ' ἐν πέτρῃσι καὶ ἠόνεσσι<sup>q</sup> καθίζων,  δάκρυσι<sup>r</sup> καὶ στοναχῆσι καὶ ἄλγεσι θυμὸν ἐρέχθων,  πόντον<sup>s</sup> ἐπ' ἀτρύγετον δερκέσκετο δάκρυα λείβων.  ἀγχοῦ<sup>t</sup> δ' Ἰσταμένη προσεφάνεε δῖα θεάων  "κάμμορε,<sup>u</sup> μή μοι ἔτ' ἐνθάδ' ὀδύρεο, μηδέ τοι αἰῶν<sup>v</sup> 160  φθινέτω· ἦδη γάρ σε μάλα πρόφρασσ<sup>w</sup> ἀποπέμψω.</p>
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153. *ἦνδανε.*

153. *νύμφη* Scholl. P. Q. V. Barnes. 156. pro ἐν πέτ. Aristar., ἀμπέτ. Scholl. H. P. 157 † Harl., "abest a compluribus" Bek. annot., [ ] Wolf. Bek. Dind. Fa. Löw. retinent Barnes. Cl. ed. Ox. In Heidelb. ad mar. ponitur et signis inter 158 et 159 refertur.

propriates the concession of 143—4 as a virtual consent, which it proved to be; cf. *inf.* 161—7. — ἐποπίξω, ὅπις (mar.) means the oversight, visitation or punishment of men by the gods; cf. θεῶν μηδὲν ὀπιζόμενοι, Theog. *Gnom.* 732, 1144.

153—5. *νύμφη*, the reading *νύμφη*, which would make νόστος the subj. of ἦνδανε, seems rather the feebler even if we take οὐκέτι as "not yet": if as "no longer" it seems to imply what is not the fact, that it once had pleased her. Whereas it seems natural that Odys., when newly rescued should have found content at first, which was afterwards exchanged for pining home-sickness. — οὐκ ἐθέλων ἐθ., cf. Soph. *Trach.* 198 οὐχ ἐκὼν ἐκοῦσι δέ.

156. ἐν, Aristarchus preferred ἀμ, on what grounds there is no evidence to show; and it seems hardly worth while to alter the received text in the absence of evidence. Nl. prefers ἀμ, comparing ἀμ βῶμοισι Θ. 441, and as regards euphony he is right. We may cf., however, Ω. 614, νῦν δὲ πον ἐν πέτρῃσιν, ἐν οὔρεσιν, a rejected (ἀθετουμένον) line, yet doubtless of a pe-

riod when the Homeric spirit was alive and procreative, and Hy. XIX. 10, πέτρῃσιν ἐν ἠλιβάτοισιν. — ἠόνεσσι, as πέτρα is a single mass of rock, so should ἦλον mean some single object, and in H. it seems to mean a slope of beach down to the sea; see especially the epithet βαθείη, and the position assigned to it as between ἀκραι (mar.) see also Butt. *Lexil.* 59 (1).

157. The line is here retained, since the structure admits it with perfect ease: two participial clauses left asyndeta are not uncommon; see on 83 *sup.*

160—70. Observe that she makes no mention of the mandate of Zeus by Hermes, and her words in 188 foll. would lead Odys. to ascribe his departure entirely to her own kindly feelings; she seeks, however in 206 foll., to deter him by mention of unknown perils. These few touches pourtray her as a being of plausible but selfish wiles; cf. α. 56—7, and see note on 119 *sup.* In accordance with this the reply of Odys. 173—9 seems to show that he had learned to distrust her.

160—1. κάμμορε, this expressive epithet, especially with its emphatic

ἀλλ' ἄγε δούρατα<sup>a</sup> μακρὰ ταμῶν ἀρμόξεο χαλκῷ  
 εὔρειαν<sup>b</sup> σχεδίην· ἀτὰρ Ἴκρια<sup>c</sup> πῆξαι ἐπ' αὐτῆς  
 ὑψοῦ, ὡς σε φέρησιν ἐπ' ἠεροειδέα πόντον.<sup>d</sup>  
 165 ἀτὰρ ἐγὼ σῖτον καὶ ὕδωρ καὶ οἶνον ἐρυθρόν<sup>e</sup>  
 ἐνθήσω μενοεικέ',<sup>f</sup> ἃ κέν τοι λιμὸν<sup>g</sup> ἐρύκοι,  
 εἰματά τ' ἀμφιέσω,<sup>h</sup> πέμπω δέ τοι οὐρον<sup>i</sup> ὀπισθεν,  
 ὡς κε μάλ' ἀσκηθῆς σὴν πατρίδα γαλαν Ἴκηαι,<sup>k</sup>  
 αἶ κε θεοὶ γ' ἐθέλωσι τοὶ οὐρανὸν εὐρὺν ἔχουσιν,  
 170 οἳ μιν φέρτεροὶ εἰσι νοῆσαι τε κρηναί<sup>l</sup> τε."  
 ὡς<sup>m</sup> φάτο, εἰργήσεν δὲ πολύτλας Διὸς Ὀδυσσεύς,  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα<sup>n</sup>  
 "ἄλλο<sup>o</sup> τι δὴ σὺ, θεὰ, τόδε μῆδεαι, οὐδέ τι πομπὴν,  
 ἧ με κέλευαι<sup>p</sup> σχεδίῃ περὶαν μέγα<sup>q</sup> λατμα θαλάσσης,  
 175 δεινόν<sup>r</sup> τ' ἀργαλέον τε· τὸ δ' οὐδ' ἐπὶ νῆες εἶσαι  
 ἀκύνυχοι<sup>s</sup> περόωσιν, ἀγαλλόμεναι<sup>t</sup> Διὸς οὐρῶ.  
 οὐδ' ἂν ἐγὼν ἀέκητι<sup>u</sup> σέθεν σχεδίης ἐπιβαίην,

a a. 243, 370; cf. μ. 443.  
 b a. 251.  
 c μ. 229, 414.  
 d δ. 482 mar.  
 e μ. 19, 327, v. 69, i. 203, π. 414; cf. a. 265—7.  
 f ζ. 76, ξ. 232, I. 227.  
 g x. 177.  
 h π. 79, a. 264, σ. 361, o. 369.  
 i δ. 520 mar.  
 k a. 26 mar.  
 l v. 115.  
 m a. 116 mar.  
 n a. 117 mar.  
 o η. 200.  
 p δ. 812 mar., Ω. 431.  
 q δ. 504, App. B. (3) mar.  
 r a. 367, μ. 119, φ. 169.  
 s ξ. 280, δ. 708 mar.  
 t ζ. 272; cf. B. 462, γ. 222.  
 u γ. 213 mar.; cf. o. 819, z. 86, v. 42.

164. ἠεροειδέα. 165. Φοῖνον. 166. μενοεικέ'. 167. Φέματα ἀμφιφέσω.  
 172. Φέπεα. 175. εἶσαι sive εἶφισαι. 177. ἀέκητι.

163. ἐν δ' Ἴκρια habet sed supra ἐν δ' scriptum ἀτὰρ i, e. ἀτὰρ Harl., quem sequuntur omnes edd., mox ἐν αὐτῇ Harl.; sed in mar. ἐπ' αὐτῆς, ita Wolf., ἐπ' αὐτῇ Barnes. Ern. Cl. ed. Ox. 166. ἐρύκει Harl. ex emend., an errore pro ἐρύκη? 168. Ἴκιο Aristoph., Scholl. H. P. 170. κρηναί Barnes. Ern. Cl. ed. Ox., κρηναί Eustath. Wolf. 173. μῆδεα Schol. V., ἐπιμῆδεαι omisso τόδε Bek. annot. 177. ἐγωγ' var. l. Steph

addition πάντων περὶ φωτῶν is bestowed by H. solely on Odys. πρόφρασσ', "in earnest", a solitary epic fem. adj. of which a masc. form πρόφρας may be supposed. It is applied also to Athenê and Circê (mar.) for the termination cf. ἀνασσα θάλασσα Περέφασσα. φράζω contains the root.

163—4. σχεδίην, see App. F. 1. (2) (4) for this and its details. ὑψοῦ, indicates the height of the vessel in its vertical section, the Ἴκρια (see App. F. 1. (3) indicating the highest point.

168. Ἴκηαι, ὡς κε final after a pres. or fut. prefers the subj., as in A. 32, Π. 84 (in which last, however, Eustath. read ἄροιο for vulg. ἄρηαι), unless the clause appears put hypothetically, as in β. 52—4, where Icarus would ἐδνώσαιτο θύνατρα in case the suitors went to him; so in ψ. 135 ὡς κεν τις φαίη, "that one might (if he heard it) say"; and so even more plainly in ρ. 163—

5 with ὡς ἂν, where we have in 163 the hypothesis expressed. The var. lect. Ἴκιο would imply a degree of doubt unsuited to the passage; see App. A. 9 (19) and note.

169. τοὶ ... ἔχουσιν, Ni. says this phrase occurs in Ody. 14 times, in Il. only twice. It has remarkable force as used by Calypsô, who belongs to the more earthy order of divinities, and admits the Olympian gods as her superiors, although contrasting herself (211 foll.) as superior to Penel.

173—4. ἄλλο τι ... τόδε μ., "thou art plotting something else in this", a form of phrase rare in H.; see mar. for one instance of it. — κέλευαι, scanned in synizesis. λατμα θαλ., see App. B (3).

176. In ἀκύνυχοι and ἀγαλλόμεναι, also used of birds, horses etc. (mar.), there seems a reminiscence of the image ἀλὸς ἔπκοι as applied to ships in δ. 708.

a σ. 251, τ. 124.  
 b ν. 391, υ. 61.  
 c ψ. 213; cf. ρ. 401.  
 d ο. 363, Ι. 505.  
 e Ϝ. 169, σ. 130.  
 f ε. 136 mar.  
 g ε. 210 mar.  
 h γ. 233.  
 i α. 167 mar.  
 k α. 183 mar.  
 l cf. ψ. 15.  
 m Ϝ. 155; cf. 490, I. 492, Ψ. 607.  
 n δ. 95.  
 o ω. 207, Α. 162.  
 p ρ. 284—5.  
 q Ϝ. 183, 232.  
 r γ. 329 mar.  
 s cf. γ. 402.  
 t ε. 68.  
 u ψ. 211, Ε. 572, P. 721; cf. Α. 536.

θνητὰς ἀθανάτησι δέμας<sup>a</sup> καὶ εἶδος ἐρῖζειν.”  
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς  
 “πότνια<sup>b</sup> θεᾶ, μὴ μοι τόδε χῶεο·<sup>c</sup> οἶδα καὶ αὐτὸς  
 πάντα μάλ', οὔνεκα<sup>d</sup> σεῖο περιφρῶν Πηνελόπεια  
 εἶδος ἀκιδνοτέρη<sup>e</sup> μέγεθός τ' εἰσάντα ιδέσθαι·  
 ἢ μὲν γὰρ βροτός ἐστι, σὺ δ' ἀθάνατος<sup>f</sup> καὶ ἀγήρωσ.  
 ἀλλὰ καὶ ὡς ἐθέλω καὶ ἐέλδομαι<sup>g</sup> ἤματα πάντα  
 οἴκαδέ<sup>h</sup> τ' ἐλθέμεναι καὶ νόστιμον ἡμᾶρ ιδέσθαι.  
 εἰ<sup>i</sup> δ' αὖ τις φάιησι θεῶν ἐνὶ οἴνοπι<sup>k</sup> πόντῳ,  
 τλήσομαι, ἐν στήθεσσιν ἔχων<sup>l</sup> ταλαπενθεᾶ θυμόν·  
 ἦδη γὰρ μάλα<sup>m</sup> πόλλ'<sup>n</sup> ἔπαθον καὶ πόλλ'<sup>o</sup> ἐμόγησα  
 κύμασι<sup>p</sup> καὶ πολέμῳ μετὰ καὶ τόδε τοῖσι γενέσθω.”  
 ὡς ἔφατ', ἠέλιος<sup>r</sup> δ' ἄρ' ἔδυν, καὶ ἐπὶ κνέφας ἦλθεν.  
 ἐλθόντες δ' ἄρα τῷ γε μυχῶ<sup>s</sup> σπείλους<sup>t</sup> γλαφυροῦτο  
 τερπέσθην φιλότῃτι, παρ'<sup>u</sup> ἀλλήλοισι μένοντες.

213. 217. *Ἔϊδος.* 215. *Ἔϊδα.* 217. *Ἔϊδέσθαι.* 219. *Ἔἔλδομαι.*  
 220. *Ἔϊκαδέ.* *Ἔϊδέσθαι* ferri nequit. 221. *Ἔϊνοπι.*

215. *πότνια θεᾶ* Eustath. Barnes. Ern. Wolf. Cl. ed. Ox. Löw., *πότνια θεᾶ* Scholl. H. P. Q. V. G. C. Bek. Dind. Fa. 217. *εἰς ἅντα* Arist., Scholl. H. P., Eustath. Barnes. Ern. Cl. ed. Ox., *εἰσάντα* Wolf. Bek. Dind. Löw. Fa., *εἰς ἅπα* edd. viliores, Scholl. H. P. (ita probante Dind. correxit Pors. pro *εἰς σῶμα* depravato). 219. *ἐλδομαι* var. l. Steph. 221. pro *εἰ δ' αὖ* Thiersch Gr. Gr. § 229. 2. c. *εἰ δ' ἄν* conjecit, *φάισι* Vindob. 222. *στήθεσσι φέρων* var. l. Steph. 224. *μετὰ τοῖσι δὲ καὶ τὸ* Bek. annot. 227. *μένοντες* Barnes. Ern. Cl. ed. Ox., *μένοντες* Eustath. Harl. Wolf. et recenti.

to us hyperbolic, according to this standard was not necessarily so.

215—6. *πότνια Ϝ.*, Ni remarks, on Wolf's reading *πότνια θεᾶ*, that there is no other instance in H. of *θεᾶ* being a monosyllable, and only one of *θεοί* (A. 18), and that *πότνια* elsewhere occurs always in the 5<sup>th</sup> foot. *πότνια* is always, as it would be here, vocat., but in Hy. *Ceres* 118 *πότνια θεᾶων* occurs as nom. Also Hes. *Theog.* 11, 926 has the accus. *πότνιαν*. — *μη ... χῶεο*, cf. Eurip. *Med.* 157 *κείνῳ τόδε μη χαράσσοι*. — *μάλα* goes with *πάντα*, “all — quite”. *περιφρῶν*, see on 210—2 *sup.*

217. *ἀκιδνοτ.*, the Schol. says some interpret this *ἀσθενεστέρα* some *εὐτελεστέρα*, “more ordinary”; the latter is preferred here by Apollon. *Lex.* p. 98 ed. Par. 1773. In σ. 130 the sequel seems to explain it as “helpless”; perhaps akin

to *ἄκινος* l. 515, which is from *κίως* or *κίως* “strength” l. 393. *εἰσάντα*, if Aristarchus' reading *εἰς ἅντα* be taken *εἰς* is in tmesis with the verb.

221. *εἰ ... φάιησι*, for subjunct. with *εἰ* see on α. 168; the optat. after what Calypsô had said, would intimate too much uncertainty. Her mention of the *σχεδίη* and his own previous experience easily lead Odys. to think of shipwreck as the form of *κῆδεα* to which her words point in 207 *sup.*

222. Ern. cites Hor. *Sat.* II. v. 20 *Fortem hoc animum tolerare jubebo, ut quondam majora tui.*

225—8. The close of the seventh and dawn of the eighth day here takes place.

227. *τερπέσθην ... μένοντες* most editors have recently adopted with Bek. the pl. where a particip. dual would end the line with a short vowel. Yet Bek. himself says that Aristarchus, Zenod.

ἦμος<sup>a</sup> δ' ἠριγένεια φάνη φοδοδάκτυλος Ἥως,  
 αὐτίχ'<sup>b</sup> ὃ μὲν χλαϊνῶν<sup>c</sup> τε χιτῶνά τε ἔννυτ' Ὀδυσσεύς,  
 30 αὐτή δ' ἀργύφρον<sup>d</sup> φᾶρος μέγα ἔννυτο νύμφη,  
 λεπτόν καὶ χαλεν, περὶ δὲ ζώνην βάλετ' ἰξυί  
 καλήν χρυσεῖην, κεφαλῇ δ' ἐφύπερθε καλύπτρον·<sup>e</sup>  
 καὶ τότε Ὀδυσσῆι μεγαλήτορι μῆδετο<sup>f</sup> πομπήν.  
 δῶκε μὲν οἱ πέλεκυν<sup>g</sup> μέγαν, ἄρμενον<sup>h</sup> ἐν<sup>i</sup> παλάμῃσιν,  
 35 χάλκεον,<sup>k</sup> ἀμφοτέρωθεν ἀκαχμένον· αὐτὰρ ἐν αὐτῷ  
 στελείδον<sup>l</sup> περικαλλῆς ἐλάτνον,<sup>m</sup> εὖ ἑναρηγός·  
 δῶκε δ' ἔπειτα σκέπαρον<sup>n</sup> εὐξοον· ἦρχε δ' ὄδοιο  
 νήσου ἐπ' ἑσχατιν,<sup>o</sup> ὅθι δένδρεα<sup>p</sup> μακρὰ πεφύκειν,  
 κλήθρη<sup>q</sup> τ' αἰγιερός<sup>r</sup> τ', ἐλάτη τ' ἦν οὐρανομήκης,  
 40 αὐὰ<sup>s</sup> πάλαι, περίκηλα, τὰ οἱ πλώοισιν<sup>t</sup> ἑλαφροῦς.  
 αὐτὰρ ἐπεὶ δὴ δεῖξ', ὅθι δένδρεα<sup>u</sup> μακρὰ πεφύκειν,  
 ἢ μὲν ἔβη πρὸς δῶμα Καλυψῶ<sup>v</sup> δια θεάων·

a β. 1 mar.  
 b κ. 542-5.  
 c ε. 132, 154, 320,  
 341, 396, 516, π.  
 79, ρ. 550, 557,  
 φ. 339, χ. 487.  
 d Σ. 50, cl. κ. 85,  
 Ω. 621.  
 e X. 406; cf. ζ.  
 100, Σ. 184.  
 f cf. ζ. 14.  
 g τ. 391.  
 h Σ. 600.  
 i O. 411.  
 k χ. 80.  
 l cf. φ. 422.  
 m cf. N. 612.  
 n τ. 391.  
 o δ. 517 mar.  
 p κ. 241, η. 114,  
 σ. 350, ι. 541,  
 λ. 88.  
 q ε. 64.  
 r ε. 292, ι. 141, κ.  
 510, ρ. 208, λ. 482.  
 s σ. 308; cf. M. 327.  
 t φ. 302; cf. τ. 122,  
 κ. 3.  
 u ε. 238 mar.  
 v ε. 78 mar.

229. 230. *ἔννυτ', ἔννυτο.* 234. *δῶκεν φοι.* 240. *φοι.*

222. *ἐφύπερθε* Arist., Schol. H., Bek. Fa., *ἐπέθηκε* meliores, Schol. H., ita Eustath. Barnes. Ern. Wolf. Cl. ed. Ox. Dind. Löw. 236. *ἐπαρηγός* var. l. Steph. 237. *εὖ ξέον* var. l. Eustath. 238. *ἑσχατιῆς* Eustath. Scholl. H. P. Q. Barnes. Ern. Wolf. Cl. ed. Ox. Dind. Löw. Fa., *ἑσχατιῆν* Harl. ex emend. Bek. 240. *ἑλαφρά* var. l. Ern., *μοχ* *περὶ κῆλα* Chrysippus, Schol. P.

and Aristoph. preferred the dual; see note on δ. 33. Here, however, there is no doubt that *ἐλθόντες* is the true reading in 226, which seems almost to require *μένοντες* in 227. The intermixture of dual and pl. forms in the same clause is common enough, e. g. τῶ δ' ἔσταν κ. 181, τῶ δὲ ... ἔκοντο ω. 153-4.

228. See on β. 1.

230. *ἀργύφρον*, the unsullied freshness of the wool or other material is moant, elsewhere it is epithet of the nymphs' grotto; see on β. 11, latter part.

231-2. *ζώνην*, Löwe remarks on *ζώνη* being the woman's, *ζωστήρ* the man's. — *καλύπτρον*, "veil", distinct from the *κρηδεμνον* or "head-fillet"; see on α. 334, also Æschyl. *Suppl.* 114 *Σιδονία καλύπτρα* and Paley *ad loc.*, who cites Hes. *Theog.* 575, κ. *δαιδαλέην*. The elaborate toilet, as in the parallel case of Circe (κ. 514-5), denotes a solemn farewell.

234. *δῶκε*, join *ἐν καλ.*, "gave into

his hands"; *ἄρμενον* (2 aor. mid. part. syncopated, not adj.) "fastened" or "joined": it seems used of *πέλεκυν* the axe-head, as the correlative of *εὖ ἑναρηγός* (*inf.* 236), of the handle. — *ἐν παλάμῃ* occurs in E. 558, Φ. 469 with a verb of fighting, in the sense of "hand to hand", but more commonly bears its present meaning.

237. *σκέπαρον*, on the vowel short before it see Spitzner *de vers. her.* p. 99, 105, and note on α. 246. In *κῶπιτος* for *σκάπτω* and *ἐπικίδναται* for *σκαδάννυμι* we trace a similar evanescence of σ before κ, cf. our "emerald" from *σμάραγδος*, also our words "splash plash"; "smoulder moulder"; "sneeze neeze".

238 and 241. *πεφύκειν*, for the final ν see on *ἠνώγειν* 112 *sup.*

240. Chrysippus read *περὶ κῆλα*; but *κῆλος* is the simple form in Il., only found in *πυρὶ κηλέω* where -έω is in synizesis. Hes. *Frag.* 247 has *κατεπέθετο κῆλεα νηῶν*, quoted by the Schol. Venet. on A. 155.

<p>a cf. <i>ι.</i> 204, <i>ξ.</i> 103, <i>χ.</i> 424, <i>η.</i> 161, <i>ς.</i> 373.  b φ. 341, φ. 44, ψ. 197.  c φ. 121; cf. <i>ο.</i> 410.  d ψ. 198.  e s. 78 mar.  f s. 182.  g cf. <i>ι.</i> 498, <i>μ.</i> 412, <i>Μ.</i> 394, <i>Ψ.</i> 673.  h δ. 356, θ. 124, <i>ι.</i> 325.  i Ψ. 255.  k <i>ι.</i> 323.  l s. 163.  m s. 163, <i>μ.</i> 229, 414, <i>ν.</i> 74, <i>ο.</i> 283, 562.  n s. 318.  o γ. 281, <i>ς.</i> 270, 315, θ. 558.</p>	<p>αὐτὰρ ὃ τὰμνετο δοῦρα· θοῶς δέ οἱ ἦνυτο ἔργον.  εἴκοσι δ' ἔκβαλε πάντα,<sup>a</sup> πελέκκησεν δ' ἄρα χαλκῶ,  ξέσσε<sup>b</sup> δ' ἐπισταμένως, καὶ ἐπὶ στάθμην<sup>c</sup> ἴθυνεν.  τόφρα δ' ἔνεικε τέτρηρα<sup>d</sup> Καλυψῶ<sup>e</sup> δια θεῶων·  τέτρηθεν<sup>o</sup> δ' ἄρα πάντα, καὶ ἤρμοσεν<sup>f</sup> ἀλλήλοισιν,  γόμφοισιν δ' ἄρα τήν γε καὶ ἀρμονίησιν ἄρασσεν.<sup>g</sup>  ὄσσον<sup>h</sup> τίς τ' ἔδαφος νηὸς τορνώσεται<sup>i</sup> ἀνήρ  φορτίδος<sup>k</sup> εὐρείης, εὐ εἰδῶς τεκτοσυνάων,  τόσσον ἔπ' εὐρείαν<sup>l</sup> σχεδίην ποιήσας<sup>l</sup> Ὀδυσσεύς.  ἴκρια<sup>m</sup> δὲ στήσας, ἀραρῶν θαμέσι σταμίνεσσιν,  ποίει· ἀτὰρ μακρῆσιν ἐπηγκεν εἰδεσσι τελεῦτα.  ἐν δ' ἴστων ποίει καὶ ἐπίκριον<sup>n</sup> ἄρμενον αὐτῶ·  πρὸς δ' ἄρα πηδάλιον<sup>o</sup> ποιήσατο, ὄφρ' ἴθῦνοι.</p>	<p>245 256 257</p>
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243. Φοι φέργον. 244. Φείκοσι. 250. Φειδῶς.

247. τέτρηθεν δ' Barnes. Ern. Cl. ed. Ox., τέτρηθεν δ' Wolf. et recentt., τέτρηθεν δ' Eustath. 248. ἀρμονίησιν Bek. Fa. secuti Scholl. H. P., ἀρμονίησιν Eustath. et cæst., μοχ ἀρηρην Eustath. Barnes. Ern. Cl. ed. Ox. Wolf. Löw., ἄρασεν et ἀρηρην Schol. V., ἄρασσεν Scholl. B. H. M. P. Q. T. Harl. et in textu et in mar., ita Bek. Dind. Fa. 249. τορνώσατο var. l. Scholl. B. E. H. Q.

244. πάντα, "in all", for this use of the adj. see mar., and cf. Herod. I. 163 ἐβίωσε πάντα εἴκοσι καὶ ἑκατὸν ἔτα. Jelf. *Gr. Gr.* 454. Obs. 1. seems to think the article τὰ would be regularly required; but this is not so, as πάντα is a further predication.

245. στάθμην, the line of the plummet, the plummet itself being called σταφύλη, B. 765; when used, it was rubbed with ruddle (ὑπομειλωμένη Schol.) to leave its mark or timber.

247—8. ἤρμοσεν, "fitted"; the actual fastening comes in 248. With γόμφοισιν cf. Æschyl. *Suppl.* 440, 846 Dindorf, γεγόμεναι σκάφος, γομφοδέτω τε δορί: for the process here see App. F. 1. (4). — τήν γε, *i. e.* σχεδίην. — ἄρασσεν, "knocked (together)", *i. e.* with the hammer; so it is used of fastening bolts in Æschyl. *Prom.* 58 ἄρασσε μάλλον, σφίγγε. The reading ἀρηρην may have arisen from 361 *inf.* ἐν ἀρμον. ἀρηρη: but this perf. form is not transitive in H.; the aor. ἀραρον is both trans. and intrans., see on 777 *sup.* The perf. also shortens the -η- into -ᾶ- in particip. ἀρα-

ρονᾶ (cf. τεθαλιῶν), but the aor. never lengthens it.

249—51. ὄσσον τίς τ', *i. e.* ὄσσον τέ τις; see mar. τορνώσεται, the primary notion is that of circular motion; see mar. and cf. Lat. *torneo torqueo* "lath". So Eurip. *Bacchæ* 1066—7 κνκλοῦτο δ' ὅστε τόξον ἢ κυρτὸς τροχός, τὸρνω γραφόμενος περιφορᾶν, ἔλκει δρόμον: here the rounder form of the φῶρτις or ναῦς στρογγύλη, as contrasted with the galley, seems implied. Ni. says the verb is here subj. shortened *epice*, but we have in a subjoined clause of a simile, X. 27 ὅς (ἀστῆρ) ῥά τ' ὀπώρης εἰσιν, a verb clearly indic. and probably fut., and in Δ. 422—3 ὡς ὅτε introduces the main clause of a simile by indic., ὡς δ' ὅτ' ... κῦμα θαλάσσης ὄρνυτ, where the image is continued by the fut. and pres. ind. κορύσεται and βρέμει, cf. also N. 795—6; thus the indic. may clearly stand here. εὐρείης, contrast the expression ναῦς μακρᾶ for a war-galley in the historians. τόσσον ἔπ', "in such proportions".

251 foll. on the various parts of the vessel down to 257 see App. F. 1 (3) (4) (6) (7) (9) (14) also for ἴκρια see on

φράξε δέ μιν φίπεσσι διαμπερὲς<sup>a</sup> οἰσυντηγσιν  
 κύματος εἴλαφ<sup>b</sup> ἔμεν· πολλὴν δ' ἐπεχεύατο<sup>c</sup> ὕλην.  
 τόφρα<sup>d</sup> δὲ φάρε' ἔνεικε Καλυψῶ δια θεάων  
 ἰστία ποιήσασθαι· ὃ δ' εὖ τεχνήσατο καὶ τά.<sup>e</sup>  
 60 ἐν<sup>f</sup> δ' ὑπέρας τε κάλους τε πόδας<sup>g</sup> τ' ἐνέδησεν ἐν  
 αὐτῇ,  
 μοχλοῖσιν<sup>h</sup> δ' ἄρα τήν γε κατεῖρυσεν<sup>i</sup> εἰς ἄλλα διαν.  
 τέτρατον ἤμαρ ἔην, καὶ τῷ τετέλεστο<sup>k</sup> ἅπαντα·  
 τῷ δ' ἄρα πέμπτῳ πέμπ' ἀπὸ νήσου δια Καλυψῶ,  
 εἵματα<sup>l</sup> τ' ἀμφιέσασα<sup>m</sup> θυώδεα<sup>n</sup> καὶ λούσασα.  
 65 ἐν δὲ οἱ ἀσκόν<sup>o</sup> ἔθηκε θεὰ μέλανος<sup>p</sup> οἴνοιο  
 τὸν ἔτερον, ἔτερον δ' ὕδατος μέγαν, ἐν δὲ καὶ ἦα<sup>q</sup>  
 κωρύκῳ· ἐν δὲ οἱ ὄψα<sup>r</sup> τίθει μενοεικέα<sup>s</sup> πολλὰ·  
 'οὔρον<sup>u</sup> δὲ προέηκεν ἀπήμονά<sup>v</sup> τε λιαρὸν<sup>w</sup> τε.  
 γηθόσυννος δ' οὔρῳ πέτασ'<sup>x</sup> ἰστία δῖος Ὀδυσσεύς.  
 70 αὐτὰρ ὃ πηδάλιῳ<sup>y</sup> ἰθύνετο τεχνήεντος  
 ἡμενος· οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν,<sup>z</sup>  
 Πηληιάδης<sup>aa</sup> τ' ἐσορῶντι καὶ ὄψὲ δύνοντα Βοώτην

a η. 96, ε. 11.  
 b K. 339, 437, H.  
 56, 68.  
 c α. 487.  
 d α. 246.  
 e δ. 644, A. 138,  
 Z. 70, Y. 255.  
 f α. 265—7, ζ. 76  
 —9, η. 129.  
 g α. 32.  
 h ε. 332—97 pass.  
 i δ. 577.  
 k β. 171, η. 331.  
 l η. 265.  
 m α. 167 mar.  
 n φ. 52.  
 o ζ. 78, ε. 196, 212,  
 π. 19, 47.  
 p ε. 196, 346.  
 q ε. 212—3.  
 r γ. 450.  
 s α. 169, ζ. 76—7.  
 t η. 268.  
 u β. 420 mar.  
 v α. 164, δ. 487  
 mar.  
 w A. 477, 830.  
 x φ. 54, A. 450.  
 y α. 255.  
 z β. 399 mar.; cf.  
 K. 26.  
 aa Σ. 484—9.

264. *Φεῖματα ἀμφιφέσασα.*265. *Φοι Φοῖνοιο.*  
271. *Φοι.*267. *Φοι μενοφεικέα.*

256. *οἰσύννοισιν* Vr. 257. *πολλῇ... ὕλη* MS. G. C. et Schol. V. 259. *ποιή-*  
*σεσθαι* Harl. 262. *τέταρτον* contra metrum Harl. 264. *εἵματα δ'* Harl.  
 272. *ἐσορῶντα* et *ὀρόωντα* tum vero *ἐσορῶντι* et *ὀρόωντι* lectiones commixtas e  
 Schol. H. "διχῶς αὐτῶν Ἀριστάρχου" interpretatur Pors.

163—4 *sup.* — *ὕλην*, the *οἰσύναι*; so *syba* is used in Virg. *Georg.* I. 76, II. 17, IV. 273 for brushwood or such light growth. *πολλῇν* is best taken as a further predicate, "laid his material on in abundance", i. e. to be a sufficient *εἴλαφ* 259—60. On *καὶ τὰ* Ni. quotes Pind. *Isthm.* VII. 15 (VIII. 30), *ἰατὰ δ' ἔστι βροτοῖς σὺν γ' ἐλευθερίῳ καὶ τὰ*; cf. also mar. With *πόδας* cf. Virg. *Æn.* V. 830 *Una omnes fecere pedem*, also Eurip. *Or.* 697—8, Soph. *Antig.* 715 Dindorf.

261. *μοχλοῖσιν*, the difficulties of Robinson Crusoe in a similar effort will occur to most English readers.

262—3. *τέταρτον*, i. e. of his work = eleventh of the poem's action, since the first of these four days was itself the eighth; see on 225—8 *sup.*; thus *πέμπτῳ* is the twelfth. Obs. in *πέμπτῳ πέμπ'* a play of words.

264. A *πρωτόστερον*; the bathing would come first.

266. *μέγαν*, a Schol. gives the proportion as threefold. In ε. 209 twentyfold is given for mixing — an evident exaggeration. *ἦα*, see on β. 289.

268—9. *ἀπήμονά*, see on δ. 487. — *λιαρὸν* is also epithet of blood and of water; and *ἀπήμ. τε λι. τε* form a joint epithet of sleep (mar.). On *γηθόσυννος* α. τ. λ. see App. F. I (9) note \*\* (end).

271. Ni. compares *Æschyl. Sept. c. Th.* 199 *ἀγροπύων πηδάλιων*, Lycoph. 386 *ἀγροπύων τέχνην*. The same notion is involved in Palinurus' struggle to resist Somnus Virg. *Æn.* V. 847 foll.

271 foll. The Hesiodic calendar is marked by the Pleiades, Arcturus, Hyades, Orion, Sirius, *Opp.* 381—5, 562, 570, 585, cf. *Scut.* 153, 397, also Virg. *Georg.* I. 246, *Æn.* III. 514—6. — *Πηληιάδ.*, the derivation commonly given is *κλειῶν*

a X. 29, 506, H. 138.  
b M. 42, 47.  
c X. 29.  
d Θ. 340, Ψ. 325.

"Ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπίκλησιν<sup>a</sup> καλέουσιν,  
ἣ τ' αὐτοῦ στρέφεται<sup>b</sup> καὶ τ' Ὠρίωνα<sup>c</sup> δοκεῖν,<sup>d</sup>

*navigare*; see Hes. *Opp.* 619 foll., where the setting of the Pleiads marks the end of the navigator's season and the beginning of the ploughman's. There is just a trace in H. of such a reckoning of seasons by stars in the simile X. 26 foll., where the dog of Orion "goes forth in the late summer, and brings fever" (see on 328 *inf.*). But besides this "the imagination of poets playing upon the name conceived them as a flight of doves" (*quasi πελειάδες*) pursued by Orion; cf. Pind. *Nem.* II. 11—2, ὄρειάν γε Πελειάδων μὴ τηλόθεν Ὠρίωνα νείσθαι, and even in Hes. who keeps the form Πληιάδες, we find *Opp.* 619 εὐτ' ἄν Πληιάδες σθένος ὑμβριμον Ὠρίωνος φευγούσαι κ. τ. λ. So Æschyl. *Fragm.* ap. Athen. has

οἱ δ' ἔπι Ἄτλαντος παῖδες ὀνομασμένοι  
πάτρος μέγιστον ἄθλον οὐρανοστεγῆ  
κλαίεσκον, ἐνθα νυκτέρων φαντασμάτων  
ἔχουσι μορφὰς ἄπειροι Πελειάδες.

In μ. 62 foll. the *πέλειαι τρήρωνες* are explained by Eustath. mythically of the Pleiads. In myth they are daughters of Atlas and Pleiōnē; see Athen. XI. 79 foll. where some other passages may be found; hence Πληιάδων Ἀταγγενέων Hes. *Opp.* 383. Six only are visible save a host of small stars, yet seven was their conventional number; *quæ septem dici, sex tamen esse solent* Ovid. *Fast.* IV. 170; cf. Simonides Ceos, *Fragm.* 122, and Q. Smyrneus, XIII. 551—9. This may possibly embody traditionally the fact of the disappearance of a star of the group since the period of the earliest observations. Various stories were invented to account for it; see *Anc. Astron.* p. 66. The Latin name for them was *Vergiliæ*, as their rise marked the close of the spring. In Σ. 486 the Hyades are added to the list of constellations as represented on the shield, cf. Virg. *Æn.* I. 744, III. 516, *Georg.* I. 138. — ὁ δ. Βοώτην, the epithet is explained, that, as the constellation is vertical at setting, it takes a longer time to disappear, whereas, being horizontal when rising, it comes

into view more quickly. Ovid poeticizes the fact in *quomvis tardus eras et te tua plaustra tenebant*, *Met.* II. 177. So in Catull. LXVI. 67 the *Coma Berenices* says, *Vertor in occasum tardum dux ante Boöten, Qui vix sero alto mergitur oceano*; cf. Prop. III. iv. 25, Juv. *Sat.* V. 23. (*Anc. Astron.* p. 59).

273. Ἄρκτον ... ἄμαξαν, with the second name cf. the Latin *Septemtrio*, and Ov. *ex Ponto* IV. x. 39 *Proxima sunt nobis plaustris præbentia formam ... sidera*. The name βοώτης (βοῦς = *trio*). Varro *de ling. Lat.* VII. 74—5) points to the same fancy—the husbandman's notion; as that of the bear and Orion in connexion with it was the huntsman's. Mythology accounted for the Bear, as being the nymph Callisto, loved by Zeus, but by the jealousy of Herē transformed into a bear; Ovid represents Juno as impugning Tethys, *ne puro tingatur in aquore pelleæ*, *Met.* II. 530, accounting thus for the statement οἷη δ' ἄμμορος κ. τ. λ., which Virgil applies to both the Bears and by implication to the Serpent, perhaps, also *Georg.* I. 246, Catullus (*ubi sup.*) with a qualification (*vix*), to Boötes. — ἐπίκλ. καλ. should be taken as a whole phrase, "they surname". Properly the "Wain" is the seven larger stars only. The "Bear" contains these with others of less magnitude.

274. αὐτοῦ, local gen., "upon himself", as indicating the locality where the motion takes place. στρέφεται, "turns", as it were, to bay; cf. στρέφεις of a hunted lion in a simile (*mar.*). There is, however, in this phrase a recognition of the conspicuous change in the attitude of the constellation manifest towards morning, as if "revolves upon his own pole" were meant. Ὠρίωνα, his attitude is described λ. 572—5 as hunting beasts κατ' ἀσφοδελόν λιμῶνα. — δοκεῖν, as a wild animal at bay, "awaiting" the huntsman's charge; so the hound ἐλισσόμενον (λέοντα) δοκεῖν (*mar.*). Löwe cites Manil. I. 491. fol. *Arctos et Orion adversis frontibus ibant*. In X. 26 foll. Orion has a dog, not named, but evidently *id. q.* Sirius; see above on 271 foll.

175 οἷη δ' ἄμμορός ἐστι λοετρῶν Ἰκεανοῖο·  
 τὴν γὰρ δὴ μιν ἄνωγε Καλυψὼ δῖα θεάων  
 ποντοπορευέμεναι ἔπ' ἀριστερὰ<sup>c</sup> χειρὸς ἔχοντα.  
 ἑπτὰ<sup>d</sup> δὲ καὶ δέκα μὲν πλέεν ἡμάτα ποντοπορεύων,<sup>e</sup>  
 ὀκτωκαιδεκάτη<sup>f</sup> δ' ἐφάνη ὄρεα<sup>g</sup> σκιόεντα<sup>h</sup>  
 180 γαίης Φαιήκων, ὅθι τ' ἄγχιστον πέλεν αὐτῶ·  
 εἶσατο<sup>i</sup> δ' ὡς ὅτε φινὸν<sup>k</sup> ἐν ἡεροειδέι<sup>l</sup> πόντῳ.  
 τὸν δ' ἐξ Αἰθιοπῶν<sup>m</sup> ἀνιῶν κρεῖων<sup>n</sup> ἐνοσίχθων

a E. 6.  
 b γ. 267, λ. 11.  
 c H. 238, M. 118,  
 201, 219, N. 309,  
 326, 675.  
 d γ. 267—9.  
 e s. 277 mar.  
 f ω. 65.  
 g Δ. 187.  
 h α. 365, φ. 374,  
 λ. 334, 692.  
 i s. 283, γ. 352, τ.  
 283, B. 791; cf.  
 ω. 524, Δ. 138,  
 M. 118.  
 k K. 155, χ. 279;  
 cf. Δ. 447. α. 108,  
 s. 435, μ. 395.  
 l γ. 294 mar.  
 m α. 275—3 mar.  
 n s. 375, φ. 208,  
 N. 10, 215, Σ.  
 150, Φ. 435.

## 281. εἶσατο ἡεροειδέι.

177. χειρὸς et supra γρ. νόσος Harl., eandem var. l. præbent Scholl. H. M., χειρὸς Eustath. Wolf. et omnes edd. 178. ἑπταδεκαδέκα Eustath. Barnes. Ern. Cl. ed. Ox., ἑπτὰ δὲ καὶ δέκα Wolf. et recentt. 181. ὅτ' ἐρινὸν legere quidam, Schol. H., ὡςτε φινὸν (sive ὡστ' ἐρινὸν) Schol. E., ὡς ὅτ' ἐρινὸν Arist., Schol. V.

175. οἷη δ' ἄμμορος κ. τ. λ. may equally be said of all the stars in that quarter. Arist. (*de Poet.* XXVI. 17) explains οἷη, since it is the most notable; Ni., more probably, because the others had not been reduced to groups in Homer's time. Crates ap. Apoll. read ἦ δὴ ἄμμορος, probably an invention to save the poet's astronomical reputation (*Anc. Astron.* p. 59). See for the statement Ov. *Met.* XIII. 293 *immunemque aequoris Arcton.*

177—8. ἔπ' ἀριστερὰ χ., see App. A. 18. ποντοπορ., see App. B. 4.

179. ὀκτωκαιδ., i. e. the 29<sup>th</sup> of the poem's action, see on 262 *sup.* Where the πέμπτον ἡμαρ is the first of navigation and 12<sup>th</sup> of that action. σκιόεντα is also applied to νέφεα and to μέγαρα (mar.): cf. Virg. *Æn.* III. 205—6, *Quarto terra die primum se attollevet tandem Visa, aperire procul montes, ac volvere fumum.*

180. ὅθι τ' κ. τ. λ., "where they (ὄρεα) came the nearest to him": ἄγχιστον is adverbial. Ni. remarks, somewhat hypercritically, that not the nearest but the highest mountains are first seen; but why may not the nearest happen in poetry to be also the highest? Besides, if they are more remote, the state of the atmosphere (ἡεροειδέι

πόντῳ) may prevent their appearing to the eye:

281. εἶσατο, "appeared", aor. keeping the sense of the pres. εἶδεται, so 283 *inf.*, whereas the fut. εἶσομαι rather follows the perf. οἶδα in sense of "know". Another εἶσατο from εἶμι εὖ occurs in Δ. 138, N. 191. For ὡς ὅτε without a verb following cf. Δ. 462 ἦριπε δ' ὡς ὅτε πύργος, ἐνὶ κρατερῇ νημίῳη and Pind. *Isthm.* VI. 1 θάλλοντος ἀνδρῶν ὡς ὅτε συμποσίον (Ni). φινὸν neut. and φινός fem. both occur, meaning a "hide", or the "buckler" made of it (mar.). Now a buckler might certainly stand as the type of the islands in the Ionian sea, as delineated in Gell's *Ithaca*. They rise with a mountain boss in the middle and flatten down round the edge. Scheriè is not certainly an island; but to regard it as such would assist the view of the isolation of the Phæacians (ξ. 8). A prominent cape or peninsula of it might at any rate have at a distance an insular appearance. The Scholiast's mention of the sense of νέφος or ἀχλὺς being given to φινὸν by certain remote tribes is not worth attention; as neither is the reading ὅτ' ἐρινὸν, "fig", which they ascribe to Aristar.

182—4. Αἰθιοπῶν, see App. D. 1. Σολ., Lycia, or thereabouts, is the



a Z. 154, 204.  
 b a. 281 mar.  
 c t. 227, 470.  
 d t. 480, ρ. 458, σ. 386; Z. 224, Φ. 136; cf. λ. 208, ο. 376, I. 300.  
 e a. 376, P. 442, ρ. 465, 491, υ. 184.  
 f a. 298, 355, 407, 464.  
 g cf. N. 359, Z. 143.  
 h N. 315, T. 423.  
 i a. 379, 397, 414.  
 k a. 304.  
 l δ. 506.  
 m Φ. 312.  
 n a. 305, B. 397, P. 56, ι. 280.  
 o t. 68—9, μ. 314—5.  
 p μ. 326, II. 765.  
 q μ. 289, Φ. 200; cf. A. 305—6.  
 r O. 171.  
 s cf. ε. 315, ι. 147.  
 t δ. 703 mar.

τηλόθεν ἐκ Σολύμων<sup>a</sup> ὄρεων ἰδεν· εἶσατο<sup>b</sup> γάρ οἱ  
 πόντον ἐπιπλώων·<sup>c</sup> ὃ δ' ἐχώσατο<sup>d</sup> κηρόθι μᾶλλον,  
 κινήσας<sup>e</sup> δὲ κάρη, προτι<sup>f</sup> ὄν μυθήσατο θυμόν 285  
 “ὦ πόποι, ἦ μάλα δὴ με τε βούλευσαν θεοὶ ἄλλως  
 ἀμφ' Ὀδυσῆι, ἐμεῖο μετ' Αἰθιώπεσσιν ἐόντος,  
 καὶ δὴ Φαιήκων γαίης σχεδόν, ἔνθα οἱ αἰδα  
 ἐκφυγγέειν μέγα πείραρ<sup>g</sup> ὀϊζύος, ἣ μιν ἰκάνει.  
 ἀλλ' ἔτι μὴν μὴν φημι ἄδην<sup>h</sup> ἐλάαν κακότητος.”<sup>i</sup> 290  
 ὡς εἰπὼν, σύναγεν νεφέλας, ἐτάραξε<sup>k</sup> δὲ πόντον,  
 χερσὶ τριάναν<sup>l</sup> ἐλῶν, πάσας δ' ὀροῦνεν<sup>m</sup> ἀέλλας  
 παντοίων<sup>n</sup> ἀνέμων, σὺν<sup>o</sup> δὲ νεφέεσσι κάλυψεν  
 γαίαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.  
 σὺν δ' Εὐρώς<sup>p</sup> τε Νότος τ' ἔπεσον Ζέφυρός<sup>q</sup> τε θυσαῆς 295  
 καὶ Βορέης<sup>r</sup> αἰθήρη γενέτης, μέγα<sup>s</sup> κῦμα κυλινδῶν.  
 καὶ τότε Ὀδυσσεὺς λῦτο<sup>t</sup> γούνατα καὶ φίλον ἦτορ,

283. *Φιδε Φεῖσατο Φοι.* 285. *Φόν.* 288. *Φοι.* 290. *Φάδην.* 291. *Φεικων.*

284. *ἐπιπλεῶν* Eustath. Barnes. Ern. Cl. ed. Ox., *ἐπιπλώων* Wolf. et recentt. 289. *πείρας* Barnes. Ern. Cl. ed. Ox., *πείραρ* Eustath. Wolf. et recentt. 292. *θυπέλας* Bek. annot. 294. *οὐρανόθι* Harl. ex emend., sed *οὐρανόθεν* Schol. H. Eustath. Wolf. et omnes edd. 295. *ἔπεσον* Harl., *τε πέσεν* Eustath., *τε πέσον* Bek., *τ' ἔπεσε* Barnes. Wolf. et recentt., mox *δισαῆς* var. l. Schol. V. 296. *αἰθηρηγενεῆς* Rhian. et Aristoph., Scholl. H. P. Q., mox *μέγα πῆμα* Harl. ex emend.

region of the people Solymi in Z. 184, hence the Taurus might be here understood. A Schol. gives *Σολ. ὄρη τῆς Πισιδίας*. Similarly in Virg. *Æn.* VII. 286 fol. Juno sights Æneas' fleet on her return from Argos. *εἶσατο* see on 281. *μᾶλλον* adds an indefinite vehemency to *ἐχώσατο*.

285—6. *κινήσας δὲ κ.*, this is formulaic, as expressing indignation; so with *ἀκίων*, where suppressed wrath and postponed vengeance is intended (mar.), as that of Odys. and Telem. against Antinoüs and Melanthius. *μετεβούλ.*, this was in fact the case: the gods at the urgency of Pallas had outvoted him in his absence; his wrath being all the while before their eyes as irreconcilable with their resolve in the interests of Odys.

288—90. *αἶσα*, see on 113—4 *sup.* *ἄδην*, see on App. 6 (6). — *κακότητος*, here “suffering” or “woe”.

291—3. *νεφέλας ... νεφέεσσι*, if these are to be distinguished, in *νεφέλη* form predominates over matter, in

*νέφος* matter over form: thus *νεφέλη* will be the single distinct cloud, *νέφος* the general cloud-mass. Thus the drama of Aristoph., in which the clouds have individuality, is entitled *Νεφέλαι*, but there 287—8 (Dind.) the Cloud-chorus says, *ἀποσεισάμεναι (Νεφέλαι) νέφος ὄμβριον ἀθανάτας ἰδέας*, “having shaken from off our immortal shape the humid cloud-mass.” The words are, however, as might be expected, not sharply distinguished, especially in metaphors; thus we have *νέφος ἀχλύος* in O. 668 and *ἄχρος νεφέλη* in P. 591. The god, while speaking, must be supposed to have reached his element (Fa.). Cf. Virg. *Æn.* I. 85 foll., III. 196, V. 11 foll.

296—7. *αἰθρηγ.*, the Scholl. interpret producing *αἰθρη* (clear sky) or *αἰθρος* (chill), and so Apollon. *Lex. Hom.*; but the analogy of *αἰεργενέτης*, epithet of the gods, rather points to an intransitive sense “born or produced in the *αἰθρη*”; cf. also *πυριγενετῶν χαλινῶν* “furnace-forged”,

- ὄχθησας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν  
 "ὦ<sup>b</sup> μοι ἐγὼ<sup>c</sup> δειλός· τί νύ μοι μήκιστα γένηται;"<sup>d</sup>  
 300 δειδῶ μὴ δὴ πάντα θεὰ νημερτέα<sup>e</sup> εἶπεν,  
 ἦ μ' ἔφατ' ἐν πόντῳ, πρὶν<sup>f</sup> πατρίδα γαίαν ἰκέσθαι,  
 ἄλλε<sup>g</sup> ἀναπλήσειν·<sup>h</sup> τὰ δὲ<sup>i</sup> δὴ νῦν πάντα τελεῖται·  
 οἴοισιν νεφεέσσει περιστέφει οὐρανὸν<sup>j</sup> εὐρὸν  
 Ζεὺς, ἐτάραξε δὲ πόντον, ἐπισπέρχουσι<sup>k</sup> δ' ἄλλαι<sup>l</sup>  
 305 παντοίων ἀνέμων. νῦν<sup>m</sup> μοι σῶς αἰπὺς ὄλεθρος.  
 τρὶς μάκαρες<sup>n</sup> Δαναοὶ καὶ τετράκις, οἳ τότε ὄλοντο  
 Τροίῃ ἐν εὐρείῃ, χάριν<sup>o</sup> Ἀτρεΐδῃσι φέροντες.<sup>p</sup>  
 ὡς δὴ ἐγὼ γ' ὄφελον<sup>q</sup> θανέειν<sup>r</sup> καὶ πότμον ἐπισπεῖν.  
 ἤματι<sup>s</sup> τῷ ὅτε μοι πλείστοι χαλκήρεα<sup>t</sup> δοῦρα  
 310 Τρωῆς ἐπέφριψαν περὶ Πηλείωνι θανόντι.  
 τῷ κ' ἔλαχον κτερέων<sup>u</sup> καὶ μεν κλέος<sup>v</sup> ἦγον Ἀχαιοί·  
 νῦν<sup>w</sup> δέ με λευγαλέω<sup>x</sup> θανάτῳ εἵμαρτο ἄλῳναι."  
 ὡς ἄρα μιν εἰπόντ' ἔλασεν μέγα κύμα κατ' ἄρκης.<sup>y</sup>

a e. 355, 407, 465,  
 P. 101, Σ. 5, Φ.  
 53, 552, X. 99.  
 b e. 366, 405.  
 c X. 431.  
 d e. 465.  
 e γ. 19, λ. 137.  
 f δ. 823.  
 g e. 207 mar.  
 h β. 176 mar.  
 i Z. 364, E. 867,  
 H. 178, 201, T.  
 257, Φ. 272.  
 k γ. 283.  
 l e. 291—3.  
 m γ. 28, N. 773.  
 n ζ. 154—5.  
 o γ. 104; cf. A. 159.  
 p cf. E. 874.  
 q α. 217, λ. 548.  
 r δ. 562 mar.  
 s θ. 75—6, ω. 37—  
 42.  
 t Z. 3.  
 u α. 291, γ. 285.  
 v δ. 584.  
 w Φ. 281.  
 x o. 359.  
 y Z. 512, N. 772,  
 O. 557, X. 411,  
 Ω. 729.

298. *ἔειπεν ἐφόν.* 300. *ἔειπεν.* 312. *ἔειμαρτο.* 313. *ἔειπόντ'.*

299. *τίνα pro τί nu* Schol. V., *mox μήκιστα* var. l. Scholl. H. P. Q. V. 300. *εἶπη (εἶπη)* Harl. 302. *ἀναπλήσειν* Harl. et supra *ἀναπλήσαι* quod pro var. l. Scholl. T. V., *ἀναπλήσειν* Bek. annot. 305. *σός* solus Bek. 306. *τρὶς μάκαρες* Barnes. Ern. Cl. ed. Ox. Bek., *τρισμακάρες* Eustath. Wolf. Dind. Fa. Löw. 310. *δαμέντι* Bek. annot. 312. *pro ἄλῳναι δλεσθαι* (e corruptela ἄλσθαι Buttm. restituit) Ixion, Schol. H.

*Æschyl. Sept. c. Th.* 207, Dindorf, and *ὁ Διὸς γενέτας*, Soph. *Œd. Tyr.* 470 Dindorf, *genitus* not *genitor*. In II., however, a class of adjectives are used both actively and passively; as *ἄπυστος*, *κατησφής* etc. With *λύτο γούνατα* κ. τ. λ. cf. Virg. *Æn.* I. 92 *Ænea solvuntur frigore membra*.

298. *ὄχθησας*, connected with *ἄχθεσθαι*, Buttm. *Lexil.* 90.

299. *μήκιστα*, "the furthest off"; hence the phrase means, "what will become of me at last?" Ni. cites *Quid misero mihi denique restat?* Virg. *Æn.* II. 70. *γένηται*, the subjunct. expresses the uncertain future.

300. *μὴ ... εἶπεν*, on this indic. see App. A. 9 (5).

304—5. *Ζεὺς*, *Odys.*, being ignorant of Poseidon's agency, ascribes the cloud-gathering to Zeus as *νεφεληγερέτης*. — *αἶψ. ὄλεθρος*, see on α. 11.

306—10. With this soliloquy cf. that

HOM. OD. I.

of *Æneas* in Virg. *Æn.* I. 94 fol. *O terque quaterque beati* etc.

309—12. *ἤματι*, the fight over the corpse of Achilles lasted all the day (mar.). *λευγαλέω*, "ignoble", cf. β. 61 *λευγαλέοι τ' ἐσόμεσθα καὶ οὐ δεδαηκότες ἀλκήν*: the sentiment is primarily that death by drowning excluded those sepulchral honours, so dearly prized by a Greek, mentioned in 311; cf. δ. 584 and note, Hes. *Opp.* 687, *δεινὸν δ' ἐστὶ θανεῖν μετὰ κνυκασιν*, and *Æneas'* words to *Palinurus* Virg. *Æn.* V. 871 *Nudus in ignota Palinure jacebis arenâ*; but also implies an inglorious contrast with death in battle (306), the lot most worthy of the hero, cf. *indigna morte peremptum*, Virg. *Æn.* VI, 163.

313—4. *κατ' ἄρκης*, often said of a city destroyed, captured etc. (mar.) Ni. cites Virg. *Æn.* I. 114 *ingens a vertice pontus* and Soph. *Œd. Col.* 1242—4, Dindorf, *ὡς καὶ τόνδε κατὰ κρας δεινὰ κνυματοαγεῖς ἄται κλονέουσιν*

a ε. 429, 431, P. 737, Y. 288.	δεινὸν ἐπεσσύμενον, <sup>a</sup> περὶ δὲ σχεδίην ἐλέλιξεν. <sup>b</sup>	
b cf. μ. 416.	τῆλε δ' ἀπὸ σχεδίδης αὐτὸς πέσε, <sup>c</sup> πηδάλιον <sup>d</sup> δὲ	315
c μ. 417.	ἐκ χειρῶν προέηκε· μέσον δέ οἱ Ἰστόν <sup>e</sup> ἔαξεν	
d cf. ε. 270.	δεινὴ μισρομένων ἀνέμων ἔλθοῦσα θυέλλα, <sup>f</sup>	
e cf. μ. 422.	τηλοῦ δὲ σπείρον <sup>g</sup> καὶ ἐπίκριον <sup>h</sup> ἔμπεσε πόντω.	
f μ. 288.	τὸν δ' ἄρ' ὑπόβρυχα θῆκε πολὺν χρόνον, οὐδ' ἔδν- νάσθη	
g ζ. 179, 269; cf. β. 102 mar., τ. 147, ω. 137.	αἶψα μάλ' ἀνσχεθέειν μεγάλου <sup>i</sup> ὑπὸ κύματος ὀρηγῆς·	320
h ε. 254.	εἴματα <sup>k</sup> γάρ ῥ' ἐβάρυνε, <sup>l</sup> τὰ οἱ πόρε δια Καλυψῶ.	
i ε. 393.	ὄψε δὲ δῆ ῥ' ἀνέδν, στόματος δ' ἐξέπτυσεν ἄλμυρ <sup>m</sup>	
k ε. 264, 372.	πικρὴν, ἣ οἱ πολλῇ ἀπὸ κρατὸς κελάρυζεν. <sup>n</sup>	
l Δ. 584.	ἀλλ' <sup>o</sup> οὐδ' ὡς σχεδίδης ἐπελήθητο, τειρομένός <sup>p</sup> περ,	
m cf. δ. 511.	ἀλλὰ μεθορμηθεῖς <sup>q</sup> ἐνὶ κύμασιν ἐλλάβει <sup>r</sup> αὐτῆς,	325
n Δ. 813, Φ. 261.	ἐν μέσση δὲ κάθιζε τέλος θανάτου ἀλειύνων.	
o α. 6 mar.	τῆν δ' ἐφόρει μέγα <sup>s</sup> κῦμα κατὰ ῥόον ἔνθα <sup>t</sup> καὶ ἔνθα.	
p Z. 85.	ὡς <sup>t</sup> δ' ὄτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας	
q Y. 192.		
r ε. 461; cf. P. 264.		
s β. 213 mar.		
t Φ. 346.		

316. Ἔφαξεν. 321. Φείματα. 323. Φοί.

314. ἐπισσύμενον Arist., Schol. P. 315. αὐτὸν βάλε Rhian., Scholl. B. H. P. Q. vulgato praeponeutes. 317. δίνη var. l. Scholl. B. H. P. Q. T. 319. οὐδ' ἔδννάσθη Harl. et Schol. H. Wolf. Dind. Löw. Fa., οὐδὲ δυνάσθη Eustath. Barnes. Ern. Cl. ed. Ox. Bek. 322. ἀνέβη Bek. annot. 323. πολλὸν Harl. a man. pr. 325. ἐνὶ Harl. a man. pri. ut videtur, ita Wolf, et recentt., ἐν antiqq., mox ἔλλαβεν ex emend. 326. δ' ἐκάθιζε Harl., καθῆστο Bek. annot. 327. καταῤῥόον (κατάρροον?) Harl. cf. mar. ad v. 461.

ἀεὶ ξυνοῦσαι, where κατ' ἄκρας should perhaps be read. Distinguish from this κατακρηθῆεν (κράς caput, but κατ' ἀκρηθῆεν ap. Bek.) II. 548. With ἐπεσσύμ., perf. pass. part. proparox. cf. ἀλαλήμενος ἀκαχήμενος ἀλιτήμενος ἔλληλαίμενος.

318—9. σπείρον ... ἐπίκρ., see App. F. I (7). σπείρον means elsewhere "shroud" or (pl.) "wraps". ὑπόβρυχα, Buttm. Lexil. 36 (9) prefers to view this as metaplastic acc. for nom. ὑπόβρυχος, but adds, "ὑποβρύχιος was more in use in the Hymns, Herod. and elsewhere": see Hy. XXXIII. 12 ἀνεμὸς τε ... καὶ κῦμα ... θῆκαν ὑποβρυχίην, cf. ὑποβρύχιον Herod. I. 189, who also in VII. 130 has ὑπόβρυχα of Thessaly flooded by the Peneus. The subj. of θῆκε is θυέλλα in 317.

321—5. εἴματα, see on 136 sup. Ernesti cites Virg. Aen. V. 178 fol., where the description is drolly adapted to Menoetes thrown overboard, rising

drenched, and rejecting the salt water he had swallowed — one of the few touches of humour admitted in the Aeneid. μεθορμηθεῖς, "rushing after", μετὰ as in μετέρχομαι γ. 83.

328. ὀπωρινὸς B., the epithet is forcible. In X. 27 the Dog-star rises ὀπάρης, in Φ. 346 the ὀπωρινὸς Βορ. dries a newly watered plot of ground, and thus the hot season when irrigation would be needed, as opposed to the rainy, seems pointed at: so the θέρος τεθαλυῖα τ' ὀπάρη, λ. 192, cf. ξ. 384, shows by old Laertes' then sleeping out of doors that the late summer (ἢ ὀπισθεν ὥρη), when the grapes ripen, is meant; cf. Soph. Trach. 703, Dindorf, γλανκῆς ὀπάρης ὥστε πίνος ποιοῦ χυθέντος εἰς γῆν Βαχχίας ἀπ' ἀμπέλου. So in μ. 76 αἰθρη "clear weather" may then be expected. Then the "thorns" would of course be dry, and may be supposed then cut for winter fuel. Thus our word "autum-

- 330 ἄμ πεδίον, πικνικαὶ δὲ πρὸς ἀλλήλησιν<sup>a</sup> ἔχονται,  
ὥς τὴν ἄμ πέλαγος ἄνεμοι φέρον ἔνθα<sup>b</sup> καὶ ἔνθα.  
ἄλλοτε μὲν τε Νότος Βορρῆ προβάλεσκε φέρεσθαι,  
ἄλλοτε δ' αὐτ' Εὐρος Ζεφύρω εἴλασκε διαώκειν.  
τὸν δὲ Ἴδεν Κάδμου θυγάτηρ καλλίσφυρος Ἰνώ  
Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδήεσσα,<sup>c</sup>  
335 νῦν δ' ἄλως ἐν πελάγεσσι θεῶν<sup>d</sup> ἐξέμμορε τιμῆς.  
ἦ<sup>e</sup> ρ' Ὀδυσῆ' ἐλέησεν ἀλώμενον, ἄλγε<sup>f</sup> ἔχοντα,  
[αἰθυίη<sup>g</sup> δ' εἰκυῖα<sup>h</sup> ποτῆ ἀνεδύσατο<sup>i</sup> λίμνης,]<sup>k</sup>

a ω. 8.  
b β. 213 mar.  
c ζ. 125, T. 407; cf.  
x. 136, λ. 8, μ.  
150, 440.  
d cf. λ. 304.  
e cf. δ. 364.  
f λ. 582, 593, ρ.  
142, E. 895, P.  
445.  
g ε. 353.  
h β. 393, η. 20, θ.  
104, ν. 222, I.  
386, T. 350, X.  
227, Ψ. 66.  
i A. 359, 496.  
k γ. 1.

331. *ἔλασκε.* 333. *Ἰδεν.* 337. *ἔφυκτα.*

329. ἀμπέδιον et 330. ἀμπέλαγος Eustath. et antiqq., ἄμ πεδ. et ἄμ πέλ. Wolf. et recentt., mox ἀλλήλοισιν Harl. 333. τόνδ' εἶδεν Eustath. 334. οὐδέεσσα Aristoteles et Chamæleon, Eustath. Scholl. H. P. Q., αὐλήεσσα var. l. Scholl. E. P. Q. T. 335. θεῶν ἐξέμμορε Barnes. 337 † plerique, dubitabat Arist., Scholl. H. P. Q., [ ] Wolf. et recentt. ποτῆν (tanquam nomen) var. l. Scholl. H. P. Q. Eustath. MS. G. C., mox ἀνεδύσατο Arist., Scholl. H. P. Q.

nal" would convey an incorrect notion. However in Π. 385 ἡματ' ὀπωρινῶ means the rainy season, and in Hes. *Opp.* 674—5 the navigator is bidden, in the same sense, μηδὲ μένειν οἶνόν τε νέον καὶ ὀπωρινὸν ὄμβρον καὶ χειμῶν' ἐπιόντα Νότοιο τε δεινὰς ἀήτας; which proves that the transitional point of the weather is intended, where the dry season breaks up in rain; also shown by νέας "early" in Æschyl. *Fragn.* 341, 7 Dind., νέας δ' ὀπώρας ἡνίκ' ἂν ξανθῆ στάχυσ.

328—9. φορέησιν ... ἔχονται, for the mixture of moods see App. A. 9 (3), where some similar examples are explained: the subjectivity of the whole image is here given by the subjunct., but when the assumption has been made, the "thorns' clinging together" is marked as an objective fact by the indic.

330—2. ἄμ πέλαγος, see App. B (3). Observe the force here of the frequentative form of the aor. in -σκον. The pairs of names of winds imply the chopping and shifting of the gale's direction.

333—79. Inō emerges from the sea, and bids Odys. abandon his raft, strip and swim for it; giving him also a magic scarf to ensure his rescue, which, after using, he is carefully to return. He gives a qualified acceptance at first to her words, till his raft parts asun-

der, when he has recourse to the scarf. Poseidon perceives him, and dooms him yet to suffering, till he reach the Phœaciens' land.

333. Κάδμου ... Ἰνώ Λευκ. ... αὐδήεσσα, see App. C. 8 (1) (2). The name Κάδμος is perhaps based on a Phœnician word representing the Heb. כַּדְמֹן, "the East". The son of Inō was Palæmon, otherwise Melicertes, a name based apparently on the Tyrian *Melkart*, and seeming to show that these sea-gods were of Phœnician origin; cf. Eurip. *Iphig. Taur.* 270—1 Dindorf.

335. ἄλ. ἐν πελάγ., see App. B (1) (3). On some expansion of the idea of this line Milton has founded his beautiful legend of Sabrina, *Comus*. 827 fol.

336. ἐλέησεν, Löwe cites Ov. *Ibis* 275. *Sollertique viro, lacera quem fracta tenentem, Membra ratis, Seneles est miserata soror.* Somelê was also daughter of Cadmus.

337. External evidence inclines against this verse. The "doubts" of Aristarchus (Scholl.) are perhaps due to the felicity of the insertion, if such it be. Inō was before (335) spoken of as ἄλως ἐν πελάγεσσι, and the line forms an apt link between that statement as to her abode and the otherwise startling abruptness of ἴξε δ' ἐπὶ κ. τ. λ. in 338. If εἰκυῖα meant "taking the form", this would, on compar-

<p>a ε. 33 mar.  b Σ. 391.  c ε. 160, λ. 216, υ.  33; cf. β. 351.  d ε. 423, α. 62, Σ.  292.  e β. 165, ξ. 218, ο.  178, ρ. 27, η2,  159; cf. δ. 668.  f O. 617.  g ζ. 258, ε. 360.  h ε. 358.  i cf. φ. 388.  k O. 10.  l B. 261, X. 125.  m ε. 331, μ. 442,  τ. 468.  n μ. 444, ξ. 351.  o μ. 220, K. 401.  p ε. 280.  q χ. 460.  r φ. 477, ι. 347, κ.  287, ψ. 618.  s ε. 373, 469, ω.  184.  t A. 106.  u ε. 373.  v φ. 563, M. 246.</p>	<p>ἴξε δ' ἐπὶ σχεδίδης<sup>a</sup> πολυδέσμου, εἰπέ<sup>b</sup> τε μῦθον  “κάμμορε,<sup>c</sup> τίπτε τοι ᾧδε Ποσειδάων ἐνοσίχθων  ᾠδύσατ'<sup>d</sup> ἐκπάγλως, ὅτι τοι κακὰ πολλὰ φντεύει;<sup>e</sup> 340  οὐ μὴν δὴ σε καταφθίσει, μάλα<sup>f</sup> περ μενεαίνων.  εἰ μὴ<sup>h</sup> μάλ' ᾠδ' ἔρξαι, δοκέεις<sup>i</sup> δέ μοι οὐκ ἀπινύσσειν·<sup>k</sup>  εἴματα ταῦτ' ἀποδύς<sup>l</sup> σχεδίην ἀνέμοισι φέρεσθαι<sup>m</sup>  κάλλιπ', ἀτὰρ χεῖρεσσι<sup>n</sup> νέων ἐπιμαίεο<sup>o</sup> νόστον  γαίης<sup>p</sup> Φαιήκων, ὅδι τοι μοῖρ' ἐστὶν ἀλύξαι.<sup>q</sup> 345  τῆ<sup>r</sup> δέ, τότε κρηδέμνον<sup>s</sup> ὑπὸ<sup>t</sup> στέρνοιο τανύσσα<sup>u</sup>  ἄμβροτον· οὐδέ τί τοι παθείην δέος, οὐδ' ἀπολέσθαι.<sup>v</sup></p>
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338. *ἴειπε.* 342. ὡς *ἔρξαι.* 343. *Ἐίματα.*

338. *σχεδίδης καὶ μιν πρὸς μῦθον ἔειπεν* Harl. Flor. Lov. Steph. 342. *ἔρξον* Eustath., *ἔρξαι libri et edd. omnes, ἔρδειν* Bek. annot. 346. *τῆ* Eustath. Ern., *τῆ* Wolf. Cl. ed. Ox. et recentt. *στέρνοιο* Eustath. Harl. mar., *στέρνοιο<sup>δ</sup>* in text. “utrumque Aristarchi edd.”, Scholl. H. P., *μοx τανύσαι* Harl., *τάνυσαι* Eustath. Barnes. Cl. ed. Ox., *τανύσαι* Wolf. et recentt. 347. *οὐδέν* Eustath. Barnes. Ern. Cl. ed. Ox., *οὐδέ τι* Vr. Wolf. et recentt., *μοx κακόν* var. l. pro *δέος* Schol. H.

ing 353 *inf.*, be against its genuineness; since to mention the figure of transformation both at the appearance and disappearance of a deity is not usual with H., and even ω. 548 is probably an addition, although there is properly speaking no disappearance of Pallas there. But *εἰκνία* may better mean to describe her movement, not her form; cf. *λάρω δρονιδι ἐοικώς* (of Hermes) ε. 51, *κορώνησιν ἔκειλοι* μ. 418, *τήρωσι πλειεάσιν ἰθμαθ' ὁμοῖαι*, E. 778; and thus the objection disappears, and we have a verse exactly in Homer's manner (mar.). This view of *εἰκνία* probably suggested the reading *πότην*, which would correspond with *ἰθμαθ'* just cited. Aristar. read *ὑπεδύσατο*, grounding it probably on ζ. 127, υ. 53, but the passages adduced for *ἀνεδύσατο* (mar.) offer a closer parallel. The objection to *λίμνης* is easily answered by γ. i, see mar. and note there. Still it is rare in the sense of “sea” and an imitator would almost certainly

have said *πόντον*, *πόντον* or *κῆμα* (A. 496); *πόντον* occurs indeed in 352. It thus becomes an argument in favour of the verse, but hardly inclines the balance in its favour. *αἰθυλίη*, “cormorant”, Lat. *mergus*; cf. Aristot. *de Anim. Hist.* I. i. 6, VIII. iii. 7. Dunbar *Lex. App.* cf. the verb *αἰθύσσω* used, especially as compounded, by Pindar, of rapid glancing motion, as in *Ol.* VII. 95, XI. (X.) 73, *Pyth.* I. 87, IV. 83. 338. *πολυδέσμου*, see App. F. i (4). 339. *κάμμορε*, see on 160—1.

342—5. *ἀπινύσσειν*, cf. Hector stunned and senseless, *κῆρ ἀπινύσσω*, (mar.) in the physical sense, = *animo deficiens*, here *desipere*. *νόστον γαίης*, “arrival at the land”; cf. *ᾠλεσε τηλοῦ νόστον Ἀχαιῖδος* (mar.) and Eurip. *Iph. Taur.* 1066 Dindorf, *γῆς πατρώας νόστος*.

346. *τῆ*, Buttm. *Lexil.* 99 (2) takes this from the verb root *τα-* of which the existing pres. form is *τείνω* or *τανύω*. Thus *τά-ω* would give impe-

- αὐτὰρ ἐπὴν χεῖρεσσιν ἐφάψαι ἠπείροιο,  
 ἄψ ἀποδυσάμενος βαλέειν εἰς οἶνοπα<sup>a</sup> πόντον  
 350 πολλὸν ἀπ' ἠπείρου, αὐτὸς δ' ἀπονόσφι τραπέσθαι.”<sup>b</sup>  
 ὡς<sup>c</sup> ἄρα φωνήσασα θεὰ κρηδεμνον ἔδωκεν,  
 αὐτῇ δ' ἄψ εἰς πόντον ἐθύσατο κυμαίνοντα<sup>d</sup>  
 αἶθυιη<sup>e</sup> εἰκνία· μέλαν<sup>f</sup> δέ ἐ κῦμα κάλυψεν.  
 αὐτὰρ ὃ μερμηριξε<sup>g</sup> πολύτλας δῖος Ὀδυσσεύς,  
 355 ὄχθησας<sup>h</sup> δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμὸν  
 “ὦ μοι ἐγὼ, μὴ τίς μοι ὑφαίνησιν<sup>i</sup> δόλον αὐτε  
 ἀθανάτων, ὅτε<sup>k</sup> με σχεδίδης ἀποβῆναι ἀνώγει.  
 ἀλλὰ<sup>l</sup> μάλ' οὔ πω πείσομ', ἐπεὶ ἐκάς ὀφθαλμοῖσιν<sup>m</sup>  
 γαῶν ἐγὼν ἰδόμην, ὅθι μοι φάτο φύξιμον<sup>n</sup> εἶναι.  
 360 ἀλλὰ<sup>o</sup> μάλ' ὦδ' ἔρξω, δοκέει δέ μοι εἶναι ἄριστον·  
 ὄφρ'<sup>p</sup> ἂν<sup>q</sup> μὲν κεν δούρατ' ἐν ἀρμονίησιν<sup>r</sup> ἀρήρη,  
 τόφρ' αὐτοῦ μενέω<sup>s</sup> καὶ τλήσομαι ἄλγεια<sup>t</sup> πάσχαων·

a α. 183 mar.  
 b κ. 528.  
 c ε. 92.  
 d δ. 425 mar.  
 o ε. 337 mar.  
 f ψ. 693.  
 g σ. 90.  
 h ε. 298—9 mar.  
 i ε. 422, Z. 187.  
 k γ. 129, Θ. 216, O  
 468, II. 433, P.  
 767.  
 l ε. 342 mar.  
 m ξ. 143, δ. 226  
 mar.  
 n cf. ε. 345.  
 o ε. 342 mar.  
 p cf. ζ. 250—62, A.  
 187—91.  
 q ε. 334, N. 127,  
 ζ. 437.  
 r ε. 248.  
 s A. 317, T. 308.  
 t δ. 372 mar.

349 Φοῖνοπα. 353. Φεικνία Fe. 355. ut in 298 sup. 358. Φεκάς.  
 359. ἐγὼ Φιδόμην. 360. ὡς Φέρεξω.

349. αἶψ' Vr., mox ἀποδυσάμενος Schol. P. Bek. Fa. 350. ἀπονόσφι ut in 113.  
 352. αἶψ' var. l. Scholl. II. M. P. 356. αὐτε Harl. Flor. Wolf. et recentt.  
 var. l. Schol. M. ἄλλον Barnes. Ern. Cl. ed. Ox., ἄλλος Bek. annot., ἄλλων  
 Eustath. 357. ὄ τε (h. e. διό τε Buttm.) Aristoph., Scholl. II. P. 359. φεῦ-  
 ξιμον MS. G. C. Aloysii.

rat. τάς τᾶ, with pl. τῆς (Schol. on Aristoph. *Acharn.* 203 who wrongly views it as a pron., citing Sophron.). We may compare *κατακτείνω κατέκτα, βαίνω ἔβην*; perhaps an adj. *τάσλος τῆλος* also existed, hence *τηλοῦ* and *τῆλε* with its compounds; so *τηῦσις* γ. 316, and *ταῦς* = *μέγας, πολὺς* (Hesych.). The object of *τῆ* is always supposed held out to the person addressed; here the *κρηδεμνον*, which she was probably wearing, and unbound from her head as she spoke.

348—50. *χεῖρεσσιν* κ. τ. λ., cf. Virg. *Æn.* VI. 360 *Prensantemque uncis manibus capita aspera montis. πολλὸν ἀπ' ἠ.*, “a long way out from shore”, as suiting a goddess who dwelt *ἄλδος ἐν πελάγεσσιν*. Cf. Tennyson's *Morte d' Arthur*, “Take Excalibur, And fling him far into the middle mere”; there too the recipient is represented as “Sitting in the deeps. Upon the hidden bases of the hills.” *ἀπονόσφι τρ.*, Odys. receives from Circe (mar.) a similar injunction regarding his sacrifice to

the dead; cf. also Virg. *Bucol.* VIII. 101—2 *rivoque fluenti transque caput jace nec respexeris*. Similar in the principle of the Divine Command to Lot in Gen. XIX. 17, based on the feeling of reverential awe due to the working of superhuman power. No mention is made of Odysseus' observance of the direction; see on 453—7 *inf.*

355—64. On this soliloquy as characteristic of Odys. see App. E. 1 (1) end, and (5).

357. *ὅτε*, causal with indic. assigns some present fact just happening, as the cause of what precedes. The reading *ὄ τε* is just worth noticing; if adopted, it may be better to take *ὄ* as = *διό*; see δ. 204—6 and note. Bek. apparently would make *ὄ qui* in O. 468, a very similar passage, but reads *ὅτε* here.

361—4. *ἂν μὲν κεν*, for examples of *ἂν* and *κεν* thus combined see mar., where *σοὶ δ' ἂν ἐγὼ πομπὸς καὶ κεν κλυτὸν Ἄργος ἰκοίμην* shows that the *ἂν* is not in such passages due to the

aa β 199, H. 196.  
 a δ. 120 mar.  
 b ε. 296.  
 c ε. 175 mar.  
 d cf. ι. 183, γ. 349,  
 Σ. 559.  
 e cf. E. 499—502.  
 f M. 157.  
 g β. 289 mar.  
 h N. 279; cf. ε. 71.  
 i ε. 162 mar.  
 j cf. ε. 139.  
 k O. 679—80.  
 l ε. 343.  
 m ε. 321.  
 n ε. 346.  
 o H. 310, 413, M.  
 399, F. 300.  
 p ι. 417, Σ. 495,  
 Φ. 115.  
 q A. 523, N. 549.  
 r ε. 282 mar.  
 s ε. 285 mar.  
 t ε. 146.  
 u φ. 184, ο. 176,  
 π. 205.  
 v cf. γ. 73, ι. 254.  
 w ο. 314.

αὐτὰρ ἐπὴν δὴ μοι σχεδίην διὰ κῦμα τινάξῃ,  
 νήξομ', ἐπεὶ<sup>aa</sup> οὐ μὴν τι πάρα προνοῆσαι ἄμεινον.”  
 εἶος<sup>a</sup> ὃ ταυθ' ὠρμαινε κατά φρένα καὶ κατά θυμόν, 365  
 ὦρσε δ' ἐπὶ μέγα<sup>b</sup> κῦμα Ποσειδάων ἐνοσίχθων,  
 δεινόν<sup>c</sup> τ' ἀργαλέον τε, κατηρεφές,<sup>d</sup> ἤλασε δ' αὐτόν.  
 ὡς<sup>e</sup> δ' ἄνεμος<sup>f</sup> ζαῆς ἠίων<sup>g</sup> θημῶνα τινάξῃ  
 καρφαλέων, τὰ μὲν ἄρ τε διεσκέδασ' ἄλλυδις<sup>h</sup> ἄλλη,  
 ὡς τῆς δούρατα<sup>i</sup> μακρὰ διεσκέδασ'. αὐτὰρ Ὀδυσσεὺς 370  
 ἄμφ' ἐνὶ δούρατι βαῖνε,<sup>j</sup> κέληθ'<sup>k</sup> ὡς ἵππων ἐλαύνων,  
 εἵματα<sup>l</sup> δ' ἕξαπέδυνε, τά<sup>m</sup> οἱ πόρε δια Καλυψά.  
 αὐτίκα<sup>n</sup> δὲ κρηδεμνον ὑπὸ στέροιο τάνυσσεν,  
 αὐτὸς δὲ προνήγος ἄλλ κάππεσε, χεῖρε<sup>p</sup> πετάσσας,<sup>q</sup>  
 νηγέμεναι μεμαώς. ἶδε δὲ κρείων<sup>r</sup> ἐνοσίχθων, 375  
 κινήσας<sup>s</sup> δὲ κάρη προτὶ ὄν μυθήσατο θυμόν  
 “οὔτω<sup>t</sup> νῦν κακὰ<sup>u</sup> πολλὰ παθῶν ἀλώω<sup>v</sup> κατά πόντον,  
 εἰς ὃ κεν ἀνθρώποισι διοτρεφέεσσι μιγείης·<sup>w</sup>

372. *Φεῖματα Φοι.* 375. *Φίδε.* 376. *Φόν.*

365. φρένα διὸς Ὀδυσσεὺς Eustath. 366. ὦρσεν Barnes. 368. τινάξῃ Eustath. Barnes. Ern. Cl. ed. Ox. Fa., τινάξῃ<sup>η</sup> Harl., τινάξει Apollon. Lex. Wolf. Bek. Dind. Löw. 369 ἄλλη mendose Cl. ed. Ox. 373. στεροιοῖδ' τάνυσσεν Harl., στέροιοι τάνυσσεν Eustath. 378. Φαιήμεσαι var. l. pro ἀνθρώπ. Schol. B., ὅπως Φαιή. var. l. Schol. H., mox μιγείης libri, μιγήης Bek.

presence of ὄφρα, ὃς or such relative word. — ἐπεὶ ου, not here in synzesis as in δ. 352.

368—9. ἠίων, see on β. 289. — τινάξῃ, see on β. 151: the mood is subjunct. of simile; see App. A. 9 (14). — ἄλλυδις ἄλλη, this form of phrase in the dat. case, as here, is very rare; it would be more consistent with usage if for ἄλλη were read ἄλλο in appos. with τά. As it stands, it resists analysis, ἄλλη being hardly more or less than ἄλλυδις repeated. Disorder as well as dispersion seems to enter into the notion which it expresses.

371. δούρατι, see App. F. 1 (2) note. — κέληθ', cf. the Roman *Celestes*, Pliny *N. H.* XXXIII. ii, 9. Doederl. 2138 connects the name with κέλλω (of a ship) “run ashore”, and Lat. *-cello*, as in *percello*, *procella* etc. Riding on horseback is not alluded to by H. save in this and another simile, *O.* 679, where a hero leaping from ship to ship is compared to a man ἵπποισι κελητίξεν ἐν εἰδώσ: it may

possibly be intended in *Ψ.* 346 εἰ Ἄρειονα δῖον ἐλαύνου; but cf. Hes. *Scut.* 109—10, 120, 323—4, where the ἵππων Ἄρειονα is clearly spoken of as merely the better one (or δεξιόσιμος) of a chariot-team, as was *Αἶθῃ* in *Ψ.* 409. It is true that Diomedes in the *Doloneia* mounts the “horses” of Rhesus; but he does so ἐξ ἀνάγκης (Schol.), for Rhesus' chariot was plainly not carried off, *K.* 513, cf. 498, 501, 504—8. In Hes. *Scut.* 286 riders are mentioned as forming part of a bridal procession, νῶθ' ἵππων ἐπιβάντες ἐθύνεον.

374—5. προνήγος ἄλ. κ., he “plunged headlong”, abandoning the plank, which seems to have served only as a support whilst he stripped. In proof of this there is no more mention of the plank; but here and 399, 417, 439 *inf.* he is constantly spoken of as swimming. κινήσας δὲ κ., see on 285 *sup.*

378. διοτρεφ., nowhere used of a whole people save of the Phæacians here (so 35 *sup.* οἱ ἀγγιθεοὶ γεγάασιν, cf. note on β. 267 end), elsewhere

ἀλλ' <sup>a</sup> οὐδ' ὤς σε ἔολπα <sup>b</sup> ὀνόσσεσθαι <sup>c</sup> κακότητος." <sup>d</sup>  
 380 ὤς <sup>e</sup> ἄρα φωνήσας ἱμασεν <sup>f</sup> καλλιῤῥιχας <sup>g</sup> ἱππους,  
 ἴκετο <sup>h</sup> δ' εἰς Αἰγάς, ὅθι οἱ κλυτὰ <sup>i</sup> δάματ' ἔασιν.  
 αὐτὰρ <sup>k</sup> Ἀθηναίη κούρη Διὸς ἄλλ' ἐνόησεν.  
 ἦ τοι τῶν ἄλλων ἀνέμων κατέδησε <sup>l</sup> κελεύθους, <sup>m</sup>  
 παύσασθαι δ' ἐκέλευσε καὶ ἐνήθηται <sup>n</sup> ἅπαντας.  
 385 ὦρσε δ' ἐπὶ κραιπνὸν Βορέην, <sup>o</sup> πρὸ δὲ κύματ' ἔαξεν,  
 ἕως ὅ γε Φαιήεσσι <sup>p</sup> φιληρέτοιισι μιγείη  
 διογενῆς <sup>q</sup> Ὀδυσσεὺς, θάνατον καὶ κῆρας <sup>r</sup> ἀλύξας.  
 ἔνθα δὴ δύο νύκτας <sup>s</sup> δύο τ' ἡμέατα κύματι <sup>t</sup> πηγῶ

a α. 6 mar.  
 b β. 275 mar.  
 c cf. Ω. 211.  
 d δ. 290 mar.  
 e ε. 215, A. 531.  
 f A. 280.  
 g γ. 475, E. 333,  
 Θ. 318, 433, 503.  
 h H. 21.  
 i η. 82, τ. 371, B.  
 851.  
 k θ. 795, E. 733,  
 Θ. 381, β. 296,  
 ω. 528, 516.  
 l cf. η. 272.  
 m μ. 17, O. 620.  
 n cf. μ. 169.  
 o cf. ξ. 253, 299.  
 p ρ. 96, 306, 535,  
 λ. 349, τ. 36; cf.  
 φ. 191.  
 q β. 352.  
 r ρ. 287; cf. φ. 353.  
 s σ. 142; cf. ζ. 340,  
 ψ. 186, Ω. 745.  
 t τ. 235, γ. 290,  
 A. 307; cf. I.  
 124.

379. *Ἔεολπα.* 381. *Φοι.* 385. *Ἐφαξεν.*

379. *κακότητα* Bek. annot. 385. *pro πρὸ τὰ* Bek. annot., *mox idem* *ἔαγεν*.  
 386. *ἕως ὅδε* Eustath., *ὄππας* Bek. annot., *εἰος ὁ* Lachmann., *οππας* *Φαιή.* var.  
 l. Scholl. B. H. P. Q. 388. *τ'* Eustath. Harl. ex emend. Wolf. et recentt.,  
 δ' Barnes. Ern. Cl. ed. Ox., *mox κύματι κοφῶ* Bek. annot.

of kings and princes only, to whom *διοτρειφῆς* is a customary style of address; *e. g.* Menel., see *δ. passim*. In the same tone Alcinous boasts that the gods came in person to the feasts of the Phæacians and met them by the way, *ἐπεὶ σφισιν ἐγγύθεν εἰμὲν, ὥς περ Κύκλωπές τε κ. τ. λ., η. 205—6*. Further, the Phæacians "in a measure represent the *θεοὶ ἕξει ζωόντες*. We must not look too rigidly in them for notes of the divine character, but rather for the abundance, opulence, ease and refinement of the divine condition." Gladst. II. p. 320.

379. *οὐδ' ὤς*, "not even so", *i. e.* when you reach the Phæacians. — *ὀνόσσει*, this verb is nowhere else found with *gen.*, and Bek. gives a reading *κακότητα*; still, *μῆμφομαι* and similar verbs have a *gen.* commonly enough to justify this: render, "will think too lightly of your suffering", *wh.* is borne out by Odysseus' own words concerning his hardships in *θ. 182—3, 231—2, cf. 138—9. Pind. Isthm. III. 68* has *ὄνοτοὸς ἰδέσθαι*, "of small account to see to" (Milton).

380—464. On Poseidon's retiring Athenè orders home the other winds, but rouses Boreas, before which Odys.

drifts two days and nights, and on the third day (thirty first of the poem's action) nears the Phæacian coast, where, after much peril from its cliffs and crags, and self-debate how to avoid them, he lands exhausted at a river's mouth; the river-god, whom he suppliantly invokes, checking the rush of his waves to allow of an easier landing. He then lets go the magic scarf, and kisses the earth as safe at last.

381. *Αἰγάς*, the town so named in Achaia on the G. of Corinth is, from the mention of Helicon in connexion with it, the one probably meant in Hy. (to Poseidon) XXII. 3, and would best suit the situation here. Pliny also mentions (*N. H. IV. 18*) a rocky hummock so called between Chios and Tenos, which *Ἐγαο* *maris nomen dedit*, but this is too obscure, and Pliny's authority for the name too late. Another *Ἐγαο* on the W. coast of Eubœa, nearly opposite Opus, is mentioned by the Scholl. as understood by some here, and seems clearly meant in Hy. *Apol. Del. 32*. The Æolian and Cilician towns so named are less suited for the site of the sea-god's palace.

388—9. *πηγῶ*, Curtius II. p. 98 recognizes a connexion with *παχός*, which



a ξ. 219.  
 b x. 141.  
 c μ. 169-9; cf. ε. 451.  
 d x. 91.  
 e ν. 197, ω. 493.  
 f Γ. 374, P. 89, 256, X. 141.  
 g ψ. 233.  
 h ε 13, B. 721.  
 i δ. 372 mar.  
 k x. 64; cf. Φ. 369, β. 50.  
 l ν. 321, π. 364.  
 m ν. 35.  
 n η. 343, θ. 295.

πλάζετο, πολλά δέ οἱ κραδίη προτιόσσει<sup>a</sup> ὄλεθρον.  
 ἀλλ'<sup>b</sup> ὅτε δὴ τρίτον ἡμᾶρ εὐπλόκαμος τέλεσ' Ἡώς, 390  
 καί<sup>c</sup> τότ' ἔπειτ' ἄνεμος μὲν ἐπαύσατο, ἦδὲ γαλήνη<sup>d</sup>  
 ἐπλετο νηνεμίη, ὃ δ' ἄρα σχεδὸν εἰσίδε<sup>e</sup> γαῖαν,  
 ὄξυ<sup>f</sup> μάλα προιδῶν, μέγαλον ὑπὸ κύματος ἀρθεῖς.  
 ὡς<sup>g</sup> δ' ὅτ' ἂν ἀσπᾶσιος βίOTOS παιδεσσι φανήη  
 πατρὸς, ὃς ἐν<sup>h</sup> νούσῳ κεῖται κρατέρ'<sup>i</sup> ἄλγεια πάσῃων, 395  
 δηρὸν τηκόμενος, στυγερός δέ οἱ ἔχραε<sup>k</sup> δαίμων,  
 ἀσπᾶσιον δ' ἄρα τὸν γε θεοὶ κακότητος<sup>l</sup> ἔλυσαν,  
 ὡς<sup>m</sup> Ὀδυσῆ<sup>n</sup> ἀσπαστὸν<sup>a</sup> εἰσατο γαῖα καὶ ὕλη,

389. Foi. 392. ἔσφιδε. 393. προφιδῶν. 396. Foi. 398. ἔφεισατο.

391. ἦ δὲ Arist., Schol. H., ἦδὲ libri. 393. ἐπὶ pro ὑπὸ Aristoph. et Rhian. Schol. H. 394. ἀσπᾶσιος Harl., ἀσπᾶσιος Schol. H., μοx φανεῖη Eustath. Barnes. Ern. Cl. ed. Ox., φανήη Wolf. et recentt. 397. ἀσπᾶσιος Flor. Lov. e gloss. Schol. B. 398. Ὀδυσεῖ var. l. Barnes. Bek., Ὀδυσῆ<sup>n</sup> libri.

Doederl. 40, (cf. 44-5) also implies. παχὺς, "sturdy" is used (mar.) of horses; cf. ἀνὴρ παχὺς "a sturdy fellow", Aristoph. *Vesp.* 288 Dindorf; so we have the Πήγασος ἔππος in Hes. *Theog.* 281, (cf. also πηγασίμαλλος in Γ. 197) and πάγος, πηγυλῆς "frost, ice". With κύματι πη. cf. for the sense τρόφι κύμα and κύματα τροφόεντα (mar.). So the Scholl. explain πηγῶ as εὐτροφεῖ καὶ σύμεγέθει. For προτιόσσει<sup>a</sup> see note on α. 115, and cf. for another shade of meaning β. 152 and note.

391-3. Aristarchus' reading ἦ δὲ seems less suitable, as there is nothing in the sense to require it, and ἄνεμος μὲν, with which it would then correspond, has not the ὄ. γαλήνη, as explained by νηνεμίη in 392, means "a lull of the wind" merely, for the sea was still running high. It was not yet the λευκὴ γαλήνη of κ. 94, which occurs first at 452 *inf.* within the river's mouth. With ὄξυ<sup>f</sup> κ. τ. λ. cf. the phrases ὄξυ νόσσε or ἀκουσε, ὄξυ βοήσας or λεληκώς, and the like (mar.). The Virgilian imitation, *Aen.* VI. 357, *Prospecti Italiam summâ sublimis ab undâ* omits the "sharp" look out of Odys. here.

395. νούσῳ, the latter part of this line sounds like a queer parody on ε. 13, where substituting νήσῳ for νούσῳ, it is applied to Philoctetes; cf. ε. 449 with η. 147. Agents causing a νοῦσος

are Zeus, Apollo, and here δαίμων: no human remedies seem to be contemplated, but recovery, as here, although unexpected (cf. ἀελπέα 408 *inf.*) to be possible. In ι. 411-2 the Cyclopes tell Polyphemus, supposing his affliction a νοῦσος Διός, to pray to Poseidon for aid. Perhaps the ἐπαοιδῆ, used in τ. 457 for staunching hemorrhage, might be applied to a νοῦσος; but we know nothing of the use of the φάρμακα ἑσθία of δ. 230 save the solitary case of the νηπενθῆς drug there; and it seems heroic medicine was confined to the treatment of hurts. In ρ. 383-6 the list of δημιουργοὶ puts the ἰητῆρ κακῶν (hurts) next to the μάντις. The δηρὸν τηκ. here is found nobly expanded (λ. 201) into νοῦσος τηκεδόνι στυγερῆ μέλειων ἐξείλετο θυμόν: see Wolf. *Hom. med.*

398. Ὀδυσῆ<sup>n</sup>, Bek. contends for and prints here Ὀδυσεῖ, alleging that after a diphthong or vowel the elision of another vowel is imperceptible to the ear. On the same grounds he would write (although he has not in his edition 1858 so printed it) μενοινῆσαι for μενοινῆσει<sup>i</sup> in β. 248, and δμῶ ἔμόν for δμῶ ἔμόν in δ. 736, the latter following the analogy of γέλω and ἰδρῶ (*Homer. Blätt.* p. 41-3). This canon involves a question of pronunciation which it seems impossible in this modern day to settle.

νῆγε δ' ἐπειγόμενος ποσὶν ἠπείρου ἐπιβῆναι.  
 400 ἀλλ' ὅτε τόσσον ἀπῆν ὅσσον τε γέγωνε βοήσας,  
 καὶ δὴ δοῦπον ἄκουσε ποτὶ σπιλάδεσσι<sup>ο</sup> θαλάσσης.  
 ῥόχθει<sup>δ</sup> γὰρ μέγα κῦμα ποτὶ ξερὸν, ἠπείροιο  
 δεινὸν ἐρευγόμενον,<sup>ο</sup> εἴλυτο<sup>ε</sup> δὲ πάνθ' ἄλως ἄχνη<sup>ε</sup>  
 οὐ γὰρ ἔσαν λιμένες νηῶν ὄχοι, οὐδ' ἐπιωγαί,  
 405 ἀλλ' ἀκταὶ<sup>η</sup> προβλήτες ἔσαν σπιλάδες<sup>ι</sup> τε πάγοι<sup>κ</sup> τε.  
 καὶ<sup>λ</sup> τότ' Ὀδυσσεύς λῦτο γούνατα καὶ φίλον ἦτορ,  
 ὀχθήσας δ' ἄρα εἶπε πρὸς ὄν μεγαλήτορα θυμόν  
 "ὦ μοι, ἐπεὶ δὴ γαῖαν ἀελεπία δῶκεν ἰδέσθαι  
 Ζεὺς, καὶ δὴ τόδε λαίτμα<sup>μ</sup> διατμήξας<sup>ν</sup> ἐτέλεσσα,<sup>ο</sup>  
 410 ἔκβασις οὗ πη φαίνεθ' ἄλως<sup>ρ</sup> πολιοῖο θύραζε.<sup>ι</sup>  
 ἔκτοσθεν μὲν γὰρ πάγοι<sup>ρ</sup> ὄξεις, ἀμφὶ δὲ κῦμα

a t. 473, ζ. 204, μ.  
 181; cf. t. 401,  
 K. 351.  
 b μ. 202, π. 10, κ.  
 550, K. 354.  
 c γ. 298, σ. 405.  
 d μ. 60.  
 o σ. 438, P. 265;  
 cf. t. 374, II. 102,  
 O. 621.  
 f cf. II. 640, ξ. 13<sup>ο</sup>.  
 g J. 420, μ. 238.  
 O. 620; cf. E.  
 499.  
 h κ. 89, ν. 97—8.  
 i γ. 298.  
 k σ. 411.  
 l σ. 297—8.  
 m App. B (3) mar.  
 n η. 276, γ. 291,  
 Φ. 3.  
 o η. 325.  
 p t. 132, Y. 220;  
 cf. β. 261 mar.  
 q Φ. 29, 237.  
 r σ. 405.

403. *Φέλυτο.*

407 ut 298.

403. ῥόχθει γὰρ Harl. et Schol., pro γὰρ Apoll. et Etymol. Mag. δὲ hoc l. ci-  
 tato (Pors.). 408. ἀελεπία Eustath. Barnes. Ern. Cl. ed. Ox. Bek. Dind. Fa.,  
 ἀελεπία Wolf. Löw. 409. ἐπέρησα Eustath. Barnes. Ern. Cl. ed. Ox., ἐπέ-  
 ρασα siva ἐπέρασσα ("haud dubie glossema" Buttm.) sed suprascr. ἐτέλεσσα  
 Venet. Vindob. et var. l. Scholl. H. P., ἐτέλεσσα et supr. γρ. ἐπέρασσα Harl.,  
 ἐτέλεσσα Vr. Wolf. et recentt.

400—1. γέγωνε, this verb is prob-  
 ably phonetic, from the natural sound  
 of a man's voice shouting loudly, hence  
 the sense "to shout so as to be heard";  
 cf. *M.* 337. τε is added to ὅσσον with  
 the same force as in ὅς τε οἶός τε;  
 see Donalds. *Gr. Gr.* § 245 (b). The  
 καὶ δὴ δοῦπον κ. τ. λ. adds a fact re-  
 lating also to sound. The clause cor-  
 respondent to ἀλλ' ὅτε ... is καὶ τότ'  
 Ὀδυσσεύς ... in 406. — σπιλάδεσσι,  
 akin to our *splint*, *splinter*, the sharper  
 points of the rocky surface.

402—3. Some place the (,) at κῦμα  
 joining thus ποτὶ ξ. ἠ. with δεινὸν  
 ἐρευγ. following, but ῥόχθει left abso-  
 lutely without ποτὶ ξερὸν seems weak.  
 Join ἠπείροιο with ἐρευγόμενον, as  
 often the gen. follows of violent ef-  
 fort; so ἐσσύμενός περ ὁδοῖο, δ. 733.  
 — εἴλυτο, Buttm. *Lexil.* 45. distin-  
 guishes εἴλυω, to "wrap up or cover  
 over", from ἐλύω, to "compress or coil  
 up together", the latter occurring in  
 ι. 433, Ψ. 393, Ω. 510, the former  
 shown in the noun εἴλυμα ζ. 179, and  
 views both as related forms of root  
 ἐλ-, of which ἐλω εἴλω ἐλλέω are pre-  
 sent forms, and ἀλείς 2. aor. part. pass.

ἄχνη, "spray", in plur. ἄχναι "chaff";  
 a lively image lies in the connexion  
 of the two.

404. νηῶν ὄχοι, "receptacles for  
 ships". ἐπιωγαί, "shelters, lee sides",  
 the Schol. derives it from ἄγνυμι, as  
 where the force of wind and wave are  
 broken; cf. βορέω ἔπ' ἰωγῆ (mar.) ex-  
 plained there by πέτρον ὑπὸ γλαφυρῆ,  
 the locality being inland. It is thus  
 connected with ἀκτῆ, which etymol.  
 Curtius accepts, II. p. 119, comparing  
 Eurip. *Iph. Taur.* 263 Dindorf, κοιλω-  
 πός ἄγμος and Herod. IV. 196, IX.  
 100, κυματωγῆ.

405. ἀκταὶ προβλήτ., "projecting  
 bluffs" — the grander features of the  
 coast, the σπῖλ. πάγ. τε being the  
 smaller ones, but painfully conspicu-  
 ous from the surf.

407—9. εἶπε κ. τ. λ., see on 355 *sup.*  
 For λαίτμα, which is sometimes ex-  
 plained by θαλάσσης, see App. B. 3.

410. ἄλως π., see on β. 260—2. Join  
 θύραζε with ἐκβασις, of which it  
 serves to develop the meaning, any  
 special sense of "doors" being lost.

411—4. The description seems to im-  
 ply a precipitous face of cliff running

a P. 264.	βέβρονχεν <sup>a</sup> ῥόθιον, λισσῆ <sup>b</sup> δ' ἀναδέδρομε πέτρῃ,	
b κ. 4, γ. 293, μ. 64, 79.	ἀγκυβαθῆς δὲ θάλασσα, καὶ οὐ πως ἔστι πόδεσσι	
c Φ. 66.	στήμεναι ἀμφοτέροισι καὶ ἐκφυγείν <sup>c</sup> κακότητα.	
d δ. 667.	μή πῶς μ' ἐκβαίνοντα βάλῃ λίθακι ποτὶ πέτρῃ	415
e ε. 439—40 mar.; cf. α. 91, β. 360.	κῦμα μέγ' ἀρπάξαν, μελέῃ δέ μοι ἔσσεται ὀρμῆ.	
f δ. 515—6 mar.	εἰ δέ κ' ἔτι προτέρω <sup>d</sup> παρ' ἀνήξομαι, ἦν <sup>e</sup> που ἐφεύρω	
g δ. 446, 452, γ. 147.	ἠϊόνας τε παραπλήγας λιμένας τε θαλάσσης,	
h ξ. 399.	δεῖδω μή μ' ἑξαῦτις ἀναρπάξασα θύελλα <sup>f</sup>	
i γ. 91, μ. 60; cf. δ. 404.	πόντον ἐπ' ἰχθυόεντα φέρῃ βαρέα στενάχοντα,	420
k μ. 96—7.	ἦέ τί μοι καὶ κῆτος <sup>g</sup> ἐπισσεύῃ <sup>h</sup> μέγα δαίμων	
l ε. 340 mar.	ἐξ ἄλδος, οἷά τε πολλὰ τρέφει κλυτὸς Ἴμφιτροίτη <sup>k</sup>	
m ζ. 326, θ. 440, ι. 362, κ. 135, λ. 510, ο. 184, ς. 518, ο. 173.	οἶδα γὰρ ὧς μοι ὁδώδυσται <sup>l</sup> κλυτὸς <sup>m</sup> ἔννοσίγαιος. <sup>n</sup>	
n δ. 120 mar.	εἶος <sup>n</sup> ὃ ταῦθ' ὄρμαινε κατὰ φρένα καὶ κατὰ θυμόν,	
o ε. 435, φ. 395; cf. β. 153, γ. 324.	τόφρα δέ μιν μέγα κῦμα φέρε τρηχεῖαν ἐπ' ἀκτῆν.	425
p μ. 412, ν. 384, φ. 673.	ἔνθα κ' ἀπὸ ῥινούσ δρύφθη, <sup>o</sup> σὺν <sup>p</sup> δ' ὅστέ' ἀράχθη,	
q σ. 158, φ. 1, Α. 53, ο. 234, ξ. 227.	εἰ μὴ ἐπι <sup>q</sup> φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη.	

## 423. Φοῖδα.

415. βάλου Vr. 417. εἴ που Vr. 420. φέροι Vr. 421—2 suspectos fuisse notat Ni. 421. ἦ ἔτι Scholl. P. Q. T. lib. plerique, et Wolf. Löw., ἦέ τί Eustath. Bek. Dind. 422. pro ἐξ ἄλδος Arist. ἐν ἄλλ., Schol. H. 425. φέρε Eustath. Wolf. Dind., φέρει Barnes, Ern. Bek. 426. nostr. l. Flor. Lov. Vr. Harl. a man. pri. Wolf. et recentt. ἔνθ' ἀπὸ ῥινός τε δρύφθη Eustath. et vett., mox σὺν δ' Eustath. Vr. Dind. Bek., σὺν τ' Barnes. Wolf. Ern.

sheer into deep water, which broke it at bottom into sharp snags; or these might have been fallen fragments, scoured and fretted to fine points by the washing of the waves. They would thus lie ἔκτοσθεν, and be first presented to the swimmer.

415. μή, anticipates δεῖδω, which does not occur till 419 *inf.*, the same anticipation occurs in 467 *inf.* as compared with 473. For the sequence of moods here see App. A. 9 (5).

417—8. παρ' ἀνήξομαι may after εἰ δέ κε be fut. indic., as shown by E. 212 εἰ δέ κε νοστήσω καὶ ἑσόφωμαι ... πατρὶδ' ἐμῆν, see also φ. 114, ρ. 82 (Jul. Werner de conditi. enunc. ap. H. formis, p. 31).—ἦν που ἐφ., "to try if I can find". For ἠϊόνας see on 156 *sup.* With παραπλήγας, "smitten obliquely", cf. ἀντιπλήγας ἀκταί, Soph. Antig. 592 Dind., "smitten point blank".

421—2. Ni. mentions suspicion as attaching to these lines as possibly in-

terpolated, and says they overload the thought, and leave an impression of redundancy. Yet we may compare the dread of beasts of prey by land expressed in 473 *inf.* Nor is there any objection to the notion that Poseidon, as a last resource of baffled wrath, might send a monster. Ἴμφιτροίτη is the watery element personified (cf. καλῆς ἁλοσύνδης δ. 404) queen of the life moving in its waves, and emphatically of the larger forms; she is therefore subservient to Poseidon: so in γ. 91 we have κύμασιν Ἴμφιτροίτης (Nägelsb. II. 8). So Hes. Theog. 240—3 she is daughter of Nereus and Doris and sister of Thetis. For δαίμων see on β. 134.—ἐξ ἄλδος, "from seaward", he being now close to shore, so T. 148 κῆτος ἀπ' ἠϊόνος.

427. θῆκε, the object of this verb is the action stated in λάβε (428); so in A. 54—5 ἀγορήνδε καλέσαστο λαὸν Ἀχιλλεύς, τῷ γὰρ ἐπι φρ. θῆκε where θῆκε has for obj. τὸ καλέσασθαι λαόν.

- ἀμφοτέρῃσι<sup>a</sup> δὲ χερσὶν ἐπεσσύμενος<sup>b</sup> λάβε πέτρης,  
 τῆς ἔχετο στενάχων, εἰως μέγα κῦμα παρήλθεν.  
 430 καὶ τὸ μὲν ὡς ὑπάλυξε, παλιρρόθιον<sup>c</sup> δέ μιν αὐτίς  
 πλῆξεν ἐπεσσύμενον,<sup>b</sup> τηλοῦ δέ μιν ἐμβαλε<sup>d</sup> πόντῳ.  
 ὡς δ' ὅτε πούλυποδος θαλάμης ἐξελκομένοιο<sup>e</sup>  
 πρὸς κοτυληδονόφιν πυκινὰ λάγγες<sup>f</sup> ἔχονται,  
 ὡς τοῦ πρὸς πέτρῃσι θρασειάων<sup>g</sup> ἀπὸ χειρῶν  
 435 ῥίνοι ἀπέδρουθεν<sup>h</sup>· τὸν δὲ μέγα κῦμα<sup>i</sup> κάλυψεν.  
 ἔνθα κε δὴ δύστηνος ὑπὲρ μόρον<sup>k</sup> ᾄλετ' Ὀδυσσεύς,  
 εἰ μὴ ἐπιφροσύνην<sup>l</sup> δᾶκε γλαυκῶπις Ἀθήνη.

- a δ. 116, ω. 316,  
 Σ. 23, Μ. 392.  
 b α. 314 mar.  
 c α. 485.  
 d Σ. 258, ζ. 110.  
 e Α. 214.  
 f ζ. 95.  
 g Α. 533, 571, Ν.  
 134, Ο. 314, Ρ.  
 662, Ψ. 711.  
 h α. 426 mar.  
 i α. 353.  
 k α. 34—5, Υ. 30,  
 Φ. 517.  
 l τ. 22.

431. ἀπεσσύμενον Ixion, Scholl. II. P.  
 κῦμα κάλ. Barnes. et edd.

435. κῦμα ἐκάλυψεν Eustath. Vr. Harl.,  
 437. ἐπὶ φρεσὶ θῆκε θεὰ var. l. Scholl. II. P.  
 nostr. l. omnes.

This illustrates the ἐπιφροσύνη of 437  
*inf.*

430. παλιρρόθιον, the "reflux" caught him before he could reverse his effort (ἐπισσῶμ.) of resisting the previous landward rush of the wave, and swept him from his hold.

432—5. cf. Hy. Apol. Del. 77—8, πούλυποδος δ' ἐν ἐμοὶ θαλάμης .... ποιήσονται. The loosened clutch of Odys. is compared to that of the polype torn from its cell. In the moment of separation the simile is precisely true, after that it reverses the fact (ἐναντίας δὲ παραβέβληνται Schol.), the shingle hanging to the creature's suckers, whereas the Odysseus' fingers leave their skin upon the rock. (The sense of the italicised words is implied only.) κοτυληδονόφιν; is epic form, older and unshortened, for κοτυληδόσι, dat. plur. The tenacity of the polype furnishes a simile in Soph. Fragm. 289, Dindorf, νοῦν, δεῖ πρὸς ἀνδρῖ, σώμα πούλυπος ὅπως πέτρα τραπέσθαι.

436. ὑπὲρ μόρον. The saying that one event would have happened if another, which did happen, had not happened, is formulaic. Still we must assume that ὑπὲρ μόρον ὀλέσθαι represents a possible event; the notion being that there was a lot of suffering which could not ordinarily be avoided but might be increased (mar.) or anticipated, and so a measure of success allotted, which vigorous effort might transcend; thus the Greeks would have gained κῶδος καὶ ὑπὲρ Διὸς αἰσαν by their own might, P. 321—2;

cf. ὑπὲρ θεῶν 327; thus Ægisthus brought on himself ὑπὲρ μόρον ἀλγέα, α. 34—6. Μοῖρα is the μόρος personified, but gathering from personality a more varied relation to events — a sort of average arbitress of man's lot, but who might be overborne for good or evil by human energy, much more by extraordinary, however arbitrary, divine intervention, as that of Poseidon here, or as Zeus in the case of death itself (II. 433—42) seems to contemplate; cf. X. 174—85. But again, we have in γ. 236—8 a strong declaration, that "not even the gods can ward off death the common lot, when its fatal Μοῖρα seizes the man they love." Zeus *ub. sup.* speaks as if he could do so, yet does not. Nor have we any such case in point. Thus those words of Zeus seem like others in which omniscience, or the like power, is claimed for the gods, which is always found to break down in practice; see on δ. 379. The conviction, from experience, of death as the sole certainty amid "the changes and chances of this mortal life", and that, after however many hair-breadth escapes in seeming defiance of his power, death must win at last, seems expressed in γ. 236—8. The successful strife meanwhile — unequal in the last resort — of other agencies, divine or human, with Μοῖρα, is the poet's way of accounting for such escapes. Menelaus, if spared from death, was so because so it was θέσφατον (δ. 561), i. e. because Μοῖρα so ruled it, and so of

a δ. 405 mar.  
 b O. 621, t. 374.  
 c ε. 56.  
 d A. 88, E. 168,  
 N. 760; cf. s.  
 417—4 mar.  
 e ρ. 206, B. 752,  
 M. 33, X. 147;  
 cf. x 107.  
 f γ. 288; cf. Φ. 11.  
 g η. 281—2.  
 h ε. 281 mar.  
 i ζ. 210, μ. 336.  
 k κ. 351, E. 598,  
 M. 19.  
 l α. 4 mar.  
 in II. 514; cf. ζ. 149.  
 n φ. 343, 348, 352,  
 H. 102, K. 441,  
 Φ. 476, 500.  
 o ζ. 206, η. 239, λ.  
 160, ο. 492.  
 p η. 147; cf. ο. 489.  
 q δ. 322 mar.  
 r β. 343 mar., B.  
 690.

κύματος ἔξαναδύς,<sup>a</sup> τὰ τ' ἐρεύγεται<sup>b</sup> ἠπειρόνδε,<sup>c</sup>  
 νῆχε παρέξ, ἐς γαίαν ὀρώμενος, εἰ<sup>d</sup> που ἐφεύροι  
 ἠίονας τε παραπλήγας λιμένας τε θαλάσσης. 440  
 ἀλλ' ὅτε δὴ ποταμοῖο κατὰ στόμα καλλιρόοιο<sup>e</sup>  
 ἔξε<sup>f</sup> νέων, τῆ<sup>g</sup> δὴ οἱ εἴσατο<sup>h</sup> χῶρος ἄριστος,  
 λειὸς πετρῶων, καὶ ἐπὶ<sup>i</sup> σκέπας ἦν ἀνέμοιο.  
 ἔγνω δὲ προρέοντα<sup>k</sup> καὶ εὔξατο ὄν<sup>l</sup> κατὰ θυμόν  
 “κλῦθι,<sup>m</sup> ἄναξ, ὅτις ἐσσί· πολύλλιστον δέ σ' ἰκάνω, 445  
 φεύγων ἐκ πόντοιο Ποσειδάωνος ἐνιπάς.  
 αἰδοῖός μὲν τ' ἐστὶ καὶ ἀθανάτοισι<sup>n</sup> θεοῖσιν  
 ἀνδρῶν ὅς τις ἴκηται ἀλώμενος,<sup>o</sup> ὡς καὶ ἐγὼ νῦν  
 σόν<sup>p</sup> τε ῥόον σά τε γούναθ'<sup>q</sup> ἰκάνω πολλὰ<sup>r</sup> μογῆσας.

442. Φοι ἔφεισατο. 444. Φόν. 445. Φάναξ.

442. τῆ δὴ Harl. Eustath. Barnes. Cl. ed. Ox. Wolf. et recentt., τῶ δὴ Ern.  
 445. ὅστ' ἐσσί Eustath. Barnes. Ern. Cl. ed. Ox., ὅστις Flor. Lov. Harl. quod  
 stare nequit, ὅτις Vr. Wolf. et recentt., mox πολύλλιστον<sup>s</sup> Harl. et Scholl. H.  
 P. T., -ον Barnes. Wolf. et recentt. quam l. agnoscunt Schol. V. Aloys. He-  
 sych., -ος Eustath., πολύκλυστος Vr.

Ganymedes and Rhadamanthus. The question is fully discussed in Nägelsb. III. § 10 foll., Gladst. II. § 4, p. 285—97. Comp. Virg. *Æn.* IV. 696, of Dido, *Nam quia nec fato, meritâ nec morte peribat*, and Demosth. *de Cor.* 205, ὁ μὲν τοῖς γονεῦσι μόνον γεγενῆσθαι νομίζων τὸν τῆς εἰμαρμένης καὶ τὸν αὐτόματον θάνατον περιμένει κ. τ. λ.; so Suetonius remarks that no one of Cæsar's murderers survived him above 3 years, “*neque suâ morte defunctus est*”, *Jul. Cæsar* 89 (Aul. Gellius XIII. 1).

438. τὰ τ', a plur. in the relative clause where the antecedent is singular, is very common with οἷα, as in 421—2 *sup.* κῆτος ... οἷα τε πολλὰ κ. τ. λ., and α. 311—3 δῶρον ... οἷα φίλοι ξείνοι ξείνοισι διδόνειν; rarer with ὅς or ὃ as in μ. 97 κῆτος ἄ μν-οἷα βῆσκει κ. τ. λ.; but in all we pass on from the individual in the one clause to the class in the other. ἐρεύγεται, the pres. is that called absolute, denoting the general character of the statement, that the waves are *always* so doing, without reference to the time of the narrative; see Jelf. *Gr. Gr.* § 395. 1.

439—40. νῆχε, νήχω is formed on νέω (442 *inf.*) of the same sense; so *σμάω σμήχω*, *ψάω ψήχω*; we have also the deponent νήχομαι (364 *sup.*), which alone is used by later writers *Buttm. Gr. V. s. v. νέω* (3). For 440 see on 418 *sup.*

442—3. ἔξε, see on γ. 5—6. — λειὸς πετρῶων, genitive of privation, cf. *δακρῶων κενός*; Eurip. *Hec.* 230 Dind., Jelf *Gr. Gr.* § 529. 1. — ἐπὶ, “towards that side”, or “looking that way”.

445. ἄναξ, compare the salutation to Nausicaa (mar.). With ὅτις ἐσσί cf. *Æschyl. Agam.* 160 Dindorf, Ζεὺς, ὅστις ποτ' ἐστίν. — πολύλλ., cf. *τριλλιστος* Θ. 488, *νηοῖσι πολλυλλιστοῖσι* Hy. *Apol. Pyth.* 169, and ἦστο (Ζεὺς) *πολύλλιστω ἐπὶ νηῶ*, Hy. *Ceres* 28. With the reading πολύλλιστος the active sense must be taken. — ἰκάνω, with notion of a suppliant; cf. 449 *inf.* and γ. 92 τὰ σά γούναθ' ἰκάνομαι.

449. γούναθ', see on α. 267, and for ἰκάνω, on γ. 92. With this supplication to the river cf. that of Achilles to the Spercheius in *Ψ.* 144. So the Scamander was worshipped with a priest (ἀρητήρ) in Troy (*E.* 77—8), and live horses were thrown into its stream

<p>450 ἄλλ' ἄ ἐλάειρε, ἄναξ· ἰκέτης δέ τοι εὐχομαι εἶναι." ὡς φάθ', ὃ δ' ἀντίκα παῦσεν ἐὼν ῥόον, ἔσχε δὲ κῦμα, πρόσθε δέ οἱ ποίησε γαλήνην, τὸν δ' ἐσάωσεν ἔς ποταμοῦ προχοάς· ὃ δ' ἄρ' ἄμφω γούνατ' ἔκαμψεν χεῖράς τε στιβαράς· ἄλλ γὰρ δέδμητο φίλου κῆρ.</p> <p>455 ᾧδεε δὲ χροά πάντα, θάλασσα δὲ κήκιε πολλή ἄν στόμα<sup>1</sup> τε ρινάς θ'. ὃ δ' ἄρ' ἄπνευστος καὶ ἀναυδος κειτ' ὀλιγηπελέων, κάματος<sup>1</sup> δέ μιν αἰνός ἴκανε. ἀλλ' ὅτε δὴ ρ' ἄμπνυτο καὶ ἔς φρένα θυμὸς ἀγέροθη, καὶ τότε δὴ κρηδεμνον<sup>1</sup> ἀπὸ ἔο λῦσε θεοῖο.</p> <p>460 καὶ τὸ μὲν ἔς ποταμὸν ἀλυμυρήεντα μεθῆκεν, ἄψ δ' ἔφερεν μέγα<sup>1</sup> κῦμα κατὰ ῥόον, αἴψα δ' ἄρ' Ἰνώ<sup>1</sup> δέξατο χερσὶ<sup>1</sup> φίλησιν· ὃ δ' ἔκ ποταμοῖο λιασθεῖς<sup>1</sup> σχολίνω<sup>1</sup> ὑπεκκλίνθη, κύσε<sup>1</sup> δὲ ζεῖδωρον<sup>1</sup> ἄρουραν· ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν<sup>1</sup></p>	<p>a ζ. 175. b cf. γ. 380. c π. 67, ι. 269; cf. ρ. 546. d cf. φ. 389. e α. 301 mar. f γ. 231, δ. 513, 765. g λ. 212, υ. 65, P. 263. h H. 118, T. 72. i ψ. 777. k O. 24, 245, τ. 356; cf. α. 408. l K. 312, 399. m α. 349, A. 359, X. 475. n α. 346 mar. o α. 327 mar. p α. 333. q α. 482, P. 620, Z. 27, ψ. 90. r δ. 834 mar. s cf. B. 497. t γ. 354; cf. δ. 522. u γ. 3 mar. v α. 298 mar.</p>
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450. *ἄναξ.* 451. *Ἐὼν* sive *ἔφον*. 452. *Ἐοί.* 459. *Ἐέο.* 464. ut 298.

455. ᾧδεε δὲ var. I. Eustath. Schol. H., ᾧζηκει var. I. Scholl. H. P., ᾧδησεν (δ') ὄγκω var. I. Schol. V. 456. τε· ὃ δ' omisso ἄρ' Barnes. Ern. Cl. ed. Ox., θ'· ὃ δ' ἄρ' Eustath. Harl. Wolf. et recentt., θ'· ὃ δ' ἀνάπνευστος Vr. 458. ἔμπνυτο Schol. H. (lectio Arist. ut liquet e Scholl. Venet. et Voss. ad K. 475). 459. ἔο Zenod., ἔθεν vulg., Scholl. H. P., ἔο Eustath. et edd. omn. 460. καθήκε Vr. 461. κατάρουον Harl. Scholl. H. P., κατάρφον (i. e. κατ' ἄρ' ῥόον Dind. ed. Scholl.) Heidelb.

(Φ. 132). From it too Hector's son was called *Σκαμάνθριος*. These tokens of a *cultus* of rivers, as also the tremendous oath by Styx (see on 179 *sup.*) are probably to be connected with general nature-worship, as remnants of an old Pelasgic belief; cf. B. 751—5.

451—2. *γαλήνη*, see on 391 *sup.* — *ἐσάωσεν*, "brought safely"; so mar. 453—7. This picture of a weary swimmer, drooping and dragging his limbs, is perfect. We see the hero reduced to the lowest point of prostration to which the poet carries him in the whole struggle with Poseidon's wrath. He cannot, till a while recruited, muster strength to cast off the *κρηδεμνον* of Inō, the service of which in supporting him may be understood, although we only trace his own effort and the river god's aid. Her directions given 348—50 *sup.* are per-

haps complied with in 459—60, as far as circumstances permit. Instead of casting it into the sea a long way from land he "lets it go into the river", apparently floating away. This tacitly adds a further touch to the image of utter exhaustion.

455—6. *θάλασσα κ. τ. λ.*, see App. B. 2. — *ἀπνευστος καὶ ἀναυδος*, cf. Penelope's condition, *κειτο ἄσιτος ἀπαστος*, δ. 788, and Hes. *Theog.* 797, *κεῖται ἀνάπνευστος καὶ ἀναυδος*.

457—8. With *ὀλιγηπελέων*, and 468 *inf. ὀλιγηπέλης*, cf. *ὀλιγοδρανέων* in X. 337. — *φρένα* in the physical sense, "his chest".

462—3. *λιασθεῖς*, see on δ. 838. *κύσε*, the pres. is *κυνέω*; cf. δ. 522. *ζεῖδωρον*, *ζεῖα* occurs in δ. 41 as a grain, see note there, and cf. Soph. *Philoct.* 1161 Dindorf, *βιόδωρος αἶα, γαῖα φερέσβιος* Hes. *Theog.* 693.

a s. 299.	“ὦ <sup>a</sup> μοι ἐγῶ, τί πάθω; τί νύ μοι μήκιστα γένηται; 465
b Σ. 521.	εἰ μὲν κ' ἐν ποταμῷ <sup>b</sup> θυσηκηδέα νύκτα <sup>c</sup> φυλάσσω,
c K. 188, 312, 399; cf. v. 52—3.	μή μ' ἄμυδις στίβη <sup>d</sup> τε κακῆ καὶ θῆλυς <sup>e</sup> ἔέρση
d ρ. 25.	ἔξ ὀλιγηπελίσ <sup>f</sup> δαμάση κεκαφηότα <sup>g</sup> θυμόν·
e ζ. 122, T. 97, K. 27, Ψ. 409, μ. 389.	αὔρη δ' ἐκ ποταμοῦ ψυχρὴ πνέει ἡῶθι <sup>h</sup> πρό.
f cf. s. 457 mar.	εἰ δέ κεν ἐς κλιτὺν ἀναβάς καὶ δάσκιον <sup>i</sup> ὕλην 470
g E. 698.	θάμνοισι <sup>k</sup> ἐν πυκνοῖσι καταδραθῶ, εἰ με μεθείη
h ζ. 36, A. 50.	ῥῆγος καὶ κάματος, γλυκερός <sup>l</sup> δέ μοι ὕπνος ἐπέλθη;
i O. 273.	δεῖδω <sup>m</sup> μὴ θῆρεσσιν ἔλωρ καὶ κύρμα γένωμαι.”
k η. 285.	ὣς <sup>n</sup> ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι·
l τ. 511, K. 4.	βῆ δ' ἴμεν εἰς ὕλην· τὴν δὲ σχεδὸν ὕδατος εὔρεν 475
m γ. 271 mar.	
n o. 204, ζ. 145, κ. 153, σ. 93, χ. 338, ω. 239, N. 458, Ξ. 23, II. 652.	

467. ἐφέρση. 473. Φέλωρ. 474. Foi.

466. φυλάξω Harl. Heidelb. Eustath. Barnes. Ern. Wolf. ed. Ox., φυλάσσω Arist., Scholl. H. P., Dind. Bek. Fa. 469. αὔρη γὰρ var. l. Harl. mar. et Scholl. H. P., mox pro πνέει πέλει Vr. Schol. ad Apoll. Rh. iv. 111. “πέλει” Eustath. in comment.”, Ern. annot. 471. θάμνοισιν πυκνοῖσι Vr., mox εἰ κε var. l. Steph., mox μεθείη Eustath. Barnes. Ern. Cl. ed. Ox. Löw., μεθείη Wolf. Dind. Fa., μεθήη Bek. 472. πυκνὸς Vr. pro γλυκερός. 475. βῆ δ' var. l. Schol. E.

465—93. Odys. in his “choice of difficulties” resolves to sleep in a neighbouring wood; there creeps under an olive-tree, and embeds himself in fallen leaves. Athenê sends refreshing slumber.

465. See note on 299 *sup*.

466. ἐν ποταμῷ, “in the bed or cavity of the river”, so mar. φυλάσσω is probably subjunct., since εἰ μὲν κ' requires the fut., when the mood is indicat. (Jul. Werner p. 30): φυλάξω may, if read, be fut. ind. or aor. subj.

467. μή, see on 415 *sup*. θῆλυς ἔέρση, so Hes. *Scut.* 395: for the mas. form with fem. noun, see on δ. 442. The sense (akin to θάλλω) is that of nourishing, refreshing etc.

468. ὀλιγηπελίσ, see on 457 *sup*. κεκαφηότα, cf. X. 466 ἀπὸ δὲ ψυχῆν ἐκάπυσσεν, which Crusius makes an aor. of κάπυω, but Doederlein 2227, imperf. of κάπυσσω, comparing ἀλίειν ἀλύσσειν, ἀφνίειν ἀφύσσειν, and citing Hesych. A Schol. gives κάπος (presumably akin to κάπνος) = πνεῦμα. With the form of the particip. here cf. κεκαρηῶς, κεκμηῶς etc. It seems to agree with με and govern θυμόν.

469. αὔρη, the well-known sea-coast phenomenon of a land-breeze in the

early morning, owing to the land cooling more rapidly than the sea. δ' might possibly be = γὰρ, as in α. 71, γ. 48, but a mere coordination of the clauses would satisfy the sense. ἡῶθι. Ni. takes this as a form of the gen., but Donalds. *Gr. Gr.* 156 as dat. It probably is, like the termination -φι, common to both cases (-φι according to Donalds. 148 (b) is accus. also). Here and in Ἰλιόθι πρό (mar.) and in ὄθι = οὐθί it is gen.; but in the adverbial forms ἄλλοθι, τηλόθι, ἀπόπροθι, ἐγγύθι, ἐτέρωθι probably dat.

471. μεθείη, epic subjunct. with εἰ; see on α. 168. There is no difficulty of syntax in the var. lect. μεθείη optat., when the clause becomes parenthetical, and γλ. δὲ μ. ὕπνος ἐπέλθη following must be read conjoined with εἰ ... καταδραθῶ. But this condition within a condition is foreign to the simpler Homeric style. εἰ δέ κεν is commonly found with aor. subj.; see Jul. Werner p. 31.

474. This recurring formulaic line is followed by infin. — “thus it seemed best — to do so and so” — save in two other passages: in one, as here, an indic. succeeds (mar.), and in the other an optat. with ὄφα.

<p>ἐν περιφαινομένῳ,<sup>a</sup> διοιὺς δ' ἄρ' ὑπήλυθε θάμνους<sup>b</sup>  ἐξ<sup>c</sup> ὁμόθεν πεφρωῖτας· ὃ μὲν φυλῆς, ὃ δ' ἑλαίης.  τοὺς<sup>d</sup> μὲν ἄρ' οὐτ' ἀνέμων διάει μένος ὑγρὸν ἀέντων,  οὐδέ ποτ' ἠέλιος<sup>e</sup> φαέθων ἀκτίσιν ἔβαλλεν,  480 οὐτ' ὄμβρος περάσασκε διαμπερές· ὡς ἄρα πυκνοὶ  ἀλλήλοισιν ἔφυν ἐπαμοιβαδῖς· οὓς ὑπ' Ὀδυσσεὺς  δύσειτ'· ἄφαρ δ' εὐνήν ἐπαμήσατο<sup>f</sup> χειρῶν φίλησιν  εὐρεταν·<sup>g</sup> φύλλων γὰρ ἔην χύσις<sup>h</sup> ἠλιθα<sup>i</sup> πολλή,  ὄσσον τ' ἠὲ δῶα ἠὲ τρεῖς ἄνδρας ἔρυσθαι  485 ἴωρη<sup>m</sup> χειμερίη, εἰ καὶ μάλα περ χαλεπαῖνοι.  τήν<sup>n</sup> δὲ ἰδὼν γήθησε πολύτλας διος Ὀδυσσεὺς,  ἐν δ' ἄρα μέσση<sup>o</sup> λέκτο,<sup>p</sup> χύσιν<sup>q</sup> δ' ἐπεχεύατο<sup>r</sup> φύλλων.  ὡς δ' ὅτε τις δαλὸν<sup>s</sup> σποδιῆ<sup>t</sup> ἐνέκρυσσε μελαίην,</p>	<p>a N. 179.  b s. 471 mar.  c cf. E. 245—7.  d s. 410—3.  e l. 16.  f Ω. 165; cf. η. 285—6.  g s. 462 mar.  h s. 443; cf. ε. 330.  i s. 487.  k ξ. 215.  l cf. Π. 383—6.  m B. 471.  n v. 353, ω. 501, υ. 104.  o δ. 413.  p δ. 453 mar.  q s. 483.  r s. 257.  s cf. δ. 300.</p>
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486. *Ἰδών.*

477. ἐξ ὁμόθεν Eustath. Wolf. et recentt., ἐξομοθεν Heidelb. et Schol. Barnes. Ern. Cl. ed. Ox., mox γερωῖτας var. l. Scholl. H. Q. T., πεφρωῖτες Schol. ad E. 245. 478. διάη Bek. Fa., διαίει omnes rell. 479. οὐτ' αὖ Eustath., οὐδέ-ποτ' Barnes. Ern., οὐδέ ποτ' Cl. ed. Ox. Wolf. Dind. Löw., οὐτε ποτ' Bek. Fa., οὐτε μὲν vel μιν Bek. annot. 482. ὕλην pro εὐνήν Vr. et var. l. Eustath.

483. γάρ<sup>ol</sup> ἔην Harl., γὰρ ἔην Eustath. vulg. et edd. omn.

477. ἐξ ὁμόθεν, "from a common stem". Ni. interprets it of size, "grown equally"; but for this H. would probably have said ἐξ ἴσου. We need not supply ἦν with ὁ μὲν: it is an instance of anacoluthon in apposition, such as (mar.) *Ἰν' ἀπέλεθρον ἔχον-τας· ὃ μὲν τόξων ἐν εἰδῶς κ. τ. λ.*, cited by Ni. The statement is probably meant to convey a poetic marvel. We have no trace in H. of the sacredness of the olive to Pallas, or this might be significant of her favour for the hero. *φυλῆς*, the Scholl. explain "a wild olive", or, "a kind with leaves like a myrrh tree". Obs. the var. *lect. δάφνης* from the Schol. on E. 325.

478—80. ἀνέμων ... μὲν, ὑγρ. αἰ. Hes. *Opp.* 625 has adopted this phrase. It is more forcible to refer ὑγρὸν as adverbial accus. to ἀέντων than as nom. to μένος. Ni. remarks that *διάει* refers to the fact at the time, but *περάσασκε* to what was usual whenever it rained: cf. with the whole passage Soph. *Œd. Col.* 676—8, Dindorf, *φύλλαδα* ... ἀνηλίον ἀνηνεμόν τε πάντων χειμῶναν.

481. ἔφυν (-ῦν by *iclus*), "clung", as in *ὀδάξ ἐν χειλεσι φόντες α.* 381. — ἀλλήλοισιν may best be governed by ἐπαμοιβαδῖς, as if, "each taking in turn the other's place", i. e. interlacing"; unless we were to read ἀλλήλοισ ἐνεφυν.

484. ἔρυσθαι, Buttmann's leading conclusions on this verb are (1) that the *v* is naturally short in both senses, to "draw" and to "save"; (2) that, when metre requires it long, ὄσασατο. ἐρρύσασατο, etc. should be written; (3) that the *ῥ* is due to the Attics; (4) that *εἰρῦτο εἰρυσθαι* *εἰρῦτο ἔρυσθαι* cannot in sense be perf. or plup., nor the last two even in form; and can be aorists only when, as in E. 538, the action of saving etc. is completed at the instant; and therefore (5) that, as a continued action is mostly intended, these forms are pres. and imperf. syncopated from *εἰρῦετο* etc., and so here from *εἰρῦεσθαι*; (6) that the ep. fut. of ἔρω is also ἔρωω (*Levil.* 53, *Gr. V. s. v.*).

488. ἐνέκρυσσε, aor. of simile; see on δ. 338.



<p>a d. 517 mar.</p> <p>b η. 286, λ. 245, Ω. 445.</p> <p>c υ. 86.</p>	<p>ἀγροῦ ἐπ' ἐσχατιῆς, <sup>a</sup> ᾧ μὴ πάρα γείτονες ἄλλοι, σπέρμα πυρὸς σάξων, ἵνα μὴ ποθεν ἄλλοθεν αὔη, 490 ὣς Ὀδυσσεὺς φύλλοισι καλύψατο· τῷ δ' ἄρ' Ἀθήνη ἕπνον <sup>b</sup> ἐπ' ὄμμασι χεῦ', ἵνα μιν παύσειε τάχιστα δυσπονέος καμάτοιο, φίλα βλέφαρ' <sup>c</sup> ἀμφικαλύψας.</p>
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489. ἐσχατίη MS. G. C. 490. αὔοι Eustath. Barnes. Ern. Wolf. ed. Ox., αὔη  
Ixion, Scholl. H. P., Bek. Dind. 493. δυσπραγέος Dion. Halicarn. Vit.  
Hom. XXIII.

490. μὴ... αὔη, "he may not have to kindle", akin to *αυα*, "dry" 240 *sup.*; cf. *ἐναύω*, Herod. VII. 231. αὔη, Ixion's reading, would throw the clause into pres. time giving us, as it were, the actual words of the *τις* aforesaid; see App. A. 9 (17). This 32<sup>nd</sup> day of

the poem's action ends without any of the usual forms *ἠέλιος κατέδυ κ. τ. λ.*; but its end is implied in *νύκτα* 466; also in η. 283-4 *Odys.* tells Alcinous that at this juncture ἐπὶ δ' ἀμβροσίη νύξ ἦλυθ'.

Ο ΔΥΣΣΕΙΑΣ Ζ.

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### SUMMARY OF BOOK VI.

The night of the 32<sup>nd</sup> day closes with a visit of Athenê, as the daughter of Dymas, to the sleeping Nausicaa, daughter of Alcinoüs king of the Phæacians (1—25). On her suggestion early on the 33<sup>rd</sup> day Nausicaa obtains leave of her father to drive with her maidens to the river, to wash linen for the household (26—84).

The laundry work done, the maidens dine and amuse themselves with ball-play. The ball being lost, their outcry rouses Odysseus; who, emerging from his covert as a suppliant, terrifies all but Nausicaa, whom he addresses in a speech of much compliment (84—185). She answers his enquiries, rebukes the alarm of her maidens and clothes him, on which Athenê gives him a surpassing comeliness (186—246).

Nausicaa then directs him how to find the city, the palace and the presence of her father (247—315). She then drives away. He follows, and by the way implores the aid of Athenê, who for a politic reason does not yet appear to him. The 33<sup>rd</sup> day here ends with sunset (316—331).

Ὀδυσσεύως ἄφιξις εἰς Φαίακας.

Ὡς ὃ μὲν ἔνθα καθεῦθε πολύτλας δῖος Ὀδυσσεύς  
 ὕπνω καὶ καμάτῳ ἀρημένος·<sup>a</sup> αὐτὰρ Ἀθήνη  
 βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν<sup>b</sup> τε πόλιν τε,  
 οἳ πρὶν μὲν ποτ' ἔναιον ἐν εὐρυχόρῳ<sup>c</sup> Ὑπερείῃ,<sup>d</sup>  
 5 ἀγχοῦ Κυκλώπων<sup>e</sup> ἀνδρῶν<sup>f</sup> ὑπερρηροεόντων,

a ε. 403, λ. 136, σ.  
 53, ψ. 243, Σ.  
 435; cf. μ. 281,  
 Κ. 08, ξ. 318.  
b λ. 14, ξ. 43.  
c δ. 635.  
d B. 734, Z. 457.  
e η. 200, ι. 106.  
f ρ. 581, ψ. 31.

1. καθεῦθε Zenod., Scholl. H. P., ita Eustath. Barnes. Wolf., κάθευθε Ern. Cl. ed. Ox. 2. ἀρημένος var. l. Eustath., βεβαρημένος (o gloss. natum) Bek. annot.

1—48. The night following the 32<sup>nd</sup> day of the poem's action is continued in the visit of Athenê to Scheriê, and her appearance in a night vision to Nausicaa, daughter of Alcinoüs the king, to whom she suggests an excursion from the city to the river-side in order to wash linen in its laundry-pits; reminding her that such provision will be needed for her approaching marriage. As Athenê disappears the dawn of the 33<sup>rd</sup> day takes place.

1—2. πολύτλας, the epithet has especial force here, by reason of the toils and perils recently surmounted. It occurs by Seber's index 34 times in Ody. and 5 in Il., a difference suggested by the subject matter itself. ἀρημένος, the Scholl. render this by βεβλαμμένος, which seems too severe a rendering for λ. 136, ψ. 283, which speak of the quiet torpor of old age ending in a painless death. Thiersch (*Gr. Gr.* § 232, 24) suggests an etymology, which removes this difficulty and satisfies all the passages (mar.). It is that ἀρημένος is contracted by loss of the F from Fεφαρημένος of φαρέω = βαρέω (βαρύς), when "overwhelmed,

or sunk, in slumber and fatigue", would be the sense; cf. ἀδηκότες = Fεφαδηκότες (App. A, 6 [6]), also found with καμάτῳ and ὕπνω. It uniformly occurs in the same place in the line with the ᾱ in thesis, showing that the quantity is natural. Doederl. 1044 prefers to take it from ἀραρημένος, ἀράω, *id.* ρ. ἀράσσω, for which see on ε. 248; virtually = the βεβλ. of the Scholl. It is found elsewhere (mar.) with δύη and γῆραι as instrumental dat.

4—5. εὐρυχόρῳ, see on δ. 635. — Ὑπερείῃ . . . Κυκλώπων, see App. D. 15. Ukert takes in the main the same view of the question as there given (*Hom. Geogr.* 28), and concludes, with Callimachus and Aristarchus, and against Crates, Eratosthenes, Apollodorus, Posidonius and Strabo, that Odysseus wandered in the "inner" (Mediterranean) sea, only just touching the "outer" or ocean (*ibid.* 5—7, 34). Völcker (§ 55—64) and Ni, in his remarks prefixed to ζ. adopt a similar view. The three Cyclopes, Brontes, Steropes and Arges mentioned Hesiod. *Theog.* 140, as sons of Kronos, show a total diversity of legend.

a φ. 323, ψ. 362;  
cf. z. 332—3, ζ. 273.  
b Z. 413, 429, I.  
561, N. 430, X.  
239, 341.  
c ζ. 59, ο. 420; cf.  
X. 155.  
d δ. 407 mar.  
e cf. Σ. 550, 560.  
f β. 287 mar.  
g ζ. 283—4; cf. δ.  
666, 652, θ. 36.  
h ο. 267, ρ. 373;  
cf. ο. 175, υ. 193.  
i O. 258.  
k ε. 469 mar.  
l Ω. 179.  
m Ω. 263, 190, ζ. 57.  
ρ. 295, τ. 419.

ἐκ γὰρ τοι τούτων φάτις<sup>a</sup> ἀνθρώπους ἀναβαίνει  
ἐσθλή, χαίρουσιν δὲ πατήρ<sup>b</sup> καὶ πότνια μήτηρ.  
ἀλλ' ἴομεν πλυνέουσαι<sup>c</sup> ἄμ'<sup>d</sup> ἥοι φαινομένην·  
καὶ τοι ἐγὼ συνέριθος<sup>e</sup> ἄμ'<sup>f</sup> ἔψομαι, ὄφρα τάχιστα  
ἐντύναι, ἐπεὶ οὐ τοι ἐτι δὴν παρθένος ἔσσει·  
ἦδη γὰρ σε μνῶνται ἀριστῆες<sup>g</sup> κατὰ δῆμον  
πάντων Φαιήκων, ὅθι τοι γένος<sup>h</sup> ἐστὶ καὶ αὐτῆ.  
ἀλλ'<sup>i</sup> ἄγ' ἐπότρυνον πατέρα κλυτὸν ἠῶθι<sup>k</sup> πρὸ  
ἡμιόνους<sup>l</sup> καὶ ἄμαξαν ἐφοπλίσαι,<sup>m</sup> ἢ κεν ἄγρησιν

30

35

29. τοιούτων pro τοι τούτων Harl., mox ἀνθρώπων, Callistratum Aristophani τὸ φάτις tributent χάρις legisse testantur Scholl. H. P. 33. ἐντύνε<sup>δ</sup> ἐπέε οὔτι Harl. 34. ἀνά δῆμον Bek. annot. 35. [ ] Bek. ὁ σοι αὐτῆ τὸ γένος ἐστὶ melioribus tribuit glossa inter lin. Harl., ita Scholl. R. T., pro ὅθι τοι Schol. V. ἦτοι (an ἦ τοι), ὅτι τοι Aloys. et MS G. C., ἐσοὶ καὶ αὐτῆ Harl.

descriptions of wedding festivities in Σ. 493—4, νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων ἡγίνεον ἀνά ἄστν, and Hes. Scut. 274 foll., ἦγοντ' ἀνδρὶ γυναῖκα κ. τ. λ. (Ni.). The ceremony is that of bringing the bride from her father's house to her future husband's, and is a public spectacle; see on 159 inf.

29—31. τούτων, the same as τοῖσαι in 28, "they, being well-contented, spread your fame abroad". The reading χάρις would rather require τούτων to mean "these things", viz. the being fairly robed yourself, and the giving fair clothing to others. πλυνέουσαι and πλύνω, 40 inf., but πλύνω pres. It is always used of garments, as νίπτω of the person (Löwe).

32—3. συνέριθος, the Scholl. derive it from working wool (ξρία) together: see App. A. 7 (2). We may perhaps infer from this promise that the daughter of Dymas is one of the actual ἀμφίπολοι in 84 inf. — ἐντύναι, the -σαι being read in synzesis. ἐπεὶ κ. τ. λ., see above on γάμος σχεδόν ε. in 27.

35. ὅθι κ. τ. λ., whether this or the Harl. reading be followed, the meaning will amount to "to which thou too belongest by birth", ὅθι referring naturally to the δῆμος Φαι. It seems, at first sight somewhat superfluous, to remind Nausicaa that she is a Phæacian, nor if ὅθι were understood, as Voss takes it, as referring to ἀριστῆες,

it is less so, she being the king's daughter, to remind her that she is of high rank. This has probably led Bek. to omit the line. But it is not clear that all weak lines in our text of H. are spurious, and further, a simple primitive taste does not feel truisms offensive any more than *verbatim* repetitions. But besides, it is not wholly irrelevant as regards the advice given, to point out that her own family dwell where she, when married, will still probably dwell, for it suggests that the φάτις ἀνθρώπων (29) will therefore have greater force. Thus the line has some point. With γένος here cf. Virg. Æn. VI. 123, *et mi genus ad Iove summo*. H. uses alike the plurals γένεα (γ. 244) and γενεαὶ for "generations", but for the "race" or "collective stock" γενεή, as in οἴη περ φύλλων γενεῆ κ. τ. λ. in Z. 146 foll.

36—7. ἠῶθι πρὸ, see on ε. 469.—ἡμιόνους, see on δ. 636. They or oxen (Ω. 782) usually drew the ἄμαξα; with horses we find ἄρομα δίφρος or ὄχηα used. ἄμαξα is the name of a constellation in ε. 273, where see note. It was probably here four-wheeled; see on 70 inf.; cf. Herod. I. 188 ἄμαξαι τετρακύνκλοι ἡμιόνειαι, and Ω. 324 τετρακύνκλον ἀπήνην; ἀπήνη meaning properly a mule-car, see Pind. Pylh. IV. 94 ἀνά δ' ἡμιόνους ξεστὰ τ' ἀπήνηα, and Schol. on Ol. V. 7, cf. also 57, 69, 73 inf. Plato *Theat.* 207 A. (cited by Ni. on 68—73 inf.) enumerates its

ζῶστρά τε καὶ πέπλους καὶ ῥήγεα<sup>a</sup> σιγαλόεντα.  
καὶ δέ σοι ᾧδ' αὐτῇ πολὺ κάλλιον<sup>b</sup> ἢ δὲ πόδεςσιν  
40 ἔφρασεθαι· πολλὸν γὰρ ἀπὸ<sup>c</sup> πλυνοί<sup>d</sup> εἰσι πόληος."  
ἦ<sup>e</sup> μὲν ἄρ' ὡς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη  
[Οὐλύμπονδ',<sup>f</sup> ὅθι φασί<sup>g</sup> θεῶν ἔδος<sup>h</sup> ἀσφαλὲς αἰεὶ  
ἐμμεναι·<sup>i</sup> οὔτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρον  
δεύεται,<sup>k</sup> οὔτε χιῶν ἐπιπίλνεται, ἀλλὰ μάλ' αἰθρη

a l. 189, τ. 318,  
337, φ. 180.  
b φ. 543, ρ. 553,  
Ω. 52.  
c α. 49 mar.  
d ζ. 86, X. 153.  
e α. 319, φ. 212.  
f v. 55.  
g H. 783, Ω. 615.  
h E. 390, 367, 868,  
Θ. 456.  
i cf. δ. 565—8.  
k s. 53.

## 41. Φειπούσ'.

38. pro ζῶστρά τε var. l. ζώνας Schol. P. 40. ἄπο Eustath. Heidelb. et Schol. ejus et Schol. ad Σ. 64, Barnes. Ern. Cl. ed. Ox., ἀπό Wolf., mox πόλιος Harl.  
42. ὄν φασί Schol. V. 44. ἐπικίδναται Herodian., mox αἰθρη Rhian., Scholl. H. P.

parts as τροχοί, ἄξων, ὑπερτερία, ἄντυγες, ζυγόν, where, however, if *four* wheels were an essential characteristic, we should expect ἄξονες, even as ἄντυγες, plur. To those parts the ἑνμῶς "pole" (Ω. 271) should be added. The epithet ὑψηλῆν, applied in 58 *inf.* to ἀπήνην = ἄμαξαν, since it is never found with ἄρμα, δίφρος or ὄχηα, probably implies that it stood considerably higher on its wheels than they. The annexed figure of a mule-car is from a coin of Messana.

42—7. φασί, this word seems to condemn the whole of this fine passage as an interpolation, although a very early one. Homer's view of Olympus as the dwelling of the gods has a fulness of objectivity inconsistent with it. See, however, note on ε. 50 for certain differences in this respect between II. and Ody. We find also (κ. 307, ο. 43, ν. 55) a departure of Hermes, and again of Pallas, πρὸς μακρὸν Ὀλ., where the narrative runs on, as it would here, if this passage were omitted. Further, φασί in this connexion is used by H., apparently (mar.) of some non-constant or purely local tradition; and the passage is itself a *pannus purpureus*, there being no reason why, between the view of the sleeping Nausicaa in her *θάλαμος* and her meeting with her parents, we should be carried off to the glories of divine

abodes. Contrast it in this respect with the passage somewhat similar regarding the "Elysian plain" in δ. 563 foll., which springs directly from the subject of the moment. The hint of it was probably borrowed from Hes. *Theog.* 117—8 πάντων ἔδος ἀσφ. αἰεὶ ἀθανάτων οἳ ἔχουσι κἀρη νιφόντος Ὀλύμπου, (cf. also Pind. *Nem.* VI. 5, cited on γ. 2) and dressed up from δ. 563 foll. Olympus, even when spoken of as the divine abode, is recognized by H. as "snowy", as in Σ. 186 ἀθανάτων οἳ Ὀλ. ἀγάννιφον ἀμφινέμονται. In II. 364—5 "the storm-cloud comes from Ol. when Zeus wields the whirlwind", and in E. 750—1 the πνευκινὸν νέφος appears as a special property of Ol., which the Seasons (Ωραι) raise and let fall—a physical fact perhaps woven into the theo-mechanism of poetry. All this the present passage flatly contradicts, and its descriptive touches savour of a later age; cf. Soph. *Antig.* 609—10, Dindorf.

43—5. Clarke cites Lucret. III. 18, Apparet Divum numen sedesque quietæ:  
Quas neque concutiant venti, neque nubila nimbis  
Aspergunt, neque nix acri concreta pruina  
Cana cadens violat, semperque in-nubilus æther  
Integit, et large diffuso lumine ridet.

So Lucan. II. 271, cited by Ni., *Nubes excedit Olympus Lege Deum; minims rerum discordia turbat; Pacem summa tenent.* The αἰθρη ἀνέφελος is doubtless



a x. 94.  
 b v. 357.  
 c δ. 45, η. 81, T. 362, x. 94.  
 d α. 7.  
 e β. 55 mar.  
 f γ. 371.  
 g ρ. 590, Σ. 9, Y. 340; cf. δ. 215.  
 h ο. 495; cf. Θ. 565.  
 i ζ. 502, x. 8.  
 k η. 100, π. 462.  
 l ζ. 305, η. 153, ι. 100, ξ. 420, υ. 123, φ. 71.  
 m α. 302 mar.  
 n ζ. 306, η. 105, ρ. 97, σ. 315; cf. α. 357 mar.  
 o ν. 109.  
 p ρ. 204, x. 105, ζ. 27, Ω. 709.  
 q ν. 120, 304.  
 r γ. 449, δ. 370, x. 400, 455, Ω. 477.  
 s η. 22, K. 204, Γ. 52.  
 t ζ. 37 mar.  
 u ζ. 69—70.

πέπταται ἀνέφελος, λευκή<sup>a</sup> δ' ἐπιδιέδρομεν<sup>b</sup> αἴγλη·<sup>c</sup> 45  
 τῷ ἔνι τέρονται μάκαρες<sup>d</sup> θεοὶ ἤματα<sup>e</sup> πάντα.  
 ἔνθ' ἀπέβη<sup>f</sup> γλανκῶπις, ἐπεὶ διεπέφραδε<sup>g</sup> κούρη.]  
 αὐτίκα<sup>h</sup> δ' Ἡὼς ἦλθεν εὐθρονος, ἣ μιν ἔγειρεν  
 Ναυσικάαν εὐπεπλον· ἄφαρ δ' ἀπεθαύμασ' ὄνειρον.  
 βῆ δ' ἰέναι διὰ δάμαθ', ἵν' ἀγγείλειε τοκεῦσιν, 50  
 πατρὶ φίλῳ καὶ μητρὶ· κηχῆσατο δ' ἔνδον<sup>k</sup> ἑόντας.  
 ἦ<sup>l</sup> μὲν ἐπ' ἐσχάρῃ ἦστο σὺν<sup>m</sup> ἀμφιπόλοισι γυναιξίν,  
 ἠλάκατα<sup>n</sup> στρωφῶσ' ἀλιπόρφυρα·<sup>o</sup> τῷ δὲ θύραζε  
 ἐρχομένῳ ξύμβλητο<sup>p</sup> μετὰ κλειτούς βασιλῆας  
 ἐς βουλήν, ἵνα μιν κάλεον Φαίηκες<sup>q</sup> ἀγανοί. 55  
 ἦ δὲ μάλ' ἄγχι<sup>r</sup> σταῖσα φίλον πατέρα προσέειπεν  
 “πάππα φίλ', οὐκ' ἂν δὴ μοι ἐφοπλίσειας<sup>s</sup> ἀπήνην<sup>u</sup>

## 56. προσέειπεν.

45. ἀνέφελος Schol. A. 420, Barnes. Ern. Cl. ed. Ox., ἀνέφελος Eustath. Vr. Scholl. E. P. Q. V. Wolf. 46. pro τῷ Rhian. τῆ, Scholl. H. P. 47. διεπέφραδε (quod laudat Hesych.) Harl. Heidelb. et edd. pleræque ante Ern., ita πάντα Wolf. ed. Ox. Bek. Dind., διαπέφραδε Eustath. Barnes. Cl. Ern., κούρη Harl., πάντα cum var. l. κούρη Scholl. H. P., κούρη Eustath. 50. ἰέναι Harl. Wolf. Dind. Fa. Löw., ἰέναι Eustath. Barnes. Cl. Ern. ed. Ox. Bek., μοx κατὰ Eustath. Harl. cum Schol. H. Vr. Wolf. Dind. Fa. Löw., διὰ Barnes. Cl. Ern. ed. Ox. Bek. 57. ἐφοπλίσειας Vr., ἐφοπλίσειαν Rhian., Scholl. H. P.

based on the physical fact of the clouds being seen from a mountain top floating far below; see Kruse's *Hellas* I. i. p. 311 foll.

45—7. λευκή ... αἴγλη, “unchequered splendour”. διεπέφραδε (A. 794, Π. 37, 51) is probably from simple φράζω, although Thiersch (*Gr. Gr.* § 208, 13) says from ἐπιφράζω; comp. η. 49 with x. 111, and ξ. 3 with ο. 423. The meaning of πέφραδον is “pointed out” or “appointed”, as in the passages cited and in K. 127, and the διὰ here is as in διαειπέμεν δ. 215, see note there.

48—84. The 33<sup>rd</sup> day of the poem's action here begins. Nausicaa, now awake, asks her father's permission to go in a carriage and wash linen at a distance, suppressing all mention of the marriage, and substituting other

pretexts. The permission is granted and she departs with her handmaids.

49—51. ἀπεθαύμασ', ἀπό with sense of utterly, as in ἀπεχθαίρω, ἀπαναίνομαι etc. ἔνδον, not gone forth; her father, however, just going.

52—3. ἐσχάρῃ, the position was not so much perhaps for warmth as for light; see App. F. 2 (19) (20). — ἀλιπόφυρα, used only of the wool of the Phæacians here and of that of the nymphs; cf. the ἰόδυμφες εἶρος used by Helen (δ. 135); and applied to describe the fleece of Polyphemus' sheep (ι. 426). In all these some thing rare or marvellous is probably meant, as in Virg. *Bucol.* IV. 45, *Sponte sua sanāxa pascentes vestiet agnos*. Through the Phœnicians foreign dyes might have become known to the Greeks, although unskilled in the art, sufficiently for a poetic purpose. So we have *λόεις* epi-

ὕψηλὴν εὐκυκλον, ἵνα κλυτὰ εἴματ' ἄγωμαι  
 ἐς ποταμὸν πλυνέουσα,<sup>a</sup> τὰ μοι φερυπαμένα<sup>b</sup> κείται;  
 60 καὶ δέ σοι αὐτῷ ἔοικε μετὰ πρώτοισιν ἔοντα  
 βουλᾶς<sup>c</sup> βουλευέειν καθαρὰ<sup>d</sup> χροῦ εἴματ' ἔχοντα.  
 πέντε δέ τοι φίλοι νῆες ἐνὶ μεγάροισι<sup>e</sup> γεγᾶσιν,  
 οἱ δὲ ὀπυλίοντες,<sup>f</sup> τρεῖς δ' ἠΐθεοις θαλέθοντες<sup>g</sup>  
 οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἴματ' ἔχοντες  
 65 ἐς χορὸν<sup>h</sup> ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ<sup>i</sup> πάντα μέμηλεν.<sup>j</sup>  
 ὧς ἔφατ'· αἶδετο γὰρ θαλερὸν<sup>k</sup> γάμον ἔξονομηναί  
 πατρὶ φίλω· ὃ δὲ πάντα<sup>l</sup> νόσι, καὶ ἀμείβετο μύθῳ

a ζ. 31 mar.  
 b cf. ψ. 115.  
 c K. 147, 327.  
 d δ. 750.  
 e x. 5.  
 f β. 207, δ. 708,  
 N. 249.  
 g λ. 38, Δ. 474; cf.  
 γ. 401.  
 h Γ. 393, Ο. 508,  
 Ψ. 183, Σ. 590,  
 Ω. 261; cf. Ϝ.  
 260—5, ψ. 133—  
 51.  
 i cf. T. 213.  
 k υ. 74.  
 l σ. 230.

58. *Ἔματ'*. 60. *ἔφοικε*. 61. 64. *Ἔματ'*.

60. *ἔοντα* Harl. et Schol. H. Vr. Wolf. Eustath., *ἔοντι* var. l. Eustath. Barnes. Ern. Cl. ed. Ox. 61. *ἔχοντι* Eustath. 63. *θαλέοντες* et *τελέθοντες*; Bek. annot. 64. *νεοπλύθ'* Vr., *ἐπλυτα* Bek. annot.

thet of iron, descriptive of its greyish-blue colour; for if among metals it came nearest to a "violet" tint, that would suffice for a poetic purpose; and, iron once *ἴοις*, *ἰοειδῆς πόντος* ε. 56 need cause no scruple.

54. *βασιλῆας*, so the suitors are called *βασιλῆες Ἀχαιῶν* in α. 391.

57. *πάππα*, hence *παππάσω* (E. 408). Ni. cites Aristoph. *Ραξ* 120 *πάππαν με καλοῦσαι*. — *οὐκ ἄν κ. τ. λ.*, see mar. for places where the question thus introduced requires an affirmative, and where a negative, or perhaps ironically affirmative reply. The reading *ἔφοπλίσειαν* probably arose from a wish to be minutely in accordance with the sequel in γ1 foll. For *ἀπῆγη* see on 37 *sup*.

60—5. For rhyming lines or members of lines see Bek. *Hom. Blätt.* ch. xvi and ε. 114 mar. It is probable that H. neither studied nor avoided them. Observe a poetic economy in male attire being included in the errand, as thereby *Odys.* is enabled to be clothed.

62. *πέντε κ. τ. λ.*, Nausicaa is sisterless: she is "all the daughters of her father's house", and is evidently the cherished darling of the family. Thus, on her return, her brothers at once surround her and attend upon her equipage, although the servants had prepared her departure (69—71 *inf.*, cf. η. 4—6). Thus it was, too, that the charge of linen for the household devolved upon her exclusively, and the

words *τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν*, state with something of humorous gravity her sense of the cares of her department, here made a maidenly pretext to veil the topic of the *γάμος* (27 cf. 66). Perhaps the self-possessed firmness which, under all its feminine grace, lies at the core of her character, has a subtle relation to her being reared so largely in male society among five brothers; just as, conversely, the weakness of Dolon in K. has been connected with the fact, *αὐτὰρ ὁ μούσος ἔην μετὰ πέντε κασιγνήτησι*. K. 317.

63—5. *ὀπυλίοντες*, always of the husband. Ni. cites Aristot. *Eth. Nicom.* VII. 5 *τὰς γυναῖκας, ὅτι οὐκ ὀπυλίσιν ἀλλ' ὀπυλόνται*, and so *ὀπυλομένη* Θ. 304. — *χορὸν*, in mar. will be found the leading passages relating to the dance, whether as an element of worship, of artistic display (as among the Phæacians), or of revel. One of these is reproduced in Hy. *Ven.* 118—20. *χορὸν* probably means the space or floor cleared for dancing, as in Θ. 260 *λείψαν δὲ χορὸν*.

66—7. *αἶδετο*, this maidenly reticence prevents Nausicaa's words from being a mere reproduction of those of Pallas in the vision (as e. g. Agamemnon's are of those of the dream-god in B. 60—70, cf. 23—4), and gives play to the free, untrammelled cast of her character. *πάντα*, including probably the *γάμος*, which she had suppressed.



a ρ. 400, σ. 16, 18,  
 ζ. 318.  
 b ρ. 508, κ. 320.  
 c ζ. 37 mar.  
 d ζ. 57—8.  
 e E. 744, N. 407,  
 ᾤ. 181.  
 f υ. 147.  
 g Ω. 189, 286.  
 h γ. 476, II. 148,  
 φ. 291, Ω. 279.  
 i Ω. 275, 578, 590.  
 k ε. 196.  
 l γ. 480, ε. 267.  
 m υ. 260.  
 n ε. 265.  
 o N. 26, Ω. 322;  
 cf. K. 529.  
 p ζ. 215.  
 q η. 107, φ. 281.  
 r cf. φ. 281—2.  
 s α. 362 mar.  
 t E. 226, P. 479.  
 u E. 840, P. 452,  
 Ω. 441.  
 v Θ. 116.

“οὔτε τοι ἡμιόνων φθονέω,<sup>a</sup> τέκος, οὔτε τεῦ ἄλλου.  
 ἔρχεν<sup>b</sup> ἀτάρ τοι δμῶες ἐφοπλίσσουσιν<sup>c</sup> ἀπήνην<sup>d</sup>  
 ὑψηλὴν εὔκυκλον, ὑπερτερεῖη ἀραρυίαν.”<sup>e</sup> 70  
 ὡς εἰπὼν δμῶεσσιν<sup>f</sup> ἐκέκλετο, τοὶ δ’ ἐπίθοντο.  
 οἱ μὲν ἄρ’ ἐκτὸς ἄμαξαν<sup>g</sup> ἐντροχον ἡμιονεῖην  
 ὀπλεον, ἡμιόνους θ’ ὑπαγον<sup>h</sup> ζευξάν θ’ ὑπ’ ἀπήνη.  
 κούρη δ’ ἐκ θαλάμοιο φέρειν ἐσθῆτα φαεινὴν,  
 καὶ τὴν μὲν κατέθηκεν ἐυξέστη<sup>i</sup> ἐπ’ ἀπήνη. 75  
 μήτηρ δ’ ἐν κίστη ἐτίθει μενοεικέ’ ἐδωδὴν<sup>k</sup>  
 παντοίην, ἐν δ’ ὄψα<sup>l</sup> τίθει, ἐν δ’ οἶνον<sup>m</sup> ἔχευεν  
 ἀσκάῳ<sup>n</sup> ἐν αἰγείῳ· κούρη δ’ ἐπεβήσετ’<sup>o</sup> ἀπήνης.  
 δῶκεν<sup>p</sup> δὲ χρυσέη ἐν ληκύθῳ ὑγρὸν<sup>q</sup> ἔλαιον,  
 εἴως χυτλώσαιο<sup>r</sup> σὺν<sup>s</sup> ἀμφιπόλοισι γυναιξίν. 80  
 ἥ<sup>t</sup> δ’ ἔλαβεν μάλιστα<sup>u</sup> καὶ ἡνία<sup>v</sup> σιγαλόεντα,

71. Φειπών. 74. Φεσθῆτα. 76. μενοΦεικέ’.

68. οὔτε τοι Harl. sed τευ var. l. Scholl. H. P. 72. ἡμιόνουιν Eustath., ἡμιο-  
 νεῖην cum var. l. ἡμιόνουιν Harl. 73. ὀπλεον Vr. Barnes. Wolf. Bek. Dind.  
 Löw., ὀπλεον Eustath. Ern. Cl. ed. Ox. Fa. 74. 75. φέρον κατέθηκαν Eus-  
 tath., Aristoph., Scholl. H. P., ita Harl. a man. pri. quod κούρη, κούρης  
 (Buttm.) aut κούραι posceret, φέρειν<sup>o</sup> Heidelb., mox ἐυξέστη Bek. et ἐυξέσαι  
 o. 33; 78. ἐπεβήσατ’ Harl. Vr. 79. δῶκε δὲ χρυσέη Eustath. Flor. Lov.,  
 χρυσέῳ Vr., δῶκεν δὲ χρυσέη Harl., δῶκε δὲ χρυσείη Barnes. Ern. Cl. ed. Ox.,  
 δῶκεν δὲ χρυσέη Harl. Wolf.

69, 73. ἀπήνην, see on 37 sup.

70. ὑπερτερεῖη, this was perhaps specially fastened on (ἀραρυίαν) to receive the linen, as the περιρῖς in Ω. 297 περίρυνθα δὲ δῆσαν ἐπ’ αὐτῆς. The Scholl. call it a πλίνθιον “platform”, or “tray”, and describe it as “four-square” and “fitted on to the top” of the vehicle to receive baggage. This seems to imply four wheels to the carriage; the pair in front supporting the sitters’ place, and that behind the receptacle for baggage, including here the κίστη, 76 inf.

72—5. ἐκτὸς, “out of doors”, as opposed to the collecting the linen and provisions, which would be done indoors; cf. ἐκ θαλάμοιο. ἡμιόν., see on δ. 636. — ἐυξέστω, Bekker’s reading ἐυξέστη may be justified by such instances as αἰγίδ’ ἀθανάτην, B. 447, πύλης εὐποιήτησι, E. 466, πηρην ... ἐνπλεῖην, ο. 467.

76—80. μήτηρ, the queen prepares

the provisions, the princess the wash-  
 linen, who also 253 inf. harnesses the  
 mules, and so in η. 5, 6 the young  
 princes cooperate: — a picture of pri-  
 mitive manners the more forcible, as  
 the Phæaciens embody the Homeric  
 ideal of refined and luxurious life.  
 With this harmonious domesticity the  
 reading of Aristoph. of Byz., κούρη ...  
 φέρον ... κατέθηκαν, would sadly in-  
 terfere. With the ὄψα cf. the εἶδατα  
 πόλλ’ cf. α. 140, the ἐδωδὴ including  
 the σίτος there. So the γυνὴ ταμίη puts  
 up σίτον καὶ οἶνον ὄψα τε for Tele-  
 machus and Pisistratus when starting  
 for Sparta, γ. 479—80. — εἴως, see on  
 δ. 800. — χυτλώσαιο, “anoint after  
 bathing”, is the explanation of the  
 Scholl.; this accounts for the second-  
 ary meaning in Galen (Liddell and  
 S.), “to rub with a mixture of water  
 and oil”; for, if the body were still  
 wet when the oil was applied, such a  
 mixture would be effected.

81—4. σιγαλόεντα, see on 26 sup.

<p>μάστιξεν<sup>a</sup> δ' ἐλάαν· καναγή<sup>b</sup> δ' ἦν ἡμίονοιιν· αἶ δ' ἄμοτον τανύοντο,<sup>c</sup> φέρον δ' ἐσθῆτα καὶ αὐτήν, οὐκ<sup>d</sup> οἶην· ἄμα τῆ γε καὶ ἀμφίπολοι<sup>e</sup> κίον ἄλλαι. 85 αἶ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἔκοντο, ἐνθ' ἦ τοι πλυννοί<sup>f</sup> ἦσαν ἐπηετανοί,<sup>g</sup> πολὺ δ' ὕδωρ καλὸν ὑπεκπρορέει<sup>h</sup> μάλα περ ῥυπόωντα<sup>i</sup> καθῆραι, ἐνθ' αἶ γ' ἡμίονους μὲν ὑπεκπροέλυσαν ἀπήνης. καὶ τὰς μὲν σεῦαν ποταμὸν<sup>k</sup> πάρα δινήεντα, 90 τρώγειν ἄγρωστιν μελιθδέα· τὰ δ' ἀπ' ἀπήνης εἵματα χερσίν<sup>l</sup> ἔλοντο καὶ ἐσφόρεον μέλαν<sup>m</sup> ὕδωρ· στεῖβον<sup>n</sup> δ' ἐν βόθροισι<sup>o</sup> θωῶς ἔριδα<sup>p</sup> προφέρουσαι.</p>	<p>a γ. 494. b J. 106, 794, T. 365. c II. 375; cf. 475. d T. 601, a. 331 mar. e Z. 390. f ζ. 40, 31 mar. g γ. 247, δ. 88, η. 128, θ. 233. h cf. ζ. 83, θ. 125, μ. 113. i γ. 495, ε. 72; cf. ζ. 93. k λ. 242, Θ. 400, Φ. 208; cf. γ. 73, Φ. 603. l θ. 372, Ξ. 373. m δ. 359 mar. n γ. 409. o κ. 517, λ. 25, 36, 42, γ. 58. p Γ. 7.</p>
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## 90. μελιθδέα. 91. εἵματα.

87. ὑπεκπρορέει Vr., mox ῥυπόοντα var. l. Scholl. II. P. 88. ἀμάξης var. l. Schol. H. 89. τοὺς Eustath. Barnes. Ern. Cl., τὰς Harl. Vr. Wolf. ed. Ox. ita Apollon. (teste Pors.), mox πάρα Arist., Schol. P.

— ἄμοτον ταν. expresses the sustained intensity of the effort in the draught, not the rapidity of the pace, which, as the handmaids accompanied on foot was evidently slow. Thus we have καναγή δ' ἦν ἡμ., as if substituted for the formula with horses, τῶ δ' οὐκ ἀκούτε πετέσθην; see γ. 484. — ἄλλαι, see α. 132 and notes on α. 79 and ε. 105. There is no further mention of the daughter of Dymas, who (see on 32 sup.) should have been, and may be supposed to have been, of the number.

84—126. Nausicaa with her attendants, after reaching the river, despatch their laundry business, bathe, dine and play at ball. An accident in the game causes a sudden outcry, which arouses Odys. Wondering where he is, and what reception awaits him, he resolves to explore for himself.

86. πλυννοί, those near Troy are described (X. 153—5) as εὐρέες καλοί, λαίνοι, ὅθι εἵματα σιγαλόεντα πλυνεσκον Τρώων ἄλοχοι. Fresh water of course was preferable; cf. ποταμοῖο ῥόον 85. — ἐπηετανοί expresses the sustained supply, or continuous oozing of the water into the πλυννοί, see on δ. 89: the sequel, πολὺ δ' ὕδωρ καλὸν ὑπεκπ., then paraphrases the

epithet as in γ. 383, α. 1, where see notes. Ni. compares Hes. *Opp.* 517 ἐπηεταναὶ τρίχες of sheep's "wool thickly matted". This sense of continuity will be found to suit the word, wherever occurring in H. or elsewhere; as (Ni.) in Pind. *Nem.* VI. 10 cornfields supply βίον ἀνδράσιν ἐπηετανόον πεδίον; and so Theoc. XXV. 20, πλατάνιστοι ἐπηεταναί; cf. Cowper's "boundless continuity of shade". The word is not found in II. πολὺ goes best as predic. with ὑπεκπ., "oozes in plenty".

88—91. ὑπεκπροέλυσαν, the ὑπέκ expresses the release from under the yoke, the πρό the free action of the mules when released. — ἄγρωστιν, the "couch-grass" (*tritium repens* Linn., see Dunbar *Lex. App.*), or, as it is called in some parts of England the "squitch". Theoc. XIII. 42 gives it the epithet ἐλιτενῆς "spreading in the marsh", so here, on the river's brink. Eustath. says it has diuretic properties. Billerbeck (*Flor. Cl.* p. 23) says it is the *Panicum dactylon* Linn. "Agrostis" is the name of a large class of grasses. ἐσφόρ. κ. τ. λ., i. e. φόρεον εἵματα εἰς μέλ. ὕδ. — μέλαν ὕδωρ, see on 70 sup.

92—5. θωῶς qualifies στεῖβον, and ἔριδα προφ. resembles Virgil's

a ζ. 87 mar.; cf. ζ. 171.	αὐτὰρ ἐπεὶ πλῦνάν τε κἀθηράν τε φῦπα <sup>a</sup> πάντα,	
b γ. 292 mar.	ἔξειλγς πέτασαν παρὰ θιν' ἀλός, ἦχι <sup>b</sup> μάλιστα	
c ε. 433.	λάγγαγς <sup>c</sup> ποτὶ χέρσον <sup>d</sup> ἀποπλύνεσκε θάλασσα.	95
d ζ. 391, ε. 147; cf. ε. 402.	αἶ <sup>e</sup> δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἔλαιφ	
e γ. 469 mar.; cf. ζ. 227.	δείπνον <sup>f</sup> ἐπειδ' εἴλοντο παρ' ὄκηθσιν <sup>g</sup> ποταμοῦ,	
f κ. 57, φ. 176, B. 399, θ. 53; cf. A. 86.	εἴματα δ' ἠέλλιοι μένον τερσήμεναι ἀύγῃ.	
g Σ. 533, A. 475.	αὐτὰρ ἐπεὶ σίτου τάρφθεν <sup>h</sup> δμωαί τε καὶ αὐτῆ,	
h cf. κ. 213, 251, φ. 57.	σφαιροῖ <sup>i</sup> ταί τ' ἄρ' ἐπαιζον, ἀπὸ κρηδέμνα <sup>k</sup> βαλοῦσαι· 100	
i φ. 372; cf. η. 290—1.	τῆσι δὲ Ναυσικαά <sup>l</sup> λευκώλενος ἦρχετο μολπῆς. <sup>m</sup>	
k α. 334 mar.	οἷη δ' Ἄρτεμις εἶσι κατ' οὔρεα <sup>n</sup> ἰοχέαιρα, <sup>o</sup>	
l ζ. 186, 251, η. 12.		
m δ. 19, Σ. 606.		
n φ. 495.		
o λ. 172, 198, ο. 478; cf. ζ. 151, υ. 71.		

98. *Εἴματα.*

95. ἀποπτύεσκε Harl. Vr. et duo Vindobb. MS. G. C. Ambros. B. Schol. V., ἀποπλύνεσκε Eustath. Heidelb. Ambros, var. l. Schol. B. ἀποπλύνεσκε Harl. mar., ἀποπτύεσκε var. l. Vindob. 96. χρισάμεναι Harl. Vr. Wolf., ἀλειψάμεναι Eustath. Schol. V., χρισάμεναι Barnes. Cl. ed. Ox. 99. δμῶές Harl. ex emend. 100. ταί δ' Scholl. H. P. Ni., γ' Bek. Dind. Fa., τ' Eustath. Barnes. Ern. Cl. Wolf. ed. Ox. Löw. 102. οὔρεος Harl. Eustath. Barnes. Ern. Wolf. et recentt., sed οὔρεα citat Heracl. Pontic. (Ern.) quod malunt Scholl. H. P.

vourite word *certatim*, as in *Æn.* II. 628 *et al.* φῦπα, metaplastic plur. of φῦπος, like κέλευθα, λύχνα, κύκλα etc. Jelf *Gr. Gr.* §. 85 obs. 2.—ποτὶ χέρσον, cf. (mar.) βοάα ποτὶ χέρσον “roars (as it rolls) ashore”, so some verb of motion might be easily understood from ἀποπλύνεσκε, “was scouring”. μάλιστα indicates the preference for that particular spot. To bring out this notion more clearly in the expression itself Ni. would read ποτίχερσον adj., but this seems needless.

96—9. λίπ' ἔλαιφ, see on γ. 466. — δείπνον, the mid-day meal, the sun being high; cf. A. 86 and note on δ. 194. — μένον has αἶ (96) for subject better than εἴματα; although neut. plur. nouns take pl. verb sometimes in H., see on γ. 298. The imperf. in this and ἐπαιζον . . . ἦρχετο (100—1) appears to have its exact force. — αὐτὰρ seems explanatory of μένον, “were waiting, and so, when they had dined, were playing”.

100. σφαιροῖ, the men of the place excel in a similar callisthenic exer-

cise — a touch of effeminacy (mar.). Ni. finds fault with Athen. I. 25 (14) for supposing that a dance here formed part of the game, but surely μολπῆς in 101 justifies the notion. Of the readings here δ', γ', τ', the first is cumbersome, the second imparts a sharpness to the personality which there is nothing in the sense to require; τ' has therefore been restored, to which the weight of authority also seems slightly to incline. κρηδέμνα, see on α. 334: these would have impeded freedom of movement.

102—9. Virgil *Æn.* I. 498—502 has borrowed this simile, exquisite as it stands here, to adorn the view of Dido, who there appears in the midst of her princes, and in the heart of her capital, *instans operi* (the work of masons and builders) *regnisque futuris*. All the surrounding circumstances of the Virgilian scene are entirely the reverse of the Homeric, and there remains but the solitary central image of the queen — a widowed queen too — on which the simile may fasten. Indeed the

ἢ κατὰ Τηϋγετον περιμήκετον<sup>a</sup> ἢ Ἐρύμανθον,  
 τερπομένη κάπροισι<sup>b</sup> καὶ ἀκείλης ἐλάφοισιν.  
 105 τῆ δέ θ' ἄμα νύμφαι<sup>c</sup> κοῦραι Διὸς ἀγχιόχοιο

a v. 183, *ἄ.* 287;  
 cf. 4. 487.  
 b E. 783, H. 287.  
 c v. 184, γ. 350, Z.  
 420; cf. δ. 752  
 mar.

105. τῆ δέ ἄμα Eustath.

line which is the gem of the whole passage here (108) is dropped by Virgil as beside his purpose. Aul. Gellius *N. A.* IX. 9 cited by Löwe *ad loc.*, similarly reviews the Virgilian simile. Helen and Penelopè are also likened generally to Artemis in δ. 122, ρ. 37, τ. 54. We have a glimpse of the Homeric Artemis as "queen of the quarry" (*πότνια θηρῶν*) in Φ. 470 foll., her death-dealing power over women being also alluded to (cf. ο. 410, 478, σ. 202-4); and in E. 51 fol. she bestows skill in the chase and the gift of a "dead shot". See further on ε. 123. Winckelmann on Ancient Art says of Diana, p. 133, "her figure is lighter and more slender than that of Juno and even of Pallas. A mutilated Diana would be as readily distinguishable among the other goddesses, as she is in Homer among her beautiful Oreads"; and mentions (note *ibid.*) a Diana in the palace Colonna, "the wonderful head of which is probably the most beautiful of all the heads of this goddess now remaining. The features are delicate, and of exceeding beauty; her bearing divinely lofty". Compare the well-known *Diane Chasseresse* of the Louvre.

102. κατ' οὔρεα, the other reading οὔρεος seems condemned by the accusatives in the next line, which particularize the general expression of this. The change to οὔρεος may be accounted for by the probable anxiety of certain critics about the hiatus, and perhaps also the all-but homoioteleuton of οὔρεα ἰοχέαιρα. The gen. too is less proper, as it should mean "down from" as in κατ' δὲ κάρητος in 230 *inf.* "down from the head", and A. 44 βῆ δὲ κατ' Οὐλύμποιο κερηνῶν, which sense there is nothing in the thing compared to require: cf. also Φ. 485 κατ' οὔρεα θήρας ἐναίρειν. — ἰοχέαιρα, Doederl. 2065 justly prefers to derive this from χέω; cf. Ο. 590 βέλεα χέοντο. For the ending cf. νέος νέαρὸς νταίρα, μέγας μέγαρον μεγαίρω, which

seem to show that we need not suppose with Doederl. -έαιρα as in τεκνολέττειρα to have been the original, and -έαιρα a later form based on a supposed connexion with χαιῶν.

103-4. Ταῦγετος is the mountain spine stretching down to the promontory which parts the Messenian and Laconian Gulfs, περιμήκετον, however, probably (cf. mar. περιμήκες ὄρος) refers to height rather than extent. Erymanthus is the ridge between Arcadia and Elis. κάπροισι, the proper appellative of the male, λ. 131, sometimes added distinctively to νοί, to mean "boar-pigs".

105-6. νύμφαι, these in H. are distinguished by name as Νειάδες, of the springs, and Orestiades, of the mountains (v. 104, 348, 356, Z. 420). Those of the πίσα "fens" are not distinctively named by him, as neither are those of the ἄλσα "groves", T. 8. Later writers, as Hesiod *Theog.* 363, seem to include the τανύσφυροι *Ῥαεάωναι* among them, and the *Hy. Ven.* 264-72 has the elegant fable of the Hamadryads. They all are impersonations of the power of life and beauty in God's works: "— the poet's uplifting and vitalizing process is everywhere at work. Animate nature is raised even into divinity, and inanimate nature is borne upwards into life" (Gladst. III. iv. § ii. p. 423). His idea disengages the life which we view as bound up in nature, and gives it an objective existence. So in Tennyson's *Talking Oak*,

the days were brief

Whereof the poet's talk,

When that which breathes within the  
 leaf

Could slip its bark and walk.

Yet in such passages as κ. 350-1 and in the Nymphs' affiliation to Zeus (see note on *διππετός* δ. 477), their elemental relation is seen underlying the poetical idea. Man abhorred the moral vacuum of an impersonal nature, and peopled the scene about him

a Θ. 559, A. 683; cf. N. 493.	ἀγρονόμοι παίζουσι· γέγηθε <sup>a</sup> δέ τε φρένα Λητώ· πασάων δ' ὑπὲρ ἧ γε κάρη <sup>b</sup> ἔχει ἠδὲ μέτωπα,	
b II. 798.	φεῖά τ' ἀριγνώτη <sup>c</sup> πέλεται, καλαὶ δέ τε πᾶσαι·	
c δ. 207 mar.	ὡς ἧ γ' ἀμφιπόλοισι μετέπρεπε παρθένος <sup>d</sup> ἀδμής.	
d ζ. 228.	ἄλλ' ὅτε δὴ ἄρ' ἔμελλε πάλιν οἰκόνδε νέεσθαι, <sup>e</sup>	110
e α. 17, Z. 189.	ζεύξασ' <sup>f</sup> ἡμιόνους πτύξασά <sup>g</sup> τε εἵματα καλά,	
f Ω. 277.	ἔνθ' <sup>h</sup> αὐτ' ἄλλ' ἐνόησε θεὰ γλανκῶπις Ἀθήνη,	
g δ. 252, α. 439, ε. 255—6.	ὡς Ὀδυσσεὺς ἔγροιο, ἴδοι τ' εὐώπιδα <sup>i</sup> κούρην,	
h β. 382 mar.	ἧ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσατο.	
i ζ. 142.	σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφιπόλον βασιλεία·	115

## 110. Φοῖκόνδε. 111. Φεῖματα. 113. Φῖδοι.

108. φεῖά τ' Arist. et pæne omnes, Scholl. H. P. Wolf., φεῖα δ' Eustath. Barnes. Ern. Cl. ed. Ox. 110—1. δὴ ἄρ' ζεύξεν Vr. et abest τε. 115. μετ' Harl. inter lin. Hunc v. apud Suidam corrupte citatum notat Fors.

with the reflex of his own consciousness. Their cultus in Ithaca (v. 350, ξ. 435, φ. 208—11, 240) perhaps implies that in every region the local nymphs were so honoured. They attend the divine synod of Olympus, and assist mortal weakness or sympathize with mortal sorrow. There is nothing in Homeric mythology to correspond to the Fauns and Satyrs of the old Italian and later Greek: — a remarkable testimony to the superior purity of the Homeric conception, since this unisexual idea opened no door to licentious imagery. A fragment of Hesiod CXXIX. ed. Göttling adds what is perhaps the earliest mention of the Satyrs,

ἔξ ὧν οὐραὶ νύμφαι θεαὶ ἐξεγένοντο,  
καὶ γένος οὐτιδανῶν σατύρων καὶ ἀμηχανοεργῶν.

Yet here, too, the epithets show that impurity formed no part of the first conception of the Satyrs. But see Hy. Ven. 263. Another curious fragment of Hesiod CLXIII *ibid.* computes the duration of the nymphs' existence as 10 times that of the phoenix, 90 times that of the raven, 270 times that of the stag, 1080 times that of the crow, and 9720 times that of man; which gives a greater intensity to the idea of longevity than a mere statement of duration without limit. Calypsō is called a *νύμφη*; not so Circē, who, as daugh-

ter of the Sun-god, is *δεινὴ θεὰ ἀυδήςεσσα*, and has nymphs to attend on her. — *ἀγρονόμοι*, some ancient critics made this word proparoxytone; but the analogy of *ἀνδροφόνος*, *ύλοτόμος* etc. seems against this. *γέγηθε δέ τε*, in A. 683, where this phrase recurs in a strictly similar context, we have, owing to the tense being past, *γεγήθει* (here pres.): the δὲ also is dropped, an example of the elasticity of Homeric practice as regards particles.

107. ὑπὲρ ... ἔχει, in tmesis for *ὑπερέχει* "exceeds" (*κάρη ἠδὲ μέτωπα* being accus. of relation) or is, as we say familiarly, "a head taller". Such phrases as *καλῆ τε μεγάλη τε*, v. 289, and *εἶδος τε μεγέθος τε*. ζ. 152, constantly remind us that largeness of scale was a constituent element of beauty in the Greek ideal. Thus H. elevates the goddess; conversely Pope, to dignify the nymph, sinks the distinction in *Windsor Forest*,

"Scarce could the goddess from her nymph be known,  
But by the crescent and the golden zone."

110—1. δὴ ἄρ', an unusual hiatus. *ζεύξασ' ... πτύξασα*, the sequel 252 *inf.* shows that these actions were not performed now, and that these particles must therefore be closely combined with *νέεσθαι* and subordinated to *ἔμελλε*.

ἀμφιπόλου μὲν ἄμαρτε,<sup>a</sup> βαθείη<sup>b</sup> δ' ἔμβαλε δίνη·  
αὐτὸ δ' ἐπὶ μακρόν<sup>c</sup> ἄυσαν. ὃ δ' ἔργετο<sup>d</sup> δίος Ὀδυσ-  
σεύς,

ἔξόμενος δ' ὠρμαίνε<sup>e</sup> κατὰ φρένα καὶ κατὰ θυμόν  
“ὦ<sup>f</sup> μοι ἐγὼ, τέων αὐτε βροτῶν ἐς<sup>g</sup> γαῖαν ἰκάνω;

120 ἦ<sup>h</sup> ρ' οἷ γ' ὑβρίζεται τε καὶ ἄγριοι οὐδὲ δίκαιοι,  
ἦε φιλόξενοι,<sup>i</sup> καὶ σφιν νόος ἐστὶ θεουδής;<sup>k</sup>  
ὧς τέ με κουράων ἀμφήλυθε θήλυς<sup>l</sup> αὐτή,

a O. 430, A. 401,  
Θ. 119, Φ. 171.  
b Φ. 213, 239.  
c O. 100, X. 204.  
d γ. 187.  
e δ. 120 mar.  
f γ. 200—2.  
g δ. 545, a. 26, 141,  
168, ζ. 202, η.  
193.  
h ε. 175—6, θ. 575  
—6.  
i cf. Z. 15.  
k γ. 109, 381; cf.  
ξ. 389, χ. 39.  
l a. 487 mar.

116. ἔμβαλε Eustath. Harl. et Scholl. H. P. Q. Vr. Rom. Wolf., ἔμπεισε Barnes. Cl. Ern. ed. Ox., mox λίμνη pro δίνη Bek. annot. 122. αὐτή Harl. αὐτήμη Scholl. V. et var. l. Schol. P., ἀπτή Heidelb.

116. ἔμβαλε, the var. l. ἔμπεισε would involve a change of subject, since by Homeric usage (mar.) ἄμαρτε is to be referred to the person, not the missile. Such a change is not, however, uncommon in H., as in α. 69, 162; but the balance of authority is decidedly in favour of ἔμβαλε; and perhaps a remembrance of the ἔμπεισε πόντῳ found in δ. 508, ε. 50, 318, may have beguiled some copyist here. The Scholl., noticing the terseness of this line, remark that βαθείη assists the sense, as implying the probable loss of the ball, and accounting for the outcry in v. 117, by which Odys. is roused. Eustath. has here an anecdote that the poet Sophocles, who wrote a satyric drama entitled *Ναυσικάα* or the *Πλύντριαι*, himself performed *Ναυσικάα*, and earned great applause by his adroit ball-play. To the same effect speaks Athenæus I. p. 20 c. A single characteristic line of this drama has been preserved by Pollux VII. 45, *πέπλους τε νῆσαι νεοπλυνεῖς* (*λινογενεῖς* ed. Bek.) *τ' ἐπεנדύτας*.

119—21. These lines form an Odyssean commonplace (mar.). 'The notions of reverence for the gods and respect to the stranger, the suppliant, etc. are parts of one whole, and stand like the "first and greatest commandment of the Law" with the "second like unto it", in Homer's ethical system. Thus their insolent outrage to the wanderer, and their neglect of the usual token of piety at meals (see Gladst. II. p. 426) complete the wickedness of the sui-

tors. Ni. observes that the word *φιλόξεινος* is not read in Il., but that the character is mentioned (mar.) with commendation there; and conversely the Trojans, as the abettors of Paris' outrage, regarded not the *μῆνιν Ζηνός ξεῖνίου*, N. 625. Buttman shows (*Lexil.* 65) that *δέος* is the second part of *θεουδής*. He supposes *δF* to have been in the original root, as in *δῖς* (i. e. *δύις* = *δFῖς*), and the *F* lost after *δ* to have been compensated by *v* before it; whereas in the false etymology from *εἶδος* (*Fειδ.*) the *F* would impede the crasis.

122 foll. ὧς, "to such an extent", i. e. as to lead to the answer to his question (119) suggested in the question of 125 *inf.* For *θήλυς* with fem. noun see on δ. 442. The false reading *αὐτήμη* is probably an echo of μ. 369. Ni. and Bek. rightly condemn 123—4 as impeding the sentence, and the latter as betraying, by its clumsy over-development of the sense, the interpolator's hand. Ni. rejects the explanation of the Scholl. who take *νυμφῶν κ. τ. λ.* as interrogative, and similarly view *ἦ* in 125 as *ἦ* disjunctive, indicating the alternative question, "or (if not to nymphs) am I near to men?" But to make *νυμφῶν κ. τ. λ.* a question, with no particle or interrogative word to lead up to it, is a strain on Homeric language, in which questions are put very plainly, as in 120—1 here; nor does the notion of their being possibly nymphs suit that previous question in 120 1.—For *νυμφῶν* see on 105 *sup.*

a	Y. 8, 9.	[ <i>νυμφάων</i> , <sup>a</sup> αἱ ἔχουσ' ὄρεων αἰπεινὰ <sup>b</sup> κάρηνα	
b	Y. 53, B. 869.	καὶ πηγὰς ποταμῶν καὶ πίσεια ποιήεντα.]	
c	s. 334 mar.	ἢ νύ που ἀνθρώπων ἐμὶ σχεδὸν ἀυδήντων; <sup>c</sup>	125
d	z. 174.	ἀλλ' ἄγ' ἐγὼν αὐτὸς πειρήσομαι <sup>d</sup> ἠδὲ ἰδωμαι." <sup>e</sup>	
e	v. 53, s. 337; cf. δ. 435, s. 481—2.	ὡς εἰπὼν θάμνων ὑπεδύσετο <sup>e</sup> δῖος Ὀδυσσεύς,	
f	z. 448, v. 299, χ. 326, φ. 6, Γ. 376, Φ. 424.	ἐκ πυκινῆς δ' ὕλης πτόροθον κλάσε χειρὶ παχείῃ <sup>f</sup>	
g	σ. 67, 87, χ. 476; cf. B. 262.	φύλλον, ὡς ῥύσαιτο περὶ χροῖ μῆδεα <sup>g</sup> φωτός. <sup>h</sup>	
h	A. 462.	βῆ <sup>i</sup> δ' ἴμεν ὡς τε λέων ὄρεσίτροφος, ἀλλῆ <sup>i</sup> πεποιθῶς,	130
i	M. 299, P. 61, t. 292.	ὅς τ' εἶσ' ὄυμενος καὶ ἀήμενος, <sup>k</sup> ἐν δέ οἱ ὄσσε	
j	E. 299, N. 471, Σ. 158.	δαίεται· ἀντάρ ὁ βοῦσι μετέρχεται <sup>l</sup> ἢ δτεσσιν	
k	cf. Φ. 396.	ἠὲ μετ' <sup>m</sup> ἀγροτέρως <sup>n</sup> ἐλάφους· κέλεται δέ ἐ γαστήρ <sup>o</sup>	
l	II. 497.	μῆλων πειρήσοντα καὶ ἐς πυκινὸν <sup>p</sup> δόμον ἐλθεῖν·	
m	n cf. δ. 652 mar.	ὡς Ὀδυσσεύς κούρησιν <sup>q</sup> εὐπλοκάμοισιν ἐμελλεν	135
n	Φ. 486.	μῆξεσθαι, γυμνός περ ἐών· χροῖω <sup>r</sup> γὰρ ἴκανεν.	
o	M. 300—1; cf. σ. 53.	σμερδαλέος <sup>s</sup> δ' ἀντῆσι φάνη κεκακωμένος <sup>t</sup> ἄλμη·	
p	γ. 81, 88, K. 267.		
q	z. 222.		
r	β. 28, α. 225 mar.		
s	B. 309.		
t	δ. 754 mar.		

126. *Ἰδωμαι.* 127. *Ἰειπών.* 131. *Ἰοι.* 133. *Ἰε.*

123—4. [] Bek. 126. ἄγε τῶν Bek. annot. ex Harl. ἀλλά γε τῶν. 127. ἐπεδύσατο Harl., sed ε prius scripserat et α ex emend. ejusd. man., ὑπεδύσατο Vr. Scholl. V. P. 131. ἐκ pro ἐν Vr. 132. αἰθεται (fortasse glossa) Bek. annot., mox ὁ omittebat Rhian., Scholl. H. P., mox βοῦσι μετέρχεται Eustath. Harl. Wolf. ed. Ox., βοῦσιν ἐπέχεται Barnes. Cl. Ern. 135. εὐπλοκάμοισιν Bek. annot. 136. μῆξεσθαι ed. Ox. 137. λευγαλέος et Zenod. ἀργαλέος, utrumque male, Scholl. H. P., σμερδαλέως var. l. Ern.

— *ἀυδήντων*, see on s. 334. — *πειρήσομαι ἠδὲ ἰδ.*, for fut. followed by subjunct in same clause see App. A. 9 (4)—(6); the “seeing” is a sequel to the “trying”.

127—85. Odys. emerges from his covert; the maidens shrink away, all save Nausicaa, who, by grace of Athenê, unabashed confronts him. He addresses her in a speech of refined homage, and moves her pity by the tale of his sufferings and by his forlorn appearance.

127. *ὑπεδύσετο*, the genitive *θάμνων* is that of local removal, just as the accus. (mar. δ.) is that of motion towards.

130—4. The point of this simile, which recurs with slight variation (mar.), seems to be, that the hero moves forth from his covert with forlorn desperation, heedless whom or what he may encounter, even as the hungry lion endures wind and rain, and all prey, wild or tame, comes

alike to him. Further, the effect produced on the maidens resembles that by the lion on the animals. The constancy of Nausicaa alone is not included in the simile. The simile dignifies a passage which seems to us perhaps to need such relief, but nothing in the whole context is more remarkable than the simple and unruffled gravity of its tone. No later poet could have attempted such a scene save in the Satyric vein, as indeed Sophocles in his *Πλόνηται*, (see on 115—6 *sup.*) it seems, did. *ἀήμενος*, Ni. remarks that *ἄητο* occurs with passive sense (mar.), and so perhaps *ἄηται* in Pind. *Isthm.* III. 27. — *μετ' ... ἐλάφους*, for accus. with *μετὰ* “among”, see on δ. 652: *μετέρχονται* in sense of “pursuing”, like *μετοίχομαι*, takes properly an accus., see γ. 83, Z. 280. The sense accordingly here is that of “coming among”; and this makes the change to the accus. more remarkable. It is doubtless *metri gratiâ*, since the epic

- τρέσσαν δ' ἄλλυδις<sup>a</sup> ἄλλη ἐπ' ἠϊόνας προύχουσας·  
οἷη δ' Ἀλκινόου θυγάτηρ μένε· τῇ γὰρ Ἀθήνη  
140 θάρσος<sup>b</sup> ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἴλετο<sup>c</sup> γυῖων.  
στῆ δ' ἄντα<sup>d</sup> σχομένη· ὃ δὲ μερμηρίξεν Ὀδυσσεύς<sup>e</sup>  
ἢ γούνων<sup>f</sup> λίσσοιτο λαβῶν εὐάπιδα<sup>g</sup> κούρην,  
ἢ αὐτως<sup>h</sup> ἐπέεσσιν<sup>i</sup> ἀποσταδὰ<sup>k</sup> μειλίχοισιν  
λίσσοιτ', εἰ δείξειε<sup>l</sup> πόλιν καὶ εἴματα<sup>m</sup> δόλη.  
145 ὧς<sup>n</sup> ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,  
λίσσεσθαι ἐπέεσσιν<sup>o</sup> ἀποσταδὰ<sup>p</sup> μειλίχοισιν,  
μὴ οἱ γούνα λαβόντι χολῶσαιτο φρένα κούρη.  
αὐτίκα μειλίχον<sup>q</sup> καὶ κερδαλέον φάτο μῦθον  
“ρουνοῦμαι<sup>r</sup> σε, ἄνασσα· θεός<sup>s</sup> νύ τις ἢ βροτός ἐσσι·  
150 εἰ<sup>t</sup> μὲν τις θεός ἐσσι τοι<sup>u</sup> οὐρανὸν εὐρὺν ἔχουσιν,<sup>v</sup>  
Ἄρτεμιδί σε ἐγὼ γε, Διὸς<sup>w</sup> κούρη μέγαλοιο,  
εἰδός<sup>x</sup> τε μέγεθός τε φηνὴ τ' ἄγχιστα<sup>y</sup> εἶσκω·

a A. 745, a. 389  
mar.  
b γ. 76, α. 321.  
c α. 363, I. 377,  
Σ. 311.  
d cf. P. 167, ψ.  
686.  
e ο. 235.  
f α. 264, 491, γ.  
337, 342, Z. 45.  
g ζ. 113.  
h δ. 665 mar.  
i ζ. 146, α. 442,  
547, α. 207, A.  
137, Φ. 339.  
k ζ. 146, O. 556.  
l cf. ζ. 114.  
m η. 238, 296.  
n α. 474 mar.  
o ζ. 143 mar.  
p ζ. 143 mar.  
q K. 288.  
r γ. 312, 314, Φ.  
74.  
s α. 255.  
t π. 193.  
u cf. δ. 378 mar.  
v α. 67 mar.  
w ζ. 323, λ. 604,  
ω. 521, Z. 304,  
312, K. 296.  
x B. 58; cf. α. 212  
mar.  
y ν. 80, Ξ. 474.

143. 146. *Ἐπέεσσιν.*144. *Ἐίματα.*145. 147. *Φοί.*149. *Ἐάνασσα.*152. *Ἐίδος Ἐἶσκαω.*

140. γούων Harl. 141. ἄντα σχομένη Eustath. Heidelb. Ambros. Wolf., ἄντα-  
σχομένη Barnes. Cl. Ern. ed. Ox. 143. αὐτως Heidelb. Eustath. edd. præter  
L. (Ern.) Bek. Fa. Ni. (laudans Thiersch. § 198. 5), αὐτως Barnes. Cl. Ern.  
Wolf. Dind. Löw., μοx ἐπισταδὰ Bek. annot. 144 abundare et Athenocli sus-  
pectum fuisse notant Scholl. H. P., [ ] Bek. Dind. 149. θεός νύ τοι Vr., μοx  
ἡ Ascalonites, Schol. P., Bek. Fa., ἡ Eustath. Barnes. Ern. Cl. Wolf. ed. Ox.  
Dind. Löw. 152. εἰσάντα εἶσκω Vr.

form of dat. plur. would be ἀγοτῆρησι  
ἐλάφοισι. — *σμερδάλεος*, this keeps up  
the moral attitude, which the sim-  
ile at first gave.

138. *τρέσσαν*, “*τρεῖν est fugere non  
tremere*”. Lehrs p. 91.

141—3. *ἄντα* is best joined with  
*στῆ*, but might (mar.) go also with  
*σχομένη*. — *σχομένη*, “checking  
herself” (from flight). *γούνων*, de-  
pends on *λαβῶν*. — *αὐτως*, “as he  
was”, see on δ. 665.

144—8. *εἰ*, “*to try if she would*”,  
*δοάσσατο*, see on *δατ’ inf.* 242. —  
*κερδαλέον*, the sense of “winning”,  
from *κέρδος* suits well enough as se-  
conding *μειλίχιοις*; so in ο. 451 *κερδα-  
λέον* is exactly the North-country word  
“winsome”.

150—6. *θεός ἐσσι, τοι*, for plur.

HOM. OD. I.

relative following a sing. antecedent  
see on α. 438. — *Διὸς κούρη μέγα-  
λοιο* is a phrase elsewhere applied  
to Athenê (mar). The nymphs are also  
collectively called *κούραι Διὸς ἰος sup.*  
With this address of that cf. Anchises  
to Aphroditê, Hy. Ven. 92 foll., *χαῖρε  
ἄνασσ’, ἣτις μακάρων κ. τ. λ.* — *μέ-  
γεθος*, see 107 *sup.* and note there.  
The well-known passages from Virg.  
*Æn.* I. 331 foll. 606 are cited by Er-  
nesti, as also Musæus *Hero et Lean.*  
138 *δῖλβιος ὧς σ’ ἐφύτευσε, καὶ δῖβλη  
ἢ τέκε μήτηρ, γαστήρ ἢ σ’ ἐλόχευσε  
μακαρτάτη*; and by Ni. and Löwe Ov.  
*Metam.* IV. 322—4 *Qui te genere beatâ,  
Et frater felix, et fortunata profecto Si  
qua tibi soror est, et quas dedit ubera  
nutrix*. That the strain of feeling was  
not confined to the gentile world is



a s. 306.	εἰ δὲ τίς ἐσσι βροτῶν τοὶ ἐπὶ χθονὶ ναιετάουσιν,	
b ζ. 30 mar.	τρὶς μάκαρες <sup>a</sup> μὲν σοὶ γε πατὴρ <sup>b</sup> καὶ πότνια μήτηρ,	
c s. 306.	τρὶς μάκαρες <sup>c</sup> δὲ κασίγνητοι· μάλα πού σφισι θυμὸς 155	
d δ. 549 mar.	ἀλλὲν ἐϋφροσύνησιν λαίναται <sup>d</sup> εἵνεκα σεῖο,	
e cf. t. 256—7, 458, 26—7, 139— 41, ξ. 527—8.	λευσσόντων <sup>e</sup> τοιόνδε θάλας <sup>f</sup> χορὸν εἰσοιχνεῦσαν.	
f cf. ξ. 163.	κεῖνος δ' αὖ περὶ κῆρι μακάρατος ἔξοχον <sup>h</sup> ἄλλων,	
g s. 36 mar.	ὅς κέ σ' ἐέδνοισι <sup>i</sup> βρῖσας <sup>k</sup> οἰκόνδ' ἀγάγηται.	
h δ. 171 mar.	οὐ γάρ πω τοιοῦτον ἴδον <sup>l</sup> βροτῶν ὀφθαλμοῖσιν,	160
i App. A. 14 mar.	οὔτ' <sup>m</sup> ἄνδρ' οὔτε γυναικα· σέβας μ' ἔχει εἰσορόωντα.	
k M. 346, 359, P. 235.	Δῆλῳ δὴ ποτε τοῖον Ἀπόλλωνος <sup>n</sup> παρὰ βωμῶ	
l δ. 289 mar.; cf. Γ. 169—70.	φοίνικος νέον ἔρνος <sup>o</sup> ἀνερχόμενον ἐνόησα·	
m δ. 142 mar.; cf. π. 243.	ἦλθον γὰρ καὶ κείσε, πολὺς <sup>p</sup> δέ μοι ἔσπετο λαὸς,	
n cf. γ. 334, 379, Θ. 219.	τὴν ὁδὸν <sup>q</sup> ἣ δὲ ἐμελλεν ἐμοὶ κακὰ <sup>r</sup> κήδε <sup>s</sup> ἔσεσθαι.	165
o ξ. 175, Σ. 56—7, 437—8, P. 53—6.		
p B. 675; cf. B. 115, I. 22, B. 664, I. 483, Σ. 452.		
q γ. 316, A. 151.		
r α. 244, α. 244, Σ. 108.		
s δ. 108.		

159. ἐέδνοισι φοικόνδ'. 160. τοῖον φείδον.

153. εἰ δ' αὖ γε βροτῶν ἐσσι (pro γ' ἐσσι βροτῶν, mendose, quoniam βροτὸς a man. pri. βροτῶν ex emend.) οἱ ἀρούρης κάρπον ἔδουσι Harl. sed in mar. vulgata pro var. l. nisi quod οἱ pro τοὶ. 154—5. τρισμάκαρες omnes, sed vide ad s. 306. 156. ἐν εϋφροσύνησιν var. l. Scholl. P. Q. 160. τοσοῦτον ἴδον ἐγὼν (mendose pro ἐγὼν ἴδον) Harl. sed ἐγὼν diverso atramento et ex emend. τοῖον εἶδον βροτῶν (salvâ f) Bek. laudans Schol. ad α. 1. p. 8 16. 164. καὶ κείσε Harl. Wolf., κἀκείσε Eustath. Schol. H. Barnes. Ern. Cl. ed. Ox., mox pro ἔσπετο var. l. ἐπλετο Schol. E. 165. ἣ Eustath. Barnes. Cl. Ern. ed. Ox., ἧ Vr. et Harl. ex emend. Wolf., mox μέλλεν Heidelb. et Harl. ex emend.

clear from the benediction pronounced in St Matt. XVI. 26.

157—9. λευσσόντων, for the analcoluthon apparent on comparing this with σφισι in 155 see examples in mar., and cf. Jelf *Gr. Gr.* § 710 Obs.—The fem. εἰσοιχνεῦσαν is by a construction κατὰ σύνεσιν; cf. Hy. *Ven.* 272, τὸν μὲν ἐπήν .... ἴδης θάλας. Ni. also cites Eurip. *Bacch.* 1307—8 Paley, τὸ δ' ἔρνος καταδανόντα and the more remotely illustrative passage μ. 74—5 νεφέλη δὲ μιν ἀμφιβεβήκειν κνανέη· τὸ μὲν οὐ ποτ' ἔρωεῖ, in which τὸ seems to suppose νέφος as having preceded. For περὶ κῆρι see on s. 36. For ἐέδνοισι see App. A. 14. Ni. says that according to Hellanicus and Aristotle the "happy man" of 158 was Telemachus; but see on γ. 464. βρῖσας, "preponderating in gifts", Löwe remarks that βρῖστω in H. is always neuter (mar.).

162—5. Voss (cited by Ni.) says in his *Mythol. Br.* Part III p. 108 that "in Agamemnon's time Delos had for sea-voyagers the most frequented oracle of Apollo, as Pythô for land-travellers". The Scholl. suppose that the tree intended was that under which in Delos Letô bare Apollo (*Hy. Ap. Del.* 18, 117); but νέον ... ἀνερχόμενον clearly means a tree which was still a sapling at the time of Odysseus' visit. Cf. Theognis 5—6, Φοῖβε ἀναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ, φοίνικος θαδίνης χερσὶν ἐφαψαμένη. Löwe cites Euripid. *Hec.* 458, ἐνθα πρωτόγονός τε φοῖνιξ δάφνη τ' ἱερὸς ἀνέσχε Λατοῖ φίλα πτόρθους ὠδίνος ἀγαλμα δίας. Cf. Euripid. *Ion* 919 foll., *Iph. Taur.* 1100 foll. in both of which the olive and the palm are combined. Cicero *de Legg.* l. 1 says, *Quod Homericus Utiliæ Delî se proceram et teneram palmam vidisse dixit, hodie monstrant eandem:*

ὡς δ' αὐτως και κεινο ἰδῶν, ἐτεθήπεα<sup>a</sup> θυμῶ  
 δὴν<sup>b</sup> ἐπει οὖ πω τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,  
 ὡς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δεϊδιά<sup>c</sup> τ' αἰνῶς  
 γούνων<sup>d</sup> ἄψασθαι· χαλεπὸν δέ με πένθος<sup>e</sup> ἰκάνει.  
 170 χθιζὸς<sup>f</sup> ἔεικοστῶ φύγον<sup>g</sup> ἤματι οἴνοπα<sup>h</sup> πόντον·  
 τόφρα δέ μ' αἰεὶ κῦμα<sup>i</sup> φόρει κραιπναί<sup>k</sup> τε θύελλαι<sup>l</sup>  
 νήσου<sup>m</sup> ἀπ' Ὀγυγίης· νῦν δ' ἐνθάδε κάββαλε<sup>n</sup> δαίμων,  
 ὄφρ' ἔτι που και τῆδε πάθω κακόν. οὐ<sup>o</sup> γὰρ ὄτω  
 παύσεσθ'· ἀλλ' ἔτι πολλὰ θεοί<sup>p</sup> τελέουσι πάροιθεν.<sup>q</sup>  
 175 ἀλλὰ, ἄνασσ',<sup>r</sup> ἔλαιρε· σέ γὰρ κακὰ πολλὰ<sup>s</sup> μογήσας  
 ἐς πρώτην<sup>t</sup> ἰκόμην· τῶν δ' ἄλλων οὐ τινα οἶδα  
 ἀνθρώπων οὐ τῆδε πόλιν<sup>u</sup> και γαίαν ἔχουσιν.  
 ἄστν<sup>v</sup> δέ μοι δεῖξον, δὸς δὲ ῥάκος<sup>w</sup> ἀμφιβαλέσθαι,  
 εἰ τί που εἴλλυμα σπείρων<sup>x</sup> ἔχεις ἐνθάδ' ἰούσα.

a ω. 90, 391—2;  
 cf. ψ. 105.  
 b cf. γ. 366.  
 c σ. 80, N. 491,  
 Ω. 358, K. 93.  
 d γ. 399, Φ. 65,  
 Α. 512, O 78,  
 Υ. 468, Ω. 357;  
 cf. X. 345.  
 e Α. 254; cf. β. 41,  
 σ. 274, ε. 457, B.  
 171.  
 f β. 282, μ. 451,  
 ω. 379, Α. 424.  
 g α. 446.  
 h α. 183 mar.  
 i α. 111 mar.  
 k α. 395.  
 l δ. 515 mar.; cf.  
 ρ. 409.  
 m α. 85 mar., η.  
 254, 244, ψ. 333.  
 n cf. T. 80.  
 o γ. 27, δ. 754, λ.  
 101, ν. 324, π.  
 372, φ. 91.  
 p υ. 314, ψ. 286.  
 q α. 322, O. 227.  
 r γ. 380 mar.  
 s β. 343 mar.  
 t cf. ρ. 462, ν. 228.  
 u ζ. 191, 195, κ. 39,  
 φ. 555, ν. 243.  
 v ζ. 194.  
 w ε. 342, 349, ν.  
 434—5.  
 x δ. 245 mar.

166. *ἰδῶν.* 170. *ἔφεικόστω Φοίνοπα.* 175. *Ἄνασσ'.* 176. *Φοῖδα.*  
 178. *Ἄστν.*

171. *τόφρα δέ με μέγα Vr.* 172. *μ' ἤγαγε δαίμων var. l. e Scholl. H. P. Q. collegit Pors. sed dubium an vers, κάμβαλε Harl. Bek.* 174. *παύσεσθ' Am-bros. (3) Harl. sed παύσεσθ' ex emend. ejusd. man.* 178. *ἄστν τε Harl.*

so Pliny (*N. H. XVI. 99, 44*), *Nec non palma Delt ab ejusdem dei aitate conspicitur*; by all which passages we may understand that there was always a sacred palm cherished in Delos. We may compare the olive-trees on the Mount of Olives and other sacred trees in Palestine (Dean Stanley, *Sinai and Pal.* p. 141 foll.). Ni. remarks that no trace of any locality being honoured as the birth-place of a god occurs in H.

167—70. *δόρυ*, here bears the sense (rare in H.) of "tree". *πένθος* is explained in 170—2; render *ἰκάνει* "is come upon me". *φύγον*, "I escaped, was quite of".

173—7. *ὄφρ' ἔτι κ. τ. λ.*, he pleads not only what he has suffered but what he expects to suffer, and alleges the

inflection as from the gods, to move the sympathy of man. — *τελέουσιν* is fut. and *πάροιθεν* means "here after"; more commonly words connected with priority refer to past time in H., those with posteriority to the future, so *ἄμα πρόσσω και ὀπίσσω*; see on β. 270. — *ἄνασσ'*, this title is equally applicable to a divine and to a human being, thus he sustains the tone of his exordium in 149 *sup.*

178—9. Odys. seems designedly to ask the least possible favour at his first overture; a hope of more solid benefit is subsequently held out to him unmasked in 289—90. Thus the due delicacy on his part who seeks, draws forth generosity on hers who shews the kindness — a bright instance of the refined standard of heroic manners.

a η. 148, θ. 413, ω. 402; cf. T. 264.  
 b β. 34 mar.  
 c ο. 198; cf. ζ. 183, ι. 456.  
 d ν. 45.  
 e cf. ι. 5—6, O. 509—10.  
 f cf. ζ. 181 mar., γ. 127—9, χ. 263.  
 g cf. T. 51.  
 h cf. N. 734, A. 218.  
 i ζ. 101 mar.  
 k υ. 227; cf. α. 411.  
 l δ. 237, Ω. 527 seqq.  
 m Ω. 530, ο. 489; cf. T. 319.  
 n γ. 209, ν. 307, υ. 311.  
 ο ζ. 177 mar.

σοὶ δὲ θεοὶ<sup>a</sup> τόσα δοῦεν ὅσα φρεσὶ<sup>b</sup> σῆσι μεινιναῖς· 180  
 ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην<sup>c</sup> ὀπάσειαν<sup>d</sup>  
 ἐσθλήν· οὐ<sup>e</sup> μὴν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον,  
 ἢ ὄθ' ὁμοφρονέοντε<sup>f</sup> νοήμασιν οἶκον ἐχῆτον  
 ἀνῆρ ἠδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσιν,<sup>g</sup>  
 χάρματα δ' εὐμενέτησι· μάλιστα<sup>h</sup> δέ τ' ἔκλυον 185  
 αὐτοί.”

τὸν δ' αὖ Νausικάα<sup>i</sup> λευκώλενος ἀντίον ἦῶδα  
 “ξείν’, ἐπεὶ<sup>k</sup> οὔτε κακῶ οὔτ’ ἄφρονι φωτὶ ξοικας —  
 Ζεὺς<sup>l</sup> δ’ αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν,  
 ἐσθλοῖς<sup>m</sup> ἠδὲ κακοῖσιν, ὅπως ἐθέλησιν, ἐκάστω·  
 καὶ πού σοι τά γ’ ἔδωκε, σὲ δὲ χρῆ τετλάμεν<sup>n</sup> ἔμπης — 190  
 νῦν δ’ ἐπεὶ ἡμετέραν τε πόλιν<sup>o</sup> καὶ γαῖαν ἰκάνεις,

181. 183. Φοῖκον. 187. FέΦοικας. 189. Fεκάστω.

180. φρεσὶν ἦσι Bek. annot. fortasse ex β. 34. 182. τοῦδε Vr. 185. δ’ ἔκλυον Eustath., δέ τε κλύον Ambros. (1) (3) Heidelb. 187. ἐπεὶ οὔτι Vr. 190. τὰ δ’ Harl. ex emend. ejusd. man. Barnes. Ern. Bek. Cl. ed. Ox., τὰ γ’ Eustath. Wolf. Dind. Fa. Löw.

180—5. This propitiatory peroration resembles that with which Ægyptius concludes his opening speech in the Ithacan Assembly (β. 33—4). In the petition of Chryses (A. 18—9) such a phrase forms the prelude. It here derives extra force from the mention of θεοὶ in 174 *sup.*, “may the gods, who afflict me, give every blessing to you!”

182—4. With this noble maxim cf. Eurip. *Med.* 14,

ἢ περ μέγιστη γίγνεται σωτηρία  
 ὅταν γυνή πρὸς ἄνδρα μὴ διχοστατή.

185. ἔκλυον, this verb does not seem to bear in H. the sense, “to hear one’s self spoken of”, or μάλιστα κλύειν would be closely parallel to the εὐ or κακῶς ἀκούειν of later Greek. It seems to mean here not the outward sense but the inward recognition; cf. Tennyson *Lotus Eaters*, “Nor listen what the inner spirit sings.” Its object doubtless is the ὁμοφροσύνη itself. “Strong as is the testimony of enemies and friends, they themselves feel it most profoundly of all.” Yet this is an unusual sense of ἔκλυον, and so slight a change in the ms. would convert αὐτῶν or αὐτοῖν into αὐτοί that it seems likely one of them may be the true reading, which would fur-

nish a more effective close — “men listen most to them,” i. e. unanimity begets influence: cf. τῆς μάλα μὲν κλύον, 247 *inf.*

186—246. Won by the entreaty of Odys. Nausicaa promises relief and declares her parentage, people and country. She then recalls her handmaids from their needless flight, and bids them succour the stranger, whom they then assist to dress and bathe. He accepts their services with due reserve. Meanwhile Pallas confers on his outer man the comeliness of youth, until it is Nausicaa’s turn to admire.

187. The sense is suspended from ἐπεὶ ... ξοικας to νῦν δ’ in 191.

187—90. To the same purport speaks Helen in δ. 236—7, where see note. The sentiment, however, here arises directly from the facts:—his misfortunes need not detract from his merit, since Zeus bestows his blessing without regard to character. The only difference is that in the man of merit misfortune draws forth fortitude; cf. Theogn. 444—6, 1162—4, ἀθανάτων δὲ δόσεις παντοῖαι θνητοῖσιν ἐπέχουσι· ἀλλ’ ἐπιτολμᾶν χρῆ δῶρ’ ἀθανάτων, ὅσα δίδουσιν ἔχειν, Sophoc. *Trachin.* 129—30, ἀλλ’ ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν.

οὐτ' <sup>a</sup> οὐν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου,  
 ὦν ἐπέοιχ' <sup>b</sup> λέτην <sup>c</sup> ταλαπειρίον ἀντιάσαντα.  
 ἄστν <sup>d</sup> δέ τοι δείξω, ἐρέω δέ τοι οὔνομα λαῶν.  
 195 Φαίηκες μὲν τήνδε πόλιν <sup>e</sup> καὶ γαίαν ἔχουσιν,  
 εἰμι δ' ἐγὼ θυγάτηρ <sup>f</sup> μεγαλήτορος Ἀλκινόοιο,  
 τοῦ δ' ἐκ Φαίηκων ἔχεται κάρτος <sup>g</sup> τε βίη τε."  
 ἦ ῥα, καὶ ἀμφιπόλοισιν <sup>h</sup> εὐπλοκάμοισι κέλευσεν  
 "στῆτέ μοι, ἀμφιπόλοι· πόσε <sup>i</sup> φεύγετε φῶτα <sup>k</sup> ἰδοῦσαι;  
 200 ἦ <sup>l</sup> μὴ ποῦ τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;  
 οὐκ <sup>m</sup> ἔσθ' οὗτος ἀνὴρ διερός βροτός, οὐδ' <sup>n</sup> γένηται,

a ξ. 510—1.  
 b γ. 24, ρ. 84, ε.  
 379.  
 c cf. η. 293, φ. 402,  
 Ω. 62.  
 d ζ. 178.  
 e ζ. 177.  
 f ζ. 17 mar.  
 g δ. 415.  
 h ζ. 238, X. 442.  
 i II. 422.  
 k γ. 144.  
 l ε. 405—6.  
 m cf. ψ. 187.  
 n π. 437; cf. A.  
 262.

192. Γεσθῆτος.

193. ἐπέφοικ'.

194. Φάστν Φερέω.

199. Φιδοῦσαι.

200. φάσθ' Eustath. var. I. Scholl. H. Q. 201. δυσρός Callistratus, Scholl.  
 E. H. P. Q. T., διερός Aristar. Schol. H.

191. πόλιν is inserted by anticipation, and implies assent to his request ἄστν δέ μοι δείξον in 178.

193. ἀντιάσαντα, Ni. thinks this a participle for infin. referring to Matthia p. 1091. Jelf. Gr. Gr. § 691 obs. 2. prefers supplying μὴ δεύεσθαι after ἐπέοικε, to govern ὦν; this requires us to render ἀντιάσαντα, "having met (some one)", as in ν. 312. The other construction would require the sense of "to obtain", as in A. 66—7 εἰ κέν πως ἀρῶν κνίσης αἰγῶν τε τελείων βούλεται ἀντιάσας ... ἀμύναι.

197. ἐκ governs τοῦ. Ni. thinks this a reason for giving it the acute accent (ἐκ); but the consensus of editors is against him, since δ' intervenes.

199—200. πόσε φεύγ., the question implies that flight is absurd; the answer implied being, "you need not flee any whither." μὴ, for this conjunction with questions where the verb is indic. see App. A. 9 (5).

201. οὗτος κ. τ. λ. The word διερός, and perhaps βροτός also, is doubtless corrupt here. We need for ἀνὴρ some predicate corresponding in sense to δυσμενής, so that, "this man is not one whom you need dread", is the sense required, carrying on the rebuke of πόσε φεύγετε. A colon at βροτός would exhibit this better, and that stop was read by Voss, see on διερός below. As the text stands, our only chance seems to be to take 202—3 as far as φέρον, as a completion of the

subject: — "that man who would come to the Ph. land with hostile purpose is not a living mortal, nor can be". But I cannot believe that H. wrote this. To interpose the predic. and then go back to complete the subj. by a further clause, is a departure from his usually direct style. Assuming, however, this sense, the words "living mortal", so taken, give force to the manner of stating, although they add nothing positively to the statement: and the vehemence so imparted shows the feeling of the speaker, viz. triumphant assurance, as in saying, "the man breathes not on the face of the earth", instead of simply "is not". In the somewhat similarly worded ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτός ... φεία μετοχλήσειεν ψ. 187, ζωὸς βροτός is part of the subject and the passage is no true parallel to the present. So also in π. 437—8 οὐκ ἔστ' οὗτος ἀνὴρ, οὐδ' ἔσεται, οὐδὲ γένηται, ὅς κ. τ. λ. a sentence modelled somewhat similarly, the predicate is contained in οὐκ ἔστι which precedes the whole; there is, however, a similar extension of the subject in ὅς κ. τ. λ.

διερός means originally "moist", as shown in Hes. Opp. 460 ἀθῆν καὶ διερῆν, "dry and moist", Pind. Fragm. 74, 11 νύτιον θέρος ὕδατι ζακότω διερόν: hence, referring perhaps to the blood, as fluid in life, congealed in death, it means "living" or "lively", as in διερῶ ποδῖ, ι. 43, = "with all

a ζ. 119 mar.  
 b ζ. 52, 61.  
 c cf. ζ. 7—8.  
 d δ. 354 mar.  
 e α. 23.  
 f ζ. 241, κ. 548.  
 g γ. 28, ε. 448.  
 h ξ. 57—8.  
 i Δ. 239; cf. γ. 165, ι. 270, π. 422.  
 k Δ. 167.  
 l cf. γ. 295—6.  
 m α. 191 mar., x. 176, μ. 320, τ. 210.  
 n ε. 443 mar.

ὅς κεν Φαιήκων ἀνδρῶν ἐς γαταν<sup>a</sup> ἴκηται,  
 διοιοτήτα φέρων· μάλα γὰρ φίλοι<sup>b</sup> ἀθανάτοισιν.  
 οἰκέμεν<sup>c</sup> δ' ἀπάνευθε πολυκλύστῳ<sup>d</sup> ἐνὶ πόντῳ,  
 ἔσχατοι,<sup>e</sup> οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται<sup>f</sup> ἄλλος. 205  
 ἀλλ' ὅδε τις δύστηνος ἀλώμενος<sup>g</sup> ἐνθάδ' ἰκάνει,  
 τὸν νῦν χρῆ κομῆειν πρὸς<sup>h</sup> γὰρ Διὸς<sup>i</sup> εἰσιν ἅπαντες·  
 ξείνοι τε πτωχοὶ τε, δόσις δ' ὀλίγη<sup>k</sup> τε φίλη τε.  
 ἀλλὰ δότ'<sup>l</sup> ἀμφίπολοι, ξείνῳ βρωῶσιν<sup>m</sup> τε πόσιν τε,  
 λούσατέ τ' ἐν ποταμῷ, ὅθ' ἐπὶ σκέπας<sup>n</sup> ἔστ' ἀνέμοιο." 210

## 204. Φοικέμεν.

203. φίλοι ἀνθρώποισι edd. præter Rom. male (Ern.). 205. βροτὸς var. l. Flor. Ald. Lov. Steph., βροτῶν Eustath. Harl. Rom., cf. ad 153 sup. 207. τῷ Vr. male (Ern.), supra τὸν νῦν script. Callistratus τῷ μιν, Harl. 210. τ' Harl. Wolf., δ' Eustath. Barnes. Cl. Ern. ed. Ox.

speed" (cf. the word "quick" in its two senses); although possibly that may refer in a literal sense to escape by sea (the *liquida pede* of Lucret. VI. 638). The reading of Callistratus, *δυσρός*, from *δύνη*, "causing woe", is worth notice, but is probably a subterfuge from a difficulty. Voss reads a colon at βροτὸς, and then, pressing the sense of *δυσρός*, (but this seems forced) renders, "this man (Odys.) is not formidable", as "causing flight"; which he contrasts with *δυσρῶ ποδὶ* "with startled foot", ι. 43, as showing the act. and pass. force respectively of *δυσρός*, just as "fearful" and "frightful" are used in old English; and if *δυσρός* properly contained any notion of fear, this might be accepted. But it does not.

οὐδέ γένηται, not strictly subjunct. as = future, as shown by οὐδ' ἔσσεται οὐδέ γένηται, π. 437; see App. A. 9 (10): render, "nor ever can be".

202. ἴκηται, the subjunct. marks the statement as general — as true of *whoever* comes; if it were indic. it would denote that the fact of some one's coming had an *independent* existence, if it were optat. (not being due to the past or narrative tense of the principal sentence), it would denote that such coming were regarded as a pure *contingency* by the speaker — a thing which might happen or not. The line rhymes with the preceding. Bek. (*Hom. Blät.* p. 185 foll.) has collected many examples of such as, x. 573—4,

ἔθελοντα — κίοντα; ο. 483—4, εἰοῖσιν — ὀφθαλμοῖσιν; σ. 279—80, διδοῦσιν — ἔδουσιν; χ. 323—4, γενέσθαι — τεκέσθαι.

203—4. φίλοι, so Alcinoüs claims kindred with the gods either for the Phæacians at large or for his own family, and boasts of their intimacy. — πολυκλύστῳ ε. π., the phrase probably indicates an island; although H. restricts the use of *νήσος* to smaller islands only; see on δ. 607. Thus Corfu (supposing that to represent his *Scherie*, see App. D. 15) would not be so called. Compare ζ. 8 for the remoteness of the situation.

207—8. πρὸς, local nearness is the basis of this notion, shown literally in such phrases as *πρὸς ἄλος*, *πρὸς Θύμβρης*, κ. 428, 430: hence it means here "under the protection of"; cf. Διὶ ... ὅς θ' ἰκέτησιν ἄμ' αἰδοῖοισιν ὀπηδεῖ, η. 164—5, also δ. 33—4 and note. ξείνοι τε πτωχοὶ τε, cf. ο. 366, 371, where Odys. acting as a *πτωχός* is called a *ξείνος*. — ὀλίγη τε φίλη τε, "though small, is no less welcome"; cf. "And love can make a little gift excel", Worsley transl. *ad loc.* The passage recurs (mar.).

210. λούσατέ, for the force of this expression see on γ. 464. — ἐπὶ, see on ε. 443. — σκέπας, this probably refers to the bed of the river within lofty banks, so that one descending to the water would find shelter.

<p>ὡς ἔφαθ', αἰ δ' ἔσταν τε καὶ ἀλλήλησι<sup>a</sup> κέλευσαν, καδ<sup>b</sup> δ' ἄρ' Ὀδυσσῆ' εἶσαν ἐπὶ σκέπας, ὡς ἐκέλευσεν Ναυσικάα,<sup>c</sup> θυγάτηρ μεγαλήτορος Ἀλκινόοιο· παρ δ' ἄρα οἱ φᾶρός<sup>d</sup> τε χιτῶνά τε εἵματ' ἔθηκαν, 215 δῶκαν<sup>e</sup> δὲ χρυσέη ἐν ληκύθῳ ὑγρὸν<sup>f</sup> ἔλαιον, ἤνωγον δ' ἄρα μιν λουῖσθαι<sup>g</sup> ποταμοῖο<sup>h</sup> φοῆσιν. δή ἔα τότ' ἀμφιπόλοισι μετηύδα δῖος Ὀδυσσεύς· "ἀμφιπόλοι, στήθ' οὕτω<sup>i</sup> ἀπόπροθεν,<sup>k</sup> ὄφρ' ἔργῳ αὐτὸς ἄλμην<sup>l</sup> ὄμοιμιν ἀπολούσομαι, ἀμφὶ δ' ἔλαιῳ 220 χρίσομαι· ἣ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.<sup>m</sup> ἄντην δ' οὐκ ἂν ἐργαγε λοέσσομαι· αἰδέομαι γὰρ γυμνοῦσθαι, κούρησιν<sup>n</sup> εὐπλοκάμοισι μετελθᾶν."<sup>o</sup> ὡς ἔφαθ', αἰ δ' ἀπάνευθεν ἴσαν, εἶπον δ' ἄρα κούρη. αὐτὰρ ὁ ἐκ ποταμοῦ<sup>p</sup> χροά νίξετο δῖος Ὀδυσσεύς</p>	<p>a B. 151. b Ω. 578, Ψ. 698. c ζ. 17 mar. d γ. 467, η. 231, ξ. 154, π. 79, ρ. 550, φ. 339. e ζ. 79. f ζ. 79 mar. g cf. a. 264, κ. 361. h II. 669, 679, Δ. 732. i a. 146. k γ. 244, ε. 188, ρ. 498. l a. 63, ζ. 225; cf. a. 322, K. 574—6. m σ. 179, φ. 179. n ζ. 198 mar. o a. 131. p ζ. 216 mar.</p>
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214. *Ἔοι Ἔεματ'.* 223. *Ἔεῖπον.*

211. *ἔσταντο* Eustath. Rom., *ἀλλήλοισι* Harl. Vr. et edd. præter Rom., *μοχ κέλευον* Eustath. 211. *Ὀδυσσῆ'* edd. fere omnes, *Ὀδυσσεά* Vr. Eustath. Rom., *Ὀδυσσῆ* Löw. secutus Thiersch. § 194, 46d. 215. *χρυσείη* Vr. Eustath. Rom., *χρυσέη* edd. fere omnes: vide ad 79. 220. *χρίσομαι* Eustath. Harl. edd. vett. Wolf. et recentt., *χρίσομαι* Barnes. Cl. Ern.

211. The reading *κέλευον* is perhaps due to a wish to avoid so nearly a repetition of the same word in 212 *ἐκέλευσεν*; but in *ι.* 248—9 the same word *εἶη* closes both lines, and other instances might be found. The handmaids, rebuked, "standing, calling to each other", is a happy picturesque touch; it shows each, uneasy under reproach, endeavouring slyly to throw the blame on her fellow, and it indicates that flight had scattered them. Thus we get a lively notion of the group.

214. *φᾶρός τε κ. τ. λ.*, here male attire; see on 60—5 *sup.* at end, but also on γ. 467.

218—9. *οὕτω*, the word would be assisted by a gesture. *ὄφρ'*, see note on δ. 800. — *αὐτὸς*, "by myself", without aid from you. It is, however, evident, as he declines such aid, that they were offering it. Contrast this with note on γ. 464. Possibly the poet means here to indicate the Phæacian standard of female delicacy as less refined than the Greek, although for dignity's sake he avoids including the

king's daughter in the rebuff; just as Phæacian manliness is made to be somewhat effeminate (δ. 246 foll.). But again, it is possible that, for the reason which Odys. assigns in 220 *ἣ γὰρ δηρὸν ἀπὸ κ. τ. λ.*, he uses the word *γυμνοῦσθαι* in 222 in an unusually literal sense. His long privation of such comforts required his bath to be now more thorough. This would also account for the emphatic *πάντα λοέσασατο*, 227, not found in any of the parallel passages. Either reason will explain *εἶπον δ' ἄρα κούρη* in 223, they told their mistress that he had declined their aid — words which seem to hint that Odys. spoke aside to them unheard by Nausicaa, and this seems a further tribute to the refinement with which the poet invests her character. *ἄλμην*, so (mar.) Diomedes and Odys. bathe in the sea and afterwards take a fresh-water bath.

223. See last note.

224—5. *νίξετο* has here two accusatives, as *καθαίρω, λούω*, mar. but in τ. 376 *τῷ σε πόδας νίψω* the two

<p>a ζ. 219 mar.  b γ. 488, Γ. 210,  227, Π. 360.  c cf. N. 342.  d α. 72, ε. 52, ϑ.  49, κ. 179, Α.  316, 327, ... et  sæpissime ... 52.  752.  e γ. 466 mar.  f δ. 253 mar.  g ε. 321, 372, κ.  394.  h ζ. 109.  i δ. 184 mar., 219,  Γ. 199, 418.  k ϑ. 20, σ. 196, ψ.  157—63, ω. 369.  l δ. 50, 299, η. 338,  κ. 461, ρ. 89, τ.  246, Ω. 646, Χ.  134; cf. γ. 441, ρ.  343, Β. 6.  m γ. 384 mar., Χ.  294.  n cf. δ. 617, Θ. 195.  o η. 110, υ. 72, Ε.  60—1, Ο. 411—2;  cf. ϑ. 493.  p κ. 223.  q β. 12 mar.  r β. 260, Α. 35.</p>	<p>ἄλμην,<sup>a</sup> ἣ ὀλ νῶτα καὶ εὐρέας<sup>b</sup> ἄμπεχεν ὄμους,<sup>c</sup> 225  ἐκ κεφαλῆς δ' ἔσμηχεν<sup>c</sup> ἀλὸς χυόου ἀτρυγέτιοι.<sup>d</sup>  αὐτὰρ ἐπειδὴ πάντα λοέσασα<sup>e</sup> καὶ λίπ' ἄλειψεν,  ἀμφι<sup>f</sup> δὲ εἵματα ἔσσαθ'<sup>g</sup>, ἅε ὀλ πόρε παρθένος<sup>h</sup> ἀδμῆς,  τὸν μὲν Ἀθηναίη θῆκεν, Διὸς<sup>i</sup> ἐκγεγαυία,  μελίζονα<sup>k</sup> τ' εἰσιδέειν καὶ πάσσονα, καὶ δὲ κάρητος 230  οὐλας<sup>l</sup> ἦκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.  ὡς δ' ὅτε τις χρυσὸν περιχεύεται<sup>m</sup> ἀργύρῳ ἀνήρ  ἰδρῖς, ὃν Ἥφαιστος<sup>n</sup> δέδαεν καὶ Παλλὰς<sup>o</sup> Ἀθήνη  τέχνην παντοίην, χαρίεντα<sup>p</sup> δὲ ἔργα τελελεῖ,  ὡς ἄρα τῷ κατέχευε<sup>q</sup> χάριν κεφαλῆ<sup>r</sup> τε καὶ ὤμοις. 235  ἔξετ' ἔπειτ', ἀπάνευθε<sup>r</sup> κίων ἐπὶ θύνα θαλάσσης,</p>
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225. Φοι. 228. Φείματα Φέσσαθ' Φοι. 230. ἐσφιδέειν. 231. Φούλας.  
233. Φίδρις. 234. Φέργα.

230. καδδὲ Vr. 237. χάριδι Harl., χάριτι Apollon., χάρισι Eustath. et edd.  
omnes.

are really in apposition as whole and part: in 219 *sup.* ἀπολούσομαι has acc. and gen. ἄμπεχεν, "clung about".

227. πάντα, see on 218—9. — λίπ', see on γ. 466.

229—31. See mar. for similar enhancement of beauty by Pallas. Beauty is the special gift of the Charites (ζ. 18) or of Herê (v. 70—1): but as a means to an end, viz. here the procuring him the favour of Nausic., the prerogative of Pallas includes all such special resources. πάσσονα for παχὺς, like ἐλάσσω for ἐλαχὺς, βράσσω for βραχὺς (although some say βραδὺς), μιάσσω akin to μῆκος. — οὐλας, see App. A. 3 (2). — ὑακινθίνῳ ἄ., all the critics suppose colour only to be intended, and there is a hyacinth, common in Greece, which is black. It may be questioned, however, whether the delicate curl of the corolla of the flower at its edge, be not intended to represent the line of the hair φυσικῶς ἐνουλιωμένη (Aristænet. I. r. p. 3, cited by Ni.).

232. ἀργύρῳ is not with silver but

on silver, so, of silver cups H. usually says, χρυσῶ τ' ἐπὶ χεῖλεα κεκράνται, δ. 616; the gold, being thinly but entirely overlaid, represents the χάρις or grace superfused pervading every part: so κατέχευε, 235, corresponds with περιχεύεται here. Virg. Æn. I. 592—3 has reproduced — with a variation — this simile,

Quale manus addunt ebori decus,  
aut ubi flavo

Argentum Pariusve lapis circum-  
datur auro.

233—5. Ἥφαιστος... καὶ ... Ἀθήνη, he as specially gifting with metallurgic craft, she as holding the master-key of all skill. κατέχευε, active, as done for Odysseus' benefit: but περιχεύεται in 232 mid. as done for his own artistic purposes. In τελελεῖ the subject is ἀνήρ.

236—7. ἔξετ', "he sat", to await the refreshment which had been ordered in 209 *sup.*, and which follows in 246 *inf.* — ἀπάνευθε, whilst they are about to prepare his meal he goes apart — another touch of the delicacy

κάλλει καὶ χάρισι στίλβων<sup>a</sup> θηεῖτο<sup>b</sup> δὲ κούρη·  
 δὴ φα τὸτ' ἀμφιπόλοισιν<sup>c</sup> εὐπλοκάμοισι μετηγύδα  
 “κλῦτέ<sup>d</sup> μεν, ἀμφιπόλοιο<sup>e</sup> λευκώλενοι, ὄφρα τι εἶπω·  
 240 οὐ πάντων ἀέκητι<sup>f</sup> θεῶν οὐ<sup>g</sup> Ὀλυμπον ἔχουσιν  
 Φαιήκεσσ' ὄδ' ἀνήρ ἐπιμίσγεται<sup>h</sup> ἀντιδέοισιν.<sup>i</sup>  
 πρόσθεν μὲν γὰρ δὴ μοι ἀεικέλιος<sup>k</sup> δέατ' εἶναι,  
 νῦν δὲ θεοῖσιν<sup>l</sup> ἔοικε τοι<sup>m</sup> οὐρανὸν εὐρὺν ἔχουσιν.  
 αἶ<sup>n</sup> γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος<sup>o</sup> εἴη,  
 245 ἐνθάδε ναιετάων,<sup>p</sup> καὶ οἱ ἄδοι αὐτόθι<sup>q</sup> μίμνεν.  
 ἀλλὰ δότ',<sup>r</sup> ἀμφιπόλοιοι, ξείνων βρωσίν τε πόσιν τε.”  
 ὡς<sup>s</sup> ἔφαθ', αἶ δ' ἄρα τῆς μάλα μὲν κλύον ἦδ' ἐπί-  
 θοντο,

a Γ. 392; cf. Σ.  
 598.  
 b ε. 75 mar.; cf.  
 φ. 459.  
 c ζ. 198 mar.  
 d ο. 172.  
 e σ. 198.  
 f γ. 28, α. 79 mar.,  
 δ. 504.  
 g φ. 331, μ. 337,  
 ξ. 394, σ. 190.  
 h ζ. 206.  
 i α. 21 mar.  
 k ν. 402, μ. 84, ξ.  
 32.  
 l π. 187, 200, Κ.  
 440—1; cf. β. 5  
 mar.  
 m α. 87 mar.  
 n γ. 205.  
 o β. 260; cf. μ.  
 210.  
 p ο. 360, 255, ρ. 523.  
 q λ. 356, μ. 161,  
 τ. 616.  
 r ζ. 209 mar.  
 s γ. 477, ο. 220, υ.  
 157, γ. 178, ψ.  
 141 (in II. ioties).

239. Γείπω. 240. ἀέκητι. 242. ἀφεικέλιος. 243. φέφοικε. 245. φοί  
 φάδοι.

239. μοι Eustath. Harl. Barnes. Cl. Ern., μεν Schol. H. Wolf., μοx ὅτι κεν  
 εἶπω Bek. annot. 241. ἐπιμίσγεται Schol. H. 242. δόατ' Eustath. Fl. Rom.  
 Barnes. Cl. Ern. ed. Ox., δέατ' Harl. Ambros. (3) Vr. Ald. Lov. Aloys. Hesych.  
 Etym. Mag. Wolf. 244—5 † Arist. (dubitabat autem de priore), Scholl. H. Q.  
 245 [] Bek., ἄδοι Eustath. 247. ἦδ' ἐπίθοντο Eustath. Barnes. Cl. Ern. ed.  
 Ox., ἦδ' ἐπίθοντο Vr. Wolf.

in handling with which the poet refines all the circumstances of this interview. *στίλβων*, literally, “glittering”, thus the planet Mercury (*ignis cæli Cylleus*, Virg. Georg. I. 337) was called *στίλβων* from his peculiar brightness. The previous simile of silver overlaid with gold leads up to this sense of the word. *θηεῖτο*, “gazed with admiration”, as in ε. 74—6.

239—46. Her previous speech had merely expressed pity for the forlorn suppliant; this one rises to glowing admiration for the now attractive hero, for “pity is akin to love”. Perhaps the poet meant to insinuate her discernment of Odysseus' merit as superior to her Phæacian suitors, the inward man being presumed to correspond with the outward. But observe that this is addressed privately to the maidens, he being seated *ἀπάνευθε*, 236. This seems to obviate the repugnance of Aristarchus, who rejected the lines 244—5 as unsuited to maidenly decorum. οὐ . . . ἀέκητι θεῶν

means “with their goodwill”, cf. γ. 28 note, and *σὺν γὰρ θεῶ ἐλλήλουσμεν*, I. 49. — *δέατ'*, restored by Wolf from the best mss. and oldest editions for *δόατ'*, the previous reading, which arose from a mistaken association with *δοιή* “doubt”, and the deceptive use of *δοιάζεσκε*, *δοιάζοντο* by Apollon. Rhod. (III. 819, IV. 576) for a person deliberating, or labouring under indistinct impressions. Buttm. (*Lexil.* 38) traces *δέατο* here to *δέδαα δαῖναι*, and from it deduces *δοάσσατο* aor., ε. 474, ζ. 145, *δοάσσειται* fut., φ. 339, the change of *ε* to *ο* in verb forms being common (*Irreg. Verbs* s. v.). He hints also at a connexion with *ἐδοξε δοκεῖ*, “for a *κ* too much or too little can be no objection to the affinity of words”, and wholly rejects *δοιή*, remarking that *δοάσσατο* occurs where *resolve* is intended after *doubt* has elapsed. *κεκλημένος εἴη* seems to be = “might be”, as shown by the next line; cf. mar. — *ἄδοι*, on the connexion of this word with *ἀθήσειε ἀνηκότες ἀδη*, and



a ζ. 209 mar.	παρ δ' ἄρ' Ὀδυσσῆι ἐθεσαν βρωσίν <sup>a</sup> τε πόσιν τε.	
b ε. 94 mar., ξ 109—10.	ἢ τοι ὃ πνευ <sup>b</sup> καὶ ἦσθε πολύτλας διος Ὀδυσσεύς	
c δ. 788 mar.	ἀρκαλέως· δηρὸν γὰρ ἐδητύος <sup>c</sup> ἦεν ἄπαστος.	250
d ζ. 101 mar.	αὐτὰρ Ναυσικάα <sup>d</sup> λευκώλενος ἄλλ' ὀνόησεν·	
e β. 382 mar.	εἴματ' ἄρα πτύξασα <sup>e</sup> τίθει καλῆς ἐπ' ἀπήνης,	
f ζ. 111 mar.	ξευξεν <sup>f</sup> δ' ἡμιόνους κρατερῶνυχας, ἂν δ' ἐβη <sup>h</sup> αὐτή.	
g Ω. 277; cf ζ. 73. γ. 11, δ. 785, Γ. 113.	ἄτρυνεν <sup>i</sup> δ' Ὀδυσῆα, ἔπος <sup>k</sup> τ' ἔφατ', ἐκ τ' ὀνόμαζεν·	
h Γ. 249, P. 215.	“ὄρσεο <sup>l</sup> δὴ νῦν, ξεῖνε, πόλιος <sup>m</sup> ἴμεν, ὄφρα σε πέμψω	255
i Γ. 249, P. 215.	πατρός ἐμοῦ πρὸς δῶμα δαίφρονος, <sup>n</sup> ἔνθα σέ φημι	
k β. 302 mar.	πάντων Φαιήκων <sup>o</sup> εἰδησέμεν ὅσοι <sup>p</sup> ἄριστοι.	
l Γ. 250, II. 128, Σ. 170, Φ. 331, E. 109.	ἀλλά <sup>q</sup> μάλ' ἄδ' ἔρδειν, δοκέεις δέ μοι οὐκ ἀπινύσσειν·	
m ζ. 298, η. 14, π. 155, ρ. 185.	ὄφρ' ἂν μὲν κ' ἀγρούς ἴομεν καὶ ἐργ' <sup>r</sup> ἀνθρώπων,	
n α. 48 mar.	τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους <sup>s</sup> καὶ ἄμαξαν	260
o cf. η. 49.	καρπαλλίμως ἐρχεσθαι· ἐγὼ δ' ὄδον <sup>t</sup> ἡγεμονεύσω.	
p α. 245 mar., γ. 108 mar.	αὐτὰρ <sup>u</sup> ἐπὴν πόλιος ἐπιβείομεν <sup>v</sup> — ἦν πέρι πύργος	
q ε. 342 mar.		
r II. 302, T. 131; cf. ξ. 344.		
s cf. ζ. 72 mar.		
t κ. 501.		
u cf. ζ. 297.		
v κ. 334.		

252. *Φείματ'*. 254. *Ἐπος*. 257. *Φειδησέμεν*. 258. *ὡς Ἐρδειν*. 259. *Ἐργ'*.

248. *θέσαν* Vr. et edd. præter Rom., *θέσαν* Eustath. Barnes. Cl. Ern. ed. Ox., *ἐθεσαν* Harl. Wolf. 253. *ξευξε δ' ὑφ'* Vr. 255. *δὴ νῦν* Eustath. edd. pleræque, Cl. Ern. Barnes. Wolf., *νῦν δὴ* Harl. Fl. Rom. Ald. 256. *pro ἐμοῦ* Zenod. *ἐμεῦ* male, Scholl. H. Q., *mox ἐνθάδε* Bek. annot. 261. *ἐρχεσθαι* Eustath. Rom., *ἐρχεσθαι* Harl. Fl. et edd. pleræque. 262. *ἐπιβήσομεν* Eustath. Barnes. Cl. Ern. ed. Ox., *ἐπιβήομεν* Scholl. H. Q. T. Fl. Ald. (1), *ἐπιβείομεν* Vr. Schol. V. Wolf.

the relation of the rough breathing to the *F*, see App. A. 6, especially (8).

247—315. Odys. refreshes himself with food; Nausicaa packs her linen and departs; first giving him directions to keep company with them till they enter the city, and then, in order to avoid scandal, to let them precede and reach the palace first, that done, to follow, enter boldly, and supplicate not the king but the queen.

252—3. *τίθει* ... *ξευξεν*, in these actions ascribed to Nausicaa, the *ἀμφιπόλοι* are of course to be understood as assisting.

254—5. *ἔπος κ. τ. λ.*, see on γ. 374—5, but observe the absence of any such action as *ἔλε χειρα* there, or *ἐν τ' ἄρα* of φῶ *χειρι* in β. 302, which would have been unseemly familiarity. *ἴμεν*, might be 1. pers. plur., “we are going”, but to take it as infin. for imper. is more in Homeric manner, cf. 298.

256. *δαίφρονος*, see on α. 48. *σέ* is more naturally the subject than object of *εἰδησέμεν*.

258. For *ἀπινύσσειν* see on ε. 342.

259. *ἂν* is not here the particle reinforced by *κε*, but the prep. governing *ἀγρούς* and *ἐργ'*. This is remarkable, since in ε. 361 *ὄφρ' ἂν μὲν κε*, it is certainly the particle — an example of the flexibility of Homeric phrase. But the prep. here is required the sense being not, “till we come to the fields” etc., for he was not to quit them till they actually reached the city, 262) but “whilst we are going along them”, where *ἀνὰ* indicates a line of motion marked by objects as in K. 297—8 *βάν ῥ' ἴμεν ... ἀμ φόνον, ἂν νέκυας*. Observe, however, that *εἰμι* *ἰκάνω* are found with the direct accus. of place to which; see α. 176 and mar.

262. *ἐπιβείομεν*, with this epic form of 2 aor. subj. cf. *στεῖω, θείω, δαμείω*; the 2<sup>nd</sup> person prefers -η- as *στήης, στήητον*. Nausicaa describes the prospect which will present itself when he comes within view of the city. All the objects described must be understood as lying without its walls,

ὕψηλός, <sup>a</sup> καλὸς δὲ λιμὴν <sup>b</sup> ἐκάτερθς <sup>c</sup> πόληος,

λεπτὴ δ' εἰσιθμῆ <sup>d</sup> νῆες δ' ὄδον ἀμφιέλισσαι

265 εἰρύναι <sup>e</sup> πᾶσιν γὰρ ἐπίστιόν <sup>f</sup> ἔστιν ἐκάστω.

a Γ. 384, H. 338, 437, M. 386; cf. ζ. 9.  
b cf. η. 43-5.  
c cf. ψ. 329.  
d cf. κ. 90.  
e Δ. 248, π. 30, 75, O. 654.  
f cf. ε. 159, ρ. 166, τ. 304

263. *Ἐκάτερθς.* 264. *ἀμφι.Ἐλίσσαι.* 265. *Ἐρύναι Ἐκάστω.*

264. *εἰσιθμῆ* Harl. ex emend. Aristoph., Scholl. B. H. Q. 265. *ἐφέστιον* Bek. annot. e Schol. ad K. 418, sed dubium an glossa.

yet much frequented by its people. He is therefore to stop *before* he reaches all this, viz. at the *τέμενος* of Alcinoüs, 293—5 *inf.*, and he would know that by the grove of Athenê close to the path—doubtless a striking object. Her object is to drop his company before they could attract notice as fellow-travellers. The apodosis of *αὐτὰρ ἐπήν* is suspended. *What* he is to do when they approach the city, is postponed till 295—6; the interval being filled as far as 272 with a detail of the local features, accounted for by the characteristic pursuits of the people, and thence to 288 with her reasons *why* he is so to act. Then she resumes with a minute indication of the spot *where* he is to wait, and at last gives the direction, which is the pith of the whole, “wait there till we have reached home”. *πύργος*, no gates are mentioned. We are to conceive that they were open and unguarded — a token of Phœacian security.

264—5. *λεπτὴ δ' εἰσιθμῆ κ. τ. λ.*, “and the way in is narrow, for ships line the approach”. The “haven on either side”, 263, accounts for the ships being there. This gave rise perh. to the reading *εἰσιθμῆ* of Aristoph., as if from *ισθμός*. It is, however, like *ἴθμα* “a going”, E. 778, directly from *εἶμι*, imper. *ἴθι*, “go”. *εἰρύναι*, nearly = Lat. *servant*; see on *ἔρυσθαι*, s. 484. This perf. pass. with pluperf. meaning “have or had been drawn”, viz. into position, passes over into an absolute sense, “keep” that position, or, as here, becomes trans. with object *ὄδον*; cf. mar. In π. 463 it further acquires the sense of “keep a look out for”. In some passages the *v*, long naturally, as in *εἴρυντο* (if this be a pluperf., see Buttm. *Irreg. Verbs*, s. v. *εἴρυνω*) χ. 90, becomes short before α,

but may be lengthened by *ictus* (mar.). *ἐπίστιον*, Eustathius explains this by *ἐποίκιον* “shed” or “hut” as if a compound adj. from *ἐστία*, *epicè ἱστίη*, citing Herod. I. 44, *τὸν μὲν Δία ἐπίστιον καλέων*, “invoking Zeus who presides over the hearth”, and so in V. 72, 73, as noun, “houses” or “households”. But the sense of *οἶκος*, being wider than that of *ἱστίη*, makes it easy to take *ἐποίκιον* as an *addition* to the *οἶκος*, whether adjoined or detached, and so = “shed” or “hut”; but we cannot analogously conceive of *ἐπίστιον* as if an *addition* to the *ἱστίη*, especially as the *ἱστίη* is in this case locally remote, being within the wall, while the *ἐπίστιον* is without it. Yet we may get really closer to the sense of Herod. by taking *ἱστίη* (mar.) as it were in the moral sense, as the centre of family life; when *ἐπίστιόν ἔστιν* might mean “it, viz. shipping is a matter of domestic business”, as opposed to the semi-foreign aspect of ordinary navigation; or even locally, “each has a spot (viz. where his ship was drawn up) belonging to the family”, as we speak of “a family vault”. And this, as giving greatest force to γὰρ seems preferable. The scope of the whole passage is to illustrate the extent to which among the Phœacians sea-faring habits were taken up into domestic and civic life. Thus their *ἀγορῆ*, usually in the heart of the city, and the *Ποσειδηῖον*, doubtless its chief sanctuary, which in ordinary cities would have formed the centre of everything, are here at the sea-side without the walls; and these are attached to the *ἱστίη* of the state, even as the spot where his ship lay was to that of each citizen: hence we derive a special force for *ἐκάστω*. The aspirate dropped in *ἐπίστιον* for *ἱστίη* need be

a B. 506; cf. ζ. 10.  
 b ξ. 10.  
 c ι. 185.  
 d App. F. 1 (7) mar.  
 e ι. 136, χ. 465.  
 f ε. 318 mar.  
 g ι. 326. I. 446.  
 h φ. 233, χ. 2, K 260.  
 i η. 34—5, φ. 191; cf. ξ. 224.  
 k θ. 709, ε. 176.  
 l ξ. 239, ο. 467, π. 75, τ. 527, ω. 200: cf. σ. 225, φ. 323—4, Ζ. 351, X. 105—6.  
 m H. 87, 300.  
 n φ. 138.  
 o θ. 547 mar.  
 p Γ. 276.  
 q Φ. 108; cf. ν. 280, ξ. 7, ο. 418, π. 158.  
 r ζ. 282; cf. η. 313.

ἐνθα δὲ τέ σφ' ἀγορῆ καλὸν Ποσιδήιον<sup>a</sup> ἀμφίς,  
 ῥυτοῖσιν<sup>b</sup> λάεσσι κατωρυχέσσω<sup>c</sup> ἀραρυῖα.  
 ἐνθα δὲ νηῶν ὄπλα<sup>d</sup> μελαινώων ἀλέγουσιν,  
 πείσματα<sup>e</sup> καὶ σπείρα,<sup>f</sup> καὶ ἀποξύνουσιν<sup>g</sup> ἐρετμά.  
 οὐ γὰρ Φαιήκεσσι μέλει βιὸς<sup>h</sup> οὐδὲ φαρέτρα,  
 ἀλλ' ἴστοι<sup>i</sup> καὶ ἐρετμά νεῶν καὶ νῆες εἶσαι,  
 ἦσιν ἀγαλλόμενοι<sup>k</sup> πολὴν περὶ ὄσσι θάλασσαν.  
 τῶν ἀλεείνω φῆμι<sup>l</sup> ἀδευκέα, μὴ τις ὀπίσσω  
 μωμευῆ· μάλα δ' εἰσιν ὑπερφίαλοι κατὰ δῆμον,  
 καὶ νύ τις ᾧδ' εἶπησι<sup>m</sup> κακώτερος<sup>n</sup> ἀντιβολήσας·<sup>o</sup>  
 'τίς<sup>p</sup> δ' ὄδε Ναυσικάα ἔπεται καλός<sup>q</sup> τε μέγας τε  
 ξείνος; ποῦ δέ μιν εὔρε; πόσις<sup>r</sup> νύ οἱ ἔσεται αὐτῆ.

270

275

271. ἔφισαι. 275. ὡς φείπησι. 277. Φοι.

269. σπείρας Barnes, quod Eustathium (in comment.) edd. Ald. Lov. Schol. V. et H. Stephanum agnoscere affirmat, mox ἀποξύνουσιν Harl., ἀποξύνουσιν Eustath. Schol. H. Barnes. Cl. Ern. Wolf. Löw., ἀποξύνουσιν Bek. Dind. Fa. secuti Buttm. 275—88 † nonnulli, Scholl. H. Q. 276. δ' omittunt nonnulli, Bek. annot. 277. νυ οἱ Vr., δέ οἱ Harl. sed δὲ ex emend.

no more objection than the shortening of the ι. Thus we have (Eustath.) *Λευκίπη Λεύκιππος* (Hy. *Ceres* 418, Hy. *Apol. Pyth.* 34) ἱρ. *Ἰηπος*, and *ἐπ-άλμενος*, as well as *ἐπιάλμενος*, from *ἐφάλλομαι* (ξ. 220, ω. 320, cf. θ. 103, 128). Certain Scholl. derive the word for *ἴστος*, "a place for masts", and so by synecdoche = *νεώριον*, — a likely snare for a prosaic interpreter.

266—8. ἀγορῆ, see previous note. *Ποσιδήιον*, see on *νήους* 10 *sup.* — *ῥυτοῖσιν λ.*, see App. F. 2 (6) and note \*. *ὄπλα*, see App. F. 1 (7).

268—9. σπείρα, the reading *σπείρας* perhaps arose from a repugnance to lengthen the -α by arsis; certainly to lengthen the final short vowel of a properisponemon is an extreme case of arsis, but in this penthemimeral caesura H. lengthens anything: see on ε. 318 and App. F. 1 (7) for the sense. *ἀποξύνουσιν*, Buttmann's correction (*Lexil.* 26, 4) has been adopted, the word being ἀποξύνω (= ξέω) to "shave" or "plane".

270—2. βιὸς οὐδὲ φ., much less therefore the sword and spear of the stand-up-fight. This measures the interval between them and the Greeks.

*ἀγαλλόμενοι*, as if for [the mere pleasure of the run. Their vessels are, as it were, all pleasure yachts in which they give a free passage to an occasional stranger.

273—5. ἀδευκέα, cf. the name *Πολυδευκής* and the adv. *ἐνδυνέως*, used of all kinds of ministry to another's comfort; so Curtius, who refers both (II. 229) to a sanscrit root, traced in Lat. as *dec-us*, *dec-et*, and related presumably to *dulcis* (II. 77). For the sentiment see on 29 *sup.* — *ὑπερφίαλοι*, "unscrupulous". Some commentators rejected 275—88 for the same reason as 244—5, *vid. sup.* But the more repugnant such female freedom was to later Greek notions of decorum, the more certain the genuineness of the passage.

276—9. τίς δ', the δὲ marks surprise "why! who is this?" — εὔρε, "picked him up". ἐπεὶ οὐ τινες κ. τ. λ., Löwe takes this ironically, "since forsooth there are none (for her to marry) near home!", but it seems more simple to take it as epexegetic of *τηλεδαπῶν*, and stating the fact on which the Phæacians were fond of dilating — their remoteness from all men.

- ἢ τινά που πλαγχθέντα κομίσσατο<sup>a</sup> ἤσ<sup>b</sup> ἀπὸ νηὸς ἀνδρῶν<sup>c</sup> τηλεδαπῶν, ἐπεὶ οὐ τινες ἐγγύθεν εἰσύν·  
 280 ἢ τίς οἱ εὐξαμένη πολυάρητος<sup>d</sup> θεὸς ἦλθεν, οὐρανόθεν<sup>e</sup> καταβάς, ἔξει δέ μιν ἤματα<sup>f</sup> πάντα. βέλτερον, εἰ καὶ τῆς περ ἐποιομένη πόσιν εὖρεν ἄλλοθεν· ἢ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον Φαίηκας, τοὶ μιν μνῶνται<sup>h</sup> πολέες<sup>i</sup> τε καὶ ἐσθλοί.<sup>j</sup>  
 285 ὡς<sup>k</sup> ἐρέουσιν, ἔμοι δέ κ' ὄνειδεα<sup>l</sup> ταῦτα γένοιτο. καὶ δ' ἄλλη<sup>m</sup> νεμεσῶ, ἢ τις<sup>n</sup> τοιαῦτά γε ῥέξοι, ἢ τ' ἀέκητι φίλων πατρὸς<sup>o</sup> καὶ μητρὸς ἐόντων ἀνδράσι<sup>p</sup> μίσγηται, πρὶν γ' ἀμφάδιον<sup>q</sup> γάμον ἐλθεῖν. ξεῖνε, σὺ δ' ᾧδ' ἐμέθεν<sup>r</sup> ξυνίει ἔπος, ὄφρα τάχιστα  
 290 πομπῆς<sup>s</sup> καὶ νόστοιο τύχης παρὰ πατρὸς ἔμοιο. δῆεις ἀγλαδόν<sup>t</sup> ἄλσος Ἀθήνης ἄγχι κελεύθου αἰγέρων· ἐν δὲ κρήνη<sup>u</sup> νάει, ἀμφὶ δὲ λειμών·

a Θ. 284.  
 b δ. 489.  
 c cf. ζ. 8, 204—5.  
 d ε. 404.  
 e υ. 31, A. 194, P. 545.  
 f β. 55 mar.  
 g γ. 255, Z. 260; cf. B. 238.  
 h cf. ζ. 34—5.  
 i χ. 204, ω. 427, A. 298, Z. 452, Ω. 204, 520.  
 k X. 108; cf. Z. 462, A. 182, H. 91.  
 l I. 242.  
 m ο. 69, Ψ. 494, β. 239.  
 n ε. 47 mar.  
 o ζ. 51, ο. 432.  
 p cf. ο. 420, 430, Ξ. 296.  
 q cf. ε. 120 mar. r σ. 241, ε. 378.  
 s η. 151, 191—4, 317.  
 t B. 506, ζ. 321.  
 u ε. 70, η. 129, ε. 140—1.

278. Fῆς. 280. ἡέ τις εὐξαμένη. 285. Fερέουσιν. 287. ἀFέκητι.  
 289. Fέπος.

279. ἐσύν Vr. 282. βέλτιον Bek. annot. 285. ἔμοι δ' ἂν Eustath. Rom., mox γένοιτο Harl. 287. ἦτ' sive potius ἦδ' (Ni.) Arist., Schol. Q. 289. σὺ δ' ᾧ Arist., Schol. H. 290. ἐμοῖο Harl. Ambros. (1), ἐμοῖο Zenod., Scholl. H. Q., ita Cl. Ern. Barnes., ἐμοῖο Eustath. Wolf, et recentt. 291. δῆεις var. l. Scholl. H. Q. sed in textu δῆομεν, δῆεις meliores, Schol. II., Wolf., δῆομεν Eustath. Barnes. Cl. Ern. ed. Ox., mox pro κελεύθου Harl. Θαλάσσης sed supra scr. κελεύθου. 292. ἐκ δὲ Fl. Ald. Lov.

280—2. πολυάρητος, “much prayed for (to come)” ; see mar. — βέλτερον, “twere better so”, i. e. “that she should wed, though her husband be one of her own picking up from abroad, since she refuses all her Phæacian suitors”: the implied alternative is, “than remain unmarried”. Another interpretation of the Scholl., that “if she marries any one Phæacian, she must needs put a slight upon the rest”, does not seem suitable. καὶ τῆς, see mar. for similar cases of crasis of καὶ with pronoun; although these are not found in all mss. and edd. (Bek. *Hom. Blätt.* p. 173). Hermann (Ni.) rejects this crasis in H., reading κ' for κε, or γ'.

286—7. νεμεσῶ, indic. where optat. would be regular; see App. A. 9 (2). — ἐόντων could be spared: it seems to have arisen from a confusion of two constructions, “against the will of her parents”, and “her parents being unwilling”. “In this remarkable passage we have such an exhibition of woman's

freedom as scarcely any age has exceeded. For it clearly shows that the marriage of a damsel was her own affair, and that, subject to a due regard freely rendered to authority and opinion, she had when of due age a main share in determining it” (Gladst. II. p. 484).

288. μίσγηται, “mixes with”: the mood is certainly anacoluthon to ῥέξοι in 286: the change of ἢ τις to ἢ τ' strikes a different modal key; thus τοιαῦτά γε ῥέξοι is a case viewed as purely hypothetical in the 2<sup>nd</sup> clause she seems to put a case contingent indeed still, and therefore not indic., but which is *not* purely hypothetical, as being in fact her own; and this difference is what the subjunct. probably marks. See for some somewhat similar. exx. App. A. 9 (16). — ἀμφάδιον, see on ε. 120.

289—90. σὺ δ' ᾧ, the δὲ denotes contrast between her suggestion in the sequel and what she had just been deprecating. πομπῆς, he had made no

a	9. 363; cf. ρ. 299, Z. 194, I. 578.	ἐνθα δὲ πατρός ἐμοῦ τέμενος <sup>a</sup> τεθαλυῖά τ' ἀλωή, <sup>b</sup>	
b	cf. E. 90, ω. 226, Σ. 561—2, Φ. 346.	τόσσον ἀπὸ πτόλιος ὄσσον <sup>c</sup> τε γέγωνε βοήσας·	
c	ε. 400 mar.	ἐνθα καθεζόμενος μείναι <sup>d</sup> χρόνον, εἰς ὃ κεν ἡμεῖς	295
d	ε. 138.	ἄστυδε ἔλθωμεν, καὶ ἰκώμεθα δάματα πατρός. <sup>e</sup>	
e	ζ. 256 mar.	αὐτὰρ ἐπὴν <sup>f</sup> ἡμέας ἔλπη ποτὶ δάματ' ἀφίχθαι,	
f	cf. η. 300.	καὶ τότε Φαιήκων ἴμεν <sup>g</sup> εἰς πόλιν, ἥδ' ἐρέεσθαι	
g	ζ. 255 mar.	δάματα πατρός ἐμοῦ μεγαλήτορος <sup>h</sup> Ἀλκινόοιο.	
h	ζ. 17 mar.	φεία <sup>i</sup> δ' ἀρίγνωτ' ἐστὶ, καὶ ἂν παῖς ἠγγῆσαιτο	300
i	δ. 207 mar.	νήπιος· οὐ μὲν γάρ τι ἐοικότα τοῖσι τέτυκται	
k	ε. 348; cf. δ. 618.	δάματα Φαιήκων, οἷος δόμος Ἀλκινόοιο	
l	η. 319.	ἤρωος. ἀλλ' ὀπότ' ἂν σε δόμοι κεκῦθωσι <sup>k</sup> καὶ ἀύλῃ,	
m	ζ. 52 mar.	ἄκα μάλα μεγάροιο διεληθέμεν, ὄφρ' <sup>l</sup> ἴκηαι	
n	ψ. 89, I. 206; cf. Σ. 610.	μητέρ' ἐμήν· ἦ δ' ἦσται ἐπ' <sup>m</sup> ἐσχάρῃ ἐν <sup>n</sup> πυρός ἀνγῆ,	305
o	ζ. 53 mar.	ἠλάκατα <sup>o</sup> στρωφωῶσ' ἀλιπόρφυρα, θαῦμα <sup>p</sup> ἰδέσθαι,	
p	E. 725, K. 439, Σ. 83, 377.	κίονι κεκλιμένη <sup>q</sup> · ὄμωαι δέ οἱ εἴατ' ὀπισθεν.	
q	ν. 235, ρ. 97.	ἐνθα δὲ πατρός ἐμοῖο θρόνος ποτικέκλιται αὐτῆ·	
r	υ. 262, Y. 84; cf. ρ. 456.	τῷ ὃ γε οἰνοποτάζει <sup>r</sup> ἐφήμενος ἀθάνατος ὤσ.	

296. *ἄστυδε.* 297. *ἔλπη.* 301. *φεφοικῶτα.* 306. *φιδέσθαι.* 307. *φοι.*  
309. *φοινοποτάζει.*

297. *δάματα ἴχθαι* Aristoph., Schol. H. 298. *ἔρχεσθαι* var. l. Schol. H. 300.  
*παῖς* Wolf. ed. Ox., Löw., *παῖς* Eustath. Barnes. Cl. Ern. Bek. Dind. Fa.  
301. *οὐ μὴν* Bek. 303. *ἤρωος* Ambros (2) Vindob. in text. et schol. Harl. Vr. Fl.  
Ald. Lov., *ἤρωος* Eustath. Wolf., *ἤρω* Vindob. (2); *mox δόμῳ<sup>h</sup>* Harl., *δόμοις* Bek.

annot., *mox κεκῦθωσι* ed. Ox. var. l. Fl. Ald. Lov. Steph., *mox ἀύλῃ* Harl.  
304. *μάλ' ἐκ* Eustath. Barnes. Cl. Ern. ed. Ox., *μάλα* sine *ἐκ* Harl. Wolf.  
et recentt. 308. *αὐτῆ* et *ἀνγῆ* Eustath. agnoscit, *αὐτῆ* Barnes. Ern. Cl. ed.  
Ox. Bek. Dind. Fa., *ἀνγῆ* Harl. Ambros. (1) et var. l. Schol. V. ita Wolf. Löw.,  
*mox ἐμοῖο* Barnes. Cl. Ern., *ἐμοῖο* Eustath. Fl. Wolf. et recentt.

request for this, but she builds partly on his evident need, partly on the well known habits of the Phæacians in despatching strangers to their homes (ν. 151—2, 174).

293. *τέμενος*, Thucyd. III. 70 mentions that a site in Corcyra in his time passed traditionally as the *τέμενος* of Alcinoüs.

300—2. *καὶ ἂν παῖς*, "even a child might etc." *οἷος* refers to *τοῖα* implied in *ἐοικότα τοῖσι*.

303. *ἀύλῃ*, see on App. F. 2 (2) (5) (6). Observe *ἤρωος*, doubtless the true reading, an instance of the elasticity of epic quantity.

305—7. *ἐπ' ἐσχάρῃ* κ. τ. λ. and

*κίονι* in connexion, see App. F 2 (19) (20). — *ἀλιπόρφυρα*, see on 53 *sup.* — *ὄμωαι*, see App. A. 7 (1).

308—9. *θρόνος*, "seat of honour"; see on α. 131—2. — *αὐτῆ*, i. e. *κίονι*; to refer it to the queen, since *θρόνος* is the subject, sounds absurd since *ποτικεκ.* means "leans against"; which makes the var. l. *ἀνγῆ* less suitable: it probably crept in from the end of 305. — *οἰνοποτάζει*, the contrasted picture of the queen plying her industry, and the king, who "sits wine-bibbing like an immortal" — the allusion being to the *θεοὶ φεία ζῶοντες* — is full of force, and assists us to take the measure of the sexes in Phæacian court society: see

- 310 τὸν παραμειψάμενος μητρὸς ποτὶ γούνασι<sup>a</sup> χεῖρας  
βάλλειν ἡμετέρης,<sup>b</sup> ἵνα νόστιμον<sup>c</sup> ἦμαρ ἴθῃαι  
χαίρων<sup>d</sup> καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.  
°[εἰ κέν τοι κεινὴ γε φίλα φρονέησ' ἐνὶ θυμῷ,  
ἐλπώρη<sup>f</sup> τοι ἔπειτα φίλους<sup>e</sup> τ' ἰδέειν καὶ ἰκῆσθαι  
315 οἶκον ἐς ὑπόροφον καὶ σὴν ἐς πατρίδα γαίαν.]”  
ὥς<sup>h</sup> ἄρα φωνήσασ' ἵμασεν μάστιγι<sup>i</sup> φαεινῇ  
ἡμιόνους· αἶ δ' ἄνκα λίπον ποταμοῖο<sup>k</sup> ζέεθρα·  
αἶ δ' εὐ μὲν τρώων,<sup>l</sup> εὐ δὲ πλίσσοντο πόδεσσιν.  
ἦ δὲ μάλ' ἠνιόχευεν,<sup>m</sup> ὅπως ἄμ' ἐπόλατο πεξοί  
320 ἀμφίπολοί τ' Ὀδυσσεύς τε, νόφ δ' ἐπέβαλλεν ἱμάσθλην.  
δύσετο<sup>n</sup> τ' ἠέλιος, καὶ τοὶ κλυτὸν ἄλσος<sup>o</sup> ἴκοντο  
ἶρὸν Ἀθηναίης, ἵν' ἄρ' ἔξετο<sup>p</sup> δίος Ὀδυσσεύς.  
αὐτίκ' ἔπειτ' ἠγάτο<sup>q</sup> Διὸς<sup>r</sup> κούρη μεγάληο  
“κλυθί<sup>s</sup> μευ, αἰγιόχοιο Διὸς τέκος, Ἀτρυτώνη.  
325 νῦν δὴ πέρ μευ ἄκουσον,<sup>t</sup> ἐπεὶ πάρος οὐ ποτ' ἄκουσας  
a η. 142; cf. γ. 92,  
A 500, 512.  
b ω. 216.  
c φ. 406, α. 9 mar.  
d η. 194.  
e η. 75—7.  
f β. 280, ψ. 287.  
g ε. 41—2 mar.  
h ε. 380 mar.  
i K. 500, T. 395,  
Ψ. 381.  
k Ξ. 245, Φ. 352,  
P. 749.  
l cf. X. 163.  
m Ψ. 612.  
n β. 388 mar., η.  
289.  
o ζ. 291 mar.  
p ε. 30—1.  
q ω. 521, Z. 304,  
311, K. 296, β.  
433, 261.  
r ζ. 151, I. 536.  
s δ. 762 mar.  
t cf. I. 262.

314. *Ἐλπώρη ἱδέειν* omisso τ'. 315. *Ἰοῖκον*.

310. *ποτὶ* Eustath. Barnes. Cl. Ern. ed. Ox. Wolf. Dind. Löw., *περὶ* Harl. Vr. Ambros. (1) (3) Schol. V. Bek. Fa. 313—5 omisit Harl. sed man. ead. in mar. reposuit, [ ] Wolf. Bek. Dind. Löw. Fa. Ni. 318. *ἔτρεχον* sed a. pri. man. *τρώων* Harl., *τρεχέτην* Callistratus, Scholl. B. H. P. Q. T., *mox εὐ δ' ὀπλίσσοντο* Vr. male (Ern.). 321. *δύσετο* Ald. Lov., *δύσατο* var. l. Barnes. 324. *μοι* Eustath. Barnes. Cl. Ern. ed. Ox., *μεῦ* ex emend. ejusdem man. Harl. Wolf. et recentt.

App. F 2 (13), and comp. the following direction to *pass him by* and supPLICATE her.

312. *καρπαλίμως* qualifies *ἴθῃαι*.

313—5. These lines occur naturally in η. 75—7. Here they seem superfluous since they say nothing which has not in effect been said before. The editors since Wolf accordingly bracket them.

316—31. Nausicaa starts on her homeward journey, her handmaids and Ody. following. He reaches at sunset the grove of Athenê near the city-gate, to whom he prays for friendly help; and, with a reminiscence of Poseidon's wrath the book closes.

316—8. *φαεινῇ*, to what the epithet precisely alludes it is impossible to determine. In Ψ. 362—3 the thong, *ἵμας*, seems a distinct part of the *μάστιξ*; cf. *ἱμάσθλην* 320 *inf.* We may surmise that the handle was of wood,

perhaps polished, perhaps ornamented with metal. *τρώων*, secondary verb from *τρέχω*, like *στρωφάω*, *τρωπάω*, for *στρέφα*, *τρέπω*. — *πλίσσοντο*, the Scholl. here give *πλίξ* as Doric = *βήμα*, the Schol. on Π. 375 says *Æolic*, and the Etym. Mag. has, with the Schol. vulg., *πλίγμα*, *τὸ διάστημα τῶν ποδῶν*; but these are words found in grammarians only. In Sophoc. *Fragm.* 538 Dind. occurs the word *ἀμφιπλίξ*. In Archiloch. *Fragm.* IX. 1, *διαπεπλιγμένον* probably means “straddling”. Ern. cites Anacreon, 1269, *πλίξαντες μηροῖσι παρὰ μηρῶν*, and Ni. *ἀπεπλίξατο* from Aristoph. *Acharn.* 218.

200. *νόφ*, “with judgment”, meaning so as not to go too fast for the pedestrians to keep up.

321. *δύσετο* κ. τ. λ., the 33<sup>rd</sup> day of the poem's action here ends.

325—7. *Ἀτρυτώνη*, see App. E. 4 (14). — *νῦν δὴ πέρ*, “now although

a cf.  $\epsilon$  221,  $\psi$ . 235.  
 b  $\epsilon$ . 423 mar.  
 c  $\Omega$ . 309.  
 d  $\gamma$ . 385,  $\kappa$ . 295,  
 $\epsilon$ . 121,  $\psi$ . 771;  
 cf.  $\iota$ . 536,  $\nu$ . 102,  
 $\alpha$ . 43, 457,  $\Pi$ .  
 249. 527.  
 e cf.  $\eta$ . 201,  $\pi$ . 181.  
 f  $\Phi$ . 468—9.  
 g  $\alpha$ . 20—1 mar.

ῥαιομένον, ὅτε μ' ἔρραιε<sup>a</sup> κλυτὸς<sup>b</sup> ἐννοσίγαιος.  
 δός<sup>d</sup> μ' ἐς Φαίηκας φίλον ἔλθειν ἠδ' ἔλεινόν.<sup>e</sup>  
 ἕως ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη·  
 αὐτῷ δ' οὐ πάρα φαίνεται<sup>f</sup> ἐναντίη· αἶδετο<sup>g</sup> γὰρ ῥα  
 πατροκασίγνητον· ὃ δ' ἐπιζαφελῶς μενέαινε<sup>h</sup>  
 ἀντιθέω Ὀδυσῆι, πάρος ἦν γαίαν κίεσθαι.

330

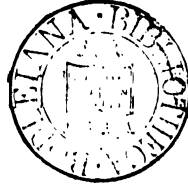
331. *Φήν.*

329. ἐνάντιον Eustath. (sed in comment. ἐναντίη) Barnes. Cl. Ern. ed. Ox., ἐναντίη Harl. Wolf. et recentt., mox ἄξετο var. l. Schol. P. et not. ms. ad mar. Fl. 330. ἐπιζαφελῶς Arist., Schol. P., ita omnes, ἐπιζαφέλω Bek.

not before". ῥαιομένου ὅτε μ' ἔρ-  
 ραιε, with the repetition cf. *T.* 316  
 —7, ὅπότε ἂν Τροίη... δάηται, δαι-  
 ομένη, δαίωσι δ' ἀρήιοι νῆες Ἀχαι-  
 ῶν, and *Π.* 103—5, δάμνα μιν Ζηνός  
 τε νόος καὶ Τρῶες ἀγανοὶ βάλλον-  
 τες· δεινὴν δὲ περὶ κροτάφοισι φαεινὴν  
 πῆληξ βαλλομένην καναχὴν ἔχε, βάλ-  
 λετο δ' αἰ κ. τ. λ. — δός μ' κ. τ. λ.,  
 the words are a little abrupt through  
 the asyndeton. In  $\Omega$ . 309 they occur  
 as the first clause of Priam's prayer  
 (with Ἀχιλλῆος for Φαίηκας), where he  
 is about to visit Achilles to ransom  
 his son.

329—31. αἶδετο. The feeling of re-

spect extends, in the politic and cal-  
 culating goddess [see App. E. 4 (8)],  
 to the forbearance of direct and out-  
 ward opposition only. Her appearance  
 in  $\eta$ . 19 foll. is accordingly cloaked in  
 a strict *incognito*, and is her only inter-  
 view with Odys. in which the veil is  
 not thrown off. Thus appearances as  
 regards Poseidon are saved. πατρο-  
 κασίγνητον, a sense of seniority per-  
 vades the word, and we may remem-  
 ber that the Erinnyes, as Poseidon  
 himself is reminded in *O.* 204, attend  
 ever upon the elder members of a fa-  
 mily. ὃ δ', δὲ here, as often, = γὰρ.  
 — ἀντιθέω... πάρος, see on  $\alpha$ . 21—4.



## APPENDIX A.

### I.

**ἔννεπε.** (1) Buttm. (Lexil. 21, 15—23) regards this as a mere lengthened form of *ἐπέ* fr. *ἔπω*, root *ἔπ-*, and no compound; he takes *ἐνοπή* as its direct verbal noun, and views *ὄμφῃ* as similarly related to a verbal form *ἔμπω* = *ἐνέπω*; with this relation he compares *ὄγκος*, *ἔγκω* = *ἐνέκω*. Negatively, he argues that *ἐν* the prep. in no other compound doubles *ν*. He seems to have overlooked *ἐννεσίησι*,<sup>a</sup> of which the parts are *ἐν-ἔημι*. But, supposing *ἐνέπω* compounded, it need not follow that the first part is *ἐν* the prep. There are a number of words, as *ἐμμαπέως*, *ἐμπαιος*, *ἐμπάζομαι*, *ἐναίρω*, *ἐναρα*, in which *ἐν-* appears, but its prepositional character is very doubtful. The forms akin to *ἐνέπω* (omitting all those from *ἐνίπτω* or *ἐνίσσω* *to reproach*, which he rejects as distinct,) are 1 aor. *ἔνισπον*, imper. *ἔνισπες*, and *ἐνισπε*, and, there being no pres. indic. found, *ἐνίψω* and *ἐνιψήσω* fut. Now as we have *ἔσπετε*, (comp. *ἔσπόμεν*, *σπέο*, *σπεῖο* from *ἔπομαι*.) it is not easy to regard *ἐν* in *ἔνισπον*, etc., as part of the simple verb, and Buttm. seems to have felt some difficulty. Indeed, elsewhere he inclines to regard *ἔσπε* (τ. 203, γ. 31) as a form of *ἔσπε* (x for π, as in *ἔππος*, *equus*). This is probable, but tends to make the rejection of *ἔνισπε* as a compound form doubtful. With these varying forms *ἐν-έπω*, *ἔσπετε*, *ἔν-ισπον*, comp. *ἔχω*, *ἔσχον*, *ἔχω*, an analogy which suggests that the *ἐν-* is adventitious, not, as in Buttmann's view, radical. The Lat. *inquam* probably represents the same form as *ἐνέπω* (q for π again), and is equally puzzling, but can hardly be simple.

(2) As regards *ὄμφῃ ἐνοπή*, the first may be simple and the second compound. *ὄψ* the voice, *ὄπη* a hole, *ὄμμα* fr. *ὄπτομαι* (unused pres.) *ὄσσομαι*, *ὄσσε*, *os oris*, *oculus*, (Donalds. *New Crat.* § 216) seem all modifications of a radical sound based on the vowel *o* in connexion with a labial or some sound representing it. The simple notion of which that sound is the symbol may be assumed to be a hole or orifice, of which the letter *o* is indeed the shape. The verb or adj. "open" stands in close connexion. Hence the above words expressing "mouth" or "eye" deduce themselves at once, for there is nothing which we open so frequently or easily as these organs. Hence *ὄψ* "voice" comes straight from the root, being the *os* "mouth" open for the primary purpose of emitting sound. Then, we may suppose, came the strengthening of the root by the accession of the *F*, in *vox*, *ἔπος*, *ἔειπω*, this *F* containing the labial of the root, with the guttural (comp., as above, *inquam*) into which that labial sometimes passes, as in *coquo* = *πέσσω πεπ-* (Donalds. *ub. sup.* and *Gr. Gr.* § 18 j.). Now, the *έπω* in *ἐνέπω* may be from the simple root before the *F*

1. <sup>a</sup> E. 894.



was added, and the noun *ἐνόπη* of course from *ἐνέπω*, but *ᾄμφη* merely *ᾄπη*, = *ᾄψ*, strengthened by the further labial *μ*, as in *χρίμπα*, *γνάμπτα*, and many other words.

(3) Thus an answer may be offered to Buttmann's remark, "one well may wonder why in this compound alone (*ἐνέπω*) the *F* of the root *ἔπω ἔπος* was so passed over". And the *ἐν* may be received as a form of "the intensive prefix, probably a residuum of *ἀνά*," (Donalds. *Gr. Gr.* 374 d.) conveying to the root *ἐπ-* the sense noticed by Buttm. to "announce, declare".

2.

EPIC FORMS IN -ΩΩ -ΩΩ FOR -ΑΩ.

Ahrens *Griech. Formentl.*, § 51, gives a table of Epic forms expanded with short or long vowels from the ordinary contracted forms of verbs in -αω, nearly as follows.

	Contr.	Expand. short.	} Various parts of the act. or mid. verb.	Contr.	Expand. long
Indic. Pres. sing. 1.	ὄρῶ	ὄρώω		}	μενοιῶ
Indic. and Subj. sing. 2.	ὄρᾶς	ὄράας	μενοιᾶ		μενοιᾶα
Indic. Pres. . . . 3.	ὄρᾷ	ὄράα	ἦβῶσα		ἦβῶωσα
Indic. Pres. plur. 3.	ὄρῶσι	ὄρόωσι	παράδρῶσι		παράδρῶωσι
Optat. Pres. sing. 1.	ὄρῶμι	ὄρώωμι	ἐμνάσθε		ἐμνάσθε.
Infin. Pres.	ὄρᾶν	ὄράαν			
Part. Pres. {	masc. nom. ὄρῶν	ὄρόων			With short
	. . . gen. ὄρῶντος	ὄρόωντος			vowel
	fem. nom. ὄρῶσα	ὄρώωσα			evolved
Mid. Indic. Pres. Plur. {	2. ὄρᾶσθε	ὄράασθε	ἦβῶντες		ἦβῶόντες
	3. ὄρῶνται	ὄρόωνται	ἐμῶντο	ἐμῶόντο	
Mid. Infin. Pres.	ὄρᾶσθαι	ὄράασθαι	μνώμενος	μνώόμενος	
			ἦβῶμι	ἦβῶοιμι.	

3.

(1) *ὀλοόφρων*, *ὀλοός*, *οὔλος* (*Ἄρης*), *Φοῦλος*, *οὔλιος*, *ὀλοφῶιος*, *ὀλοφυνθός*, *ὀλοφύρομαι*, (2) *οὔλη* (*λάχνη*), *οὔλαι* (*ὀλαι*), *οὔλόχνηται*, *ὄλυραι*, *οὔλαμός*, *οὔλοκάφρητος*, *Ἰουλος*, (3) *οὔλος* (*ὄλος*), *οὔλε*, *οὔλη* (scar).

The first eight of these are clearly related in sense and form. Our notion of *ὀλοός* is assisted by a play upon it, *Ζεὺς δ' ἐπὶ νύκτ' ὀλοὴν τάνυσσε κρατερῆ ὑσμίνῃ*, *ᾄφρα φίλω περι παιδί μάχης ὀλοός πόνος εἶη*; here it means "mischievous or baneful"; so *Ἀχιλλῆος ὀλοὸν κῆρ*<sup>b</sup> "heart set on mischief"; *οὔλιος ἀστήρ*<sup>c</sup> "baneful star"; so *Ὀνειρος* in *B.* 6 is *Φοῦλος* nearly = *ὀλοόφρων*, comp. *τῶ ὀλοᾷ φρονέων*<sup>d</sup>. *οὔλον κεκλήγοντες*<sup>e</sup> (comp. *Soph. Trach.* 846. *ὀλοᾷ στένει*) resembles *ὀλοφυνθόν ἔπος*, and *ὀλοφύρομαι*, and expresses an alarm-cry for mischief felt impending. The *φ* of *ὀλοφῶιος* suggests a form *ὀλοφός*, especially as we have<sup>f</sup> *ὀλώιος*. For this *F* the *ν* in *οὔλος* may be received as compensative. By metath. this *ὀλοφός* becomes again *Φοῦλος* (comp. the name *Pholoe*) *Φοῦλος*.

(2) Distinct from these is probably *οὔλη*, fem. adj. applied to *λάχνη*, "woolly

3. <sup>a</sup> *Π.* 567-8. <sup>b</sup> *Ξ.* 139. <sup>c</sup> *A* 62. <sup>d</sup> *Π.* 701. <sup>e</sup> *P.* 756, 759.  
<sup>f</sup> *Hesiod. Theog.* 591, where see Mr. Paley's note.

down", or other soft nap, hair, &c., *οὐλαμός*, only found with *ανδροῶν*, "a close band of men", and *ἱουλος* "downy first beard". It is difficult to say whether the *F* is proper to these forms or not. Probably it was an inconstant element in the root: thus Bekker writes *φούλας*,<sup>ε</sup> adj., epith of *χλαίνας*, but, as our text now stands, *οὐλοκάρηνος*<sup>η</sup> rejects the *F*. *Οὐλαμός* might, but need not, be *φουλαμός*.<sup>\*</sup> Under this group should also probably be brought *οὐλαί*, *ὄλαι οὐλόχεται*, *ὄλῳραι*<sup>ι</sup> (coupled with *καὶ λευκὸν* as horse meat). Here again we find the form *ἱουλι-* in the harvest-cry to Demeter *οὐλα ἱούλω*. Buttm. thought them distinct, referring this *οὐλαί* to *mola*, and taking *οὐλη* (*λάχνη*) from *εἰλέω*, to press close. But it seems better to connect them, if possible. What common idea, then, can lie at the root of images so far divergent as wool, fleece, hair, down, corn, and grain? Probably the growing plant, especially in its nascent state, the young wheat with its soft beard, or even the first green crop before the ear is formed, is this radical idea. As we use "corn", properly the hard esculent portion, for the whole plant, so we may suppose the Greeks used *οὐλαί*, properly the plant or crop, with such fine wavy fibrous aspect, for the grain or produce. The *λ* seems radical in *οὐλ-*, or *φουλ-*, as shown by *Wolle*, wool. *ἄρτον οὐλον*<sup>κ</sup> may probably mean a loaf of these *οὐλαί*.

The word *ανδροῶν* always added to *οὐλαμόν* might suggest that it is a metaphor connected with *οὐλη λάχνη*, or with *οὐλαί* the growing crop, men "thick as down or wool together", or men "thick as blades in a corn-field", might be meant.

If Buttman's notion of *οὐλαί* being connected with *mola molo* be correct, what shall we say of *μύλη μολήφατος*? Surely these last represent *mola molo*.

As regards the meaning of *ὄλῳραι*, it is variously rendered by the authorities quoted by Crusius *s. v.* as *triticum monococcum*, or *triticum spelta*.

(3) Distinct again is *οὐλος*, in later Gr. *ὄλος*, to which seems akin *οὐλε*, either = *saive!* a fragment of a lost verb, or an adj. in vocative case, idiomatically used as if a verb imperat., comp. lat. *macte*. It is only found in Homer in *οὐλέ<sup>ι</sup> τε καὶ μάλα χαιρε*, *θεοὶ δὲ τοὶ ὄλβια δοῖεν*; where *ὄλβια* following suggests *ὄλφος* becoming, with *-λβ-* for *-λφ-*, *ὄλβος*, and, with *-λφ-* transposed, *οὐλος*. To this belongs *οὐλή* healed flesh, scar.

## 4.

*βουλῆ, ἀγορῆ.* (1) Mr. Gladstone's essay on the *ἀγορῆ* (Gladst. III, 1) may be recommended almost without reserve. If I venture to differ in any point from this noble picture of heroic politics, it is in favour of giving even greater weight to the popular element than there is given. The case of Thersites is no argument against practical freedom of speech in the *ἀγορῆ*;

\* It always occurs in the verse ending *ἀνὰ οὐλαμόν ανδροῶν*; there is reason to think with Ahrens *de hiatus legitimis quibusdam generibus*, and J. La Roche *über den Hiatus und die Elision*, that in what they call the "bucolic diæresis", *i. e.* where the 5<sup>th</sup> and 6<sup>th</sup> feet are separate in word or words from the 4<sup>th</sup>, the hiatus between the 4<sup>th</sup> and 5<sup>th</sup> foot may stand. α. 6, 60, 61, 263 are examples of it, on the other hand see α. 209, 397, β. 26, 51, for elision in the same place.

<sup>ε</sup> δ. 50.    <sup>η</sup> τ. 246.    <sup>ι</sup> E. 196; Θ. 564.    <sup>κ</sup> φ. 343.    <sup>ι</sup> ω. 402.

for he is rebuked and chastised for splenetic<sup>a</sup> insolence and personally offensive remarks; and Odys., though using the *argumentum baculinum*, clearly carries<sup>b</sup> the voice of the people with him. It is worth observing that v. 212 might have ended, — and perhaps would in any other speaker's case have done so — with *ἀγόρευεν*,<sup>c</sup> for Odys. concedes to Thersites the quality of an *ἀγορητής*,<sup>d</sup> but the poet substitutes *ἐκολῶα* as more descriptive of his tone. Further, in the important question raised in the Iliad,<sup>e</sup> viz. the reception or rejection of the Trojan offer to restore the property carried off by Paris, but without Helen, Diomedes alone speaks, and there is properly speaking no preliminary deliberative action of the *βουλή*, or council of chiefs, in managing the *ἀγορή*, as is ascribed to it in p. 95. In the writer's own words p. 129 "the Assembly shouts its approbation (of Diomedes' words). Agam. immediately addresses himself to the messenger; 'Idæus, you hear the sense of the Achæans, how they answer you; and I think with them.' At the least, this is a declaration as express as words can make it, and proceeding out of the mouth of the rival authority, (i. e. the *ἀγορή* viewed as the rival of the kingly power,) to the effect that the acclamation of the Assembly was, for all practical purposes, its vote, and that it required only concurrence from the king to invest it with the fullest authority. In the ninth Iliad, as we have seen, the vote held good even without that concurrence."

(2) In that ninth Iliad, Diom. says "I will contend with thee (Agam.) giving rash counsel (not in the *βουλή* but) in the *ἀγορή*"; where, accordingly, "the proposal of Agam.", to return home *re infectâ*,<sup>f</sup> was "heard in silence, the mode by which the army (which was nothing more, so to speak, than the State in uniform, p. 118) indicated its disinclination or its doubt. But the counterproposal of Diom. to fight to the last was hailed with acclamation"<sup>g</sup>, p. 100. The statement of p. 98 may on the whole be accepted: — "the *βουλή* seems to have been a most important auxiliary instrument of government<sup>h</sup>; sometimes as preparing materials for the more public deliberations of the Assembly, sometimes intrusted, as a kind of executive committee, with its confidence; always as supplying the Assembly with an intellectual and authoritative element, in a concentrated form, which might give steadiness to its tone, and advise its course with a weight adequate to so important a function." It ought to be kept in view that the members of the *βουλή* were always included in the *ἀγ.* This is plain from the instances quoted, and from the presence of the *γέροντες*<sup>i</sup> in the *ἀγ.* of Ithaca. In that ninth Iliad<sup>k</sup> another critical point in the fortunes of the war presents itself, and there is properly speaking no action of the *βουλή*.<sup>l</sup> Nestor only advises Agam. to consult with it after the decision of the *ἀγορή* has been taken.\* The moving forces lie in the king and in the *ἀγορή*, and to the latter the speakers appeal as overruling the former

\* It is remarkable that at Nestor's suggestion the meeting of the *βουλή* here takes the form of a banquet, as perhaps most likely to smooth the passage of unpalatable advice, I, 70, 89—90. The topic discussed, involving a retraction on the part of Agam., was too delicate to be treated in public.

4. <sup>a</sup> B. 214—6; 220—4; 247; 250. <sup>b</sup> B. 272—7. <sup>c</sup> B. 250; 322; cf. Θ. 29.  
<sup>d</sup> B. 246. <sup>e</sup> H. 381 foll. <sup>f</sup> I. 30. <sup>g</sup> I. 50—1. <sup>h</sup> B. 53. <sup>i</sup> β. 14.  
<sup>k</sup> I. 78. <sup>l</sup> I. 9—13; 70—6.

when unequal to the crisis. Diom. challenges the decision of the whole host "young and old", whether a reflection previously cast by Agam. on his warlike spirit was deserved; nay treats him as an isolated chief,<sup>m</sup> who might go his own way if he would, in short, as bereft of authority when advising against the sense of the *ἀγορῆ*. Again it is the *ἀγορῆ*, not the *βουλή*, to which belongs "the grand epithet *κυδιδάνειρα*", confined by Homer "to two subjects, battle and debate, the clash of swords and the wrestling of minds... Thus with him it was in two fields that man was to seek for glory, partly in the fight, and partly in the assembly" (p. 103). And the analogy of the one may guide us in estimating the part of the aristocratic as compared with that of the popular element in the other. Homer's battle-pieces resolve themselves into duels of the *ἀριστῆες*, and his Assemblies into similar debates between them. Still, in the serried ranks, locked shields, and protended spears of the mass lay the weight of the shock of war; in the shout of unanimous approval, or the cold silence of distrust lay the weight of substantial decision\*. They who deny practical weight to the *ἀγορῆ* must in the same degree deny it to the *φάλαγξ*. At any rate it is important to note that the two cases are in Homer parallel. Of course I am even further from Grote's view, (*Hist. of Gr.* vol. II. p. 90—2) of "the nullity of positive function in the *ἀγορῆ*", than is the author whom I quote.

(3) In the *Od.* there is no action of the *βουλή* whatever. This is, doubtless, due in great part to the extent to which the Suitors' faction had corrupted its spirit and usurped its functions. Yet this of itself shows that the *βουλή* was more, and the *ἀγορῆ* less, dependent upon the king, and so in his protracted absence easily lapsed into insignificance. The "maiden speech" of Telem. in the *ἀγ.* is really an appeal to the popular element against the aristocratical *τῶν ἀνδρῶν φίλοι νίξες οὐ ἐνθάδε γ' εἰσὶν ἄριστοι*.<sup>o</sup> He says the people countenanced them, and thus "caused him sufferings without end", and implies that, but for that countenance, the Suitors' annoyance would cease. He appeals with confidence to their sense of justice, — "if you had been yourselves the devourers of my substance, I could recover damages by urging my plea". The *γέροντες*<sup>r</sup> made way for him when he appeared in public, but clearly sided mostly against him. The other speakers in the Ithacan *ἀγ.* confirm this view. Halitherses says, "let us devise plans to stop (the suitors)"<sup>s</sup>. Mentor chides the apathy of the people in terms which plainly show that they had the right and power to rebuke and check the suitors, and that only their will was to blame. Even Eurymachus, threatening Halith. with a mulct (*Θωή*<sup>t</sup>), must be presumed, speaking in the *ἀγ.*, to mean one imposed by its authority; cf. *Θωήν Ἀχαιῶν N. 669*; and Leiocritus, as though in some fear lest Mentor's words should rouse the *λαοί*, proposes, with some air of an

\* I do not follow Mr. Gladstone in his criticism upon the "Drunken Assembly", on the break up of the victorious Greek armament<sup>u</sup> (p. 130—2), as, when flushed with victory and wine, they may have exceeded constitutional limits. Perhaps the Epic aspect of the Achæan *ἀγορῆ* was, that in opinion it was never divided save when under this bad influence.

<sup>m</sup> *I.* 42—5.    <sup>n</sup> *A.* 490.    <sup>o</sup> *β.* 51.    <sup>p</sup> *β.* 74; 79.    <sup>q</sup> *β.* 75—8.    <sup>r</sup> *β.* 14.  
<sup>s</sup> *β.* 168.    <sup>t</sup> *β.* 191.    <sup>u</sup> *γ.* 139—68.

evasive compromise, that Telemachus' project of a voyage should be carried out by his own friends, and that the assembly should break up.<sup>v</sup> Indeed, the plan which Pallas prompts, to summon the *ἀγ.*<sup>w</sup>, is superfluous, but for this view of its powers. Why, otherwise, would he not have been on as strong, or stronger, ground, in denouncing within his own walls the arrogance of the devourers of his substance? Accordingly the suitors never trouble themselves about any *βουλῆ*, but have a vivid apprehension<sup>x</sup> of the vigorous measures likely to be taken against themselves personally by the *ἀγορῆ* in case Telem. should summon it. The loyalty of the *λαοὶ*, too, had slumbered for their absentee monarch, but gave a tardy though ultimately a true response to the symptoms of manly spirit in his son, whom therefore, the suitors plot to slay before he can *ἠμηνυρίσασθαι Ἀχαιοὺς εἰς ἀγορῆν*.

(4) The *ἀγορῆ*, then, must, it seems, be moved, but when moved acts with a will of its own, though habitually expecting the lead<sup>y</sup>, whether from the king, from his son in his absence, or from some of the *γέροντες*, — a word which had already lost all meaning of age and become an official designation = *ἀριστῆες*, — to whom it looked up with deference and respect. But, alike where the *βουλῆ* was in full force and where it was in abeyance, it is the *ἀγορῆ* whose will is to be set in motion. Herē in the Il. and Pallas in the Ody. have no other machinery by which to work<sup>z</sup>. The hero, suppliant for return, sits *λισσόμενος βασιλῆά τε πάντα τε δῆμον*<sup>a</sup>. The Ithacans, — though here we dip into the doubtful last book, — on the news of the Suitors' massacre, go in crowds to the *ἀγορῆ*,<sup>b</sup> and proceed to action after deliberation there; and there, it is to be presumed, on their return<sup>c</sup> to the city, the oaths of loyalty were renewed which reunited the people to their king.<sup>d</sup> The *δήμος* is also represented as giving the *γέρας* to the men of rank and mark.<sup>e</sup> The *κῆρυξ* ordinarily summons the *ἀγορῆ*. Accordingly in *T.* 1—10, where we have an *ἀγ.* of the gods, Themis, the personification of inviolable right, performs this function. So she is coupled by Telem. with Zeus in a solemn appeal,<sup>f</sup> as really sanctioning (lit. "seating and breaking up") the *ἀγοραὶ* of men. In that Olympian *ἀγ.* the nymphs and rivers — the rank and file of deity — are all present, whereas, ordinarily, what we see in Olympus is the *βουλῆ* of Zeus. The summoning authority is that of the king or some one of the *ἀριστῆες*. In the Il. Achilles convoked it, as one of the latter. In the Ody.<sup>g</sup> Ægyptius asks, "who has collected the assembly, on whom has come such an exigency, whether among the young men or among the elder?" But as the king Odys. had been away twenty years, and there had been no *ἀγ.* held all the while, this case is too exceptional for anything positive to be built upon it. The *ἀγ.* had also judicial functions. In a group on the Shield the *λαοὶ* sit on a trial of compensation for homicide;<sup>h</sup> the *γέροντες* = the *δικάσπολοι*, to whom the keeping *θέμιστες*, "judicial decisions", in store for such occasions is entrusted by Zeus,<sup>i</sup> hold the *σκήπτρα*, symbolical of that office, in their hands, and sit in a sacred circle, and the people's province seems to be to award the fees to the most just adjudicator.

<sup>v</sup> β. 252—4.     <sup>w</sup> α. 90—1.     <sup>x</sup> π. 375—82.     <sup>y</sup> B. 95—100.     <sup>z</sup> A. 54—6;  
comp. B. 11 and 50—2; α. 272; θ. 7—15.     <sup>a</sup> θ. 157.     <sup>b</sup> ω. 420—64.  
<sup>c</sup> ω. 536.     <sup>d</sup> ω. 546.     <sup>e</sup> η. 150.     <sup>f</sup> β. 68—69.     <sup>g</sup> β. 28—9.  
   <sup>h</sup> Σ. 497—508.     <sup>i</sup> A. 237—9.

## 5.

**πεσσοί.** Herod. I. 94 says, this was the only game common to Lydians and Greeks which the former did not claim as their invention, — a testimony to its antiquity. It is familiarly spoken of in the Purânas, the Sanskrit name being *Chaturunga*, nearly = quadripartite, and there being *four* parties, each of *four* pieces and *four* pawns, which in the modern game are clubbed, as it were, in pairs. Hence *πεσσοί* is no doubt fr. *πίσσορες* *four*, not, as the Etym. M., fr. *πέντε*; a mistake caused by the Greek board being ruled with 5 lines (cf. Soph. Fr. 381, *καὶ πεσσοὶ πεντάγραμμοι καὶ κύβων βολαί*), crossed by other 5, each representing doubtless the fingers of the hand. The middle line of each set was called the *ἑρὰ γραμμῆ*, on which a single piece,\* the king, was stationed, probably common to both players, and standing at the intersection of these *ἑρ. γρ.* He was only moved when no other way of deciding the game was left; hence *κινήσω δ' ἤδη καὶ τὸν ἀφ' ἑρᾶς*, Sophron. Fr. 93, = to use one's last resource. Thus the playing *πεσσοί* were *four* on a side; cf. also the Lat. *tessera* (*τέσσαρες*).

Another kind was played with counters, *κύβες*, of greater number, and the game was won by enclosing a black *κύβων* between two white — like forcing a stale-mate. Plato *de Rep.* VI. 487 uses this as a simile for Socrates' driving an adversary to self-contradiction or absurdity. This latter sort was like the Roman *latrunculi*. These games differed from our chess in not having difference of value in pieces denoted by difference of form; nor were they based, as the Hindu *Chaturunga*, on the idea of mimic war, which, however, the word *latrunculi* points to. And it seems most likely that this idea was later evolved by the more sedentary and meditative oriental, while the versatile and practical Greek made war itself scientific, but retained the game crude. So in Eurip. *Med.* 68 it is the aged loungee's game as here the youthful idler's; comp. *πεσσονομῶν*, Æschyl. *Supp.* 12, arranging as *πεσσοί* on the board. See Forbes' *Hist. of Chess*, App. B. from which most of the above remarks are taken. He refers also to Pollux VII. 206, IX. 97—8, Saleius Bassus in Wernsdorf's *poet. lat. min.* p. 236.

## 6.

- (1) *ἀδήσειε*, *ἀδηκότες*. (2) *ἀδινός*, *ἄδην*, *ἀδην-ένος* acorn, *ἄδος*, *ἄτος*.  
(3) *ἀνδάνω*, *ἀδειν*, *ἦδομαι*, *ἦδύς*, *ἦδονή*.

(1) Butm. Lexil. s. v. takes *ἀδήσειε*\* as from *ἄδέω* for *ἀηδέω*. He does not mention that the Cod. Vind. has in α. 134 *δελπυῶ ἀηδήσειεν*. On the question of this individual word, this reading might perhaps be viewed as confirmatory of Butmann's view, so far as that a verb *ἀηδέω* was recognized; although exactly in proportion as it confirms this, it must go against such a harsh contraction as *ᾶ-* for *ἄη*.

\* Athenæus (I. 14) has a story, that the suitors played *πεσσοί* to see who would win Penelopë, giving her name to the single central-piece, and that Eurymachus had hitherto won. He understands it as a game in which counters were thrown.

(2) But ἀδήσειε may be better connected with ἀδηκότες in καμάτω ἀδηκ. ἦδὲ καὶ ὕπνω,<sup>b</sup> and both with ἄδην, ἀδινός. For thus we get a common germ of meaning for forms stamped with resemblance. The common Latin phrase *satis superque* shows how easily the notion of "enough" passes into "too much", satiety into disgust. Thus δειπνω ἀδη. means "might have too much of the supper", taken with all its accessories of uproar, &c.; and καμάτω ἀδηκότες ἦ. κ. ὕπνω represents how over-toil leads to oversleeping. The  $\tilde{\alpha}$  of ἀδήσειε may be compared with ἔδμεναι ἄδην,<sup>c</sup> where any who consider the *ictus metricus* insufficient to cause the  $\tilde{\alpha}$  may read ἄδδην, and here ἀδδήσειεν. The meaning of ἀδινός is more nearly covered by the expression *ad libitum* than by any other: so it is used of sound, as weeping, singing, and of motion, as applied to which last, ἀδινόν κῆρ<sup>d</sup> is "restlessly beating".

(3) The root of all these seems to be αδ-, where δ, though radical, is not constant, as in ῥάδ-ιος ρεῖα, ἐξῥάδεται ραίνω, χανδάνω χάζω (χάδσω) χά-ος. But with this syllabic root the  $\mathcal{F}$  is separably combined, at least a strong presumption of its being so arises from *sat* = αδ- i. e. *fat*-, *afatim* = ἄδην, i. e. ἄδδην, and still more from the curious correspondence of *fat*δην ἐλάαν with *fatigo fatisco*, i. e. *satis* or *satis ago*. From the same comes directly ἄδος passing equally into the sense of *satis superque*, in τέμνων δένδρεα μακρά, ἄδος δέ μιν ἔκετο θυμόν,<sup>e</sup> where, since hiatus is allowable after the bucolic diæresis in 3d foot, either ἄδος or *fat*δος might stand. See footnote on p. III.

(4) In same sense we have ἄση, Eurip. *Med.* 245, showing that from this root αδ- the δ falls away, so that we have from a possible present ἄδω the verb-forms ἄσαι, ἄσαιμι, ἄσασθαι, &c. All with  $\tilde{\alpha}$ , which may be due to the *ictus* always found to fall on this syllable, or may be owing to *fσ*. This verb means to "feed" and to "satisfy"; comp. ὄψον τ' ἄσαιμι προταμών,<sup>f</sup> and ἔππους παντοίου δρόμου ἄση:<sup>g</sup> to the same verb belongs ἀμέναι i. e. ἄ(δ)εμέναι.

(5) This same root appears with vowel ε in ἐῶμεν, but the ε should probably be ἐ; read therefore ἐπεὶ κ' ἐῶμεν πολέμοιο.<sup>h</sup> This vowel-change illustrates the relation of ἄδην to ἐσθίω, "eating" and "having enough" having in primitive thought an obvious connexion, as is further shown by ἀδῆν — ἐνος meaning "an acorn" or "mast", viewed as an esculent. But see Crusius s. v. ἐῶμεν.

(6) In all these forms the  $\mathcal{F}$  fluctuates greatly; in ἀδινός it had perished from Homeric speech, in ἄδην it is inconstant; thus we might read μὴν φημι *fat*δην ἐλάαν κακότητος,<sup>i</sup> but Τρωῶας ἄδην ἐλάσαι πολέμοιο.<sup>k</sup> In ἔδμεναι ἄδην it might possibly be ἄδδην, *afatim*, as above. In ἀδηκότες it retains its force. Assuming a pres. *fat*δέω, a grammarian, mending the text whence the  $\mathcal{F}$  had been lost, might easily write the perf. partic. ἄδηκότες by contracting ἐαδηκότες, i. e. *fat*ε*fat*δηκότες. Horace in Ode III, 4, 11 guided by poetic instinct, hit on *fatigatum* as the equivalent of *fat*ε*fat*δηκότες, which is etymologically correct, see on ἄδην ἐλάαν above, and substituted *ludo*, of the boy, for καμάτω of the man.

(7) In Hesiod. *Scut.* 101, where the same verb occurs, the true reading is prob-

<sup>b</sup> μ. 281; K. 98.    <sup>c</sup> E. 203.    <sup>d</sup> Π. 481, cf. α. 92 mar.    <sup>e</sup> A. 88.    <sup>f</sup> I. 489.  
<sup>g</sup> Σ. 280-1.    <sup>h</sup> T. 402.    <sup>i</sup> ε. 290.    <sup>k</sup> T. 423.

ably ἄεται πολέμοιο, where ἄεται *i. e.* ἄεται is fut. mid. of ἄτω; as ἐλάω fut. of ἐλάω, ἐλάων, by syncopation.

(8) The third class of words with a rough breathing are still related to ἄδην, ἐσθίω, the earliest known pleasure of sense being eating to one's fill; in εὐαδον, really ἐφαδον, the ' is lost, being a substitute for the *ϕ*, and, disappearing when it appears as *v*.\* So the curious νήδυμος in which the *ν* was ephelcystic of previous word, see Buttm. Lexil. s. v.

(9) The great difficulty in these words arises from the two fluctuating elements *δ* and *ϕ*, though the former are confined to one marked branch of forms, ἄσαι ἄσασθαι &c., to which ἄτος = ἄατος, as if ἄ-ά(ϕδ)ετος fr. ἄτω above, should be added.

## 7.

δούλη, δμῶς, δμωή, ἐριθός, θῆς, οἰκνός, ταμίη, ἀμφίπολος, θαλαμηπός, δρηστήρ, δρηστειρα.

(1) The word δούλη is regarded as doubtful. It occurs twice, but in one<sup>a</sup> place the Schol. rejects the whole verse, in the other<sup>b</sup> reads Δούλης, as a prop. name, or by a *var. lect.* wholly alters it. We have however δουλοσύνη<sup>c</sup>, and the adj. δούλειος, δούλιος<sup>d</sup>, which favour the genuineness of δούλη. The word δούλος, as explained by Athen. 6. pag. 267, included those who had been slaves and received freedom, *libertus* as well as *servus*. This cannot be affirmed of its Homeric use. It, however, seems by δούλιος &c. to describe more precisely the state or condition of liberty lost, the opposite of ἐλεύθερος; see especially *χ.* 421-3. The δμῶς, -ῆ, rather denotes the doing actual service to another under compulsion (δαμῆναι) to serve his will. The δμῶες and δμωαί constantly occur. They were obtained by war<sup>e</sup> or piracy<sup>f</sup>, as captives, or by purchase<sup>g</sup>, or birth<sup>h</sup> of such parents as were δμῶες, and were an<sup>i</sup> important part of the property. The males were cattle-keepers, field labourers, gardeners, &c., the younger seem to have been generally set with<sup>k</sup> flocks and herds on account of the activity required. Homer's estimate of slavery is that it destroys half<sup>l</sup> a man's vigour. The female slaves were concubines<sup>m</sup> to their lord, or personal<sup>n</sup> attendants on their mistress, with whom they shared the labours of the loom; we find them as domestic attendants preparing the bath or the banquet, fetching water, cleansing the hall and the vessels, spreading seats and couches, grinding meal, going on errands, &c.

(2) The number of slaves of Odys. is doubtful, save that there were 50 females<sup>o</sup> besides Euryclæa and Eurynomê. The high<sup>p</sup> trustworthiness of Eurycl., who is called δία γυναικῶν, makes her an important character in the poem. Her personal love for<sup>q</sup> the house of Odys. and deep zeal for her lord and lady are among the most delightful features in the poem. She is probably

\* See Buttmann's *Greek Verbs*, s. v. ἀνδάνω.

7. <sup>a</sup> Γ. 409. <sup>b</sup> δ. 11-12. <sup>c</sup> χ. 423. <sup>d</sup> ω. 252; ρ. 323. <sup>e</sup> γ. 73.  
<sup>f</sup> ξ. 297, 450. <sup>g</sup> α. 430; Ψ. 705; Φ. 102; Η. 465. <sup>h</sup> ρ. 212; σ. 322;  
ω. 497. <sup>i</sup> η. 225. <sup>k</sup> ο. 366-70, v. 209-10; Φ. 282. <sup>l</sup> ρ. 322-3.  
<sup>m</sup> χ. 37; I. 664; δ. 12; ξ. 202; α. 432. <sup>n</sup> α. 330-1; Γ. 143; ζ. 15-19.  
<sup>o</sup> χ. 421. <sup>p</sup> υ. 147; β. 345-7; v. 147-8. <sup>q</sup> α. 432-5; β. 361-70; δ. 742-9;  
ψ. 1-79.



the one pointed at in the advice of Pallas to Telem., on the assumption of Penelope being about to remarry, to set forth with over his household *δμῶων*<sup>r</sup> ἢ τίς τοι ἀρίστη φαίνεται εἶναι. She has supervision<sup>s</sup> of the *δμῶαι* generally, and is subsequently taken into the confidence<sup>t</sup> of Odys. and Telem. in their measures to destroy the suitors, and renders them important<sup>u</sup> assistance. She is also called on<sup>v</sup> to point out the faithless *δμῶαι*, as having had oversight of their conduct. The males would probably be much more numerous than the female slaves. The swineherd Eumæus, himself a *δμῶς*, was also an ὄρχαμος ἀνδρῶν, and would have several under him, 4<sup>w</sup> were in the actual hut; but it seems unlikely that these, with 4 dogs, could have been enough to attend to 12 herds of swine of 80 each. Melanthius the goatherd has 2 slaves in attendance in merely driving to the city the goats on which the suitors were that day to banquet. Probably there could not have been less than 2 to each herd, besides the headman, ὄρχ. ἀνδρ., under whom they served. Alcinous had 50<sup>x</sup> female slaves, Circê<sup>y</sup> had 4.

(3) The *θήης* was a hired<sup>z</sup> labourer, the term of engagement mentioned is a<sup>z</sup> year. He retained his prospect of independence, but whether during his year he differed from a *δμῶς* is doubtful. The term is used of field-labour<sup>b</sup> (ἐπάρουρος) and of building<sup>c</sup>. Telem. had *θήητες*<sup>d</sup> as well as *δμῶες* at his command. Hes. in a line which has been suspected, but needlessly, *Ορρ.* 602—2, bids the master, when the harvest is got in, *θήητα τ' ἄοικον ποιεῖσθαι* "take to him a homeless hireling", because the *θήης* would usually have an οἶκος of his own; now he was wanted in his employer's, to guard the housed crop; and "look out for an *ἐριθός* (female servant) without any child". The *ἐριθός*<sup>e</sup> in Homer is a male, and only reaps, but the word *συνέριθός*<sup>f</sup> fem., merely meaning "assistant", occurs also. Doed. 2481 makes *ἐριθ.*, after Schol., = *ἐριουργός* "wool-worker", properly therefore fem., and catachrestically masc. We may under this head class the *χερνήτης*<sup>g</sup> *γυνή*, who works for small pay and is not a slave. Slaves were not commonly allowed to marry; the privilege is specially promised<sup>h</sup> to the two faithful ones by Odys.

(4) The remaining names are rather those of special occupations on which the servants, slave or hired, were put. The *ἀμφίπολος* (fem.) rises by usage almost to the corresponding condition of the *θεράπων* in the other sex, but the radical difference seems to be the servile origin of the former. She shares the company, labour, conversation, and sometimes bed of her mistress. The *δρηστήρ*, ὑπόδρ.<sup>i</sup> might be a free-man; certainly Odys., when he proposes *δρηστοσύνη*<sup>k</sup>, does not mean slavery, but the attending on the person, going errands<sup>l</sup>, lighting fire, and so earning a livelihood or maintenance, not a payment, but a support received<sup>m</sup>. On the other hand the *δμῶαι*, slaves, are called *δρησταιραι*.<sup>n</sup> Thus the word denotes occupation only, not condition. Similarly the *ταμίη*, or *γυνή ταμίη*<sup>o</sup> (see on β. 345), is a slave, who has charge of provisions, and sets the *σῆτος*<sup>p</sup> before the guest, and also attends

<sup>r</sup> ο. 25.    <sup>s</sup> υ. 147—56.    <sup>t</sup> τ. 15—25.    <sup>u</sup> φ. 380—7.    <sup>v</sup> χ. 390—432.    <sup>w</sup> ξ. 26.  
<sup>x</sup> η. 103.    <sup>y</sup> κ. 349.    <sup>z</sup> σ. 357—9.    <sup>a</sup> σ. 360; Φ. 444—5.    <sup>b</sup> λ. 489—90.  
Φ. 444, 446.    <sup>d</sup> δ. 644.    <sup>e</sup> Σ. 550—60.    <sup>f</sup> ζ. 32.    <sup>g</sup> Μ. 433—5.  
<sup>h</sup> φ. 213—16.    <sup>i</sup> ο. 330—4; π. 248; υ. 160.    <sup>k</sup> ο. 321—4.    <sup>l</sup> ο. 313—4.  
<sup>m</sup> ο. 316.    <sup>n</sup> τ. 345.    <sup>o</sup> β. 345; comp. α. 435; π. 152.    <sup>p</sup> α. 139 (mar.)

to his bath; the *ταμίης* before Troy<sup>a</sup> is a free-man, *i. e.* one of the force so acting; perhaps at home he would have had no place, the *ταμίη* doing duty there. In Pindar *δράστας* appears distinguished from *θεράπων* (*Pyth.* IV, 287), Donalds. (note *ib.* 41) thinks, "as slave from free", but this is not quite certain. In the *Ody.* the *δρηστήρ* would have been lower than the *θερ.*, but yet not a slave.

(5) The word *ἀνδράποδον*<sup>r</sup>, of doubtful Homeric usage, may be added. The Schol., in the only place where it is read, condemns it as a modernism and rejects the line. [Chiefly from a dissertation *de servis ap. Hom.* by H. Richard. Berlin, 1851.]

## 8.

*κορητήρ, δέπας, κύπελλον, ἄλεισον, κισσύβιον, σκύφος.* The *κορητήρ* was the large bowl for mixing wine with water. Achilles<sup>b</sup> receiving the envoys calls to Patroclus for a bigger one, and bids him mix the wine stronger. It was often of rare skill and costly work (*τετυγμένως*), ascribed *e. g.* to<sup>c</sup> Hephestus; a history even attaches to it, as to that of Achill.,<sup>d</sup> given as a prize; this was of Sidonian workmanship, brought by the Phœnicians over sea, and given as a ransom for Lycaon son of Priam. It was mostly of silver<sup>e</sup>, as being large; that of Achill., above, contained 6 *μέτρα*; sometimes finished with gold as far as the *χείλαι*<sup>f</sup> or shallow upper portion which met the drinker's lips.\* The same description is given of Helen's work-basket<sup>g</sup> (*τάλαρος*) which was perhaps shaped like a cup. We once read of a golden one, that used by Achill.<sup>h</sup> when pouring libations all night to the dead Patroclus. One *κορητήρ* was enough for a party; each guest sat at his own table and had a *δέπας*<sup>i</sup> or *κύπελλον* to himself. The *κρ.* was then probably at the upper end of the *μέγαρον*<sup>k</sup>, as Leiodes is said to have sat by it *μυχοίτατος ἀείλ*, and Phemius<sup>l</sup> who in the *μνηστηροφονία* was *παρ' ὀροσθύρην*, and had doubtless retreated with the rest towards the *μυχός*<sup>m</sup> or upper part, deposits his lyre between the *κρ.*<sup>n</sup> and his seat. It would also be in the middle of that upper part, as a handsome object would be there most conspicuous; thus the guests of Ægisthus (Agamem. and friends) lay, when slain, *ἀμφι κρ.*<sup>o</sup> (on both sides). For a large company there would be several or many<sup>p</sup> *κορητήρες*; each party probably grouping around its *κρ.* Agam. speaks<sup>q</sup> of ten as forming such a drinking party, where the whole company was large, each party having its *οἰνόχοος*, and, doubtless, its *κρ.* too. The *κρ.* was<sup>r</sup> filled or crowned (*ἐπιστεφείας οἰνοιο*) with wine by younger attendants, and a *κῆρυξ*<sup>s</sup> or *θεράπων* filled the

\* On Æsch. *Agam.* 790, Mr. Paley's note, referring to Aristoph. *Eq.* 814, *ὃς ἐποίησε τὴν πόλιν ἡμῶν μεστὴν εὐρῶν ἐπιχειλῆ*, suggests that the *χείλη* of the cup reached some way below the actual brim. The Homeric phrase *ἐπὶ χείλαι κεκρ.* favours this view, the gilding would probably cover an upper section of the cup, not be a mere edging.

<sup>a</sup> T. 44. <sup>r</sup> H. 475.  
8. <sup>a</sup> α. 110; Γ. 269—70; 295. <sup>b</sup> I. 202. <sup>c</sup> δ. 617. <sup>d</sup> Ψ. 741 &c.  
<sup>e</sup> δ. 615—6; ε. 203; κ. 356—7; ο. 122; comp. 103, 115—6. <sup>f</sup> δ. 616. <sup>g</sup> δ. 131.  
<sup>h</sup> Ψ. 219. <sup>i</sup> ζ. 86. <sup>k</sup> φ. 146. <sup>l</sup> ζ. 333. <sup>m</sup> ζ. 270. <sup>n</sup> ζ. 340—1.  
<sup>o</sup> λ. 419. <sup>p</sup> α. 110; υ. 253, (comp. 158); φ. 271—2; Α. 470—1; Ι. 175—6.  
<sup>q</sup> B. 126—8. <sup>r</sup> comp. ε. 9; α. 110, 148. <sup>s</sup> Θ. 232; α. 110.

drinking cups from it. So, in pouring libations, the κρ.<sup>1</sup> was only, it seems, used for the cups to be filled from. So Hector speaks of setting up the κρ.<sup>2</sup> of freedom (ἐλεύθερον) to the gods, whenever the Achæans should be driven out of Troy. The κρητήρες<sup>3</sup> of the nymph's cavern near Phorcys' haven are, like their looms (ἱστοί), of stone (λάϊνοι); meant, probably, to be something marvellous and exceptional.

(2) δέπας<sup>4</sup> seems a general word = cup, including κόπελ. and ἄλεισ. but not κρ.; it was commonly<sup>5</sup> of gold. Homer knew of nothing finer even for the gods. There often occurs a δέπας<sup>6</sup> ἀμφικύπελλον, perhaps an upper and lower cup with connecting stem, of the figure of which an hour-glass may give one a notion. The advantage of this, probably, was that, though one part only could be used at once, one would be clean if a rarer<sup>7</sup> wine or stronger draught were introduced; or, if such a potion as that of Nestor, Pramnæan wine<sup>8</sup> mixed with grated cheese and meal (comp. that offered by Circê<sup>9</sup>) were required. Or, one might be used for pouring libations, the other for drinking — actions often<sup>10</sup> succeeding one another. The Gods who pour no libations use the δέπ. ἀμφικύπ.; but as the amplest and grandest vessel, Nestor's δέπας is elaborately described,<sup>11</sup> as brought from home, his favourite cup, material not stated, studded, however, with gold, having four "ears", being probably handles to lift,<sup>12</sup> and pairs of doves about each, and with two rims or bases below; so big and heavy that it was not easy for a man to lift it when full. The size was evidently unusual and may have been from 1 to 2 gallons. Cleansing the δέπα (pl.) and κρητήρας formed a duty of female<sup>13</sup> servants. Achil. had a δέπας<sup>14</sup> τετυγμένον which none but he used, and in which he poured libations only to Zeus. So he alone had (above) a κρ. χρύσεος. The word κόπελ., like 'goblet', is a diminutive of which the primitive has not been retained; both contain the root κυπ- (κύπτω, flecto, comp. κῦφος<sup>15</sup> curvus, and Κῦφος<sup>16</sup> prop. name of a place).

(3) ἄλεισον,<sup>17</sup> nearly always\* in connexion with sacrifice, perhaps was only a solemn, ceremonial name, as our "chalice", for the libation cup, as the same which is called ἄλεισ. first, is called δέπας ἀμφικύπ. afterwards. Its derivation is doubtful. It was of gold, the epith. καλόν or περικαλλές sometimes added, and once ἄμφοτον,<sup>18</sup> which gives a notion of some size and weight, though inferior to Nestor's δέπας above; yet three are carried off<sup>19</sup> from a house in hasty escape, ὑπὸ κόλπῳ, by a woman. Of course size, fashion, &c. might vary, and she would choose the best worth taking, if equally easy to take. Priam offers one to Hermes (incog.) to recompense services of great moment.

\* It is characteristic that the day of the suitors' massacre is the festival of Apollo; the suitors never pour libations to the god; and yet the ἄλεισον out of which Antinous is drinking, when shot down, is consistent with a sacred occasion; comp. φ. 265—8, χ. 9—10.

<sup>1</sup> A. 596—8; K. 578—9. <sup>2</sup> Z. 527—9. <sup>3</sup> v. 105. <sup>4</sup> A. 584, 596; o. 469—70, (comp. 466); χ. 9—10, (comp. 17). <sup>5</sup> α. 142; γ. 41, 472; δ. 58; κ. 316; σ. 121; Δ. 3; Ψ. 196; Ω. 285. <sup>6</sup> γ. 63; v. 57; o. 102, 120; χ. 86; A. 584; Z. 220; I. 656; Ψ. 219, 656, 663, 667, 699. <sup>7</sup> β. 340, 350; ι. 204—11; I. 203. <sup>8</sup> A. 639—40. <sup>9</sup> κ. 234—5. <sup>10</sup> δ. 70, 89; H. 480—1. <sup>11</sup> A. 362—6. <sup>12</sup> comp. χ. 10; Ψ. 264, 513. <sup>13</sup> τ. 61; v. 152—3. <sup>14</sup> Π. 225. <sup>15</sup> B. 748. <sup>16</sup> γ. 50, 53, comp. 63; δ. 430; o. 85; A. 774. <sup>17</sup> χ. 9, 10. <sup>18</sup> o. 469—70.

(4) *κισσύβιον* a more common (wooden?) vessel. *Odys.* has<sup>m</sup> one on board ship, used on an occasion when he would not have risked a precious article. *Eumæus* has one in common use. It corresponded to the *κρ.*<sup>n</sup> not to the *κύπ.* or *ἄλεισ*. *Odys.* gives the Cyclops drink out of the large bowl which men would have used for mixing — a monster goblet.

(5) *σκύφος*<sup>o</sup>, lat. *scyphus*, cup for drinking, probably of wood, used by *Eumæus*, corresponds to the handsomer metal *κύπελλον*, as the *κισσύβ.* to the *κρητήρ*.

(6) The *φιάλη*<sup>p</sup> does not appear to be used in *Homer* for drinking, but as an urn for bones of the dead, or for heating fluids (*ἀπύρωτος*). For carrying wine the *ἀσκός*<sup>q</sup>, particularized as *αἰγείος*, was used, and the *ἀμφιφορεύς*.<sup>r</sup>

## 9.

## ON THE USE OF MOODS BY HOMER.

(1) *Homer's* modal usage of verbs is less regular than that of later writers, and the rules of his usage, where ascertainable, are often peculiar. Preeminent among these is the employment of the indic. mood in clauses conditional, dependent, or otherwise not positive. By a rugged boldness which gives his style a picturesque quality, he asserts where others would obliquely intimate; hence the thing narrated by him has a point-blank directness of incidence, and the expressions which convey it an ever-lively vigour. This use of the indic. is part of the general characteristic of objectivity which stamps his poetry. We have not only the use of the indic. common to Attic writers, as in *εἰ τι εἶχεν ἐδέδου ἄν*, exemplified in *εἰ<sup>a</sup> ζῶόν γ' Αἰγισθον . . . ἔτετμεν Ἀτρεΐδης, . . . τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαίαν ἔχευαν*, and in *εἰ δέ<sup>b</sup> κ' ἔτι προτέρω γένετο δρόμος, . . . τῷ κέν μιν παρῆλασσε*, and so also in *λ. 317, Π. 847—8*, but we have, further, the indic. and infin. without even *κε* or *ἄν* at all; thus *καὶ μιν<sup>c</sup> ἔφην ἐλθόντα φιλησέμεν ἔξοχον ἄλλων, . . . εἰ νῶϊν . . . νόστον ἔδωκεν . . . Ζεὺς*, and, *ἐπει<sup>d</sup> τόδε κέρδιον ἦεν, εἰ νόστησ' Ὀδυσσεὺς καὶ ὑπότροπος ἔνετο δῶμα*. The same feature of style prevails where there is no formal protasis, but here *κε*, *κεν* assists the meaning; as in *ἦ γάρ<sup>e</sup> μιν ζῶόν γε κινήσειαι, ἦ κεν Ὀρέστης κτεῖνεν ὑποφθάμενος*. Here we have a mere alternative of fact to be ascertained at some future time; "when you reach home you will find him alive, unless it be that (*κε*) *Orestes* has killed him first",\* is the sense; and *κεν κτεῖνεν* is nearly = a perf. subj. or fut. perf. So where a supposed case is the object of a wish, the optative and indic. are found as parallel expressions of the same notion; as in, *καὶ κε<sup>f</sup> τὸ βουλοίμην, καὶ κεν πολὺ κέρδιον ἦεν*. There is an example,

\* The disjunctive might of course be reduced to the hypothetical form, when the protasis would appear; — "If you do not find him alive, *Orestes* will have killed him". Here the fut. perf. is shown.

<sup>m</sup> *ι.* 346.    <sup>n</sup> *ξ.* 78; *π.* 52.    <sup>o</sup> *ξ.* 112.    <sup>p</sup> *Ψ.* 243, 253, 270, 616.    <sup>q</sup> *ι.* 196,  
212.    <sup>r</sup> *β.* 290, 349, 379; *ι.* 164, 204.  
9.    <sup>a</sup> *γ.* 256—8.    <sup>b</sup> *Ψ.* 526.    <sup>c</sup> *δ.* 171—3.    <sup>d</sup> *υ.* 331—2.    <sup>e</sup> *δ.* 546—7.  
      <sup>f</sup> *Γ.* 41.

perhaps unique, of *αὶ κεν* with a fut. indic. in *αὶ κεν<sup>s</sup> ἄνευ ἐμέθεν* (says Herē of Zeus) Ἴλλου ἀπεινής περιδήσεται οὐδ' ἐθελήσει ἐκπέσαι.\* Hence in a doubtful instance as, *εἰ<sup>h</sup> Ὀδυσσεύς ἔλθοι . . ἀλψά κε ἀποτίσεται*, we may reasonably take *ἀποτί.* to be indic., not subj. shortened *epicē*. The case of *ζῶει ὄγ' ἢ τέθνηκε*, without a verb like *οἶδα* &c. preceding, is not difficult. In brief phrases, where the sense is clear, such as *volens volens*, *bon gré, mal gré*, the omission of the particles &c. which mark the alternative relation is admissible by the idioms of many languages. To render it literally, "he is alive or dead", is trivial. The assertion is, that Odysseus is *ἄλλοθι γαίης*, i. e. "not in Ithaca", and so, "whether alive or dead", makes no difference. Hence it is resolvable into a pair of hypothetical propositions, "if he be alive, he is not in Ithaca", and "if he be dead, the same"; which falls under *εἰ* with the indic., and is regular.

(2) Homer uses the indic. where the common rules require subj. or optat.; as in dependent sentences, those expressing final cause, or the temporal or conditional relations, as also in sentences which are the objects of verbs like *ἔφη*, *οἶδα*, &c. The indic. for optat. is found also in those subjoined after historic tenses in the *oratio obliq.* This latter case is common to other writers, but amounts in them at most to a frequent exceptional usage, to be accounted for by the wish to impart to some circumstance mentioned an independent truth external to the statement; see the exx. given from Herodotus, Xenophon, and others by Jelf *Gr. Gr.* §. 886. 2, 3, and §. 890. In Homer it is not the exception, but the rule, as regards the optative mood. His choice lay between the optat. as expressing the view of a fact taken by the speaker, and the indic. as expressing the fact of itself, however hypothetical. The subj. was out of the question, as pervaded by the notion of contingency and futurity; and he prefers the indic., as developing the fact into relief, and giving it an objective prominence.

(3) To return, however, to the use of the indic. where the subj. is regular. This, except where the tense is future, is exceptional, and to be specially accounted for, as in other writers. Thus in *ὄφρα<sup>k</sup> καὶ Ἐκτωρ εἴσεται ἢ ἄα καὶ οἶος ἐπίσσηται πολεμίζειν ἡμέτερος θεράπων, ἢ οἱ τότε χεῖρες ἄαπτοι μάλινονθ' ὀπίπ' ἐγὼ περ ἴω μετὰ μῶλον Ἄρηος*: here to match *ἐπίσσηται*, *μαίνονθ'* should be *μαίνωνθ'*. The reason of the change is that the speaker, Achilles, has in his mind a vivid sense of the latter alternative as expressing what had been the fact so far: — his comrade had hitherto fought *only* when he himself *had* mixed in the struggle. Again, in *ὡς δ' ἴ ὄρνις . . προφέρησι μάστακ' ἐπεὶ κε λάβησι, κακῶς δ' ἀρά οἱ πέλει ἀντή*, Achilles is expressing his own hard case in a simile, the very pith of which is contained in this last clause. On this he would fix attention, and he does it by the indic. The other verbs here are in the subj. of simile, — a well-known Homeric usage.

(4) Where, however, the indic. verb is fut. in tense, its substitution for the subj. is one of the broad features of the poet's style. In the passage in

\* N. b. Bekker always ignores *αὶ*, writing *εἰ* for it. Surely this is wrong.

<sup>s</sup> O. 213—6. <sup>h</sup> q. 539. <sup>i</sup> β. 132; cf. λ. 464. <sup>k</sup> Π. 242—5. <sup>l</sup> I. 323—4.

which Agamemnon threatens to compensate his own loss of Chryseis by depriving some other, the fut. commences, and to this the subj. succeeds, then the future is resumed —

ἀλλ' εἰ<sup>m</sup> μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί, ἄρσαντες κατὰ θυμὸν ὅπως ἀντάξιον ἔσται, (apodos. understood, "good"), εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι ἢ τῶν, . . . ἢ Ὀδυσῆος, ἄξω ἐλών' ὃ δέ κεν κεχολώσεται ὃν κεν ἔλωμαι. Perhaps we may say that the alternative of the Achæans' giving is considered first, and that of their *not* giving made to stand more remote, and contingent on the failure of the former. It is to be observed that ἄξω may possibly be not fut., but subj. aor., of which other forms occur in Θ. 505, 545, Ω. 663; it might, however, clearly be fut., as a more positive threat growing out of κεν . . . ἔλωμαι previous. Again in κεν κεχολώσεται the irritation of feeling to be produced is contemplated as a matter of course, and so put in fut. indic.; whereas the question of "whom I shall come upon", is left pending, and so is expressed by the subj. ἔλωμαι. The fact, however, is that our own language is so much less perfect a mechanism, as also is the Latin, for rendering these delicate shades of modal power, that we are obliged to trust the Greek for a sense which we cannot reduce to adequate words, and which, in a writer of English, would certainly have been lost without being missed. A Latin writer might have began *si dabunt* . . . , and have gone on *sin minus dederint*, but he would hardly have said *tum ego abstulerim* or *abstulero* for ἐγὼ . . . ἔλωμαι, much less could he have simulated the subtle turn into the *paulo p. fut.* with κεν. There remains the expression of the final cause by ὅπως with fut. indic., *ex.* of which, however, exist in the great Attic prose writers, Jelf, *Gr. Gr.* §. 811. 2. Further, the subj. pres. subjoined parallel to the future, as the sentence runs on, occurs in τὴν μὲν<sup>n</sup> ἐγὼ . . . πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα; but here the second verb expresses an act depending on the first act, and on the refusal of the Greeks supposed in the previous passage.\* So in οὐκ<sup>o</sup> οἶδ' εἰ κέν μ' ἀνέσει θεὸς ἢ κεν ἀλώω the latter clause seems put as depending on the rejecting of the first.

(5) This fut. indic. by exchange for subj. is used even in final sentences, where, after determinate tenses of principal verbs the subj. is the proper form (Jelf, *Gr. Gr.* §. 805. 2). And this not only with ὅπως where Attic usage, *vid. sup.*, allows the substitution, but with ὄφρα or ὡς, as, ὧς<sup>p</sup> κε δόλω φθίγης, τάδε δ' αὐτοὶ πάντα δάσσονται, and perhaps with all conjunctions except *ἔνα* which usually introduce the subjunct. Even μὴ "for fear that", of a fut. event, has a fut. indic. in μὴ<sup>q</sup> πῶς τοι Κρονίδης κεχολώσεται. Thus we have *θάρανον*<sup>r</sup> . . . ὄφρα καὶ Ἐκτωρ εἴσεται κ. τ. λ.; from which, in ὄφρα<sup>r</sup> μιν . . . λοχίσσομαι ἢ δὲ φηλάξω the verbs may clearly both be fut. ind. Again, we have seen above that, in parallel alternatives, the second clause, as presented less immediately, may be put under the form of dependence on the first, this being indic. The apparently inverse case of this, μὴ<sup>i</sup> πῶς μ'

\* A. 135—9.

<sup>m</sup> A. 135—9.    <sup>n</sup> A. 183—4.    <sup>o</sup> σ. 265.    <sup>p</sup> β. 368; cf. γ. 22.    <sup>q</sup> ω. 544.  
<sup>r</sup> Π. 243; Θ. 110—11.    <sup>s</sup> δ. 670.    <sup>t</sup> ε. 415—6.

ἐκβαίνοντα βάλῃ . . . κῶμα μέγ' . . . , μελέῃ δέ μοι ἔσσειται ὄρη, is really a case of protasis implied in the dubitative (μῆ) clause, and apod. then expressed by indic.; render, "lest the wave dash me in trying to land . . . , (for if that happens,) my attempt will be disastrous". The δὲ here marks the apodos. μῆ dubitative introduces direct questions in the indic. mood, and also dependent questions when of an act completed; of the former we have an ex. in ἦ<sup>u</sup> μῆ τού τινά δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν; and again in

ἦ μῆ τίς σευ μῆλα βροτῶν ἀέκοντος ἐλαύνει.<sup>v</sup>

ἦ μῆ τίς σ' αὐτὸν κτείνει δόλω . . . ; where Bekk. and Faesi read indic. in both; Jelf. *Gr. Gr.* §. 74. 1, d reads κτείνῃ, but the reply to the question *mox inf.*<sup>w</sup> shows that the indic. is right. Of the dependent question, when the act referred to is completed, an instance occurs in τὰ<sup>x</sup> χρήματ' ἀριθμήσω καὶ ἰδῶμαι, μῆ τί μοι οἴχονται . . . ἄγοντες, and in δεῖδω<sup>y</sup> μῆ δὴ πάντα θεὰ νημερτέα εἶπεν, where οἴχ. means "are gone", and εἶπεν "have spoken". The time therefore being completely past, the mood is indic.; the subj. could not have been used, the optat. was theoretically possible, but here, as before, Homer prefers the indic. and Attic usage in this follows him. Jelf. *Gr. Gr.* §. 877 d. has overlooked this, stating that μῆ is thus used *only in subj. mood*, when following a principal tense in previous clause. In δεῖδω<sup>z</sup> μῆ θήρῃσιν ἔλωρ καὶ κύρμα γένωμαι, the object of fear is future or contingent; so in καταβήμεν<sup>a</sup> ὄφρα ἰδῶμεν μῆ τοι . . . κοιμήσωνται; and after historic tenses this subj. becomes optat. ὃ δ'<sup>b</sup> ἦδη τόξον ἐνώμα . . . πειρώμενος . . . μῆ κέρα ἱπες ἔδοιεν. With this we may further comp. the negative oath of Herê expressed by μῆ with indic. *O.* 41—2, and the phrase μῆ ὄφελος *I.* 968. cf. *Θ.* 312. But, in ὄφρα<sup>c</sup> προσπύξομαι ἢδ' ἐρέωμαι, as the verbs are similarly applied to same subject and object, προσπύξ. is an *epicè* shortened subj., and so in μνησόμεθα<sup>d</sup> βρώμης μηδὲ τροχάμεθα λιμῶ. In οὐκ<sup>e</sup> ἀλέγω, εἰως μοι ἐχέφρων Πηνελόπεια ζῶει the verb is pres. in form, but with a future shade of meaning implied "so long as she shall continue to live."

(6) It may suffice to add examples of temporal and conditional sentences where the dependent clause is subjoined in the fut. indic.: ὁπότε<sup>f</sup> κεν πολύβουλος ἐνὶ φρεσὶ θήσει Ἀθήνη νέωσω μὲν τοι ἐγὼ κεφαλῇ, and ἀλλὰ σφωῆ<sup>g</sup> δόλος καὶ δεσμός ἐρύξει, εἰς ὃ κέ μοι μάλα πάντα πατήρ ἀποδώσει ἔσθνα, where θήσει and ἀποδώσει might have been used with no appreciable difference of meaning. In cases of *oratio obl.*, where rules require the subj., the indic. is not found in Homer; nor in Attic writers does this change seem to occur; at least, in discussing such a formula as φησὶ δάσειν ἐάν τι ἔχη grammarians do not notice the substitution. (Donalds, *Gr. Gr.* §. 593, cf. Jelf. §. 887—8.) It seems doubtful whether φησὶ δάσειν ἐάν τι ἔχη ever becomes εἴ τι ἔχει. However, the relative clause in *orat. obliq.* is subjoined in Attic Greek in indic., as *Antig.* 193—6, κηρύξας ἔχω . . . Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν ὄλωλε τῆσδε . . . τάφω τε κρύψαι κ. τ. λ. In Homer after verbs of knowing, enquiring, considering, deliberating whether, and the like, the indic., mostly fut., with εἴ or ἦ, with or without κεν, often occurs. Thus, Ἐκταρ<sup>h</sup> εἴσεται ἦ καὶ ἐμὸν δόρον μάλινε-

<sup>u</sup> ζ. 200.    <sup>v</sup> λ. 405—6.    <sup>w</sup> λ. 408.    <sup>x</sup> ν. 215—6.    <sup>y</sup> ε. 300.    <sup>z</sup> ε. 473.  
<sup>a</sup> K. 97—9.    <sup>b</sup> φ. 393—5.    <sup>c</sup> ρ. 509.    <sup>d</sup> κ. 177.    <sup>e</sup> ρ. 390.    <sup>f</sup> π. 282—3.  
<sup>g</sup> θ. 317—8.    <sup>h</sup> Θ. 110—11.

ται; and in the ex. given above, οὐκ<sup>1</sup> οἶδ' εἴ κεν μ' ἀνέσει θεός; so Ζεὺς<sup>k</sup> οἶδεν... εἴ κεν σφιν... τελευτήσῃσι κακὸν ἤμαρ, and φράσαι<sup>l</sup> ἢ κεν... Ἀθήνησιν σὺν Διὶ πατρὶ ἀρκέσει, but also, though less surely, the subjunct. is found, τῶν<sup>m</sup> (οἰωνῶν) οὐ τι μετατρέπομ'... εἴ τ' ἐπι δέξι' ἕωσι πρὸς ἡῶ τ' κ. τ. λ.; and ἀλλ' ἄγε μοι τόδε εἰπέ,<sup>n</sup>... ἢ καὶ Λαέρτη αὐτήν ὄδον ἄγγελος ἔλθω, and that more frequently when κε, κεν is added, φρασσομένθ'<sup>o</sup> ἢ κε νεώμεθ' ἔφ' ἡμέτερ' ἢ κε μένωμεν. Thus the *deliberative* subjunct., as it is called, and the ind. fut. are used to a great extent in common by Homer, as, it is above shown, are likewise the ind. fut. and the *final* subjunct.

(7) Homer uses the indic. for the optat. even with greater freedom than, except when in the fut. tense, for the subjunct. Hermann adducing αἰθερ<sup>p</sup> θεοῖσι φίλος τασόνδε γένοιτο ὅσσον ἐμοί· τάχα κέν ἐκύνες καὶ γύπες ἔδονται κείμενον<sup>q</sup> ἢ κέ μοι αἰλὸν ἀπὸ πραπίδων ἄχος ἔλθοι, says, "sensere grammatici, hic, ut in re prorsus incertâ, non esse indicativo locum, unde alii ἔδοιτο, Aristarchus recte ἔδοιεν posuit;" but the fut. indic., especially with κε, may stand in parallel subordinate clauses with the optat. as in καί<sup>r</sup> κεν ὕδαρ φορέοις Μεσσηίδος ἢ Ἰπερείης, πόλλ' ἀεκαζομένη, κρατερῇ δ' ἐπι κείσεται ἀνάγκη, therefore in X. 42 ἔδονται may be read. The optat. and the indic. have two grounds in common. (a) the superior liveliness imparted to mere assumptions by putting them as facts, (b) the implication that the fact is *not* so, which we make when we say "if it *were* so" (εἴ τι εἴχεν ἐδίδου ἄν); for this implied fact, to which the indic. mood is as much due as to any other fact, is an element in the whole assumption. On the latter ground Homeric and Attic usages meet; on the former, Homer's preference of indic. to optat. is far more frequent. Of (b) we have an incomplete instance in Virgil's "Si non alium late jactaret odorem, laurus erat", Georg II, 132; to make it complete, "si non jactabat" would have been requisite.

There is a case exactly in point in οὐ<sup>s</sup> γὰρ Ζεὺς εἶπας Κρονίων· τῷ κέ μιν ἦδη παύσαμεν. It might have been εἴ γὰρ Ζεὺς εἶπας κ. τ. λ. which would have been of the form we are discussing; by putting οὐ<sup>s</sup>, the negative fact in question is not merely implied, but stated.

(8) Under (a) may be ranged the use of the indic. in subordinate clauses of the *oratio obliq.*, which amounts to the turning such clause into the *recta*. Some examples are ἄμοσε<sup>a</sup>... νῆα κατειρῶσθαι καὶ ἐπαρτέας ἔμμεν ἑταίρους, οὐ δὴ μιν πέμψουσι, the rule of *oratio obliq.* would require πέμψοιεν. εἴρετο<sup>b</sup>... Μενέλαος, ὅττεν χερσίων ἰκόμην Λακεδαιμόνα, the rule would require ἰκοίμην. The following is a repeated passage: Hector tells Dolon what he wishes done, and then Dolon, captured by Diomedes, declares his errand from Hector. Our present example lies in Dolon's statement; "Hector," he says, "bade me ἐλθέμεν<sup>c</sup> ἔκ τε πνθέσθαι, ἢ ἐφυλάσσονται νῆες θαλά, ὡς τὸ πάρος περ, ἢ ἦδη χεῖρεσσιν ὑφ' ἡμετέροισι δαμέντες φύξιν βουλεύοιτε μετὰ σφίσιν οὐδ' ἐθέλοιτε κ. τ. λ. Here the strict English is, "he bade me go and ascertain whether the ships *were guarded*," &c., but as the state of things continues up to the then present moment, and as the person addressed has a present interest in the question, the present indic. might be as easily substituted ("are guarded" for "were,") in the English as in the

<sup>1</sup> σ. 265.<sup>k</sup> ο. 523-4.<sup>l</sup> π. 260-1.<sup>m</sup> M. 239-40.<sup>n</sup> π. 137-8.<sup>o</sup> I. 619.<sup>p</sup> X. 41-3.<sup>q</sup> Z. 457-8.<sup>r</sup> v. 273-4.<sup>s</sup> ε. 331-3;

τ. 288-90.

<sup>t</sup> ρ. 120-1.<sup>u</sup> K. 395-8.



Greek. It is clear, also, that by the pres. indicat. the fact as it is, not as a subject of enquiry, is held up to view. In Hector's<sup>v</sup> own preceding speech, the indirect question does not, so far, differ from the direct, but has the indic. throughout. But Dolon, repeating Hector's words, breaks off into the optat. in the latter of two alternatives, *both* stated by Hector indicatively. Hector spoke of the Greeks in their absence; Dolon repeats his words face to face with two of their prime warriors, whom he seeks to propitiate; so he says, not, "or whether *they*", but, "or whether *ye* were meditating flight, etc. (*βουλεύοιτε*)". The reason is that Dolon feels the imputation he is casting on Greek courage, in quoting Hector's words, and varies the mood to show that it is Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt.\* The indic. for indirect questions is common in later writers; see the examples in Jelf. *Gr. Gr.* §. 877. obs. 1, 2, and *b*. Comp. with the previous example, *Ἀθήνη*<sup>w</sup> . . . *ἄρουν*<sup>v</sup>, ὡς ἂν πόρνα κατὰ μνηστῆρας ἀγέροι, γνοίη θ', οἳ τινές εἰσιν ἐναίσιμοι, οἳ τ' ἀθέμιστοι, where the last clause has *εἰσιν* indic., just as in Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt.\* The indic. for indirect questions is common in later writers; see the examples in Jelf. *Gr. Gr.* §. 877. obs. 1, 2, and *b*. Comp. with the previous example, *Ἀθήνη*<sup>w</sup> . . . *ἄρουν*<sup>v</sup>, ὡς ἂν πόρνα κατὰ μνηστῆρας ἀγέροι, γνοίη θ', οἳ τινές εἰσιν ἐναίσιμοι, οἳ τ' ἀθέμιστοι, where the last clause has *εἰσιν* indic., just as in Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt.\* The indic. for indirect questions is common in later writers; see the examples in Jelf. *Gr. Gr.* §. 877. obs. 1, 2, and *b*. Comp. with the previous example, *Ἀθήνη*<sup>w</sup> . . . *ἄρουν*<sup>v</sup>, ὡς ἂν πόρνα κατὰ μνηστῆρας ἀγέροι, γνοίη θ', οἳ τινές εἰσιν ἐναίσιμοι, οἳ τ' ἀθέμιστοι, where the last clause has *εἰσιν* indic., just as in Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt.\*

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\* Bekk. has wholly slurred this striking point by printing the indic. throughout the passage.

<sup>v</sup> *K.* 305—11.    <sup>w</sup> *q.* 360—3.    <sup>x</sup> *q.* 50—1.    <sup>y</sup> *q.* 59—60.    <sup>z</sup> *v.* 385—6;  
cf. *α.* 115—7.    <sup>a</sup> *v.* 339.    <sup>b</sup> *M.* 59.    <sup>c</sup> *K.* 204—9.    <sup>d</sup> *q.* 362—3.

(10) The instances towards the end of (6), however, lead us on to the remark, in discussing the Homeric subjunct., that a clear distinction\* occurs between it and the fut. ind.; thus in οὐκ<sup>o</sup> ἔσθ' οὗτος ἀνὴρ, οὐδ' ἔσσεται οὐδὲ γένηται, identity of modal power is not supposable; and thus in οὐ γὰρ<sup>f</sup> πο τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι, we cannot say that ἴδωμαι is = ὄψομαι; it rather means 'am likely to see'; so οὐδὲ γένηται *sup.* "nor is likely-to be."

(11) The subjunct. follows determinate tenses in the leading clause regularly, and historical tenses under the following limitations. It follows the aor. indic. when that tense denotes a review of a past act or series of acts from a present stand-point, comp. Donalds. *Gr. Gr.* §. 427 (dd). So Eurip. *Orest.* 1672, καὶ λέκτρο' ἐπήνεσ' ἠνίκ' ἂν διδῶ πατήρ; and Homer has ὅσον<sup>e</sup> τε . . . γλαφυρῇ νηὺς ἦνυσεν, ἣ λιγύς οὐρος ἐπιπνεύεισιν ὀπισθεν; and ὅς<sup>h</sup> κε θεοὶς ἐπιπέιθηται μάλα τ' ἔκλυον αὐτοῦ. So Diomedes says, "when two go together, καὶ<sup>i</sup> τε πρὸ ὁ τοῦ ἐνόησεν, ὅπως κέρδος ἔη. Again, οὐδὲ<sup>j</sup> γὰρ οὐδέ τις ἄλλος ἀνὴρ τάδε φάρμακ' ἀνέτη, ὅς κε πύη. But for this latent present force, the subjunct. through its affinity with the future, could not subordinate itself to the simply past. But in οὐ γὰρ<sup>k</sup> οἱ τις ὁμοῖος ἐπισπείσθαι ποσὶν ἦεν ἀνδρῶν τρεσσάντων, ὅτε τε Ζεὺς ἐν φόβον ὄρησῃ, the reading ὄρησεν should certainly be preferred, as the whole is simply a historical statement.

(12) Very frequently the act &c. is not thus reviewed, but carries in its own nature a quality of permanence into present time. This arises *vi materiae* not *vi formae*. So οὐτε<sup>l</sup> τιν' ἀγγελίην . . . ἔκλυον . . . ἦν χ' ὑμῖν σάφα εἶπω, where the past hearing implies present knowledge. ἐμίμνομεν<sup>m</sup> Ἡῶ δία, Τηλέμαχου λοχῶντες, ἔνα φθίσωμεν ἐλόντες, where the subjunct. intimates that the speaker's murderous purpose was cherished into present time, as is further clearly proved in the sequel of the same speech. So τὸν<sup>n</sup> δὲ (Ἰλίου οἴτον) θεοὶ μὲν ἔτευξαν, ἐπεκλώσαντο δ' ὄλεθρον . . . ἔνα ἦσι καὶ ἔσσομένοισιν αἰοιδῆ, because it had then just been the theme of song. Phoenix again tells Achilles, "I adopted (ποιεῦμην) thee, as my son, ἔνα<sup>o</sup> μοί ποτ' αἰεκέα λουγὸν ἀμύνης, where the subjunct. denotes the continuance of the motive. Thus, the wish and effort of Odys. to return being a permanent fact, we read τὸν<sup>p</sup> δ' ἐς Λαδῶνην φάτο βήμεναι, ὄφρα θεοῖο . . . βουλήν ἐπακούσαι, ὅπως νοστήσῃ. This is especially common in the dependent subjunct. after a principal verb of motion whose past tense means<sup>q</sup> "am come or gone", &c. The form is not rare in Attic writers Eur. *Med.* 214 ἐξήλθον δάμων, μὴ μοί τι μέμφησθ' (Jelf *Gr. Gr.* §. 806. 1. 2), but in Homer, and especially in the Odyssean narrative, it abounds, and largely contributes to graphic

\* Buttm. says *Gr. Verbs s. v. χέω*, "the word χεόμεν may be the conjunct. (subjunct.) aor. supplying in Homer's usage the place of the fut." It stands in a passage (*II.* 331—41.) in which six verbs at least occur in a form which makes it impossible to pronounce whether they are fut. ind. or aor. subjunct. And, though the distinction above noticed is sometimes so clear, yet in many passages the fut. indic. and aor. subjunct. shade off imperceptibly into one another, especially in the epic usage of the latter with the shortened vowel, so that no valid difference can be traced.

<sup>o</sup> π. 437. <sup>f</sup> A. 262. <sup>e</sup> δ. 356—7. <sup>h</sup> A. 218. <sup>i</sup> K. 224. <sup>j</sup> κ. 327—8; cf. *II.* 689; *I.* 414—5. <sup>k</sup> ε. 521. <sup>l</sup> β. 42—3. <sup>m</sup> π. 368—9; cf. 384. <sup>n</sup> φ. 579—80. <sup>o</sup> I. 495. <sup>p</sup> ε. 327—9. <sup>q</sup> cf. γ. 15; ε. 102, 377; λ. 93 4; A. 202 3; ν. 418.

vidiness of delineation. There is a passage to which this will not apply, or at least in which this principle supplies no satisfactory reason; it is *ὃν δὲ ῥά λείβοιμι δίκτασκον τεταγὼν ἀπὸ βηλοῦ, ὄφρ' ἂν ἔκηται γῆν*. Hermann says, it exemplifies "morem Graecorum, cogitata e praeterito tempore in praesens transferendi." I do not think this will serve. Zeus is narrating his past triumphs over the other gods in a very straight-forward historical way. Probably the *ὄφρ' ἂν ἔκηται γῆν*, transferred to the mood suitable to a pres. or fut. preceding, implies a general threat that he *will* do so again, if they provoke him.

(13) In adjectival sentences connected by the relative words *ὅς ὅστις* with or without *ἂν*, Jelf, *Gr. Gr.* §. 829 obs. 3, distinguishes the use with subjunct. from that with indic.; the former, he says, relates to the indefinite chances of the thing spoken of happening, the latter to the thing's own indefinite nature. We must however rate the fut. indic. rather with the subjunct. as specifying such "chances"; so, "It all awaits the god's decision *ὅστις ἔν ἀμφιάλω Ἰθάκῃ βασιλεύσει Ἀχαιῶν*". When these sentences become substantial, as standing for the object of a verb of telling, knowing, asking &c. their mood does not change, as *δ.* 379—80. The signification of adjectival peculiar to the subjunct. is common to all Greek writers, and occurs in conjunctive and adverbial sentences, signifying that the realization of the statement is regarded as probable only.

(14) Hence comes the use of the subjunct. in simile, usually the aor. but also the pres. Thus we have *οἱ δ' ὥς τ' ἀλγυπιοὶ . . . ἐπ' ὄρνιθῶσσι θόρωσιν* aor., and *ὡς δ' ὅσ' ὄπαρινὸς Βορέης φορέησιν ἀνάθησας* pres. In the indic. the pres. aor. and fut. are also used. In simile the modal fluctuations increase, as the same idea may be presented by turns under any or all of the following aspects, accomplished fact, possibility, present occurrence, probable contingency; and indeed in Hector's<sup>v</sup> speech, where he contemplates the future captivity of his wife, successive touches of sorrowful imagination break out in optat. indic. and subj. all in the space of six lines; the varied tone of his anticipative grief is similitic in the fulness of its compass.

(15) The optative relates to things existing only in idea, and which have of themselves no special relation to time. Hence, dependent and subordinate clauses may by this mood be subjoined to principal clauses in all tenses of the indic., though such clauses in the optat. have a special propriety where a historical tense has preceded in the indic. Further, even probable contingencies, properly expressed by the subjunct., so far as they are not real, and as they have no tendency to be realized, are the creatures of idea, and may fall into the optat. Indeed whatever merely *can* be done but is not yet accomplished, is capable of the same expression. This accounts for the tendency, constantly indulged by Homer, as leaning less on fixed laws of language and trusting more to impulsive consciousness, than poets who composed with the pen, to mix up the subjunct. and optat. in successive clauses of the same sentence.

(16) This admixture also arises from the fact that the probable consequence of a probable contingency recedes further from the practical chances of realization, and this remoteness is often expressed by the change of the

<sup>r</sup> O. 23—4.

<sup>s</sup> α. 401.

<sup>t</sup> γ. 302—3.

<sup>u</sup> ε. 328.

<sup>v</sup> Ζ. 457—62.

subjunct., with or without *κε*, *κην*, into the optat. And hence even of two parallel alternative clauses, the one, being presented first, takes the lead of the other as regards probability, and assumes the subjunct. This being done, it was perhaps felt to be illogical to ascribe, as it were, the same probability to the other, which accordingly falls off into the region of the possible and conceivable. The two lie in perspective, though parallel, the one beyond the other. Thus *ἀλλὰ<sup>ω</sup> μάλ' ἄντην στήσομαι, ἢ κε φέροισι μέγα κράτος ἢ κε φεροίμην*, and *ἄλλον<sup>κ</sup> κ' ἐχθαίροισι βροτῶν, ἄλλον κε φιλοίη*. It is remarkable that Dindorf in *N.* 486 gives both verbs optat., in *Σ.* 308 varies the moods as here given, while Bekker prints both in the optat. in both places. So *ὡς<sup>γ</sup> κε νέηται . . .* is followed by *ἀλλ' ὄγ' ἔκοιτο*. So again *ἡμεῖς<sup>δ</sup> δ' ἐνθάδε οἱ φραζώμεθα λυγρὸν ὄλεθρον Τηλεμάχῳ, μηδ' ἡμᾶς ὑπεκφύγοι*; also *ὅπποιόν<sup>κ</sup> κ' εἴπησθα ἔπος τοιόν κ' ἐπακούσαις*. So in the use of subjunct. for imperat. the subjunct. changes into optat. in *ἀλλὰ<sup>β</sup> φθέωμεν ἑλόντες ἐπ' ἀγροῦ (Τηλέμαχον) . . . βίωτον δ' αὐτοὶ καὶ κτήματ' ἔχωμεν, . . . οἰκία δ' αὐτε κείνον μητέρι δοῖμεν. κ. τ. λ.* Here perhaps the *αὐτε* marks the last clause as an afterthought dependent on the previously stated resolve for its success. So just below 389—92, comp. also *χ.* 75—8. Of course where the first of two such verbs is optat., there is no reason in the above remarks why the second may not be optat. also; as in *οἶον<sup>κ</sup> κ' ἦε φέροισεν Ἀχαιοὶ ἢ κεν ἄγοισεν*, and *νῦν<sup>δ</sup> αὐτὲ με θυμὸς ἀνήκεν στήμεναι ἀντία σείδ' ἔλοιμί κεν ἢ κεν ἀλοίην*, where the mere chance is expressed. Thus in Pallas' evil counsel to Pandarus: "I guess you might venture (optat.) to let fly an arrow at Menelaus, then you would reap (optat.) honour and glory from all, especially Paris, *τοῦ<sup>ο</sup> κεν δὴ κάμπρωτα παρ' ἀγλαὰ δῶρα φέροισ, εἰ κε ἴδῃ* (if he sees, as he probably may,) *Μενέλαον σῶ βέλει δμηθέντα*. The passage is one of pure supposition, but is reduced to a practical suggestion of likelihood by the last clause. The mixture of the optat. and subjunct. together in a subordinate clause after a historical tense in the principal takes place because the optat., being grammatically correct, may of course so stand, whilst some of the subordinate clauses, for some of the reasons contained in (11) and (12), are changed to the subjunct. Thus, in the ransom of Hector's body by Priam, *καὶ δ' ἔλιπον δύο φάρος<sup>ε</sup> ἐννηντὸν τε χιτῶνα, ὄφρα νέκυν πυκιάσας δῶη οἰκόνδε φέρεσθαι*. This merely transfers the subordinate action, as it were, to present time. Then follows *μοα ἴνφρα δμῶας<sup>ε</sup> δ' ἐκκαλέσας λούσαι κέλετ' ἀμφὶ τ' ἀλείψαι . . .*, *ὡς μὴ Πρίαμος ἴδοι σῖδον, μὴ δ' μὲν . . . οὐκ ἐρύσαιτο . . . καὶ ἔκατακτείνειε, Διὸς δ' ἀλίτῃται ἐφετεμάς*. So Herò resolves *ἐλθεῖν<sup>β</sup> εἰς Ἴδην ἐν ἐντύνασσι ἔαυτήν, εἰ πως ἱμείραται (Ζεύς) . . . τῶ δ' (Διὶ) ὕπνον ἀπήμονά τε λιαρόν τε χεύη*; the poet means the whole to be thrown before the mind as present, when the subordinate clause would be properly subjunct.; but then, *εἰ πως ἱμείραται* is purely speculative, referred to another subject, whereas the *χεύη* following is referred to herself, hence the former is optat. the latter subjunct. Again Zeus is *μερμηρίζων<sup>ι</sup> ἢ ἦδη καὶ κείνον (Πάτροκλον) . . . Ἐκτωρ χαλκῶ δηώσῃ*,

<sup>ω</sup> *N.* 486; *Σ.* 308.    <sup>κ</sup> *δ.* 692.    <sup>γ</sup> *ε.* 31—4.    <sup>δ</sup> *π.* 371—2.    <sup>ε</sup> *T.* 250.  
<sup>β</sup> *π.* 383—6.    <sup>ο</sup> *E.* 484.    <sup>δ</sup> *X.* 252—3.    <sup>ο</sup> *L.* 97.    <sup>ι</sup> *Ω.* 580—1.  
<sup>ε</sup> *Ω.* 582—6.    <sup>β</sup> *Ω.* 162—4.    <sup>ι</sup> *Π.* 647—51.

ἀπό τ' ὤμων τεύχε' ἔλιγται ἡ ἔτι καὶ πλεόνεσσιν ὀφέλλειεν πόνον αἰκύν.  
Although φράζετο θυμῷ precedes, it is plain that, here too, the action is substantially present, and the question really is, how to account for the optat. — Probably it may fall under the principle laid down for alternatives just above.

(17) The same love of what Aristotle calls *πρὸ ὁμμάτων ποιεῖν* (*Rhet.* III. 11.), or what we call the graphic style, leads Homer to diverge from past into present, or from *orat. obliq.* to *recta*. Which same effect is sometimes gained by the precisely opposite change of pres. to past as in *σταθμούς<sup>k</sup> ἀνθρώπων κεραιζέτο*ν ὄφρα καὶ αὐτῷ . . . κατέκταθεν. In the statement by Hector of Paris' challenge to Menelaus, "Paris proposes," says Hector, "that the rest should put off their arms, and that he and Menel. should fight (*μάχεσθαι*) in the midst": so far *orat. obliq.*, he then diverges into the actual words of Paris' offer, *ὀπότερος<sup>l</sup> δέ κε νικήσῃ κρείσσων τε γένηται*, κ. τ. λ. in the subjunct., as proper to a subordinate clause in *orat. rect.* Similar *obliq.* is turned into *recta orat.* by transforming optat. to subjunct. in *ἦτοι<sup>m</sup> ἔφην γε σὺ πρὶν μνησθὸν καταπανσέμεν*, ἀλλ' ὀπότ' ἂν δὴ νῆας ἐμάς ἀφίκηται αὐτῇ τε πτόλεμός τε. Indeed it is very doubtful whether Homer contains an instance of *orat. obliq.* carried consistently through three subordinated clauses. I may take occasion here to point out that these simple rugged features of the antique style have suffered a good deal from Bekker and other recent editors, who sometimes alter the mood of the text to obtain a tame uniformity, and sometimes break up a sentence by arbitrary punctuation into the mere *disjecta membra poetarum*. The above characteristic I cannot but regard as genuine; as it is like what we should expect in a recitatory style of poetry. There, every clause, as pronounced, filled the ear by itself, and whatever was thrown into past time, could not be kept from emerging again, often in the next line, as by a native buoyancy of style, into the present, nor an *oratio*, commenced as *obliqua*, from speedily rectifying itself.

(18) Telemachus, in his speech to the ἄγορῇ,<sup>n</sup> takes up the words of the previous speaker a few lines back, but changes a mood: "I have heard no news (*ἔκλυον* is a completed act) of the army ἦν χ' ὑμῖν σάφα εἶπω, ὅτε πρότερός γε πύθοίμην". There are really two statements (1) "I have no news to tell", and (2) "if (*ὅτε*, in case) I had chanced to hear news first, I might have told some"; but the apodosis is suppressed. The former statement is of the form *οὐκ ἔχω τι εἶπω*, the second of that, [*εἶποιμι ἂν*] εἰ (*ὅτε γέ*) τι πύθοίμην. The previous speaker runs\* them both into one; as if he had asked, *ἔχει τι εἶποι εἰ (ὅτε γέ) τι πύθοιτο*; affiliating *εἶποι* with *πύθοιτο* following rather than with *ἔχει* preceding; and forcing an irony into his words, as though pointing his own suggestion (about news of the army's return) with a tone of doubt. With *ὅτε πρότερός γε πύθοίμην* may be compared *εἰ ποθεν ἔλθοι*, quoted below at the end of (19).

(19) Under the principle laid down in (16) above, as regards the extended consequence of an act which is contingent, may be brought the following,

\* These words are, *ἦε τιν' ἀγγελίην . . . ἔκλυεν, ἦν χ' ἡμῖν σάφα εἶποι, ὅτε πρότερόν γε πύθοιτο*.

<sup>k</sup> E. 557—8.    <sup>l</sup> Γ. 71.    <sup>m</sup> Π. 61—3.    <sup>n</sup> β. 42—3; cf. 30—1.    <sup>o</sup> ζ. 443—4

εἰς ὃ<sup>ο</sup> κε πασέων ψυχᾶς ἐξαφέλησθε καὶ ἐκλελάθειντ' Ἀφροδίτης; but in ἐν<sup>ρ</sup> δ' αὐτοῖσι πύλας ποιήσομεν εὐ ἀραρυίας, ὅφρα δι' αὐτῶν ἰππηλασίῃ ὁδὸς εἴῃ (Bekk. & Dind.) we should read εἴῃ, epic subjunct. (recognized by Buttm. *Gr. Verbs* s. v. εἰμί, Donalds *Gr. Gr.* §. 321); this passage is continued by ἐκτοσθεν<sup>ρ</sup> δὲ . . . ὁρῶμεν ἐγγύθι τάφρον ἢ χ' ἔππους καὶ λαὸν ἐρυνάκοι ἀμφὶς ἐούσα, here the fut. ind. (or subj. aor. deliberative) is followed by optat. aor. of final cause in a matter quite beyond the control of the speaker, viz. the effect of his proposed defences on the enemy, hence the speculative uncertainty is shown by the optat. Again, in τὸν<sup>ρ</sup> ποτ' ἐγὼν . . . ἄξω τῆλ' Ἰθάκης, ἵνα μοι βίοντον πολὺν ἄλφοι, means "on the chance of his fetching me much wealth there" (ἵνα ubi), i. e. in the place to which I would take him; compare with this οὐκ ἄν<sup>ρ</sup> τοι χραίσιμη κίθαρις . . . ὅτ' ἐν κονίῃσι μιγείῃς, "in case you ever met", derisively = if you dare; and ἀλόω<sup>ι</sup> κατὰ πόντον εἰς ὃ κεν ἀνθρώποισι . . . μιγείῃς, optat. derisively = "if thou canst;" and οὐδὲ<sup>ν</sup> πάλινδε ἐρχομαι, εἰ μή πού τι περιφρων Πηνελόπεια ἐλθίμεν ὀτρύνῃσιν, ὅτ' ἀγγελίῃ ποθὲν ἔλθοι, where the optatives put the bare chance of such a thing happening, and the subjunctives express a probable contingency in case of its being realized; so in *A.* 386—7 where the order of clauses is inverted, the subjunct. being put after; and so in οὐτ' οὐν<sup>ρ</sup> ἀγγελίῃς ἔτι πείθομαι, εἰ ποθεν ἔλθοι, οὔτε θεοπροπίης ἐμπαζόμεαι ἦντινα μήτηρ . . . ἐξερέηται; where the optat. infuses,\* as above in *β.* 42—3 (18), a tone of doubt into the supposition. On the subjunct. ἐξερέηται see note *ad loc.*

(20) The optat. is used correspondently with the imperf. and frequentative -σκον, to express that any assumed case of the action in the dependent clause would prove to be a case of the principal action. Of this we have a strongly marked example in ὄσαάκ<sup>η</sup> γὰρ κύψει' ὁ γέρον πιέειν μενεαίωνων, τοσσάχ' ὕδαρ ἀπολέσκει<sup>τ</sup> . . . τῶν ὀπότε<sup>ν</sup> ἰθύσει' ὁ γέρον ἐπὶ χερσὶ μάσασθαι τὰς δ' ἄνεμος δίπτασκει κ. τ. λ. Others occur *τ.* 49, *A.* 610, *Γ.* 216—7, *K.* 188—9, *A.* 549. We have a negative instance in οὐδέ<sup>ν</sup> τι Νηλεὺς τῶ ἐδίδου ὅς μὴ ἔλικας βόας εὐρυμετώπους ἐκ Φυλάκης ἐλάσειε, the case of any one's not driving the cattle was a case of Neleus' not giving; which seems to show that there is nothing properly frequentative in the optat. itself. There is also a rare instance of an aor. indic., with πολλάκι however, followed by such optat. in *Γ.* 232—3. The optat. has a special relation to past time arising out of its representing that which exists in conception only; since whatever is conceived must be so by a past act of conception. Hence its fitness to express this aspect of a past act. Donalds. (*Gr. Gr.* §. 513) regards it as merely a form developed from the aor., as the subjunct. is from the fut.; and it is remarkable that in *δ.* 356—7, *ξ.* 63, *A.* 218, the aor. or imperf., standing alone, has a character of indefinite frequency.

(21) The following references are to instances of εἰ with subjunct., an usage

\* With this use of the optat. ironically or derisively, to insinuate a doubt of an event's happening, we may comp. the English vernacular, "I wish you may get it".

<sup>ρ</sup> *H.* 339—40; cf. *Σ.* 88.

<sup>ρ</sup> *H.* 341—2.

<sup>ρ</sup> *φ.* 249—50.

<sup>ρ</sup> *Γ.* 54—5.

<sup>ι</sup> *ε.* 377—8.

<sup>υ</sup> *ξ.* 372—4.

<sup>ν</sup> *α.* 414—6.

<sup>ω</sup> *λ.* 585—92.

<sup>ξ</sup> *λ.* 288—90.

very rare in Attic, but common in Epic syntax; *α.* 188, 204, *ε.* 221, 471, *η.* 204, *μ.* 96, 348—9, *ξ.* 373—4, *π.* 98, 116, *ζ.* 86, *Α.* 86, 340, *Κ.* 225, *Λ.* 116, *Ο.* 16—7, *Π.* 263—4, *Χ.* 191 .. (Jul. Werner *De cond. enunc. ap. Hom.*)

[Many of the examples and some part of the arguments in the above article are borrowed from Hermann's *Dissertatio Ima de legibus quibusdam subtilioribus serm. Homer.*]

## IO.

*ὦδε.* On the point whether this adverb ever has the local sense "here", "hither", great difference exists; Buttman, Passow, Voss, and Günther, affirming, while Heyne, Hermann, Lehrs, Rost, and others, following Aristarchus, deny it. (Funk *vid. inf.*) It is difficult *tantas componere lites*. The places which most favour it are, *Ἥφαιστε,*<sup>a</sup> *πρόμολ' ὦδ' ε* where "come *thus as I bid you*" is weak and clumsy; *νεμεσσᾶται*<sup>b</sup> *δ' ἐνὶ θυμῷ ὦδ' ἐλθῶν τὸ πρῶτον ἐπεεβολίας ἀναφαίνειν*, where *ὦδ'* is so remote from *ἀναφ.* and goes so naturally with *ἐλθῶν* as to fall into the local notion; and similarly, *ἔρχεσθ' μοι τὸν ξεῖνον ἐναντίον ὦδε κάλεσσον*. On the other hand is a passage which at first sight seems to turn wholly on local adverbs, "Go<sup>d</sup> call Ajax", says Menestheus, . . . *ἐπεὶ τάχα τῆδε τετεύχεται ἀπὺς Ὀλεθροῦ, ὦδε γὰρ ἔβρισαν Λυκίων ἄγοι, . . . εἰ δὲ σφιν καὶ κείθι πόνος καὶ νεῖκος ὄρωρεν*, *κ. τ. λ.* The message is repeated *verbatim*, but *mutatis mutandis* as regards the adverbs, when *τῆδε* becomes *κείθι*, *κείθι* becomes *ἐνθάδε*, but *ὦδε* remains unchanged, and accordingly must mean "as you see". A monograph on *οὔτος* and *ὄδε* by Funk, Neubrandenburg, 1860, rejects the local sense of *ὦδε*. But the passages above from *Σ. δ.* and *ρ.* are too strong, coupled with the analogy of *ἐκεῖ, αὐτόθι* in connexion with the pronouns *ἐκεῖνος, αὐτός*, to allow the exclusion. Thus *ὦδε* may mean "here;" but in *α.* 182, *β.* 28, *φ.* 196, it is nearly impossible to say whether it means "here" or "thus".

## II.

(1) *ἦ...ἦ.* (2) *ἦὲ...ἦ.* (3) *ἦ...ἦὲ.* (4) *ἦὲ...ἦ.* (5) *ἦ* or *ἦε...ἦὲ.* (6) *εἴ τε...ἦ* or *ἦὲ.* (7) *ἦ...εἴ τε.* (8) *εἴ τε...εἴ τε.* (9) *εἴ...ἦ.*

Of these (1) (2) (3) are varying forms of the ordinary disjunctive, (4) is the mode in which most editors print the particles which introduce a dependent question, after verbs of telling, considering, knowing and the like; so *α.* 175. *ἦὲ...ἦ* follow *κατάλεξον*, and so, *λ.* 493, *ἐνίσπες*; but the distinction, though grammatically convenient, seems arbitrary. (5) is similarly used to introduce direct or indep. questions as *ζ.* 120—1, *φ.* 197. Jelf. *Gr. Gr.* § 878 has *ἦ...ἦ* for this, and says it is rare in Attic poetry, (he cites Soph. *Oed. Col.* 79. *κρινούσῃ γε ἦ χοῦ σε μίμνειν ἦ πορεύεσθαι*), but frequent in Homer, as *ζ.* 142—3, where Dind. has *ἦ...ἦ.* Bekk. *ἦ...ἦ.*, and similarly in *τ.* 525—8, *v.* 11, 12; and passages where these editors thus differ might easily be added. In *ζώει' ὄγ' ἦ τέθνηκε*, where the *ἦ* occurs once only, *εἴ* may be understood

10. <sup>a</sup> *Σ.* 392. <sup>b</sup> *δ.* 158—9. <sup>c</sup> *ρ.* 544. <sup>d</sup> *M.* 343—50. <sup>e</sup> *β.* 132.

as preceding (see App. A. 9. (1), which will make this a case of (9) said by Jelf, *ub. sup.* to express "a determination\* to see the result of the uncertainty", which, however, belongs, where it exists, rather to the preceding verb *εἶσομεν, γινώμεναι*, or the like, expressed, as in Θ. 532—3, X. 246, or understood, as in ι. 267—8. A clear example of (9) without such determination being expressed is γ. 93—4. "I come (to see) if you will tell me of his fate, if (εἰ πον) you chance to have seen it . . . or (ἤ) if you have heard another tell it". An instance of such determination apparent but really due to *γινώμεναι* preceding, is B. 349, εἰ τε ψεῦδος ὑπόσχεσις ἦε καὶ οὐχί. Which really comes under (6) for which also see Soph. *Electr.* 900 ὄν, εἴτε χηρήρεις, θηρσίην ἀρπαγῆν πρόθετε, ἢ σκόλον οἰωνοῖσιν. Hence the retention of εἰ, where Bekk. reads ἤ, δ. 487, is justifiable. Of (7) the occurrence in Homer is doubtful. Of (8) M. 239 is an instance; in γ. 91—2 it rather belongs to the dependent question, being exegetic of ὄπποτ' ὄλωλεν in 89; so in A. 65. N. B. it is probable that there is a close etymological kindred between ἤ and εἰ, being both referred by Donalds. (*New Crat.* 139, 199, 205) to the second pronominal element, but ἤ asseverative and directly interrog. is probably a different word; ἤ and εἰ, the former standing in the Bœotian dialect for the latter, are remnants of a lost pron., in fact the dat. case of it, the nom. being ἴ or ἶ; similarly *si* lat. is related to *hi-c, si-c*.

## 12.

*Πύλον ἡμαθόεντα*. Most Grammarians assume that the adj. in —εις is to be esteemed of two terminations *epirè* here, and in *Πύρασον ἀνθεμόεντα* and the like (Donalds. *Gr. Gr.* 210 d. obs. 2), but, as we find *Πύλον Νηληϊον* and yet *Νηληϊαι ἔπποι*, it is more likely that the proper name should vary in its gender, especially as Homer gives even such a form as ἡ λίθος<sup>a</sup> in a common noun, than that the adj. should lose its inflexion merely because used with a proper name. It is better therefore to view *Πύλος, Πύρασος, &c.* as epicene. Thus we have *Ζακύνθῳ ὕληεντι*, but also *ὕληεσσα Ζάκυνθος*.<sup>b</sup> This is confirmed by our finding the fem. —εσσα termination in Homeric proper names as *Γονόεσσα*.<sup>c</sup>

## 13.

*ἀνόπαια*. Such is the reading and accentuation of Aristarchus with sense "a kind of eagle", the specific term being added to the generic, as in *ἐξέσθην ὄρνισιν ἐοικότες ἀλγυπιοῖσιν*.<sup>a</sup> Homeric manner certainly favours the use of the specific, alone as in *χελιθόνι ἐκέλεη ἄντην*,<sup>b</sup> or combined with the generic, as above, and so in the case of the bird called *χαλκίδα* or *κύνιδιν*,<sup>c</sup> whose form Ilypnus took. Indeed Homer never is vague but always precise; he never introduces a "bird" into his story any more than a

\* This "determination" is expressed by *εἰ ποτε, εἰ κε, or αἶ κε*, very frequently in Homer, without any disjunctive ἤ following, as B. 97, α. 378—9.

12. <sup>a</sup> τ. 494; M. 287. <sup>b</sup> α. 246; ι. 24. <sup>c</sup> B. 573.  
13. <sup>a</sup> H. 59; cf. ο. 526. <sup>b</sup> χ. 246. <sup>c</sup> εῖ. 290—1.



“beast”. Rarely do we find that generality admitted even in a simile.<sup>d</sup> And ὄρνις is here no simile, but an eidolon of Pallas. A sparrow — not a *bird* — and her young are swallowed by the serpent;<sup>e</sup> Zeus sends an eagle<sup>f</sup>, Pallas a henn<sup>g</sup>; the heroes shoot at a dove<sup>h</sup>, Penelope dreams of geese.<sup>i</sup> Once indeed “fish and fowl and whatever came to hand” is used to give a collective picture,<sup>k</sup> as Cowper makes Selkirk say, “I am lord of the fowl and the brute”; but we have no such collective image here. Some *name* of a bird is thus required. Further, ἀν’ ὀπαῖα διέπτατο, “flew up the smoke-vents”, the only rival reading worth noticing, is a harsh use of prepositions; the parallels adduced are feeble<sup>l</sup>; for in them ἀνά and διά are applied to *different* objects; and the real parallels are those in which διέπτατο occurs without an object,<sup>m</sup> as here. The adverb ἀνωπαῖα, “upwards”, would emasculate the passage, for what other way, from the ground, could she fly? The same in sense of “unseen” would contradict the ὄρνις ὡς; for a bird would surely be visible. Against this the authority of Voss, *Anmerk. Gr. and Rom.*, should be set. He says, “lectio ἀν’ ὀπαῖα sola est Graeca cum verbo διέπτατο. Iones veteres ὀπαιον dixerunt foramen cameræ aut laquearis, per quod fumus flammae in foco et ignitabulis aeneis quibus pro lucernis utebantur ardentis exhibit. Cum vero Ulyssis aedes binis constaret contignationibus, bina etiam, alterum lacunaris alterum tecti foramina, sive ὀπαῖα, fuisse necesse est.” According to this view the upper story, ὑπερφῶν, Penelope’s own apartment, would have had the smoke from below as well as its own — an absurd arrangement. As regards the structural question see App. F. 2. Thus Voss’s authority here is of little weight.

## I4.

ἔδνα, ἔδνα. Both forms occur. in the Od., only ἔδνα in the Il.; ἔδνωται “betrothers”, however, in N. 382; cf. ἔδνώσαστο θύγατρα β. 53. The early form of marriage was by purchase from the wife’s father,\* to which agrees the Homeric formula; a husband takes a wife ἐπεὶ πόρε μυρία ἔδνα. Sometimes she seems to have been put up, as it were to auction, and carried by the highest bidder, ὃς πλεῖστα πόροι.<sup>a</sup> So the suitors’ presents to win Penel. are called ἔδνα.<sup>b</sup> These are all personal ornaments to bespeak her own favour, and such is the idea of ἔδνοισι βρῖσας.<sup>c</sup> Yet some substantial value to the father is implied in Hephæstus’ words,<sup>d</sup> who, when dishonoured, claims back the ἔδνα given for Aphroditê to her father; so we have παρδένου ἀλφειβόαι,<sup>e</sup> and so Agam. offers Achill. his daughter ἀνάδνον, as a privilege.<sup>f</sup> Yet it is supposed that the father and friends of Penel. would provide ἔδνα for her on her remarrying, and ἔδνωται N. 382 implies the same. These may have been mere personal presents, or κειμήλια to grace the house, &c., and show a princely liberality. These are doubtless what Telem. says he shall have to pay back (ἀποτίθειν) to Icarius, if he sends his mother

\* See Gladst. vol. II. p. 468, note i.

<sup>d</sup> I. 323—4. <sup>e</sup> B. 311—7. <sup>f</sup> M. 200—1. <sup>g</sup> K. 274. <sup>h</sup> Ψ. 853—5. <sup>i</sup> τ. 536—52.  
<sup>k</sup> μ. 331. <sup>l</sup> ξ. 2; K. 298. <sup>m</sup> O. 83, 172; E. 99.  
 14. <sup>a</sup> π. 390—2; φ. 161—2; cf. A. 243—5. <sup>b</sup> λ. 117; γ. 378; τ. 529;  
 ο. 18; π. 391. <sup>c</sup> ζ. 159. <sup>d</sup> θ. 318. <sup>e</sup> Σ. 593. <sup>f</sup> I. 146, 288.

away from the home to which she has a right.<sup>5</sup> On the whole the value received by the father was the basis of the transaction, the presents, personal or domestic, were customary but not essential, like the presents between guest and host. Pindar (*Pyth.* III. 166—7) makes a married pair receive ξόνα from their guests at the nuptial feast. The word is doubtless ξέδνα in its original form and perhaps akin to our “wed”.

## 15.

κλήτης. This word means (1) the bar<sup>a</sup> or bolt with which the door was made fast; equivalent in this sense to ἐπιβλήτης or ὄχευός, and (2) the key<sup>b</sup> or instrument for unfastening such bolt. We read of two ὄχητες ἐπημοιβοί<sup>c</sup> in the Greek wall, closing double-leaved (δικλιθας) gates, and into which one key (κλήτης) fitted. One ὄχευός might have been attached to each leaf and have had its fastening in the other, — thus ἐπημοιβοί. The bolt either fell, we may suppose, like a latch, or was shot horizontally. A thong<sup>d</sup> is mentioned as instrumental in shooting it, and occurs also as itself tending to impede entrance from without, and fastened<sup>e</sup> to a hook-handle, (κορώνη) which was also used in pulling the door to on going out. The thong, until released from the handle, would resist the action of the key in forcing back the bolt to which it was attached; hence Penel., on going to open the store-chamber, ἰμάντα θοῶς ἀπέλυσε κορώνης, ἐν δὲ κλητῖδ' ἦκε — “into” what then does ἐν δὲ mean? Doubtless the thong passed through a hole in the door, — the Schol. even speaks of two holes and a thong through each — and into this hole the key, a crooked-headed one, able to catch the bolt and force it back or upwards, according as it slid or fell, was inserted. The security mainly depended on the massive strength of the bolt; thus Achilles' hut<sup>f</sup> had one which three ordinary men lifted, but he alone was able to manage it. So Penel. opens the store-chamber evidently with great effort. Thus ἐπὶ δὲ κλητῖδ' ἐτάνυσσεν ἰμάντι<sup>g</sup> means, “she (having gone out and pulled the door to with the handle) by the strap pulled the bolt”, or let it fall, across the door into a hitch or socket. It could then be opened, we must suppose, by hand from within, but from without, not by the strap any more, but by the key only. There is still a difficulty in seeing how the bolt could be withdrawn from within, without releasing first the strap from the handle outside. Perhaps there was a crook on the bolt to hitch the thong on to; if so, the thong might then be slipped off the bolt within as easily as off the handle without. The “key” was crooked,<sup>h</sup> perhaps at the extremity. *N. B.* κλήτης also means a “ship's bench”, and a “collar bone”.

## 16.

ἀκῆν, ἀκέων. Buttman's view of this word (*Lexil.* 13) is far from satisfactory. Doederlein's (*Glossar.* 26.) is somewhat better, but hardly acceptable; he views it as the same verb, used as neuter, which in ἀκέομαι “to heal” is transitive, and connects the two by the idea of staying or assuaging pain &c.,

15. <sup>a</sup> φ. 240 - 1; Ξ. 166—8; Ω. 455; α. 442. <sup>b</sup> Ω. 453—6; φ. 47.  
<sup>c</sup> M. 455—6. <sup>d</sup> α. 442. <sup>e</sup> δ. 802; φ. 46. <sup>f</sup> Ω. 453—6. <sup>g</sup> α. 442.  
<sup>h</sup> φ. 6; cf. σ. 294.

but even this is forced. We may perhaps view the unused verb *ἀκέω*, whence *ἀκέων* is participle,\* and *ἀκήν* a noun acc. from the same root, as having a wholly different source, and compare it with lat. *taceo*, as *terra* with *ἔρα*, *traho* with *ῥύω*, *έρύω*, and conversely *τλήτος* with *latus*, the *i* being moveable. *ἀκέων*, losing participial force, passes, as an adj. may, into a mere adverb; comp. *Φ.* 89, *Θ.* 459. So *εὐθύς*, *ιδύς*.

## 17.

(1) *σῆλος*, *δέελος*. (2) *ἔνδιος*, *δείλη*. (3) *εὐδείελος*. (1) In all these the root is probably the *δι-* of *Ζεὺς Διός*, di-es; for *-λος*, comp. *ἀπατη-λός*, *φειδω-λός*: *δέελος* from *δι* is not more remote than *ὑπερφιάλος* from *φύω*, and means "plain as day", see *K.* 466—8, where the sequel, "lest he should miss his object in the gloom of night," helps to point the sense of *δέελον*. This is confirmed by the clear connexion of *δειλός*, *δειλία*, coward &c., with *δέος* *δειμα*. Butm. clearly shows the sense of *δείλη* to be (1) "the afternoon" in its widest yet strictest sense: indeed this is at once, as regards Homeric use, clear from *Φ.* 111, *ἔσσεται ἢ ἠώς, ἢ δείλη, ἢ μέσον ἡμαρ*, where the whole is equal to the parts; (2) in a sense shifted and restricted by later usage, the "early afternoon" and the "actual evening".

(2) *ἔνδιος* seems to have the sense of "in the glare", i. e. the unintercepted fulness of the sky's radiance, when all the shade and all the air one can get, is most acceptable; hence *ἐνδιάω* "to lounge in the heat", *ἐνδιάζω* "to pass the afternoon"; so *ἐνδιάονται* said of moon beams at their brightest = "make themselves a noon", *Hy.* XXXII. 6. comp. the probably physical sense of *Διός* in *αἰθέρα καὶ Διὸς ἀνάγας*, *N.* 837. Thus *ἔνδιος* (for which in *δ.* 450, *ἔνδειος* is a *var. lect.*) includes the noon as the *terminus a quo* of *δείλη*, — the *μέσον ἡμαρ* as in contrast with the *ἡοίη*, *δ.* 447, — but would stop short of the extension of *δείλη* which includes all the rest of the day to sunset, as seen in *Φ.* 231—2 *εἰς ὃ κεν ἔλθῃ δειελος ὄψε δύνων*. Certainly, whilst *δείλη* exhibits a practical time-division, *ἔνδιος* points rather to the aspect of heaven, as does *εὐδιος*.

(3) This leads us to *εὐδείελος*, of situation, "well-sunned." The vast number of small islands with which the Greeks were early familiar, clears up the word at once as an epithet of *νησος*. One might stand on a central point of, perhaps, any of the Cyclades and see the summer sun go round from N. E. to N. W. completing the circle all but a quadrant. So from Neritus in Ithaca, (the island being conceived as *χθαμαλή*, or commanded by the mountain) a similar view might be had in the poet's conception; hence *τις νησων εὐδείελος, Ἰθάκην εὐδείελον, &c.*

\* Homer's use of *ἀκέων* as a partic. scens clear from our finding *ἀκέουσα, ἀκέοντε*, *A.* 565, 569, *ξ.* 195. Further in *ξ.* 193—5, we have a construction, common with participles, (*Jelf Gr. Gr.* § 707—711) an anacolouthon involving interchange of cases, but rarely if ever found with another part of speech; — it is, *εἴη μὲν νῦν νῶϊν ἐπὶ χρόνον ἡμὲν ἔδωδῆ ἠδὲ μέθυ γλυκερόν κλισίης ἐντοσθεν ἐοῦσιν, δαίνυσθαι ἀκέοντ'*. Surely this decides the question. Buttman *Lexil.* 13, (1) thinks that Homer's use of *ἀκέουσα* etc. is a mistake! *Mulo cum Homero errare.*

- (1) ἢ καθίπερθε Χίοιο νεοίμεθα καιπαλοέσσης,  
νησου ἐπὶ Ψυρίης, αὐτήν ἐπ' ἀριστερῶ' ἔχοντες. γ. 170—1.  
(2) ἐπ' ἀριστερὰ χειρὸς ἔχοντα. ε. 277.

In Gladst. III. 349—65 an attempt is made to give a modified but really opposite meaning to ἐπ' ἀριστερὰ in Homer as compared with its sense "in later Greek". For a detailed examination of the argument there this is not the place. But generally, the view could hardly have been maintained had N. 308—9 and 326 been duly compared. That view is that ἐπ' ἀριστερὰ means "looking towards the left", and therefore, really, "on the right", i. e. precisely the opposite to ἐν or ἐπὶ ἀριστερᾶ or ἐξ ἀριστερᾶς χειρὸς. Now in N. 308—9 Meriones asks Idomeneus where they shall make their joint attack on the Trojans,

- (α) ἢ ἐπὶ δεξιόφιν παντός στρατοῦ, ἢ ἀνὰ μέσσους,  
ἢ ἐπ' ἀριστερόφιν;

Idom. replies that others are defending the centre, and adds in 326

- (β) νῶϊν δ' ὠδ' ἐπ' ἀριστερῶ' ἔχε στρατοῦ.

Now in (α) ἐπὶ δεξιόφιν, ἀριστερόφιν, must be gen. or dat., and therefore strictly "on the left" must be the meaning, and whatever ἐπ' ἀριστερόφιν means in (α) that ἐπ' ἀριστερὰ must mean in (β), especially as the object which furnishes the standard of view, στρατοῦ, is expressly inserted. Nor does it in any other passage mean anything else. To show this in detail would be tedious. In E. 355 μάχης ἐπ' ἀριστερὰ is not necessarily = στρατοῦ ἐπ' ἀρ., for each party in the μάχη might view it from *his own* side. Possibly, therefore, the meaning there may be "on the Trojan left of the fight". In M. 219, αἰετός ὄψιπέτης ἐπ' ἀριστερὰ λαὸν ἔργων, the question is complicated by the possibility of ἐπ' ἀρ. referring either to the speaker or to the λαὸν spoken of, and further, perhaps, by that of its qualifying either ἔργων following or ἤλθε preceding; but that it means "on the left", not right, of some one or something there can be no doubt. Generally, this phrase, like some other expressions regarding place, seems to combine the notions of situation in and motion to or towards, and herein to be exactly represented by own usage; as in saying, "the town lay *to* (i. e. *on*) the left of the road", or, "you must keep the wood *to* the left" (comp. *sup.* ἐπ' ἀριστερὰ ἔργων). Perhaps the notion that to get from the point of view to the point intended one must go *towards* the left, may be the account of this idiomatic fact, but of its existence as a fact there can be no doubt. In reference to (α) it may be added that Idom. seems from a further passage, M. 117—8, to have been ordinarily in position on the Greek left. There the fall of Asius by his hand is accounted for by Asius having come up to the attack, νηῶν ἐπ' ἀριστερὰ.

In (1) the sense of ἐπ' ἀριστ. is made more clear by the context and a reference to a map: for, in γ. 171 it seems clear that αὐτήν must mean Chios; further, ἐπὶ means "in the direction of", so that Ψυρία would not be either right or left, but in front; they would in fact bear down upon (ἐπὶ) it. Now, αὐτήν meaning Chios, to keep Chios "on the right looking towards the left", would necessarily mean the course suggested as the *alternative* in

172, ἢ ὑπένερθε Χίοιο παρ' ἠνεμόεντα Μίμαντα; for, the course from Lesbos being southward in order to bring them upon Chios at all, in going southward between Chios and Mimas, the latter, which is on the mainland of Ionia would be on the *left*, and Chios "on the *right* looking towards the left". But in the previous alternative stated in 170—1 the course proposed is plainly westward from Chios in the direction of (ἐπι) Ψυρία, which in fact lies due W. of Chios. Thus they would be passing W. or S. W. from some point of Lesbos, keeping Chios to the South or S. E. of the line of their course, *i. e.* on their left hand.

(2) Hence there is no reason to depart from the ordinary sense "to or on the left", or, introducing χειρὸς, ("hand" being taken in the abstract as a mere index of direction), to the "left of hand". Possibly an ellipse, ἐπ' ἀριστερὰ ἀριστερῆς χειρὸς, might yield the full construction. As his keeping the Pleiads in view denotes a generally southerly direction, so keeping Arctus to the left denotes a general easterly direction, or his course from Ogygiè bore S. E.

The phrase ἐπ' ἀριστερὰ χειρὸς occurs Hy. to *Merc.* 418—9, 424, 499—500 where λαβὼν includes ἔχων, "having taken (and holding) on his left the lyre, he was essaying it (with his right)".

## 19.

νάσσα, (ναίω, νάψω), is found in καί κέ οἱ Ἄργεϊ νάσσα πόλιν<sup>a</sup>. This and the longer epic form ναιεῖάω, transitive and neuter, belong to a root, the primary sense of which appears to be that of "piling, raising above a surface"; a sense still found in the strengthened form νάσσω, 1. aor. ἔναξα, as ἀμφι δὲ γαίαν ἔναξε<sup>b</sup>, "he raised or ridged on both sides the earth" (from the τάφρος); and in Hy. *Apollo* 298 we have νηὸν ἔνασσαν, aor. 1. of ναίω, "they built a dwelling, shrine". This verb belongs to a class in —άω not contracted, as being originally —άψω, which ψ is represented by the ι in ναίω. Thus κλάω, κνάω, κάω, are often called the Attic forms of κλαίω, κναίω, (lat. scabo, and perhaps our "gnaw,") καιώ, from which we have κλαύσομαι, κλανσμός, καύσω, καῦσος, where the ψ appears as υ; comp. εὔαδον, App. A. 6, (8). That ναίω is = νάψω, is confirmed by νάψω, given in Hesych. as Æolic of νάω; accordingly ἔνασσα is a softened form of ἔναψα. The noun νᾶός, *ep.* νηός, retains no trace of the ψ unless in the ᾶ, and this, *Atticè*, becomes νεός. Further, νέω "to heap up", Herod. VI. 80, IV. 62, doubtless exhibits the same root under the form ε; this in Homer appears as νηέω, νηνέω, of piling<sup>c</sup> up fire-wood, bread<sup>d</sup>, &c.; and Buttman, *Gr. Verbs* s. v. νέω, thinks that even νέω, νήθω, "to spin", is connected with the same root in the sense of *glomerare*. We have from ναίω also a pass. 1 aor. νάσθη, in πατήρ δ' ἔμους Ἄργεϊ νάσθη<sup>e</sup>, "was settled", as well as νάσσα πόλιν above; so Hesiod *Opp.* 168, of the Titans, Ζεὺς Κρονίδης κατένασσε πατήρ ἐς περικρατα γαίης.

There is no obvious connexion with this root of the verb νέεσθαι νεῖσθαι "to go, or go away", pres. having force of future<sup>f</sup>, of which νέω, νήγω, "to

19. <sup>a</sup> δ. 174.<sup>b</sup> φ. 122.<sup>c</sup> ο. 322; τ. 64.<sup>d</sup> α. 147.<sup>e</sup> ε. 119.<sup>f</sup> β. 238.

swim, is probably a form; yet here, too, the fut. *νεύσομαι*, and the undoubtedly cognate *ναῦς*, *νηῦς*, *navis*, indicate plainly the *F* by their *v*. In *ι. 222* *νάϊον δ' ὄρη* we should perhaps read *νάϊον*, or with digam. *νάϊον*.

## 20.

*γεινομένω*. Buttm. *Gr. Verbs s. v. GEN* — says, “*γείνομαι* has the proper and simple sense of *to be born*; its pres., which belongs to the Epic poets only, is used in both senses, *to be born*<sup>a</sup> and *to beget*,<sup>b</sup> e. g. *γείνεται* the 2 sing. conjunct. aor. 1. midd. for *γέλνεται*”. He gives however, no instance of the pres. in the latter sense. He adds, “the aor. 1. midd. *ἐγεινάμην*, infin *γείνασθαι*, is trans., *to beget, bring forth*, and belongs to both prose and poetry.” *γίγνομαι*, or *γίνομαι*, he says, means properly *to be born*, and generally *to become*. Further, “the old ep. poets . . . used *γείνομαι*, on account of the established usage of *γείνασθαι*, in sense of *being born, γίγνομαι* in that of *to become*”. In all the places<sup>c</sup> where the phrase, “whatever destiny (*αἶσα* or *μοῖρα*) spun for him (*γεινομένω* al. *γιγνομένω*) at his birth”, occurs, Bekk. gives *γιγνομένω* with no notice of *var. lect.*, so also Faesi, but Dind. *γεινομένω*, and there is no trace of *γειναμένω*; but in *K. 71*, Bekk. gives *Ζεὺς ἐπὶ γιγνομένοιισιν ἔη κακότητα*, with *var. lect.*; *γειναμέν.*, where Dind. has *γεινομένοιισι*; in *ἦ ἄρα γιγνόμεθ' αἴση*,<sup>d</sup> Bekk. has no *var. lect.*; Dind. has *γεινάμεθ'*, which seems wrong, for the sense is passive; comp. *A. 280*, *E. 800*, *η. 61*, *θ. 312*, *v. 202*; in all which Homer uses this aor. as trans. Hesiod too has *γείνατο*, *ἐγείνατο*, &c. transitive *passim*. There is indeed a *var. lect.* *γείναθ'* in *Theog. 283*, where *γένθ'* is preferable. Hesiod also constantly has *γεινόμενος* in sense of “at birth”, just as in *δ. 208*, e. g. *Theog. 82*, *202*, *219*, *Op. 181*, *804*; once, *Sc. 88*, *γεινόμεθ'* means “we were born”, but is probably imperf. unaugmented.

## 21.

*οὐλαμός*, *νωλεμές* *νωλεμέως*. It may be questioned whether the *v* is a real part of these two latter words, or whether it be not, according to Buttman's view of *νήδυμος* (*Lexil. 81*), a mere adventitious prefix, arising probably from the *v* commonly called ephelecytic. We might then view it as akin to *οὐλαμός*, comp. the phrase *ἀνά οὐλαμὸν ἀνδρῶν*. The two phrases *ἔχε νήδυμος ὕπνος* (Buttm. *ἔχεν ἡδυμος ὕ.*) and *ἔχε νωλεμές αἰεὶ* would equally yield this *v*, and the latter might similarly be *ἔχεν ὠλεμές αἰεὶ*. In some places, as *Od. χ. 228*, *ἐμάργασα νωλεμές αἰεὶ*, the open vowel preceding would not take this *v*; but this hiatus will be found to be always after the 4th foot, where *Ahrens* and *La Roche*\* contend it is legitimate; further, *Heyne* (*Excursus III. ad Il. XIX.*) gives *οὐλαμός* as really *φουλαμός*, see *App. A. 3 (2)*, and so *Bekker*, in his edition Bonn 1858, prints the word, just as *ἡδύς*, *φηδύς*. On this view *φωλεμές* would be the true and full form, and its meaning, “close together, pell-mell”, — in short in the *οὐλαμός ἀνδρῶν*, passing into the general notion of “leaving no interval” of space or time, something like

\* See note on page III.

lat. *continuus*, *continuo*. One of these shades of meaning will be found adequate wherever *νωλεμὲς*, *νωλεμέως*, occur\*.

## 22.

*λέγω*, *λέκτο*, &c. Buttm. Lexil. 76 assumes a root *λεγ*— for this verb in sense of to reckon, collect, recount, and another *λεχ*—, in sense of to lay and (mid.) lie. He bases the distinction of root on the forms *λέχος*, *λόχος*, *ἄλοχος*; still we have *συνείλοχα* perf. of *συλλέγω* to collect (Buttm. *Gr. Verbs s. v. λέγω*); and *λόχος* (Spartan division of troops,) seems more probably from this latter than from *λεχ*— lie. Similarly *μάσσω* “to knead” has perf. *μέμαχα*, *Ar. Eq.* 55, yet we have *μάγειρος*, *μαγίς*; nor can we doubt the affinity of *παχὺς παχυνῆ* to *πήγνυμι*, *ἐπάγην*; the distinction of root, therefore, is not positively clear; and it seems at least as likely that *laying* side by side, “putting this and that together”, is the basis of counting. He adds that in Ep. poetry the only forms found are *ἔλεξε*, *ἔλέξατο*, *ἔλεκτο*, in sense of lay or lie, and should have added the imperat. of the mixed form of aor., *λέξο λέξεο*, κ. 320, Ω. 650, τ. 598; comp. *δέξο*, T. 10.

\* The passages are, for *νωλεμὲς* π. 191; γ. 228; I. 317; Ξ. 58; P. 148, 385, 413; T. 232.; and for *νωλεμέως* δ. 288; ι. 435; λ. 412; μ. 437; ν. 24; Δ. 428; Ε. 492; Ν. 3, 780.

## APPENDIX B.

### The Homeric use of ἄλς, θάλασσα, πέλαγος, πόντος.

(1) ἄλς is the sea in its purely physical aspect, the salt-water, into which the ship is dragged, and which the oar blade smites, the great element which may be touched, and which wets us in touching; its epithets accordingly are few and fixed, and are either the indefinite δῖα, θεῖα, the commonplace βα-θεῖα, or words of light & shade, μαρμαρέη "twinkling," πολίη, (shared with θάλασσα), ἀτρύγετος (with that and πόντος), πορφυρέη, and the rarer ἐρευγομένη and πολυβενθής. It is the home of monsters, comp. κῆτος εἰνάλιον,<sup>a</sup> it characterises the ψάμαθοι; we smell it, and the breezes smack of it (ἄλι-αἴετς)<sup>b</sup>. The purely elemental gods are ἄλιαι γέροντες.<sup>c</sup> It has, as might be gathered from etymology, a closer connexion in sense with θάλασσα than with either πέλαγος or πόντος.

Thus we find δηγμίηι θαλάσσης and θιν' ἐφ' ἄλός πολιῆς, but never πόντου or πελάγους; so we have βένθεα ἄλ. and θαλάσ. Yet, here too, preciseness is lost at times; so Proteus comes ἐξ ἄλός but his seals ἐκ πόντου;<sup>d</sup> so we find ἄλλ' κάππεσε and ἔμπεσε πόντω,<sup>e</sup> and even ἐν πελάγεσιν ἄλός<sup>f</sup>, and πόντος ἄλός, expressions which point to ἄλς as the material salt-water, the πέλαγος and πόντος being certain forms of it.

(2) θάλασσα is properly the sea in motion, and doubtless by its iteration of the sound of ἄλς, quasi σάλασσα (comp. σαλεύω), means to express this image. It presents the sea in contrast not with the land (as πόντος with γαῖα and ἡπειρος), but rather with the shore, the "sea-side", as we say; that it groups with the πέτραι ἡλίβατοι,<sup>g</sup> and offers the picture of the beach with vessel moored, in the oft recurring line

*νῆα κατήλυθον ἠδὲ θάλασσαν.*

So we find it in the waves<sup>h</sup> washing on the strand, and ἐκλύσθη δὲ θάλασσα<sup>i</sup> describes the effect of the rock hurled by the Cyclops from the cliff into the sea below. Thus it bears most of the epithets suggestive of noise or motion, ἠχέεσσα, πολύφλαιστος, ὀρινομένη, and is found in the εὐρέα νῶτα or κόλπων, θαλάσσης<sup>k</sup>; also the singular attribute ἀγχιβαθής belongs exclusively to it as applied to its depth close to land. It is curiously used of the rush of salt-water from the weary swimmer's nose, ears, &c.<sup>l</sup> It grew to be the common word

<sup>a</sup> δ. 443.    <sup>b</sup> δ. 438, 405-6, 361.    <sup>c</sup> δ. 365.    <sup>d</sup> δ. 450, 436.    <sup>e</sup> ε. 374; δ. 508.    <sup>f</sup> ε. 335; φ. 59.    <sup>g</sup> II. 34-5; cf. δ. 501.    <sup>h</sup> ζ. 95.    <sup>i</sup> ι. 484 541.    <sup>k</sup> γ. 142; δ. 435; ε. 413.    <sup>l</sup> ε. 455.



for the sea in later Greek; so Xenophon's soldiers (*Anab.* IV. 11. §. 23) cried *θάλαττα, θάλαττα*, when they came at last within sight of it. Nay, even in Homer it soonest loses its distinctive features, and, when there is no special stress to be laid on the extent or depth of the watery surface, occurs as the readiest word. So we have the *ὄμφαλος θαλάσσης*, and *θαλάσσια ἔργα*. Occasionally also, by poetic license, it puts on the image proper to *πόντος*, as when it bears the epithet *εὐροπόροιο*, comp. *γαίης εὐροδοίης*. Epithets peculiar to it are *γλαύκη* "flashing," (of motion yielding light, comp. the *γλαννώπις* epithet of Pallas, App. E. 4. (20)) and *ἀθέσφατος*, commonly given to any vast or striking object, *ἀδθε τε νύκτες ἀθέσφατοι, ἀθέσφατον ὄμβρον*.

(3) The marked difference which strikes us at once in *πέλαγος* as compared with the parallel expressions, is that it appears in the plur. which they never do, and is marked by no epithet save *μέγα*. Its use, in the phrase *ἄλως ἐν πελάγεσσι*,<sup>m</sup> appears nearly = *ἐν βένθεσσι*, in the "depths." At any rate the context seems to require the notion of the lower regions of the sea-basin, those parts which are concealed from human eye. We may compare with these *πελάγεα* or *βένθεα ἄλως* the *λαίτμα ἄλως* or *θαλάσσης*,<sup>n</sup> i. e. the great gulf which swallows up. So the expression *ἐν πελάγειο μετὰ κύμασιν Ἀμφιτρίτης*, opposed to *ἐν ἠπείρῳ* on *terra firmâ*, denotes the extreme opposite, the "waters of the great-deep", whose vast and unknown perils are as far as possible remote from the familiar aspect, even when perilous, of land. On the whole the use of this term denotes a sense of awe, mystery, and terror, attaching to the sea viewed as engulfing and destroying. Possibly the Hebrew *יָם*, "division or separation," used in reference to waters, may after all contain the root, and the word may have been an importation from the Phœnicians, who, as there is good reason to believe, supplied the Greeks with the materials of most of those tales of sea-marvel which adorn the *Odyssey*. The Greeks may have consistently preferred an outlandish word, to embody the notion of unknown profundity and peril which they gathered only by hearsay. The only passages apparently inconsistent with this view are a few similes in which poetic latitude of diction may be allowed to rule, e. g. the raft of *Odys.* is driven along the sea, as the winds whirl brambles *ἄμ πεδίον*; here, then, the horizontal surface must in strictness of speech be intended; but here the expression is *ἄμ πέλαγος*.<sup>p</sup> Again, in the beautiful comparison of the swell waiting for the winds to lift it into waves,<sup>q</sup> we might expect some other word, but here too we find *πέλαγος*. But we must always assume that there will be a few instances in which the reverse of preciseness will prevail, and the mere love of poetic variety will introduce laxity, and erase the lines of critical definitions.

(4) The Homeric use of *πόντος*, again, has this peculiarity, in common however, with *ἄλς*,\* it is found in compounds. The words *ποντόπορος* (*νηῦς*), *ποντοπορεύω* are significant. They suggest passing over or along the *πόντος*.

\* Of *ἄλς* we have the compounds *ἀνάλαος*, *ἀμφιάλαος*, *ἀλιπόρφυρος*, *ἄλοσύνη*, besides those mentioned in (1).

<sup>m</sup> ε. 335; A. 358.    <sup>n</sup> δ. 561; δ. 504; ε. 174; ι. 260.    <sup>o</sup> γ 90—1.    <sup>p</sup> ε. 330.  
<sup>q</sup> ε. 16 foll.

This brings an expanse or surface before our eyes. Breadth of prospect and wide horizontal range are also suggested by the epithets *ἀπειρων*, *ἀπειρίτος*, *ἠεροειδής*, *λοιιδής*, *οἴνοψ*. Hence the *πόντος* is what a man sees around him when land is out of sight, the *nihil est nisi pontus et aër* of Ovid<sup>†</sup> comp. *περιστέφει οὐρανὸν εὐρὺν Ζεὺς, ἑτάραξεν δὲ πόντον*<sup>†</sup>. In another passage<sup>‡</sup> we have *οὐρανὸς ἠδὲ θάλασσα*, but there the sea near shore is spoken of, as shown by *ἐλείπομεν* shortly preceding, in the same passage *πόντος* in the sense of "watery surface," follows. We may nearly express the contrast of *πόντος* and *πέλαγος*<sup>\*</sup> in Pope's line, "and seas but join the countries they divide." Compare especially *ποντόπορος νηῦς*, and the description, *πέλαγος ἴμεγα τοῖον ὄθεν τέ περ οὐδ' οἰανοὶ αὐτότετες οἴχνηνται*. *Πόντος* then is the wide prospect seen from land: thus the seaward stretching promontory stands *ἐν ἠεροειδέει πόντω*,<sup>‡</sup> the mariner says, "we", on leaving the island, *ἐνήκαμεν εὐρὺν πόντω*;<sup>§</sup> and so on nearing the land he fears to be swept out again *πόντον ἐπ'*,<sup>¶</sup> and partially experiences it in *τηλοῦ δέ μιν ἔμβαλε πόντω*. So the *πλημυρίς* comes *ἐκ πόντοιο*,<sup>‡</sup> and how full is the image which we get of sea rising over land in boundless prospect in the *νησον*,<sup>¶</sup> *τὴν περὶ πόντος ἀπειρίτος ἑστεφάνωται*. Further, as regards the epithets *ἠεροειδής*, *λοιιδής*, *οἴνοψ*, whatever their precise meaning, they clearly require as their basis a distant view of a considerable expanse. Again, the epithets *μεγακήτης* and *πολύκλυστος*<sup>‡</sup> present us with the image of huge cavities and multitudinous waves. The former might seem rather suited to *πέλαγος* as before defined, but this is too vague to receive any image-building epithet, and is left indistinct by *μέγα τοῖον*. *Πόντος* is distinguished by its repeated occurrence in the actual sea narrative of *Odys.*, and in the whole poem is found nearly thrice as often as in the *Iliad*, whereas *θάλασσα* is found only about twice as often, and *ἄλς* in about equal frequency.

\* Perhaps the expressive phrases "the high sea" and "the great deep" may proportionately represent the proper force of *πόντος* and *πέλαγος* respectively.

† ε. 303.      ‡ μ. 404--6.      § γ. 322.      ¶ γ. 294; θ. 568.      ¶ μ. 401.  
 ‡ ε. 420, 431; cf. 446.      ‡ ι. 486.      ‡ κ. 195.      ‡ δ. 354.

## APPENDIX C.

### I.

(1) The legend of the oxen and sheep of the Sun is regarded by Mr. Gladstone (vol. II. vii. 410—1) as a trace of brute worship in Greek mythology similar to that which pervaded the Egyptian. It seems even more nearly related to the Brahminical sanctity attaching to such animals, which he also recognizes, and possibly is a tinge of very old eastern superstition, connected with sun-worship, and derived, with the names Perseus, Persê, Medea, Persians and Medes (*ib.* I. x. 555 foll.) from the cradle of the Aryan race. The number is also remarkable<sup>a</sup>, 50 × 7 being the number of days in the non-intercalated year, and in the expression used of these cattle, γόνος δ' οὐ γίγνεται αὐτῶν οὐδέ ποτε φθινύθουσι, we see the meaning of the myth peeping out through the language of poetry — the ordinance that “Day and Night shall not fail;” comp. Soph. *Antig.* 607—8, ἀνάματοι θεῶν μῆνες.

(2) With regard to the sacrilege, “it is impossible to conceive a case, in which the offence committed is more exclusively of the kind termed positive, or more entirely severed from moral guilt . . . Still, when once we let in the assumption that these animals had essentially sacred lives, which might not be taken away, then the offence becomes a moral one of frightful profanation, and the vengeance so rigorously exacted is intelligible.” It ought to be taken into view, however, that they had been expressly warned against the act and its consequences.<sup>b</sup>

(3) However this may be, we have Hy. *Pyth. Ap.* 234—5 a mention of the flocks of the Sun as feeding at Tænarus, and Herod. IX. 93, has a story of sheep sacred to the Sun at Apollonia, which illustrates the awe with which their destruction was regarded, even though accidental. Pausanias (V. 22, 3) also speaks of some in Coreyra, which like Apollonia was a colony of Corinth (Thucyd. I. 26). The “Stabula Gortynia” (Virg. *Buc.* VI. 60) and Aristæus' herds in Ceos (*Georg.* I. 14) pertain to the same custom of keeping flocks &c., regarded as sacred (Welcker *Gr. Gött.* I. p. 404); so do the geese of the Roman Capitol, “quibus Sacris Junoni in summâ inopiâ cibi tamen abstinebatur” (Liv. V. 47). Such sacred herds &c. may have actually existed in Heroic Greece, and be merely poeticised here as grazing in the holy island under the care of Guardian Nymphs.<sup>c</sup> At Apollonia there was clearly a fixed number of them, through Herod. does not state it. Similarly the flock of Proteus,<sup>d</sup> the seals, sacred to Amphitritê, are counted by him.

### 2.

#### HERMES.

This god appears in Homer as the “conductor” of matters or of persons (δη-ἀκροσος) not only to Zeus but to the Olympian assembly, and may be com-

1. <sup>a</sup> μ. 129—31. <sup>b</sup> λ. 112—3; μ. 137—41. <sup>c</sup> μ. 131—6; cf. ε. 154. <sup>d</sup> δ. 404, 431.

pared with the κῆρυξ of heroic life; still, he nowhere sinks to a mere go-between, but has the charge of conveying through perils or preventing evils; as in the errand on Priam's behalf<sup>a</sup>, the warning to Ægisthus,<sup>b</sup> the deliverance of Odys. from Calypsô,<sup>c</sup> the counteracting Circê's<sup>d</sup> spells, the rescue of Ares,<sup>e</sup> the convoy of Heracles through Hades,<sup>f</sup> comp. Hy. *Ceres* 314, where Iris is the messenger, as in the Il. but Hermes the agent 335—8. On several of these occasions his managing influential tone far exceeds that of the mere perfunctory messenger. The epith. χρυσόραπις<sup>g</sup> implies, as in the case of Circê,<sup>h</sup> a magic power; see Hy. *Merc.* 210, 529. The "lulling to sleep and rousing" is the effect ascribed to this wand,<sup>i</sup> but the book ω. is tinged with suspicion, & the office of ψυχοπομπός is not elsewhere part of the Homeric idea of Hermes. This "lulling"<sup>k</sup> is actually exercised on the Greek sentinels in conducting Priam. He is called ἔϋσκοπος,<sup>l</sup> and ἀνάκητα, and addressed as δῶτορ ἑάων, "giver of god-sends, or increase," as to Phorbas, who was πολύμηλος,<sup>m</sup> comp. δατήρες ἑάων used of the gods in general; also ξρισύνιος — νης<sup>n</sup> is an epithet, and sometimes a prop. name of Hermes, as is ἐνοσίχθων of Ποσειδῶν. Odys. mentions the special gifts in his patronage as those which conduce to δρηστοσύνη,<sup>o</sup> clever despatch, over-reaching,<sup>p</sup> and adroit evasion, even by falsehood and the use of the oath. He enjoyed local worship in Ithaca with the nymphs,<sup>q</sup> and a promontory is named from him there.<sup>r</sup> The epith. Κυλλήνιος shares the suspicion of ω., found, however, often in the Hy. The constant title Ἀργειφόντης, found in Homer, Hes. and the Hy., is probably a form of Ἀργειφάντης, = "brilliant shiner", and connects him with the idea of the dawn (Welcker *Gr. Gött.* I. p. 336), and ἔϋσκοπος is found only as attached to it. (Nägelsbach *Hom. Theol.* II. ii. §. 24.) Mr. Gladstone, reviewing his sonship to Maia daughter of Atlas, his apparent relationship to Calypsô, who calls him αἰδοῖός τε φίλος τε, his being found uncommissioned in Circê's island, his youthful impersonation, πρῶτον ὑπηγήτης, and lax moral tone,<sup>s</sup> (G. II. iii. 231—41) concludes probably that he was of Phœnician origin, and young in the Greek Olympus. He mixes most affably of all Olympus<sup>t</sup> with men; comp. Milton (*Parad. L.* V. 221—2) "Raphael, the sociable spirit, that deigned to travel with Tobias." This attribute, and his passionless, prudent bearing, *e. g.* when paired against Letô<sup>u</sup> in the conflict of deities, as also his patronage of unscrupulous shifts, go far to identify his character with that of the people who first exemplified sharp practice in trade. His quality of messenger, agent &c., also seems a reflex of the Phœnicians as the go-betweens of mankind in the heroic age. His conveying the sceptre to Pelops may express Phœnician influence, as supporting in Peloponnesus that founder of an Asiatic dynasty.

## 3.

Atlas<sup>a</sup> in Homer's view is primarily related to the sea; of him, as of Proteus, it is said that he θαλάσσης πάσης βένθεα οἶδεν, — such knowledge as an ex-

2. <sup>a</sup> Ω. 333—469. <sup>b</sup> α. 38—43. <sup>c</sup> ε. 28—148. <sup>d</sup> κ. 277. <sup>e</sup> E. 390. <sup>f</sup> λ. 626.  
<sup>g</sup> ε. 87. <sup>h</sup> κ. 277, 331; cf. 238, 319, 389. <sup>i</sup> ω. 2—4; Ω. 343—4. <sup>k</sup> Ω. 445.  
<sup>l</sup> α. 38; η. 137; Ω. 24, 109; Π. 180; ω. 10. <sup>m</sup> φ. 335; cf. 325; Ξ. 490.  
<sup>n</sup> φ. 322; T. 34, 72; Ω. 360, 440. <sup>o</sup> ο. 319—24; τ. 396—7; cf. κ. 299.  
<sup>p</sup> T. 35. <sup>q</sup> ε. 435. <sup>r</sup> π. 471. <sup>s</sup> Π. 179—86; φ. 334—42. <sup>t</sup> Ω. 335.  
<sup>u</sup> T. 72; φ. 497—501. <sup>z</sup> α. 52—3.

perienced seaman gains; to Proteus the epithet Ποσειδάωνος<sup>b</sup> ὑποδμῶς is added. Each has a daughter, the one long detains Odys.,<sup>c</sup> but at last speeds him on his way, the other of her own freewill aids Menelaus<sup>d</sup> when similarly detained. Of Atlas it is added, ἔχει δέ τε κίονας αὐτὸς μακρὰς αἰγαϊάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν, where the word αὐτὸς<sup>e</sup> is added as if to import "in his own right", giving something of dignity to the person intended. His daughter Calypsò<sup>f</sup> is a goddess, recognized as such by Hermes,<sup>g</sup> and her island is the "mid-point of the sea." Another daughter, Maia, is a νύμφη in Hy. XVIII. 7, but the same term is applied to Calypsò, and from the expression ἰδ. 5 μακάρων δὲ θεῶν ἀλέεινεν ὄμιλον, Maia was evidently of the same goddess-rank, and was mother of Hermes by Zeus. In all this there is no trace whatever of the penal aspect which Hesiod and Aeschylus make Atlas exhibit; with them he is a Titan, son of Iapetus and brother of Prometheus, *Theog.* 507—20, *Prom.* 355—8, 432—8; the former poet says

Ἄτλας δ' οὐρανὸν εὐρὺν ἔχει κρατερῆς ὑπ' ἀνάγκης,  
πειρασιν ἐν γαίης, πρόπαρ Ἑσπερίδων λιγυφώνων,  
ἔστῳς, κεφαλῇ τε καὶ ἀκαμάτῃσι χέρεσσι,

but makes no mention of the Homeric pillars; the latter,

ὃς πρὸς Ἑσπέρουσ τόπους  
ἔστηκε κίον' οὐρανοῦ τε καὶ χθονός  
ἅμοις ἐρείδων, ἄχθος οὐκ εὐάγκαλον.

In short, Atlas with them comes into the myth of the Titans' overthrow by Zeus, of which we trace only a faint rudiment in Homer, the "sitting of Iapetus and Cronus<sup>h</sup> at the farthest ends of earth and sea, unrefreshed by sun or breeze and with deep Tartarus about them", and in Herè's oath to Hypnus, by the gods τοὺς ὑποταρταρίλους οἱ Τιτῆνες καλέονται,<sup>i</sup> so Hy. *Pyth. Apoll.* 335—6; but with Iapetus, Cronus, and these Titans Homer noway connects Atlas. He stands unattached, and the next development of mythus in the Titanomachy,<sup>\*</sup> easily drew into itself such unattached elements, especially any stamped as ὀλοόφρων, "fiendish", and related to a non-Hellenic source. The contrast of the Homeric and post-Homeric Atlas culminates in the line ἔχει δέ τε κίονας αὐτὸς of the older, and that οὐρανὸν εὐρὺν ἔχει κρατερῆς ὑπ' ἀνάγκης of the later poet. Mr. Paley adopts *ad loc.* *Hes. et Aesch.* the notion of Humboldt that the peak of Teneriffe was the physical basis of the legend of Atlas, and Herod. IV. 184 speaks of a mountain in W. Africa, slender and wholly rounded, said to be so lofty that its peaks cannot be seen, for clouds never leave them, and adds τοῦτο τὸν κίονα τοῦ οὐρανοῦ λέγουσι οἱ ἐπιχώριοι εἶναι. This is supposable, as the Phœnician colonists, at Carthage, for instance, might easily reach the groups of islands outside the straits at a very early period. Nägelsbach views Atlas and Proteus as impersonations of the maritime enterprise of the Phœnicians, one at either end of the sea which they traversed; they alone having then explored the straits of Gibraltar. The epithets ὀλοόφρων, ὀλοφῶια

\* Welcker (*Gr. Gött.* I. p. 261) thinks the overthrow of the Titans by the later gods describes the establishment of the Olympian cultus of Zeus, Herè, and the rest, in place of the nature-powers worshipped by the primitive Pelasgi.

<sup>b</sup> δ. 386—7.    <sup>c</sup> ε. 229—49.    <sup>d</sup> δ. 365 foll.    <sup>e</sup> cf. α. 117, 402; β. 53, 287; γ. 402; δ. 649.    <sup>f</sup> η. 245—6.    <sup>g</sup> ε. 97.    <sup>h</sup> Θ. 479—81.    <sup>i</sup> Ξ. 279.

εἰδώς, denote the unscrupulous acts of plunder and violence which they combined with trade. He further remarks that, as children are named from an attribute of the father in Astyanax, Eurysaces, Telemachus, so their daughters' names are similarly expressive. Καλύψω, the "Concealer" may indicate the efforts of voyagers to conceal the real facts in order to impose upon others, or the actual concealment of persons seized by Phœnician kidnapers,<sup>k</sup> and Εἰδοθήη, the "Knowing One", may illustrate the information, new facts, &c., really brought home. The relation of Atlas to Proteus is further confirmed by the "pillars of Proteus" (Virg. *Aen.* XI. 262) in the East. He compares Atlas with the Tyrian Herakles, the two being brought into view in the story that Herakles awhile relieved Atlas (but of this Homer knows nothing) of the load of heaven and earth. In support of this symbolic view of Atlas he quotes Hermann *de Atlante, Opusc.* p. 253. "Ibi ergo, ubi tales columnæ cælum sustinerent, ipsi orbis terrarum termini esse credobantur; ad quos qui pervenisset constantiâ suâ et fortitudine, tenere istas columnas usitatissimo verbi significatu dicebatur". He further remarks how astronomy, and the having in his power the treasures (golden apples) of the western main, the commercial results of discovery, were functions added to Atlas by later writers, as Virg. *Aen.* I. 741. Cic. *Tusc.* V. 3. The Phœnician relations of Atlas are further brought out by his grandson Hermes as the patron of trade, &c. see App. C. 2. [*Hom. Theol.* II. §. 9, 87—90.]

## 4.

Phorcys is one of the oldest names for a sea-god. Alcman gave Nereus the name Πόρκος (Hesych. *s. v.* Νηρεός) plainly related to this form in -υς. Hesych interprets it as of colour, "grey"; Pind. *Pyth.* XII. 13, has the gen. Φόρκιοιο from -ος (Weleker, *Gr. Gött.* I. p. 645—6). He is a mere vague sea-deity with no precise functions in Homer. It is on the whole probable that ἀλός<sup>a</sup> ἀτρογέτιοι μέδοντος, not μέδοντι, is the true reading. A haven in Ithaca was named from him; perhaps one of the shorter offshoots, now called Dexia, on the east side of the great inlet which almost divides the island. The cavern of the nymphs at the head of it is one of the most famous pieces of Homeric description.<sup>b</sup> In Hesiod Phorcys is son of Pontus, brother of Nereus, and father of various monsters; see *Theog.* 237, 270, 333, 336; in Homer, father of Thôosa,<sup>c</sup> the mother of Polyphemus.

## 5.

Τριτογένεια, Pallas is so addressed with the addition of φίλον τέκος<sup>a</sup> by Zeus. She is always spoken of emphatically as *his* child; so Ares<sup>b</sup> says σὺ γὰρ τέκες ἄφρονα κόρην, . . . ἐπεὶ αὐτὸς ἐγένεο παῖδ' αἰδῆλον; and so in the narrative, αὐτὰρ Ἀχαιοὺς ᾤρεε Διὸς θυγάτηρ<sup>c</sup> κυδίστη Τριτ.; comp. the speech of Nestor<sup>d</sup>. Here, probably, the development of mythus left the question of her origin in Homer's time. Hesiod says further that Zeus swallowed (ἐῆν ἐγκάτθετο νηδύν) his own first wife Metis, as she was fated to bear children of great wisdom, and that Zeus afterwards produced ἐκ κεφαλῆς γλαυκῶπιδα Τριτο-

<sup>k</sup> §. 288—9; o. 415 foll.

4. <sup>a</sup> α. 72. <sup>b</sup> ν. 103—12. <sup>c</sup> α. 71.  
5. <sup>a</sup> Θ. 39; X. 183. <sup>b</sup> E. 875, 880. <sup>c</sup> J. 514—5. <sup>d</sup> γ. 378.

γένειαν. The Hy. *Apoll. Pyth.* 128—32 makes Herê at this time wife of Zeus, who became jealous of his producing Athenê from his head, and herself of herself bare Typhaon. The Hy. XXVIII. (εἰς Ἀθηνᾶν) 4—13 developes this still further, making her leap forth from his head in golden panoply brandishing her lance, whilst Olympus quaked at her vehemence, earth and sea rocking and rolling and the Sun staying his chariot. This Milton has imitated *Parad. Lost.* Bk. II. 757—8 where Sin says to Satan

“Then shining heavenly fair, a goddess arm’d  
Out of thy head I sprung.”

The association of words in Hes. and the Hy. certainly favour the interpretation of *Τριτογ.* as = “head-born.” Homer no more explains it than he does the Epithet Ἀργειφόντης of Hermes. Æschylus adopts the local legend, *Eumen.* 283, that she was so called from the rivulet Triton at the S. W. corner of the Copaic Lake in Bœotia; whence, doubtless, the name was transported by colonization to the similar stream and lake in Africa near the Syrtis minor,\* where Herodotus found her worship: see the story of her origin there, IV. 179, 180, 189, cf. 150. But, as Homer knew nothing of the mode of her birth, so he knew nothing of its place, or we may assume that he would have told us, as he has of her connexion with Erechtheus and Athens.<sup>o</sup> At any rate had she been connected with the locality of the Copaic Lake and the little town Alalkomenæ thereon, we should most likely have had some hint of it in his copious list of Bœotian towns,<sup>f</sup> but Homer’s Pallas is localized, if at all, at Athens, and the town Alalkomenæ probably did not exist in his time. Nägelsbach (*Hom. Theol.* II §. 21 p. 105, note) names\*\* some commentators who regard *τρίτω* as a name connecting Athenê with the element of water, and one who would refer it to the Indian Tritas = Indras = Zeus. The simplest source of the name may probably be the real one, viz., “third-born” in connexion with her union with Zeus and Apollo in the highest functions of deity; see App. C. 6. In this sense Zeus would be *πρωτογενής*. The quantity of the *ι* need cause no difficulty, as nothing gives way sooner to metrical convenience than the quantity of this vowel; see instances given by Spitzner *Gr. Pros.* § 64. e. Anmerk. 3, 2. b. 2. c. e.

## 6.

*Αἱ γὰρ Ζεῦ τε πάτερ, καὶ Ἀθηναίη, καὶ Ἄπολλον.*

(1) Friedrich, quoted by Gladst. vol. II p. 139, says, “this Triad of Zeus, Athenê and Apollo bears an unmistakeable analogy to the Christian Trinity, of Father, Holy Ghost, and Son: Jupiter answering to God the Father, Athenê

\* Wheeler, *Geogr. of Herod.* p. 541, says, “By the lake Tritonis Herod. seems to mean the gulf of Khabs (lesser Syrtis)” . . . : “His information, however, was evidently derived from some Argonautic poet, and he could have been very little acquainted with the real geography of the coast”. The Arabs, he says, have a tradition that a great salt-lake in Southern Tunis once communicated with the river near, but it is not clear from his words whether any river now exists, or whether it is only “represented” by a Wady.

\*\* Such is Welcker, who (*Gr. Gött.* I. p. 300) makes *Τριτογ.* = “born on the water”, which appears to have this name from the trembling wave-motion, etym. *τρέω, τρέως, Τρέιτης*, as in *Ἀμφιτρέτη, Τρίτων;* comp. *Νηφεύς, Νηφείτης*.

<sup>o</sup> η. 78—81; B. 546—51.    <sup>f</sup> B. 496—508.



*Image of Pallas on a prize vase, probably for a chariot race, of high antiquity, in the British Museum, engraved from a representation of it in Millinger's Ancient Unedited Monuments, page 1, bearing inscription*

ΙΜΕ.Η.ΟΙΟΑΜΟΕΝΟΑΗΟΤ

*i.e. (read from right to left) Τῶν Ἀθρηῶν & θρον ἐπιπέσι.*  
*The device of the fish may perhaps illustrate page XL, note \* \**



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to the Holy Ghost, and Apollo to the Son of God, the declarer of the will of his Heavenly Father: like as, furthermore, the early Christians have largely compared Christ with Apollo."

(2) Paschke in a monograph *de Minervâ qualem Homerus finxerit*, Sorau, 1857; quoting the above line, says "aliquid in se habet divini illius mysterii quod de Deo Patre, Filio, Sanctoque Spiritu uno numine conjunctis doctrina Christiana exhibet;" agreeing with Friedrich in his distribution of the persons. A different view is given Gladst. II p. 139, viz. that the "primitive tradition" is "disintegrated and subdivided," Athenê and Apollo embodying respectively two aspects of the Redeemer or Second Person, viz. (1) the *Λόγος* or Wisdom, and (2) the Son of God incarnate as Messiah. He points out the absence of evidence for any such primitive tradition respecting the Holy Spirit as would afford the basis for the character of the Homeric Athenê; and he argues that tradition would not have in that case inverted the order, by postponing the 2<sup>nd</sup> to the 3<sup>d</sup> person, as is done not only in the above line, but in the practical precedence enjoyed by Athenê in the poems. Nägelsbach *Homer. Theol.* II. §. 23, in discussing this line takes no notice of the question, but says, "in this formula which the Greek consciousness has made the depositary of its deepest theological perception (Anschauung) — a formula known also to the Attics — the Greek coordinates the deities, which were in his view supreme and had the closest mutual connexion, in a partnership combining also the highest sanctity (das Heiligste). This coordination is as little fortuitous as in the oath of the Athenians; (Schol. II. B. 371) since it is natural to men in their highest wishes, and in their most sacred affections to direct their looks to their supreme deities. But this is important chiefly as giving proof that the Greek had a consciousness — not, to be sure, speculatively developed — of the complete mutual relation of these three deities."

(3) "Apollo is more largely endowed than Minerva in regard to the future, though a less conspicuous figure in the direction of the present" . . . "Each of the two great traditive deities had begun to give way to corruption, and each in the point at which, according to the respective sex, its yielding might have been anticipated. As unchastity is more readily pardoned, according to social usage, in the man, so is deceit in the woman. And in this point the standard had already fallen\* for Minerva." (Gladst. II. 96, 112.)

The most important marks which denote their Olympian preeminence are 1. a dignity coordinate with, whereas in rank they are junior to Zeus. 2. A superior antiquity to that of the other Olympians being Zeus' children. 3. A peculiar precedence especially assigned to Pallas, and a singular union of will and affection with Zeus, to Apollo. 4. Heaven defended by Apollo against rebellion, and other indispensable assistance rendered similarly by Pallas. 5. These deities, with the exception of Apollo's servitude\*, are never baffled, disgraced, or worsted. 6. Their honour among men, like that of Zeus, is peculiar, and universal throughout the Homeric world. 7. Their immunity from any local residence. 8. Their being the objects of prayerful invocation

\* This does not sufficiently represent the low moral tone of some of the deeds and words of Athenê; see further under App. E. 4. (2) . . . (7).

irrespectively of special circumstances. 9. Their exemption from the chief physical limitations laid down for gods. 10. Their punishing independently of Zeus. 11. Their power of revelation, and of such miraculous action upon nature as scarcely any other deity approaches. 12. Apollo's peculiar relation to the life-power and to death. 13. Their superior moral\* tone to Zeus as well as to other Olympians. 14. Their large share, with Zeus, in the highest and most ethical parts of providential administration. 15. Their attributes belong personally to them, instead of these deities merely being embodiments of attributes or, at best, stewards of certain gifts. 16. Their attributes out-number and range beyond those of the other Olympians,\*\* and they yet have a capacity for new ones. Thus Pallas combines some of the attributes of Hephæstus<sup>b</sup> in metallurgy, gives skill to the artizan,<sup>c</sup> collects and breaks up the *ἀγορή*;<sup>d</sup> and thus Apollo ultimately absorbed the distinct functions of Eelios the Sun-god. 17. The whole conception of these deities, viewed mythologically, is anomalous; but is explicable by the theory which refers them to a tradition. (Chiefly abridged from *ibid.* 134—137.)

Welcker (*Gr. Gött.* I. p. 142, 144, note 9) quotes Preller's view in *Philolog.*, that "Kronos, in theogony the antecedent (*Begründung*) of Zeus, is mythologically derived from him, as the *Ζεὺς Κρονίων*, whose worship gave rise to that of Kronos". He notes the preferential use of *Κρονίων*, *Κρονίδης*, by Homer and Pindar for Zeus, in a sense equivalent to the Hebrew, "The Ancient of Days".

## 7.

## PROTEUS AND EIDOTHEË.

In Herod. II. 112 Proteus is the name, in Greek, of a king of Egypt, round whose *τέμενος* in Memphis the Tyrian Phœnicians had their quarter, so that the region was called their *στρατόπεδον*. Herod. gives another, and as he thought, truer, version of the connexion of Prot. with the tale of Troy, — that this king, hearing of the crime of Paris from the slaves of the latter, who was driven to Egypt by storms on his return to Troy from Sparta, detained Helen and her treasures, that the Greeks, disbelieving the Trojans' statement that this was so, on capturing the city found it true, and that Menelaus then went to Egypt and reclaimed her. Herod. (116), from the agreement of names Proteus and Thonis, (*custos*, according to Herod., of the Nile-mouth, comp. *δ.* 228, *Θώνος*) and from the local shrine of a foreign Aphroditê, identified by him with Helen, in the said *τέμενος*, supposes that Homer knew of this version of the tale, but adopted the other on poetic grounds. Thonis is in Strabo, XVII. p. 801 (437), the name of a town on the Canobitic mouth, given it from a king Thon. The Tyrians, then, might be well informed concerning

\* But see the last note.

\*\* Among the professions or demiurgic functions enumerated *q.* 383, viz. (1) *μάντις* the seer, (2) *ἰητήρ κακῶν* the surgeon, (3) *τέκτων δούρων* the skilled artificer, (4) *αἰοιδός* the bard. (1), (2) and (4) come under the functions of Apollo, (3) under those of Pallas. To these Gladst. II. 65 would add the *πηκτιήρ* or merchant, but this seems an unwarranted addition, and Hermes is clearly the deity to whom that function pertains. Mr. Gladstone's theory of "secondary" deities has perhaps carried him too far in making Hermes a "secondary" of Pallas, and the *πηκτιήρ* thus a function pertaining to her.

<sup>b</sup> *ξ.* 233-4; *ψ.* 159-60. <sup>c</sup> *O.* 412. <sup>d</sup> *β.* 69.

Proteus and Thon or Thonis, Pharos\*, and the Aegyptus (Nile), and they alone probably knew of the strange creatures of the Northern and Western seas. The "foreign Aphrod." is doubtless their Astartô. The powers of transformation and prophecy sound like an Egyptian priestly myth; or the former may be a reflex of the same pretensions which we gather from Holy Writ, *Exod.* VII. 10, 11, but might have reached Homer through the Tyrians. The statements of Proteus are only<sup>a</sup> what a widely travelled mariner, who had picked up information in every sea, might make, save the one of Menelaus' migration to the Elysian plain. Hence he presumably dressed up a tale of marvel from North-western seas in Egyptian accessories of scene and person. The epithet *Αλύππιος*<sup>b</sup> added to Prot. confirms this, as it would hardly have occurred in a tale properly Egyptian. So does the improbability of the *φῶκαι* having been ever found in Levantine seas. *The Pelagius monachus*, *Phoque a ventre blanc*, is said to inhabit the Hadriatic and Sardinian coasts; other varieties save one or two belong to much higher latitudes. As all their organisation favours swimming, they come on shore only at intervals to bask in the sun and to suckle their young. When they swim, one seal often serves as guide, or, when they sleep, as sentinel to the rest. Perhaps we have a suggestion of Proteus here. Yet, though Egypt was in Homer's thoughts, scenes with which he was personally familiar supplied the details. Thus the cool wind springing up at noonday, or soon after, is a well known phenomenon at Smyrna. It comes from the sea (*ξέφυρος*) and is called the *Subat*, and the inhabitants, who mostly take a siesta during the sun's greatest altitude, rouse up at its approach. (Werry's *Memoirs* p. 37, and Wood p. 54, quoted by Völeker, *Hom. Geogr.* § 43, p. 82.) The disguise of the voyagers is also a touch of fact. The Esquimaux adopt the masquerade of a seal's skin, the fresher of course the better (*νεόδαρτα*), to come within striking distance of this shy and sagacious creature. Sir E. Beecher, in a dissertation on Esquimaux habits before the British Association at Oxford 1860, told a story, that he was once levelling his rifle at a supposed seal, when a shipmate's well-known voice from within the hide arrested his aim with the words, "don't shoot! It's Husky, Sir". It is supposable that the device was current in the earliest ages, and that it was known to the only real seamen of the period, the Tyrians, who could not fail to notice creatures so curious by their large size, uncouth form, and high order of instinct, basking on remote promontories, shunning human haunts, and not easily caught, save when asleep, nor even approached, save in such disguise. It is observable that the word *φρικι*<sup>c</sup> may mean not "the ripple", as usual,<sup>d</sup> but, *μελαίνη φρ. καλυφθείς*, "clad, or coated, in swart fur": — having the appearance, in short, of a seal. This would render the participial construction more easy, as the participle past with verb. fut. *εἶσι* must otherwise mean, "having been *hitherto* concealed": for, at the time of his coming forth the concealment would cease. Comp., for this sense of *φρικι*, the name of a horse *Φρικίας*, from his bristly mane, Pind. *Pyth.* X. 16, and *φρίξας ἐν λοφίην*, of the boar, τ. 446. Possibly the poet intended a play upon the world.

\* Comp. Eurip. *Helen.* 5. where Proteus dwells in Pharos and is ruler of Egypt.

7. <sup>a</sup> cf. δ. 556, 389—93. <sup>b</sup> δ. 385.

The Homeric story has over the Virgilian imitation (Georg IV.) the advantage of appositeness. Proteus has no connexion with the loss of Aristæus' bees, but a close one with the perplexity of the wind-baffled voyager in strange waters.

There is an elvish archness about the old sea-god's daughter kindly accosting the wanderer at his need, and volunteering, without it seems knowing who he is\*, a fraud on her own father, if so he be, to relieve the distress which she yet sports with. Cyrenê, the anxious mother, is as far below her, as Aristæus weeping for his ruined hives is below the forlorn but unshaken hero; who, though "crushed<sup>c</sup> at heart" at the toil which awaits him, is only unmanned and overwhelmed at the news of his brother's dreadful end.

## 8.

(1) Inô Leucotheê, Cadmus. Of the latter Homer tells us nothing; but *Κάδμιοι*, *Καδμείωνες*,<sup>a</sup> are his constant terms for the people at Thebes, in five passages referring to events there under the dynasty of Oedipus. The *Βολιώται* are the people of Thebes fighting at Troy after the capture of Thebes from these Cadmeans<sup>b</sup> by a pure Greek force, the first expedition — or famous war of Seven<sup>c</sup> — having been unsuccessful. Legend ascribes to Cadmus a Phœnician origin. Homer speaks of the Cadmeans in terms of exultation over them as vanquished foes. Tydeus was with the Achæans against them. Both he and Mecisteus easily vanquished *πάντας Κάδμ.*<sup>d</sup> The relative superiority of Greeks over them is far greater than over Trojans. Thebes however was founded by Zethus and Amphion, sons of Zeus and Antiopê<sup>e</sup> daughter of the Asopus, i. e. of an autochthonous stock. The legend of the introduction of letters by Cadmus marks the means by which he obtained ascendancy; we may compare the case of Tarquin at Rome. Gladst. thinks (I. 240) that the six Cadmeid generations of tradition, viz. 1. Cadmus, 2. Polydorus, 3. Labdacus, 4. Laius, 5. Oedipus, 6. Eteokles and Polynices, give a period too long. He assumes that they make 7 generations before the Trojan war; but the last three, in the best known form of the story, succeed each other so rapidly as to contract the period sensibly, perhaps to 120 years. His argument that some "other adventurer" before Minos would be "found to repeat" the experiment of founding a dynasty in Greece, seems inconclusive, for how do we know that none other *did* so attempt? Homer's persistently stigmatizing the people, or their ruling order, as Cadmeans marks the want of amalgamation. The argument (Gladst. I. 241) that the "groups" are apparently introduced "in chronological order" in the *κενύλα* seems to rest on slight grounds. Tyrô's descent from Zeus (*ib.* 427) and her amour with Poseidon form perhaps the reason why she has there precedence. Antiopê, therefore, and her sons may be earlier chronologically than Tyrô. The epithet "Ogygian" (whatever its origin, and probably it is Phœnician, see App. D. 2.) seems to have grown into the sense of "olden", and to stamp Thebes and Athens as of the highest known antiquity (*Soph. Philoct.* 142, *Aesch. S. c. Th.* 310, *Pers.* 37, 154).

\* Comp. *δ.* 371 ὦ ξεινε, with 462 Ἀργεός νῆε, the address of Proteus.

<sup>c</sup> *δ.* 402.    <sup>d</sup> *H.* 63; *Φ.* 126; *Ψ.* 692-3.    <sup>e</sup> *δ.* 481, 588-40.  
8.    <sup>a</sup> *Δ.* 385, 388, 391; *E.* 804, 807; *K.* 388; *Ψ.* 680; *λ.* 275-6.    <sup>b</sup> *Δ.* 406.  
     <sup>c</sup> *Δ.* 409; *Z.* 223.    <sup>d</sup> *Δ.* 397; *Ψ.* 680.    <sup>e</sup> *λ.* 260-5.<sup>4</sup>

(2) But, indeed, the harmonizing chronologically genealogical statements in family legends is almost sure to break down. Legend says that Semelê and Inô were daughters of Cadmus: the former committed her son Dionysus to Inô's charge. Athamas, Inô's husband, through misunderstanding, became jealous, and persecuted Inô, till, with her son Melicertes, she plunged into the sea, and, in recompense for her care of Dionysus, or, as Pindar says, *Ol. II. 29—32*, for her great sorrows, gained immortal privileges<sup>f</sup> (Eurip. *Iphig. Taur.* 270). She was before βροτός (μόρος mors) ἀυδήσσα; comp. Hes. *Theog.* 144, ὁ δ' ἐξ ἀθανάτων θνητοὶ τράφην ἀυδήεντες. The precise force of the epithet is obscure: comp. μερόπων ἀνθρώπων: Circê and Calypsô are each called θεὸς ἀυδήσσα. If μερ. ἀνθρ. distinguishes men from beasts, ἀυδής specifies the individual\* voice of man or God. She was perhaps raised to the state to which Calypsô proposed to raise Odys., ἀθάνατος καὶ ἀγήρωσ. She gives Odys. an "immortal scarf". Welcker (*Gr. Götterl.* I. p. 644) cites the Schol. upon Apoll. Rh. I. 917, who mentions a ταινία which the devoted in Samothracia received, to wind round the body, in order to obtain rescue in storms. He adds the Λευκοσία is mentioned by Aristotle as a name given to the island Samothrace. The name Λευκοθέη suggests to Nitzsch the λευκὴ γαλήνη.<sup>g</sup> Thus she would benignly preside over the fair and calm weather which succeeds the tempest, (comp. "albus deterget nubila Notus", and "candidi Favonii", Hor. *Carm.* I. 7. 15, III. 7. 1.) and rescue the mariner; so Virg. *Georg.* I. 436—7. "Votaque servati solvent... nautæ Glauco et Panopæ et Inoo Melicertæ". Here, however, the storm rages with greater fierceness after her disappearance,<sup>h</sup> staving the raft, &c. and it is only on the third day that the γαλήνη<sup>i</sup> succeeds. Her connexion in legend with the sea seems not likely to have been due to Thebes, an inland locality, but is in keeping with her Phœnician origin. The name Leucothê may be compared with Eidothê. Perhaps, "white-foam" (comp. the White Spectre in *Undine*) may be the meaning of λευκο—, and the *Mater Matuta*, otherwise *Albunea* (*Alba*), of Italian myth may be compared. This is rather favoured by her emerging, αἰθυλίη δ' εἰκνία ποτῆ, from, and disappearing into the billowing main — μέλαν δέ ἐ κύμα κάλυψεν,<sup>k</sup> expressive of the wave crest lost in its dark water. The whole legend was, doubtless, derived by Homer from a Phœnician sea-tale, from which same source all his more remote geography probably came. Gladst. I. II. § 4.

\* ἀυδή appears to be the distinctive voice by which we recognize an individual; hence βροτός, or θεός, ἀυδήσσα, "a mortal, or goddess with a voice of her own," i. e. distinctive of either in her own class, and as belonging to it; comp. "nec vox hominem sonat. O Dea certe". Virg. *Aen.* I. 328. Hence it signifies "voice" or "speech" in its most dignified aspect, as that of Nestor *A.* 249, the oracular voice with which Herê gifted the horse Xanthus, *T.* 407, 419, and the minstrel's voice compared to a god's, α. 371, ι. 4. It is observable also that only once does ἀυδής, and only once a form of the verb ἀυδάω occur as plural, ζ. 125. (where see note) κ. 418; and ἀυδή the noun is invariably sing.

<sup>f</sup> s. 335; cf. λ. 304; Θ. 539—40. <sup>g</sup> κ. 94. <sup>h</sup> s. 366—70. <sup>i</sup> s. 388—92. <sup>k</sup> s. 337, 352.

## APPENDIX D.

### I.

**Ἰθιοπες.** The Ethiopians<sup>a</sup> are placed on the ocean river which surrounds the Homeric world; so that their land<sup>b</sup> is apparently the shore of its stream. There are eastern and western Eth.,<sup>c</sup> respectively "the remotest (ἔσχατοι) of men". Yet all Homer says of them, especially when viewed in conjunction with Hesiod and the Hymns, fixes rather on the eastern section. The east has strong attractions for Homeric legend even the abodes of the dead, there is reason to think, lie in the furthest east. Thus Poseidon, returning from the Eth.,<sup>d</sup> sees from the Solymi mountains *Odys.* voyaging on his raft from Calypso's isle, "the mid-point (ἄμφαλος) of the sea", to Scheriè N. W. of Ithaca. These mountains must lie E. of the Ægean, where lies Poseidon's favourite abode, and thus could not lie on the way back thither from any western Eth. But again, we find Ethiopians<sup>e</sup> in Menelaus' voyage grouped among a set of nations certainly situated on the S. E. angle of the Levant. Next, the legend of Memnon,<sup>f</sup> recognized by Homer, though reduced to form by Arctinus B. C. circ. 770, points eastward. Memnon was the son of Tithonus and Eos, and prince of these Eth. (*Hes. Theog.* 984—5). Tithonus while young enjoyed the love of Eos, and dwelt παρ' Ἰκεανοῖο ἡοῆς ἐπὶ πείρασι γαίης (*Hy. Aphrod.* 228), and his "bed" in Homer symbolizes the region of dawn. The name Eth. has, also, a connexion with αἶθροψ, "sparkling or flashing", epith. of wine<sup>g</sup>, armour<sup>h</sup>, and smoke,<sup>i</sup> — the latter as emitting sparks (*Crusius s. v.*). The notion of swarthy or sunburnt is not traceable in it, nor applicable to the Eth. of Homer. The "splendid son<sup>k</sup> of Morning," who excelled Eurypylus<sup>l</sup> and all others in beauty, cannot be easily supposed of darker face than the Greeks. It is true, Homer does not call Memnon an Eth., but the connexion of that race with the "rising Hyperion", and of that hero with Eos, suggests the link which Hesiod and the Hymns supply. The Eth. of Herod. VII. 69. 70 were all black men, and the Post-Homeric Greeks sought to connect the name with αἶθρω in the sense of blazing sunshine, under the popular notion of their being blackened by it. There is reason, however, to think that "the name Eth. is probably an adaptation of the native Egyptian name Ethaush". Their "twofold division" is the main fact of Herodotus' description of them. He says, "now of the Eth. beyond

1. <sup>a</sup> *A.* 423. <sup>b</sup> *Ψ.* 205—6. <sup>c</sup> *α.* 22—4. <sup>d</sup> *ε.* 282. <sup>e</sup> *δ.* 83—5. <sup>f</sup> *δ.* 188; *λ.* 522. <sup>g</sup> *A.* 462; *Δ.* 259; *E.* 341; *Z.* 266; *A.* 775; *Σ.* 5; *Π.* 226, 230; *Ψ.* 237, 250; *Ω.* 641, 791. <sup>h</sup> *Δ.* 495; *E.* 562, 681; *N.* 305; *P.* 3, 87, 592; *Σ.* 522; *T.* 111, 117; *φ.* 434. <sup>i</sup> *κ.* 152. <sup>k</sup> *δ.* 188. <sup>l</sup> *λ.* 522.

(ὄπιθ) Egypt and of the Arabians Arsames was leader; but the Eth. from the [land of] sun-rise, (for indeed two sorts of them were going to the war,) were marshalled next to the Indians, differing from the others not at all in appearance but only in speech and fashion of hair, for the Eth. from the east (ἡλίον) have straight hair, but those from Libya have the most woolly hair of all men. And these Asiatic Eth. were equipped for the most part as the Indians &c." A writer in D<sup>r</sup>. Smith's Dictionary of the Bible *s. v.* CUSH and ETHIOPIA states that, "there are strong reasons for supposing two streams of migration from Africa into Asia in very remote periods . . . the later one of Cushites from Ethiopia properly so called, through Arabia, Babylonia, and Persia, to Western India;" and "there is an indication in the traditions of Babylonia and Assyria of a connexion in very early times between Ethiopia, southern Arabia, and the cities on the lower Euphrates; the Cushite name of Nimrod himself as a deified hero being the same as that by which Moroë is called in the Assyrian inscriptions. (Rawlinson's *Herod.* I. pp. 442—3). . . "Thus we may suppose the Hamite nations soon after their arrival in Africa began to spread to the E., to the N. and to the W., . . . the Mizraites along the S. and E. shores of the Mediterranean."

This harmonizes with the half-poetical aspect of the Homeric Eth., who hover faintly on the margin of the world, and, save in the voyage of Menelaus, converse rather with gods than men. In that voyage we have a glimpse of a geographic reality, localized near the S. E. angle of the Levant. Homer recognized the great eastern offshoot of the Cushite migration, yet knew of a stock who dwelt further west. The Phœnicians might be his authorities, trafficking perhaps with both, and grouped<sup>m</sup> (under the name Sidonians) with the Eth. of Menelaus' visit. His pushing them to the extreme W. where Hyperion sets filled a blank in his world-system, and gratified the simple minded love of symmetry traceable in all semi-mythical geography. Yet if, so far as the Phœnicians went westward, they still found nothing but the Mizraites in Northern Africa, among whom their colony of Carthage was founded, the poetical statement is justified by the then state of knowledge. He could not know how the gap was filled up, and represented wide diffusion as remote division. The position of Eth. tribes in Nubia and S. Arabia on both sides of the Red sea and again as far west as the pillars of Hercules, perhaps suggested the Ocean-stream as their neighbourhood and limit. The ivory of Menelaus' palace may be supposed intended as an Ethiopian product.

## 2.

## OGYGIË.

It seems clear that this island lay N. W. from Scheriê, see App. D. 15, or at least that from it Zephyrus was a fair wind to the latter. *Odyss.* reaches it in 9 days floating on spars, rowing with his hands, and Notus is the wind last named previously.<sup>a</sup> He does not say the "wind and water", as elsewhere, but the "gods" brought him (πέλασσαν<sup>b</sup>) thither; i. e. the whole course is

<sup>m</sup> δ. 84.2. <sup>a</sup> μ. 444; cf. 427. <sup>b</sup> μ. 448.



regarded as due to their interposition. By this contrivance the poet seems to intimate that no ordinary reckoning of distance or rate is applicable. He thus breaks away from the group of eastern localities which lie in connexion with *Ææa*, viz. the Sirens, Thrinacië and Scylla, and lands us in a new region. The name, if meaning, as Mr. Paley on Aeschyl. *Eumen.* 989 thinks, a dark gulf or chasm, suits well the idea suggested by that of Calypsô "the Concealer"; similarly Hes. *Theog.* 805 applies it to the water of Styx, see App. D. 14 (2). It probably became traditional as an epithet of Thebes, to which Aeschylus applies it, *Sept. c. Th.* 310, and might thus be of Phœnician origin. Atlas, the father of Calypsô, points also to a Phœnician source, see App. C. 3. Thus by the very names Ogyg. and Cal. the poet may mean to hint that their whereabouts is not to be retraced, and that this part of the hero's course is not to be squared with previous notes of time or place. The same idea suits the *ὄμφαλος θαλάσσης*, i. e. a centre of the sea where it rose high, as land rises highest in some point far inland, and thus of unknown remoteness. So from Ogygië reaching Scherië in 20<sup>c</sup> days, he is from Scherië brought back into known regions by a supernatural machinery, the magic galleys<sup>d</sup> which knew not human laws, and therefore baffle calculation. Thus the poet locks up his mystery, and all attempts to open it are idle in themselves and are a violation of his idea. The direction of Hermes' course from Olympus, making Pieria his first stage, confirms the N. or N. W. direction of Ogygië from the Greek mainland. Gladst. (III. III. p. 307) gives Ogyg. a N. E. direction. This suits his interpretation of ε. 276—7, ἐπ' ἀριστέρα χειρὸς ἔχοντα, which, however, (see App. A. 18) cannot be allowed.

## 3.

## SPARTA.

The journey from Pylus to Sparta takes two days by chariot, stopping the night at Pheræ. The distance from Coryphasium (Pylos, supposed the most southerly, or Thucydidean Pylos) to Catamata (Pheræ) at the head of the Sinus Messeniacus is 35 miles by road, that from Catamata to Sparta 28 m. The former is chiefly level, the latter chiefly mountainous, crossing Taygetus (Gell. p. 234). "These three places lie exactly in a direct line", (Leake vol. I. p. 423). The Stenyclerian plain lies N. from Pheræ, or on the traveller's left hand, as does the smaller plain of Pamisus, *ibid.* p. 60—3. At 40 min. from Scala, on the N. as he approaches Pheræ, having hitherto skirted the plain, the traveller enters the flattest part of it . . . ; there are many buffaloes in the marsh. At 5 min. nearer Pheræ he finds "the plain cultivated, beyond is the great marsh". *ibid.* 64—70. This tract is what Telem. speaks of in σὺ γὰρ πεδλιο ἀνάσσεις εὐρέος κ. τ. λ. (to Menel.) where especially comp. the *κύπερος* "marsh-plant". Going from Pheræ towards Sp. the narrow glen of the Eurotas is entered, and brooks with narrow valleys, glens, and hollows, through which the road passes, mark the itinerary; comp. the epithets *κόλλη* and *κητώεσσα* as applied to Lacedæmon,<sup>a</sup> the region of which Sp. is the chief town, standing in a valley "irregular and full of hillocks, only 2½ stades broad, (Polyb. V. 22.) There

<sup>c</sup> ζ. 170, η. 268—97.      <sup>d</sup> θ. 558—63.  
<sup>3.</sup>    <sup>a</sup> δ. 1; B. 581.

lies a larger swamp far lower down at Eurotas' mouth, called Helia (Ἑλος), (Hy. *Apoll.* [410] 232) which, however, Telem. could not have seen. The word Φέρας (Hy. *Apoll.* [427] 249) is doubtless a false reading for Φέας<sup>b</sup> near Elis, whence Ithaca, as the Hy. says, could be seen.

## 4.

## PYLUS.

Of the three towns so called on the W. side of Peloponn., commemorated by Strabo in the line, *ἔστι Πύλος πρὸ Πύλοιο, Πύλος γε μὲν ἔστι καὶ ἄλλος*, he considers the Triphylian to be that of Nestor. The reasons assigned by him against the Southern, or Messenian Pylos (Coryphasium), are shown by Gell to be weak. That, in particular, based on the adventure of *A.* 671—761, seems to arise from not strictly heeding the notes of time. Gell describes Coryphasium as a hill over-hanging precipitately what was a flat sandy plain on its E. side in the time of Thucyd., and has probably since formed into a large lagoon. This accounts for no lagoon being mentioned by Thucyd., and for the epithet *ἡμαθόεις* applied by Homer, which Strabo strangely explains as lying on the Amathus, a river called in his time Mamaus. On Coryphas. stood, Gell thinks, the *ἄστυ Νηληϊον*: the Nelëian kingdom extended southward to the Messenian Gulf and northward beyond the Alphëus.<sup>a</sup> (Leake vol. I. ch. X.) Thus the *ἄστυ* would be close to the sea; which best suits the idea conveyed by *γ.* 4—33. The Triphylian Py. lies, and probably always lay, 3 or 4 miles inland. Further, had Nestor's Pylos<sup>b</sup> been the Triphyl., how absurd to make Arenê, a point to the S. of it, and therefore remote from Elis, the trysting-place for a foray against the Eleans, in which the characteristic is vigorous haste. Whereas, going from Messenian Pylus, they would be at Arenê a stage in advance. The more northern site is excluded, as well by the conditions of that foray, as by the distance from Phæræ in one day. For the gender of *Πύλος* see App. A. 12. Völcker § 32, p. 59. seems to think the distance from Ithaca to the southern Pylos too far for a night's voyage; yet it cannot be over 100 miles; and a ship might, running before the wind, make that between sunset and 9 or 10 A. M. next day, or even by soon after sunrise. In Hy. *Apoll.* [408] 230—[435] 260 we have a coast voyage from Crete round western Peloponn. noted by the places passed, but their order seems hopelessly confused.

## 5.

## THE TAPHIANS.

This people, of the stock of the Leleges, a Pelasgian race, occupied part of the Acarnanian mainland, Leucas, and the islands called Telebôidæ in its neighbourhood. The largest of these, Meganisi, is represented as Taphos<sup>a</sup> in Spruner's map. They had no share in the Trojan war, and probably profited by the absence of the Achæan princes and armies to extend their opera-

<sup>b</sup> *o.* 297—8.4. <sup>a</sup> *A.* 712.<sup>b</sup> *A.* 711—26.5. <sup>a</sup> *α.* 417.

tions which had previously molested the Thesprotians<sup>b</sup>. They were expert oarsmen (*φιλήρητοι*), marauders (*ληιστήρες*), kidnappers, trafficking in metals and slaves eastward to Sidon and westward perhaps to Italy. Millin *Hom. Mineral.* p. 67 says, iron mines were probably situated in Cuzzolari, an island, one of the Echinades (but these are not the Teleboïdæ, Strabo X.); or the iron of Mentès might be supposed obtained in traffic or by plunder. Odys., being *ἐπίστροφος ἀνθρώπων*, had hospitable relations with Mentès a Taphian prince, (though he was also allied with the Thesprotians whom the Taphians molested,) and obtained from his father the poison which Ilus of (the Thesprotian App. D. 8) Ephyrê refused him. The Taph. probably were checked as the Corinthians extended their colonies in the Ionian sea; but, like their Illyrian neighbours under the Romans, their tenacity of piracy is remarkable, and is said, to have been exemplified to the alarm of a modern traveller, Dodwell. (Kruse's *Hellas* III. cap. XII. 3. c.)

## 6.

## TEMESEË.

Two places of this name<sup>a</sup> are mentioned: one in Cyprus, (Spruner's map gives it near the middle of that island) the other in Bruttium, identified with *Βρεντέσιον* (Brundisium) both rich in copper. The latter is believed by Millin *Hom. Miner.* p. 80, together with Strabo, Eustath. and others to be meant. So Völccker §. 37 p. 70. South Italy would have been much nearer for the traffic, being indeed almost within sight; as we hear, however, of the Taphians<sup>b</sup> getting slaves from Phœnicia, it was in the highway of navigation to trade with Cyprus. Further, the Cyprian breastplate of Cinyres<sup>c</sup> shows by its refined workmanship a high pitch gained in metallurgy, and consequently a probable demand for metal-barter there. Also in *q.* 448 the suitors threaten Odys. (disguised) in a way which implies that he could be suddenly dispatched to Cyprus, as though communications thither from Ithac. or its neighbourhood were quite usual. And, even if Ithaca lay more in the way for Mentès to S. Italy than to Cyprus, yet the detour would be accounted for by the pretended news of the return of Odys. alleged by Mentès,<sup>d</sup> *νῦν δ' ἤλθον· δὴ γὰρ μιν ἔφαντι ἐπιδήμιον εἶναι*. Nitzsch objects that S. Italy was not known, but the mention of *Σικελοί*, *Σικανίη*,<sup>e</sup> as a place of slave-traffic rather imply the contrary. Millin *ibid.* says that Bochart referred *Τεμέση* to a Phœnic. word *Temes* meaning a "foundry," regarding the place as a Phœnician trade-station. *Τέμεσσα*, *Τάμασα*, *Τέμψα* are subsequent varieties of the name. p. 82.

## 7.

## DULICHIMUM.

The wealth and populousness implied in the statements about Dulichium seem to show that Homer regarded it as the largest of the group. In one passage, which recurs, a single line<sup>a</sup> enumerates three islands, which in an-

<sup>b</sup> π. 426-7.  
6. <sup>a</sup> α. 184. <sup>b</sup> ο. 425-9. <sup>c</sup> Α. 20-8. <sup>d</sup> α. 194. <sup>e</sup> ν. 383; ω. 366, 389; 307.  
7. <sup>a</sup> α. 246-7; ι. 24; π. 123-4, 247-51.

other are enumerated each in a separate line, but in the same order of precedence. Lying beyond the sea, *i. e.* the Crissæan gulf, under the land and probably flat, its form might easily blend with that of the continent, and an unduly large space have been ascribed to it. It has the epithet *πολύπυρον*,<sup>c</sup> and is said to have become now united by the deposit of the Achelous to the mainland of Aetolia.\*

In the *Il.* it appears to be subject not to Odys., but to Meges<sup>d</sup> son of Phyleus of Elis, who migrated thither in a family quarrel. Yet there need be no inconsistency between this and the *Ody.*; there<sup>e</sup> Odys. makes the best of his tale, and would leave the hearer, perhaps, to infer, what he does not assert, that all the *νησοὶ μάλα σχεδὸν ἀλλήλησι* were his dominion. Dulichium would appear from several passages in the *Ody.*, however, to have belonged to another rule: we read,<sup>f</sup> "there happened a ship of the Thesprotians to be going to Dulichium", *ἐνθ' ὃ γέ μ' ἠνώγει πέμψαι βασιλῆϊ Ἀκάστω*, "king," clearly of Dulichium or some part of it. And the tale of the disguised Odys. requires that the king of the island to which he was kidnapped, should not be sovereign over the one which he was treacherously prevented, through being sent thither, from reaching. The suitor Amphinomos is called *Δουλιχεύς*<sup>g</sup> and so is his father: see further on Amphin. in vol. II.

## 8.

## EPHYRĒ.

The Schol. on *α.* 259 gives three cities so called, (1) the Thesprotian, (2) the historical Corinth, said to be *μυχῶ Ἀργεὸς Ἰπποβότοιο*,<sup>a</sup> (3) the Elean. (1) and (3) are said to have been each on a river Selleïs. Strabo, who adds a fourth, in Thessaly, (VIII. p. 338,) supposed that in the Catalogue and in the *Ody.*<sup>b</sup> the Elean was intended, as also in *O.* 531, where Phyleus, father of the Meges, who led the Dulichians to the war, is said to have brought a corslet from Ephyre on the Selleïs, given him by Euphetes there. For intercourse with Dulichium the Thesprotian site, as nearer, is more suitable, and even more clearly so for a place which might allow a voyager from Ithaca to visit Taphos on his way home.<sup>c</sup> But as the Odyssean site is marked as the emporium of poisons, and as the knowledge of "all the drugs, or poisons, which the earth produces" is distinctly ascribed in the *Il.*<sup>d</sup> to the daughter of an Epean prince in Elis, and, further, as a Phyleus, Nestor's antagonist in his youth, appears among the Epeans of Elis, the question between (1) and (3) is nearly balanced, though the local difficulty as regards Taphos inclines it in favour of the Thesprotian. This is further confirmed by the Thesprotians being spoken of as allies (*ἄρθεμοι*) of the

\* Völcker §. 33, p. 57—60 assigns to Dulich. a site further S. covering Elis on the W. side: his arguments are weak here, but his conclusion is said to be confirmed by a modern Greek legend that the old Dulich. lies covered by the sea near that position.

<sup>c</sup> §. 335.    <sup>d</sup> B. 627—8.    <sup>e</sup> *ι.* 21—6.    <sup>f</sup> §. 334—6.    <sup>g</sup> σ. 125—7, 395.  
8.    <sup>a</sup> Z. 152—3.    <sup>b</sup> B. 659; *α.* 259; *β.* 328.    <sup>c</sup> *α.* 259.    <sup>d</sup> *Λ.* 750—1.

Ithacans<sup>o</sup> before Odys. left for Troy, which accounts for the latter having, also of course before he left, gone thither to seek the poison. On the whole, as migrations in the heroic period proceeded, as a rule, from North to South, the Ephyrê,\* Sellëis, and Phyleus in Elis may be repeated from the homonyms in Thesprotia, and hence the duplicate names. Hence the skill in *φάρμακα* — for such crafts were often hoarded as secrets in families — may have gone southward too, and been possessed by an Epeian princess in Elis.

## 9.

## ARGOS.

(1) In its most proper and distinctive sense this means the city of Diomedes,<sup>a</sup> one of Herê's three favourite cities, the others being Sparta and Mycene.<sup>b</sup> It is spoken of by Herê and by Diom., and stands first of its associated towns in the catalogue, also by Nestor,<sup>c</sup> speaking of Diom. returning home thither, and by Telem.<sup>d</sup> enumerating the chief cities of Peloponn.

(2) It seems used for Peloponn. as a limited whole, under its leading chiefs, the Atridæ, Diomedes, and Nestor; it has epithets *ἰκπόβοτον* (often), and *πολυδίψιον, πολύπυρον, κλυτόν* (once each). The passages are *A.* 30, *B.* 115 with *I.* 22, *B.* 348, *A.* 171, *Z.* 152, 456, *H.* 363, *I.* 246, *O.* 30, 372, *Ω.* 457, *γ.* 263, *δ.* 174, 562, *ο.* 239.

(3) It is specially found where Argos, the place, and Achæans, the people, are coupled; or where Argos is coupled with "Achaïd land", or has the epithet "Achaïc." *M.* 70, *N.* 227, *Ξ.* 70, *ο.* 274, *Γ.* 75, 258, *I.* 141, 283, *T.* 115, *γ.* 251. This usage further explains the sense given under (2).

(4) Pelasgic Argos<sup>e</sup> is perhaps a *nomen gentile* in contradistinction with Achaïc. It includes Phthia and Hellas (the Thessalian).

(5) Mid (*μέσον*) Argos. It is not certain that this is a distinctive appellation. Diom. says,<sup>f</sup> "I am thy friend (to Glaucus) *Ἄργεϊ ἐν μέσσω*", perhaps like *μέσσω ἐνι . . . πόντῳ* and meaning "in the midst of Peloponn.", comp. (2). So Penel. speaks of her husband as "the man whose fame had spread *καθ' Ἑλλάδα καὶ μέσον Ἄργος*",<sup>g</sup> Hellas, *i. e.* Thessaly, being the northern ex-

\* An argument in Gladst. I. ii. 515 views Ephyrê as the name of the primitive Hellic (as Argos of the Pelasgian) settlement, as being the original proper Hellic name for the *terre*, or walled place, founded by that race; and regards the *Ἐφυροί*,<sup>h</sup> whom it identifies with *Φῆρες*, (as *Ἐφύρη* with *Φέραι, Φῆραι*), as = Helli in a ruder and more barbarous stage (p. 511—3). It would make the Ephyrê whence Heraklês carried off Astyocheia,<sup>i</sup> to be that in Thessaly; lightly setting aside (p. 522—3) the geographical difficulty that no river Sellëis is there mentioned; and the Ephyrê of the *Ody.* to be that in Elis, not noticing the argument based on the route by Taphos back to Ithacê; and, more strangely still, supposing that Tlêpolemus migrated from some Ephyrê to Rhodos, though it is distinctly said that the quarrel<sup>k</sup> which led to his expatriation was with his *father's* family, and though Ephyrê is merely mentioned as the place whence that father "carried off" his mother.

<sup>a</sup> π. 427.  
9. <sup>a</sup> *B.* 559, 563; *A.* 52. <sup>b</sup> *Ξ.* 119. <sup>c</sup> *γ.* 180—1. <sup>d</sup> *φ.* 108. <sup>e</sup> *B.* 681.  
<sup>f</sup> *Z.* 224. <sup>g</sup> *α.* 344; *ο.* 80. <sup>h</sup> *N.* 301. <sup>i</sup> *B.* 658—9. <sup>k</sup> *B.* 665—6.

tension of the Achæan territory, and Argos = Peloponn. viewed as lying between (*μέσσω*) it and the speaker. So Menelaus uses it, speaking in Sparta. It is thus opposed to the phrase *μυχῶ Ἀργεος*<sup>1</sup> noticed p. LI. App. D. 8.

(6) *Ἰασόν Ἀργος*,<sup>m</sup> occurring only once, is obscure. It may mean the Athenian or extra Peloponnesian portion, yet lying south of Hellas. The word seems connected with *Ἰωνες*,<sup>n</sup> the name, apparently, of the Athenians, and with Iasus<sup>o</sup> their leader. A remote portion of the Greek territory, the furthest to the east, as Ithaca was the furthest to the west, is required by the passage, which this satisfies.

## 10.

## CYPRUS.

Dmetor son of Iasus is mentioned<sup>a</sup> as king, *Κύπρου Ἰφι ἄνασσειν*, doubtless over some Greek colonists there, who had hospitable ties with the Egyptians, and to whom Odys. represents himself as given in slavery. This Greek name of Dmetor, however, may like those of Alcandra and Polybus at the Egyptian Thebes, and Phædimus at Sidon,<sup>b</sup> exemplify Homeric manner giving a Greek tinge to all foreign facts. Yet we have a Cinyrês<sup>c</sup>, most probably not a Greek, who sent a corslet as a *ξεινήιον* to Agam. which was a masterpiece of art, as “he had heard in Cyprus the great rumour that the Achæans were going to sail to Troy.” Gladst. (I. II. iii. 190), supposes that, being disinclined more actively to assist, he gave this to buy off cheaply services which it was difficult for the Greeks to enforce. The Cyprians had a tradition that a part of their inhabitants were Ethiopians (Herod. VII. 90). The *Ἰμεσῆ* of Mentès may have been in Cyprus<sup>d</sup> see no. 4; as “copper” is derived from *Cyprium*, sc. *σs.*, and trade between Cyprus and Ithaca seems to have been common. Aphroditè flees<sup>e</sup> thither after the detection of her shame, and in the II. goes by the name of Cypris.<sup>f</sup> Her worship was doubtless early imported thither from the Asiatic Continent.

## 11.

## PHOENICË, SIDONIË.

It is remarkable that while several passages imply a close relation between Sidonians & Phœnicians, and while their geographical identity was a point of preciseness to which Homeric geography had reached, there is yet a distinction between Sidonians & Phœnicians. He speaks of Sidonians on shore and Phœnicians afloat, the former as men “of much copper”, of workmanlike skill &c., while the former are sea-men of fame, of vast subtlety, and roguish.<sup>a</sup> The same *κρητήρ* which is made by the Sidonians is brought over sea by the Phœn.<sup>b</sup> So the Sidon. had made the robes which Paris had himself brought over to Troy.<sup>c</sup> This distinctness is even more marked when Menelaus enumerates them separately, putting Egyptians and Ethiopians between them.<sup>d</sup>

\* His name may be derived from *κινυρὸς*, P. 5, or may be an Asiatic name based directly on the word which in the Hebr. is *קְיִר* name of a musical instrument.

- |                               |                                |                         |   |
|-------------------------------|--------------------------------|-------------------------|---|
| <sup>1</sup> γ. 263.          | <sup>m</sup> σ. 246.           | <sup>n</sup> N. 685.    | <sup>o</sup> O. 332.                        |
| 10. <sup>a</sup> α. 442-3.    | <sup>b</sup> δ. 617; ο. 117.   | <sup>c</sup> Α. 19-27.  | <sup>d</sup> α. 184. <sup>e</sup> θ. 362-3. |
|                               | <sup>f</sup> E. 330, 422, 458. |                         |   |
| 11. <sup>a</sup> ο. 418, 415. | <sup>b</sup> Ψ. 743-4.         | <sup>c</sup> Z. 289-91. | <sup>d</sup> δ. 83-4.                       |

## 12.

## EREMBI.

The name may contain Aram, the early name of Syria, or it may be a corrupt form of *Ἀραβες*. Posidonius indeed stated that the Arabians in his time were called Erembi; Strab. XVI. p. 784; comp. I. p. 4 *Ἐρεμβίους οὗς εἰκός λέγειν τοὺς Τρωγλοδύτας Ἀραβας*, this suggests the Horites, mentioned as "living in caves", Genes. XIV. 6. It has also been supposed that the name is akin to *ἔρβος*, *ἔρβεσσός*, and signifies a dark or swarthy race.

## 13.

## LIBYA.

In the time of Herod. IV. 197 there were Phœnician & Greek settlers (*ἐπηλυδοίς*) in Lib. Its limit westward was the promontory Soloeis, II. 32, IV. 43. As Cyrenê was colonized about 637 B. C. it is not likely that any earlier settlements of Greeks lay W. of it. Hence cursory intercourse with the Phœnicians or their colonies was all that could afford knowledge of Libya.

## 14.

## STYX.

The remarkable source, cascade, and torrent so called, form the upper waters of the Crathis, rising in a mountain of the same name in N. Arcadia, and flowing from that watershed down its shorter or northern slope to the gulf of Corinth. At the source stands the town Solos, on the high ground above the district now called Kunklines. Thence the torrent rapidly descends through a deep rocky glen, at the upper extremity of which the eastern part of the great summit of Khelmos terminates in an immense precipice. Two slender cascades of water fall perpendicularly over the precipice, (cf. *αἰπὰ ῥέεθρα*<sup>a</sup>) and, after winding for some distance along a labyrinth of rocks, unite to form the torrent. The fall is the highest in Greece, and the foot of the precipice is said to be inaccessible. The water is said by Pausanias (*Arcad.* c. 18.) — a statement confirmed by Plutarch (*Alexand.*) — to be poisonous (*ἀάτων*,<sup>b</sup> intensely-mischievous?), and this effect by the latter writer is ascribed to its intense\* coldness. Vessels made of hoof of horse or ass are said to be alone capable of resisting the action of the water, Plin. N. H. XXX. c. 16. The people on the spot still tell the same story as of old, that it is unwholesome, and that no vessel will hold it. A body of water marked by such strange characteristics became the object of marvel and of awe. In the time of Herod. (VI. 74)\*\* the spring was fenced in with a wall. Leake's *Topography of the Morea* vol. iii. ch. XXVI.

\* Strabo p. 389 says of it *λιβάδιον ὀλεθρίου πνεύματος*.

\*\* His words are *ὕδωρ ὀλίγον φαινόμενον ἐκ πέτρης στάζει ἐς ἄγκος*, this seems to describe it in summer, when the volume of water is so slender, that a high wind will blow it about in the air.

(2) Some of these physical features seem traceable in the epithets and allusions of the poets. Thus besides *ἀλπὰ δέσθηρα* *vid. sup.* we have the *κατεβόμενον Στυγός ὕδωρ*,<sup>o</sup> *Hy. Apoll. Del.* 85, the epithet *ἀγύγιον*, *Hes. Theog.* 806, probably in its infernal aspect, comp. *γᾶς ὑπὸ κεδθεσιν ἀγγυγίωσιν*, *Aesch. Eumcn.* 989, but based on the dark clefts and chasms of its descent, to which is added *τὸ θ' ἔησι καταστυγέλου διὰ χώρον*, "the deep rocky labyrinth", *vid. sup.*, also *ἀμειλικτον*, based perhaps on its baneful potency, *Hy. Ceres* 259, and *ὄμβριμον*, *Hy. Merc.* 519, of its falling weight. Similarly the fact of two streams combining to form the torrent is perhaps seized upon in *Circê's* description,<sup>d</sup> *πέτρῃ τε σύνεσις τε δῶα ποταμῶν ἐριδούπων*. There the *Cocytus* is a branch of it. *Homer* makes the *Titaresius* a branch also (*ἀπορρώξ*<sup>e</sup>) of it, the startling peculiarity of its not mixing with the *Peneus*, though joining it, making it worthy of such awful sisterhood as the *Styx*. *Hesiod* has a tale that *Zeus* assigned the nymph *Styx* the highest honour of being the oath revered by the gods<sup>f</sup>, because she came the first of the immortal powers to his aid against the *Titans*. *Theog.* 383—400. In a wildly exaggerated description, which proves that the physical scale of the real *Styx* was wholly lost to poetic vision, he makes *Styx* a tenfold stream, rolling nine times round earth and the waves of the *θάλασσα*, and falling at last *εἰς ἄλα*, (*Virgil's* "novies *Styx* interfusa". *Aen.* VI. 439) whilst the tenth head pours down from the rock, as aforesaid, an object of awe to the gods. *ibid.* 789—92.

## 15.

## SCHERIË.

This lay, from τ. 271—84, probably near the *Thesprotians*, a well known site on the W. side of *Epirus*, to whose land the stranger personated by *Odysseus*, see the tale there told, came from *Σχ.* when the *Phœacians* were willing to take him home. Hence an easy divergence from the homeward route from *Σχ.* would have brought him to these *Thesprotians*. It is clear too (see App. D. 2.) that *Odys.* voyaging from the N. W. towards *Ithaca* with a fair wind<sup>a</sup> (for *Hermes* told *Calypso* nothing of *Σχ.* and she starts him *εἰς πατρίδα γαῖαν*<sup>b</sup>) sights *Σχ.* in 18<sup>c</sup> days. Further, *Boreas* brings him, after losing his course, to *Σχ.* and, as the *Phœacians* at once launch the ship and moor it with sails ready<sup>d</sup>, it is presumeable that *Boreas* was still blowing and would be fair for the intended run (*Völcker Hom. Top.* p. 126). The *ἄελλαι παντοίων ἀνέμων*,<sup>e</sup> which wrecked his raft, seem to have sent him on the whole eastward, *i. e.* from a course in which a north-west wind was taking him toward *Ithaca*, to a point whence *Boreas* took him thither. The words of the king, that *Eubœa*<sup>f</sup> was the furthest land known to his sailors, speak certainly for a site on the W. side of *Greece*. Our rough latitude and longitude are therefore N. of *Ith.*, and W. of the *Greek* mainland, near *Thesprotia*. *Corfu* so closely satisfies all these conditions, that the tradition which assigns it as the site of *Σχ.* may be safely accepted. The first territory of these *Phœacians* was *Hypereïd* near the

<sup>o</sup> ε. 185; *O.* 37. <sup>d</sup> κ. 515. <sup>e</sup> *B.* 755. <sup>f</sup> ε. 185; Θ. 369; *O.* 37.  
15. <sup>a</sup> ε. 268. <sup>b</sup> ε. 97—115. <sup>c</sup> ε. 279; ζ. 170, cf. ε. 388. <sup>d</sup> θ. 54.  
<sup>e</sup> ε. 292. <sup>f</sup> η. 322—3.



Cyclopes. The epithet *εὐρύχορος*, "having wide tracts," hardly suits Iapygia, where Gladst. (III. 322) would place it, better than Sicily to which on that ground he demurs (*ib.*). Yet some part of Italy or Sicily, perhaps the same "plain between Syracuse and Catania" (Gladst. *ib.*) which forms the exception to the general configuration of Sicily, can hardly fail to be meant; from which the legendary migration of Nausithous,<sup>s</sup> to escape the violence of the Cyclopes, would have been easy to Scherië, supposed Corfu. It remains to be noticed that the assumed remoteness of this Σχ., *ἕκασ ἀνδρῶν ἀλφειστάων*, would form no difficulty to Homer's hearers, although there is no objection to supposing Σχ. to have lain further from shore in his idea than the actual Corfu. Lastly, Pallas quitting Σχ.,<sup>h</sup> goes to Athens *πόντον ἐπ' ἀτρώγετον*. And on the whole the poet's description of Σχ. accords best with the notion of an island; see note on ε. 281 *φινόον*.

<sup>s</sup> ζ. 5—8.      <sup>h</sup> η. 79—80.

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## APPENDIX E.

### THE LEADING CHARACTERS.

#### I.

#### ODYSSEUS.

(1) The ancestry of Odys. is derived from Sisyphus Aeolides, κέρδιστος<sup>a</sup> ἀνδρῶν, and from Autolycus who surpassed all by the gift of Hermes, κλεπτοσύνη<sup>b</sup> θ' ὄρκω<sup>c</sup> τέ; and this, which tinges the Homeric conception of his character, wholly rules it as drawn by later poets. A brief review of his appearances in the Il. (where he is kept more continually in view than any except Achil. and, perhaps, Agam.) will best precede the examination of his character from the Ody. In the Il. his relations with Agam.<sup>o</sup> seem more intimate and confidential than those of others except Menel., and he is at his side whenever calm policy and foresight are required, contrasting nobly with the plausible paltering and moral cowardice of his chief, especially in the rebuke given to the frivolous and abject proposal to make off in the night.<sup>d</sup> So in the actual<sup>e</sup> return, amid the division of opinion, to speed home or stay for the scruples of Agam., Odys., though siding first with the former party, returns from Tenedos to abide his chief's behest. Here even Menelaus forsook the latter. Toils had united, but victory parted them; but Odys. was to Agam. the "friend that sticketh closer than a brother." Any embassy or negotiation of tact and delicacy are his. So he conducts<sup>f</sup> home Chryseis. So Pallas chooses him<sup>g</sup> as the fittest instrument for checking by his ἀγανοίς<sup>h</sup> ἐπέεσσιν the result of Agamemnon's rash experiment, in which he, perhaps alone of the princes, had

\* Not in *perjury*, which Homeric morals repudiated (*T.* 264—5), and which in *Δ.* 66—125, is contrived by the poet to deepen the guilt of Troy, but in *the use* of the oath, by exacting which Odys. commonly guards against suspected danger (*s.* 178, κ. 343, μ. 288, σ. 55 foll.). Thus Menelaus, aggrieved in the chariot race, tenders the oath to Antilochus, *Φ.* 581—5. Hence the κλεπτοσ. and the ὄρκ. are the offensive and defensive sides of the same character. What were the limits of κλεπτοσ. in the Homeric moral system need not here be settled; the dealings of Odys. with the Cyclops, and his various personations and disguises are examples of it. But he differs from his Homeric fellow princes not in being less scrupulous, but in being more wary and able. The moral limit of κλεπτοσ. sank with the moral standard of the age, and the Odyssean character with it; see Gladst. vol. III. iv. 600—2.

1. <sup>a</sup> Z. 153—4. <sup>b</sup> τ. 395—6. <sup>c</sup> Γ. 205, 268. <sup>d</sup> Ξ. 83—102. <sup>e</sup> γ. 149—68.  
<sup>f</sup> A. 311 foll. <sup>g</sup> B. 169 foll. <sup>h</sup> B. 180.

not touched<sup>i</sup> his ship to launch it. To him,<sup>k</sup> as to Achilles, Thersites was especially odious. Here, too, is noticed his politic<sup>l</sup> dealing with various ranks of men. The common soldiers discern<sup>m</sup> and dwell upon his merits in the council and in the<sup>n</sup> field. In actual prowess he seems<sup>n</sup> rated after three besides Achilles. He is admirably marked by Priam and enquired about next after Agam., on which occasion Antenor<sup>o</sup> especially commends him for eloquence. He stands,<sup>p</sup> like Antenor to Priam, as a sort of second to Agam. in the ratifications of the truce, and to Menel.<sup>q</sup> in the duel with Paris, like Hector to the latter. He lacks the instinctive unreflecting ardour of Diomed. who, on one occasion,<sup>r</sup> keeps the field and rescues Nestor, when Odys. and all the rest had fled, but only before the blazing bolts of Zeus. It is observable, however, that Odys. is the only one whom Diom. tries to recall from the panic. He shows<sup>s</sup> a spirited resentment of Agamemnon's undeserved rebuke, and makes good his promise of soldierly conduct. He is<sup>t</sup> prudential in his choice of foes, and the last<sup>u</sup> to rise to Hector's challenge and to Nestor's<sup>v</sup> proposal of the night adventure.\*\* His ship was in the post of caution, the centre<sup>w</sup> of the line. He is the gallant<sup>x</sup> comrade of Diom., whose keen and rushing courage contrasts finely with his large-minded, staid, and provident valour. In return for the occasion of Nestor's rescue, he animates Diom.,<sup>y</sup> whose courage flags, and stands in the gap at the crisis of battle. Even when Diom. quits the field wounded, Odys. though wounded,<sup>z</sup> alone, and overpowered, states the point in self-debate, *πρὸς ὃν μεγαλήτορα θυμὸν*, and then deliberately fights on till rescue comes. This scene is itself an *Odyssey* in little; there is no more gallant picture in the poem.

(2) In the embassy to Achilles he<sup>a</sup> leads throughout. Nestor summons<sup>b</sup> him first to the night council; as a sole comrade Diomed.<sup>c</sup> prefers him — “how could I,” he says, “pass him by?” — and the plan<sup>d</sup> and generalship of the whole Doloneia are his; he goes into it as second, but comes out first. He reappears, though yet unfit for the field, in council, as the politic<sup>e</sup> negotiator, the man of well-timed suggestions, and in preference to Nestor, — a piece of excellent poetic keeping for all the characters — is the final consummator of the reconciliation. Perhaps he alone would have ventured to stem the rash eagerness of Achilles to fight instantly. He fills the foremost place in every scene in which he appears, unless Achilles too is personally on the stage. He disappears, like all others, to make way for the long pent up fury of Achilles; but reappears with honour in the funeral games; worsting the Aja-

\* *Πόλεμόν τε κορύσσαν*; by which may be understood giving the last touch of policy to the councils of the war; for the helmet was put on last after all other armour; comp. Shaksp. “There's a divinity that *shapes our ends*, Rough hew them how we will.”<sup>5)</sup>

\*\* Or at any rate he is mentioned last as rising, which seems to amount to much the same thing.

<sup>o</sup> B. 170.      <sup>k</sup> B. 220.      <sup>l</sup> B. 188—206.      <sup>m</sup> B. 273.      <sup>n</sup> H. 180.  
<sup>i</sup> Γ. 191—225.      <sup>p</sup> Γ. 268.      <sup>q</sup> Γ. 314.      <sup>r</sup> Θ. 91—2.      <sup>s</sup> Δ. 50—55.  
<sup>t</sup> E. 674—6.      <sup>u</sup> H. 168.      <sup>v</sup> K. 231.      <sup>w</sup> Θ. 222.      <sup>x</sup> K. 241 foll.  
<sup>y</sup> A. 310—19.      <sup>z</sup> A. 401 foll.      <sup>a</sup> I. 169, 180, 192, 218, 223, 624 foll.,  
657, 673—92; cf. T. 141.      <sup>b</sup> K. 137.      <sup>c</sup> K. 242—7.      <sup>d</sup> K. *passim*.  
<sup>e</sup> T. 155—83, 216—37.

ces, one in wrestling, a mastery of skill over weight and muscle,<sup>f</sup> the other, *ope Palladis*, in<sup>g</sup> speed; thus alone winning two prizes, and those in contests of great and sustained effort, and moreover *consecutive*. At some subsequent period, but previous to the Odyssey, occurred his dispute<sup>h</sup> with Achilles at some banquet, (undetailed, save that Agam. malignantly rejoiced at it); as also his victorious<sup>i</sup> prize-contest for the arms of Achilles; also, perhaps, his visit<sup>j</sup> to Troy as a beggar. He also distinctly claims the chief<sup>k</sup> command of the daring enterprise of the wooden horse, and the assault<sup>l</sup> on the house of Deiphobus — the last blow struck in the war.

The prominent features in his character in the Ody. may be noticed successively.

(3) *Prudence*, as regards persons and things, shown in his distrust of Calypsô,<sup>m</sup> Circê,<sup>n</sup> and even Inô,<sup>o</sup> (as a sea deity, and therefore, for Poseidon's sake, probably hostile,) on whose advice he only acts in a desperate alternative; in following, however, Circê's<sup>p</sup> direction how to deal with the Sirens. The readiness with which he devises<sup>q</sup> and sustains a character, telling tales suited to the part, and procuring<sup>r</sup> a garment by a hint so conveyed; his baffling<sup>s</sup> the questions and the vigilance of the stupid Cyclops; his keeping<sup>t</sup> outside the Læstrygonian harbour, where the others entering perished; his selection<sup>u</sup> of a landing-place when swimming, and of a shelter<sup>v</sup> when houseless; his advice to retire<sup>w</sup> at once with the advantage gained over the Ciconians; his question to Circê,<sup>x</sup> who will be his guide, and his lying awake meditating<sup>y</sup> plans against the suitors, all exemplify this. So, he commonly sends<sup>z</sup> out a party to reconnoitre, or himself ascends some post of observation. And, perhaps to spare her feelings, in the sketch of his own real<sup>a</sup> wanderings, which in disguise he gives Peno<sup>b</sup>, he judiciously omits all mention of Circê and of Calypsô, making himself come direct from his first shipwreck in  $\mu$ . 424—5 to the land of the Phæacians. When recognized by her, however, he no less<sup>b</sup> frankly tells her all.

(4) *Presence of mind in actual peril*. This power of  $\mu\eta\tau\iota\varsigma$  is his distinguishing feature. *πολύμητις* occurs as epithet 80 times, if not more, in the poems, besides the remarkable expression  $\Delta\iota\lambda\ \mu\eta\tau\iota\nu\ \acute{\alpha}\tau\acute{\alpha}\lambda\alpha\nu\tau\omicron\varsigma$ ; and Pallas, inciting his son to follow his example, singles out this special excellence for his emulation, and recognizes<sup>c</sup> a spark of it in him;

*οὐδέ σε πάγχυ γε μῆτις Ὀδυσσεύος προλέλοιπεν.*

We may render *πολύμητις* "fertile in resource." In his visit<sup>d</sup> to Troy in disguise he saw Helen, obtained information, damaged the enemy, and came safe off. In the wooden horse<sup>e</sup> he restrained Diom. and Menel. from betraying the ambuscade, under the influence of Helen's voice; and suppressed the perilous talker Anticlus. He forbore<sup>f</sup> in the moment of their approach to Scylla to tell his fearful knowledge of the monster to his comrades, lest it

<sup>f</sup>  $\Phi$ . 725—8.    <sup>g</sup>  $\Phi$ . 769—78.    <sup>h</sup>  $\Theta$ . 75—8.    <sup>i</sup>  $\lambda$ . 544—51.    <sup>j</sup>  $\delta$ . 243 foll.  
<sup>k</sup>  $\Theta$ . 494; cf.  $\lambda$ . 524.    <sup>l</sup>  $\Theta$ . 517—20.    <sup>m</sup>  $\epsilon$ . 173 foll.    <sup>n</sup>  $\kappa$ . 339—44.    <sup>o</sup>  $\epsilon$ . 361—4.  
<sup>p</sup>  $\mu$ . 39 &c.; cf. 168 &c.    <sup>q</sup>  $\nu$ . 332;  $\xi$ . 199—359;  $\tau$ . 172 &c., 221—48.  
<sup>r</sup>  $\xi$ . 460 foll.    <sup>s</sup>  $\iota$ . 259—86; comp.  $\alpha$ . 204—5.    <sup>t</sup>  $\kappa$ . 91—97.    <sup>u</sup>  $\epsilon$ . 438—40.  
<sup>v</sup>  $\epsilon$ . 475—87.    <sup>w</sup>  $\iota$ . 43—44.    <sup>x</sup>  $\kappa$ . 501.    <sup>y</sup>  $\nu$ . 23—30, 38—43.    <sup>z</sup>  $\kappa$ . 97—102,  
145—50, 203—9.    <sup>a</sup>  $\tau$ . 273—9.    <sup>b</sup>  $\psi$ . 310—40.    <sup>c</sup>  $\beta$ . 279.    <sup>d</sup>  $\delta$ . 243 &c.  
<sup>e</sup>  $\delta$ . 270—89.    <sup>f</sup>  $\mu$ . 223—5.

should unman them. Amidst the valorous impulse to stab the Cyclops, the new peril<sup>s</sup> of being shut in his den strikes him, and he holds his hand. Under this head falls that large-minded and many sided versatility, power of calm reflection,<sup>b</sup> (*ἐπιφροσύνη*, sometimes represented as the special gift of Pallas,) and pliability to circumstances, — the *πολυμήχανος*<sup>c</sup> character. He finds the keel and mast clinging together by the stay, and lashes<sup>k</sup> them fast. The keel, a solid balk, would float below the mast, the round smooth spar would be a seat above. The keel alone would have been a painful seat, the mast alone would have rolled over and over. His raft is<sup>l</sup> shattered, he bestrides a plank; he watches his ship engulfed<sup>m</sup> in Charybdis, and hangs on to a tree to await its reappearance. Amidst the new perils of a supposed strange land he<sup>n</sup> sets about counting over his treasures and stowing them safely away. In the combat with Irus, he strikes with<sup>o</sup> deliberate feebleness in order to escape suspicion. He shuns the fire-light on his scar,<sup>p</sup> and stops the mouth of the nurse<sup>q</sup> as she is, on the point of divulging his identity: and, when the suitors are slain, he orders the rest to strike up a dancing revel<sup>r</sup> to divert the attention of the neighbours from the catastrophe. Akin to this are his

(5) *Resoluteness and prompt energy*. Thus he binds his lotus-charmed<sup>t</sup> comrades and forces them on board; and cuts his cable<sup>s</sup> to save his vessel from the Læstryg. He represses<sup>t</sup> the mutinous spirit of Eurylochus and the crew, and, for a while, and until his back is turned, checks the unscrupulousness of his comrades amidst the cravings of famine. To this belongs that self-debate of alternatives<sup>u</sup> or doubtful chances occurring in the II. but in the Ody. repeatedly — the working up his resolve by a mixed reflectiveness and ardour.

(6) *His social tact and influence with men*, (*ἐπίστροφος ἦν ἀνθρώπων, πολύτροπος, &c.*) shown in his friendship and wide intercourse, and especially displayed in the II. among the Greek confederates. (See (1) and (2).) Thus his intercourse with Iphitus<sup>v</sup> and the tale<sup>w</sup> of the Pseudo-Mentes, but above all his behaviour at the Phœacian court, exhibit this. So Nestor supposes<sup>x</sup> that he might obtain the support of all the Achæans to rout the hostile faction of the suitors. We may instance the chivalrous politeness<sup>y</sup> and punctilious decorum of his address and behaviour towards Nausicaa and her maids, his<sup>z</sup> exempting Laodamas, his host, from the possibility of rivalry, his rebuke<sup>z</sup> to a rude courtier veiled under compliment to his good looks, his politely putting by the offer by Alcinous of his daughter in marriage, and<sup>b</sup> answering the earlier part of his speech only, also his opportune eulogy<sup>c</sup> of the Phæa-

\*) Of all the actions of Odys. perhaps the one which offends most is the threatening Euryclea, of whose fidelity he might have been assured, and whose indignant reply places him at a disadvantage in comparison with her.

<sup>s</sup> l. 299—305.    <sup>b</sup> ε. 437; cf. l. 317—8.    <sup>i</sup> α. 205; cf. II. 29.    <sup>k</sup> μ. 423—5.  
<sup>l</sup> ε. 370—1.    <sup>m</sup> μ. 431—43.    <sup>n</sup> ν. 215—8.    <sup>o</sup> σ. 93—4.    <sup>p</sup> τ. 479—80.  
<sup>q</sup> ψ. 130—40.    <sup>r</sup> ι. 98—102.    <sup>s</sup> κ. 126 foll.    <sup>t</sup> κ. 429—48.    <sup>u</sup> Δ. 403 foll.;  
ε. 350, 407, 464; ζ. 119 foll., 141 foll.; ν. 13—24.    <sup>v</sup> Φ. 32—5.    <sup>w</sup> α. 259—64.  
<sup>x</sup> γ. 216—7.    <sup>y</sup> ζ. 149—222.    <sup>z</sup> θ. 207—8.    <sup>a</sup> θ. 174—7.    <sup>b</sup> η. 331—3;  
cf. 309 foll.    <sup>c</sup> θ. 382—405.

cian dancers, which leads Alcinous to order an apology from the man who had insulted him. The absence of all boastfulness should be noticed in connexion with this. He introduces himself in the heroic<sup>d</sup> style as the man, "whose fame has reached to heaven", but he only does this in answer to enquiries. He tells his tale, when called<sup>e</sup> upon; yet confesses<sup>f</sup> that the Sirens did lure him to bid his comrades unchain him, that the dread<sup>g</sup> of Gorgó's head appearing overcame him, and that by the dismal tidings of<sup>h</sup> Circê he was driven to wail rolling on the ground. He puts forth his<sup>i</sup> prowess when taunted to display it, and, thus challenged, sets<sup>k</sup> his own merit in a clear light. Thus roused to honourable jealousy he dwarfs the Phæacian<sup>l</sup> holiday champions; but he never brags, and seeks not to excite their sympathy by his wondrous tale: he<sup>m</sup> will not grudge them the story if they wish to listen, but states his comrades' sufferings as more piteous than his own, and only prefers the claim of the stranger and the suppliant.

(7) Akin to this is his *delicate courtesy<sup>n</sup> to women*; (for Nausicaa, see (6) above) *e. g.* Aretê the queen, who is the first<sup>o</sup> and the last<sup>p</sup> addressed by him at the Phæacian court; to whom he wishes "joy in her house, children, people and royal husband". Similarly he propitiates Calypsô<sup>q</sup> by acknowledging her superior beauty; and in a strain of respectful admiration addresses<sup>r</sup> in disguise Penelopê herself.

(8) *His venturesome spirit* is specially commended<sup>\*</sup> on the field of heroes at Troy, and is shown in his gallantry,<sup>s</sup> when a youth, at the boar-hunt with Autolycus, in<sup>t</sup> the attack on the Ciconians, in his volunteering<sup>u</sup> with his own ship to explore the Cyclops' land, in his keeping<sup>v</sup> within danger in order to beard Polyphemus with his taunts, in his arming<sup>w</sup> to attack Scylla in spite of the warning of Circê, in his exploring<sup>x</sup> her charmed palace, but above all in his awful<sup>y</sup> visit to the mansion of the Dead.

(9) *His home affections.* With the greatest devotion<sup>z</sup> to home and tender recollection of its features, and with the hardest<sup>a</sup> endurance of toil in attaining it, he yet has no trace of the ascetic<sup>b</sup> in his character, nor does such a trait<sup>c</sup> enter into the Homeric ideal; the words<sup>d</sup> *παρ' οὐκ ἐθέλων ἐθειλούση*, if<sup>e</sup> interpreted by his conduct elsewhere, only specially describe his longing for home, and repugnance to the fond *duresse* imposed by the goddess. Nor does there seem any strong personal tenderness towards his wife; she enters into the home picture, as do his father and son, but there is hardly an expression of feeling towards her personally during his wanderings. On the occasions where such expression would have been most natural, when Calypsô provokes comparison, and Alcinous offers his daughter in marriage, he sup-

\* The poet says of him,

*αἰεὶ γὰρ οἱ ἐνὶ φρεσὶ θυμὸς ἐτόλμα*, K. 232.

and Diomedes adds,

*οὗ περὶ μὲν πρόφρων καρδίη καὶ θυμὸς ἀγήνωρ*, 244.

<sup>d</sup> l. 19—20.    <sup>o</sup> l. 380—3.    <sup>f</sup> μ. 192—4.    <sup>ε</sup> l. 634—5.    <sup>h</sup> κ. 496—9.  
<sup>i</sup> φ. 212 foll.    <sup>k</sup> φ. 205—20.    <sup>l</sup> φ. 186—99.    <sup>m</sup> l. 380—2.    <sup>n</sup> ζ. 218 foll.;  
η. 303—7.    <sup>o</sup> η. 146.    <sup>p</sup> ν. 59—62.    <sup>q</sup> ε. 215—8.    <sup>r</sup> τ. 107 foll.    <sup>s</sup> τ. 447—54.  
<sup>t</sup> l. 40.    <sup>u</sup> l. 172—6.    <sup>v</sup> ι. 503—5.    <sup>w</sup> μ. 114, 226—33.    <sup>x</sup> κ. 275—9.  
<sup>y</sup> λ. *passim*.    <sup>z</sup> α. 55—9; ε. 219—20; ι. 25—36.    <sup>a</sup> ε. 221—4.    <sup>b</sup> κ. 460—6.  
<sup>c</sup> σ. 136—7.    <sup>d</sup> ε. 155.    <sup>e</sup> κ. 347, see also A. 145.

presses mention to the former of any love\* for Penelopë, and to the latter never says that he has a wife nor ever makes mention of her till (v. 42) the moment of his farewell, save indirectly as the object of enquiry in the *νεκρία*. One would think that, amid the genial home-tone of the Phæacian court, with female influence so predominant, the topic might here have found sympathy if passed by elsewhere. Nay, in the picture of home's delights with which he works upon the mind of Alcino. at the commencement of his tale, there is an emphatic mention of parents but no allusion to wife. And in his enquiries after her<sup>s</sup> in the *νεκρία*, he merely takes her in as the guardian of his child and house, not as part of himself. He puts child and father before her, deems it quite possible that, in that 2<sup>nd</sup> year of his wanderings, she has already remarried, and all the tenderness in the mention of her<sup>h</sup> proceeds not from him but from the shade of his mother, who inverts the order to dwell on her sorrows first. So before Troy he describes<sup>i</sup> himself as "the father of Telemachus"; whose name suggests that father's feelings at going to the "distant war". This leads us to

(10) *His strength of feeling, but command over it.* His tenderness towards his mother will not let her, however, drink first of the necromantic blood. His love of home pervades and sustains him like a religion, but, save in the inactivity imposed by Calypsô's detention, he does not pine. The nearest approach to his feelings overcoming his judgment is when Ithaca, within sight, vanishes from his eyes, and the released winds blow him off again to sea. Then he hardly forbears launching himself overboard. With apathy he receives the news from a seeming stranger (*πυνθανόμεν Ἰθάκης κ. τ. λ.*) that he is at home at last; contrast with this his kissing the ground, when alone, in Scheriê. In grave and simple<sup>k</sup> language, without any glow of feeling, he declares himself to his son. Observe also his distrust of Penelopë's self-command,<sup>l</sup> and the iron restraint which it imposes on him, and which he<sup>m</sup> endures; the profound<sup>n</sup> and ominous dissembling of his resentment for the outrages heaped on his house and wife, and on himself, the seeming beggar, by the suitors, their parasites, and paramours, — especially the curb<sup>o</sup> laid on the vehement yearning for prompt vengeance on the latter, as he witnesses drop<sup>p</sup> by drop the overflow of the cup of their insolence; his abiding<sup>q</sup> Penelopë's slow conviction, through all her lingering doubt, to her final test, (comp. Telemachus'<sup>r</sup> reproach for her slowness of credence;) his resistance of present<sup>t</sup> transports in calm thought for the morrow, and for the consequences of his righteous but unpopular deed; just as amid the raptures of his comrades, when they saw him returned alive from Circê's palace, he reminds<sup>u</sup> them of the ship and her stores; his essay<sup>v</sup> upon the feelings of his aged father in the last scene, and the outburst of sympathy<sup>v</sup> between them, resisted, however,

\* His words to her are

ἀλλὰ καὶ ὡς ἐθέλω καὶ ἐέλδομαι ἤματα πάντα  
οἴκαδέ τ' ἐλθέμεναι καὶ νόστιμον ἦμαρ ἰδέσθαι. ε. 220—1.

<sup>f</sup> l. 34—6.    <sup>g</sup> l. 177—9.    <sup>h</sup> l. 181—3.    <sup>i</sup> B. 260; Δ. 354.    <sup>j</sup> κ. 49—53.  
<sup>k</sup> π. 188, 204—5.    <sup>l</sup> π. 303.    <sup>m</sup> τ. 204—12.    <sup>n</sup> φ. 405; σ. 337, 347—96.  
<sup>o</sup> v. 11 foll., 183—4.    <sup>p</sup> v. 284—302.    <sup>q</sup> ψ. 85 foll.    <sup>r</sup> ψ. 97—103.  
<sup>s</sup> ψ. 117—40.    <sup>t</sup> κ. 419—24.    <sup>u</sup> ω. 244 foll.    <sup>v</sup> ω. 327—49.

by Laertes till the token is shown; thus displaying a strong resemblance in the basis of character between father and son, and making the one reflect and illustrate the other. His hiding<sup>w</sup> his face during the minstrel's song on the theme chosen by himself, is perhaps an artful device of the poet to enhance our estimate of the sublime power of the minstrel's art. Thus to rob Odys. of his self-command was like drawing the iron tears down the cheek of Pluto.

(11) *The religious element of his character.* This can hardly be brought up to the demands of Christian criticism. Yet the instance of simple prayer<sup>x</sup> for help in dire distress, prayer in self-sought solitude, comes nearer to it than one could expect. According to the Homeric standard this element found expression in the special tutelage of Pallas which he enjoyed, and his wife and son, it seems, for his sake. A corresponding trust in her, and in the power of God, as a general influence on the side of suffering right, appears in him.<sup>y</sup> This tutelage is generally recognizable even in the Il.;<sup>z</sup> in the Ody. however, it supplies part of the ground-work of the poem, and to modern readers undoubtedly weakens its interest.\* The due performance of all customary<sup>a</sup> rites, consulting what appear as the personal interests of the deities, is another point of religion. But the great beneficence of his paternal<sup>b</sup> rule, and his kindness towards those who recompensed<sup>c</sup> him and his with outrage and treachery is a yet fuller and deeper trait. Zeus, the guardian<sup>d</sup> of the outcast, and avenger<sup>e</sup> of the suppliant, must love and protect such an one — such is the uniform moral leaning, often the expressed doctrinal  $\eta\theta\omicron\varsigma$  of the poem.

(12) Among the subordinate traits of his character his *good fellowship* is prominent. It springs from that broad basis of human feeling which drew forth his raptures on sight<sup>f</sup> of land, and those with which<sup>g</sup> he looked forward to his home. In the same spirit he shares the wailing<sup>h</sup> of the forlorn remnant on parting from their no less "forlorn hope", sent to explore the fearful isle; and we can understand how by it he kept his comrades under some restraint when respect for his prudence and awe for his authority failed. Thus he thinks for them and cares for them, cheers<sup>i</sup> their despondency, casts lots for<sup>k</sup> his share of the danger with the craven Eurylochus, shows his<sup>l</sup> compassionate contempt for his fears, and rebukes them by going himself. So he will not<sup>m</sup> taste Circê's banquet till his comrades are restored. So he portrays the touching<sup>n</sup> scene of their restoration which melted even the cruel goddess, and his unlooked for return and rapturous welcome<sup>o</sup> by the rest. So he weeps for<sup>p</sup> them in Polyphemus' den, and dwells on the horror with which he witnessed<sup>q</sup> them shrieking in the fangs of Scylla and vainly imploring

\* Pallas becomes a leading character in the poem, invincible and, save during the sea wanderings of Odys., (accounted for perhaps §. 325—331.) ever at hand to overwhelm opposition. That the poet was partly conscious of this seems likely from  $\chi$ . 236—240; see App. E. 4, (3).

<sup>w</sup>  $\theta$ . 521—35.      <sup>x</sup>  $\mu$ . 335—8.      <sup>y</sup>  $\nu$ . 389 foll.; §. 273, 283, 300, 310;  $\pi$ . 207—12.      <sup>z</sup>  $K$ . 245;  $\Psi$ . 782—3.      <sup>a</sup>  $\alpha$ . 66—7.      <sup>b</sup>  $\delta$ . 688—93; §. 138—47.  
<sup>c</sup>  $\pi$ . 421—33.      <sup>d</sup>  $\iota$ . 270—1.      <sup>e</sup>  $\nu$ . 213—4.      <sup>f</sup>  $\epsilon$ . 394—8.      <sup>g</sup>  $\eta$ . 224—5.  
<sup>h</sup>  $\kappa$ . 209.      <sup>i</sup>  $\kappa$ . 172—7.      <sup>k</sup>  $\kappa$ . 190—209.      <sup>l</sup>  $\kappa$ . 264—73.      <sup>m</sup>  $\kappa$ . 383—7.  
<sup>n</sup>  $\kappa$ . 395—9.      <sup>o</sup>  $\kappa$ . 408—21.      <sup>p</sup>  $\iota$ . 204 5.      <sup>q</sup>  $\mu$ . 255—9.



his help. So his whole wanderings and toils would embrace their safety as well as his own; he roams,

*ἀρνύμενος ἦν τε ψύχην καὶ νόστον ἑταίρων.*<sup>r</sup>

So he watches,<sup>s</sup> though in vain, against their trespass on the oxen of the Sun. All the rashness, presumption, and diffidence are theirs, the conduct and management all his. But amidst the loftier heroism of the self-poised and well-versed sage of adventure, there glances a touch of genial light-heartedness, which makes the great mind and the small feel akin, which enjoys the present moment, taking its chance for the next, has a tear for the lost and a smile for the survivors, as they sail on their course,

*ἄσμενοι ἐκ θανάτοιο φίλους ὀλέσαντες ἑταίρους.*<sup>t</sup>

(13) The boast of the disguised Odys. that he could do<sup>u</sup> field-work, reap and plough, as well as fight with the best, was no doubt meant to be taken as true, and viewed as an important complement<sup>v</sup> of the character. Even the skill with which he could knot a cord was not below mention by the poet, nay he adds that Circê<sup>v</sup> had shown him how. The loftier character of Achilles would reject such traits, but Odys. is the hero in whom the widest expanse of human nature — “all that may become a man” — is to be found to meet.

(14) Among the less agreeable traits of character must be placed, first, the enjoyment of revenge, long looked forward<sup>w</sup> to, closely plotted, and wrought<sup>x</sup> out in cold blood. No old Greek would or could have felt pain at this — such pain would have seemed unnatural to him. Penelopê herself<sup>y</sup> asks to see the corpses — though they had been at once removed — as a loyal wife, according to Greek notions, should. A terrible picture<sup>z</sup> is drawn of Odys. the avenger standing among them. Yet he will allow of no insult to the dead, not<sup>a</sup> even of a shout of female triumph from the old nurse. The moral tone is measured and awful, and the pollution<sup>b</sup> of the hearth and hall is purged by immediate fire. The displeasing character of the catastrophe in the massacre of the suitors, to our notions, disparages the whole poem, though only consciously felt throughout its latter portion. And the strangling<sup>c</sup> of the dozen wretched women who had yielded<sup>d</sup> themselves to the dissolute influence of the *de facto* anarchy in the palace is worst of all. Of course it can be explained: they were slaves who had intrigued and rebelled, and advanced through impunity to insolence, in the midst of which they were surprised by retribution. The extirpation of the suitors' faction was politically necessary, however revolting in its form of massacre, but these were powerless and helpless victims. Yet a solemn<sup>e</sup> sternness of justice pervades and somewhat redeems the whole. Nor should their addition to the trials of

\* Homeric honour for the pursuits of peace, the *ἔργα* of men when there was no fighting to do, is here manifested. His heroes were not of the kind which, when not at feud with men, must needs find solace in warring on the beasts. Homer speaks, too, of a time when the “division of labour” had hardly begun, and when lord and slave might help till the same furrow.

<sup>r</sup> α. 5.    <sup>s</sup> μ. 271—303.    <sup>t</sup> ι. 63, 566 foll.    <sup>u</sup> σ. 366—74.    <sup>v</sup> φ. 443—8.  
<sup>w</sup> π. 233—307; σ. 149—50; τ. 1—13, 31—41; υ. 5—43; φ. 379—93, 431.  
<sup>x</sup> χ. *passim*.    <sup>y</sup> ψ. 83—4.    <sup>z</sup> ζ. 381—9, 401—6.    <sup>a</sup> η. 407—12.    <sup>b</sup> ζ. 481—94.  
<sup>c</sup> χ. 424—5.    <sup>d</sup> υ. 5—7.    <sup>e</sup> η. 417—77.

Penelopè be omitted — they, her own servants of her own sex, had been lost to loyalty and womanliness, and had forsaken her part of lofty endurance to side with the misrule of the moment. It is enough, however, that the ἦθος of the poem as a whole is good and pure, though it rise not to the loftier lesson conveyed by the words, “neither do I condemn thee, go and sin no more”.

Fondness<sup>f</sup> for gifts may be noticed as another minor feature of the great Greek ideal; and this, principally, for the honour which they signify, and as the pledges of that hospitable<sup>g</sup> tie, which, next to marriage, is the purest and noblest bond of old Greek society; yet also for the gratification of material wealth. This fondness which he displays for “gifts” strikes us as an exception to be deducted from the heroic side of his character. Nay his anxiety about them at one crisis seems almost ludicrous.<sup>h</sup> But Homer means nothing comic here. Nor would any Greek — perhaps of any age — have felt it odd. Even Achilles includes this trait in a measure and negatively. He does not at the final reconciliation *reject* the gifts of Agamemnon. It portrays more powerfully his master-passion at the moment, that he should not. He is careless whether they are proffered or not, but he does not by refusing, insist on disinterested revenge. His words are

δῶρα μὲν αἶ κ' ἐθήλησθα, παρασχέμεν, ὡς ἐπιεικὲς,  
ἦ τ' ἐχέμεν· πάρα σὸς,<sup>i</sup>

and the gifts are accordingly taken to his tents and revised by his Myrmidons;<sup>k</sup> and every body else seems to view the receipt of the gifts as a matter of course. The whole point of the argument of Phœnix to Achilles had turned on the probability that the latter would render the assistance sought, but too late to obtain the δῶρα,<sup>l</sup> as it is also point of the example<sup>m</sup> of Meleager and the Ætolians which Phœnix cites. The more blunt Ajax<sup>n</sup> is utterly puzzled at Achilles rejecting a handsome compensation, and continuing angry for a girl. The warrior souls of the Greek chiefs at Troy, even as those of the prior generation,

δαρῆτοί τε πέλοντο παρὰρρητοί τ' ἐπίεσαι.<sup>o</sup>

Hence Odys. has a keen sense of the value of property, is delighted<sup>p</sup> in disguise to see Penel. “drawing” the presents of the Achæans, and, although he is content overnight with the destruction of the suitors and the recognition of his wife, yet thinks<sup>q</sup> of his κτήματα and of compensatory gifts for what he had suffered in pocket the first thing next morning.

## 2.

## PENELOPE.

Next to Odys, the character of most sustained interest in the poem is Penelopè. She has *her*<sup>a</sup> Odyssey at home—one of passive suffering and heart-sickness at hope deferred — matching his of restless and active adventure. The

<sup>f</sup> θ. 403—5, 413—4; κ. 38—44; λ. 351—61; ν. 12—15, 41, 215—8; π. 230—2; σ. 281—4; τ. 283—4, 413. <sup>g</sup> α. 311—3, 316—8; cf. θ. 210. <sup>h</sup> ν. 215—19.  
<sup>i</sup> T. 147—8. <sup>k</sup> T. 278. <sup>l</sup> I. 604—5. <sup>m</sup> I. 527—99. <sup>n</sup> I. 638—9.  
<sup>o</sup> I. 526. <sup>p</sup> σ. 281—2. <sup>q</sup> ψ. 354—8.  
2. <sup>a</sup> ψ. 350—3.

hero's mother had given way under the lingering anxiety which Penelopê yet endured.<sup>b</sup> Her hopes worn out, her palace beset by the suitors, her son's substance wasted, her servants insulting her,<sup>c</sup> she has yet succeeded in protecting Telemachus up to the period of manhood. This duty performed leaves a vacuum in her motives of resistance to the suitors. Telemachus and his interests urge her remarriage, as his only release. There is a fearful but suppressed contest going on within, whilst all without is a calm of despair. She moves up and down the palace-stairs with mechanical monotony, still keeping her queenly state, and rebuking the insolence of a saucy handmaid,<sup>d</sup> amidst her deep woe at heart, as if to support the new authority of her son, and to check by the influence which her presence carries with it,<sup>e</sup> the irregularity and growing anarchy of the palace. Yet she seems to have a sort of absence of mind in this routine, and an imperfect consciousness of outward things<sup>f</sup> (save when the memory of her husband, as in the lay of Phemius, is brought back), and her real life escapes in dreams and prayers.<sup>g</sup> In the midst of this, a keen spur of new and active sorrow reaches her in the departure of Telemachus, and the discovery of a plot against his life by the suitors. She is calmed by a dream, assuring her of his safety:<sup>h</sup> then by the news of his return, and the sight of him.<sup>i</sup> Then comes the crisis of her fate;<sup>k</sup> Pallas inspires her resolves<sup>l</sup> — 1. To appear among the suitors and receive their gifts; 2. To propose the contest of the bow, and then—a fate from which she recoils with horror<sup>m</sup> — to end the long siege her heart had borne in vain, and throw herself into some unworthy suitor's arms. The keenness of her regrets is freshened by the strange presence of a beggar with tales eloquent and stirring as a minstrel's song.<sup>n</sup> Nay, she had forbidden the lay of Phemius, as too acute a reminder of her loss — especially as overheard when sung to amuse the hateful revel of the suitors. But she eagerly listens to and questions the wanderer, and on no previous occasion shows such sustained and animated interest in any present scene.

His stories of her husband reopen the sources of her grief, but do not change her abhorred resolve. The bow is produced, and she retires, and sleeps, above, the sweetest sleep she had known since her lord had gone. During this slumber deep and sweet, the poet exquisitely contrives the enactment of the catastrophe, and she awakes to the news that Odys. is returned and the suitors slain. Then follows the slow break up of that long frost of sorrow and despair. And she, in the double night which Pallas gives them, tells her tale to him, as he his to her.<sup>o</sup> The special points on which one may dwell are—

1. *Overpowering and absorbing devotion to her husband.* No quotations or references are needed to show this; it is the lamp which shines from within her whenever she appears; but we may contrast this intense personal devotion with the more general home feelings of Odysseus. Her mind ruminates and feeds upon its woe.<sup>p</sup> The constant dwelling on Odysseus

<sup>b</sup> λ. 202—3.    <sup>c</sup> ζ. 424—5; 463—4.    <sup>d</sup> τ. 91.    <sup>e</sup> α. 339—40; σ. 165—7; 220—5.    <sup>f</sup> δ. 675 &c.; υ. 83—7.    <sup>g</sup> δ. 762—6; ρ. 59, 60; σ. 202—5; τ. 535—50; υ. 60—82, 88—90.    <sup>h</sup> δ. 795 &c.    <sup>i</sup> π. 328—32; ρ. 41—44.    <sup>k</sup> σ. 158 &c.    <sup>l</sup> φ. 1 &c.    <sup>m</sup> τ. 570 &c.    <sup>n</sup> ρ. 513—21; λ. 368.    <sup>o</sup> ψ. 302—9.    <sup>p</sup> ξ. 128—30.

makes her speak of him as *κείνος, ἀνὴρ*, &c., pursuing these thoughts aloud, and therefore not introducing him by *name*.<sup>†</sup> She rejects all tidings which assure her of Odys. as yet to return.<sup>‡</sup> Yet she pursues all stray clues of information about him,<sup>§</sup> listening to all, yet laying none to heart,<sup>||</sup> and catching at them rather as a diversion of melancholy than a source of hope.<sup>¶</sup> She confesses her neglect of the persons usually most entitled to her regard — “guests, suppliants, and heralds.”<sup>‡‡</sup> The tale of the disguised Odysseus about himself,<sup>¶¶</sup> his dress and ornaments, and the sight of his bow, retouch her sorrow, and open its wound more widely. She sits on the threshold of the chamber<sup>‡‡‡</sup> where it had lain so long, with that bow on her knees, the token of her rightful lord, but soon to be the means of handing her over to some usurper of his bed. She rejects all compliments,<sup>‡‡‡‡</sup> and they only suggest the remembrance of Odys. His fame survived, but her beauty<sup>‡‡‡‡‡</sup> had perished with him. Her prudence<sup>‡‡‡‡‡‡</sup> partakes of her husband's character; we may compare her fraud played on the suitors with his imposing on the Cyclops, and her struggle against hope to escape from remarrying, with his efforts to keep his comrades from their own sacrilegious rashness. So she boasts to the stranger (Odys.) how much<sup>‡‡‡‡‡‡‡</sup> she is above other women in sense and ready-witted counsel. In conversation, accordingly, she shows power and readiness. She silences the brutal Antinous with a reminder<sup>‡‡‡‡‡‡‡‡</sup> of his father's danger and escape, and draws Eurymachus on,<sup>‡‡‡‡‡‡‡‡‡</sup> by her rebuke for their manner of suitoring, to promise presents. The style in which she is addressed by the suitors marks their view of her position; their speeches to her begin<sup>‡‡‡‡‡‡‡‡‡‡</sup> “O daughter<sup>‡‡‡‡‡‡‡‡‡‡</sup> of Icarus” &c., as if with an intimation that she is a single woman, and by right subject to her father's will. Contrast with this the touching and respectful address which two persons only use, the one the soothsayer Theoclymenus,<sup>‡‡‡‡‡‡‡‡‡‡‡</sup> the other her husband in disguise. Every speech<sup>‡‡‡‡‡‡‡‡‡‡‡‡</sup> in his dialogue with her commences<sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> “O lady wife of Odysseus”. The business of the soothsayer is, as Mr. Gladstone says, merely to prepare for the catastrophe, by prophetic forebodings. So nicely even in the forms of address does the poet preserve the propriety of his characters.

(3) *Her love for her son* is shown in her receiving with<sup>‡‡‡‡‡‡‡‡‡‡</sup> deference his manly words as the head of the house and her husband's representative. She honours him in the suitors' presence more than he her. The same appears in her swoon<sup>‡‡‡‡‡‡‡‡‡‡‡‡</sup> and agitation at the news of his voyage and danger, when she lies<sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> not tasting food, till exhaustion brings sleep; in her keenly taxing<sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> Antinous with his treacherous design; in her reception<sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> of Telem. on his return and gentle reproof for his departure; in her zeal for him and care of his in-

\* Pallas says of him (*v.* 332-7,) that he will “make trial of his wife” before disclosing himself to her. True as this is, it is still more markedly true that Penel. equally makes trial of him; see *φ.* 137-230.

\*\* *κούρη Ἰκαρίοιο, περίφρον Πηγελόπεια.* *σ.* 245, 285 *et alibi.*

\*\*\* *ὡ γυναι αἰδολή Λαερτιάδω Ὀδυσῆος.* *ρ.* 152, *τ.* 165 &c.

<sup>†</sup> *α.* 343-4; *δ.* 832; *σ.* 181. <sup>‡</sup> *τ.* 257-60, 313, 568 &c. <sup>§</sup> *α.* 415-6. <sup>||</sup> *ξ.* 126-8.

<sup>¶</sup> *ρ.* 102; *τ.* 595. <sup>‡‡</sup> *τ.* 134-5; comp. *ο.* 515-7. <sup>‡‡‡</sup> *τ.* 249 &c. <sup>‡‡‡‡</sup> *φ.* 55-8.

<sup>‡‡‡‡‡</sup> *σ.* 251 &c. <sup>‡‡‡‡‡‡</sup> *σ.* 180-1; *τ.* 125 &c. <sup>‡‡‡‡‡‡‡</sup> *τ.* 326-7. <sup>‡‡‡‡‡‡‡‡</sup> *π.* 413-33.

<sup>‡‡‡‡‡‡‡‡</sup> *σ.* 251-80, 285-7. <sup>‡‡‡‡‡‡‡‡‡</sup> *σ.* 245, 285; *φ.* 321. <sup>‡‡‡‡‡‡‡‡‡‡</sup> *ρ.* 152. <sup>‡‡‡‡‡‡‡‡‡‡‡</sup> *τ.* 165, 262,

336, 583. <sup>‡‡‡‡‡‡‡‡‡‡‡‡</sup> *α.* 360 &c. <sup>‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> *δ.* 704-10. <sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> *δ.* 716-41, 759-66, 787-829.

<sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> *π.* 418-23. <sup>‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡‡</sup> *ρ.* 41-4.

terests dictating the fearful resolve<sup>m</sup> to remarry, feelings which the sense of his danger from the suitors may perhaps have sharpened. She fears for his<sup>n</sup> inexperience and with delicate care<sup>o</sup> separates him from her female household.

(4) *Her dreams and prayers.* Paralysed by affliction to a sense of outward things, she lives inwardly in such aspirations. And this half-spiritualized existence of hers contrasts finely with the carnal revels of the suitors, and with the ever-changeable adventures of Odys. She prays for her son's safety,<sup>p</sup> pleading the sacrifices of Odys.; or for vengeance<sup>q</sup> on the suitors, vowing sacrifices to all the Gods; or that Apollo<sup>r</sup> might smite Antinous, that Artemis<sup>s</sup> would release her by death, or the Harpyies snatch<sup>t</sup> her from the scene of woe; and ends in a plaintive peroration for her loss of sleep. Pallas bestows slumber<sup>u</sup> as a special gift, and subsequently enhances<sup>v</sup> her beauty, as that of Odys. Her vision of Iphthimê<sup>w</sup> assures her of her son's safety, and she asks in her sleep if her husband be alive or dead? This is quite consistent with the despair which in her waking moments she constantly proclaims; but the vision declines to answer. In another dream Odys.<sup>x</sup> seems to be with her, and again, the eagle who in another dream<sup>y</sup> chased and tore the geese, declares himself her lord returned. She expects to recal in her dreams, when remarried, the home of her youth. Her elegant myth<sup>z</sup> of the double dream-gate has been adopted into a piece of poetical machinery by Virgil *Æn.* VI. 894 foll.

(5) *Her desponding incredulity* has become a fixed habit of mind not to be influenced by probabilities or testimony. Her judgment bids her to conclude Odysseus' return hopeless, she weeps for him as dead; but we see there is a steadfast spark which those tears will not quench, an instinct of hope which beguiles her reason.<sup>a</sup> Thus<sup>b</sup> she would have Telem. tell her in private any tidings he may have heard of his father's return. In reply to the assurance of the disguised<sup>c</sup> wanderer that Odys. would surely soon be back, she, with a fond irony<sup>d</sup> wishes it might be so, but adds that there is no chance of the promise being demanded which she had given him in case of that event. The news brought by Telem.<sup>e</sup> and the solemn asseveration of the wandering<sup>f</sup> seer scarcely impress her; she only answers in the optative mood. Telem., too, has adopted her despondency. She indeed accepts the<sup>g</sup> omen (of Telem. sneezing) that the suitors' doom is near, and receives the news<sup>h</sup> of their death, as by the visitation of the gods, not as by her husband's hand. The fluctuation of her moods in *ψ.* 11—84 is highly natural. She first wakes up cross, and rates the nurse soundly for breaking with an idle tale that sleep, the sweetest she had ever known since Odys. went to cursed Troy<sup>i</sup>; she then seems for a moment to accept her protestations, leaps from the couch, kisses the nurse and enquires further; then, as if now thoroughly awake, subsides into her attitude of fixed incredulity,<sup>k</sup> and will merely "go after her son,<sup>l</sup> to view the suitors dead and see who has slain them".

<sup>m</sup> τ. 157—61.    <sup>n</sup> δ. 817—23.    <sup>o</sup> ζ. 426—7.    <sup>p</sup> δ. 762—6.    <sup>q</sup> ε. 59—60.  
<sup>r</sup> ε. 494.    <sup>s</sup> σ. 202—4.    <sup>t</sup> υ. 61—82.    <sup>u</sup> α. 363—4; π. 450—1; σ. 187—90;  
τ. 603—4; φ. 357—8.    <sup>v</sup> σ. 191—4.    <sup>w</sup> δ. 795 &c.    <sup>x</sup> υ. 88—90.    <sup>y</sup> τ. 535—50.  
<sup>z</sup> τ. 562 &c.    <sup>a</sup> ε. 546—7; cf. 540; τ. 137, 525—6.    <sup>b</sup> ε. 103—6.    <sup>c</sup> τ. 303—7.  
<sup>d</sup> τ. 309—16.    <sup>e</sup> ε. 142 &c.    <sup>f</sup> ε. 153 &c.    <sup>g</sup> ε. 545—7.    <sup>h</sup> ψ. 62—8.  
<sup>i</sup> ψ. 11—24.    <sup>k</sup> ψ. 35—8, 59—68.    <sup>l</sup> ψ. 83—4.

(6) *Her suspense* arises from the fact that she could not, though she declared Odys. was dead, bring herself to tolerate the step of remarriage, which was certainly expected, perhaps demanded, by the social voice around her. She had no right, in Greek society, to continue single. No speaker ever supposes single life a suitable state for her. It is at any rate assumed that, if Odys. be dead, (which, save the seer Theoclymenus, no one ventures to dispute) marry she must. Telem. finds fault with the suitors, not because they urged her to marry,<sup>m</sup> but because they beset the palace and lived upon him, instead of demanding her of her father. Nay, even her own view is<sup>n</sup> οὐτ' ἐκφυγείν δύναιμαι γάμον, and she pleads her husband's parting<sup>o</sup> injunction to marry when her son should be grown. Telem., too, undertakes to settle<sup>p</sup> the matter himself by giving her in marriage, if, on his return from his tour of enquiry, he finds that his father be dead; and, similarly, she pleads that he<sup>q</sup> and her parents and kindred urge her to marry.\* She could only hold out on the supposition that Odys. yet lived and would return to claim his own; on that view<sup>r</sup> she might still be the guardian of his rights,

εὐνήν τ' αἰδομένη πόσιος δῆμιό τε φῆμιν.

Her state of mind on the whole rests in such an unstable equilibrium of paradox as suspense is prone to produce. She is pertinacious in despair, as shunning the slow agony of hoping in vain, but she cannot endure to cut the thread of hope, and sever her existence from his memory, and cease to be that living monument of his loss which she had grown to be. Thus she lives on expedients of protraction, and prays with heart-rending earnestness for sudden death as her last resource. She declares<sup>s</sup> the day is come for the fatal and hateful step, and then projects the contest of the bow, probably with some dim instinct of delay, in case the conditions might not be fulfilled, and a loop-hole of escape be thus left open. It is Pallas,<sup>t</sup> however, who puts into her mind the actual execution, which is closely connected with the plot; as Pallas also suggests her visit to the suitors,<sup>u</sup> ὅπως πετάσσει μάλιστα θυμόν. The crisis of her suspense, protracted so long beyond the sufferings of Odys., freshens up the interest of the narrative. When she sees him, the door has so long been shut on active hope, that she cannot bring herself to believe it is he; her feeling is mere τάρως<sup>v</sup> (comp. "they believed not for joy and wondered," Luke XXIV. 41) shown in doubtful\*\* and troubled<sup>w</sup> looks, hesitating speech, &c. Pallas later on assists<sup>x</sup> to her by presenting Odys. in heroic youth, as when Telem. was to be convinced; but she has made up her mind to one test and slights all else. She feels, the awful peril<sup>y</sup> of the stake, so much greater for her than for Telem.; for, if *she* received an im-

\* It seems likely that some special urgency on the part of her own relations to this effect is to be conceived as occurring during the absence of Telem. from Ithaca, in o. 16—23.

\*\* She hesitates before she descends, "whether to enquire of him apart, or at once embrace him", (although her words to the nurse had just expressed disbelief that it was he) and when she comes into his presence she in fact does neither; ψ. 80—65.

<sup>m</sup> β. 52—8.    <sup>n</sup> τ. 156—7.    <sup>o</sup> σ. 259 &c.    <sup>p</sup> β. 220—3.    <sup>q</sup> τ. 158—9  
cf. o. 16—17.    <sup>r</sup> τ. 525—7.    <sup>s</sup> τ. 571.    <sup>t</sup> φ. 1.    <sup>u</sup> σ. 160—1.    <sup>v</sup> ψ. 93  
<sup>w</sup> ψ. 94—5.    <sup>x</sup> ψ. 156—63, cf. ψ. 106—7.    <sup>y</sup> ψ. 215—7.

postor, the jewel of her heroic endurance would have vanished in the moment of grasping. Thus she seems to harden instinctively against evidence as it grows stronger. Her reply<sup>a</sup> to the rebuke of Telem. for her incredulity, harsh as that rebuke had been, falls as though she had not felt its severity. She cannot accept or measure probabilities, she craves the strong irrefragable certainty, and insists on the one token which is all her own, which none but he could give and none but she could recognize, and which she knows must be uppermost in his mind as in her own. This inscrutable credential given, she lapses at once into assurance; but the previous pause is terrible: it is the pang of returning animation after a living death of so many years. Then she, as it were, passes at a leap from purgatory to paradise, she is absorbed in her new life of joy, and his intimation of further wanderings in store for him, amidst the fulness of present emotion, excites<sup>a</sup> but a languid interest in her. She merely dwells in the brighter aspect of "relief from toils".

(7) *In contrast with other characters.* The maid and matron, Nausicaa and Aretê, besides their intrinsic moral beauty, offer in the picture of their domestic felicity, the one hoping for, the other possessing and honoured by a husband, the finest contrast to the forlorn despondency of the heroine. In no other way could the grand lesson to be learnt from this poem, of the moral superiority of endurance over enjoyment, have been so clearly set forth; nor has all heathen antiquity such a bright anticipative comment on the text, "Blessed are they that mourn, for they shall be comforted". How wonderful in Homer is the deep-seated perception of this truth, side by side with the cold abnegation of all prospect of a consolation future and imperishable! Throughout the poem, too, we have a dark glimpse<sup>b</sup> constantly recurring of the guilt and fate of Clytemnestra; the opposite catastrophe of that wedded pair is pursued for the sake of its moral contrast with that of the hero and heroine — the more instructive, since Clytemnestra is not in Homer the Titanic traitress drawn by Aeschylus, nay was once pure<sup>c</sup> in mind, but fell beneath temptation.<sup>d</sup> Helen too had yielded to sin, and what she suffered she had brought upon herself. This is the burden of her gentle presence, and the point of *her* contrast with Penel. She is a valetudinarian in happiness, whilst the ultimate bliss of Penel. is braced and invigorated by all she has endured.

## 3.

## TELEMACHUS.

In the character of Telemachus there are no strong or great qualities apparent, nor any incident to bring them out or to mark the want of them. He is the young man brought up at home under female superintendence, but under the repressive influence of a gigantic evil growing up with him there. He is grave,\* brooding, and melancholy; the thought of his father<sup>a</sup> is the centre

\* He once "smiles looking at his father" π. 477, but on no occasion throughout the poem is he said to laugh. As a young man, this is significant.

<sup>a</sup> ψ. 105—10.      <sup>b</sup> φ. 260—2, 285—7.      <sup>c</sup> α. 29—43, 298—300; γ. 248 &c.;  
δ. 512 &c.; λ. 400—34, 439—56.      <sup>d</sup> γ. 265—6.      <sup>e</sup> γ. 264—75.  
3.      <sup>f</sup> α. 114—7, 135, 161—8, 220, 233—42.

on which his mind seems to turn. The arrival and counsels of Pallas, as *Mentes*, open a new conception of life to him; he starts with a mechanical obedience to the orders of Pallas, as *Mentor*, whom he follows like a dog, quite different from the independence shown by his father when consciously guided by her. He is laboured in his attentions,<sup>b</sup> resolves well, but through inexperience is weak, leans to despondency,<sup>c</sup> is plastic to advice and answers the helm of influence. He shows the young man recently emancipated from female control by constantly stating<sup>d</sup> the fact, *e. g.* ἐγὼ δ' εἶμι νῆπιος ἦα, sometimes by patronizing<sup>e</sup> his mother,<sup>f</sup> sometimes by being rather<sup>g</sup> severe upon her, and parading his independence, authority, &c., at any rate by not indulging<sup>h</sup> much fondness of manner. He, however, preserves essential kindness, and considers<sup>h</sup> her feelings, especially as regards his departure and return.<sup>i</sup> He is shamefaced<sup>k</sup> before his seniors *Menelaus* and *Nestor*. He shows the suitors and their adverse party in the council a bold front, maintaining his rights as regards his mother and himself, but confessing his weakness and appealing to men and gods. His "maiden speech",<sup>l</sup> though laboured and self-conscious, is not unworthy the son of such a father. So *Nestor*<sup>m</sup> compliments him. His reply<sup>n</sup> to *Antinous* is rather an exposition of his helplessness, well meant, but weak. He rejects with spirit the insidious<sup>o</sup> advances of *Antin.* and fearlessly denounces enmity against him and the suitors. His reply<sup>p</sup> to his mother's rebuke, spirited and, under the circumstances, just, is weak. It is true he could not then disclose all the reasons for enduring, but his assertion of his discretion in σ. 228—9 is rather in ludicrous contrast with the immediately following plea, that the suitors drove his wise thoughts out of his head, and the statement of 233 is not true. His general characteristic is, however, a plain-spoken<sup>q</sup> and ingenuous simplicity. He shows something of his father's prudence in binding<sup>r</sup> *Euryclea* by an oath not to divulge his absence, in shunning the delays<sup>s</sup> of *Nestor's* hospitable garrulity, in resisting<sup>t</sup> the suggestion of *Eumæus* about telling *Laertes* of his return, as also that<sup>u</sup> of *Piræus* regarding the delivery of the treasures, and evinces a care for his companions in case he should be cut short by the treachery of the suitors. There is a perceptible improvement in *Telemachus's* character after his intercourse with his father has begun. Thus the suitors crowd about him<sup>v</sup> and speak him fairly, while they plot mischief, but he no more sits among them<sup>w</sup> as before. Nay his tone of increased independence<sup>x</sup> of mind is shown at the conclusion of his stay with *Menelaus*, ἔπικρος δ' εἰς Ἰθάκην οὐκ ἄξιμαί κ. τ. λ. We may observe in passing the easiness of his faith (which of course no recollection of his own could assist) in the stran-

\* Mr. Gladstone remarks that she and he "understand one another thoroughly", I should be inclined to qualify this, and limit it to the statement that *she* thoroughly understands *him*.

<sup>b</sup> α. 118—24; π. 44, 79—84.    <sup>o</sup> α. 235—43; γ. 241—2; π. 70—2.    <sup>d</sup> τ. 19; v. 309—10.    <sup>e</sup> α. 354.    <sup>f</sup> α. 346—59, 415—6; π. 73—7.    <sup>g</sup> φ. 6—9, 46, 401; v. 131—3; φ. 344 &c.    <sup>h</sup> β. 372—6.    <sup>i</sup> π. 130—4.    <sup>k</sup> γ. 22—4; δ. 158—60.    <sup>l</sup> β. 64 &c.    <sup>m</sup> γ. 124—5.    <sup>n</sup> β. 130—45.    <sup>o</sup> β. 301—21.    <sup>p</sup> σ. 227 &c.    <sup>q</sup> β. 130—45, 209—23; ο. 46—7, 64—6, 87—9.    <sup>r</sup> β. 372—6.    <sup>s</sup> ο. 199 &c.    <sup>t</sup> π. 147 &c.    <sup>u</sup> φ. 75; cf. 78—83.    <sup>v</sup> φ. 65—6.    <sup>w</sup> φ. 67—70.    <sup>x</sup> δ. 600—8; ο. 87—91.



ger's<sup>y</sup> assertion that he *is* his father, as compared with the slowness of Penelopë to believe. He still preserves<sup>z</sup> outward peace in addressing the suitors; as a premature rupture would have exposed his father to needless insult, perhaps have detected his disguise, and ruined their plan. Yet he adopts<sup>a</sup> the bold tone of Odys., answers<sup>b</sup> Antin. sarcastically, as it were repaying him in kind, and, though "taking his cue" from his father throughout, especially in the restraint<sup>c</sup> which he imposes on himself at witnessing the suitors' violence, shows a collected mind, a power of acting a part, and a self-command, which astonishes<sup>d</sup> others. His blunt and spirited speech<sup>e</sup> to Agelaus is especially in point. It is a passage of six lines only, but every one of them teeming with vigour and decision. He carries his point boldly in point-blank contradiction<sup>f</sup> to the suitors in ordering the bow to his disguised father — an incident happy and natural as coming *after* his successful effort<sup>g</sup> in bending it. So he orders the decisive<sup>h</sup> measure of closing the doors, but makes a slip, which his father would never have made<sup>i</sup>; on this he concert<sup>k</sup>s measures and suggests ready expedients. He even disregards, on a point of detail, his father's orders, acting<sup>l</sup> on his own judgment about the fittest mode of executing the women, and the courage<sup>m</sup> which he subsequently shows in the field, extorts from old Laertes a delighted encomium<sup>n</sup> on his son and grandson as rivals in prowess. There is a happy stroke of character<sup>o</sup> elicited mutually in him and Nestor, who concludes a long tale by a mention of Orestes' valiant deed; observing pointedly, "how happy a thing it is for a worthy son to survive a lost father", and bidding him "be valiant too". Telem., with the self-consciousness proper to him, rises to the hint and declares the state of his home, but adds that to redress the wrong is too much happiness for him or his father to expect. Nestor politely resumes — "since Telem. has *himself* put him in mind — men *do say* that the suitors &c.," and then asks him, without further mincing the matter, how it was. The old man drawing out the young is here happily managed.

## 4.

## PALLAS ATHENË.

(1) It has not been sufficiently observed that this goddess is a character in the plot of either poem, inseparable from its texture, and, in its relation to the dramatic element, similar to that of Mephistopheles in Faust part I. With one great drawback her character forms in the two poems taken together a more wonderfully varied but complete and sustained whole than that of any hero or deity — even than Odysseus the hero of the tale. The other gods, save Zeus himself, and that only in the Iliad, are mere golden shadows when compared to her; they are thrown in, like special heroes, each to have their ἀριστεία; but of her, the protagonist of Olympus, we never lose sight. Her pressure is in every direction, like a fluid. One might

<sup>y</sup> π. 186—215.      <sup>z</sup> σ. 405 &c.      <sup>a</sup> v. 315 &c.; cf. π. 106—10.      <sup>b</sup> ε. 397.  
<sup>c</sup> ε. 490—1.      <sup>d</sup> φ. 120—4.      <sup>e</sup> v. 339—44.      <sup>f</sup> φ. 344—75.      <sup>g</sup> φ. 124—9.  
<sup>h</sup> φ. 381—5.      <sup>i</sup> ζ. 154—6.      <sup>k</sup> ζ. 101—4.      <sup>l</sup> ζ. 462—4; comp. 443.  
<sup>m</sup> ω. 511—2.      <sup>n</sup> ω. 514—5.      <sup>o</sup> γ. 195 &c.

throw into the crucible Herê, Poseidon, and Apollo, besides the lighter forms of immortality, without finding the metal to make a Pallas. The drawback of the character is its want of the suffering element, and its total lack of affection. We miss the grandeur of heroic endurance, and the touches of deep feeling, however restrained, which give such a mellow fusion to the Odysseus.

(2) The Pallas Athenê, like other Olympians, is more properly infra-human than superhuman, in spite of the wondrous moral energy which moves in it. It must be so: a human being, with far-reaching plans, and means ready for every end, with restraints removed and powers vastly enhanced, becomes degraded by the loss of equilibrium so caused. Thus on Olympus the morals are on the whole impure\*, the sentiments paltry, the motives ordinary — mostly mere selfishness. For lofty character we must look below Olympus; but, given the condition of beings with almost nothing to hope or fear, free from change, or death, or wane, and with nothing to aspire to, and the resulting character is such as Homer gives us. It was perhaps a more astounding triumph of genius to succeed under these conditions than to draw the highest type of man as imagined from experience. And on the whole, as her great march of action in the *Odyssey* corresponds with the relief of the sufferings of the hero, and as she thus borrows something of moral radiance from him, the rigid harshness of her ethical form is mitigated. But indeed, it is in both poems essentially the same type, and if a strong argument at this time of day be needed for the unity of authorship of the two poems, I would commend to the sceptic the study of Pallas Athenê. For, of all characters ever drawn, she is the most wonderful and the most difficult, though far from the most admirable or the most interesting. Yet it will be found she is sustained through a greater number of scenes, if we except the *Odyssean* panorama of adventures, than any character in either poem. It is only by watching her closely from scene to scene that we get a due notion of the tremendous vigour which marks her — *her*, but she is not feminine, save perhaps a touch of spite; for, in all its main features Pallas' character is utterly sexless. It is moral and mental power concentrated on a purpose with only a tacit and implied reference to a law — that of *Μοῖρα*. So far as *Μοῖρα* involves a moral element, Pallas' character includes it. The moral side of her character comes out in the action only indirectly — her favourites are model men, Achilles, Odysseus, Diomedes. We note her indignation at wrong and her championship of the right, but she has little hearty sense of sympathy with right as such. Her character is without tenderness or tie of any sort, it never owns obligation, it never feels pain or privation, it is pitiless\*\*, with no gross appetites — even that of sacrifice,\*\*\* conventionally necessary to a God, is minimized in it — its activity is busy and restless, its partizan-

\* Gladst. II. 106—7, 133.

\*\* As in Hector's fall, for whose goodness, valour, and piety she shows no spark of the compassion shown by Zeus, and whom she beguiles to his doom.

\*\*\* Compare the succinct dismissal of the fact in γ. 435—6 ἦλθε δ' Ἀθήνη ἱρῶν ἀντιώσσα, with the gratified sense implied in Poseidon, in α. 25, 26.

ship\* unscrupulous, its policy<sup>a</sup> astute and dissimulation<sup>b</sup> profound. It is keenly satirical, crafty, bantering, whispering<sup>c</sup> base motives of the good,<sup>d</sup> nor "afraid to speak evil of dignities", beating<sup>e</sup> down the strong, mocking<sup>f</sup> the weak, and exulting<sup>g</sup> in her own easy superiority over them, heartless<sup>h</sup> as regards deep and tender affection, yet staunch<sup>i</sup> to a comrade, touched by a sense<sup>k</sup> of liking for his like, of admiration for its own faculties reflected, of truth to its party<sup>l</sup>, ready to prompt and back its friend through every hazard, — the divinity of human society, in short, a closer impersonation of "the World" than any Christian (not to mention heathen) poet has ever produced.

(3) Hence Pallas includes friendship and enmity, policy and war — but its higher aspect, as Ares its lower — intellectual energy, artistic skill, readiness amid surprises, a dexterous finger in every knot and tangle of circumstances, a sure footstep on every precipice of events, all in short that man is and does, as *φύσει πολιτικός*. Neither poem would be complete in structure, much less consummate in brilliancy, without her, but in the *Odyssey* she is of the fibre of the plot; perhaps the second character in the piece, not in regard, of course, to interest, but to dramatic importance. And it is the more wonderful that, having so much in common with *Odysseus*, she does not offend by repetition. The subtle shading off and varying of her character in disguises, seldom permitting its undiluted harshness to be felt, is one prime resource of the poet. The secret of her interest is, that she works on the whole morally rather than mechanically, through human motives rather than by supernatural constraint. In the *Il.*, however, she partakes less of the moral and more of the violently mechanical, taking, in this respect, the colour of the poem; hence in the *Il.* we sometimes feel that the characters are overborne by her presence, and wish her operations away. It is probable that Homer's hearers felt not this repugnance to "machines", as he used them. Why we feel so differently from Homer's hearers on this point is beside the present question.

(4) The precise features of her image are chiefly the following: — her policy, under which head may be classed the craft, or *κροδοσύνη*, which imposes<sup>m</sup> for one's own advantage on an enemy or a stranger, or artfully suggests<sup>n</sup> to him conduct morally wrong, but serving a purpose of one's own; her warlike attributes, the business-like personal energy which she carries into all operations, and the extent to which she throws herself into the position of her protected hero; to which belongs her confidential relation with *Odys.* and to a less extent with *Diomedes* and *Achilles*, her unruffled tenacity of purpose, as in the overthrow of *Troy* and in *Odysseus'* safe return. The various detached physical effects which she produces are, as in the case of other deities, the means of furthering her end, but they are more frequent, and their relation to a specific purpose is com-

\* Thus, on Zeus' permission of *Herê's* request, *Pallas* tempts *Pandarus* to break the truce, and herself arms for fight against Zeus' orders. *Δ.* 70-103; *Θ.* 420-4; cf. *E.* 827-8. See also note on p. LXXVII.

4. <sup>a</sup> *Θ.* 36. <sup>b</sup> *Δ.* 22-3; *E.* 845. <sup>c</sup> *ο.* 19-23. <sup>d</sup> *Θ.* 360-1; *Ο.* 137.  
<sup>e</sup> *X.* 403-7. <sup>f</sup> *B.* 420-5; *Θ.* 377-80. <sup>g</sup> *X.* 409, 427. <sup>h</sup> *Θ.* 372.  
<sup>i</sup> *Δ.* 390; *E.* 125-6, 808-10, 828; *K.* 279-80, 285-90; *v.* 301. <sup>k</sup> *v.* 290-300.  
<sup>l</sup> *T.* 313-5. <sup>m</sup> *X.* 168-85, 222-47, 276-7, 297-9. <sup>n</sup> *X.* 247. <sup>o</sup> *Δ.* 211-4; *Δ.* 93-103.

monly clearer than in other examples. Such are the mental or corporeal gift most needed at the moment, the breeze furthering the desired course, the mist to conceal dispersed at the right instant, and the like. The patronage of all useful and fine arts lies in her. Her epithets, besides a few common to other deities and heroes, have a remarkable connexion with some such feature of her character. Some few relate to her worship, or illustrate the character of her worshippers. As regards her policy; the detailed examples are, her being dispatched<sup>o</sup> by Herê to stay the violence of Achilles. That she is apparently the messenger and Herê the sender, is due merely to the greater reserve with which Herê, even as Zeus, mixes with men in scenes of earth. Athenê here exercises the gifts of remonstrance and persuasion; these she exerts by promising him thrice as splendid gifts thereafter, and by bidding him use only keen words, not blows. Similarly in the crisis<sup>p</sup> caused by Agamemnon's rash order she descends at Herê's suggestion to stay by her ἀγανοίς ἐπέσσει the return of the Greeks. She makes use in turn<sup>q</sup> of Odys., who is among men as she among gods. In the passage preceding<sup>r</sup> her truce-breaking mission, one should notice that the fate of Troy is viewed as not doubtful, but Zeus has a lingering fondness<sup>s</sup> for the Trojans, as well as a bye-plot of his own with Thetis, which Herê and Pallas, too, it should seem, though less directly, grudge as interfering with the course resolved on. Now, Zeus<sup>t</sup> proposes, not seriously perhaps, to thwart that course wholly by a peaceful issue. This is too much for Herê, who, after long scolding, while Pallas sits by in scowling silence, suggests the breach of truce by the Trojans. Pallas, "eager before", accepts the mission and discharges it by tempting the reckless Pandarus to shoot, suggesting the great renown and the splendid gifts from Paris which he would so ensure. He is the "crack shot" of the Trojan force, and a fair mark has perhaps a fascination for him. To his vanity and cupidity Pallas exactly adapts the temptation. She next bids him, with irony, "pray to Apollo for success", and herself then frustrates the dart she had suborned. She has no attachment to the Greeks, as Greeks, contrasting herein with the "Argive" Herê, and has, in particular, no attachment to Agamemnon, a rash, weak, and vacillating leader. She bids Achilles insult,<sup>u</sup> though not slay him. Herê regards him and Achilles with equal favour. But the moment Troy is captured, Pallas<sup>v</sup> sows strife between the Atridæ, and gives the armament a disastrous return.

(5) She is, however, marked as strongly by the absence of high-minded moral sense. Let any one read Fénelon's *Télémaque* to appreciate this fully: nearly all that Minerva, as Mentor, there is, the Pallas of Homer is *not*. There is not a single noble or lofty sentiment ascribed to her in the poem; there is no trite moralizing, no prudish severity; there is (see (2)) a good deal of Machiavellian\* morality. In the Ody. Mentor, is an older, graver eidolon than the brisk adventurer Mentos, but Mentor does not discourse ethical common-places. He tells his young friend what to do, and when, but leaves him to gather wisdom for himself. The want of moral tone arises from no want of occasion. There is, for example,

\* The word is used in its popular acceptation, which some have lately sought to show to be unfair towards Machiavelli.

<sup>o</sup> A. 194—5.    <sup>p</sup> B. 156—65.    <sup>q</sup> B. 169—81.    <sup>r</sup> Δ. 31—8.    <sup>s</sup> Δ. 44—9.  
<sup>t</sup> Δ. 15—9.    <sup>u</sup> A. 196, 211.    <sup>v</sup> γ. 134—6.

no particle of indignation expressed against Aphroditê for her preceedings in Γ. That such a weak helpless creature<sup>w</sup> should venture into a field of fighting men is the presumption meant to be rebuked and punished by the spear of Diomedes. There is utterly no sense of her being the adulteress deity and contriver of the foul wrong which lay at the root of the whole war. Aphroditê never appears so amiable, as when she throws her arms and slim robe, with only the mother's instinct, around her son, and is rudely hurt in defending him. The triumph of the sexless Pallas is over her feminine weakness and maternal fondness, not over her lust and arrogance. Accordingly, instead of any magnanimous reproof, we have a passage of satirical banter from the so-called goddess of virtue. It does hint, with a reminiscence of Helen's elopement, at her patronage of depravity, but all moral tone is struck out of the rebuke: "— she<sup>x</sup> (Aphroditê) has scratched her hand on some Greek lady's brooch, whom she was trying to induce to run off with some Trojan."

(6) Again in Φ. 394—433, where Ares and the same goddess are discomfited by her, the latter with a mere sportive touch, the prominent notion is certainly that of mere power beating down inferior force or mere weakness; so Herê flouts the weak girlish Artemis, and sends her sobbing to Zeus. The virago and the shrew triumph over the frailer and softer members of the Olympian sister hood. We may suspect that an older legend existed, in which Pallas, defeating Ares and Aphroditê, had embodied *σωφροσύνη* as superior both to *θυμός* and to *ἐπιθυμία*, or to brute vehemence of animal passion in both its forms. As regards Ares, we trace it still in the line in which Zeus describes Pallas as his usual chastiser, also in the above examples; as well as in the famous scene where she drags him back and disarms him (see further under the next paragraph). But the legend, if it existed, had let slip its second lesson — had become as salt that had lost its savour — when Homer sung.

(7) Her well-timed resoluteness on the occasion<sup>y</sup> of disarming Ares is worth special note. She "fears for all the gods" on account of his disobedience: having found by experience that Zeus was in earnest at last, and likely to show<sup>z</sup> it very indiscriminately if provoked, she forces Ares back when starting, reviles, confounds, and intimidates him in a speech of fourteen verses, which, as a model of terse, sharp vehemence, is unmatched in Homer. In this promptness on an emergency Odysseus is just like her. We may compare his cudgelling<sup>a</sup> Thersites, his stopping the mouth of Anticlus<sup>b</sup> perilously bent on talking, his seizing<sup>c</sup> and threatening Euryclea. Her own rebellion<sup>d</sup> is the most difficult part of her character. But it only needs a retrospect. Pallas is set from first to last on working out the fate of Troy. Zeus, sketching the future<sup>e</sup> course of the war, says the city shall fall through her *βουλαί*. She has no lofty horror of their guilt — so far as any motive<sup>f</sup> indeed is ascribed to her, it is the lowest one of which Homer takes notice — but she will not hear of truce or trifling with the work of destiny, and does her best to evade it. Thus, when Zeus prohibits action, she artfully<sup>g</sup> distinguishes between that and counsel. She seems to have a subtle knowledge of the character of Zeus, who is apt to linger fondly over favourites while destiny waits,

<sup>w</sup> E. 330—33.    <sup>x</sup> E. 421—5.    <sup>y</sup> O. 124 foll.    <sup>z</sup> O. 141.    <sup>a</sup> B. 265—8.  
<sup>b</sup> δ. 285—8.    <sup>c</sup> τ. 479—81.    <sup>d</sup> Θ. 357 foll.    <sup>e</sup> O. 59—71.    <sup>f</sup> Ω. 25—30.  
<sup>g</sup> Θ. 36.

and whose marplot tenderness for the house of Priam, and dallying with the tender mother Thetis, she<sup>b</sup> seems to contemn. Hence she drives unswervingly the plot of doom against Troy, listens<sup>i</sup> to no counsel of delay, and her rebellion, shared by Herê, is only an essay on the temper of her father, — a bold stroke by which several points in the game may perhaps be retrieved. Yet she<sup>j</sup> at once sees exactly how far it is safe to dare; but is utterly calm, and desists in silence.

(8) As regards the Ody., her policy is the mainspring of the plot, moving it forward at every stage; to show this in detail would be to abridge the larger part of the poem. She guides at once the threefold clue of Odys., while wandering abroad, and of Telemachus and Penelopè, in his travels and their joint endurance at home. The dialogue between<sup>k</sup> her and Odys., newly landed and ignorant of his country, is the centre-point of the whole plot. Her politic excuse for not having aided him, that she dreaded Poseidon's wrath on his own element, is worth marking.\* Her calm and unimpassioned admiration of him paints finely their mutual characters. Her confidence in him, and his in her, are the complement, not the iteration of each other. She is so much the deity of means-to-end that we forget her practical omnipotence. She turns up one expedient after another, finely economising divine power and the interest of the plot. *ἔνθ' αὖτ' ἄλλ' ἐνόησε θεῶν* becomes a commonplace of the poet. She keeps the insolence of the suitors from<sup>l</sup> subsiding; indeed her influence seems to aim at directing it into wanton personal outrage against the concealed hero, in order that his revenge may be more deadly. She yet in the crisis of that doom<sup>m</sup> which she is urging, lets victory appear to waver, though here the expedients to relieve the pressure of omnipotence are weak and tame. It is too plain there can be but one issue. The suitors, for all their warlike front, are obviously like sheep in a pen before a butcher and his dog. Yet the treachery of Melanthius does what can be done for the interest.

(9) From the Il. one example of *κρηδοσύνη*, that of *Δ*, has been cited. Soon follows her deluding the stupid<sup>n</sup> Ares. After first inspiring Diomedes with the necessary *μένος* and *θάρασος*, she arranges for Ares to quit the field, so as "to leave the issue to Zeus and avoid his wrath". She then, having<sup>o</sup> left the battle too, anon returns with Herê (for Ares has broken the compact). They shroud<sup>p</sup> their chariot in the mist and take<sup>q</sup> the form of doves, for no other purpose save to delude him. She then, as she must at last approach him in person, puts on the helm<sup>r</sup> of Aïdes, and thus he is to the last

\* So is the reason which she assigns for befriending him; (*v.* 330 foll.) "That is just like you", she says, after he had expressed his doubts whether she was not imposing upon him, "that is why I cannot abandon you amidst your misfortunes, because you are so shrewd, so ready, and have your wits about you so. Any one else would go home at once to see his family and wife, but *you* will sound and prove her first." (For this meaning of *ἐπιτητής* see Crusius *s. v.*) The confidential tone in this *tête à tête* is what makes these words so forcible. We scan the features closely because the mask is off.

<sup>b</sup> *Θ.* 370—3. <sup>i</sup> *X.* 170—8. <sup>j</sup> *Θ.* 406, 420 foll. <sup>k</sup> *v.* 221—440. <sup>l</sup> *σ.* 346—8; *v.* 284—6. <sup>m</sup> *ζ.* 205. <sup>n</sup> *E.* 30—35. <sup>o</sup> *E.* 757—86. <sup>p</sup> *E.* 776. <sup>q</sup> *E.* 778. <sup>r</sup> *E.* 845.

in ignorance that she foiled his spear and guided that of Diomedes, whom he only thinks she had set on to the attack.

(10) The wole *Δολωνεῖα*<sup>s</sup> is a *κρηδοσύνη*, and Odys. is chosen for it as being specially her favourite: she also in answer to their<sup>t</sup> prayers at starting sends an omen of success, receives<sup>u</sup> the dedicated trophies afterwards, and is on the way "first invoked of all immortals on Olympus". Diomedes adverts to an exploit of his father — not in detail — but<sup>v</sup> from the mention of "honeyed words" as preceding "ruthless (*μέγμεγα*) deeds", we may assume it to have been a form of *κρηδοσύνη*<sup>w</sup> which she had guided. So now she prompts return at the lucky moment while success<sup>x</sup> is unimpaired by detection. And a libation<sup>y</sup> to her ends the episode and book. The death of Hector<sup>z</sup> is contrived by a distinct *κρηδοσύνη*. Among the more striking examples of this same feature in the Ody. may be noticed that great variety of disguises<sup>a</sup> which she both uses and confers. The rapid and repeated changes<sup>b</sup> in the form of Odys., his enhanced majesty, and that of Telem.,<sup>c</sup> the beauty added to Penel.,<sup>d</sup> even the mist<sup>e</sup> which she first raises and then disperses, all exemplify it. Odys. himself dreads and deprecates<sup>f</sup> it. It is with him a foremost faculty, but so is the distrust which completes and arms the character against<sup>g</sup> it. So she misleads the suitors to facilitate Telemachus'<sup>h</sup> departure, and, later in the plot, makes their own tones and features unwittingly convey awful portents of their doom.<sup>i</sup>

(11) Her epithet in regard to this side of her character is *πολύβουλος*. Her admonition, delivered in her own person and under no eidolon, to Telemachus lying awake in Menelaus' house, is a specimen of unscrupulous<sup>k</sup> insinuation. It is directed to instil into his mind suspicion of Penelopê the good and prudent, whom it represents as being on the point of being overpersuaded by the influence of her own family and the splendid gifts of Eurymachus. Thus she urges the young man home to prevent the plunder of his house by his own mother; bidding him place some trusty servant over it, as a substitute for that mother now tainted by hostile interests. Our estimate of Penelopê will be the measure of the moral lapse in the tone of the goddess, see App. E. 2.

(12) Her close personal application to the work before her may next be mentioned. When Pallas wants a thing done or said, she commonly does or says it herself; thus she lengthens the night<sup>l</sup> for Odys. and Penelope on his restoration, and herself rouses the dawn at the end of it<sup>m</sup>. When a plan is devised with another, she commonly executes it: thus, she it is who actually gives *σθένος* to Achilles<sup>n</sup>, though Poseidon with her had given him the verbal assurance of it. Her personal descent to advise Achilles in the quarrel, and to Odys. as a herald in the threatened return, her mixing ægis-clad amongst, and glaring round on the Greek princes arming for war, her hurling herself, on the errand of truce-breaker, downwards from Olympus as a blazing star<sup>o</sup> — a magnificent description — all exemplify this trait. This busy energy is nowhere more remarkable than in the opening of the Ody., where she starts

<sup>s</sup> *K. passim.*    <sup>t</sup> *K. 277—82, 275.*    <sup>u</sup> *K. 462—4.*    <sup>v</sup> *K. 285—6.*    <sup>w</sup> *K. 290.*  
<sup>x</sup> *K. 511.*    <sup>y</sup> *K. 577.*    <sup>z</sup> *X. 247.*    <sup>a</sup> *v. 312.*    <sup>b</sup> *Φ. 18—24; v. 393; π. 176,*  
*207—12, 451, 455—7.*    <sup>c</sup> *σ. 70; ζ. 229—30; ρ. 63.*    <sup>d</sup> *σ. 188—96; φ. 358.*  
<sup>e</sup> *v. 189, 352.*    <sup>f</sup> *v. 324—8; 335—6.*    <sup>g</sup> *v. 330—5.*    <sup>h</sup> *β. 394—6.*    <sup>i</sup> *v. 345—50.*  
<sup>k</sup> *o. 16—26.*    <sup>l</sup> *ψ. 242.*    <sup>m</sup> *ψ. 347.*    <sup>n</sup> *Φ. 287; cf. 304.*    <sup>o</sup> *Δ. 74—8.*

the plot by calling the attention of Zeus to the case of Odys. She bespeaks the services of Hermes for one branch of it and undertakes the other herself. The latter is executed instantly, the other we find is yet unfulfilled when the fifth book opens, on which Pallas recalls to the mind of Zeus this omission; but see note *ad loc.* One term applied to her is ἐπιβροθοσ<sup>p</sup> or ἐπιτάβροθος, (applied elsewhere to Zeus or 'some god' indefinitely, where probably Athenē is implied) a "second", or "backer" of a champion, but including substantial succour. Diomedes, his father Tydeus, and Odys., are those whom she most regularly thus favoured, also Achilles on occasion. We may contrast her fiery ardour in fight with the more easy Phœbus,<sup>q</sup> who shouts to the Trojans from the city, or, after animating them for a while by his presence and setting on Ares, retires to sit on Pergamus. She "goes among<sup>r</sup> the host where she saw them relaxing effort". She drags Sthenelus<sup>s</sup>, the charioteer of Diomedes, from his car, and assumes his place. She answers one favoured warrior's<sup>t</sup> prayer in mid-fight by the gift of strength newly nerved in his limbs; and, when hē is deprived of his whip<sup>u</sup> in the chariot race, she instantly restores it. She makes a hero her representative for the time, as Diomedes, or Achilles, and in a more sustained way Odysseus. Thus Achilles has the ægis thrown around his shoulders, his voice magnified by hers, his head made radiant with a golden cloud and blazing fire. The same hero, when faint with the fast of sorrow, is by her specially visited<sup>v</sup> and supplied with the food of heaven to support him in the fight. She sees on one occasion the Greeks<sup>w</sup> perishing in battle and rushes from Olympus to rescue them. Nor are her energetic efforts made to date from the Trojan war only. She "came<sup>x</sup> running as a messenger from Olympus" to bid Neleus' party arm in the night. Tydeus, too, of the preceding generation, and Herakles, were the objects of her timely succour; she with Hermes<sup>y</sup> convoyed the latter from Aïdes, she, with the Trojans, raised a wall to protect him from a ravenous<sup>z</sup> sea-monster pursuing him from the beach; besides which she had repeatedly<sup>a</sup> (μάλα πολλάκις) preserved him in the labours imposed on him by Eurystheus. She not only plots with Odys. and aids him in the struggle, but herself bears the light,<sup>b</sup> the portentous lustre of which amazes Telem., in the preparatory arrangements.

(13) The department of war is hers in all the nobler part. Ares exults in the onslaught and havoc, and slays and spoils the slain with his own hands. To these two "belong<sup>c</sup> deeds of war", but to him subordinately. Pallas lays low the ranks with her massive spear, but there is no corpse of her making on the field. Pallas constantly inspires some favoured champion with μένος καὶ θάρσος and overthrows by him. Ares never so. He seems to have no power of communicating moral<sup>\*</sup> qualities. He is more man than god and more brute

\* There is a remarkable passage in *P.* 206—12, in which Ἄρης stands for a sort of frenzy of war, with which Zeus specially endues Hector, that he may have one day's glory before his last. As he arrays himself in the spoils of Patroclus, this Ἄρης δεινός, ἐνυάλιος, enters into him (δὺ μιν), but this is not the personal deity Ares.

<sup>p</sup> *Δ.* 390; *Ψ.* 770; *E.* 808, 828; *Φ.* 289.    <sup>q</sup> *E.* 485—6, 510—11.    <sup>r</sup> *Δ.* 515—6.  
<sup>s</sup> *E.* 787—882.    <sup>t</sup> *E.* 119—21.    <sup>u</sup> *Ψ.* 386—90.    <sup>v</sup> *Σ.* 341—54.    <sup>w</sup> *H.* 17.  
<sup>x</sup> *Δ.* 714.    <sup>y</sup> *λ.* 626; 366—69.    <sup>z</sup> *T.* 146—8.    <sup>a</sup> *Θ.* 362.    <sup>b</sup> *τ.* 33—43.    <sup>c</sup> *Σ.* 516.



than man. His senses have no celestial<sup>l</sup> range. Ajax Telamon, is a warrior approaching his type, but immeasurably superior to Ares in character. There is an obscure personage, *πολίπορθος Ένω*<sup>d</sup>, rated with Pallas as "a goddess who sways the war of men"; the same appears siding with Ares in defence of Hector, and leading<sup>e</sup> *Κυδοιμός*\* who is "a glutton of strife". She hovers in the nebulous state between a personal deity and a mere allegorized quality; is compared for illustration's sake with Pallas, but in presence is a mere female shadow of Ares. The ordinary use, by Pallas, of the ægis, which Phœbus<sup>f</sup> assumes only at Zeus' bidding, her assumption of the tunic of her father when arming for war, her breath<sup>g</sup> diverting the rush of Hector's spear, her approbation<sup>h</sup> of a faultless battle-array, her implied<sup>i</sup> power of leading a warrior safe amid the storm of darts, that he might enjoy the same grand spectacle, all give a varied aggregate of functions which her epithets faithfully represent. Thus she is *φθισίμβροτος*, *έρυσίπολις*, *ἀγγελίη*, *ληϊαίς*, *ἀλάλομενης*, *λαοσσός*, *αἰγιόχοιο Διός*\*\* *τέκος* or *κούρη*, *ὀβριμοπάτηρ*, *ἀτροτώνη*. The last four titles deserve special notice. The "child<sup>k</sup> of Zeus the ægis-wearer", who seems to wear the same terrible<sup>l</sup> garment by some mysterious right of her own, is marked by a special prerogative of Deity. The repeated invocation to "Zeus<sup>m</sup>, Athenê, and Apollo", and the delegacy of the same ægis by Zeus to Phœbus only — that ægis "which not even his own thunder quells" — invest these three with a profound relation to each other and an elevation of God-head above the average Olympian level; see further under App. C. 5. Thus she is invoked first of all the Olympians by Menelaus<sup>n</sup> in extremity, and is pleased at the preference shown for her.

(14) The epithet *ὀβριμοπάτηρ* points in the same direction; "wielding her father's power" is perhaps as near an approach to its force as we can make. With it couple *Ἄτροτώνη*, (which may be a patronymic like *Ἀκισιώνη*, *Æ.* 319, "daughter of the *ἄτροτος*") found always conjunction with *αἰγιόχ. Διός τέκος*. These combined titles are found only in addresses to her, *δ.* 762 (mar.). It is remarkable that Pallas is not diminished in dignity by any suffering or humiliation. She appears, however, as a member of a lower triad also: acting with Herê and Poseidon not only in common enmity against Troy, but in a rebellious<sup>o</sup> attempt against Zeus. Hephestus<sup>p</sup> had been hurled from heaven, Apollo<sup>q</sup> and Poseidon had served for a year for hire with Laomedon, and by him been dismissed with fraud and threats. Ares<sup>r</sup> and Aphrodîtê bear the marks of special ignominy, and the latter is consoled by Dionê with the tale of the woes which other gods, including Herê and Aïdes,<sup>s</sup> had endured. Nay, Zeus himself was once, it seems, only rescued by Briareus from the durance to which Herê,<sup>t</sup> Poseidon, and Pallas would have consigned him. But the prerogative of Pallas is entire. Zeus indeed threatens her, but intimates at the same time his surprise at the hav-

\* Comp. Aristoph. *Παξ*, where *Κυδοιμός* is among the *dramatis personæ* as a minister of *Πόλεμος*.

\*\* Her epithet *Διός ἔγγεγαυῖα* is also shared by Helen.

<sup>d</sup> E. 333.      <sup>e</sup> E. 593.      <sup>f</sup> O. 230.      <sup>g</sup> T. 439—40.      <sup>h</sup> N. 127; P. 398.  
<sup>i</sup> Δ. 539.      <sup>k</sup> E. 738—42.      <sup>l</sup> χ. 297.      <sup>m</sup> B. 371; Δ. 288; H. 132; δ. 341.  
<sup>n</sup> O. 567.      <sup>o</sup> A. 399—400.      <sup>p</sup> A. 590—4.      <sup>q</sup> Φ. 440—57.      <sup>r</sup> Φ. 402—33.  
   <sup>s</sup> E. 392—400.      <sup>t</sup> A. 396—404.

ing to do so. No one is allowed to insult or offend her with impunity; one of the doomed suitors threatens her, meaning to threaten only Mentor; of Ajax Oileus it is said that he might<sup>u</sup> have escaped, though he had incurred her hatred, but this seems only to mean, he might have escaped the death at sea, had he not also offended Poseidon.

(15) Another remarkable fact is that no hero or woman is ever compared to her. Agamemnon<sup>v</sup> is on one occasion likened to three deities at once, of whom Zeus is one. This distinction, perhaps, she shares with Apollo, (but then Apollo enjoys, as has been shown, App. C. 6 (3). a prerogative somewhat similar), and with Herê, but Herê offers hardly a point suitable for comparison for hero or for heroine. We may compare with this absence of direct comparison the remarkable prayer of Hector, "that<sup>w</sup> he might as surely attain immortality, and be honoured as Athenê and Apollo are, as that day would bring woe to the Greeks". The warlike prowess of Pallas and of Ares recurs repeatedly; and to Ares warriors are repeatedly compared, but never to Pallas. The counsel and wisdom of Zeus and of Pallas occur repeatedly, and repeatedly — for it is quite an Epic commonplace — is a hero called "*Διὶ μῆτιν ἀτάλαντος*"; but no one is ever compared with Pallas in this or any other respect. Once indeed she herself says that the sage hero was like her — the words are most remarkable<sup>x</sup>:

ἀλλ' ἄγε μηκέτι ταῦτα λεγώμεθα, εἰδότες ἄμφο  
κέρδε', ἐπεὶ σὺ μὲν ἐσσι βροτῶν ὄχ' ἄριστος ἀπάντων  
βουλῆ καὶ μύθοισιν, ἐγὼ δ' ἐν πᾶσι θεοῖσιν  
μῆτι τε κλέομαι καὶ κέρδεσιν.

This is to be viewed as the extreme mark of confidential condescension on the part of Pallas, and the crowning encomium of all the praise earned by Odys. It is well for Pallas to say it herself, for no one else could have said it without presumption. Achilles, indeed, says in scorn he "would not wed Agamemnon's daughter even though her beauty should rival that of Aphroditê, and her works equal those of Athenê"<sup>y</sup>; but then in beauty several women<sup>z</sup> are in fact compared to Aphroditê, but to Athenê none in any quality whatever.

(16) There is a remarkable passage in which Achilles says<sup>a</sup> "not even Ares nor even Athônê could pursue the wide breach of so great a conflict and do the work of it". This seems to be not merely a hyperbolic description of the battle, but a real limitation of the notion of power in a deity.

(17) Her gifts, besides that of warlike<sup>b</sup> courage and prowess instantaneously swelling in heart and limbs, (or contrariwise her privation<sup>c</sup> of those whom she was bent on destroying of all sense,) presence of mind<sup>d</sup> (*ἐπιφροσύνη*), and the second sight which knows the gods, were those of manual skill needed for civil and domestic life, the works of metallurgy<sup>e</sup> which she shares with Hephæstus, of carpentry, or building, and, for women, those of the loom,<sup>f</sup> embroidery &c.; so especially gifted by her were Penelopê, the Phœacian<sup>g</sup> women, the daughters of Pandarus, &c. She wrought a *πέπλον δανόν*<sup>h</sup> for her-

<sup>u</sup> δ. 502—11. <sup>v</sup> B. 478—9. <sup>w</sup> Θ. 540; N. 827. <sup>x</sup> v. 296—99. <sup>y</sup> I. 388—90.  
<sup>z</sup> δ. 14; φ. 37; T. 282; Ω. 699. <sup>a</sup> T. 358. <sup>b</sup> E. 2, 124, 136; I. 254;  
K. 366, 482; A. 758; P. 569. <sup>c</sup> Σ. 311; v. 345. <sup>d</sup> ε. 437. <sup>e</sup> ψ. 160;  
ζ. 233. <sup>f</sup> v. 72. <sup>g</sup> η. 110. <sup>h</sup> E. 735.

self, and one for<sup>i</sup> Herê, and built the wall to defend Herakles from the κῆτος.

(18) Her worship was probably established<sup>k</sup> in the family of Odys., who, when at Troy, sets up a temporary shrine with offerings at the stern<sup>l</sup> of his galley "till he could prepare a temple". In Scheriê her shrine<sup>m</sup> was close to the private estate of the king; in Troy her temple<sup>n</sup> was in the Acropolis; and Theanô,<sup>o</sup> wife of Antenor, perhaps the foremost among the Trojan matrons after the queen, was her priestess. The story of the Palladium appears not to have been known to Homer. In Pylos<sup>p</sup> we can hardly doubt that her worship was established, although the sacrifice<sup>q</sup> described there is extraordinary. In each of the poems occurs one remarkable passage<sup>r</sup> which connects her locally with Athens, where, in historic times, her Parthenon became so famed. We may perhaps connect with this the fact that, in the array of the Greek army, Odys.<sup>s</sup> and his Cephallenians stand next to the troops of Athens.

(19) There is perhaps only one slightly traced touch of feminine weakness recorded in her character, the fact that her grudge against Troy, shared with Herê, was grounded on their common<sup>t</sup> disappointment in the judgement of Paris; but this is so obscurely hinted, that we could not gather the facts, had we not other sources of the legend. It is but justice to Homer to mark his entire delicacy of reserve, where even our grave and grand Milton has spoken broadly out (*Parad. L. V.*, 381—2); introducing to serve as a simile, and therefore gratuitously, what Homer only distantly points at out of view. She and Herê had both sworn never to rescue a single Trojan, and keep their oath.

(20) The personal epithets which pourtray her are few. "The<sup>u</sup> large-eyed majesty" and<sup>v</sup> "white arms" of Herê are sufficiently distinctive, but save the "glaring" or "fierce" eyes of Pallas (γλανκῶπις,<sup>w</sup> ὄσσε δεινῶ, φαιινῶ)<sup>x</sup> there is nothing beyond the "fine hair" (ἡύκομος<sup>y</sup> εὐπλόκαμος<sup>z</sup>), which is too general for the purpose. Yet this of itself, though jejune, is distinctive. Our sense of her personal presence is concentrated in those self-luminous eyes, by which, it seems, Achilles<sup>a</sup> at once knew her. And indeed her constant use of some εἶδωλον or other prevents the need of outward personal recognition. Even the woman<sup>b</sup>

καλή τε μεγάλη τε καὶ ἀγλαὰ ἔργ<sup>z</sup>. εἶδῶνα

is not herself, but an adopted mask. In the first and second appearances to Odys. after his return to Ithaca she brandishes, like Circê, a golden wand<sup>c</sup> to effect transformation, but unlike Circê, transforms within human limits.

(21) There is just a touch of somewhat outwardly feminine in this epithet ἡύκομος shared by Helen, Letô, &c., but it is remarkable that it is nowhere bestowed on her in any of the vast number of enterprises which she conducts. There some moral, mental, or military quality moulds the epithet of the moment. Thus unobtrusively, but powerfully, does the poet bespeak our awe and veneration for this grandest of his supernatural creations. But

<sup>i</sup> *Æ.* 178—80.    <sup>j</sup> *T.* 146—8.    <sup>k</sup> *δ.* 752.    <sup>l</sup> *K.* 571.    <sup>m</sup> *ξ.* 291.    <sup>n</sup> *Z.* 297.  
<sup>o</sup> *Z.* 298—302.    <sup>p</sup> *A.* 714.    <sup>q</sup> *γ.* 417—63.    <sup>r</sup> *B.* 546—51; *η.* 80—1.  
<sup>s</sup> *Δ.* 328—30.    <sup>t</sup> *Ω.* 25—30.    <sup>u</sup> *A.* 551 *et passim.*    <sup>v</sup> *A.* 55 *et passim.*  
<sup>w</sup> *A.* 206 *et passim.*    <sup>x</sup> *A.* 200; *Φ.* 415.    <sup>y</sup> *Z.* 273.    <sup>z</sup> *η.* 41.    <sup>a</sup> *A.* 199—200.  
<sup>b</sup> *π.* 158.    <sup>c</sup> *ν.* 429; *π.* 172; *cf. κ.* 237—8, 293, 319.    <sup>d</sup> *Z.* 273.

only in the repose of her own temple and that, too, only among the somewhat effeminate Trojans<sup>d</sup> and Phœacians<sup>e</sup> does the poet indulge in the ἡὺκομος aspect of her. It is to her weapons and equipment that we must look to complete our portrait of Pallas Athenê. The fearful ægis,<sup>f</sup> thunder proof,<sup>g</sup> with its hundred tassels of massive gold flashing round Gorgo's head, its inwrought forms of Strife, and Might, and Rout, the χιτῶν of Zeus himself, the weapon which laid low the ranks of heroes, the firm-knit hand which snatched<sup>h</sup> the reins from Sthenelus and himself from the car, and which hurled<sup>i</sup> the rock that felled the monster Ares, the mass<sup>k</sup> and weight which made the axle groan beneath it, all come in to assist our imagination of the grand virago with her keen eyes sending out a glare of fire under her helm and the long beautiful hair escaping from it — the noblest form of demon ever drawn. Still grander is the plunge<sup>l</sup> from Olympus, when her form seems lost in the splendour of her leap, and her track sheds fire-flakes, like a meteor seen by mariners. Yet she enters<sup>m</sup> the maiden's chamber, "as a breeze of air", or from some fair<sup>n</sup> or manly form escapes into a bird<sup>o</sup> of varied shape and size, any from dove<sup>p</sup> to eagle seeming to serve her equally; and in the *Ody.* seldom appears in her real person till the last grand crisis comes, when she brandishes<sup>q</sup> the ægis as the minister of doom. Here then we have the broadest and most ubiquitous conception of Deity to which Homer could attain. If his Phœbus Apollo in some respects rises higher, he is on the other hand far more restricted and remote. It is the prerogative of Pallas to mix to the utmost with human ways and means, and yet to be not only powerful and crafty, but majestic too. Then again we have the profound mystery of her origin. On this side we negatively perceive that Homer received nothing and invented nothing. She is the sole daughter of Zeus — all else as to where and how is later legend, see App. C. 5. In the lofty assertions of his and Hesiod's poetry respecting her, *e. g.* Ἴσον ἔχουσαν πατρὶ μένος καὶ ἐπιφρονα βουλὴν, *Theog.* 896, we seem to have the very echo of Holy writ in such passages as Prov. VIII. 22—30, whilst in the deprivations of her character we have the accommodations of a lofty conception to the crooked ways of human policy. Neither can we by the closest analysis detect in the Homeric Pallas an elemental vein\*, as we can in Zeus, witness the Διὸς ἀνῶται and the Διυπετέες ποταμοί, and perhaps,<sup>r</sup> but greatly obscured by her passionate nationality, in Herê. If she is a mythical expression, it is one not for physical but for moral agencies, as in the overthrow of Ares and Aphroditê. And to the last her *cultus* resisted the degenerate specialities traceable in the *Jupiter Pluvius*, and the *Juno Lucina*. Ovid indeed says *Fasti* III, 821:

Hanc cole, qui maculas læsis de vestibis aufers,

Hanc cole, velleribus quisquis ahena paras;

\* Welcker, *Griech. Götterl.* vol. I, p. 300, connects Ἀθήνη, however, with αἰθήρη, αἰθήρ, as personifying the pure elemental fire; the ending -ήνη being as in τιθήνη, ἐπήνη, γαλήνη; he compares Virg. *Aen.* VI. 747, *aurai simplicis ignem*. This may be so, but no existing form of myth indicates it.

<sup>c</sup> η. 41.      <sup>f</sup> E. 733—44.      <sup>g</sup> Φ. 400—1.      <sup>h</sup> E. 835—6.      <sup>i</sup> Φ. 403—8.  
<sup>k</sup> E. 838—9.      <sup>l</sup> Δ. 74—8.      <sup>m</sup> ζ. 20.      <sup>n</sup> η. 20; ν. 222; Δ. 86.      <sup>o</sup> α. 320;  
γ. 372 *et alibi*.      <sup>p</sup> E. 778.      <sup>q</sup> ζ. 297—8.      <sup>r</sup> Δ. 347—51.

but these are merely provinces in the general territory of intellect. The stream of her idealization narrowed, but it remained pure. Those who believe in a higher than human Wisdom revealed to man, will not easily dissociate from it the highest and fullest, however comparatively low and sullied, conception, which the human soul had previously entertained. And where our research finds the furthest stepping-stones of evidence fail us, we should surely look across the gulf in the spirit of faith.

## 5.

## ÆGISTHUS.

Ægisthus, son of Thyestes,<sup>a</sup> deriving regal claims through him, he having ruled after Atreus.<sup>b</sup> The epithet *πολύαρον*, in contrast with the attributes of regal sway, and with the moral grandeur of *ποιμῆνι λαῶν*, mark him as a pastoral and unwarlike<sup>c</sup> character. If the Atridæ were young at Atreus' death, the transfer of the *regale* to him would be natural, and also the subsequent reversion to Agam., whose superior personal qualities would also further his preferment. But Agamemnon's long absence and the royal birth and wily parts of Ægis, if regal duties devolved on him during that absence, enabled him, we may suppose, to raise a faction in his own favour. The return of Diomedes and Nestor seems not to have disturbed his usurpation. His character and pursuits make it likely that he lived at a distance from Mycenæ the capital, accordingly *μυχῶ Ἄργεος*<sup>d</sup> is the designation of Ægisthus' dwelling, and he is said to have taken Clytemnestra *ὄνδε δόμονδε*,<sup>e</sup> as though a different locality from her own. This probably corresponds with the *ἀγοῦ ἐσχατιή*,<sup>f</sup> if the passage be genuine, "where Thy. formerly used to dwell, but where Ægis. dwelt τότε", *i. e.* when Agam. was returning home. It is natural that the influence of Ægis. should have been strongest in that *μυχὸς Ἄργεος*, where he and his father before him had dwelt; after the murder the people<sup>g</sup> (*i. e.* those who had not before,) become his subjects and he "was king in Mycenæ", it is emphatically added, "for seven years", during which Orestes was in exile at Athens and Menel. wandering.<sup>h</sup> This relieves of some difficulties δ. 514—37; although 517—8 have become transposed and should probably find place after 528. Agam., after beating out to the open sea<sup>i</sup> from cape Malea, obtained an *ὄρηος* and came *οἴκαδε*,<sup>k</sup> *i. e.* to the port of his capital, where the *σκόπος*<sup>l</sup> would most naturally have been stationed to look for him, and prevent his slipping by and taking thought of resistance", *i. e.* rallying his own supporters about him in his own capital, where he would at once have found his son and discovered Ægisthus' treachery. The *σκόπος* started off to carry the news to the latter at his palace; then should come in the transposed lines which show that the messenger went *ἀγοῦ ἐπ' ἐσχ.* &c. This accounts also for the "horses and chariots"<sup>m</sup> used to convey Agam. to the palace of Ægis., and harmonizes with the narrative of Agam. to Odys.,<sup>n</sup> which implies that he had *not* seen his son or household servants.<sup>o</sup> Nor is it inconsistent with the statement that Agam. perished *ἐφ' ἐστίως*,<sup>p</sup> *i. e.* *οἴκῳ ἐν Ἀργί-*

5. <sup>a</sup> δ. 518. <sup>b</sup> B. 104—7. <sup>c</sup> γ. 250, 310. <sup>d</sup> γ. 263. <sup>e</sup> γ. 272.  
<sup>f</sup> δ. 517—8. <sup>g</sup> γ. 304—5. <sup>h</sup> γ. 307—11. <sup>i</sup> δ. 516. <sup>k</sup> δ. 520. <sup>l</sup> δ. 524.  
<sup>m</sup> δ. 533. <sup>n</sup> λ. 405—34. <sup>o</sup> λ. 430—2. <sup>p</sup> γ. 234.

σθαιο,<sup>q</sup> since Ægis. had invited him *οἰκόνδε*.<sup>r</sup> It also accounts for the escape of Orestes, and for the small retinue who were with Agam. being unable to call any rescue, his troops being perhaps disbanded, his citizens at a distance, and only supporters of Ægis. near. Emboldened by success Ægis. and Klytemn. set up their court at Mycenâ, but there was loyalty enough left for Orestes on his return to dethrone and slay them. The Homeric narrative is thus freed, by a harmony of small circumstances, from much of the difficulty which besets the dramatic versions of the story, and exhibits precisely the sort of difference usually found between a tale told as it befel, and the same when worked up for a poetic purpose.

## 6.

## ANTINOUS.

(1) Antinous and Eurymachus are said more than once to be *ἀρχοὶ μνηστήρων* and *ἀρετῆ ἕξοχ' ἄριστοι*;<sup>a</sup> and of them Antin. is selected by Penel. as the one looked up to as leader,<sup>b</sup> and taxed by her with the contrivance of the mischief. His is a hard coarse character, and his moral influence depends on a mixture of qualities which imply strength bereft of all goodness or shame. On two occasions of a spirited remonstrance by Telem. the rest of the hearers are silent through shame or sympathy,<sup>c</sup> but Antin. has a reply ready:<sup>d</sup> *Ἄ. δέ μιν οἶος ἀμειβόμενος προσέειπεν*. He is a man of brazen forehead and tongue, with no sportive raillery, but a cold cast-iron sarcasm, and a well sustained mixture of irony and impudence, which leave it doubtful whether he is in jest or earnest. He is logical and argumentative, avowing and justifying by cool sophistry the suitors' proceedings,<sup>e</sup> fixing the blame on the deceit of Penel., and leaving Telem. to bear the consequences. In Penelopè's presence<sup>f</sup> he is mostly silent, while his compeer Eurymachus is specious and complimentary. He does not seem to sue for favour, but in his one speech to her is firm,<sup>g</sup> blunt, curt and even rude, as if his aim were not to win but intimidate her into consent. Thus in the assembly he says point-blank to Telem.,<sup>h</sup> "we shall not go about our business till she marries *Ἀχαιῶν ᾗ κ' ἐθέλησιν*"; to her, later in the poem, he repeats the offensive speech,<sup>i</sup> and points it with another phrase *Ἀχαιῶν ὅστις ἄριστος* — by which he doubtless means — though in guarded general language — *himself*.<sup>k</sup> With sardonic irony he reproaches Eumæus<sup>l</sup> for wasting his lord's substance by bringing a beggar to share the crumbs, as before he had cast on Penel. the blame of her son's household wasted.<sup>m</sup> He pursues without, relenting for a moment, his bitter jests at another's want,<sup>n</sup> and maintains a cold, fixed refusal while others give<sup>o</sup>; which changes to arrogant impatience when the beggar's appeal is pressed.<sup>p</sup> Yet he never loses his temper, is satirical on his fellow-suitors as giving freely of what is not theirs,<sup>q</sup> implying, of course ironically, a zeal for the substance of the house, is perfectly cold-blooded,<sup>r</sup> and when he hurls his

<sup>a</sup> λ. 389. <sup>r</sup> λ. 410.  
<sup>b</sup> π. 419—20. <sup>c</sup> α. 381—2; β. 82—3  
<sup>d</sup> α. 383—7; β. 84 foll. <sup>e</sup> β. 85—128. <sup>f</sup> π. 418—33, φ. 311—9. <sup>g</sup> σ. 285—9.  
<sup>h</sup> β. 127 8. <sup>i</sup> σ. 288—9. <sup>k</sup> π. 419. <sup>l</sup> φ. 375—9; 450—52. <sup>m</sup> β. 126.  
<sup>n</sup> φ. 406—8. <sup>o</sup> φ. 411—12. <sup>p</sup> φ. 446—9. <sup>q</sup> φ. 450—2. <sup>r</sup> φ. 460—1;  
478—80.

stool at Odys. does not miss his mark as the others,<sup>s</sup> but strikes a heavy blow. He rises into boisterous jollity at the prospect of the beggars' boxing match;<sup>t</sup> indeed it is he who gets up the whole affair, proposes the prize, and reviles Irus, when faltering and craven, with taunts and threats.<sup>u</sup> When he gives Odys. the dainty as a prize, he does it in silent contempt,<sup>v</sup> in marked contrast with the courtesy of Amphinomus. The suitors themselves are shocked<sup>w</sup> at his violence to the humble guest, and remind him, but to no purpose,<sup>x</sup> of the gods ever, and often secretly present. His bearing towards Telem. is marked by coarse cajolery when they are alone together, and by open browbeating in public.<sup>y</sup> He treats him with great tact as a mere boy still,<sup>z</sup> easily fooled by a jovial manner and affected frankness; his ironical admiration and alarm are transparently put on.<sup>a</sup> He has one style of address for him throughout. In his first speech he says the gods are teaching him to be *ὑπαγόρην*;<sup>b</sup> this term he fastens on him, and maintains<sup>c</sup> the scoff of that first speech as a nick-name, or derisive style,<sup>d</sup> throughout — *Τηλέμαχ' ὑπαγόρη, μένος ἄσχετε, ποῖον ξειπες*. His last speech to Telem., feigning compliance, still harps on the same idea of *ὑπαγόρης*.<sup>e</sup> It is observable that, as the firm element in the youth's character is developed, Antin. shuns direct address to him, and in the bow-trial of φ.<sup>f</sup> gives orders as if simply ignoring his presence.

(2) He is throughout the master spirit of the suitors' faction. In the bow-trial he gives the word to commence and fixes the order of shooting.<sup>g</sup> Noemon applies to him when enquiring about his ship.<sup>h</sup> His acute enquiries, prompt resolve, and unscrupulous hardihood of resource, show the secret of his ascendancy. He asks whether Telem. had obtained the ship by influence, or taken it by force, whether it was manned by his own dependents, or by volunteers picked from the people; and estimates the danger to their faction accordingly.<sup>i</sup> He forms his plan at once and himself commands the *λόχος* to intercept Telem., as is clear from Eurym. taking a temporary lead in his absence,<sup>k</sup> and from his use of the first person in his account of it.<sup>l</sup> His contempt for Telem. is plain from his demanding only an equal number<sup>m</sup> of followers to that taken by him, and by the banter implied (Ni. *ad loc.*) in the expressive term *ναντίλλεται*.<sup>n</sup> Finding the plot has failed, he is ready with another, — to murder Telem. in his own island — detecting at once the danger<sup>o</sup> of his denouncing that first plot to the people. He has great quickness of perception. Seeming to discern that his hearers recoiled from this second outrageous proposal, though they had not shrunk from his first design, his tone changes, — *εἰ δ' ὑμῖν ὄδε μῦθος ἀφανδάνει κ. τ. λ.*,<sup>p</sup> and he artfully reminds them that, to be consistent with such scruples, they ought to desist from their whole policy of devouring his substance. With similar penetration<sup>q</sup> he seems to divine that Penel. somehow knew of their plot, checks idle talk as destructive of its success, and covers it, as if apprehending an eaves-dropper, in cautious and general phrase<sup>r</sup> — *τελέωμεν μῦθον, ὃ δὴ καὶ πᾶσιν*

<sup>s</sup> σ. 396.      <sup>t</sup> σ. 35—50.      <sup>u</sup> σ. 78—87.      <sup>v</sup> σ. 118—23.      <sup>w</sup> ε. 483—7.  
<sup>x</sup> ε. 488.      <sup>y</sup> β. 303.      <sup>z</sup> β. 304—8.      <sup>a</sup> α. 384—7.      <sup>b</sup> α. 385.      <sup>c</sup> β. 85.  
303.      <sup>d</sup> ε. 406.      <sup>e</sup> υ. 271—4.      <sup>f</sup> φ. 85—91, 141—2, 176—80.      <sup>g</sup> φ. 141—2.  
<sup>h</sup> δ. 630—7.      <sup>i</sup> δ. 641—7, 665—8.      <sup>k</sup> π. 342—50.      <sup>l</sup> π. 363—72.  
<sup>m</sup> δ. 669; comp. α. 280.      <sup>n</sup> δ. 672.      <sup>o</sup> π. 375—86.      <sup>p</sup> π. 387—92.  
<sup>q</sup> δ. 774—5.      <sup>r</sup> δ. 775—7.

ἐνὶ φρεσὶν ἤραρεν ἡμῖν. He is fertile in resource under difficulties, will not hear of failure, and accounts for it as only temporary, rebuking the weaker mood of despondency in others.<sup>a</sup> His wrongs to the absent Odys.<sup>b</sup> have the dark stain of ingratitude in return for kindness. He is no native Ithacan, but the son of a refugee; without ties of kin, without any interest save his own personal ends, and resembles Shakspeare's Falconbridge in the unswerving selfishness and bold reckless bitterness of his bearing. He is hated or feared by all. The blunt-spoken Eumæus<sup>c</sup> tells him an honest servant's mind; Penel. and her women curse him as "like to black death";<sup>d</sup> and even his fellows are shocked at him.<sup>e</sup> His purpose at bottom<sup>f</sup> seems to peep out at last in the speech of Eurym., as a design upon the sovereignty of Ithaca. His sudden fall,<sup>g</sup> with the goblet at his lips, by the first arrow from the bow with which he had vainly hoped to win the prize, and the consternation ensuing, is a grand picture of poetic justice.

## 7.

## EURYMACHUS.

(1) This is a man more of words than of action. He, however, in debate is hardly more than second, oftener taking up a conversation or turning it off than starting a leading idea. Thus he continues the first debate between Telem. and the suitors with profoundly affected moderation;<sup>a</sup> — "the gods will decide, who shall be βασιλεὺς Ἀχαιῶν, but Telem. might hold his own and enjoy it, he deprecates — in utter falsehood — the notion of any one coming to deprive him of lawful ownership and lordship, and then diverts the discussion by enquiry about the guest. He is specious and artful, offering as it were a suggestion of a middle course;<sup>b</sup> — Telem. should send Penel. to her father, who would settle the matter by authority; adding less offensively to Telem.<sup>c</sup> — *at* rather than *to* whom he talks — that "he *thinks* the nobles will not cease their suit",<sup>d</sup> which he speciously views as a rivalry for a prize of honour.<sup>e</sup> Yet he uses insolent dictation, coarse imputation of motives, and open threats to the augur Halitherses,<sup>f</sup> while he menaces Telem. in passing only, and in rather covered language.<sup>g</sup> The design of ambuscade on the news of Telemachus' voyage<sup>h</sup> belongs wholly to Antinous; in whose absence subsequently he assumes the direction of affairs,<sup>i</sup> but feebly and with no action ensuing, since his advice comes too late. He can tell the foulest falsehood with the fairest face,<sup>k</sup> and cloak his asseverations with a pretence of gratitude. He is courtly and personally complimentary to Penel.<sup>l</sup> on her appearance; and his flattery is happily turned<sup>m</sup> to excuse the suitors' persecution of her, as an inevitable tribute to her charms. Yet all this while he has an intrigue with her hand-maid Melanthô;<sup>n</sup> and it is on behalf of this worthless creature, — at any rate as if to cover her frightened retreat<sup>o</sup> that he leads the conversation in banter on the seeming beggar's bald head. He

<sup>a</sup> φ. 168—80, 257—68.      <sup>i</sup> π. 421—33.      <sup>u</sup> φ. 388—91.      <sup>v</sup> φ. 494—504.  
<sup>w</sup> φ. 483—7.      <sup>x</sup> ζ. 49—53; cf. α. 385—6.      <sup>y</sup> ζ. 9—25.  
7. <sup>a</sup> α. 400—11.      <sup>b</sup> β. 194.      <sup>c</sup> β. 200.      <sup>d</sup> β. 198.      <sup>e</sup> β. 205—6.  
<sup>f</sup> β. 178—86, 192—3.      <sup>g</sup> β. 190.      <sup>h</sup> δ. 660—72.      <sup>i</sup> π. 346—50.      <sup>k</sup> π. 435—48.  
<sup>l</sup> φ. 321—2.      <sup>m</sup> σ. 245—9.      <sup>n</sup> σ. 325.      <sup>o</sup> σ. 354—5.





for a trusty comrade up and down the line of battle, is likened<sup>d</sup> to the gaze of the eagle on his quarry — had he sought to mark and know her. Some poets would certainly have seized the occasion and improved it by forlorn raptures of affection; but Homer preserves a profound silence unmeasured by look or sign. Menel. is absorbed in the one thought of Paris' hateful presence, and the prospect of summary vengeance for his wrongs. His affections are for the time concentrated in his companions in arms. Hence his evidently 'great popularity with the host. Agamemnon fears that, should he fall, the Greeks<sup>e</sup> would at once abandon the expedition, and cease to strive for the right, when not embodied in its champion. Heartly love for him is what binds those mighty souls in their joint purpose. Agam. doubtless is ever ready to over-rate a danger and anticipate an ill; yet his view is doubtless in this case the broad and popular one. Men would begin to think of their own wives and homes, and prefer them to rescuing the wife of the dead, and kindling up the fires of a hearth that had grown cold. The same probability may have dictated the counsel of Antimachus<sup>f</sup> to kill him, when an ambassador with Odys. to Troy.

(2) This gives Menel. an importance which is the key to his whole position in the Iliad. Of no great prowess, and unheard of in debate, the poet has assigned him that cast of intense amiability which is often akin to intellectual inferiority. His strength and his weakness exquisitely harmonize, and the poet has poured around him an atmosphere of moral beauty in which he moves and shines apart from all. He is the man who loves so deeply and has been wronged so foully, and whose affections are now devoted to those who toil and bleed for him. No cast of character could have served so well as the passive, historical key-stone of the whole piece; and in no other way, probably, could poetical economy have made Menel. so effective in every scene in which he mingles throughout the greater poem, and yet have left so large a sphere for the more active and towering qualities of the grander chieftains. In the Ody. the finishing stroke is given to his portraiture with the rare and unerring felicity of the great epic master. He reigns in a gentle melancholy of chastened enjoyment; tempering the joys of home with a brooding and regretful love for gallant comrades lost through him, a man of world-wide wanderings and many tales, of sobered piety and generous uncalculating friendship; and in tranquil assurance of a blissful state, to which the favour of the gods would call him, with his Helen, in "the plain of Elysium at the furthest ends of earth", where nothing that could chill or ruffle should molest them more.

(3) Among his qualities may be first noted in detail his strong vein of *practical piety*.

This\* is the basis, generally, of whatever is amiable or noble in Homeric character. He not only<sup>g</sup> dictates the religious ceremonial to solemnize the conditions of his single-combat with Paris, but, when about to hurl his lance on the evil-doer, he puts up a special prayer commending his cause to Zeus, as the cause of all that was most sacred in Hellenic eyes, "Subdue thou

\* See some valuable remarks by Mr. Gladstone vol. II. § VIII, p. 426.

<sup>d</sup> P. 674—8.    <sup>e</sup> A. 170—5.    <sup>f</sup> A. 138—41.    <sup>g</sup> Γ. 103—5.

him",<sup>b</sup> he prays, "by my hands, that others hereafter may dread to violate hospitality and outrage kindly ties"; and when his sword breaks in his hand he "looks up to broad heaven" and groans out a prayer of remonstrance with the god who had not avenged the right. This is remarkable, for the words used<sup>i</sup> οὐτίς σεῖο . . . ὀλοώτερος ἄλλος occur twice elsewhere; but in one place<sup>j</sup> they are addressed to a present injurer, in the other<sup>k</sup> they have the air of a mere apostrophe to Zeus, unconnected with prayer, in a speech addressed to the disguised Odys. by his friendly hind Philoetius. We compare with them the address<sup>l</sup> of Achilles to Apollo, θεῶν ὀλοώτατε πάντων, but there, too, Apollo is present on the field. Coupled with his upward look and with his previous prayer, the fact that this plaintive<sup>m</sup> outcry (ᾄμωξεν) is to the God whose presidency over hospitable ties is stated more<sup>\*</sup> than once, has great significance. He seems to feel and speak to a present deity. We may compare the final words with which he signifies his will to accept Hector's general challenge, ἀντάρ<sup>n</sup> ὑπερθευ νίκης πείρατ' ἔχονται ἐν ἀθανάτοισι θεοῖσιν. He could not be ignorant of the risk he ran; but he thinks only of the honour of the Achæan name and leaves the rest to God. His very boast<sup>o</sup> over his fallen enemy is sublimed into an address to Zeus, remonstrating with the permission of iniquity so long, and arising from his own reflection that the Trojans set at nought the wrath of Ζεὺς ξείνιος when they injured him. In the chariot-race, as at the challenge, he dictates the solemn ceremonial which is to add awe to the oath. In this he begins by an appeal to man but ends by one to God. His first thought is to empanel, as it were, the chieftains present and call upon them to attest and adjudge, his second to adjure the defendant, and leave upon his conscience, in case of his persisting, the weight of his wrong. In the same tone of piety he checks his young guest at once, though the remark, not intended for him, reached<sup>p</sup> his ears by accident only, when Telem. compares the Spartan palace to that of Olympian Zeus, reprehending the notion of mortal man<sup>q</sup> contending with the God whose abode is immortal. Compare also his own account of his wanderings; he had not sacrificed<sup>r</sup> due hecatombs, and the gods would have their injunctions<sup>\*\*</sup> remembered. And when questioned by Eidotheê, he at once makes<sup>s</sup>

\* The men who are φιλόξεινοι have also the νόος<sup>t</sup> θεουδής, and<sup>u</sup> πρὸς Διὸς εἶσιν ἅπαντες ξείνοι, cf. Ζηνὸς<sup>v</sup> . . . ξεινίου.

\*\* Doubts have been raised about the latter verse which marks the sentiment as Menelaus'; compare with it Diomedes' words to Pallas, ἀλλ' ἔτι σέων μέμνημαι ἐφευμέων, E. 818. The right interpretation seems to be that, in the hurried and ill-advised break-up of the armament after victory, much neglect of sacred duties took place. In the shock of joy at recovering Helen, and the sufferings of friends on his account being ended, even he might have forgotten the gods. The ἐφευμαί were probably some warnings given by Calchas or such like seer. Of course it is not told us what they were, for we have not a professed history of the war *in toto*. Yet as Pallas and Herê had promised him triumph and had kept their word, a special recognition was doubtless due. Zenodotus rejected the v. I can see no reason for his scruples.

<sup>b</sup> Γ. 350-4.    <sup>i</sup> Γ. 365.    <sup>j</sup> Ψ. 439.    <sup>k</sup> v. 201.    <sup>l</sup> X. 15.    <sup>m</sup> Γ. 364.  
<sup>n</sup> H. 101-2.    <sup>o</sup> N. 631-5.    <sup>p</sup> δ. 70, 76.    <sup>q</sup> δ. 78-9.    <sup>r</sup> δ. 352-3.  
<sup>s</sup> δ. 377-8.    <sup>t</sup> ζ. 121, θ. 576, ι. 176, ν. 202.    <sup>u</sup> ζ. 207-8, ξ. 57-8.  
<sup>v</sup> N. 624-5, ξ. 283-4, 389, ι. 270-1.

up his mind that he must have transgressed against the immortals, and wants only to know<sup>w</sup> whom he must appease.

(4) *His feelings for his comrades.* These are in the Il. ever uppermost yet not superficial. It is because the events around him bring out what is in him that he so perpetually evinces them. There is constant occasion to bewail the loss of the dead, to haste to the rescue of the emperilled, to admire the fortitude, and sympathize with the toils of all. Amidst the host, he, the man for whom all has been and is being endured, duly feels it and "loves himself last". It is the first feeling which rises in his mind and breaks from his lips when he hears Hector's proposal for his combat with Paris, not that he may now win Helen back by his own sword, but that now the Argives and Trojans have ceased their strife, "since<sup>x</sup> ye have suffered", he adds, "so much in my quarrel". So, while the cares how to meet on the morrow the foe, now presumptuous in his advantage, keep Agam. from sleeping, the simpler thought exercises Menel.,<sup>y</sup> μήτι πάθειεν Ἀργεῖοι, τοὶ δὲ ἔθεν εἰνενα πολὺν ἐφ' ὕμνην ἤλυθον ἐς Τροίην. It is characteristic of him that he first hears<sup>z</sup> the voice of Odys. when hard pressed in fight, knows it by the sound, and conjectures the exact circumstances of his position cut off and alone amidst hostile numbers. The few lines of this urgent speech end with dwelling on the "great regret" which would ensue among the Greeks for the loss of such a man. Similarly his first reflection on seeing Patroclus dead upon the field is,<sup>a</sup> "he lies there in defence of my honour", and when momentarily quitting the *melée* around Patroclus' corpse to summon Antilochus, he charges<sup>b</sup> the Ajaces and Meriones to stand fast, "now", he says, "should one remember the merit of our hapless friend, for, while he lived he well knew how to be tender to all".

(5) It is evidently the death of Patroclus which draws out his ἀρσεία. His feelings are briefly summed up in the simile<sup>c</sup> with which that portion of the poem opens, — that of the young dam standing forlorn over her first-born offspring dead. We may contrast it with the different simile<sup>d</sup> for Ajax sharing the same situation, that of the lion guarding his cubs in the forest depths, scowling at the huntsmen who beset their path: "so<sup>e</sup> Ajax encircled Patroclus, but," the poet adds, "Menel. stood on the other side, cherishing in his bosom profound sorrow". Patroclus had come out to aid the war waged on his account, had effected a great rescue, and then through his own overweening gallantry had fallen. This is why Menel. is so deeply stirred; "his<sup>f</sup> death", he says, "has touched me sorely". Hence Pallas appeals to him on the most assailable side, when she proclaims, "that confusion and shame will be *his*, if the friend and comrade of Achilles be torn by Trojan dogs". This is a thought unendurable to him, and under its influence he returns again and again to the charge, with the pertinacity<sup>g</sup> of the gad-fly, ready, if driven off, to sting again with unappeased longing for blood. We may notice also his feeling<sup>h</sup> of the heavy news with which he charges Antilochus, and the tender expressions which fill the short speech in which he delivers the tidings. Nor can the detachment of Antil. divert him from his chosen

<sup>w</sup> δ. 380.    <sup>x</sup> Γ. 99—100.    <sup>y</sup> K. 25—7.    <sup>z</sup> A. 463—71.    <sup>a</sup> P. 92.  
<sup>b</sup> P. 669—72.    <sup>c</sup> P. 4—5.    <sup>d</sup> P. 133 6.    <sup>e</sup> P. 137—9.    <sup>f</sup> P. 556—9, 564.  
<sup>g</sup> P. 570—3.    <sup>h</sup> P. 685—91.

post over the body of Patroc.; he will not supply the place which Antil. has left; he sends the other son of Nestor, Thrasymedes, thither, and repairs<sup>i</sup> at once to the point of fiercest onslaught, and it is<sup>j</sup> by his and Meriones' hands that the corpse is at length borne out of the struggle. Further, when evidently greatly provoked,<sup>k</sup> in<sup>m</sup> the disappointment of the lost chariot-race and calling<sup>l</sup> on gods and men to witness his right, he remembers, when mollified by concession, the noble services<sup>n</sup> of Nestor and his sons, one of whom, Antilochus, is the offender at the moment — "thou hast toiled and suffered much for me, and thy gallant father and brother" — and as the thought masters him he at once resigns<sup>o</sup> the prize to retain which he was so ardent just before. The same feeling shows itself in his enquiries<sup>p</sup> of Proteus regarding the fate of those comrades whom he left, when he set sail homewards from Troy. Nor does he, though heart-stricken with the news<sup>q</sup> of his brother's fate, omit to follow<sup>r</sup> up his enquiry to the end.

Amid the tranquil joys of home the painful thought of companions loved and lost seems the one bitter which lingers in his cup. His wealth<sup>s</sup> and splendour was hateful to him when he thought of his brother's dreadful end — "ah! would that he might forfeit<sup>t</sup> wealth and splendour if he could but bid his well-loved comrades live again!" But amid this ebb and flow of sorrow's tide — for no one<sup>u</sup> can for ever weep — his grief brims most deeply over when he thinks<sup>v</sup> of Odys., who for him had borne so much, and whose toils and wanderings were not yet ended, unless, haply, in an unknown grave. "As I think of him",<sup>w</sup> says he, "I loathe my sleep and food". Under the same general head comes also

(6) *His constancy*. This trait of character<sup>x</sup> is presented as the one by which he is distinguished in the enumeration of the Catalogue, like the counsel<sup>y</sup> of Odys., the tactics<sup>z</sup> of Menestheus, and the personal beauty<sup>a</sup> of Nireus. There Menel. is emphasized as "relying on his own zeal, and chiefly bent on avenging the unrest and sighs of Helen". Athenæus (I. 19) has preserved a tradition in accordance with the silence<sup>b</sup> of Homer, that Menelaus alone of the Greek chieftains had no concubine at Troy. The son Megapenthes,<sup>b</sup> born *ἐκ δουλῆς*, (though the verse has been marked as suspicious see App. A. 7, (1)) as he was of age to marry<sup>c</sup> when Telem. reached Sparta, could hardly have been younger than Telem. himself, and must therefore have been born before the war began. This constancy to Helen becomes constancy in the line of battle, and conspicuously maintains him in the van when the most powerful champions of his side, save Ajax, have withdrawn wounded from the fight, and makes him shine more brightly amidst the reverses and disasters which precede the return of Achilles to the field.

(7) *His forgetfulness of self* is a corollary of the foregoing. The volunteering<sup>d</sup> to meet Hector on behalf of Greece and to save her honour is an example, and it may be added that he was fully bent on it, for he was bracing his armour on when his brother interposed. In an earlier book when

<sup>i</sup> P. 702-7.    <sup>j</sup> P. 735-46.    <sup>k</sup> Ψ. 439-41, 567.    <sup>l</sup> Ψ. 570-85.    <sup>m</sup> Ψ. 573-5.  
<sup>n</sup> Ψ. 607-9.    <sup>o</sup> Ψ. 609-10.    <sup>p</sup> δ. 486-90.    <sup>q</sup> δ. 538-40.  
<sup>r</sup> δ. 551-3.    <sup>s</sup> δ. 91-3.    <sup>t</sup> δ. 97-9.    <sup>u</sup> δ. 100-3.    <sup>v</sup> δ. 104-10.  
<sup>w</sup> δ. 105-6.    <sup>x</sup> B. 589-90.    <sup>y</sup> B. 636.    <sup>z</sup> B. 553-4.    <sup>a</sup> B. 673-4.  
<sup>b</sup> δ. 12.    <sup>c</sup> δ. 3-4.    <sup>d</sup> H. 93-5.

he was wounded by the foul arrow of Pandarus, it is said of both Agam. and himself *δύγησεν*,<sup>o</sup> each "was shocked"; but Agam. volubly deplors the possible consequences in 27 lines, Menel. in 4 bids him not alarm the army, for the shot had barely pierced his accoutrements. When Machaon the surgeon, whose presence he does not ask for, arrives, he is found still standing in the midst of his comrades, and seems to be fighting<sup>f</sup> again immediately afterwards. In the night-colloquy of chiefs which introduces the Doloneia, it is Menel. who first makes the suggestion<sup>g</sup> of sending a spy to observe the enemy. Agam. takes<sup>h</sup> no notice of the hint, but when the same idea<sup>i</sup> is seized and expanded by Nestor, it is found at once acceptable. Here it is observable that Menel. claims no credit for the original suggestion made previously by himself, but, when Diomedes has volunteered as principal, merely rises among the rest to offer to accompany him. His unobtrusiveness draws the undeserved<sup>j</sup> censure of Nestor, as though it were want of energy, on which Agam. at once does him justice<sup>k</sup> — "his apparent slackness and backwardness arise from no such cause, but from a wish to act under authority and from waiting for the word of command".

(8) *His brotherly allegiance* claims notice next. It is the earliest<sup>l</sup> trait which the Il. opens to view, where in the first council he comes *ἀντόματος*, "for he knew his brother, how much trouble he took". He, accordingly, after<sup>m</sup> a hard fought-day and wakeful night, is first stirring, and goes forth to visit his brother whom he finds not yet fully dressed and armed, and from whom he asks<sup>n</sup> and receives with simple deference precise directions as to his movements. So when Diomedes<sup>o</sup> is foremost in fight, the Atridæ forming a pair are next, and so Agam. generously shields him, as has been seen, from the wrongful imputations of Nestor. He appears in fact though not in form to fill the place of *θεράπων* to his brother. Of course this does not prevent his having also a *θεράπων*<sup>p</sup> of his own. The loyal devotion of Odys. to his chief has been dwelt upon. That, however, seems to have been a matter of principle and far-seeing discernment. Yet Odys. has necessarily an independence of action and judgement incompatible with the true therapontic position. The devotion of Menel. springs from brotherly affection. The Atridæ, when on foot,<sup>q</sup> combat together, just as, Achilles<sup>r</sup> says, he and Patroc. had done, and when they are so, Agam. guides and directs, and Menel.<sup>s</sup> acts only as second, and so Agam. speaks<sup>t</sup> of him as *ἐμὴν ποιτιδέγμενος ὄρημν*. Hence Telem., on hearing of Agamemnon's fate, at once<sup>u</sup> enquires "where was Menelaus?" And Nestor approves<sup>v</sup> the question. The utter abandonment to his outburst<sup>w</sup> of sorrow, which he himself describes, on the news of Agamemnon's death, is a picture fraught with noble tenderness, and bespeaks how the impression of that dismal scene had sunk into his sensitive heart. And on the foreign shore, where he had heard the tidings, he at once honours his brother's memory<sup>x</sup> with a cenotaph, *ἐν' ἄσβεστον κλίος εἶη*. On one occasion this brotherly deference was abandoned<sup>y</sup> and "Pallas sowed strife between the Atridæ". It was when victory intoxicated them, and when Menel.

<sup>o</sup> *A.* 148 foll.    <sup>f</sup> *Z.* 37.    <sup>g</sup> *K.* 37-8.    <sup>h</sup> see *K.* 43-59.    <sup>i</sup> *K.* 204-17.  
<sup>j</sup> *K.* 114-8.    <sup>k</sup> *K.* 120-3.    <sup>l</sup> *B.* 408.    <sup>m</sup> *K.* 25-35.    <sup>n</sup> *K.* 60-3.  
<sup>o</sup> *Θ.* 261.    <sup>p</sup> *Z.* 53. *A.* 488.    <sup>q</sup> *Z.* 53.    <sup>r</sup> *Z.* 341-2.    <sup>s</sup> *Z.* 61-3.    <sup>t</sup> *K.* 123.  
<sup>u</sup> *γ.* 249.    <sup>v</sup> *γ.* 255-61.    <sup>w</sup> *δ.* 538-40.    <sup>x</sup> *δ.* 583-4.    <sup>y</sup> *γ.* 136.

had at length recovered his Helen. That in such a reunion his usual deference for Agam. should have been infringed is not unnatural, Menel., we find, was bent on instant<sup>z</sup> return. His home-yearning, we may suppose, was at the moment an overwhelming impulse; thus he neglected the gods, parted in strife from his brother to meet no more, wandered far and wide, and came home too late to avenge him, the last,<sup>a</sup> save Odys. alone, of all the princes.

(9) *A general tenderness of disposition.* This is exemplified in the case of Adrastus,<sup>b</sup> whom, when prostrated in the *melée* by an unlucky accident, Menel. is going to spare, being moved by supplication. Seeing this, Agam.<sup>c</sup> with hot haste interposes, “ὦ τίκρον, why care for men? &c.” reminding Menel. of all the wrong the Trojans had done him, and hardening his mind against mercy. Menel., accordingly, pushes away the suppliant from him, but leaves the ungrateful task of slaying him to his brother. Now, it is clear that the poet regards Menel. as foolishly weak, for he describes to Agamemnon's advice as “a word<sup>d</sup> in season.” And certainly no other hero on either side, unless perhaps Achilles,<sup>e</sup> would ever have spared a suppliant out of mercy, though he might have been tempted by a heavy ransom. It is clear, however, that it is mercy and not lucre which prompts Menelaus, and which his brother rebukes. Homer thought mercy to an enemy foolish, which we think right, but he made mercifulness a consistent part of this hero's character, although it could not consistently have entered into that of perhaps any of his fellows. The poet's conception is nobler than he himself could be conscious of, and rises by the very fact of a higher moral standard being applied.

(10) The same gentleness of bearing<sup>f</sup> is shown in his rescue of Odys. when surrounded and alone. He takes the wounded comrade by the hand and leads him out of the fight. So at home he tenderly dwells<sup>g</sup> in retrospect on the devoted services which that hero had rendered, speaks of how he would have transported him, people and all, to Lacedæmon, and given him there a city of his own, where nothing but death should have interrupted their delight in each other's society; and at the thought of the happiness so lost to him by the envious decree of the gods, breaks out and weeps aloud with a depth of earnestness which carries all the company in tears around him. Nor are they recovered from the abandonment of sorrow by any words of his, although the senior and the host, but by the much younger Peisistratus,<sup>h</sup> who, though himself remembering<sup>i</sup> his own share in the havock of war, yet interposes a well-timed protest against unseasonable indulgence in such feelings. Menel. courteously accepts the reproof, eulogizes<sup>k</sup> Nestor in his age, “growing old” — as if in contrast with his own almost childless state — “with wise and warlike sons around him”. In the same spirit of delicacy he, when touching<sup>l</sup> on a questionable act of Helen, which had endangered the final success of the Greeks' last stratagem, and, but for Odys.,<sup>m</sup> would have caused the ruin of the enterprise, says, “some deity who favoured the Trojans must have prompted her”, as though to anticipate any pain the reminiscence might have caused. He shines most signally in his own house: the perfect gentleman, the tender

<sup>z</sup> γ. 141—5, cf. δ. 352—3.

<sup>c</sup> Z. 55—65.

<sup>d</sup> Z. 62.

<sup>b</sup> δ. 190—5.

<sup>i</sup> δ. 187.

<sup>a</sup> γ. 311; cf. 249—57; α. 286.

<sup>e</sup> φ. 101 2.

<sup>f</sup> Δ. 487—8.

<sup>k</sup> δ. 204—11.

<sup>l</sup> δ. 274—5.

<sup>b</sup> Z. 45—54.

<sup>g</sup> δ. 170—85.

<sup>m</sup> δ. 285—9.

friend and husband, the host who studies the welfare and comfort of his guest with a considerate solicitude, are all met in him. He forms in this a fine contrast with the somewhat<sup>n</sup> over-bearing, jovial hospitality of old Nestor in the previous book. He is indignant at the question<sup>o</sup> of his *θεράπων*, whether the guests are to be received or sent further. And here again there springs to his lips an expression of grateful remembrance for all the hospitality which he had himself received in his roaming voyage, till Zeus had given him rest. He discerns the rank of his guests, though not knowing who they are, and expresses<sup>p</sup> his genuine admiration of their gallant appearance. He seems to make the guest his study and to forget self to an extent unmatched elsewhere.

(11) On Telem. declining<sup>q</sup> his offer of a chariot and team as a present, he is only pleased, and says,<sup>r</sup> "well then, I will change this for something else, for well I can". His being up before his guests and coming forth to meet them is of a piece with his sentiment, which, in Pope's version of it, has become proverbial as expressive of the duties of the host, "welcome the coming, speed the parting guest", but which is even more pointed and weighty as Homer puts it.<sup>s</sup> "I cannot bear the host who, while he is kindness itself, is really doing the most unfriendly thing (in pressing the unwilling): — better all things in due moderation. It is just as bad of him who hurries off the guest who has no wish to part, as of him who detains the one who is eager to be off." And beyond the usual offer of the<sup>t</sup> banquet and the parting present, he urges a further and unusually friendly offer,<sup>u</sup> "if you wish to make the tour of Greece, let me accompany; I will horse your chariot and guide you to all the cities". On the offer being decisively declined, he without a word<sup>v</sup> bids his wife and servants prepare the banquet, and busies himself about selecting a present the most splendid and most precious he possesses. There is an air of ceremonial<sup>w</sup> and punctilious courtesy about the presentation which is very characteristic, and together with the preceding speech,<sup>x</sup> which commences with a solemn commendation of his young guest to Zeus, is probably meant to mark the man. Helen with less formality adds at the end of her brief address, *σὺ δὲ μοι χαίρων ἀφίλοιο οἶκον ἐνκείμενον καὶ σὴν ἐς πατρίδα γαίαν*. The parting ceremonial includes a message of loving remembrance from Menel. to Nestor., with once more a glance back at the battle-fields of other days.

(12) Yet he is withal of quick temper — a characteristic often allied with great amiability and generosity of soul. Thus he is kindled<sup>y</sup> at once when Antil. shows signs, as he thinks, of over-reaching him in the race, and tartly<sup>z</sup> tells his seneschal Eteoneus, in reply to a question reflecting on his hospitality, "you used not to be such a fool".

(13) *His sense of right* prevents this predominance of feeling from issuing in weakness. It is as constantly present to his mind as the toils and sufferings of his comrades. Thus he rejoices<sup>a</sup> at the sight of Paris in the hostile van, "for he said to himself that he would punish the wrong-door". So in both his addresses to Zeus he refers expressly to the same vengeance due,<sup>b</sup>

<sup>n</sup> γ. 346—55.      <sup>o</sup> δ. 31—6.      <sup>p</sup> δ. 62—4.      <sup>q</sup> δ. 601—8.      <sup>r</sup> δ. 611—2.  
<sup>s</sup> ο. 69—73.      <sup>t</sup> ο. 75—9.      <sup>u</sup> ο. 80—2.      <sup>v</sup> ο. 92—104.      <sup>w</sup> ο. 120—4.  
<sup>x</sup> ο. 111—9.      <sup>y</sup> Ψ. 439—41.      <sup>z</sup> δ. 31—2.      <sup>a</sup> Γ. 27—8.      <sup>b</sup> Γ. 351—4.



as likely to deter similar transgression and to<sup>c</sup> recompense wickedness. In the heat of a later battle-field, having slain an enemy, he takes occasion to denounce<sup>d</sup> in set terms the Trojans, as all guilty of his wrong as well as regardless of the wrath of Zeus, and points out that they had been well treated first<sup>e</sup> by Helen, which makes their crime the blacker. His feelings then work him up to a remonstrance addressed to Zeus for being so indulgent to transgressors, "for<sup>f</sup> all these things are", he says, "ἐκ σέο". The same sense of wrong in the abstract, and of personal injury allied to it, are shown in the dispute after the chariot-race. He is delicately scrupulous in the enforcement of his demands. "No<sup>g</sup> one shall say he has overborne the right by false pretences", and, in the midst of his call upon his fellow<sup>h</sup> βασιλῆες, to decide between them without partizanship, suddenly prefers making the defendant's own conscience<sup>i</sup> umpire in the case, and tenders him an oath to purge himself of guilt. There runs moreover a moral tone throughout his several addresses on this subject which marks him more than any other speaker. Even at the moment when<sup>k</sup> injured, he shouts angrily to Antilochus that "he shall not bear away the prize without an oath"; his recognition, too, of the previous good character of the offender is remarkable. It is evidently in his mind all along that he is bound to respect on personal grounds the man who has injured him. But it comes out gradually; when, for instance, he feels the smart of wrong, he exclaims on<sup>l</sup> the instant, "the Achæans, and I among them, gave thee, *but untruly*, a character for discretion". When he has had a moment to cool down and the herald has placed the sceptre in his hands, he though vehemently angered, softens this down<sup>m</sup> into, "Antilochus, *heretofore discreet*, what a deed hast thou done"! After the concessions of Antil. have mollified him he commends him as "*not*<sup>n</sup> having been given to transgression or indiscreet before", and makes allowance for him on the score of youth, but bids him beware in future of over-reaching his betters.

(14) This is a curious scene, because, to our notions of the right and the wrong in such a case, Antil. had probably the right on his side; yet, although the verdict of the βασιλῆες is not given, and the oath is waived, it is probable that Antil. could not have sworn that he had not acted ἐκὼν δόλῳ. His not replying<sup>o</sup> to Menelaus' first remonstrance, and "making<sup>p</sup> as if he heard him not", would probably, if nothing else, have prevented such a denial. Further, Nestor, who had given Antil. special instructions<sup>q</sup> and advice how to use μῆτις to counterbalance the inferiority of his team, and who was evidently deeply interested in his winning, is silent under the reproaches and appeal of Menelaus. We may surely presume that Nestor thought the case too clear against his son, for him to interpose his great authority and his persuasive tones, and therefore that Menel. was upholding the cause of fair play, as then understood. The whole question turns of course upon the further one, "what amount of artifice (δόλος) is allowable in a contest of speed?"

(15) To the same head belongs in part his scrupulosity regarding the ritual of justice, ἢ θέμις ἐστίν, both in this case where he bids<sup>r</sup> Antil. "stand before

<sup>c</sup> Γ. 365-6.

<sup>d</sup> N. 620-5.

<sup>e</sup> N. 627.

<sup>f</sup> N. 632.

<sup>g</sup> Ψ. 575-6.

<sup>h</sup> Ψ. 573.

<sup>i</sup> Ψ. 581-5.

<sup>j</sup> Ψ. 441.

<sup>k</sup> Ψ. 440.

<sup>l</sup> Ψ. 570.

<sup>m</sup> Ψ. 603-5.

<sup>n</sup> Ψ. 426-8.

<sup>o</sup> Ψ. 430.

<sup>p</sup> Ψ. 306-48.

<sup>q</sup> Ψ. 581-5.

his horses and chariot, hold the whip with which he drove, take hold of his horses and swear by Poseidon", and in the former, where he prescribes "two lambs, one white, the other black, as sacrifices to the Sun and the Earth", to be brought by the Trojans, and "another" by the Greeks "for Zeus". The same scrupulous anxiety for the securing justice speaks in his demand<sup>s</sup> for Priam's presence to be a party to the covenant, as he had learned to distrust his sons.

(16) Akin to this is a somewhat staid and earnest cast of character strongly tinged with the gentler shade of melancholy. This is rather more fully developed in the *Od.* amid the regrets roused by the occasion of Telemachus' visit. The name of his only son, Megapenthes,<sup>t</sup> though he was not born of Helen, may have been later given in remembrance of his father's "great woe" (*μέγα πένθος*). Yet he retains elasticity<sup>u</sup> of spirits, and smiles with delighted approval at the shrewd refusal by Telem. of a chariot and horses as a present. To this belongs his preference for age as a guarantee of discretion, and his frank acceptance and endorsement of the excuse of Antil., "that youthful impulse had got the better of his good sense". Here may also be mentioned Nestor's assurance that Telem. might rely on Menelaus' tidings,<sup>w</sup> *μάλα γὰρ πεπνυμένος ἐστίν*, and the emphatic declaration of Menel. himself, "I will not deceive you, but as far as I have heard I will keep back no word nor hide aught from you". In this there seems something more of a conscientious tone than ordinarily appears.

(17) *An intellectual inferiority*, however, marks him. In the council he is silent. He was sent as an ambassador<sup>x</sup> with *Odys.* to demand the reparation of the original wrong, but this was because he was the person principally injured. Antenor said,<sup>y</sup> he "learned" on this occasion "to know the outward man and the deep counsels of both of them", but as he does not know *Odys.* by face when he sees him in the field, this is evidently rather vague in meaning. Menel., though here, we may suppose, obliged to speak, yet left on Antenor by his discharge of that duty the impression of an impulsive speaker,<sup>z</sup> (*ἐπιτροχάδην ἀγόρευεν*) lacking command of language, though what little he said was to the purpose. In agreement with this, his speeches in the *Il.* are the shortest of any among the leading chiefs, except those of Ajax. In the *Od.* he is in his own palace, and draws largely on narrative for the material of his discourse, but his only really long speech includes an entire tale. His longest in the *Il.* would be only 10 lines but for the prayer to Zeus which it embodies. The one in which he speaks<sup>a</sup> with strong feeling under recent wrong, sums up all invective and appeal to men and gods in 16 lines. When rousing and conversing with his brother he commences in 5<sup>b</sup> lines, to which *Agam.* replies in 11,<sup>c</sup> and continues in 3<sup>d</sup> which are answered in 7.<sup>e</sup> He is directed and tutored by others, not only by *Agam.* but by Ajax Telamon., who sends<sup>f</sup> him about the field like an *aide-de-camp* even in the battle known as his *ἀριστεία*. He is evidently somewhat undervalued, in part owing to his modesty and deference, yet also owing

<sup>r</sup> *Γ.* 103—4.      <sup>s</sup> *Γ.* 105—6.      <sup>t</sup> *δ.* 11; cf. *P.* 139.      <sup>u</sup> *δ.* 609—11.  
<sup>v</sup> *Ψ.* 604; cf. 589—91.      <sup>w</sup> *γ.* 328; cf. *δ.* 190—1.      <sup>x</sup> *Γ.* 205—8.      <sup>y</sup> *Γ.* 208.  
<sup>z</sup> *Γ.* 213—5.      <sup>a</sup> *Ψ.* 570—85.      <sup>b</sup> *K.* 37—41.      <sup>c</sup> *K.* 43—59.      <sup>d</sup> *K.* 61—3.  
<sup>e</sup> *K.* 65—71.      <sup>f</sup> *P.* 245, 652—5, 716—21.

to a want of outspoken firmness, in place of which his style is timidly suggestive. Thus he throws out a hint, when he rouses his brother before the night-council, "why are you<sup>c</sup> arming? Are you thinking of dispatching a scout? I much fear that no one will undertake that duty ... one would need be of sturdy courage", — thus he half damps his own suggestion, which accordingly Agam. deigns not to notice. It has been before remarked how different is the reception of the same advice from Nestor.<sup>b</sup> But let one mark the difference in the way of advising, the penetration, foresight and sagacity, which stamp the latter, as compared with the half-hinting, half-hesitating mode of the former. On the field, though acting chiefly under Ajax' direction, he seems slightly to lose his head. Ajax bids<sup>l</sup> him find Antilochus to announce to Achilles Patroclus' fall. Menel. gives Antil. the message, but adds, "tell Achilles<sup>k</sup> to come and rescue the body, now stripped, for *Hector has the arms*"; yet he must have known that the weapons spoiled from the corpse were *Achilles' own*, and that he could not take the field for want of them. Antil. drops this impertinence in delivering the message;<sup>l</sup> and Menel., who has nearly recovered his presence of mind by the time he has rejoined Ajax, adds<sup>m</sup> thereupon, what is really an answer to his own request just made of Achilles through Antil., but which he, with still a remnant of mental distraction, addresses to *Ajax*; "I don't think Achilles will come *now*, however enraged at Hector he may be, for *he cannot unarmed* fight the Trojans". We need not therefore be surprised at the ease with which Antil., over-acting Nestor's advice, who would, and to some extent does, put an old head on young shoulders, outwits Menel. in the chariot-race. Observing Telem., on his visit in the Ody., weeping at the mention of his father's services, he is debating<sup>n</sup> with himself whether to let his young guest first open his grief in words, or question him himself; and before he can resolve the doubt, Helen<sup>o</sup> has arrived with her attendant handmaids and queenly state, and taken her seat, and herself assumed the conversation. Another example of the same slowness of wit is the last glimpse which the poet gives us of Menel. He stands hesitating<sup>p</sup> how to answer the young Pisistratus, who calls upon him to interpret an omen, which occurred as he and Telem. were leaving Sparta on their return, nor does he succeed in finding a word, good or bad, till again Helen interposes.

(18) As a fighting-man he is better than he is esteemed, and suffers undue depreciation from friend and foe. The patronizing caution<sup>q</sup> given him by Euphorbus not to meddle, is a proof of this, and in reply to it Menel.<sup>r</sup> refers to another foe who had undervalued him to his cost. So Apollo reproaches<sup>s</sup> Hector: "How you shrank from Menelaus, who heretofore was but a milksop at his weapons, but now is gone off bearing a corpse away single-handed, besides slaying a valiant comrade of your own in front of the battle". This is, of course, after Athenê has<sup>t</sup> given him βέη and θάρσος; but then she never bestows these, contrarily to the law of moral nature, on a coward, but only enhances their preponderance where they existed before.

(19) Yet his valour lacks the passive, dogged quality. It flickers with the sentiment of honour, but is damped by the presence of the actual danger

<sup>ε</sup> K. 37—41.    <sup>h</sup> K. 204—17.    <sup>i</sup> P. 652—5.    <sup>k</sup> P. 691—3.    <sup>l</sup> Σ. 18—21.  
<sup>m</sup> P. 709—11.    <sup>n</sup> δ. 116—9.    <sup>o</sup> δ. 120—37.    <sup>p</sup> ο. 169—71.    <sup>q</sup> P. 12—7.  
<sup>r</sup> P. 24—8.    <sup>s</sup> P. 587—90.    <sup>t</sup> P. 567—70.

which it had sincerely defied before. Menel.<sup>u</sup> rises in uncalculating enthusiasm to Hector's challenge, but, after earnest self-debate,<sup>v</sup> resolves prudentially the question of fighting when Hector appears in front. The words of Ajax,<sup>w</sup> though they sound not much more valorous, yet are not followed by retreat, but by summoning rescue and standing firm till it comes. The self-debate of Odys.<sup>x</sup> in a somewhat similar case is also resolved contrariwise, to stand firm; but on that occasion, though hard pressed by numbers, Odys. has not Hector in front. On the whole then, Menel., with more sentiment and sense of honour than all, but a less equable courage than most, makes no contemptible figure in the field, although marked by a certain unsteadiness derived from the somewhat flighty and romantic vein which tinges his character; so that the simile of the gad-fly<sup>y</sup> expresses a large breadth of his moral quality. So in his offers of friendship his tone is unpractically sanguine, *e. g.* in the notion of offering Odys. and his people a home in Ithaca, without calculating the difficulties in the way of such an attempt, and in the offer of a chariot with horses complete, as a present to Telem., in whose country he must have known they could not have been used, which compliment the younger man with more discernment declines.

(20) His personal appearance is less clearly marked than we might have expected. Save that he was, like his brother,<sup>z</sup> tall, there is nothing to mark him but his auburn<sup>a</sup> hair. The epithet *εὐρέας*<sup>b</sup> applied to *ἄμους* is a fixed and absolute one, and must not be taken in his case as meaning that relatively and comparatively his shoulders were "broad". Helen calls him,<sup>c</sup> generally, "a husband lacking no gift of mind or person", but this must of course be taken *cum grano salis*, and we may perhaps conclude, that his appearance was somewhat lacking in marked characteristics, except as regards his hair. There is no epithet of any considerable force applied to him; he is, like the other warrior-princes, *βοῆν ἀγαθός, ἀρηϊφίλος, δουρείκλυτος, ἀρήϊος*, and the like, but neither upon him nor his brother is any epithet expressing mental gifts, bestowed, save the common-place *πεννημύτος*.

(21) He appears to some extent in an official relation, conjointly<sup>d</sup> with Agam., which fact we glimpse in two or three passages of the Il. This is expressed in the line by which old Chryses' advances are described as made to<sup>e</sup>

*Ἄτρεΐδα δὲ μάλιστα δύνω, κοσμήτορι λαῶν,*

and he is once called *ἄρχος Ἀχαιῶν*, which, if we compare its use of Sarpedon and Iasus,<sup>f</sup> should mean chief of the whole army, *i. e.* in joint chieftaincy with Agam.

(22) The character of Menelaus, in the tenderness and affectionateness which so largely enter into it, in its devotedness to one woman, in its profound tinge of religion, in its chivalrous honour, rigid sense of justice, uncalculating and romantic friendship, and no less in its somewhat ceremonious scrupulosity and proneness to a gentle melancholy, more nearly approximates to the mediæval romantic type of the true knight than anything else which human genius created in times before romance arose.

<sup>u</sup> H. 94—102. <sup>v</sup> P. 91—106. <sup>w</sup> P. 238—45. <sup>x</sup> A. 404—10. <sup>y</sup> P. 570—2.  
<sup>z</sup> Γ. 210; cf. 193. <sup>a</sup> δ. 265, *et alibi*. <sup>b</sup> Γ. 210. <sup>c</sup> δ. 263—4. <sup>d</sup> B. 762;  
H. 373—4, P. 249—50, T. 310. <sup>e</sup> A. 16. <sup>f</sup> B. 426; O. 337.

## 9.

## HELEN.\*

(1) The sentiment of the Greeks regarding Helen is remarkably coincident with the outward facts of her life within Troy. They,<sup>a</sup> and especially Menel., are bent on avenging her "unrest and sorrows", and we see her there suffering such sorrows. But when we look deeper, those sighs are not merely the sighs of a captive for lost freedom, but those of a sinner for lost purity. She is regarded, by the Greeks — and by all save herself — not as an accomplice but as an injured person. There is a gnawing-horror of self-reproach within her for her own share in the business of her abduction, which makes her impute it to the loathing of her kin, when she misses her brothers on the field, — an absence arising simply from their death — whilst all the while the opposite sentiment prevails regarding her. In the total absence of details it is impossible to fix on the precise step in the descent of guilty acts at which her will had become defiled by consent. But that there was some such stage of moral declension, after which self-respect became impossible, is certain. Her deep and poignant words cannot be interpreted of mere external position and of the regard of others alienated. The Trojans,<sup>b</sup> if they did "shudder at her", did so from a sense of their national sufferings, not of her being more or less guilty with regard to her husband. They were more likely to consider their own woes than his. Yet it is natural that she should feel their curses, if they cursed her, as the goads of her guilty conscience, and as the outward symbol of her self-abhorrence within. Nor would her acquiescence in the position which the manners of her age had assigned her, unless there had been some guilty compliance on her part, have of itself sufficed to load her with remorse. Many women, doubtless married women, must have been constantly made captives without their husbands being slain, and their only hope in life would then become to accept their new position and make the best of it. It is hardly possible to conceive a woman, when so seized, having practically any choice in the matter.

(2) The Greeks and Menel. take the view most natural to them, to believe her wholly innocent in the absence of all direct proof of her guilt. Such proofs they could hardly have; they rest within her own bosom and in the consciousness of Paris the seducer and Aphroditê the temptress. But it is plain that the poet means to show, by the ascendancy<sup>c</sup> exercised over her, the "Argive" Helen, by this most purely Trojan partizan-deity, how a guilty compliance has enslaved her will, so that she "cannot deliver her soul". She, while waiting on the battlements to be made the prize of valour to her rightful lord, is dragged back again to share in guilty horror the bed of shame with her seducer, on whom the brand of cowardice has now fallen. She feels a shock<sup>d</sup> of surprise at the appearance of what seemed an aged

\* I am indebted to Mr. Gladstone's elaborate vindication of the character of Helen for many of the details of this article, but on one broad ground I differ from him. He seems to me make her a penitent with nothing — one may almost say — to repent of.

follower of her own, summoning her to the chamber of Paris; but before she recovers herself, the features disclose those of the adulteress deity. It is possible that this recalls an earlier scene, that the aged wool-spinner had so wrought upon her before, and that this may shadow forth that step in her fall for which self-forgiveness is impossible. This would explain very naturally the preference of Aphroditê for that *εὐδωλον*; but this is conjecture merely. The scene of hope, alarm, distrust, resistance, contemptuous defiance, and final submission and self-loathing acquiescence, is in itself a moral epic.

(3) Then comes the counterpart to the picture, the laws of her position bind her now as the wife of Paris. The chance of retrieving what she was has disappeared. Her position has its duties and she accepts them with a bitter struggle — but accepts them still. Practically, the only solution of the conflicting claims upon her would be victory in arms. That had been snatched from her hopes, and she remains the wife of Paris. This was the only view which Greek and Trojan would take of her position. Somebody *must* have the rights of a husband over her, and till those of Menel. could be enforced, those of Paris were valid. "Possession" was "nine points of the law", as conventionally understood, if not more. Her recent relapse from better hopes is what makes her emotions in this sixth book so powerful. And then comes one of those grand, simple, and effective combinations in which the poet excels; and its contrast with the following group of Hector amid his pure family affections heightens its effectiveness. Forced to renew her acceptance of a husband who is a coward, she seeks to stir up some sparks of manly spirit within him; and, seconded by Hector, does not wholly fail.

(4) But here again, in making some purer instinct utter its voice of anguish within her, the poet strikes a root-deep truth; or rather rises to a height of which he himself was dimly conscious, and which it requires a light from above to measure in its fulness. Thus "to will is present with" Helen, "but how to perform that which is good" she "finds not". Nor can we find a clearer lesson among the examples of Pagan antiquity of the tyranny of sin drawn by St. Paul in a full-length portrait in Rom. VII, 14—24.

(5) Her words regarding her brothers are the most decisive of her guilt of any that escape her. She feels that she deserves their loathing, that, if there, they could only share her shame. These strong expressions, \* *αἰσχρα δευδιότης καὶ δυνείθεα πολλ'*, *ἃ μοὶ ἔστιν*, are inconsistent with her innocence. We may compare them with her words of Paris: he cared not for the *νέμεσίν τε καὶ αἰσχρα πόλλ' ἀνθρώπων*, which would certainly follow his unmanly behaviour in the field. What, then, is the virtue which for woman, in a rude, but on the whole pure and simple age, corresponds to valour in man? What is that which, when forfeited, draws down indignation and shame upon her, even as poltroonery does upon him? Nor do the epithets of opprobrium which she heaps upon herself admit of any other interpretation than the same to which these questions point.\* They are † *ἔμετο, κυνός*

\* Mr. Gladstone considers that the expression of Paris (*ἀρπάξας*) implies such violence as totally excludes guilty complicity on her part and conclusively decides in her favour the questions "whether the fatal act of quitting her

κακομηχάνου, δειροέσσης, "monster of base practices for one to shudder at". In the Ody., amid the soothing influences of position restored, her style is still *ἔμειο κωνώπιδος*,<sup>b</sup> — the exact epithet applied (Θ. 319) by Hephæstus to Aphroditê taken in adultery — even as when the mortal<sup>i</sup> combat was raging for her sake in the Il. She is humbled even amidst her queenly state by the thought of what she had been.

(6) Again, the goddess Iris rouses in or infuses into her mind a love of her first husband, city, and parents, and tears of tenderness well from her<sup>t</sup> eyes, as she descends, deeply veiled in snowy linen, from her chamber. There is no due authority for saying that the emotion was wholly new to her, but the words imply that it was not her habitual frame of mind. She herself, speaking<sup>l</sup> of another occasion of similar emotion, says, "my heart rejoiced (at the successful escape of Odys.), for my inclination had for some time been turned to go home again, and I repented of the sin which Aphroditê caused when she led me thither". It is of course possible to give a different shade of meaning to the words *ἄτην μετέστεινον*; but if it be called "sin"<sup>\*</sup> when we consider Paris' share in it, why are we to change the word when we take the case of Helen? In speaking of the wrongful act to which two persons are a party, Homer never meant to lay the main burden of moral responsibility solely on the one; and strange indeed would be the moral lesson, if all the guilt should be on Paris' side and all the repentance on Helen's. And lastly, the argument of Penel.,<sup>m</sup> though its moral tone is not high, and its introduction rather troubles than illustrates the view she is there taking of herself, yet, taken as it stands, amounts to this, "Helen *would* not so have acted with Paris had she foreseen the consequences", — which plainly postulates that there was, at any rate, at one time, a power in her of resisting, and that she did not resist. The words of old Priam on the wall of Troy have a caressing tone which quite deprives them of any judicial weight: — "tis not thou but the gods who are, I suppose, to blame", might as easily have been said for Paris, had any one been fond enough of him to say it. The expression denotes a partiality and tenderness for the person, just as do the similar words<sup>n</sup> of Agam., whose partiality and tenderness are for himself, in the reconciliation with Achilles. And the familiar fondness of Priam, Hector, and Laodicê for her, points to the supposition that she had

husband was premeditated and whether it was of her own free choice". The able arguments for the defence are superfluous where *habemus conscientem ream*. It is remarkable, too, — although, if any special force lay in the Homeric use of *ἀρπάξω*, Herodotus would be of little weight — that in the passage where the latter elaborately discusses the question of Helen and others as between Asia and Europe, he exactly and in terms contradicts Mr. Gladstone's theory: *δήλα γὰρ δὴ ὅτι εἰ μὴ αὐταὶ ἐβουλέατο οὐκ ἂν ἤρπαξοντο*. I. 4. But there is no reason to suspect *ἀρπάξω* of any sense in the poet which it does not bear in the historian.

\* Z. 356 "*Ἀλεξάνδρου ἔνεκ' ἄτης*, on account of the sin of Paris". Gladst. III. §. iv. 578. It is worth noticing that Helen, in this passage, speaks of herself (*ἔμειο κωνός*) and Paris in terms of equal guilt, and expects that they will be alike *ἀνθρώποισι . . . ἀοιδίμοι ἐσομένοισιν*.

<sup>δ</sup>. 145.

<sup>ι</sup> Γ. 180.

<sup>κ</sup> Γ. 139—42.

<sup>λ</sup> δ. 259—62.

<sup>μ</sup> ψ. 218—24.

<sup>ν</sup> T. 86—7.

thoroughly accepted her position, and become as one of them, stifling and burying regrets for husband and child, until at the summons of Iris, or the visit of Odys. they started again to agony of life.

(7) The poet makes<sup>o</sup> it twenty years at Hector's death since she left Menel. and ten more elapse before she is brought before us again. It is not inconsistent with what we know of conscience that it should sleep a long slumber, and awake as if invigorated at last. Homer has carried the power of conscience and the reality of remorse to the highest pitch. He does not declare them dogmatically, but he stamps them indelibly on one of the most exquisite of his characters, and charges the loveliest features with the expression due to their anguish. They stand out as real on his page as in the fearful "Last Judgment" of Michael Angelo. He paints them, too, as undying, as yielding not to time, to suffering, or to the diversion of home delights, or even to the prospect of translation,<sup>p</sup> and of some dimly<sup>\*</sup> blessed state beyond this world. Helen has all this, but the slow fire of her purgatory, though not bursting fiercely forth as in the Il., is still<sup>q</sup> unquenched in the Ody.; and when her conscience was once roused, it woke to sleep no more. She has no *νηπιενθής* for herself. The gods gave her no<sup>r</sup> child, save the daughter of her pure and early prime. This abiding penal mark of barrenness suggests her continuance under the ban of sorrow.

(8) The lighter tones of her character are in marvellous harmony. Her elaborate<sup>s</sup> embroidery in Troy and her work-basket<sup>t</sup> of state at home are proofs of her taste. Her early love of finery and show appears as a refined and stately elegance. The basket<sup>u</sup> was a present from an Egyptian princess, but to an idle voluptuary would have been as out of place as Menelaus' chariot and horses in Ithaca; see the description of her treasury of shawls *παμπούκιλοι*,<sup>v</sup> οὗς κάμειν αὐτῆ. Her present to Telem. is not only "a memorial of Helen", but "of Helen's handy-work".<sup>w</sup> There is a beautiful light and shadow playing about her dialogue<sup>x</sup> with Priam on the wall, which makes us feel with all the more potency the gloom which overcasts it when her evil genius, the seductress-deity, appears. The sight of the Argive host and its princely lords, which would have elated her had she been innocent, is only humiliating in her guilt. The dotting fondness<sup>y</sup> of old Priam, and his aged councillors chirping their admiration for her, whilst she is wrung so bitterly at heart, has the grand power of nature, simplicity, and truth, — those secret springs of all pathos. The delicate grace of her plaintive gratitude to Hector<sup>z</sup> gives a consummate finish at once to his character and to her own. Her ready sweetness towards all save her injurer and temptress, and her grave tone of rooted aversion to the one,<sup>a</sup> and her sharp sarcastic rating of the other,<sup>b</sup> show a fund of deep moral feeling, which the fictions and conventionalities of her Asiatic life had left essentially sound. At home her delicate<sup>c</sup>

\* For, surely, if Menel. was to attain Elysium because he was the son-in-law of Zeus, we must suppose that Helen, in whose right he attained it, was to share it with him.

<sup>o</sup> Ω. 765.    <sup>p</sup> δ. 569.    <sup>q</sup> δ. 145, 260—64.    <sup>r</sup> δ. 12—4.    <sup>s</sup> Γ. 125—7.  
<sup>t</sup> δ. 131—2.    <sup>u</sup> δ. 125—7.    <sup>v</sup> ο. 104—8.    <sup>w</sup> ο. 125—6.    <sup>x</sup> Γ. 161 foll.  
<sup>y</sup> Γ. 162.    <sup>z</sup> Ω. 760—75.    <sup>a</sup> Γ. 428—36, Z. 350—3.    <sup>b</sup> Γ. 399 foll.  
<sup>c</sup> δ. 138.



enquiry, who the strangers were, addressed to her husband rather than to them, her intuition<sup>d</sup> of family likeness, yet hesitation<sup>e</sup> at saying what might embarrass, her easy<sup>f</sup> lead in the conversation, the pure and graceful dignity<sup>g</sup> of her state, her perfect<sup>h</sup> humility unswayed by the accessories of rank, the tone<sup>i</sup> of "rich and rare" which lingers about her, the felicity of her parting gift<sup>k</sup> and parting words to Telem., connecting her memory with his mother that was and his bride that was not yet, her ready<sup>l</sup> wit in reading and interpreting the omen over which her lord and master was hesitating — all impart a mellow and chastened richness to her portrait which exhausts criticism to describe it: she is *καμπούκιλος*<sup>m</sup> as the robes she wove.

(9) There is one passage in her later Trojan life which requires a few words of special notice. Homer does not expressly state, but leads up to the statement, which later legend conveys, that Helen after Paris' death became<sup>n</sup> Deiphobus' wife. The Greek chiefs<sup>o</sup> in the Wooden Horse were surprised and mystified by hearing their names called in accents of their mother-tongue. Each thought he heard his own wife calling his own name, but the voice was to one all, and it was Helen's. Deiphobus<sup>p</sup> was close beside her, and "some deity",<sup>q</sup> says Menel., "who wished to add glory to the Trojans must have ordered her thither", even as "Pallas<sup>r</sup> led her back". She plainly acted under dictation, which may be called compulsion, and the act was in Trojan interests. But that the calling the names of the heroes, in what seemed to each his own wife's tones, was a piece of conscious mimicry, is not so clear. We must allow for strangeness and panic on their parts, and for, perhaps, theurgic assistance\* on hers. That each should think of her who loved him best, when their lives were all set on the cast of that "forlorn hope", is not surprising, nor is it beyond the bounds of strictly natural magic that the ears of each should have translated Helen's voice into that of his own wife. "The airy tongues that syllable men's names" have had such power before now;

\* We ought, however, to remember, that it is the assertion of Menel. that she made her voice sound to each chief like that of his own wife. He, at any rate, may be supposed to have known her voice as *his* wife's. For the rest, his sanguine temperament may perhaps be supposed to have overinterpreted their feelings. But on the other hand, in the *Hy. Apol. Del.* 156 fol. (referred to by Nitzsch on *δ.* 279), it is stated that the Delian maids, *ἑταίραι* of Apollo, have the gift of so imitating *all* voices that each would think the voice his own. This, taken in connexion with the *δαίμων* favourable to the Trojans in *δ.* 275, who is probably to be understood as Apollo, may suggest that that god gave Helen's voice a polyphonic power. Nitzsch suggests (*ub. sup.*) that the *δαίμων* influenced her by rousing eager curiosity and impatience, so that, knowing her friends to be there, she wished to hear their voices at whatever risk to them and herself. Such childish trifling, however, at so critical a moment, need not be imputed to her. What seems clear is, that she had at least no treacherous intent towards the Greeks; for, had she harboured any, it would have been simpler to have divulged to the Trojans what, it seems, she knew, that the *ἄριστοι* were concealed within the horse (*δ.* 278; cf. 256).

<sup>d</sup> *δ.* 141—3.    <sup>e</sup> *δ.* 140.    <sup>f</sup> *δ.* 239.    <sup>g</sup> *δ.* 121—2.    <sup>h</sup> *δ.* 145, 235—7, 261—4, 296—9.    <sup>i</sup> *δ.* 123—6, 131—5, 219—20.    <sup>k</sup> *ο.* 125—9.    <sup>l</sup> *ο.* 169—78.  
<sup>m</sup> *ο.* 105.    <sup>n</sup> *δ.* 276, *θ.* 517.    <sup>o</sup> *δ.* 277—9.    <sup>p</sup> *δ.* 276.    <sup>q</sup> *δ.* 274—5.  
<sup>r</sup> *δ.* 289.

and the influence of darkness, danger, and suspense in tricking human nerves and bewildering momentarily the judgment of the wise and the courage of the bold, must be permitted a wide margin of probability. As regards Helen herself, when led up to that grim, silent, wooden image in the darkness of night, and bidden, if so she was, to call out the names of Menelaus, Diomedes and the rest, would the contingencies and consequences of the act be necessarily present to her? Would she necessarily have had the presence of mind which all those heroes, save one,<sup>8</sup> certainly lacked? If not, why should she have been less ready to speak than they to answer?

(10) On the whole, hers is a character which is seen at first in a transitional state, and then sobers down into a definite tone, and from its later aspect and a few stray hints we are to infer its former cast. It was probably light, gay, and impulsive, with quick feelings and tender affections; but easily drawn, at itself fond of display, by superficial qualities; and likely to yield to the fascinations of a handsome foreign adventurer, of courtly ease and polished manners moulded in a home of Asiatic luxury. It is, assuming the reality of the characters and facts, likely that the somewhat pensive and punctilious tone traceable in Menelaus' character, no less than his inferior intellectual endowments, may have repelled the levity and gaiety of her early years, have led her to esteem him lightly, and have laid her open to the temptation to which she succumbed.

<sup>8</sup> δ. 284, 287.

## APPENDIX F. 1.

### THE HOMERIC GALLEY.

(1) The trees named by Homer for ship-building are the<sup>a</sup> alder, black poplar and fir or pine, which were doubtless in the greatest esteem for their respective purposes. The two former would perhaps be condemned by modern ship-wrights as too spongy and pithy, and yielding too soon to decay, comp. δούρα<sup>b</sup> σέσηπε νεῶν. The latter is still serviceable for all straight pieces. Virgil speaks of the alder's scooped trunk as a primitive boat in *Georg.* I. 136. The tools are merely an axe (πέλεκυς),<sup>c</sup> a carpenter's plummet (στάθμη),<sup>d</sup> an adze<sup>e</sup> for smoothing (σκέπαρνον ἐξέσοον, in active sense), and some wimbles (τέρετρα).<sup>f</sup> The larger augur<sup>g</sup> (τρούπανον), described in a simile as turned by a band (λίμᾶς) worked by several men and guided by another, to bore ship-timbers, was of course out of place where there was but one workman. No saw is mentioned, and we are, doubtless, to suppose that Odys. worked without any; although the saw was, from the mention of *πριστοῦ ἑλέφαντος*,<sup>h</sup> as well as from the use of *σανίδες*<sup>i</sup> etc. known in Homer's time.

(2) Two forms of vessel seem to have been known, the war galley, of a lighter and sharper build<sup>j</sup> (*νήες θοαί*, and *Hy. Apoll. Del.* 155, *ἀκείαι*), and the vessel of burthen, broader<sup>k</sup> (*φορτὶς εὐρείη*), raised on an ἔδαφος (comp. *νήος δαπέδοισι*, *Hy. Apoll. Del.* 238), and apparently without\* a keel, as none is mentioned in the raft which resembles it. The verb by which its structure is hinted at, *τορνῶσεται*, "will round off", probably refers to the extremities, as opposed to the sharper prow, and also stern, of the galley fashioned for speed in rowing. This latter had a keel<sup>l</sup> (*ροπίς*), — its most substantial timber — left bare (*ψιλῆ*) when the sides (*τοῖχοι*) parted, and not too big for a man to grasp it with his arms<sup>m</sup> (*ἀγκυὰς ἐλών*). Thus Odys.

\* Odys. rides on the keel and mast, lashed together, when his ship founders; but when the raft parts, he *ἀμφ' ἐνὶ δούρατι βαίνει* (ε. 370). He would have chosen the keel, had there been one.

<sup>a</sup> ε. 239.      <sup>b</sup> B. 135.      <sup>c</sup> ε. 234.      <sup>d</sup> ε. 245; cf. *O.* 410—11.      <sup>e</sup> ε. 237.  
<sup>f</sup> ε. 246.      <sup>g</sup> ι. 384—6.      <sup>h</sup> σ. 196.      <sup>i</sup> ζ. 174 *et alibi.*      <sup>j</sup> δ. 255 *et alibi.*  
<sup>k</sup> ε. 249—50.      <sup>l</sup> ε. 130, μ. 421—2, τ. 278.      <sup>m</sup> η. 252.

saved himself upon\* it, and lashing the mast to it by the back-stay, rode thereon, paddling with his hands. We need not suppose with Grashof (p. 8, note) that this rope parted, and that the mast was lost. The keel, probably a square balk of timber, was far stouter and heavier, and the round mast which, alone, would roll over in the water, being lighter, would float uppermost, when the two were lashed together, and thus furnish a seat. Still the substance of this float was the keel, and thus it is mentioned alone. But the sharp deep keel of our vessels, adapted for sailing with the wind on the beam, a practice not known to the ancients, may suggest a false idea. Their keel had probably little projection below the hull, for convenience in hauling<sup>a</sup> up; still, the bottom must have had a sharp enough curve in a midship section to make the ship unsteady when so stranded without props<sup>o</sup> (ἔρματα μακρά, Hy. *Apoll. Pyth.* 329) under the sides, and to require a channel<sup>p</sup> (ὄρρος) to slide in, at any rate if long in one spot, when the keel would tend to settle down into the sands. The στειρή is doubtless only the fore end of the keel turned up, as commonly, to form a cutwater. The wave "roars<sup>q</sup> on both sides of it" (ἀμφί), as the ship goes.

(3) The term δρόχοι<sup>r</sup> occurs in simile only, where timbers ranged in an exact line at equal intervals seem required by the<sup>s</sup> image. Grashof views them as stools supporting and fixing the keel-pieces when first laid; but this gives a rather too elaborate notion of the building and launching, although it adds a further point to the simile, viz. that the notches to receive the keel would lie in a line, and be traversed by the eye like the hoops<sup>t</sup> of the πσλέκτες through which Odys. shoots. We may, however, suppose them props to keep the ribs and frame up, while building. Thus they would be laid down first; hence, δρόχους τιθέναι δράματος ἀρχάς (Aristoph. *Thesm.* 52). They are, however, no part of the vessel itself, and rather correspond to the scaffolding in a building.

The ἔκρια can hardly be anything else than the deck, which was laid only at the head and stern, leaving the hollow of the ship amidships for the rowers' seats and hold (ἄντρος). Grashof will have ἔκρ. the bulwarks, grounding his view only on *s.* 162 foll.; but the bulwarks of the raft there are the "osier hurdles", superadded κύματος εἰλαρ ἔμειν; and surely the words added by Calypso ἔκρια . . . ὣς σε φέρεσιν ἐπ' ἠροειδέα πόντον, favour the notion of that part which actually "bears" the passenger, *i. e.* the deck. The galley proper has solid sides (τοιχοί)<sup>u</sup> which would each include a bulwark, viz. the upper edge of either side. Grashof, consistently but wrongly, renders ἐπ' ἔκριον (γ. 353) "at" not "on" the bulwarks. Why the bulwarks should be mentioned when a part supporting the weight of the men on board would so much more naturally occur, he does not say. But in two passages where

\* In the tale to Penelope the disguised Odys. unites some features of both his actual voyages. Accordingly he says (τ. 278) that he reached the Phæacian coast ἐπὶ τρώπιος, wholly omitting Calypsό's isle. So he tells Eumæus that he came ἰσθῶ περιπλεχθείς (ξ. 311—3).

<sup>a</sup> A. 485—6.    <sup>o</sup> A. 486, B. 154.    <sup>p</sup> B. 153.    <sup>q</sup> β. 427—8.    <sup>r</sup> τ. 574.  
<sup>s</sup> τ. 573—5.    <sup>t</sup> τ. 578.    <sup>u</sup> O. 382.

νηῶν ἑκρί' ἐπώχετο<sup>v</sup> and ἐπὶ πολλὰ θοάων ἑκρία νηῶν φοίτα<sup>w</sup> is said of Ajax, "was going to the bulwarks" seems poor as compared with "was going along them. Here ἐπὶ with accus. has its common sense of motion over a surface. Further, Ajax leaves the ἑκρία when he retires to the θρηῆνυς<sup>x</sup> ἐπικαπόδη, which position, being doubtless at a lower level (see below (4)), gave some shelter from the Trojan darts, to which on the deck he would be exposed. Why, again, should Odys. rush εἰς ἑκρία πρόρης, if bulwarks only are meant? What he wanted was a firm footing to spear the monster<sup>y</sup> Scylla, from whom no bulwarks could possibly shelter him, even if defence, and not offence, had been his purpose. So the Phæacians<sup>z</sup> lay Odys. νηὸς ἐπ' ἑκρίοφιν . . . ἔνα νήγγετον εὐδοί, and Nestor<sup>a</sup> says, Telem. οὐ . . . νηὸς ἐπ' ἑκρίοφιν καταλέξεται. So where the spear is laid by Telem. ἐπ' ἑκρίοφιν, and taken up ἀπ' ἑκρίοφιν, the flat surface of the deck suits the action exactly, and nothing else suits it so well.

(4) The *unicè lecta* σαμίνεσσι and ἐπηγγελίδεσσι<sup>b</sup> are less clear. The former has the epithet θαμέσι, an adjective, which, with πικνοί, describes the teeth<sup>c</sup> of Scylla and the palisades<sup>d</sup> driven by Eumæus for his fence. Πικνοί καὶ θαμέεις seem especially to convey the notions of *closeness* and *successiveness*, the latter being used also of exactly similar things repeating one another; so πυραὶ<sup>e</sup> θαμειαί, and ἄκοντες<sup>f</sup> θαμέεις. Hence θαμέσι σαμίνεσσι, especially combined with ἀραρῶν, which is used of stones in a wall, or other<sup>g</sup> things so ranged in an order, suits exactly the notion of ribs springing from the ἔδαφος, each repeating the other. Thus the line would contain the common Homeric figure of a *πρωθύστερον*, as the laying the deck (ἑκρία) would not precede but follow the setting up the ribs. The long ἐπηγγελίδες (ἐπὶ ἔγκω *i. e.* ἐνέκω), with which he finished, can then hardly be anything else than planks nailed horizontally along the ribs. The γόμφοι,<sup>h</sup> however, with which these pieces were fastened, might as easily be wooden pegs as copper bolts, comp. πολύγομοφοὶ νῆες Hes. *Opp.* 660. The ἀρμονίαι are perhaps dovetailings, or morticings, as the word ἀρασεν (the best reading) means "hammered". The raft (σχεδίη) thus constructed is called πολύδεσμος,<sup>i</sup> a word by which both these means of fastening are probably included. There were, no doubt, planks in the galley proper, forming on either side of the mast a gangway<sup>\*</sup> from the aft to the fore-deck, as Odys. says<sup>j</sup> διὰ νηὸς ἐφοίτων. These were most likely laid over the rowers' seats which were at right angles with them and the keel. Odys. therefore, so going (φοιτῶν), would have a row of oarsmen on either hand. Going aft from the prow, next after the ἑκρία πρόρης, or fore-deck, would come the rowers' seats, then the ἄντλος, then perhaps the θρηῆνυς ἐπικαπόδη, which, from its being called by the same name as the "footstool" in a room, was probably the foot-rest for the steersman, placed so as to give him a fulcrum when steering. It may have been rather higher than the row-benches, and parallel to them, but lower

\* Comp. Æsch. *Sept. c. Theb.* 496, τί δ' οὖν, ὁ ναύτης ἄρα μὴ ᾗς πρόρα πργῶν πρόμηθεν ἠύρε μηχανὴν σωτηρίας;

<sup>v</sup> O. 676.      <sup>w</sup> O. 685.      <sup>x</sup> O. 728—9.      <sup>y</sup> μ. 229—30.      <sup>z</sup> ν. 74.  
<sup>a</sup> ε. 252—3.      <sup>b</sup> γ. 353.      <sup>c</sup> μ. 92.      <sup>d</sup> ε. 12.      <sup>e</sup> A. 52.      <sup>f</sup> A. 552.  
<sup>g</sup> ε. 267, O. 737.      <sup>h</sup> ε. 248.      <sup>i</sup> ε. 33, 338, η. 264.      <sup>j</sup> μ. 420; cf. 206.



nearly burying in the wave, implies the same thing. This burying the fore-part is perhaps denoted by ἐφέροντ' ἐπικάρσαι, w said of ships in a violent gale.

(6) The mast, made of fir (ιστός ελάτινος<sup>x</sup>), was moveable, and like the oars and sails, was taken on board when a voyage was intended. It was set up (στήσαν ἀείραντες<sup>y</sup>), no doubt by aid of the fore-stays (πρότονοι), in the ἱστοπέδη, "mast-step", which was large enough<sup>a</sup> for a man to stand upon it against the mast when the mast was up, and was fixed κοίλης<sup>b</sup> ἐντοσθε μεσόδμης. Some think this means a beam athwart the ship from side to side with a hole for the mast. But the mast must then be lifted vertically above such hole and dropped into it to reach the ἱστοπέδη below. This could hardly be done with a pole twenty feet high, or more, and tackle upon it, when the wind was fresh. On the other hand a mere notch or vertical groove in the thickness of such beam would hardly give the support required; while neither hole nor notch would seem to satisfy the strength of the phrase κοίλης ἐντοσθε μ., which points to some more complete receptacle, enclosing as well as supporting. It was probably a kind of trough of strong planks, set on end, two forming the sides and the third the back. The two held the mast between them, the third kept it from falling forward; see App. F. 2 (41) (42). When up, the mast was made fast by the πρότονοι,<sup>c</sup> two in number, which would then steady it by their strain on it forwards, counter to that of the single ἐπίτονος<sup>d</sup> backward to the keel. Thus when the πρότονοι are broken by the squall, the mast came down with the ἐπίτονος on it.\* When they<sup>e</sup> came to harbour, or put ashore, they lowered the mast by these fore-stays<sup>f</sup> (πρωτόνοισιν ὑφέντες, καὶ δ' ἔλυν). There was an ἱστοδόκη, of the shape of which nothing is said, into which the mast fell when so lowered. A shallow trough carried along part of the length of the keel may be supposed meant.

(7) ὄπλα is the collective term for all the tackle or implements in the Phœacian *navalia*,<sup>g</sup> even the oars, and therefore helm (πηδάλια), being included. So Virgil calls a ship deprived of its helm, "spoliata armis" *Æn.* VI. 353. In *Hy.* VII. 32, comp. 26, a direction occurs to "hoist the ship's sail", σὺν πάνθ' ὄπλα λαβών; where ὄπλα would mean the ὑπεραι or running rigging for that purpose. Of course the fore-stays, used to lower and, we may infer, to erect the mast, would be included, comp. ὄπλων ἀπτεσθαι, which order<sup>h</sup> is given when the mast is to be erected. The mast itself, and of course the yard, would also be included in the ὄπλα<sup>i</sup>. The sail being hoisted, they make fast (δησάμενοι) the ὄπλα, and the vessel runs before the wind, which<sup>j</sup>, together with the pilot, guides her. Hence, ὄπλα ξαστα πονησάμενοι κατὰ

\* It is likely that the ἐπίτονος was slipped on (βέβλητο) by a loop over the head of the mast before erecting it. When it came down at length on the τρόπις, and the sides parted from the latter, it would be easy to slip off this loop and lash the mast on to the keel, to which the lower end of the ἐπίτ. was, perhaps, permanently fastened.

w ε. 70.    x β. 424.    y δ. 781—2, θ. 52—3.    z ο. 288—90.    a μ. 179.  
b β. 424, ο. 289.    c β. 425, μ. 409—10.    d μ. 422—3.    e δ.  
433—4.    f ο. 496.    g ζ. 268—9.    h β. 423, ο. 288.    i κ. 404, 424.  
j λ. 10.

*νήα*<sup>k</sup> expresses the crew's busying themselves about any or all of these parts; and *καθ' ὅπ. θέσθαι* (Hy. *Apol. Pyth.* 279, comp. 309, 325—6) is to strike sail, mast etc. There was but one sail, as one yard. *ἰστία λευκά*\* is collective, the sail being one, but of several pieces.\*\* Calypso brings *φάρσ'*<sup>l</sup> for Odys. to make *ἰστία*, yet the whole is called *σπεῖρον*;<sup>m</sup> and so *ἔλικον δ' ἰστία λευκά, . . . . ἐπρησεν δ' ἄνεμος μέσον ἰστίου*.<sup>n</sup> The sail was only used to run before the wind (*ἔκμενον ὄρον, ὄρον πλησιέσιον*), when we read *τέταθ' ἰστία ποντοπορούσης*.<sup>p</sup> The yard (*ἐπίκριον*) is said to be fitted on (*ἄρμενον*) to the mast, doubtless so as to slide with ease by its middle up and down it.

(8) The *ἐπίτονος* "back-stay", probably stouter than the rest, was *βοός ὄλινοιο τετευχώς*;<sup>q</sup> the other cordage was twisted of neat's leather thongs (*ἐυστρέπτοιαι<sup>r</sup> βοεῦσαι*), comp. *λύσαντε βοείας* (Hy. *Apol. Pyth.* 309). For the cable another material is mentioned, the *βύβλος*, "rush"; with this *ὄπλον βύβλινον*<sup>s</sup> comp. Herod. II. 96, VII. 25. *παρσκευάζετο δὲ καὶ ὄπλα ἐς τὰς γεφύρας βύβλινά τε καὶ λευκολίνου*. Some such *πέσσμα*<sup>t</sup> was stout enough to support the weight of the twelve women executed after the suitors; but the *ὄπλον* of ξ. 346 is evidently a smaller rope, and so probably is that of φ. 390. In an emergency Odys. constructs a rope of *λύγοι*,<sup>u</sup> twigs or brushwood, or of these and *ῥῶπες*;<sup>v</sup> so in Hy. VII. 13 *λύγοι* means ropes on board ship. Similarly ropes are called *σπάρτα*,<sup>w</sup> from the vegetable fibre of the shrub *σπάρτος*, the best kind of which, obtained from Spain, was of general use in the historical period. Hes. *Opp.* 627, bids dismantle the vessel when the season of navigation was over, and stow in the house all the rigging which had been mounted upon her (*ὄπλα ἐπάρμενα, cf. ἐπίκριον ἄρμενον<sup>x</sup> αὐτῶ*

\* From Hes. *Opp.* 628, it seems likely that the strips of cloth which formed the sail were actually separable, as he directs that they should be wrapped up in good order, *εὐκόσμως στολίσας νηὸς πτερά*. Thus they preserved their individuality and might each be called a *ἰστίον*, really a "piece" from the loom, or a "piece" for the mast, according as we take either sense of *ἰστός*. It is true that in λ. 125 we find *εὐήρε<sup>s</sup> ἔρστυμά τὰ τε πτερά νηυσὶ πέλουται*. The oars, or rather the broadside of oars spread and moving, called the *τάρσος*, with their broad blades resembling pen-feathers expanded, are closely like wings, while the rudders trail behind not unlike the feet of a swan (hence *πόδα νηὸς*, see (14), means "the rudder"), and complete the elegant image, Hesiod, however by *στολίσας loc. cit.* clearly speaks of the sails, and this is further confirmed by Hes. *Frag.* 93, 7. which Götting has edited unmetrically, giving

οἱ δὲ τοὶ πρῶτον ζεύξαν νέας ἀμφιπέλισσας,  
πρῶτοι δ' ἰστία θέσαν, νεῶς πτερά ποντοπόροιο.

where read in both lines *πρῶτα*, transposing the second, however, to

θέσαν δ' ἰστία πρῶτα, νεῶς πτερά ποντοπόροιο.

\*\* By reference to this may be understood a difficult expression in Eurip. *Helen.* 1535, *λευκά θ' ἰστία εἰς ἕν ἦν*, descriptive of preparations for a voyage, meaning the white sail-pieces were united so as to form the sail.

<sup>k</sup> λ. 9, μ. 151. <sup>l</sup> ε. 258—9. <sup>m</sup> ε. 318; cf. ζ. 269. <sup>n</sup> β. 426—7. <sup>o</sup> β. 420, λ. 7, μ. 149. <sup>p</sup> λ. 11. <sup>q</sup> μ. 423. <sup>r</sup> β. 426. <sup>s</sup> φ. 390—1. <sup>t</sup> γ. 465. <sup>u</sup> ι. 427. <sup>v</sup> κ. 166; cf. Α. 105. <sup>w</sup> Β. 135. <sup>x</sup> ε. 254.



(*ιστῶ*). The *τεύχεα*<sup>1</sup> which the suitors took on board seem not to have pertained to the ship but to themselves, *e. g.* weapons &c.

(9) The expression *στεῖλαν ἀείραντες* used of the sail-pieces, seems to mean "furlled by taking hold of them", comp. *πίσυρας συναείροεται ἱππους*,<sup>2</sup> where the notion of raising or lifting disappears, so *μηλα γὰρ ἐξ Ἰθάκης Μεσσηνιοὶ ἄνδρες ἀείραν*.<sup>3</sup> When the sail was rent by a squall, *Odys. says τὰ μὲν ἐς νῆας κάθμεν*;<sup>4</sup> again, the crew when becalmed stood up and *νεὸς ἰστία μηρῶσαντο, καὶ . . ἐν νηϊ γλαφυρῇ θέσαν*.<sup>5</sup> In the first case, the mast seems also to have been lowered, as we read subsequently *ἰστοὺς στησάμενοι ἀνά θ' ἰστία λευκ' ἐρῶσαντες*. It is probable, as a gale had succeeded the calm,<sup>6</sup> that they in this case struck everything to make the ship snug; and, if so, the mast may have been let down, at once, or at any rate on landing. So we read, on approaching harbour, they *λύον ἰστία καὶ θ' ἔλον ἰστὸν*.<sup>7</sup> The ropes, which, with all the necessary rig and outfit, are included under *ὄπλα*, are specifically called *ὑπέραι*, *κάλοι*, and *πόδες*;<sup>8</sup> of these the *ὑπέραι*, perhaps, hoisted the yard and were strained taut on either side below (*ἀμφὶ δ' ἄρ' ὄπλα καττάσσουσιν*, *Hy. VII. 33—4*); the *κάλοι*, like the "braces" in our ships, may have governed the yard-arms; the *πόδες*<sup>9</sup> were "sheets", or cords at the sail's foot to keep it square to the wind. In *Hy. VII. 32*, comp. 26, the verb *ἔλκειν* is applied to the setting up the mast and sail, especially in the phrase *ἰστία ἔλκειο νηὸς, σὺν πάνθ' ὄπλα λαβών*. This erecting the mast by pulling at the cordage is not mentioned expressly in Homer, but is consistent with his words. The opposite act to *μηρῶσαντο*, "folded or furlled", appears conveyed by *ἀνά θ' ἰστία λευκὰ πέτασαν*,<sup>10</sup> expressing the unrolling or unwrapping the canvass (performed in one case, where it does not appear that the mast was as yet set up), whereas *ἀνά ἐρῶσαντες* and *ἔλκον* are the terms for hoisting sail. The canvass, when torn in pieces by the force of the wind,<sup>11</sup> was struck to avoid wreck, and when the mast snapped asunder, the sail and yard were lost together.

(10) The mooring and harbouring, as also the launching, require some special notice. The heroic galleys, and even the ships long afterwards, were merely

\* The *πόδα νηὸς ἐνώμων* of *x. 32*, has however another meaning, see (14).

\*\* This phrase; with the line in which it stands, is rejected by Bek. and Dind. in *δ. 783*, but retained by both in *δ. 54*, with exactly the same context. The reason would be stronger against it in the latter passage than in the former. For in the latter if it be retained, the ship, after having sails, oars, &c. put on board all ready for starting, is left in that needlessly early state of preparation for a whole night and part of a day, moored *ὑποῦ ἐν νοτίῳ*. Moreover, Alcinous anticipates a calm (*η. 319*), and the sails are in fact *not* used in the voyage of *v. 76—85*, for which *δ. 52—4* is the preparation. Possibly they might be taken by custom in any case; and as *ἀνά . . . πέτασαν* only means *unwrapped*, the ship with the sail, in that sense, *πετασθῆν*, might be easily left moored in *δ. 783* while the crew supped. In accordance with this meaning, in *γηθόσυνος δ' οὐρῶ πέτασ' ἰστία διὸς Ὀδ.*,<sup>1</sup> it is best to take *οὐρῶ* with *γηθόσυνος*, not with *πέτασ'* as if "spread to the gale" were meant; a construction which is confirmed by *χάρμη γηθόσυνοι*.<sup>1</sup>

<sup>1</sup> *δ. 784, π. 360*; cf. 326.

<sup>2</sup> *O. 680.*

<sup>3</sup> *φ. 18.*

<sup>4</sup> *ι. 72.*

<sup>5</sup> *μ. 170—1.*

<sup>6</sup> *μ. 325—6.*

<sup>7</sup> *ο. 496.*

<sup>8</sup> *ε. 260.*

<sup>9</sup> *δ. 783, δ. 54.*

<sup>10</sup> *ι. 71—72.*

<sup>11</sup> *ε. 269.*

*N. 82.*

big passage-boats with positively no cabin accommodation. To eat a meal in them was comfortless, comp. Hy. *Apol. Pyth.* 282—3, and though sleep was possible in them, yet for these purposes the crew ordinarily landed. Hence the sailing 6 or 9 days and nights continuously, or even two<sup>k</sup>, would seem a heroic pitch of endurance. They were therefore harboured or hauled up at evening in the usual course. Thus Eurylochus remonstrates against the arbitrary wish, as he thinks it, on Odysseus' part to make them keep the sea all night<sup>l</sup>; with an evident sense of greater risk, which his fellows share. In leaving shore there is, however, no feature of detail corresponding to that uniformly expressed in the description of a ship nearing it by *ἐκ δ' εὐνάς ἔβαλον<sup>m</sup>*, when they are about to land. Yet the *πρυμνήσια*, cables mooring by the stern, are cast off at starting just as they are made fast before landing. Further, they moored, or at least hauled up, stern foremost; but must have approached the land of course head foremost. Now, something would be desirable to check and turn the vessel, and this was probably the advantage gained by the *εὐναί*. A slab of stone, oblong probably, flung overboard with a rope attached, from the prow, would in shoal water bring her head up, while the stern would from the continued momentum swing round to shore; a second *εὐνή* would fix her in position for mooring. Such a slab need not have been heavy, for it would, if flat, act by the exhaustion of the air below it, and detain a bulk vast in proportion to itself, especially as it would tend to embed itself in the mud, whence perhaps the term *εὐναί*. It is *always*<sup>n</sup> plural. Doubtless the rope was only *tied* round it; otherwise when the *εὐνή* was cast off the rope would have been lost. Or the *εὐνή* may have been pierced with a hole<sup>o</sup> and the rope reeved through it, but the risk of the rope being cut by friction would have been greater. It would be easy by inserting the *κοντός*, or "pole", to tilt up the *εὐνή* and slip off the rope, when wanted. Agamemnon, when thinking of decamping secretly by night from Troy, says, *ὑψι δ' ἐπ' εὐνάων ὀρμίσσομεν<sup>p</sup>*, i. e. *νήας*; the object being apparently to have all the ships ready launched some time before the crews embarked; hence the vessel would of course be afloat when thus *ἐπ' εὐνάων*, comp. *ὑψοῦ δ' ἐν νοτίῳ τήνδ' ὤρμισαν<sup>r</sup>*. The Phœacian vessel was moored by a rope passed through a perforated stone on the shore.<sup>s</sup>

(11) This mode of mooring was used when the shore was not suitable for running the ship partly ground, or wholly hauling her up, or when time was important. A vessel thus held forward and sea-ward by her *εὐναί*, and shore-ward and aft by her *πρυμνήσια*, would be as steady in ordinary weather as if anchored. This view requires the *εὐναί* to have been in the ship ready for use; and she probably carried a number of such stones serving as ballast during the run, and some as *εὐναί* at the end of it. Where the harbour was land-locked and smooth<sup>t</sup>, no *εὐναί* were required, only the ships were moored (*δέδευτο*). Where the *λιμὴν εὐορμος* offered a natural basin, not even moorings<sup>u</sup> were needed. The mooring by *εὐναί* stern-to-land

\* But so *εὐναί* is used in λ. 188 for one person's bed, or rather collectively, bedding, as *δέμνια* in δ. 301, ζ. 20.

<sup>k</sup> λ. 74—6, 82; κ. 28, 80. <sup>l</sup> μ. 279 foll. <sup>m</sup> ο. 498; Α. 436; ι. 137.  
<sup>n</sup> cf. ν. 77. <sup>o</sup> Η. 77 <sup>p</sup> δ. 785. <sup>q</sup> ν. 77. <sup>r</sup> κ. 92—6. <sup>s</sup> ι. 136—9.

would be a measure of precaution whenever they were not sure of their reception on shore. So Odys. seems to have done in the Læstrygonian harbour. At least, that position suits best the description<sup>1</sup> of his swift escape. At the island near the land of the Cyclopes, after we are assured that all moorings were superfluous, and informed that the ships drifted aground securely in the mist, we yet find Odys. bidding his comrades *αὐτοὺς τ' ἀμβάλνειν ἀνά τε πρηνυρήσια λῦσαι*. This is at first sight obscure. Yet we must, on reflection, admit, that they could not, when they first grazed the shore in the mist and by night, be aware of the security; and therefore, they, or at any Odys. with his own ship, took the usual precaution. On advancing thence to explore the coast and Polyphemus' cave, he seems, if *ι. 483* be not interpolated from *540*, to have moored head to shore. Thus Polyphemus' first stone might fall *before, i. e.* beyond, the ship, and yet nearly hit the rudder, if they had not yet turned her. On the whole, however, the probability is that the common plan was followed and, therefore, that the line is interpolated. When Odys. returns to the island, it is distinctly asserted that he beaches his galley (*ἐκέλευσάμεν*)<sup>2</sup> and the customary command on departure, *πρηνυρήσια λῦσαι*<sup>3</sup>, may apply to the crews generally, although his own had in fact *not* moored.

(12) It is a difficult question what are the *θοάων ἔχματα νηῶν*<sup>4</sup>: the somewhat similar expression *ἔχματα πύργων* has led some to think supports, stays, to keep the vessel upright, were meant; but what else are the *ἔχματα μακρὰ*<sup>5</sup> than such supports? Comp. Hy. *Apoll. Pyth.* 329. Nor would it be easy for a warrior to dislodge at once a stone thus supporting; nor would stones so serving be "rolled about in great numbers at the feet of the combatants".\* On comparing *ἔχματα* in the simile of the irrigator who throws them out of the trench<sup>6</sup>, and in that of the stone wrenched and hurled by the torrent<sup>7</sup>, the notion of clogging, or clinging to, so as to impede movement seems meant, and this would very well suit the notion of ballast. Now, the *στήλαι*, which the Greeks had "placed foremost"; to be the *ἔχματα πύργων*,<sup>8</sup> probably mean stones jutting out in front of the masonry, to keep it from slipping. Of course *ἔχματα* might be taken actively, as "that which holds", or passively, as "that which is held by" the ship. It is true, we have no mention of ballast specifically, but neither have we any mention of *εὐναί*, or stones so to serve, as being taken on board. And yet such must have been so taken, and may perhaps be included among the *ὄπλα πάντα τὰ τε νῆες εὐσσελμοὶ φορέουσιν*.<sup>9</sup> But indeed the difficulty of sailing a keeled ship without ballast, and the simplicity of the mechanical contrivance, might warrant us in an assumption of its use where nothing in the narrative contradicts it. Hesiod speaks (*Opp.* 624—6) of embedding the beached and dismantled galley in a mound of stones for the winter. But no such treatment occurs in Homer. He also mentions a plug (*χέλμαρος*) in the bottom, to be drawn out when the vessel was not used, that the water might not lodge in and rot her.

\* At any rate, if *ἔχματα νηῶν* mean stones supporting or embedding a ship, we must suppose that this treatment was not used for those to which the *ἔχματα μακρὰ* were applied: either mode of support might suffice.

<sup>1</sup> *κ.* 126—32.    <sup>2</sup> *ι.* 562.    <sup>3</sup> *ι.* 546.    <sup>4</sup> *ι.* 562.    <sup>5</sup> *Ξ.* 410.    <sup>6</sup> *Α.* 486; *B.* 154.    <sup>7</sup> *Φ.* 257—9.    <sup>8</sup> *Ν.* 137—40.    <sup>9</sup> *Μ.* 260.    <sup>c</sup> *β.* 390—1.

(13) We have constantly the epithet *ἔϋσσελμοι* applied to ships, but no mention in Homer of *σέλιματα*, which word occurs Soph. *Antig.* 717, as also Æsch. *Agam.* 1417, *Pers.* 360—1, meaning the “benches” of the rowers. Comp., however, *ἐπι σέλιματος ἄκρον* Hy. VII. 47. The term *κληίδες*<sup>d</sup> may mean the individual seats, viewed as “locking” the plank or gangway in the middle, see (4) with either *τοῖχος*, as the human collar-bone, also called *κληίς*, in a similar position, *ἀποέργει<sup>e</sup> αὐχενά τε στήθος τε*. The *σκαλμός*, “thole-pin”, also does not occur in Homer, but its use is implied in the term *δησάμενοι*<sup>f</sup> applied to the oars, and in *τρόποι ὑδερμάτινοι*<sup>g</sup>. These latter mean the loops on the oars, which, fitting round the upright peg, or thole (*σκαλμός*), kept the oar from slipping when the rower reached out to row. That the *σκαλμός* was vertical, is likely from Hy. VII. 42, *σκαλμοὶ στεφάνους ἔχον*. Its use is clearly pointed at in Æsch. *Persæ* 378—9 *καυβάτης ἀνήρ τροποῦτο κόπην σκαλμὸν ἄμφ’ ἐνῆρεσμον*, “was looping his oar round the thole”. The *δησάμενοι ἐπι κληῖσι* might mean another mode of fastening; but Alcinoüs uses the words in his directions to the crew and they execute them by “fitting the oars in the leathern loops”. Possibly the loop may have been attached to the *σκαλμός* and the oar have played in it. Thus *δησ. ἐπι κληῖσιν* means, that the men, being on the benches, so fastened the oars, agreeing thus with *ἐπι κλ. καθιζων*; although *ἐπι* in such usage does not always mean “upon”, but often “at or near”, as sometimes in *ἐπι κρήνησι*<sup>h</sup>, and *ἐπι νηυσίν*<sup>i</sup>.

In the ship of Alcinoüs the gifts and treasures are put *ὑπὸ ζυγὰ*<sup>k</sup>, that they might be out of the way of the rowers, *ὅπως σκερροῖσιν ἔρεσμοῖς*. The provisions<sup>l</sup> needed room and perhaps filled the ship’s cavity so that under the *ζυγὰ* might be the only space left for the treasures. The comrades rescued from the Lotus-eaters were secured *ὑπὸ ζυγὰ*<sup>m</sup>; where a modern captain would have clapped them under hatches. We may infer that there was no room under the decks, and account probably for this by the narrowing of the lines of the ship at both ends. For a consideration of the *ζυγὰ* see below at (17).

(14) The oars were of fir (*ἐλάτη*)<sup>n</sup>; the proper word for oar is *ἔρεσμον*. The shape of the oar was far broader in the blade than our modern fashion. Thus a stranger to the sea and its uses, seeing one carried on the shoulder, might take it for a winnowing-shovel (*ἀθηρηλοῖος*)<sup>o</sup>\*. *Κόπη*<sup>p</sup> was strictly the handle only, as appears from its being also applied to the sword<sup>q</sup> and the key<sup>r</sup>. So *πηδὸν*<sup>s</sup> is properly the blade. Oars were regarded rather as an appurtenance of the men<sup>t</sup>, like weapons. So Elpenor<sup>u</sup> begs that his own oar might be set up as his memorial; comp. Virg. *Æn.* VI. 233, *suaque arma viro remumque tubamque*. Thus, as the rudder was only a larger oar, or a pair of such (*πηδάλια*, *ολήλια*), the steersmen had personal charge of them while the ships were hauled up, and before Troy appear<sup>v</sup> with them going to the *ἀγορή*. The Phæacians used no rudders, their ships being guided by instinct<sup>w</sup> — a

\* A coin engraved in Smith’s *Dictionary of the Bible* p. 45, shows a rudder represented which illustrates this shovel-shape.

<sup>d</sup> β. 419 *et alibi*.    <sup>e</sup> E. 146; Θ. 325.    <sup>f</sup> Θ. 37.    <sup>g</sup> δ. 782; Θ. 53.    <sup>h</sup> Θ. 475; N. 762; Ξ. 32. 65; O. 385.    <sup>i</sup> Θ. 380; I. 425.    <sup>k</sup> ν. 21—2.    <sup>l</sup> ν. 71—2.    <sup>m</sup> λ. 99.    <sup>n</sup> μ. 172.    <sup>o</sup> λ. 128; ψ. 275.    <sup>p</sup> λ. 489; κ. 129.    <sup>q</sup> Θ. 403; λ. 531; A. 219.    <sup>r</sup> φ. 7.    <sup>s</sup> η. 328; ν. 78.    <sup>t</sup> Θ. 37.    <sup>u</sup> λ. 77—8.    <sup>v</sup> T. 43.    <sup>w</sup> Θ. 558—62.

poetic marvel. In Hy. *Apoll. Pyth.* 240 the ship, overruled by divine agency, οὐ πηδαλίωσιν ἐπέιθετο. The sharpness and height of the stern made a pair convenient, one on each side of it. Perhaps this may give a greater precision to the fixed epithet ἀμφιέλισσαι. The broader raft has a single πηδάλιον,<sup>x</sup> and its rounder build aft might make a second needless. Sometimes the singular occurs where two<sup>y</sup> existed, as one at a time would be handled. Each probably had its thole and loop,<sup>z</sup> like the oars. A short phrase, perhaps in the sailor's vernacular, for πηδάλιον, is πόδα νηός,<sup>\*\*</sup> just as the oars or sails are the πτερά. This seems likely from the word ἐνώμων, the proper one for steering, being employed<sup>z</sup> where πόδ. νη. occurs. The "sheet" of the sail, as in (9), cannot be meant, for he needed not to touch it as they ran before the wind. Hesiod. *Opp.* 45, 629, recommends that the πηδάλιον be hung up in the smoke of the hearth to season it, when not used; comp. Virg. *Georg.* I. 175, *suspensa focis explorat robora fumus*. Some think the ξυστόν ἐφόλκαιο<sup>v</sup> was the rudder; comp. ξυστής ἐλάτῃσι for the oars. If Homer meant this, it is strange he should not have said πηδάλιον, which equally suits the metre, instead of this *unicè lectum*. It is more likely a plank for disembarking; ξυστόν, like the similar word ξυστόν<sup>b</sup>, being used as a noun, and ἐφόλκαιο<sup>v</sup> meaning "dragging alongside". Such a plank would be constantly useful, and almost necessary in embarking<sup>c</sup> sheep and oxen.

(15) Notice should be taken of the κοντός<sup>d</sup>, "pole", or ξυστόν<sup>e</sup>, ship's pike, for shoving off, of 22 ells long, as used by Ajax. They appear to have been fashioned of many slender rods fastened with metal rings (κολλήεντα, κολλητόν βλήτροισι<sup>f</sup>) and pointed like a spear. For spear, indeed, δόρυ and ξυστόν<sup>g</sup> are nearly synonyms, the latter being strictly, perhaps, an epithet of the former. With such a pole or pike<sup>h</sup> *Odys.* saves his ship from being washed back to shore by the wave raised by Polyphemus' stone.

(16) The size of the vessels and number of their oars is very variable. We have one, a ship of burden, mentioned as pulling 20 oars; the νῆες θοαί would pull more in proportion to their size. The ships of Achilles are said to have had each "50 comrades on the row-benches".<sup>k</sup> Assuming all to have rowed at once, we should have that number of oars; and perhaps in ships of this size this may have been so. In Philoctetes' ships there are precisely said to have been "50 rowers", which confirms this notion.<sup>l</sup> But we cannot suppose that the vessels were increased by merely adding length and oars; so that, it would not follow that in the Bœotian galleys with 120 men each all would row at once. And here the men are not called "rowers" but young-men (κοῦροι) merely.<sup>m</sup> Æneas, in a passage which bears traces of hyperbole,

\* Comp. Orph. *Argon.* 277, ἐπὶ δ' αὐτ' οἴηκας ἔδησαν, προμυνόθεν ἀρτήσαντες, ἐπεσφίγγαντο δ' ἰμᾶσιν. In later ships the contrivance for keeping the πηδάλιον in its place was called a ζεύγλη "couple". (Paley on Eurip. *Helen.* 1535.)

\*\* This interpretation of πόδα will also suit Soph. *Antig.* 715—6 ναὸς ὅστις ἐγκραῆς πόδα τείνας ὑπέκει μηδέν, κ. τ. λ.

<sup>x</sup> ε. 255, 270, 315.    <sup>y</sup> γ. 281.    <sup>z</sup> κ. 32, cf. μ. 218.    <sup>δ</sup> ε. 350; μ. 172.  
<sup>b</sup> O. 388, 677.    <sup>c</sup> ι. 469—70; λ. 4; A. 431, 439.    <sup>d</sup> ι. 487.    <sup>e</sup> O. 677, cf. 388.  
<sup>f</sup> O. 389, 678.    <sup>g</sup> A. 256, cf. 260; N. 497, cf. 503, 509; Δ. 469; A. 565.  
<sup>h</sup> ι. 487.    <sup>i</sup> ι. 322—3.    <sup>k</sup> Π. 170.    <sup>l</sup> B. 719.    <sup>m</sup> B. 509—10.

speaks of a ship of great size as *ἐκατόζυγος*"; and that the number of the *ζυγά* was one test of bulk is implied in *πολύζυγος*, as also in *πολυκλις*, with reference to the *κλιίδες*. Possibly, therefore, *ἐκατόζυγος* may not be meant to describe an actual fact. It is, however, to come to the consideration of the *ζυγά*, unlikely that Homer should call the same piece a *κλις* and a *ζυγόν*, both being words of relation to other parts. Of course, as regards that relation, any cross-piece might be a *ζυγόν*, as joining the opposite sides; hence seats, as being cross-pieces, would be included. Besides it seems almost certain, that in a galley from 50 to 100 feet in length, or possibly more, there would be need of other cross-timbers besides the seats, to secure solidity to the structure, and keep the sides rigid.

(17) Again, the height of a galley of the larger size would be such that, as the men sat to row, their feet could not nearly reach the bottom and keel; even assuming that they did so in the smaller one. The same *ζυγά* which braced the sides would however serve as stretchers, and probably yet leave a considerable part of the ship's depth below them. Here then we have the position described as *ὑπὸ ζυγά*, in which persons or things would be, if lodged and tied, more secure and further out of the way than if put simply under the benches. We should observe also the uniform difference preserved in the phrases *ἐπὶ κλιῖσι*<sup>o</sup> and *ὑπὸ ζυγά*;<sup>p</sup> we never find in Homer the converse of these, *ἐπὶ ζυγοῖς* or *ὑπὸ κλιίδας*. This seems to imply that the underneath position of whatever was stowed below, was in the poet's mind related, not to the rower's seats but to some other timbers, placed, we must suppose, lower in the line of the galley's depth. Cattle also on board ship form a difficulty which is thus most easily solved; as, if they broke loose, being, when stowed *ὑπὸ ζυγά*, below the level of the rowers' feet, they would be comparatively harmless; and when we find that a fast ship (not a *φορτίς*) with 20 oarsmen,<sup>q</sup> had perhaps as many sheep on board, the question of stowage becomes somewhat pressing. It is quite suitable that *Odys.* should treat his lotus-charmed crew like so many head of cattle and send them so "below". The stowing low would also conduce to steadiness — an important point where the build was so long and narrow. The number of *ζυγά* might be no clue to that of *κλιίδες*, and yet either number might be a standard of size. In the hold there might be none; this indeed seems implied from the mast's falling right to the keel in *Odysseus'* shipwreck,<sup>r</sup> from which such *ζυγά* would, if there, intercept it. *Odys.* fears that his comrades, if he told them of *Scylla*, would leave off rowing and crowd or pack (*πυκάζοιεν*) themselves *within*.<sup>s</sup> Now a retreat to the ends of the vessel, into the dark and narrow spaces covered by the decks fore and aft, is unlikely to be intended, though certainly not impossible. To sink down from their seats under the *ζυγά*, which, with the seats, would to some extent protect them, would be a move far more readily made. As the ship's length and oarage increased, her breadth, though probably in a less proportion, must have increased also; and more men could sit on a *κλις* than two. How the space thus gained was economized, we have no hint: but the non-rowing members

<sup>n</sup> *T.* 247.

<sup>o</sup> *β.* 419; *φ.* 37 *et alibi*.

<sup>p</sup> *ι* 99; *ν.* 21.

<sup>q</sup> *A.* 308—9.

<sup>r</sup> *μ.* 422. <sup>s</sup> *μ.* 224—5.

of the Bœotian crews may so have found place. The number of *Odysseus'* own crew on leaving Troy is reckoned by Grashof (p. 18, note 17) from the details given in the poem. at 57<sup>t</sup>. On long voyages supernumeraries, to allow for casualties, would be needed; or at least, a sage chief like *Odys.* would take some. *Philoctetes'* crews are put at fifty per ship, as if an outside total.<sup>u</sup> Twenty hands was a common complement for a galley going on a short errand, *i. e.* one of that *size* would suffice. *Telem.*<sup>v</sup>, and the suitors in pursuit of him,<sup>w</sup> and *Odys.* on his voyage to take *Chryseis* home,<sup>x</sup> are furnished with that number.

(18) The general length of voyages throws light on the character of the shipping. Thus *Nestor* calls it a long course (*δολιγὸν πλῆθον*) from *Lesbos* to *Peloponnesus*<sup>y</sup>, although it appears from his own statement that it was run within four days<sup>z</sup>. So *Odys.*, in dilating on the Greeks' length of absence, says a month away from home ordinarily made a man uneasy, and accounts for such a protraction of the voyage not by any distance gone, but by the weather-bound state of the voyager<sup>a</sup>. The distance from *Crete* to *Egypt* was, we know from the statement of *Odys.*, only five days' run<sup>b</sup>, but *Nestor* seems to view it as an immense distance, "whence the very birds returned not the same year", suggesting the inference, that much less could men. *Odys.* seems to speak of this run as a feat of navigation performed under circumstances of unusually favourable weather. They went, he says, "with a stern-wind and a smooth sea as if down a stream"<sup>c</sup>. All this seems to show that mere coasting voyages were usually thought of, and that the galleys were not expected to encounter high winds and heavy seas. This suits the view taken of their build, as long, narrow, light in draught, and low. The fear of rocks and shoals was reserved for a more advanced navigation<sup>d</sup>. We read of one only wreck from such causes, and that in the case of a highly presumptuous man<sup>e</sup>; neither do we hear of peril of foundering from leakage. Short runs made before the wind or with the oar would indeed be less exposed to such risks. We read, however, in a simile, of a sea breaking in over the bulwarks beneath a boisterous wind<sup>f</sup>.

(19) The colours ascribed to a vessel are either the commonplace "black"<sup>g</sup>, or the vermilion and ruddy colour (*μυλτοπάρηοι*<sup>h</sup>, *φοινικοπάρηοι*<sup>i</sup>) applied only to the *παρῆαι*, doubtless the sides of the bow.<sup>j</sup> Pitch is only mentioned in a simile to give an idea of blackness<sup>k</sup>. We have no knowledge of its use on shipping as a fact, but their blackness may be probably ascribed to it. The epithets *κυανοπρόρφος*<sup>l</sup>, *κυανοπρόρχειος*<sup>m</sup> also occur, and share the general obscurity of the *κύανος* which is their basis. As a colour *κύανος* certainly appears as the deepest black<sup>n</sup>. If *κύανος* were the darkest-hued of known metals, it might be poetically borrowed as a general standard of darkness;

\* A statement in *Herod.* III. 58, that "anciently all vessels were painted red", may as well relate to this part only as to the whole ship.

<sup>t</sup> cf. κ. 203 foll.; ι. 60, 289, 311, 344.    <sup>u</sup> B. 719.    <sup>v</sup> β. 212.    <sup>w</sup> δ. 778.  
<sup>x</sup> A. 309.    <sup>y</sup> γ. 169.    <sup>z</sup> γ. 180.    <sup>a</sup> B. 292—4.    <sup>b</sup> ξ. 246—57.  
<sup>c</sup> ξ. 253—6.    <sup>d</sup> μ. 217—21.    <sup>e</sup> δ. 500—1.    <sup>f</sup> O. 381—3.    <sup>g</sup> β. 430;  
B. 524 *et alibi*.    <sup>h</sup> ι. 125; B. 637.    <sup>i</sup> λ. 124; φ. 271.    <sup>k</sup> Δ. 277.  
<sup>l</sup> ι. 482; O. 693 *et alibi*.    <sup>m</sup> γ. 299.    <sup>n</sup> Ω. 93—4.

or even, taking the description of Thetis' garment literally, no darker dye for raiment may have been known. It is observable that Hephæstus' foundry includes only *four* primitive metals<sup>o</sup>, yet besides these *κῦανος* appears in the shield<sup>p</sup>; and, if we assume, as we probably may, *κῦανος* to be bronze, its components, copper and tin, occur among those four metals. Bronze is ordinarily darker than copper, as shown in the familiar form of bell-metal; hence the epithets *κῦανοχαίτης*<sup>q</sup>, *κῦανόπεπλος* (Hes. *Theog.* 406) are justified; hence, too, we find *κῦανος* in juxtaposition, as if by way of contrast, with tin<sup>r</sup>. Exposure to the atmosphere would deepen its tint. Its depth of hue would account for the cornice (*θριγκός*) in the palace of Alcinoüs being of *κῦανος*<sup>s</sup>; for such an upper projecting portion would contrast effectively with the brighter metal below, and would at any rate be more appropriate in that position than any other then known metallic substance. Hence the important part borne by *κῦανος* in 'Agamemnon's armour' is explained, and justified both by its strength, its ductility, and its hue. We know also that bronze was in fact of very high antiquity. Gladst. (III. iv. 499) doubts Homer's being acquainted with the fusion of metals. It is clear, however, from his mention of *χρῶνοι*<sup>t</sup> that he knew of smelting, and Hesiod. *Theog.* 861—7, dwells at length upon it.

(20) Thus *κῦανόπερ.*, applied to a ship, is probably not a mere word of colour, but descriptive of material, being an anticipation of the well-known copper-sheathed beaks of a later age.\* This view is justified by the epithet *κορώνης*, so often applied<sup>v</sup>, which refers to the form only, as *κῦανόπερ.* to the substance. We may compare the *κορώνη*, "handle" of a door, which seems to have been also of metal.<sup>w</sup> The whole aspect of a ship seems to be contemplated under the image of a bird. Now, as the spread of the oar-blades forms a wing, and the two big rudders trailing behind represent the feet, see above at (7) note; so the prow seems viewed as the head, having its beak and its "cheeks" (for *παρεια* is actually applied to the eagle<sup>x</sup>). The epithet *κῦανόπεζα* of a table<sup>y</sup> refers also, no doubt, to the metal as forming its foot; justified there by its massiveness (Gladst. III. iv. 464), as in the *θριγκός* by its hue. The adjective *κῦανεος* certainly in a later age meant "blue", and, taking copper as a basis of departure for the meaning, the "native blue carbonate of copper" referred to by Gladst. (*ib.* 498) may have given rise to this. With this, however, we are not primarily concerned. The *ψάμμος κῦανέη*<sup>z</sup>, *κῦανει φάλαγγες*<sup>z</sup>, need cause no difficulty; sand may be black, and troops, though armed with copper, might in the distance show the darker hue.

(21) Homer's fondness for ships is shown from the number and variety of their descriptive epithets in his verse. The principal of these are, from their speed, size, and build, *ἀκίαι*, *ἀκύαλοι*, *ἀκύποροι*, *θῆαι*, *δρῆθῆραι*, *μεγα-*

\* Perhaps the oldest historical trace of this feature is that in Herod. III. 59, who speaks there of the extremities of the galleys, which had prows like boar-snouts, being knocked off and hung up as trophies in the temple of Athenè by the Æginetæ; where, though metal is not mentioned, it is unlikely that wood should have been so honoured.

<sup>o</sup> Σ. 474—6. <sup>p</sup> Σ. 564. <sup>q</sup> L. 536; N. 563. <sup>r</sup> A. 24—5, 34—5; Σ. 564—5  
<sup>s</sup> η. 87. <sup>t</sup> A. 24 foll. <sup>u</sup> Σ. 470. <sup>v</sup> τ. 182, 193; B. 297 *et alibi*. <sup>w</sup> α. 441  
*et alibi*. <sup>x</sup> β. 153. <sup>y</sup> A. 629. <sup>z</sup> μ. 243. <sup>z</sup> Δ. 282.



κήτης, κοίλαι, γλαφυραί, ἔϊσαι, ἄκραι, φορτίς; from their colour, μέλαιναί, μιλτοπάρηοι, φοινικιοπάρηοι; from some prominent part, ἔϋπρονμοι, κυανόπρωροι, κυανοπρόρειαι, ἔϋσσελμοι, κορωνίδες, πολυκλιτῖδες, ἔϋζυγοι, πολύζυγοι, ἐκατόζυγος; from their oars, ἀμφιέλισσαι, ἐπήρετμοι, δολιγήρετμοι, εἰκόσορος; besides the more general ones, ποντόποροι, εὐεργής, περικαλλής, εὐκλειαι.\* Perhaps no single word has been so fully decorated. The oars, too, are εὐηρέα<sup>b</sup> and προήκεα,<sup>c</sup> the sails are λευκά, the ropes εὐστρεπτοι, the raft is εὐρεῖα and πολύδεσμος. The poet never tires of describing the attitudes of his vessel, quietly grouping with the shore and rocks<sup>d</sup>, or reposing in her sheltered basin<sup>e</sup>, or charging the waves<sup>f</sup> with swelling and straining sail<sup>g</sup>, high-heaved stern<sup>h</sup> and burying prow<sup>i</sup>, or again, running before a fair breeze<sup>k</sup> with the ease and speed of a chariot and four coursers along a plain<sup>l</sup>. Again, he gives us the raft whirled like a faggot of trambles before the gale<sup>m</sup>, the tattered sail<sup>n</sup>, the splintered mast<sup>o</sup>, and the crashing wreck<sup>p</sup>. The service of the sea, too, was a service of danger, and had its charm, even like war itself, for the bold adventurer who scorned the easy joys of home,

ἀλλά μοι αἰεὶ νῆες ἐπήρετμοι φίλαι ἦσαν,  
καὶ πόλεμοι καὶ ἄκροντες εὐξέστοι καὶ δίστολ.<sup>q</sup>

It is an aggravation of the barbarism of the Cyclopes, that they had no ships, nor men who could build them<sup>r</sup>; and *Odys.* is to wander forth and meet his doom in some land of mystery amongst "men who know not of the sea".<sup>s</sup> How grand, too, is the picture of the lonely raft with the forlorn hero on board, clinging sleepless to the helm, while the heavens spread their bright map above him<sup>t</sup>, and keeping slumber from his

"Eyes grown dim with gazing on the pilot stars!"

It is in his similes, however, that Homer's sense of the sublime in the vast picture of the sea most frequently escapes; but upon these it would be foreign to our purpose to enter.

[The monograph of Grashof on "das Schiff bei Homer und Hesiod" has furnished some valuable hints for the above article; although on some important points its authority has not been followed.]

\* As most of these epithets have been above alluded to in their specific relations, and the rest will easily be recognized, it seems unnecessary to load the margin with references in proof of them.

<sup>b</sup> λ. 121, 125 *et alibi*.    <sup>c</sup> μ. 205.    <sup>d</sup> δ. 428—9, 577—9, 779—83.    <sup>e</sup> ι. 136—9.  
<sup>f</sup> β. 427—8.    <sup>g</sup> β. 427; λ. 11; Α. 481.    <sup>h</sup> ν. 84.    <sup>i</sup> ι. 70.    <sup>k</sup> ξ. 253—6.  
<sup>l</sup> ν. 81—6.    <sup>m</sup> ε. 327—30.    <sup>n</sup> ι. 70—1.    <sup>o</sup> ε. 316; μ. 422.    <sup>p</sup> μ. 415, 421.  
<sup>q</sup> ξ. 224—5.    <sup>r</sup> ι. 125—7.    <sup>s</sup> λ. 121—5; ψ. 268—72.    <sup>t</sup> ε. 270—7.

## APPENDIX F. 2.

## THE HOMERIC PALACE.

(1) The *δόμος*, *δῶμα* or *δῶ*, or plur., *δομοί*, *δῶματα*, was the building, and *οἶκος* the dwelling. Hence the plur. *οἶκοι* hardly occurs in Homer as meaning one man's house<sup>a</sup>. The component members of a Prince's palace, as most simply enumerated, are *θάλαμον καὶ δῶμα καὶ ἀύλην*;<sup>b</sup> where the word *δῶμα*, commonly used of the whole pile, probably means the large hall (*μέγαρον*) which was its basis. To this last all others seem secondary. It was the abode of the family, and served for their common in-door life. The lord and lady slept commonly in a recessed portion of it, the *μυχός*.<sup>c</sup> The *θάλαμος* might serve for various purposes, as the work-room and sleeping room of the female slaves, the store-room, &c. The male slaves slept round the fire-place,<sup>d</sup> towards the upper part of the hall, which had a smoke-vent in the roof, serving, as did the door, to admit light also. This hall had its porch, and the *ἀύλη*,<sup>e</sup> "court", or "yard" also, which was in front of the hall, had often a porch and threshold of its own. This court served the open-air life of the family in various uses. A childless prince, like Paris, would find all his wants met in what is above described; as would one with infant children merely. When children grew up, chambers might be added round the hall, opening off from it; a story might be raised over it or part of it; a portico of considerable depth might be thrown out along its front towards the court, within which also, if the enclosure were on a large enough scale, other detached chambers or wings might be included. The portico also might be carried round the court; and in any or all of these ways accommodation might be extended, and a more ornate aspect, by the mutual relief of parts, might be ensured. Hence, of the palace of Odys. it is admiringly said, *ἔξ ἑτέρων ἕτερ' ἔστι*,<sup>f</sup> various corresponding members rising out of each other to the eye.

(2) Some or all of these extensions were in fact adopted. *θάλαμοι* clustered about the hall;<sup>g</sup> the *ὑπερφῶν* was its upper story,<sup>h</sup> see, however, below at (33); each portico, extending along the house-front from the porch (*πρόθυρον*), was called an *αἶθουσα*<sup>i</sup> (Fig. I. CC). The whole of this front structure was named the *πρόδομος*.<sup>j</sup> The relative position of the parts in the more highly complex form, and the mode of access to each, often admits of doubt; particular phrases, too, regarding the details of the structure are ambiguous. Another difficulty arises from the looseness of Homeric phrase, in which the specific names of the parts are not strictly used. We have just seen an instance of the whole *δῶμα* used for a part: another passage gives *μέγαρον καὶ δῶμα καὶ ἀύλην*,<sup>k</sup> where probably the *δῶμα καὶ ἀύλην* would have sufficed to convey the meaning; but the *μέγαρον* is emphatically before the poet's mind in

<sup>a</sup> *ω.* 417.  
<sup>f</sup> *ρ.* 266.

<sup>b</sup> *Z.* 316.

<sup>c</sup> *γ.* 402, *δ.* 304, *η.* 346.

<sup>d</sup> *λ.* 190—1.

<sup>e</sup> *η.* 130.

<sup>g</sup> *Z.* 244—8.

<sup>h</sup> *α.* 362, *β.* 514, *et alibi*.

<sup>i</sup> *θ.* 57, *I.* 472 *et alibi*.

<sup>j</sup> *δ.* 302, *ε.* 5, *ο.* 5, 466, *υ.* 1, 143.

<sup>k</sup> *χ.* 494.

respect of the facts of which he speaks. In another, Iris personating Laodice finds Helen *ἐν μεγάρῳ*, who, however, is said at once to go forth *ἐκ θαλάμοιο*.<sup>1</sup> Penelopê, again, tells Euryclea, that but for her age she would have dismissed her *ἔσω μεγάρου*; which probably means, *ἔσω θαλάμου*: and so the faithful handmaids *ἴσαν ἐκ μεγάρου δᾶος μετὰ χερσὶν ἔχουσαι*,<sup>m</sup> where *θαλάμοιο* is meant; unless, as is less likely, *Odys.* had by this time in his fumigation passed into the *αὐλή*. Similarly *ἔνδοθεν αὐλή*,<sup>n</sup> "the court on its inside", is used for the *μέγαρον*, for one within the latter would be necessarily within the former.

(3) The question of materials occurs before going into the detail of parts. Stone for the walls, various kinds of wood for the door and its fittings, roofings, and pillars, copper<sup>p</sup> for the threshold, and for platings or facings on some of the walls, gold, silver, electrum\*, and ivory for some of the mural and portal decorations,<sup>p</sup> are found. The doubtful *κύανος* furnishes copings or cornices to the walls; see App. F. 1 (19). The Phæacian palace is not to be taken as a fact to the poet's mind in the same sense as the Ithacan and Spartan are. The more magnificent decorations which mark it are a fancy-picture only, the others are enhanced imitations of a real state of life and manners. The specimens of ancient masonry in Ithaca, as elsewhere in Greece, consist of massive polygonal blocks ranged in the style called Cyclopic, without any trace of cement (Kruse's *Hellas*, Atlas Pl. VIII), nor is there in Homer's simile of the builder any mention of such a substance. It is difficult to think that, with his tendency to minute reality, he would have omitted to name cement had it been in use. "Helmets and shields built in like a wall"<sup>q</sup>, is even more exact when compared with that Cyclopic style, in which smaller stones wedge the interstices between larger ones. Homer's builder works with *πυκνοῖσι λίθοισι*,<sup>r</sup> and Hector's monument is strewn *πυκνοῖσι λάσσει*.<sup>s</sup> Odysseus built his chamber *πυκνήσιν λιθάδεσσι*.<sup>t</sup> These builders are especially said to build loftily, and to guard against the force of the wind; and one of them, in so doing, uses *ἀμειβοντες*,<sup>u</sup> "rafters crossed", to support the masonry or timber-work; see below at (14). So the towers being the loftier portion of the Greek line of defence, have jutting masses (*στήλας προβλήτας*) for buttresses (*ἔχματα*);<sup>v</sup> with which may be compared the palisades round the stone wall of Eumæus' lodge, driven *ἔκτος*; see below at (6).<sup>w</sup> The wall was topped in this last case with a fence of the prickly-pear (*ἔθρογγωσεν ἀχέρδω*),<sup>x</sup> with which our spike-topped walls may be compared. In Polyphemus' cavern we find a court in front with a similar fence on an exaggerated scale, "built loftily with earth-fast stones, with tall pine-stems and stately oaks."<sup>y</sup>

(4) Thus some of the masonry was uncemented; whether any was cemented it is impossible to decide; for where no such stockade was used, superior skill, in choosing and setting the stones, rather than the stability ensured by mortar,

\* See note on δ. 73 on the meaning of ἤλεκτρον.

<sup>1</sup> Γ. 125, 142.    <sup>m</sup> ψ. 23-4, χ. 494-7.    <sup>n</sup> δ. 74.    <sup>o</sup> η. 83.    <sup>p</sup> δ. 72-3.  
<sup>q</sup> Π. 210-4.    <sup>r</sup> Π. 212.    <sup>s</sup> Ω. 798.    <sup>t</sup> ψ. 193.    <sup>u</sup> Ψ. 712-3.  
<sup>v</sup> Μ. 259.    <sup>w</sup> ξ. 11-2.    <sup>x</sup> ξ. 10.    <sup>y</sup> ι. 185-6.

may have been the cause. Still, the mention of stones ἀποστίλβοντες ἀλειφartos,<sup>a</sup> though said only of such as formed a seat, makes it difficult for us to conceive that so near an approximation to the cement, which joins, as the stucco which whitens, should have existed alone; especially when the art of cementing stone was so early known both in Egypt and in Asia. There is, however, equally little trace of the art of brick-making, though certainly known in those countries at the time. Nor need the epithets ὕψηλον, ὑπόροφον,<sup>a</sup> and the like, shake our opinion of mortar not being used; for, though great height might not be attainable with walls of blocks, yet wood-work might easily be erected upon them to the necessary elevation. Thus the ἀμείβοντες,<sup>b</sup> may have sustained an upper-structure of wood. The timber named is fir, oak, ash, cypress, and, for finer work, cedar.<sup>c</sup> The method of building with plank-work engaged in the stone, or brick, or mud of the wall is common in most European countries. The stones are often particularized as ξέστοι,<sup>d</sup> i. e. dressed so as to present an even surface; porticoes so built are accordingly ξεσταί.<sup>e</sup> For λάσσασι θυτοῖσι see (6) note \*. The doors are constantly spoken of as of planks, σανίδες,<sup>f</sup> which word often stands indeed for doors, with such epithets as κολληταί,<sup>g</sup> εὔξεσταί,<sup>h</sup> εὐάραρυταί;<sup>i</sup> and Homer takes pains to tell us that the angles were duly<sup>j</sup> squared by the rule. The metallic plating over stone would be such as we have still vestiges of in the so called "Treasury of Atreus", where holes, probably for bronze nails, are yet visible in the stone-work of the chamber. The floor was of native earth in Odysseus' palace,<sup>k</sup> nor do we trace any other material in other floors. Thus a great mixture of rudeness and richness predominated, especially in the Spartan palace-hall, embellished with the gifts of Egypt and the spoils of Troy.<sup>l</sup> From our knowledge of what Greek art was at its maturity we may be sure that adequate taste was not wanting in its early period, and that the grains of the wood and the outlines traced by the beams would be turned to account in giving finish and beauty to the interior. The roof rested on beams (δοκοί),<sup>m</sup> and in the upward interior view of the palace timber seems predominant.<sup>n</sup>

(5) The order of parts should begin with the αὐλή, "court". Its outer wall was called ἔρκος or ἐρκίον. The phrase ἔρκεά τε μέγαρόν τε<sup>o</sup> indicates the whole palace, αὐλή included, viewed as lying within the ἔρκος. One description of it as "ornamented (ἐπήσηκται) with side-wall and copings"<sup>p</sup>, implies some degree of sumptuousness in its appearance. Outside Alcinoüs' court lay a large square orchard close by the gates, with fountains, one of which passed under the threshold of the court itself.<sup>q</sup> We may observe the predominance of symmetry in Homeric conceptions,<sup>r</sup> and suppose the αὐλή to have been, like the orchard, quadrangular. Similarly, a local connexion between the cultivated estate (τέμενος) of Odys. and his αὐλή seems intimated in the fact that the manure (κόπρος) for the former was gathered up from the latter and removed thither.<sup>s</sup> On such a heap in the αὐλή, the dog Argus

<sup>a</sup> γ. 408.    <sup>a</sup> Π. 213, β. 337.    <sup>b</sup> Ψ. 712—3.    <sup>c</sup> τ. 38, φ. 43, ρ. 339—40, Ω. 191.  
<sup>d</sup> φ. 6, κ. 210—1, 253, Ζ. 244, 248.    <sup>e</sup> Ζ. 243.    <sup>f</sup> Μ. 121.    <sup>g</sup> Ι. 583.  
cf. ψ. 194.    <sup>h</sup> φ. 164.    <sup>i</sup> β. 344.    <sup>j</sup> φ. 341, φ. 44.    <sup>k</sup> φ. 120—2; cf. τ. 63.  
<sup>l</sup> δ. 72—5, 80—5, 127—9.    <sup>m</sup> Ζ. 176.    <sup>n</sup> τ. 38.    <sup>o</sup> π. 341, ρ. 604.  
<sup>p</sup> ρ. 266—7.    <sup>q</sup> η. 82 foll., 112—3.    <sup>r</sup> cf. ε. 70—1.    <sup>s</sup> ρ. 297—9

lay as Odys. entered. The quantity of this refuse is accounted for by the constant presence in the *αὐλή* of the animals slaughtered for sacrifice or daily food;<sup>i</sup> and by the horse-chariots &c. which drew up there.<sup>ii</sup> This *αὐλή* had a gate of its own, with *πρόθυρα*, or porch. In the first peaceful group on the Shield of Achilles, the women stand admiringly, *ἐπιπροθύροισιν ἐκάστη,*<sup>v</sup> to see the marriage train go by. Here the *προθ.* of the *αὐλή* seems intended, which would be nearer to an object passing outside than the *προθ.* of the house. Pallas, as Mentès, alights *Ἰθάκης ἐνὶ δῆμῳ ἐπὶ προθύροισι Ὀδυσῆος οὐδοῦ ἐπ' ἀύλειου.*<sup>w</sup> This seems to mean the porch of the *αὐλή*, and the sequel confirms it to be so. For Pallas finds, on entering, the suitors, who enter the *μέγαρον* later,<sup>x</sup> now certainly in the *αὐλή*, playing *πεσσοί* before the gates of the actual palace.<sup>y</sup> Had the *αὐλή* been empty, a guest would doubtless have passed through it towards those gates. But a pause at the outer *πρόθυρα* gave more time for the host's courteous reception, as matters stood. Here, accordingly, the *οὐδὸς ἀδλείος* is the actual entry of the *αὐλή*. Elsewhere, however, we find *ἀύλειαι θύραι,*<sup>z</sup> and *θύραι αὐλῆς,*<sup>aa</sup> used of the actual *palace* gates, so called as leading *into* the *αὐλή*; and so *αὐλῆς θύρετρα.*<sup>b</sup> But the distinctness of the gates of the *αὐλή* appears from *ἐπήσκηται δὲ οἱ αὐλή τοίῳ καὶ θριγκοῖσι, θύραι δ' εὐερκέες εἰσὶ δικλίδεις.*<sup>c</sup> This epithet *εὐερκής* is often applied to the *αὐλή* itself, as "fenced" by the *ἔρκος*; see Fig. I. AAAA'.

(6) The court might have porticoes along its front wall facing inwards, corresponding to those of the house. Odys. drags Irus out through the *πρόθυρον, αὐλή,* and outmost gates, and there seats him propped against the court-wall.<sup>d</sup> Similarly in Phoenix' narrative of his escape, the first watch-fire was in such a portico (*ἐν αἰθούσῃ εὐερκέος αὐλῆς*).<sup>e</sup> In such an one were piled the corpses of the suitors, to rid the hall of them.<sup>f</sup> From Phoenix' tale we must suppose the court-wall to have been, where not lined with porticoes, not higher than an active man could vault;<sup>g</sup> perhaps not much above his own height; as Medon, apparently unseen, hears from without it the suitors' voices within it.<sup>h</sup> This height included its *θρίγκοι*, "coping-stones". If the wall were lined with porticoes and had a gate-way, it would no doubt, so far, be higher. This wall was of stone: it would perhaps be such an enclosure as fenced the Phæacian *ἀγορῆ*, said to be *ῥυτοῖσι λάεσσι καταρυσχέσσο' ἀραρυῖα.*<sup>i</sup> Similarly, the court of Eumæus' lodge is fenced *ῥυτοῖσιν λάεσσι,*<sup>kk</sup> and

\* Explained by a Schol. a "stones which must be dragged", as too big for lifting. But, probably, the word is the same as in the old Latin legal formula *ruta cæsa*; where the Pandects (XIX. i. xvii. § 6) explain *ruta*, as whatever material is dug (*eruta*) from the estate, "*arena, creta, et similia*", and *cæsa*, as whatever is cut down upon it. Varro (*de L. L.* 9, p. 154, ed Bipont., 1788) expressly notes that the *u* is long. Stones dug from the ground, as opposed to such surface fragments as might be picked up, may probably be the sense. Another Schol. gives *ῥυτοῖσιν* as *i. q. εὐξέστοισιν*: but Homer would doubtless have said *εὐξέστοις* or *ξέστοισιν λάεσσι*, had he meant this; besides, there is the improbability of "polish" in the stones where all else was rough.

<sup>i</sup> v. 250, cf. *χ.* 334-6.      <sup>ii</sup> *δ.* 20, o. 146.      <sup>v</sup> *Σ.* 496.      <sup>w</sup> *α.* 103-4.  
<sup>x</sup> *α.* 144.      <sup>y</sup> *α.* 106-7.      <sup>z</sup> *ψ.* 49.      <sup>aa</sup> *φ.* 240, 389.      <sup>b</sup> *χ.* 137.  
<sup>c</sup> *ρ.* 266-7.      <sup>d</sup> *σ.* 100-3.      <sup>e</sup> *Ι.* 472.      <sup>f</sup> *χ.* 449.      <sup>g</sup> *Ι.* 476.      <sup>h</sup> *δ.* 677-8.  
<sup>i</sup> *ξ.* 267, cf. *ι.* 185.      <sup>kk</sup> *ξ.* 10.

coped with the prickly-pear (*ἄχρηδος*), with palisades thick and close together, made of heart of oak, driven *ἐκτός . . . διαμπερὲς ἔνθα καὶ ἔνθα*, "all along outside (the masonry) right and left",<sup>1</sup> *i. e.* as viewed from the entry. This last resource probably assisted the rustic masonry, which, though massive, lacked compactness. It might not be needed in the more skilful structures in towns. In the court before Odysseus' palace was a *τυκτὸν δάπεδον*,<sup>m</sup> meaning probably "paved", for quoit-play &c. The *αὐλή* was a place of assembly for Alcinous' nobles,<sup>n</sup> and in the Olympian palace for the deities, as well as the palace proper and its porticoes. In the midst of it stood the altar of Zeus *ἔρκειος*.<sup>o</sup> In Circê's palace the *σφειός*, "sty", was probably in the *αὐλή*, as she goes *διὲν μεγάροιο* to open<sup>p</sup> it. On the lamentations of the retransformed comrades, it is said *ἀμφὶ δὲ δῶμα σμερδαλέον κανάχιζε*;<sup>q</sup> where *ἀμφὶ* may point to *αἰθουσαι* along the house-front, and to the opposite wall of the *αὐλή*. In the Pylian *αὐλή* stood a *θρόνος*\* of polished stones before the palace gates.<sup>r</sup> Here the sacrifice to Athenê,<sup>s</sup> and probably ordinary household sacrifices, were performed: goats and swine fed there in the enclosure,<sup>t</sup> and were there prepared for the banquet by the guests.<sup>u</sup> Rumpf supposes (I. 7) seats joined to the wall of the *αὐλή* outside. This is probable, but not necessary, from π. 343—4. The seats used may have been mere hides, as in α. 108. In the *αὐλή*, whether wholly detached from the main building or not, several *θάλαμοι* might stand. These will be further considered under *θάλαμος*.

(7) Going from the *αὐλή* to the main building, the *πρόδρομος* would be passed through first; in which all the range of vestibule and adjacent porticoes seem to be included. Whether the vestibule was wholly or in part walled off, or distinct by columns only, from the latter, may be doubted. The vestibule, *πρόθυρον*, pl. *πρόθυρα*, seems used in a lax sense to include some space in the immediate front of the door, though not overhung by the roof of the vestibule. That the *πρόθ.* closely adjoined the *αὐλή*, is clear from the expression *πρόθ. τς καὶ αὐλήν*, used when Melanthius is dragged forth thither.<sup>v</sup> So the Centaur Eurytion was punished somewhat like him, evidently in the *αὐλή*, being dragged *διὲν προθύροιο θύραζε* thither.<sup>w</sup> The corpse of Patroclus is laid along (*ἀνά*) the *πρόθ.* of Achilles' hut.<sup>x</sup>

(8) It is likely that the *αἰθουσαι* projected beyond the vestibule, and that the space between them, whether overhung by it or not, was called *πρόθυρα* (Fig. I. B). It was ample, since we find the gods in the house of Hephæstus there assembled,<sup>y</sup> and all able to view the interior of the palace; and, although the female divinities are absent, they are mentioned as though there was room for them too. The *αἰθουσαι* in Zeus' palace, and in that of Alcinous, are used as places of assembly.<sup>z</sup> The recurring line, of travellers departing, *ἐκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου*, may be explained by the fact

\* Voss conjectured that this stood 'outside the gate of the *αὐλή*' because Telem. in γ. 484 is not said to drive, as in γ. 493 and α. 145, 190, *ἐκ προθύροιο καὶ αἰθούσης ἐριδούπου*. Rumpf thinks this an error (I. 7).

<sup>1</sup> ξ. 11—2.      <sup>m</sup> δ. 627.      <sup>n</sup> θ. 57.      <sup>o</sup> ζ. 335, cf. Ω. 306, Λ. 774.  
<sup>p</sup> κ. 388—90.      <sup>q</sup> κ. 398—9.      <sup>r</sup> γ. 406.      <sup>s</sup> γ. 430—63, ζ. 335—6.      <sup>t</sup> υ.  
172—4, 164, 185—9.      <sup>u</sup> β. 300.      <sup>v</sup> ζ. 474, cf. υ. 355.      <sup>w</sup> φ. 295—301.  
<sup>x</sup> Τ. 212.      <sup>y</sup> θ. 322—5.      <sup>z</sup> Τ. 11, θ. 57.

that some part of the portico was used for a stable;<sup>a</sup> probably the part at either end remote from the main entrance. The arriving chariot naturally drew up in the *πρόθυρα*:<sup>b</sup> when empty it was set against the *ἐνώπια κερφόωντα*:<sup>c</sup> probably a facing of polished stone or wood work, or stones faced with metallic plate, see above at (3), forming the lower course of front masonry along the *αἶθουσαι* and in the vestibule,<sup>d</sup> see below at end of (16). The chariot, being low, would touch, as it stood, these lower courses only; hence Homer, precisely describing, speaks of it as resting *πρὸς ἐνώπια* rather than *πρὸς τοῖχον*. On departure the horses would probably be yoked somewhere in one of the *αἶθουσαι*: thence, too, the chariot would drive out into the *πρόθυρον*,<sup>e</sup> and thence away. As final greetings were exchanged at the door of the *μέγ.*, the guest paused there after driving from the *αἶθουσα*, and drove out, after leave taken, by the *αὐλείαι θύραι*.<sup>\*</sup> The chariot's driving out of the *αἶθουσα* is marked by the latter having the epithet *ἐριδοῦπον*,<sup>f</sup> expressive of the tramp of hoof and din of wheel echoed by its roof. In other portions of the *αἶθουσα* it was customary to make up a bed for a guest or for a bachelor son.<sup>g</sup>

(9) That the *αἶθουσα* was esteemed part of the *πρόδομος*, seems clear from the fact that Helen orders bedding to be laid in the *αἶθ.* for guests, who are said afterwards to have slept *ἐν προδόμῳ*.<sup>h</sup> That the *πρόθυρον* was also part of it, seems probable from the fact that Eumæus, who is found sitting in the *πρόδ.*,<sup>i</sup> rushes out *ἀνὰ πρόθ.* to succour Odys. against the dogs.<sup>k</sup> Naturally, also, a projecting porch would form part of the most prominent portion, which the *πρόδομος* was. Thus the *πρόθυρα* and its adjuncts have their importance in regard to the out-door life of the inmates and the reception of visitors.<sup>l</sup> The *αὐλή* of Eumæus' lodge was chiefly tenanted by his swine, and fitted up with sties for the females, and also in the *αὐλή* (*πάρθ* δὲ) were his dogs. Telem. is seen by them crossing the *αὐλή*, and they bark not: Odys. also, within the lodge, hears his foot-steps there.<sup>m</sup> In the *αὐλή*, therefore, it was that they flew at Odys., and into it Eumæus rushed *ἀνὰ πρόθυρον* to drive them off.<sup>n</sup>

(10) The proper name for the principal apartment is *μέγαρον*, often used, especially the plur. *μέγαρα*, as in the phrase *ἐν μεγάροισι*, for the whole pile. The access to it was directly through the main entrance, over the *οὐδός*, "threshold", which seems to have been double, either an outer and an inner, or an upper and a lower *οὐδός*; see below at (23). The doors, through which it was entered from the *πρόθυρον*, were probably double-leaved (*δικλιδεις*),\*\* like those of the *αὐλή* in the palace of Odys. Loftiness and splendour (*ὄψη*-

\* These are not shown in the plan, but would be a little in front of *B'* in Fig. I.

\*\* The preferable etymology of this is *δι-κλίνω*, not *κλείω*, as shown in the parallel forms *ἐγκλιδον*, *παράκλιδον*, Hy. 23. 3, δ. 348, ρ. 139, Hy. *Venus* 182. The word *κλίνω* is used in the sense of to "incline" the doors to each other, in a passage where *πύλαι* stands for the gateway or entrance, and *σανίδες* for the actual doors. Here *ἐπιεκκλιμέναις* is opposed to *ἀναπεπταμέναις* "flung", i. e. open. *M.* 120-2.

<sup>a</sup> δ. 40.    <sup>b</sup> δ. 20; η. 4.    <sup>c</sup> δ. 42; Θ. 435.    <sup>d</sup> γ. 121; Ν. 261.    <sup>e</sup> γ. 492; ο. 190.  
<sup>f</sup> γ. 493, ο. 191.    <sup>g</sup> γ. 399-401; η. 345.    <sup>h</sup> δ. 297, cf. ο. 5.    <sup>i</sup> ξ. 5.  
<sup>k</sup> ξ. 34.    <sup>l</sup> Α. 777.    <sup>m</sup> ο. 4-5.    <sup>n</sup> ξ. 29 foll.

λαί φαίνας) characterized them. As a good view of the interior of the *μέγαρον*, including its *μυχός* at the upper end, could be had from the *πρόθ.*,<sup>o</sup> the doorway would seem to have been spacious; see further at end of (23). Similarly, the augur Theoclymenus, looking forth from the *μέγ.*, sees the *πρόθ.* and *αὐλή* full of ghosts hurrying to Erebus.<sup>p</sup> Loftiness and spaciousness are the features of the *μέγ.* It was the room of state in a palace, but commonly used by the family. All the ancient commentators, including Eustath., suppose that there was a women's apartment of somewhat similar proportions on the ground floor. Voss, Rumpf, and many other German scholars follow this opinion. It is a figment, however, based on the habits of the later period of Athenian splendour; and those commentators seem to have been beguiled by their familiarity with the usages of that later age.

(11) Homer contains no passage in which such a gynæceum need be assumed. Further, all the entries and exits, as well as fixed positions of Penelopè, Aretè, Helen, and Hecuba, testify against it, and the whole habit of social life, as shared by the sexes, is opposed to it. It suited the view of women's position and duties in the Thucydidean and Euripidean period, that they should be secluded and remote from the men, whose keenly political instincts led them to affect a life in public; and their extreme domestic abandonment, improper for the other sex, tended to a masculine isolation, which sentenced or privileged their women to a proportionally profound privacy. If further Homeric proof were needed, it may be found in the palace of Zeus, modelled on that of kings below. It is wholly opposed to the relation of Herè and the other goddesses with Zeus, to suppose a gynæceum in Olympus. The whole episode of her fraud upon him in the fourteenth Iliad is against it. Her toilet-scene is in a private *θάλαμος* made for her by Hephæstus,<sup>q</sup> which no other deity could open. She goes out of it and calls to her Aphroditè, with whom she converses "apart from the other deities", *i. e.* evidently, in that privacy.<sup>r</sup> Aphroditè departs *πρὸς δῶμα*, to the *μέγαρον*, *i. e.*, of Olympus.<sup>s</sup> On her return, discomfited, to Olympus from Iða, Herè goes to the same *Διὸς δῶμος*, where she is exposed to the remarks and questions of the other gods,<sup>t</sup> and where her statements provoke the rash sally of Ares which Pallas checks.<sup>u</sup> Here, then, we might surely expect a clear token of the gynæceum, if any existed; but here, on the contrary, is the amplest proof of a hall shared by male and female deities in common. Precisely in proportion as the gynæceum suited the advanced notions of historic Greece, it was repugnant to the simpler morals and manners of the olden time, and to the unchecked circulation of male and female thought and feeling in the Homeric age. That age had a home: the later artificial period broke it up into a "liberty-hall" for the men and a prison for the women.

(12) The peculiar position of Penelopè, as the mistress of a house beset by intrusive revellers, and the widow-wife of one too long missing to be deemed its lord, craves for her an exceptional *habitat*; and hence arises the prominence of the *ὑπερῶον* in the Ody. This may perhaps be regarded as the sleeping apartment of the female members of the family, slave or free,

<sup>o</sup> *Θ.* 325 foll.    <sup>p</sup> *v.* 355.    <sup>q</sup> *Ἡ.* 166—9.    <sup>r</sup> *Ἡ.* 188—9.    <sup>s</sup> *Ἡ.* 224.    <sup>t</sup> *O.* 84—101.    <sup>u</sup> *O.* 113 foll.



save such as were of rank to enjoy, like Nausicaa, a separate *θάλαμος*, and as the working room of those who pursued sedentary labour. But, to descend to detail, Penelopè, sitting *ἐν θαλάμῳ*, bids Eumæus summon the disguised Odys. to her, who postpones the interview till late, when the suitors would be gone. When on their departure, and that of Telem., Odys. is left *ἐν μεγάρῳ*, she comes *ἐκ θαλάμοιο* to see him.<sup>w</sup> Here, as she is seated awaiting him in the *μεγ.*,<sup>x</sup> the female slaves leave it, carrying away the tables, vessels, &c. of the previous banquet, and among them Melanthô reviles Odys., who replies.<sup>y</sup> This is evidently in the presence of Penel. seated *παρὰ πύλῃ*,<sup>z</sup> who hears the words, rebukes the offender, orders a chair for Odys., and opens the conversation. Between the first message through Eumæus and this interview she had visited the suitors, descending from the *ὑπερώια*,<sup>a</sup> and retired, ascending thither.<sup>b</sup> But that message had been sent from a *θάλαμος*,<sup>c</sup> and on Eumæus' return she speaks to him *ὑπὲρ οὐδοῦ βάντα*,<sup>d</sup> which seems to show that some *θάλαμος* on the ground floor is meant. Probably a personal and private *θάλαμος* of her own, like that of Herê, should be understood (Fig. I. *L* or *M*). Helen similarly appears *ἐκ θαλάμοιο*<sup>e</sup> in the same sense. Besides this, "Eurynomè the stewardess"<sup>f</sup> is found mingling in the conversation before Eumæus is summoned. Now, her business<sup>g</sup> certainly lay in the *μέγ.* among the suitors; whence she might easily speak with Penel. in an adjacent *θάλ.*, but could hardly have gone up-stairs to do so. Further, Odys. in the *μέγ.* among the suitors, after her visit to them, rebukes the handmaids for attending on them and bids them go to their mistress;

δμῶαι Ὀδυσῆος δὴν οἰχομένοιο ἄνακτος,  
 ἔρχεσθε πρὸς δῶμαδ', ἐν' αἰδοίῃ βασιλείᾳ·  
 τῇ δὲ παρ' ἡλιάνατα στροφαλίξετε τέρπετε δ' αὐτήν,  
 ἦμεναι ἐν μεγάρῳ, ἢ εἰρια πείκετε χερσίν.<sup>h</sup>

Now Penel. had only just before ascended to the *ὑπερώια*, of which fact, he was probably aware.\* It is plain, therefore, that the expressions, *πρὸς δῶμαδ' ἐν' αἰδοίῃ βασιλείᾳ*, and *ἦμεναι ἐν μεγάρῳ*, refer, not to any gynæceum, but to the *ὑπερώιον* itself. So Euryclea<sup>i</sup>, going to summon the waiting-women to Penel., is said to go *διὰ μεγάροιο*; where, from the sequel,<sup>k</sup> the *ὑπερώ.*, in which Penel. then was, is plainly meant. Further Melanthô,<sup>l</sup> in her flippant speech to Odys., says, "wilt thou annoy us here by roaming all night about the house, and peeping at the women?" These words would be excellently adapted to the presence of a male stranger in the gynæceum, had any existed;

\* It is not easy to trace Penel. consecutively through all her movements in ρ., σ. and τ. At the commencement of ρ. she is with Telem. in the *μέγ.* Her words in ρ. 102 express no intention of going up instantly, see note *ad loc.*; neither does she ascend till after Eumæus' departure, 589; nor are we then told of her ascent; but in σ. 158—207 we find her descending; and infer that she *must have* ascended some time in the afternoon with which ρ. concludes. She reascends in σ. 302, and again we are not told of her descent, but find her again in a *θάλ.* adjoining the *μέγ.*, doubtless that in which she had previously conversed with Eumæus; and, here again, Eurynomè is found in attendance.

v ρ. 505—11.      w τ. 1, 51.      x τ. 53.      y τ. 60 foll.      z τ. 55.      a σ. 205.  
 b σ. 302.      c ρ. 506.      d ρ. 575.      e δ. 121.      f ρ. 495.      g ρ. 259.  
                   h σ. 313—6.      i σ. 185—6.      k σ. 206.      l τ. 65—9.

and here, therefore, we might expect to find the scene so laid. But what is the fact? That the whole takes place in the *μέγ.*, which the suitors have recently left, and where Penel. is already seated by the fire,<sup>m</sup> like Aretê in the *μέγ.* of Alcinous,<sup>n</sup> to hear the stranger's tale. And on her departure again to the *ὑπερῶα* she bids him take a bed *τῶδ' ἐνὶ οἴκῳ*,<sup>o</sup> which, if spoken in the *οἶκος* of the women, ought to mean that *οἶκος* itself; but which means the common *οἶκος* or *μέγαρον* still, of which the *πρόδομος* is viewed as a purlieu, and in that *πρόδομος* his bed is accordingly made of the fleeces &c. which lay about on the seats in the *μέγ.*;<sup>p</sup> and into the *μέγ.*, whence it had been taken, he accordingly takes the bedding again in the morning.<sup>q</sup> Further, as he lay there, he marked the paramours of the suitors who had gone to their homes,<sup>r</sup> going forth *ἐκ μεγάρου* to join them.<sup>s</sup> This must have been through the same chief doors of the palace which Euryclea had previously closed.<sup>t</sup> Thus *μεγάρου* has here its proper meaning; although in two passages just quoted it stands for the *ὑπερῶον*.<sup>\*</sup>

(13) As regards the evidence from character and habits, though less critical stress can be laid on such things than on the facts stated or implied in the narrative, it seems inconsistent that such a character as Nausicaa should have been reared in the hot-bed of a gynæceum. She acts most unlike what we should expect had such been her nurture; and this, in a poet on the whole so true to moral nature as Homer, should have its weight. The notion of a young and high-born maiden driving out with no companions but of her own sex and condition to a distance from home, is out of the question when measured by such a scale of manners as the gynæceum implies. Her bearing on meeting Odysseus under the circumstances would be equally inconsistent with moral probability, and the independent self-possession with which she directs his movements, if possible, even more so. But indeed, the whole Phæacian court atmosphere is one in which the women have rather more than less of their sex's usual influence. Homer has drawn the men effeminate, but the queen and princess with exquisite and equal firmness and yet delicacy of tone. But as regards palatial arrangements, he has one set for all, and applies it alike to Olympus and to Scheriê, and to the households of Hecuba, Helen, and Penelopê. But of all most unlike the life of the gynæceum is the reception of Nausicaa by her brothers on her return:

ἦ δ' ὅτε δὴ οὐ πατρὸς ἀγαλντὰ δώμαθ' ἔβαινε,  
στῆσεν ἄρ' ἐν προθύροισι, κασίγνητοι δέ μιν ἀμφί  
ἴσαντ' ἀθανάτοισι ἐναλίγκιοι, οἳ δ' ὑπ' ἀπήνης  
ἡμιόνους ἔλυσον ἐσθῆτά τε ἐσπερον εἶσα.<sup>u</sup>

The idea of the young men receiving her and carrying in her clean clothes is irreconcilable with the manners of separation. And the more we examine the arrangements of the sexes in detail the more extravagantly wide of possibility will the notion of such a separation between them appear.

\* In the view taken below (33) the *ὑπερῶα* is supposed to have been built over the *πρόδομος*, forming one front with it, as viewed from without, and, like it, therefore, part of the *μέγ.* Thus, as *τῶδ' ἐνὶ οἴκῳ* means the *πρόδ.*, the word *μέγ.* may with equal justice stand for the *ὑπερῶα*.

<sup>m</sup> τ. 55.     <sup>n</sup> ζ. 305.     <sup>o</sup> τ. 594—8.     <sup>p</sup> v. 1.     <sup>q</sup> v. 96.     <sup>r</sup> σ. 428.  
<sup>s</sup> v. 6—13.     <sup>t</sup> τ. 30.     <sup>u</sup> η. 3—6.

(14) The roof of the μέγ. was ordinarily flat; the only case precisely in point being the palace of Circê, shown by the fall of Elpenor from it.\* The roof there appears to have been of the sort called *solarium* by the Romans — the terraced top so well-known in the East, and still used as a sleeping place in modern Palestine.\* A simile in which the reciprocal grasp of the wrestlers' arms is compared to that of

ἀμείβοντες, τοὺς τε κλυτὸς ἦραρε τέκτων  
δῶματος ὑψηλοῦ βίας ἀνέμου ἀλείψων,†

is explained by a Schol. of "joined rafters (*συστάται*) which", he adds, "form the shape of the letter\*\* Δ". And this idea is supported by the previous description of the attitude, ἀγκὰς δ' ἀλλήλων λαβέτην χερσὶν σπιθαμῶσιν. There is a stratagem in the Cornish wrestling, in which each adversary grasps the other round the waist and endeavours to throw him over his shoulder, which may be here intended. The bodies thus lean on each other at their upper extremities while their lower ones stand apart (*δισεσῶτας* Eustath. *ad loc.*). This suits the Δ form. Beams so set might combine to keep up a flat roof, although they suggest a pointed one more obviously. Homer's usual word for roof is *τέγος*, which appears also to bear by synecdoche a different meaning, see below at (16). The gen., *τέγεος*, occurs five times† in the *Ody.* with epithet *πύκα ποιητοῖο*, and once in *Hy. Ceres* 185. Elpenor also fell *καταντικρὺ τέγεος*, having forgotten to go back to the ladder or stair by which he had mounted. This does not mean that he fell over the edge, but, probably, down through the smoke-vent (*ὀπή*), there being no other aperture. This was not vertically over the fire; see below at end of (20).

(15) The word *ὄροφή* is once found, of the roof as seen from within;‡ the masc. *ὄροφος*, with epithet *λαχνήεις* "shaggy", also once in sense of "thatch" — that which covered the hut of Achilles before Troy, and was gathered from the meadow there. Eustath. on *κ.* 559 foll., supposes a flat roof overlaid with earth to be meant; but this is a hint which he probably borrowed from later structures. The principal feature of the roof was its central beam, *μέλαθρον*, so explained by the Scholl., the name originating from the discoloration (*μέλας*) through smoke, or, according to Eustath., through sun and weather; the one suggesting the inside, the other the outside view; but an overlying stratum of earth, tile, or other material, would, if it existed, intercept the latter influences. The derivation from *μέλας* is favoured by a passage in which our present texts have,

αὐτὴ δ' αἰθαιόεντος ἀνὰ μαγάρου μέλαθρον  
ἔξετ' ἀναΐξασα χειρὶ δόνη σκέλη ἄντη,‡

\* Comp. the precept of *Dent. XXII. 8.*

\*\* Rumpf (*II. 11*), to whom I am indebted for this quotation, adopts the view of the Schol., and quotes words from Hippocrates as interpreted by Galen, which signify, "the triangular vertical extension of the roof", in fact a "gable", being an explanation of *ἀέτωμα* there. The same slope-aided form of roof is alluded to by Aristoph. *Av. 1110* under the term *ἔσπας*; but Hippocrates and Aristophanes are far too late for our purpose.

† *κ.* 559—560, cf. *λ.* 6 foll.    † *Ψ.* 712—3.    † *α.* 333; *φ.* 458; *π.* 415; *α.* 209; *φ.* 64.    † *χ.* 298.    † *Ω.* 451.    † *ζ.* 239—40.

where *αἰθάλ.* seems disjoined by hypallage from *μέλαθρον*,\* to which Voss wished, by reading *αἰθαλόεντι . . . μελάθρῳ*, to restore it. In a similar passage the eagle in Penelopè's dream ἄψ δ' ἔλθων κατ' ἄρ' ἕξει' ἐπὶ προύχοντι μελάθρῳ.<sup>b\*\*</sup> A beam on which a bird could sit must be, not a rafter in the plane of the roof which it supports, but perhaps one inclined at an angle to it, like the *θρείδοντες* in the simile applied to the wrestlers; see above at (14). In the net of Hephæstus the light toils droop from the beams (*μελαθρόφιν*), like fine cobwebs, down into the *θάλαμος* and over the sleepers there.<sup>c</sup> Epicastè destroyed herself by "fastening a vertical noose from the lofty *μέλαθρον*."<sup>d</sup> Demeter in *Hy. Cer.* 188, "with her feet made for the threshold", καὶ δα μελάθρον κῦρε κάρη, πλήσεν δὲ θύρας σέλαος θεῖοιο. So Aphroditè (*Hy. I'en.* 173) εὐποιήτων δὲ μελάθρον κῦρε κάρη, see below at (16), where the roof-beam, or rather the whole roof composed (*εὐποιήτων*) of such is spoken of. The *μέλαθρον* had a special sanctity attaching to it, in regard to hospitable duties, perhaps as overhanging the hearth and blackened by the fumes of its sacrifice on their way to heaven. So Ajax appeals to it, saying to Achilles, αἰδέσσαι δὲ μελάθρον ὑπαρόφιοι δέ τοι εἰμέν.<sup>e</sup>

(16) The expression *σταθμὸς τέγος πύνα ποιητοῖο*<sup>f</sup> stands only in one connexion: where a lady of the family from the *ὑπερώα* enters the *μέγ.*, we read, "she took her place *παρὰ σταθμὸν τέγ. πύ. ποι.*" The foot of the stair by which she would descend might be in the *μέγ.* itself, and her standing *παρὰ σταθμὸν κ. τ. λ.* might then mean "by an (engaged) pillar" of the wall, supporting the roof. More probably the stair would land her first in one of the *θάλαμοι*, whence emerging in the *μέγ.* she would still become visible first at its wall. In the *Hy. Ceres* 186, the queen is seated with her infant *παρὰ σταθ. τέγ.* Now *τέγος* appears to mean, not only the roof, but any chamber or room, considered as roofed in; (*Crusius sub voc.*) Probably here the *ὑπερῶν* itself or upper story, or else the *θάλαμος* into which one descended from it (*Fig. I. M*), is meant. Now *σταθμοὶ* occur elsewhere simply as meaning door-posts; and the *σταθμὸς τέγος* may therefore well mean the door-way, by synecdoche, of that *θάλαμος*. So Penel. sits spinning, to hear Telemachus' tale, *παρὰ σταθ. μεγάροιο*,<sup>g</sup> for the door-way, as leading from the *τέγος* (= *θάλ.* or *ὑπερῶν*) into the *μέγ.*, might be called the *σταθ.* of either. But where one has just emerged from the *τέγος* it may be viewed as pertaining thereto, otherwise to the *μέγ.*; see below at (32). Some take the *σταθ. τέγ.* to mean an ordinary "pillar of the roof"; but the proper term for pillar is *πίλων*. It is more consonant with queenly dignity in Penelopè, and with mai-

\* In the prayer of Agam. that he might set on fire the palace of Priam that very day, *αἰθαλόεν* is joined to *μέλαθρον*,<sup>h</sup> perhaps, however, as a secondary predicate, describing the effect of the fire.

\*\* There is much doubt about this station of the eagle. Was he inside or out? Probably *ἐν μεγάροισι*, said of the geese destroyed, is a general expression covering the specific sense *ἐν αὐλήν*. Some of the beam-ends may have projected on the palace front; certain ornamentations of the Doric style are said to be nothing but beam-ends, conventionalized in sculpture, so projecting over a porch; on one such the bird may be supposed perched.

<sup>b</sup> τ. 544.    <sup>c</sup> θ. 279.    <sup>d</sup> λ. 278.    <sup>e</sup> I. 640.    <sup>f</sup> α. 333; θ. 458; π. 415; σ. 209; φ. 64.    <sup>g</sup> φ. 96.    <sup>h</sup> B. 413 foll.

den modesty in Nausicaa, to suppose that neither advanced further than to be just visible to the party in the μέγ. That the σταθ. τέγ. was a door-way is further countenanced by Hy. *Ceres* 188, ἡ δ' (Δημήτηρ) ἄρ' ἐπ' οὐδὸν ἔβη ποσσὶ, i. e. she "made for the threshold". The poet adds, καὶ ἄρα μελάθρου κῆρε κάρη, i. e. her stature expanding, her head touched the main beam. Some take μελάθ.\* here to be the lintel of the door; but, as the queen was sitting in the μέγ., though near its door-way into the θάλ., the door would be behind her, and one approaching her in front would not come under the lintel, although the brightness of the divinity approaching would cast a glory on the doors (v. 189). Those who will have a gynæceum in the rear of the μέγ. consider τέγος to mean that apartment, and the σταθ. its door-way from the μέγ. This entry they think was at the μυχός, the door being at its further end, see at (34). Some take the σταθ. τέγ. to comprehend in lax usage the floor adjacent, as far as the hearth, and thus the spot where the queenly chair is usually set; so that the queen in Hy. *Ceres* 188 would sit where Penel. and Nausicaa on entering stand, and where Aretê also sits.<sup>1</sup> The σταθ. μεγάροιο also occurs, meaning the main entrance from the court without. There *Odys.*, when his arrows are spent, τόξον μὲν πρὸς σταθ. ἔϋσταθίος μεγάροιο ἔκλιν' ἐστάμεναι, πρὸς ἐνώπια παμφανώοντα. He seems to set down the bow on the threshold whence he had shot. Here, therefore, σταθ. may well mean, literally, the door-post, which the ἐνώπια or "facings" of the vestibule would meet; and the bow set at their point of juncture may be described as resting against (πρὸς) either or both. From the conspicuous feature of its various σταθμοί, one of which is described as κυπαρίσσινος,<sup>2</sup> the μέγ. may obtain its epithet of ἔϋσταθίης.

(17) The floor of the μέγ. has been described as of native earth; see above at (4). It was duly levelled and hardened to what is called a κραταίπεδον οὐδάς.<sup>1</sup> Damp in the climate of Greece is not much to be dreaded; and the floor's level, in order to ensure more support to the walls, may have been lower than that of the ἀύλη. This would give greater vantage-ground to one standing on the threshold. From its being the native earth we understand how the fire is thrown out on it from the λαμπτήρες,<sup>m</sup> how Telem. digs a trench along it for the axes in the bow trial to stand in,<sup>n</sup> and how the same expressions ἔραξε, ἐν κονίησιν,<sup>o</sup> which would suit out of doors, equally apply to it. Thus foot-cloths were spread below the more costly couches, as an additional compliment to a guest, but carpet there of course was none. The polluted surface is removed by scrapers (λίστροισι):<sup>p</sup> the same tool is placed in the hands of old Laertes at his garden work (λίστρούοντα φυτόν).<sup>q</sup>

(18) The μέγ. may be supposed a parallelogram with its short side to the ἀύλη. Of its size we have indications in the following incidents. The bow-

\* Rumpf (III. 80—1) interprets μελάθ. here as a wooden structure (*cratiū operis*) erected on the μυχός and laterally connected with μεσόδμοι on either side of it, in his view, "galleries", hanging between the end wall and a parallel row of pillars thrown out in front of it, see (41). He views the μελάθ. above and the μυχός below as together making up the τέγος.

<sup>1</sup> ζ. 305.    <sup>k</sup> φ. 340.    <sup>l</sup> ψ. 46.    <sup>m</sup> τ. 63.    <sup>n</sup> φ. 120—1.    <sup>o</sup> χ. 20, 329, 383.    <sup>p</sup> ζ. 455.    <sup>q</sup> ω. 227.

trial was meant to involve a feat of no ordinary difficulty. We must allow for a reasonable interval between the axes, and for a sufficient distance<sup>r</sup> between the nearest axe and the marksman. The weapons used against the suitors, arrows and spears, with the various charges of the combatants<sup>s</sup>, especially when we consider the length ascribed to the spear in the *Il.*,<sup>t</sup> imply a considerable range. Telem. also "runs", at his father's bidding,<sup>u</sup> from the central entry of the *μέγ.* to the *θάλαμος* on its side, perhaps by way of the *λαύρη*. After the massacre *Odys.* looks about to see if any enemy is skulking anywhere.<sup>v</sup> The suitors, above a hundred in number,<sup>w</sup> daily banquetted there, each at a separate table, and room for their attendants had also to be found. Epithets of amplitude, as *ὕπερφερές μέγα*,<sup>x</sup> are applied to it; so also it is *ἠχῆεν*, from its echoing walls, and *σκιόεν*, of somewhat doubtful import, whether through the shadows cast by figures from the fire, or the prevailing gloom caused by the absence of windows, and the admission of light only through the smoke-orifice and the door. That there were no windows in the *μέγ.* may be regarded as certain from the fact of no mention of such an important detail anywhere occurring in Homer, Hesiod, or the Hymns. In the attempts of the suitors to devise means of escape,<sup>y</sup> the windows, had there been any, would probably not have been forgotten. They could not, had they existed, have been above reach from the floor, for how then could they have been closed and opened? They must have afforded an exit either into the *αὐλή*, or into the street of the town, and in either case it would have been important to *Odys.* to close them up beforehand, as he does the door, or to the suitors to escape through them if unclosed. Even in the later Roman architecture, as shown in the remains at Pompeii, windows except in the upper story are rare. (Smith's *Dict. of Antiq. s. v. fenestra.*)

(19) The aperture in the roof, and there may have been more than one, would be towards the further end from the door, in order to distribute the light through it<sup>\*</sup> and the door more equally; even thus the sides of the room, remote from the central line through door and smoke-vent, would be very gloomy. This suggests the sense of *σκιόεν*. For this reason, if for no other, the greatest length of the room would probably be in this same line, and in the same line would probably be the three *λαμπτήρες* or fixed light vessels raised above the floor.<sup>†</sup> The smaller portable one borne by Pallas being golden, these may be supposed to have been of copper, and so Eustath. calls them *καθαλιεσμένα*, and explains their position and form by the words *ἰσχάροι μετέωροι*, ἢ *χυτροπόδες* "vase-footed" (Rumpf. II. p. 31). On the floor lay the fireplace (*ἰσχάρη*),<sup>‡</sup> the mistress of the house or a principal person commonly sits *ἐν πυρός ἀγῆ*, even when it is broad day-light (*Διὸς ἀγῆ*) without. This seems to show that gloom prevailed but for the fire. Nearly on the same central line the group of principal persons in the *μέγ.* are to be looked for, in whatever palace interior the scene is laid. The pre-

\* In Herod. VIII. 137 the sun is spoken of as looking down into (*ἰσχύων*) a house, by the *καπνοδόχη*, and throwing its light on the floor (*ἔδαφος*).

<sup>r</sup> φ. 75—6, 420—3.      <sup>s</sup> χ. 72, 81, 116, 255 foll.      <sup>t</sup> Z. 319; Θ. 494.  
<sup>u</sup> ζ. 106.      <sup>v</sup> ζ. 381—4.      <sup>w</sup> π. 247—51.      <sup>x</sup> η. 225, cf. δ. 757.      <sup>y</sup> ζ. 132 foll.  
    <sup>†</sup> σ. 307, cf. τ. 63.      <sup>‡</sup> ζ. 305, cf. φ. 89.

vailing gloom is portentously deepened when Theoclymenus denounces woe against the suitors, but he alone seems to perceive it. They retort, "let him go out of doors then, if he finds this so like night"<sup>b</sup>; the retort comes with greater force when we remember that *a degree of darkness* was the condition on which alone the comforts of in-doors could be enjoyed.

(20) The pillars cannot have been fewer than four in a quadrangular building, and may have been any number not too large. Those in Odysseus' palace seem to have been few, to judge from the fight which goes on there, which was as freely fought as if the stage had been clear. They probably stood in pairs, opposite to one another, and beams\* may have run horizontally across the head of each of them to an opposite *σταθμὸς* in the wall. Their only epithet is expressive of height, and once, in a simile,\*\* stoutness is implied; but there is no hint of ornamentation, save that suggested in the last note, although they must have been very prominent objects. From their mention in conjunction with the fir beams, the *μεσόδμαι*,<sup>c</sup> &c., it is probable they were the trunks of trees, barked and smoothed. The chair of state is placed against a pillar for Aretê "in the blaze-light of the fire"<sup>d</sup>, and her royal husband's close beside it. Similar seems the position of Penel. in the same "blaze-light" at the further (*ἐτέρον*)<sup>e</sup> wall, *i. e.* furthest from the door. Also the principal chair' (*θρόνος ἀργυρόηλος* Fig. I. *ι*) seems indeed to have had a fixed position there, not far from the principal *κητήρ* (see below at (22) Fig. I. *η*) and the *ὄρσοθύρη*, or opening into the side-passage;<sup>f</sup> see below at (38). This was also near the *μυχὸς* or extreme upper end of the *μέγ.*<sup>h</sup> The position of the host or hostess at that "further wall" is confirmed by the place of reception occupied by Achilles in his hut,<sup>i</sup> in the interviews with the ambassadors and with Priam,<sup>k</sup> in which last his *κλισμὸς πολυδαίδαλος* is also specially mentioned. Hence the hearth seems to have been at the upper end of the *μέγ.*, and Nausicaa's direction to Odys., *μεγάροιο διελθέμεν, ὄφρ' ἄν ἔκηαι μητέρ' ἐμήν*<sup>l</sup> implies, perhaps, that a considerable portion of the *μέγ.* would be traversed to reach her. This confirms the view taken above of the smoke-vent, as not central, for, if central, it would be remote from the hearth; yet it need not have been vertically over it, for then a sudden heavy fall of rain might have damaged the fire. The *ἑσχάρη*, seems to have been always on the mere flat of the floor, like our "hearth-stone" (Fig. I. *θ*). It is said (Rumpf II. 29) to have been oval (*στρογγυλοειδής*). It was the place sacred to supplication, and bears in that relation the more solemn name of *ἱστίη*. From it the house derived its sanctity, to which it was as altar to temple. The stranger swears coupling it with Zeus.<sup>m</sup> Odys.

\* The position of Melanthius, when hauled up to the top of a pillar, is close to the beams (*δόμοι*); this, however, is in the *θάλαμος* or armoury, *χ.* 192-3.

\*\* It is said of the olive-stump built into his bed-stead by Odys., *πάχετος δ' ἦν ἠὲ τε κίων*, *ψ.* 191: this increases the probability that the pillars were tree-trunks. They seem to have had some protuberance, the rudiment of a capital perhaps, at top, as otherwise there would be nothing to fix the rope by which Melanthius was slung.

<sup>b</sup> v. 360-2.    <sup>c</sup> τ. 37.    <sup>d</sup> ξ. 305-7.    <sup>e</sup> ψ. 89-90.    <sup>f</sup> cf. τ. 55-8.  
<sup>g</sup> χ. 341, cf. 333.    <sup>h</sup> φ. 145-6.    <sup>i</sup> I. 218-9.    <sup>k</sup> Ω. 597-8.    <sup>l</sup> ζ. 304-5,  
 cf. η. 139-41.    <sup>m</sup> ξ. 158-9; ρ. 155-6; τ. 303-4.

went and sat as a suppliant ἐπ' ἄσχαρην ἐν κονίῃσιν παρ πυλῖ,<sup>a</sup> whence it seems that the fire on it was ample enough to shed its ashes on the floor around. Near it (ἐν κόνι) the house-servants slept for warmth's sake, probably not having bedding, and old Laertes in his woe slept so with them.<sup>b</sup> Against another more central pillar the seat is placed for the minstrel μέσση δαιτυμόνων,<sup>c</sup> and his lyre is hung from the same within easy reach.

(21) Against one of the pillars (Fig. I. *FP*) stood the δουροδόκη. Some question has been raised, whether this pillar was external in the πρόδομος or internal in the μέγαρον. The former view, held by Rumpf, (I. 29) has been based on what is probably a *πρωθύστερον*; Telem. "set his spear against a pillar, and went in, and crossed the stone threshold".<sup>d</sup> It is clear that the parts italicized are to be so inverted in sequence, and probably, as what stands last, the "crossing the threshold", is really first, so what stands first, the "setting the spear", is really last. In visiting Eumæus, Telem. gives his spear to a slave in the αὐλή and himself goes in &c.<sup>e</sup> This may possibly have been because in that lodge the proportions were small, and the entry or interior too small to admit the weapon, if large, or there may have been no δουροδόκη, or Telem. may have wished to give the slave something to do for him. At most it is inconclusive. The spears which Idomeneus had gathered as spoil were certainly in the *πρόθυρα*.<sup>f</sup> There is good reason why they should have been, as the incident shows which occasions the mention of them, viz. that they might be ready at hand for instant use; possibly, also, here again the dimensions of the weapon and of the hut may have occasioned the δουροδ. to be outside the latter. But in the Odyssean palace, the spear is deposited at a column after entering the μέγ.,<sup>g</sup> and the μέγ. certainly contained spears.<sup>h</sup> The explanation given by a Schol. α. 128 of the fashion of the δουροδ. is not clear: it is, ἀπέξεν τὰς κίονας καὶ ἐν αὐταῖς ἐπέλιθον τὰ δόρατα. Here ἐν αὐταῖς may imply some cavity or receptacle resulting from the action called ἀπέξεν, which must then be used in the unusual sense of "scooped". The latter sense lies directly in Eustathius' words, on α. 128, θήκη δοράτων κιονοειδής. ἢ μάλιστα, εἰς κίονα ἐγγεγλυμμένη, ἐν ἣ πρός ὀρθότητα τὰ δόρατα ἵσταντο. A fluted column with spears set in the flutings might easily be understood from this; though something would still be wanted to catch one end of the spear and steady it. Boarding pikes in a vertical rack used to be seen round the masts of ships, where, there being no grooves, they were secured by both ends. The phrase ἔντοσθε δουροδ. is well suited to such an explanation; comp. κοιλῆς ἔντοσθε μεσόδμης,<sup>i</sup> of the Homeric mast, and see App. F. i. (6). Rumpf *ub. sup.* explains the δουροδ. as fixed between two columns, engaged, he probably means, in the wall.

(22) Close to the upper wall appeared a κρητήρ, probably of large size.<sup>k</sup> We may suppose a stand for it. It is uncertain whether it lay left or right<sup>l</sup> of the central line from threshold to μυχός, or it may have lain even in that line. A

\* Schreiber and Rumpf place it on the right side, Eggers on the left; see the plans, Rumpf part. 1 *ad fin.*; of these Rumpf places it within the μυχός.

<sup>a</sup> η. 153—54.    <sup>b</sup> λ. 188—91.    <sup>c</sup> θ. 65—6, 473.    <sup>d</sup> ε. 29—30.    <sup>e</sup> π. 41.  
<sup>f</sup> Ν. 261.    <sup>g</sup> α. 127 foll.    <sup>h</sup> τ. 33.    <sup>i</sup> β. 424; ο. 289.    <sup>k</sup> φ. 145—6; ζ. 341.



man who sat by it was *μυχοίτατος*, i. e., probably, closest to the *μυχός* of all the guests. The spot whence the cup-bearer began his rounds<sup>2</sup> is probably its place; from it he moved towards the right. Phemius, standing by the *ὄρσοθύρη* just before, sets down his lyre, between the *κρητήρ* and the chair of state. These were probably near the *ἑσχάρη* but not in the *μυχός*. It seems likely that the chair was on the same side as the *ὄρσοθύρη*, as more convenient for the occupant's access to the *αὐλή* without, if needed; the *κρητήρ* may then be assumed to be probably on the opposite side, and as the cup-bearer went towards the right, i. e. left of one entering the *μέγ.* from the *αὐλή*, it would be more convenient to view the *κρητήρ* as itself on that side, and the chair and *ὄρσοθ.* on the right (Fig. I. *h i*). This so far agrees with a Schol. on *ζ.* 126, who places the *ὄρσοθ.* "in the right corner".

(23) The threshold (*οὐδός*) has been several times mentioned. It was the outer limit of the *μέγαρον* proper, as the *μυχός* the inner, being the furthest point from it; hence *ἐς μυχὸν ἐξ οὐδοῦ διαμπερὲς*<sup>7</sup> means, "from one end of the *μέγ.* to the other". The threshold of Alcinous' palace was of copper (*χάλκεος*),<sup>8</sup> corresponding with the extravagant splendour of silver posts and lintel and a golden handle.<sup>9</sup> He himself styles it *χαλκοβατὲς δῶ*<sup>b</sup>, which is elsewhere applied only to divine abodes.<sup>c</sup> In the description of Tartarus, characterized on the contrary by massive strength, we have a copper threshold and iron gates.<sup>d</sup> There seems no doubt, as stated above at (10), that the *οὐδός*, spoken of as of stone (*λείθος*), and again that of wood, (*μελίinos*, comp. also that said to be *δρύinos*) belonged to the same main entry, and were both passed in going from the *αὐλή* into the *μέγ.* Rumpf (I. 29) supposes a passage or entry of some length, flanked by the *ἐνώπια*, leading from the *αὐλή* to the *μέγ.*, with outer doors on a threshold of stone and inner doors on a threshold of wood. As opposed to this may be noticed the seat placed for Odys. by Telem. within the *μέγ.*, beside (*παρὰ*) the stone threshold, where he might sit and drink wine among the company.<sup>e</sup> It is equally clear that he had previously "sat upon the wooden (*μελίinos*) threshold within the doors, resting against (*κλινάμενος*) the door post of cypress-wood".<sup>f</sup> The two passages can most easily be reconciled by supposing the wooden threshold superimposed on the stone one, which latter projected considerably further than it into the *μέγ.* inwards, and towards the *αὐλή* outwards. The wooden one would thus form a bench on which one might sit with his back against the door-post, his feet would then rest on the stone threshold forming a broad lower step, and a seat placed beside the latter on the floor of the *μέγ.* would be near enough to the company for the guest so seated to be counted as one of them. The two pairs of doors, which Rumpf probably supposes, may then have stood, one at each end of the higher wooden threshold. They seem distinguished as the *πρῶται θύραι*,<sup>g</sup> i. e. first towards the *μέγ.*, and the *αὐλῆς κατὰ θύρετρα*,<sup>h</sup> as leading directly to the *αὐλή*. The width of the threshold may be inferred, not only from the general phrase *σύεα μά' ἔοντα*,<sup>i</sup> but from the fact of four men standing on it with space to wield

<sup>2</sup> φ. 142. <sup>7</sup> η. 96, cf. 87. <sup>8</sup> η. 83, 88, 89. <sup>a</sup> η. 90—1. <sup>b</sup> ν. 4.  
<sup>c</sup> φ. 321; A. 426; Ξ. 173; Φ. 438, 505. <sup>d</sup> Θ. 15. <sup>e</sup> ν. 258—9. <sup>f</sup> φ. 339—40.  
<sup>g</sup> α. 255; ζ. 250. <sup>h</sup> ζ. 137. <sup>i</sup> ε. 385.

their spears.<sup>k</sup> That of one of the *θάλαμοι* may be gathered from an eagle with spread wings being compared to the width of the door of a lofty *θάλαμος*.<sup>l</sup> The main entry of the *μέγ.* would probably be wider still (Fig. I. *EE*).

(24) It is always mentioned with an air of loftiness and size (*μέγαν οὐδόν*).<sup>m</sup> Persons upon it are upon an eminence. Philoctetus leaps *ἐξ οὐραίου θύραξ*, which means from the threshold.<sup>n</sup> Odys. leaps upon it and shoots from it at the suitors.<sup>o</sup> The external threshold projected into the *πρόθυρον*. The place of a beggar was naturally on the *οὐδός*; comp. the words of Melantheus, that Odys., in disguise, would "rub his shoulders against the door-posts (*φλιαί*)."<sup>p</sup> Irus, quarrelling with Odys., bids him quit the *πρόθ.*,<sup>q</sup> who replies "this threshold will hold both",<sup>r</sup> and comes back to the *οὐδός* after defeating and expelling him.<sup>s</sup> Their quarrel took place *προκάραιθε θυράων ὑψηλάων* (*i. e.* before the outer gates) *οὐδοῦ ἐπὶ ξυστοῦ*,<sup>t</sup> which epithet would suit either wood or stone. The same phrase is used for the internal threshold from which Odys. shoots.<sup>u</sup> Odys. tells Irus that he will not, after being vanquished, return *ἐς μέγαρον*,<sup>v</sup> meaning the palace generally, of which the *οὐδός* was regarded as the outer limit; so Achilles says, "all the wealth that the stone threshold (= the temple) of Apollo includes";<sup>w</sup> and hence the metaphor, *ἐπὶ γήραος οὐδῶ*,<sup>x</sup> meaning perhaps to view old age as the threshold of the house of death; so Virgil places old age "*primis in faucibus Orci*", *Æn.* VI 273—5.

(25) The *θάλαμοι* might be added at discretion, but not in front. The *πρόθυρος*, including the door-way and *ἀλθουσαι*, then remained full in view. But, round the sides of the *μέγ.* and opening into it, and as wings attached to it, or perhaps in distinct and detached blocks, the *θάλ.* may have multiplied with the demand for them. They not only furnished private chambers for principal inmates, but were used also for household stores and treasures. The famous passage in which the *θάλ.* of Priam's palace are described<sup>y</sup> enumerates fifty as tenanted by his married sons, and twelve others, distinguished as *τέγες*, by his sons-in-law. The fifty are said to have been *ἐν αὐτῶ*, *i. e.* *δόμοφ*, built near each other: the twelve are *ἐτέρωθεν ἐναντίοι ἐνδοθεν αὐλῆς*, and have the epithet *τέγες*, and these, too, are "built near each other". All alike are said to be of polished (*ξεστοῖο*) stone. A Schol. on Z. 248 interprets *τέγες* as meaning "distinct and partitioned off from each other", so that there might be no thoroughfare, "because", he adds "they were in the upper story (*ὑπερῶοι*)"; another Schol. makes *τέγες* mean *ὑπερῶοι*, further explained by *ἐπὶ τοῦ τέγουσ ἀκοδομημένοι*, which Eustath. confirms by the interpretation *ἀνώγειοι* (Rumpf III. 73).<sup>\*</sup>

(26) It seems to savour of assurance, perhaps, to withstand this array of authorities, yet the plain sense of Homer is irreconcilable with their judg-

\* *τέγες*, antiqui interpretes ad unum omnes explicant *ὑπερῶοι* (Rumpf I. 23, note 29).

<sup>k</sup> Z. 203.      <sup>l</sup> Ω. 317—9.      <sup>m</sup> Z. 2.      <sup>n</sup> φ. 388.      <sup>o</sup> Z. 2, cf. 72.  
<sup>p</sup> φ. 221.      <sup>q</sup> σ. 10.      <sup>r</sup> σ. 17.      <sup>s</sup> σ. 110.      <sup>t</sup> σ. 32—3.      <sup>u</sup> Z. 72.  
<sup>v</sup> σ. 24.      <sup>w</sup> I. 404.      <sup>x</sup> X. 60; Ω. 487; ο. 348.      <sup>y</sup> Z. 247 foll.

ment. The fact that the twelve *θάλαμ.* were "on the other side opposite", would require surely all alike to be either above stairs or below. The whole picture is otherwise marred, to say nothing of the comforts of the inmates. The whole must have been on the ground; the fifty were *ἐν δόμῳ*, the twelve *ἐνδοθεν ἀύλης*. Here *ἐν δόμῳ* means in the same block or pile of building as the palace, and the site of the other twelve is marked as being within the *ἀύλῃ*, but distinct from that pile, to which, or to the fifty *θάλαμ.* which partly composed it, they stood opposite. Thus they were *τέγες*, as having a roof of their own, distinct from the general palace roof. Their standing *ἐτέρωθεν*, "in the other (part or space)", is vague; but may be probably interpreted by the expression *τοίχων τοῦ ἐτέροιο*, explained above at (20) as being "at the further wall from the entry of the *μέγαρον*". So, while Achilles sleeps *μυχῶ κλισίης*, Patroclus lies *ἐτέρωθεν*, "at the further or opposite side".<sup>2</sup> Such *θάλαμοι* could not have stood between the *προόδομος* and the gates of the *ἀύλῃ* without being incommodiously remote from the *μέγαρον*, or else blocking up its front view; whereas its polished porticoes plainly are seen. If they were disposed all on one side of the *μέγαρον*, this evacuates the sense of *ἐτέρωθεν* — a word which implies a duality of objects. Further, the one-sided aspect of such an arrangement would offend all symmetry.

(27) They might be supposed ranged, in two rows, facing the two sides of the central block composed of the *μέγαρον* with its contiguous *θάλαμοι*; but it is difficult to make *ἐτέρωθεν* include two exactly opposite positions, right and left, as if it had been *ἐκατέρωθεν*. The phrase *πλησίον ἀλλήλων δεδμημένοι* would also seem to exclude this separation into two rows, unconnected and out of sight of each other, and having the whole of the central pile between them. The only remaining supposition is that they were in the rear, but that their front elevation, seen full, outflanked the *μέγαρον* with its contiguous *θάλαμοι*, seen end-wise, so that they might be partially in sight as one entered the *ἀύλῃ* at the opposite end. If we suppose the *μέγ.* very deep from front to rear in proportion to its width, this might easily be the case. Those contiguous *θάλαμοι* might be ranged five and twenty on either side of the *μέγ.*, in the rear wall of which there might be a postern door for the access of the inmates of the twelve *θάλαμοι*. At the same time we may notice, that the number fifty, is used probably, in the feebleness of Homeric arithmetic and geometry, without calculating the extent of wall-space which so many would require. The elements of the reckoning float loosely in the poet's mind, as great items in a great total, and we are not to bring him to tale and measure and find fault with the result. See the plan Fig. II. It is difficult to read the description of Eumæus' lodge with its twelve swine-sties *ἐνδοθεν ἀύλης . . . πλησίον ἀλλήλων*,<sup>3</sup> without its suggesting the feeling of a sort of parody on similar features in the palace of Priam. All we can say of these sties is that they were so arranged as not to intercept the view from the gate of the *ἀύλῃ* to the *προόδομος* of the lodge. The *ἀύλῃ* and the swine-sties have, however, here the primary importance, the lodge was merely attached as convenient for the keeper. In the palace the *ἀύλῃ* is subsidiary to the *μέγ.*

<sup>2</sup> I. 663—6.      <sup>3</sup> ἔ. 13—4.

(28) Herê retires to her *θάλ.*, a place of perfect secrecy constructed by Hephæstus for her, and with a secret key, when about to make her toilet for Zeus.<sup>b</sup> Telem. had a *θάλ.* in a part of the court, in a conspicuous (*περισκέπτω*) spot there.<sup>c</sup> Whether detached from the *μέγ.*, or a wing of it, is not quite certain, but probably the latter, from the fact of his going out from the hall (*διὲν μεγάροιο*) to reach it *after* the main entry of the latter was shut for the night.<sup>d</sup> Phœnix, the son of the house, like Telem., had a personal *θάλαμος*, which certainly had a door into the *πρόδομος*, as the fire lit in the *πρόδ.* was before the door of his *θάλ.*<sup>e</sup> He needed not to enter the *μέγ.*, therefore, in passing out. Still his *θάλ.* may have had another door into the *μέγ.*, and that of Telem. may have had another door into the same. And of such a door there appears a trace; for, although in β. 5—10 we do not know how he reaches the *ἀγορῆ*, in v. 124—46, going thither from the same *θάλ.*, he traverses the *μέγ.*, and therefore probably did so in β. The situation of Telemachus' *θάλ.*, and of Phœnix', is easily understood to be the same, *viz.* in the angle between the back of the *ἀλθουσα* in the *πρόδομος*, and the side of the *μέγ.* The *θάλ.* built by Odys. for his own use, enclosing the olive tree, was probably a counter-poise to the *θάλ.* of Telem., or rather the latter was so to it. See Fig. I. I and K. This position would be adequate to what *περισκέπτω* *ἑ. γ.* implies; as it would be in view both from front and flank, which the other *θάλαμοι*, save that of Odys., would not.\* The *θάλ.* of Nausicaa' may probably have been similarly situated to that of Telem. This would suit her encountering her father going forth from the *μέγ.* to the council.<sup>f</sup> She might leave her *θάλ.* and come by the *ἀλθουσα*, contiguous to it, to the palace doors, as he issued from them, or might have entered the *μέγ.* directly from her *θάλ.* The *θάλαμος* of Paris is enumerated as distinct from

\* Doederlein, 2353, wrongly, I think, takes *περισκέπτω* as meaning *ἑ. γ.* *σκαπάζω*, "sheltered". There is a clear difference in sense between *σκαπάζω*, *σκαπάζω*, *σκαπάζω*, wherever found, and *σκαπάζω*, *σκαπάζω*, *σκαπάζω*, formed by the addition of *α* to, possibly, the same root, *σκαπ-*. These latter forms always have the meaning of "shelter", as in Homer, *σκαπάζω ἀνέμοιο*, *ἑ. 443*, and *ἀνέμων σκαπάζωσι . . . κύμα*, v. 99, said of headlands "sheltering" from the waves; comp. *σκαπάζω μαιόμενοι*, Hes. *Opp.* 532, adduced by Doed., where *σκαπάζω* is doubtless the apoc. plur. of *σκαπάζω*, though he denies it. *σκαπάζω* means to "look closely, watch", *σκαπάζω ἐς νῆα θοῆν ἐνόησα κ. τ. λ.*, μ. 247; so *σκαπάζω νῦν . . . αἰ κεν ἴδῃαι*, and hence to "espionage", as the result of such watching; so *Μετάνειρα . . . ἐκ θαλάμοιο σκαπάζω*, Hy. *Ceres* 243—5; comp. Hy. *Merc.* 360. One passage, II. 360—1, seems capable of the meaning "sheltered himself from"; there Hector, covered under his shield, *σκαπάζω δίστων τε ῥοίζων καὶ δούπον ἀόντων*. But, as he is covered as to his *εὐρέας ὄμους*, he is manifestly looking out over the top of the shield, as is further shown by *ἦ μὲν δὴ γίγνωσκε κ. τ. λ.* in 362, "he clearly marked the turn in the tide of battle". Nor is any trace of *σκαπάζω* in sense of "sheltered" to be found in post-Homeric Greek. Further, in what sense the *θάλ.* of Telem. could be more "sheltered" than any other building in the *αὐλή* it is not easy to see. The same expression is used of Eumæus' lodge, and of Circê's palace, which, though approached by cliff and forest, might easily have stood in a clearing, so as to be conspicuous when reached.

<sup>b</sup> *ἑ.* 166—9.

<sup>c</sup> *α.* 425—6.

<sup>d</sup> *τ.* 47, cf. 30.

<sup>e</sup> *Ι.* 469.

<sup>f</sup> *ἑ.* 15—7.

<sup>g</sup> *ἑ.* 54.

the δῶμα, i. e. μέγαρον;<sup>b</sup> and Paris and Helen are conveyed thither by Aphroditê, after his combat with Menelaus.<sup>1</sup> Those who hold the view of a gynæceum find place for it here. But, even supposing Homer meant to draw a so far different view of domestic manners in the case of this Asiatic voluptuary, the exception would only tend to prove the rule as regards the simpler habits of Greek life. The θάλαμος may, however, have been only such an one as Odys. built for himself, and no gynæceum at all. Whether it is there or in the μέγ. that Hector finds Paris tending his armour with Helen and her handmaids,<sup>2</sup> is also uncertain.

(29) The θάλαμοι of Odysseus' palace were several; as is shown by one being spoken of as ἔσχατος.<sup>1</sup> He had built himself one by enclosing a part of the αὐλή with a tree growing there. Of the store-chambers there were at least two; for we must suppose that the one in which Euryclea in person or by deputy "abode night and day",<sup>m</sup> was different from that furthest (ἔσχατος) one which Penel. unlocks in person to find the bow.<sup>n</sup> The one which is converted into an armoury by Odys., when clearing the μέγ. of weapons, is probably distinct from both.<sup>o\*</sup> The one in which Euryclea and the women abide during the massacre is most likely the store-room in which she usually abode, as Telem. bids her not come forth if she heard any alarm, but "stay where she was, about her business" (παρὰ ἔργῳ).<sup>p</sup> The armoury and this θάλ. were mutually accessible, as seems clear from Odysseus' thinking that some of the women there (ἐνὶ μεγάροισι) might have helped the suitors to weapons<sup>q</sup> (Fig. I. qq rr). But the doors she is bidden to shut are those of the main entrance to the μέγ.<sup>r</sup> Eumæus conveyed the message to her to that effect,<sup>s</sup> probably by going round by the λαύρη,<sup>t</sup> into which doors may have opened from these θάλαμοι, being the servants' way, we may suppose, to the offices in the αὐλή without passing through the μέγ. and chief doors; and by the same unobserved way she passed round and secured those chief doors, viz. the outer pair towards the αὐλή close to which the λαύρη terminated.<sup>u</sup> This gave Philætius time to go down and secure the further gates of the αὐλή before those from the μέγ. to the αὐλή were closed.<sup>v</sup> The direction of Penel., when indignant and incredulous, to Euryclea, to go down and back to the μέγαρον,<sup>w</sup> must be taken as uttered on the supposition that she had come from there, which Euryc. negatives subsequently.<sup>x</sup> The θάλαμοι were approached from the μέγ. by doors and a threshold of their own;<sup>y</sup> that of the bow-chamber being of oak.<sup>z</sup> From the word κατεβήσετο being used of a person going from the μέγ. to the θάλ.,<sup>a</sup> its floor must be supposed lower than that of the μέγ.

\* From the marked expression ἐς θαλάμους Ὀδυσῆος χ. 143, it is likely that these θάλαμοι had mutual communications (Fig. I. ss), and that Melanthius, entering ἀπὸ θῶγας μεγάροιο and passing out by the door, would pass through more than one; comp. Hy. Ceres 143, λέχος στορέσαιμι μνηῶν θαλάμων εὐπηκτων. For θῶγας see below at (35). So Euryclea tells Penel. she was μνηῶν θαλάμων ψ. 41, during the massacre, being perhaps the last of the range.

<sup>b</sup> Z. 316.      <sup>i</sup> Γ. 382.      <sup>k</sup> Z. 318 foll.      <sup>l</sup> φ. 8—9.  
<sup>m</sup> β. 337—46.      <sup>n</sup> φ. 8 foll.      <sup>o</sup> τ. 4, cf. χ. 140—1.      <sup>p</sup> φ. 382—5, cf. 235—9.  
<sup>q</sup> χ. 151—2.      <sup>r</sup> φ. 387, cf. 381—2.      <sup>s</sup> φ. 378—80.      <sup>t</sup> χ. 125—30.  
<sup>u</sup> χ. 137.      <sup>v</sup> φ. 388—91, cf. 240—1.      <sup>w</sup> ψ. 20, cf. 24.      <sup>x</sup> ψ. 40—2.  
<sup>y</sup> χ. 155; ψ. 42, cf. ε. 19.      <sup>z</sup> φ. 43.      <sup>a</sup> β. 337; ο. 99; Z. 288.

In the *θάλ.* of Nausicaa a fire is lighted and refreshment served.<sup>b</sup> The fire implies an escape for the smoke, probably into the *μέγαρον*, through some chink or opening left there; and so through the general smoke-vent see below at (35). The *θάλ.* is spoken of as *εὐρύς*,<sup>c</sup> *ὑψηλός*,<sup>c</sup> *ὑπόροφος*,<sup>d</sup> *ὑψηροφής*,<sup>e</sup> *εὐσταθής*.<sup>f</sup> There is a pillar, perhaps several, in it to support the roof.<sup>g</sup> These epithets probably imply that it had the height of the *μέγ.* The *θάλ.* of Hephestus, in which the *μέλαθρον* appears, was probably the *μυχός* (Fig. I. H), at the further end of the *μέγ.*<sup>h</sup>

(30) These details of the *θάλ.* bring out with great force the story of Meleager as told by Phœnix.<sup>i</sup> It seems he had shut himself and his wife into his *θάλ.*, while the embassy of priests, and his father heading them, were in the *μέγ.*<sup>j</sup> beseeching him in vain;<sup>k</sup> the latter shaking the chamber doors, which Mel. had fastened, to urge his appeal. The *θάλ.* is spoken of as *κηώσις*,<sup>l</sup> *θωάδης*,<sup>m</sup> *εὐώδης*,<sup>n</sup> all which epithets of perfume may be accounted for by that of material, *κίδρινος*;<sup>o</sup> also as *πολυθαίδαλος*,<sup>p</sup> *πολύμητος*.<sup>q</sup> Most of these refer to *θαλάμοι* tenanted by ladies of rank, and give one a high idea of refinement and rarity. More common-place are the epithets *ἰσπηκτος*,<sup>r</sup> *πύκα ποιητός*,<sup>s</sup> relating to substantial strength. We find the *μυχός θαλάμοιο νεοζο*, in sense of the chamber of a newly-wedded pair.<sup>t</sup> The woman in attendance on the occupant is called *θαλαμηπόλος*.<sup>u</sup> We find an analogy in the *θαλάμη*, "cell" of the polypus,<sup>v</sup> and in the name *θαλάμος*, given in later Greek to the lowest and darkest stage of the ship, the rowers in which were called *θαλαμίται*.

(31) The word *θάλ.* is used for the *ὑπερῶον* where Penel. slept.<sup>w</sup> She occupies, however, a *θάλ.* below, and in a burst of sorrow sits weeping on its threshold.<sup>x</sup> She probably is sitting among her handmaids in one of the *θαλάμοι* when Medon and Eumæus bring her the same message of Telemachus' return.<sup>y</sup> She was not in the *μέγ.*, for she goes thither to the suitors directly after;<sup>z</sup> nor is it likely that the messengers went up to the *ὑπερῶον* to find her. On another occasion she is *μετὰ δμωῶσι γυναιξίν*, *ἡμένη ἐν θαλάμῳ*, when she hears a heavy blow struck in the *μέγ.*<sup>aa</sup> Thence she calls to her Eumæus, who is in the *μέγ.*<sup>bb</sup> After her private conversation with him he takes her message to Odys. and returns, and she addresses him *ὑπὲρ οὐδοῦ βάντα*,<sup>c</sup> meaning the "threshold" of the door from the *μέγ.* into the *θάλ.* This *θάλ.* was probably that into which the stairs (*κλίμαξ*) from the *ὑπερῶον* descended, see below at (32). Hence this *θάλ.* in connexion with the *ὑπερ.* is sometimes apparently spoken of as in itself an *οἶκος*, or apartment more frequented by the women.<sup>d</sup>

(32) The *ὑπερῶον*, *ὑπερώιον*, or plur., *-ῶα*, *-ῶια*, was on the first story from the ground, reached by a ladder or stairs (*κλίμαξ*). Penel., though fre-

\* Or perhaps in the *πρόδομος*, if, as is supposable from the sequel, *θαλάμος πύκα βάλλετο*, v. 588, the *θάλ.* was, like that of Telem. and the private one constructed by Odys., accessible from the *αὐλή*, by way of that *πρόδ.*

<sup>b</sup> η. 7, 13.    <sup>c</sup> α. 426; β. 338; π. 285; Γ. 423; Ω. 317.    <sup>d</sup> δ. 121.    <sup>e</sup> I. 582.    <sup>f</sup> φ. 178.  
<sup>g</sup> ζ. 176, 193.    <sup>h</sup> θ. 279.    <sup>i</sup> I. 574 foll., cf. 556.    <sup>k</sup> I. 574.    <sup>l</sup> ο. 99;  
Γ. 382; Z. 288; Ω. 191.    <sup>m</sup> δ. 121.    <sup>n</sup> Γ. 382.    <sup>o</sup> Ω. 192.    <sup>p</sup> ξ. 15.  
<sup>q</sup> δ. 718.    <sup>r</sup> ψ. 41.    <sup>s</sup> α. 436.    <sup>t</sup> P. 36.    <sup>u</sup> η. 8; ψ. 293.    <sup>v</sup> ε. 432.  
<sup>w</sup> δ. 802, cf. 787.    <sup>x</sup> δ. 718.    <sup>y</sup> π. 335 foll.    <sup>z</sup> π. 413.    <sup>aa</sup> φ. 505-6,  
cf. 492-3.    <sup>bb</sup> φ. 507.    <sup>c</sup> φ. 575 foll.    <sup>d</sup> α. 356, 360-2.

quently appearing below, mostly lived, slept, and worked in it.\* A Schol. on Γ. 125 says that the *θάλαμος* was the lodging (*ἐνδιαίτημα*) of the married women, but the *ὑπερῶνον* that of widows and maids.<sup>f</sup> Penel. lived, therefore, as a widow. The name *θάλαμος* is given to it,<sup>g</sup> and such by use it was; that of *ὑπερῶνον* relating to its situation merely. The arrangements were such that the minstrel's voice below in the *μέγ.* was audible there above,<sup>h</sup> and the sound of Penel. weeping above was audible to Odys. in the *πρόδομος*.<sup>i</sup> Whoever descends from the *ὑπερ.* stands *παρὰ σταθμὸν τέγος*, on emerging in the *μέγ.* The same place is taken by Penel, when appearing in the *μέγ.* among the suitors, although she has *not* descended just before.<sup>k</sup> It is probable that she reached the *μέγ.* by the same entry as if she had so descended, and that she came from one of the *θάλαμοι*, as above stated. If this be so, it seems nearly certain that the foot of the descent from the *ὑπερῶνον* lay in some such *θάλαμος*; and that is more reasonable than to suppose that the women could not leave their *ἑπίεθ.* without coming fully into the *μέγ.* and into view of all there assembled. From such a *θάλ.* the *μέγ.* would easily be reached, and the station *παρὰ σταθμ. τέγ.*, explained above at (16), was probably the nearest part of the *μέγ.* to that *θάλ.* In fact one standing there would not have passed over the threshold of the *θάλ.*, if we may judge from the last descent recorded of Penel. to meet Odys. Then only she does not take her usual station by the *σταθμ. τέγ.*, but *εἰσῆλθεν καὶ ὑπέρβη λάϊνον οὐδὸν* (the threshold of the *θάλ.*), *ἔξετ' ἔπειτ' Ὀδυσῆος ἐναντίη, ἐν πυρῶς ἀγῆ τοίχον τοῦ ἑτέρου*.<sup>l</sup> It may be inferred that her pause *παρὰ σταθμ. τέγ.* in other cases, then, is a pause on the threshold, which opened from a *θάλ.* somewhere on the side of the *μέγ.*, not on the *τοίχος ἑτερος*, or end-wall.

(33) As regards the epith. *λάϊνος*, here applied to *οὐδὸς*, it is probable that every threshold had the two layers of stone and wood described above as forming that of the main entrance. From the *ὑπερῶνον* rose perhaps the further stair-way, mounting to the actual roof, which Elpenor missed. But the question what the *ὑπερ.* rested on is doubtful. The roof of the *μέγ.* was certainly that of the whole pile, and not the floor of the *ὑπερῶνον*. If we suppose an *ὑπερ.* partly covering the *μέγ.*, the æsthetic difficulties are great on any but a directly front view. It may have been a story raised on the deep portico which fronted the house, and which, including the porch, is known as the *πρόδομος*, being very probably not more than half the height of the *μέγ.* There can be no reason indeed why this range of portico should have more than the height sufficient for the door; or, if we allow the door ten feet and this twelve, every purpose of use would be satisfied. Now, as these porticoes were used for men to sleep in, see above at (20), the same width above might suffice for the women's apartment, and the *ὑπερ.* might thus stand on the *πρόδομος*, forming the upper part of the general front elevation. This is favoured by the fact of Penelopê's weeping above being heard by Odys. in the *πρόδ.* below.<sup>m</sup> The greatest length of the *ὑπερ.* would thus be equal to the width of the *μέγ.* including, perhaps, that of some adjacent *θάλαμος*; for, if they were less high than the *μέγ.*, some of them might

\* β. 358; δ. 751; ρ. 101; τ. 594 foll.    f B. 514.    g δ. 802, cf. 787.  
 h α. 328.    i v. 92.    k x. 414—5.    l ψ. 85—90.    m v. 92.

support a continuation of the ὄψεσ. along the upper parts of its sides as well as in front. Thus in the plan Fig. I. the space included by the dotted lines represents the ὄψεσ., extending over the αἰθουσα in front and four chambers on either side. It has the epithet αἰγαλόεντα expressive of polish and beauty; comp. some of the epithets of the θάλαμος in (30).

(34) A few details of the structure remain to be noticed. The μυχός appears to have been a recess at the upper end of the μέγ. used as the chief sleeping chamber for the lord of the palace and his wife. It was not so used in Odysseus' palace, who had made a separate θάλ. for himself,<sup>a</sup> and Penel. in his absence used the ἵκερῶν. Hence the μυχός there appears to have no separating wall or door, and the suitors, shrinking and worsted, retire thither.<sup>b</sup> But in the palaces of Nestor,<sup>c</sup> Menel.,<sup>d</sup> Alcim.,<sup>e</sup> and in Achilles' hut,<sup>f</sup> and in the palaces of Celeus (Hy. Cer. 143) and of Hephæstus,<sup>g</sup> see above at end of (29), it was so occupied, and must be presumed so enclosed. Those who support the notion of a gynæceum make the μυχός the passage between it and the men's apartment (Rumpf III, 76—7, 80), the "stone threshold", which Penel. passed in ψ. 86, that of the gynæceum, and the σταθμοὶ τέγες or μεγάροιο, pillars or door-posts on each side of that passage (ibid. 81)\*. In the Trojan palace Andromachê weaves μυχῶ δάμον.<sup>h</sup> We find θαλάμοιο μυχός,<sup>i</sup> and μυχῶ θαλάμων,<sup>j</sup> the former in the account of the arms deposited there by Odys. and found by Melanthius. Whether any exact recess is here intended, or only the furthest, most retired, part, as in the Cyclops' cave<sup>k</sup> &c., (cf. Hy. Venus, 263) is doubtful. In the latter sense we have μυχῶ Ἄργεος<sup>l</sup> to describe the situation of Corinth and of Ægisthus' abode. The chair of state for the mistress stood by it, close to the blaze of the hearth.<sup>m</sup> (See Fig. I. Hi.) The word is akin to μύω to close, cf. μύσαν ἄσας.<sup>n</sup>

(35) The δῶγες μεγάροιο<sup>b</sup> offer a difficulty of which no satisfactory solution has been found. The senses given by the ancient interpreters are manifold. Rumpf (III, 47—8), chiefly following Favorinus, 1628, 3 foll., gives the following, 1. The passages in the upper story, or even passages in the palace generally; 2. the ὀρσαθύρη, or side-door, itself; 3. windows (an interpretation followed by many); 4. steps to ascend, or a ladder; 5. some read ἀναρροῶγας, rendering it, "up the narrow places", and in Sophoc. Philoct. 937, καταδῶγας, adj., stands as epithet of πέτραι; 6. the roof beam<sup>\*\*\*</sup> or some

\* This suggests the meaning of σταθμὰ κοίλα θυρώων αἰων, Theocr. Idyl. XXIV. 15., and of κοίλα κληῖθρα Soph. Œd. Tyr. 1262, as being a "recessed door-way" or "enclosure".

\*\* So Pindar, Nem. I. 41, τοὶ μὲν οἰχθεῖσιν κολῶν ἐς θαλάμον μυχὸν εὐρὺν ἔβαν; with him μυχός is a most favourite expression for any retired place; Isthm. I. 56 Pyth. X. 8. and V. 64. Comp. also Τάρταρα . . . μυχῶ χθόνος εὐρουοδείης, and μ. νησῶν ἱερῶν, Hes. Theog. 119, 1015.

\*\*\* Rumpf cites a Schol. on Theocr. Idyl. XIII. 13 αἰθαλόεντα πετέροφ, who explains it to mean some part of the roof-timber whereon birds may roost, and quotes, in explaining it, αἰθαλόεντας ἀνὰ δῶγας, as if from Homer, being probably a confusion of ζ. 239 with ζ. 143. But there is no ground for thinking

<sup>a</sup> ψ. 189 foll.     <sup>b</sup> ζ. 270.     <sup>c</sup> γ. 402.     <sup>d</sup> δ. 304.     <sup>e</sup> η. 346.  
<sup>f</sup> I. 663, cf. Ω. 675.     <sup>g</sup> θ. 290.     <sup>h</sup> X. 440.     <sup>i</sup> π. 285; ζ. 180.     <sup>j</sup> ψ. 41.  
<sup>k</sup> ι. 236, cf. ν. 363; ω. 6.     <sup>l</sup> Ζ. 152; γ. 263.     <sup>m</sup> ε. 305; η. 153; τ. 55;  
<sup>n</sup> φ. 89.     <sup>o</sup> Ω. 637.     <sup>p</sup> ζ. 143-



covering of the roof. All these, however, alike presuppose that the *θάλαμος* of arms was somewhere in the *ἑπερῶνα*, and that its elevation had in some way to be surmounted; hence their various notions of 1, 3, 4, 6, all implying *ascent*. It is plain, however, from a comparison of τ. 4—40, where *Odys.* and *Telem.* deposit the weapons, with γ. 101—141, that the *θάλ.* is on the ground-floor, or perhaps a step *down* from the *μέγ.* The rapid evolutions in the latter passage are not suitable to the notions of a staircase traversed and a height attained. I conceive the *θάλ.* to have opened either by a side-door into the *μέγ.* in which the fight goes on, or into the *λαύρη*, or possibly both ways; and I conceive that by *ἀνὰ φῶγας ἀνέβ.* some mode of ingress into the *θάλ.* at a higher elevation is intended. No positiveness of statement as to what that mode was is admissible. Let us consider, however, *φῶγας* here, from a nom. of which the compound form *ἀπορρώξ*<sup>o</sup> occurs, comparing *δοχθέω*,<sup>d</sup> *ἔρωγα* (*ῥήγνυμι*), and its kindred adjective *φωγαλέος*,<sup>o</sup> which means "rent and gaping". The meaning "gaps or chinks" will well suit the noun, but the way in which gaps &c. could assist the ascent is not obvious. We may glean, perhaps, from structural considerations some hints, which may suggest a possible meaning.

(36) The *θάλαμοι*, if arranged sideways along the *μέγ.*, must have suffered greatly from want of light. The *μέγ.* itself was sombre, and, as there is no reason for supposing windows in it, so neither is there in the *θάλ.* It is unlikely that there was a separate vent-hole above in the *θάλ.* Still, we hear of a fire lighted in that of *Nausicaa*. In this *θάλ.* of arms there was not often a fire, to judge from the removal of the weapons thither from the *μέγ.*, in order to be, as alleged, "out of the smoke". Nothing is more likely than that gaps to allow the escape of smoke, as also to admit such light as was admissible from the *μέγ.*, should be left in the wall parting it from the *θάλ.* An active man might then, likely enough, especially with the help of comrades, climb up to these *φῶγες* and into the *θάλ.*, and might so be said *ἀναβαίνειν ἀνὰ φῶγας*. *Telem.* does not appear to have marked *Melanthius'* entrance, but supposed it was through the door left by himself insecure.<sup>f</sup> If that entry was, as supposed, from the *μέγ.* itself, the fact of the sides of the *μέγ.* being less lighted than the central line, see above at (19), or the intervening obstacle of a pillar, might easily conduce to conceal his climbing up. The sense 3. given to *φῶγες* by a Schol., as above, *viz.* *θυροῖδες*, "windows", would agree with this. *Suidas* gives "a kind of stone" for *φῶξ*; comp. *rupes* cognate with *rumpo*; see *Rumpf*, III. 50—1, who traces also some curious verbal analogies in favour of another sense, "gratings, cross-bars, &c.", as evolved from the meaning of "shoots, sprouts, twigs", which belongs to a kindred form *φάχος*. He adduces also *φόγοι* from *Hesych.*, as meaning "barns", and suggests that *φῶγες* might be a part of a dwelling-house similar in structure; but all these considerations are of light weight. *Favorinus ub. sup.* notes that some took *φῶγας* to be, like *κῶας*, a neuter noun.

*φῶγας* connected in meaning with *πέτρυρος*; and its occurring to the Scholiast's mind in connexion with *αἰθάλ.* is probably, therefore, a mere mistake.

<sup>c</sup> κ. 514; λ. 359; Β. 755, cf. ν. 98.    <sup>d</sup> ε. 402; μ. 60.    <sup>e</sup> ν. 435, 438; ξ. 343.  
<sup>f</sup> γ. 155—6.

(37) Of the other senses *γ.* arose from one party among the ancient commentators always doubling the initial liquid in arsis after a final vowel, while others left it single; later copyists, ignorant of this, seem to have written two such words, where the sense allowed, in one, coining thus new compounds, such as *ἀναρροῶγας*. Also *α.\** is unlikely in the extreme. For why, in points of detail, should two names so different be given to one and the same thing, especially as *ἀν' ὄρσοθύρη* might have stood for *ἀνά ζῶγας* without marring the metre. Nor could *Odys.* have been puzzled to know how the arms could have been brought in, if the way *ἀνά ζῶγ.* had been the same as *ἀν' ὄρσοθύρη*, for of the latter he was plainly cognizant, and knew, doubtless, what access it afforded. Further, if Melanthius knew that Telem. had brought the weapons out for Odysseus' party by the *λαύρη*, supposing that the armoury were entered from it, he would think that the door into that armoury from the *λαύρη* (Fig. I. *qq*), and therefore from the *ὄρσοθ.*, which is merely the upper exit of the same passage, was in possession of the enemy and presumably unavailable. We know that in fact that door was unguarded, and probably Melan., finding it open, returned from the *θάλ.* by it, — an easier way for one heavily laden — and so by the *ὄρσοθ.* back to the *μέγ.* Thus Melan. is observed in the armoury by Eumæus, sent to shut its door (probably by the way of the *λαύρη*), who reports, and asks if he shall seize and bring him back (probably by the same way), and finally lurks with Philætius on either side of that door, where they both seize him while crossing the threshold.<sup>ε</sup> (See below at (40).

(38) The *ὄρσοθύρη* occurs in two places.<sup>h</sup> Phemius stands by it when the suitors are slain, and from the sequel he must have stood near the *μυχός* at the upper part of the hall. In a passage just before it is said to have been "in the well-built wall", and to have communicated by a side-passage, into which it led, with the main doors of the palace, close beside the threshold (*ἀκρότατον οὐδόν*) of which it opened. By this exit *Odys.* bids Eumæus keep guard, seeing the two openings were so close that he could do this without quitting the other. If the suitors could have forced it, they would have been at once in the *αὐλή* and might have raised the city. The *ὄρσοθύρη* at the one end corresponds apparently to the *σανίδες ἐν ἀραρυαίαι* at that towards the *οὐδός*. The clearly marked difference in the name seems also to denote a different form of door. Whether it be for *ὄρθοθύρη* (*ὄρθος*), an "upright door", or (from *ὄρνυμι, ὄρσω*) a "raised door", or whether a mere single door, in contradistinction to the *θύραι δίλιδες*, is not important. It appears to have been at the height of the threshold above the floor of the *μέγ.* This would account for *ἀν' ὄρσοθ. ἀναβαίη*; for, as there was no threshold to mount by, there may have been some other mode, as a short ladder, to reach it.<sup>\*\*</sup> (See Fig. I. *k*.)

\* This, it should be added, is the view taken by the Schol. Vulg. at *χ.* 126 *Ὀρσοθ. ἐν τῷ τοῦ οἴκου ἐναντία τοίχῳ θύρα ἦν, δι' ἧς εἰς τὸν θάλαμον ἀναβῆναι, ἐνθα τὰ ὄπλα ἔκειτο.* The phrase *ἀναβαίνειν ἀνά*, used of each, may perhaps have suggested this view.

\*\* Hesychius *ὄρσοθύρα. θύρα μεγάλη καὶ ὑψηλὴ δι' ἧς ἔστιν ὀροῦσαι καταβαίνοντα· ἄλλοι πᾶσα θύρα μὴ ἔχουσα τὸν βᾶθμὸν πρὸς τῇ γῆ, ἀλλ' ἀπέχουσα τοῦ ἐδάφους, οἷον θυρῆς, ἢ θύρα εἰς ὑπερφῶνον ἀνάγουσα.*

<sup>ε</sup> *χ.* 181—3.      <sup>h</sup> *χ.* 126, 333; cf. 340.

(39) That there was no threshold would be further confirmed, if we could rely on a Schol. on Eurip. *Med.* 135, quoted by Rumpf, in which a person standing ἐπὶ τοῦ ἀμφιπόλου hears voices in the hall; the Schol. says that this ἀμφίπ. was so called as having two doors, one *the regular one* (τὴν ἀνθρακτικὴν), and the other the Homeric ὄρσοθυρήν; but the identity of the ἀμφίπ. of Eurip. with the ὄρσοθ. of Homer is very questionable. The absence of threshold, however, agrees with the account given by Hesych. in the last note, see especially the words there, μὴ ἔχουσα τὸν βαθμὸν π. τ. γ. The ὄρσοθ. seems to have been in the wall of the further part of the μέγ., near the μυχός, to judge from the station of the minstrel there, and from his lyre being set down between the κρητῆρ and the θρόνος ἀργυροήλος; for these were near the μυχός; and that further part was also least exposed to Odysseus' arrows. If the λαύρη, into which it opened, followed the outer line of the house-wall, the λαύρη may have run through any θάλαμοι on that side of the building, or may have gone outside the θάλ., as in the plan Fig. I, in which case light would reach it more easily. The Schol. gives the λαύρη the former direction, but assigns only one chamber to that side, viz. the armoury. It is probable that the λαύρη was used by the women from the ὑπερ., and the servants generally, in order to reach the αὐλή without passing through the μέγ. Hence it was probably connected, see above at (29), with that θάλ. which formed the female servants' hall, and by a κλιμαξ with the ὑπερῶν. If that θάλ. had, as supposed above at (32) the stair-foot in it, the connexion of these related portions of structure would be clearly made out. But probable suppositions are the utmost that can be advanced. For reasons why the ὄρσοθ. may probably have lain on the right of the central line from the threshold inwards, see above at end of (22). It is quite uncertain whether the λαύρη was, as Rumpf (III. 61) supposes, unenclosed above (*subdialis*), or roofed in, with, as must then be supposed, apertures only to admit light. If it passed through a range of θάλαμοι, it would of course be so far strictly enclosed (Fig. I. *ll*).

(40) The exit (στόμα) of the λαύρη was along the topmost (ἀρρότατον) threshold, that of wood, close to the main gates of the palace (ἀλλῆς θύρετρα) (Fig. I. *m*).<sup>1</sup> These during the massacre were shut, but the suitors did not necessarily know it. Hence Agelaus thinks some one could escape by the λαύρη, the στόμα of which seems to have been just inside those gates. It was necessary to guard that opening, as otherwise a party entering the λαύρη by the ὄρσοθ. from near the μυχός, might fall upon the rear of Odys. guarding the inner threshold. Eumæus therefore, thus guarding it, would be slightly in his rear, yet near enough to cooperate in spearing the suitors from that inner threshold,<sup>2</sup> the doors of which may be supposed open the while. It has been supposed possible that the λαύρη led to the armoury, so that one might return from the latter either to the main-gates, as did Eumæus, or to the ὄρσοθ. and further end of the μέγ., as did Melanthius. The fact of the λαύρη opening on the upper threshold would give it a high level, and account for the use of ἀνά in describing the entry into it by the ὄρσοθ., which could not have been at a lower level than it. Those who hold that the thresholds

<sup>1</sup> ζ. 136—7.      <sup>2</sup> ζ. 267, 279—84.

were not upper and lower, but outer and inner, may render ἀκρότατον παρ' οὐδ. "beside the outmost threshold", yet still allow this view of the λαύρη in connexion with the ὄρσοθ. and armoury. The στόμα is described as ἀργάλεον, so that one stout champion might hold all assailants in check.<sup>1</sup> Its narrowness was presumably such, therefore, as to admit persons only in single file.

(41) Another word little elucidated is μεσόδμαι, as applied to a house; for its sense in sing. as part of a ship see App. F. i. (6). The μεσόδ. are conjoined with walls, beams, and pillars, and again with walls only.<sup>m</sup> The following authorities should be cited.

Three Scholl. on τ. 37 interpret μεσόδ., alleging Aristarchus' authority, as μεσόστυλα, "intercolumnar spaces",\* adding that others take it to mean the "intervals between (διαστήματα) the beams."

Another Schol. *ibid.* says, the "fillings-up (διαφοράγματα) between the pillars inserted about (περὶ) the walls to support the ends of the beams".

Eustath. p. 903, 49 (Rumpf.) says, "some say they were masses (στήλας) projecting, called ἀντήριδες". He evidently has in view στήλας προβλήτας.<sup>n</sup> We find ἀντήριδες in Thucyd. VII. 36, where "beams to resist crushing blows on a ship's bow" are meant, also in an unknown dramatic fragment.\*\* Thus ἀντήριδες may mean "buttresses". And *Etymol. Mag.* p. 537, 35, explains ἀντήριδες in a sense which amounts to this.

Other senses of μεσόδμη from writers quoted by Rumpf, III. 30—4, are 1. a great beam passing (as often in old houses still) across a room from wall to wall. Hippocrates directs in a case of dislocated hip that the patient be slung up to it by the legs. 2. A partition, let down apparently from this beam, dividing the interior into two compartments. 3. A shed, booth, or other small erection; 4. any hiatus or void space in the midst. 1. occurs also in Q. Smyrnæus XIII. 451, where a blazing μεσ. falls on a fugitive, with which Rumpf compares Agamemnon's prayer that he might κατά πρηγὲς βαλέειν Πριάμοιο μέλαθρον ἀλθαλόεν. Pollux, VII. xxvii, explains κατήλιψ by μεσόδμη. Now κατήλιψ is also explained as μεσ. by Hesych., who adds, "a partition" (μεσότοιχον), "a beam supporting the roof", (which are senses 2. and 1. given above) and further, "the raised-flooring (ἐκρίωμα) in a house, which is better". This suits Aristoph. *Ran.* 566 ἐπὶ τὴν κατήλιψ' εὐθύς ἀνεπηδήσαμεν, but does not suit the Homeric palace. Favorinus, 1239, 36—45 adds nothing to the above shades of meaning, save some unimportant ones as regards a ship. 3. comes close to the sense given to μεσόστυλα by Ducange, as quoted in the last note.

(42) Rumpf gives an elevation of a μεσ. in his plans at the end of III, precisely resembling that of a gallery, as familiar to us in a church, sup-

\* Or, Rumpf says, "rooms or sheds built in such spaces", referring to Ducange *Gloss.* p. 914, who gives, *s. v.* μεσόστυλα, *tabernæ in intercolumniis constructæ, or tabulata intercolumniis affixa.*

\*\* κρήμη σαυτήν ἐκ μέσης ἀντήριδος, ascribed to Eurip. by *Etym. Mag.* p. 112. 26. The μέλαθρον is used for the same purpose in Homer *l.* 278, ἀφ' ἀνὴν βρόχον ἀλύον ἀφ' ὕψηλοιο μελάθρου.

<sup>1</sup> *z.* 136—7.    <sup>m</sup> τ. 37; *v.* 354.    <sup>n</sup> *M.* 259.

ported between a wall and a row of pillars. Such a row of pillars he thinks ran parallel to the end wall and marked off a small end-section of the μέγ., the middle of which end-section would be the μυχός. He thinks the galleries were hung between those pillars and that end wall, right and left of the μυχός, which would be perceived between them. Thus he prefers the μεσόστια interpretation of μεσ., according to Ducange's view of it. I think that any such complexity of structure is wholly inadmissible in Homer's age. We have no hint of the use of such galleries, nor can they have served any useful end. Sleeping rooms and store-rooms lay elsewhere in sufficient abundance. Galleries are the devices of architects driven to economize space.

The sense which meets every condition of suiting the poet's general tenor, agreeing with the word's etymology, and having sufficient support from authority, as well as offering an analogy to the same word when used of a ship, is that of an interval or recessed space between a pair of engaged columns. Thus the sequence of "walls, beams, and pillars"<sup>o</sup> with the μεσ. becomes evident; the notion of a middle space, not built (δέμω), but left by building, *i. e.* by raising pillars, is etymologically just; whilst the glosses given above of μεσόστια, δοκῶν διαστήματα, and especially 4. that of "a hiatus or void space in the midst", go exactly to the point required. Rumpf also quotes, in regard to the analogy of the ship, the word μεσόκοιλον from Pseudo-Lucian. *Amor.* c. 6, τὸν ἰσθμὸν ἐκ τῶν μεσοκ. ἄραντες κ. τ. λ. The μεσ. of the ship has also the Homeric epithet κολήη, meaning (see App. F. 1. (6)) a socket-frame of two uprights and a third at their back, to receive and sustain the mast, when hoisted, from tumbling forwards. A pair of wooden balks near together, supporting and supported by a wall, gives exactly the corresponding image of the hiatus medius in the palace. They might be multiplied along the wall to any extent, and so form a relief of its surface. Thus they occur again in connexion with the τοίχοι.<sup>p</sup> This mural decoration is widely common, and probably highly ancient.

(43) An expression variously written κατάνηστιν, κατάνησιν, κατ' ἄνησιν (Schol.),<sup>q</sup> deserves notice. Penelopè, κατάνηστιν θεμένη περικαλλέα δίφρον, was listening to the words of each man ἐν μεγάροισι. In favour of the compound we have κάταντα,<sup>r</sup> καταντικρό<sup>s</sup> in Homer, κατάντιον Soph. *Ant.* 512, Herod. VI. 103, 118, and καταντάω Polyb. 30. 14, 3. In favour of the separate κατ' may be compared τὸνδ' (ἔλαφον) . . . κατ' ἄνηστιν μέσσα νῶτα πλῆξα.<sup>t</sup> The question of στ. or σ in the last syllable, may probably be decided, by the argument of the more difficult being more likely to suffer corruption, in favour of the στ, which is the reading of all the mss. of Homer (Rumpf III. 84) with insignificant and probably corrupt variations. Still the *Etym. Mag.* p. 112, 17 in viewing ἄνηστιν as the accus. of a noun, has the analogy of κνήστις from κνάω, μνήστις from μνάομαι, πρήστις πρίστις from πρήθω πρίω. All the grammarians, however, regard it as an adverb, not a noun (Doederlein 707). It is not so easy to separate κατ' from it, as if in tmesis with θεμένη, as Doederlein suggests, comparing τ. 101, v. 259, because ἄνηστιν alone is not easily justified as an adverb by analogy, un-

<sup>o</sup> τ. 37.<sup>p</sup> v. 354.<sup>q</sup> v. 387.<sup>r</sup> Ψ. 116.<sup>s</sup> κ. 559; λ. 64.<sup>t</sup> κ.

less we go to the Latin, as *confestim, viritim*, and the like. The meaning, however, seems plain. Penel. in the *θάλαμος*, see above at (31), sets her chair near its door-way into the *μέγ.*, so that, without being seen, she could conveniently overhear (Fig. I. p). This seems to me a further incidental argument against a gynæceum, in which Rumpf, following the Schol., would place her (III. 83). For it would not be so easy to hear voices in conversation, so as to catch what each said, in a gynæceum placed as he places it, *viz.* a further apartment beyond the *μέγ.* and its *μυχός*, as in a chamber on the side; for the length of the *μέγ.* was considerable, its breadth less so; although in either case she might equally be said to sit *κατάντηστιν*, *i. e.* "right opposite to" the party in the *μέγ.* More especially would her hearing be difficult, if we interpose such a *cratidium opus* and such *μεισόθυμαι* as Rumpf supposes between her and that party.

(44) The word *ἀντιθύρον* occurs in a single passage. Athenê there, after Eumæus has left his lodge to go to the city, draws near and stands *κατ' ἀντιθ. κλισίης*.<sup>u</sup> Odys. and Telem. with the dogs are within.<sup>v</sup> Telem. does not recognize her, Odys. and the dogs do. The dogs slink away whining to the further side through the lodge. She then beckons Odys. forth,<sup>w</sup> who goes out of the *μέγαρον* of the lodge, to the side of the fence of the court, and there stands before her. The reason why Telem. does not perceive her is that he is not favoured, as his father, with the gift of vision.<sup>x</sup> Now since, but for this, he would presumably have seen her, she must have been standing in the line of the lodge-door, but so far without it as to be at or near the court-wall. Odys., probably, on going forth stands before her a little out of the same line, as at the moment of his transformation, which follows, he is probably unseen by his son. Thus *ἀντιθ.* seems not to mean any distinct space specially so called, but merely the general position "opposite the door", and any point in the line of view through the door from within would satisfy it. The sense in Soph. *Electr.* 1433, *βῆτε κατ' ἀντιθύρον ὄσον τάχιστα*, is probably "the parts of the palace opposite to, *i. e.* on the further side from, the door", from the analogy of *ἀντικνήμια* (Aristoph. *Achl.* 219) "the part opposite the shin", *ἀντίστομος* "having the mouth opposite". Rumpf (II. 15) quotes a passage from Lucian, *Alexander* c. 16, where the soldiers pass in by the door to take a last look at their dying king, and pass out by an aperture made for the occasion *κατὰ τὸ ἀντιθύρον*, apparently, in the wall opposite the door; *i. e.* opposite to but *inside* it: in Homer opposite but *outside* is what the sense requires; see the line *BB'* in Fig. I.

(45) The *θόλος* is mentioned only where Telem. executes the faithless women-servants. In that passage occurs twice the line *μεισηγύς τε θόλου καὶ ἀμύμονος ἱεροσ ἀύλης*, followed the second time by *εἰλεον ἐν στείναι ὄθεν οὐ πως ἦεν ἀλύξαι*,<sup>y</sup> "they cooped (the women) up in a narrow space whence there was no possibility of escape". The *θόλος* then stood near the fence-wall of the court, the narrow space being, doubtless, that between the two. There were twelve women, and it seems implied that they were all executed at once, being hung with halters from a cable stretched from a pillar of the

<sup>u</sup> π. 159.    <sup>v</sup> π. 41—2, 162.    <sup>w</sup> π. 164—6.    <sup>x</sup> π. 160—1.    <sup>y</sup> γ. 442, 459, 466.

αὐλή to the θόλος.\* This would require probably a width of not less than 18 feet for this narrow space. This suggests a standard of measurement for the court itself. For this interval of 18 feet to have been relatively narrow, we can hardly suppose the distance across from the θόλος to the opposite further wall of the court to have been less than four times that space, or 72 feet, giving a total of 90 feet, besides the diameter of the θόλος itself perhaps amounting to 10 more. This gives 100 feet for the minimum length of the court, and probably it may have been larger. The height of the θόλος was probably not less than that of the fence-wall and αἵθουσα, which may reasonably be put at about 10 feet. The fact of the women being in a space whence there was no escape suggests an obstacle effectually closing it on one other side. This was probably the palace itself or one of its outlying θάλαμοι. In short the θόλος would stand best in the angle made by the front-line of the main-pile with the fence-wall. It was, according to the Schol. round (κυκλωτέης), and was used to put away household vessels and furniture in daily use. The historical θόλος at Athens was round, and was the dining hall of the Prytaneum (Plato *Apol.* XX. *Andocid. de myst.* 7. 11.). For these parts of the structure see Fig. I. D and C'.

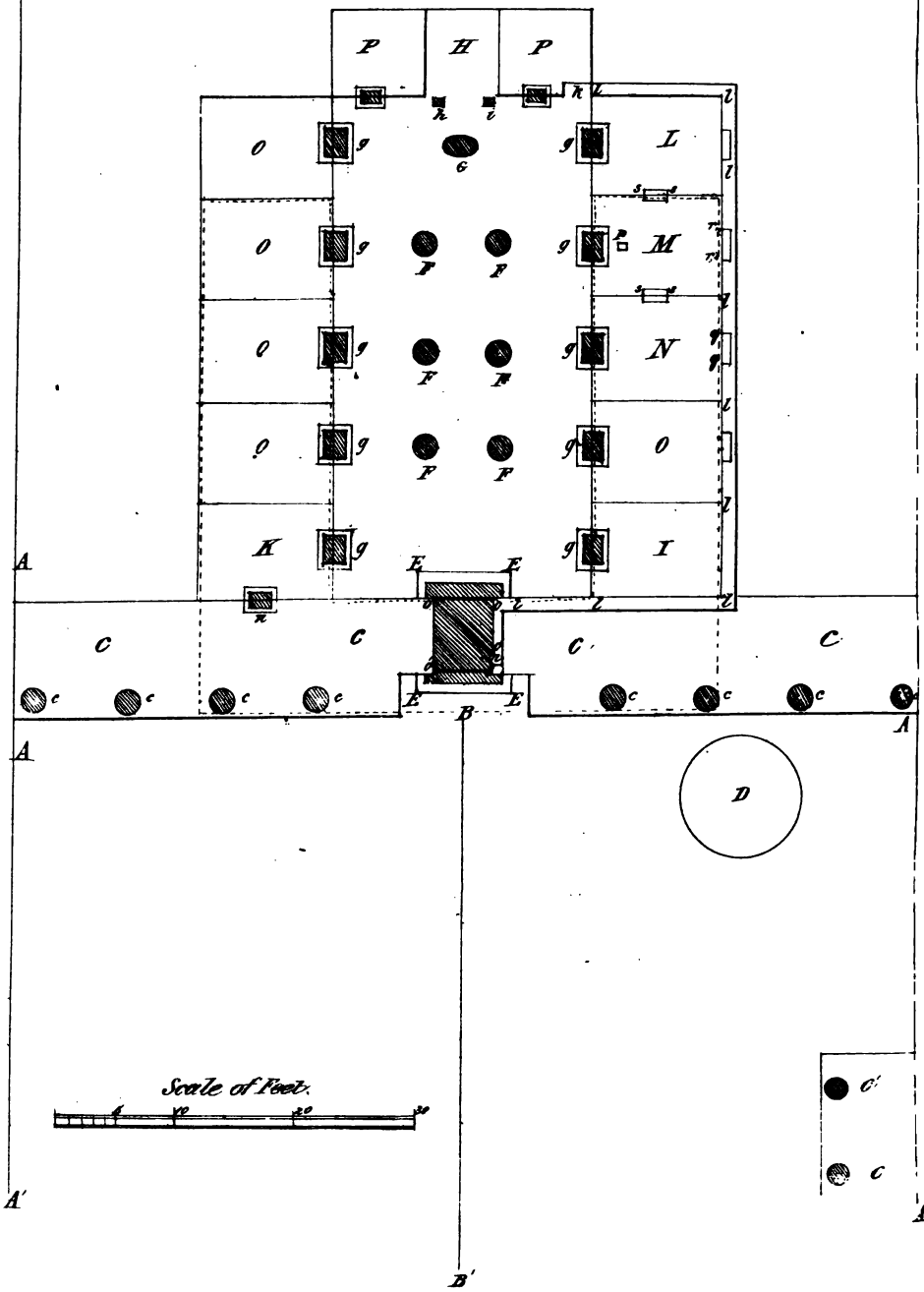
[The essays referred to above as Rumpf I, II, and III, are respectively entitled *de ædibus Homericis pars Ima, de æd. Hom. pars altera, de interioribus Homericarum ædium partibus*. To Dr. Rumpf I am indebted for most of the references to the *Etym. Mag.*, *Hesych.*, *Q. Smyrnæus*, *Pollux*, *Ducange*, *Suidas*, *Eustath.*, and *Schreiber*, given above; and I wish to acknowledge his courtesy in sending me a copy of one of his essays which was out of print.]

\* κίονος ἑξάψατος μεγάλης περιβαλλε θόλοιο: where the rule of position seems to favour the rendering; "having made it fast from a large pillar he passed it round the θόλος". The following, ὕψος ἑπενταπόσας, would suit either pillar or θόλος, but the latter best, as the nearer noun. Its top perhaps tapered so that a cable might be passed round it. A pillar of the αὐλή indicates an αἵθουσα on that face of it next which the θόλος lay, but which face of the αὐλή that was, we cannot determine. It was not improbably the same αἵθουσα as that under which the corpses of the suitors had been deposited, v. 449. The height of 10 or 12 feet, assigned above (33) to the αἵθουσα and its pillars, would give an ample distance from the ground to satisfy the requirements of ζ. 467, 473.





FIG. 1. ILLUSTRATING APP. F. 2.



## EXPLANATION OF PLAN

FIG. I APP. F 2.

- AAAA* The court (αὐλή) before the palace.
- B* The parts in front of the door (πρόθυρα): any object in the line *BB'* is said to be situated κατ' ἀντίθυρον.
- CCCC* The main portico (αἴθουσα) along the palace-front.
- cccc* Its supporting pillars: to the furthest of them horses might be tied when a chariot was put up against the wall-facings (ἐνώπια δ. 42) of the portico, and the mangers might be set for them at either end.
- C'C'* A side-portico in the court with similar pillars from one of which the cable was stretched to the the rotunda *D* in γ 473.
- D* The rotunda (θόλος). This position for it, although not certain, is justified in App. F. 2 (45).
- EEEE* The threshold (σὺδός) at the main-gate of the palace, the shaded portion representing the upper layer of wood, the margin round it showing that of stone below of ampler size. The strong black lines across the shading represent pairs of folding doors, inner and outer.
- FFFF* The pillars supporting the roof of the hall (μέγαρον) which is the interior large oblong around them. Six pillars are drawn, but the number is not a definite one. On one near the door the δουροδόκη should stand at *F'* (20) (21).
- G* The hearth (ἑσχάρη).
- ggg* The thresholds leading from the hall to the chambers (θάλαμοι) on either side of it.
- h* The larger wassail-bowl (κρητήρ).
- i* The seat of state (θρόνος ἀργυρόηλος).
- k* The side-door (ἄρσοθύρη) leading from the rear right-hand corner round the flank of the pile by the passage (λαύρη).
- llll* The side-passage (λαύρη) having its exit (στόμα) in the vestibule between the pairs of doors.
- m* The exit of the side-passage. Here Eumæus kept guard, and passing along the passage saw Melanthius in the armoury at *N*.

a



2



