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HOMER
ILIAD, BOOK I

D. B. MONRO

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HOMER

ILIAD, BOOK I

WITH AN ESSAY ON HOMERIC GRAMMAR
AND NOTES

BY

D. B. MONRO, M.A.

Fellow of Oriel College, Oxford

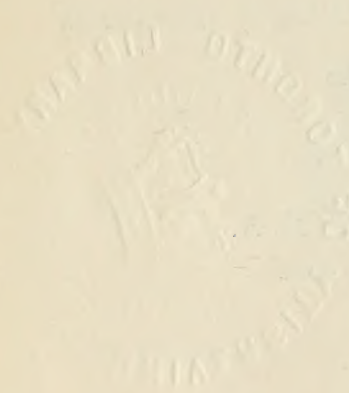
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P R E F A C E.

THE purpose of this work is to furnish an introduction to the reading of Homer, suited to the wants of persons who have learned the rudiments of Attic Greek, and have made some little progress in construing. To such persons the first difficulty of Homer is the dialect, and accordingly I have given up considerable space to an account of the peculiar grammatical forms. This part of the book (pp. 21-32) should be carefully read along with, or even before, the text. Some of the sections which treat of syntax (pp. 33-40) are probably too difficult to be studied with advantage by a beginner; but I trust that they will be found useful for reference. Those who can read a few lines of Homer without difficulty will find it very advantageous to look at the context of the passages quoted in this part, and endeavour to judge for themselves of the translations given.

The text is based upon that of Dindorf (Oxford, 1856), but several changes have been made, chiefly on the authority of Bekker and La Roche, and the punctuation has been adapted to the English practice.

In preparing the notes I have chiefly consulted the school editions of Faesi (1858), Paley (1867), Amey (1868), Pierson (1869), La Roche (1872), and A. Sidgwick (1874); also Autenrieth's edition of Naeglebach's *Abwägungen zur Ilus* (1863). The account of the Homeric forms in pp. 21-32 is based upon

the masterly outline which was traced by H. L. Ahrens in his *Griechische Formenlehre des Homerischen und Attischen Dialektes* (Göttingen, 1852). It need hardly be said that I have made use of the writings of Curtius, especially of his last book, *Das Verbum der griechischen Sprache*, as well as of various discussions on Homeric forms in the *Studien zur griechischen und lateinischen Grammatik* edited by him.

In the part relating to the syntax of the Moods and Tenses (pp. 33-39) I am mainly indebted to the *Syntaktische Forschungen* of Delbrück and Windisch. The first volume of this work, *Der Gebrauch des Conjunctivs und Optativs im Sanscrit und Griechischen*, by B. Delbrück (Halle, 1871), placed the Homeric use of the Moods in an entirely new light.

I wish also to mention, as aids in this part of the subject, Professor Goodwin's *Syntax of the Moods and Tenses of the Greek Verb*; the 'Digest of Platonic Idioms' appended to Mr. Riddell's edition of Plato's Apology; and the elaborate but still unfinished work of Prof. L. Lange, *Der homerische Gebrauch der Partikel εἰ* (Leipzig, 1872-73). On the Pronouns I have learned most from Prof. E. Windisch (in *Curt. Stud.* ii. 201-419); on the Article from Fürstemann's treatise (Magdeburg, 1861).

On the metrical questions treated in pp. 48-51 the most valuable researches are those of Hartel (*Homerische Studien*, Berlin, 1873; Wien, 1874), and La Roche (*Homerische Untersuchungen*, Leipzig, 1869).

The Homeric Question lies beyond the scope of an elementary work; but I have ventured (in pp. 52-54) to indicate some of the conclusions which may be gathered from a study of the language. They are substantially in agreement with the view expressed by Curtius (*Stud.* iv. 471-491). On the one hand, as he points out, the Homeric dialect is the dialect of an art of

poetry—a primitive and popular art, it may be, but still an art that rose above the level of unconscious colloquial speech. The use of such a dialect, formed (as it must have been) by the successive generations of a school of poetry, is sufficient to account for the preservation in Homer of forms of speech that had passed out of every-day usage.

On the other hand, the Homeric dialect as a whole—apart from this archaic element—is much more ancient than the other known forms of Greek. I cannot concede to Mr. Paley that it has derived ingredients in any appreciable quantity from Attic or New Ionic sources. The lesson taught by the researches of scholars such as those I have named is always the same, namely that between the Homeric and the Attic or New Ionic periods a gradual process of change must have been going on in almost every part of the grammar. The beginnings of this process are visible in the ancient non-Homeric literature, the Hymns and the Elegiac poetry. The *Iliad* and *Odyssey*, therefore, are still older, and whatever corruption they may have suffered in the long period of oral transmission, they represent for us the earliest known stage of the Greek language.

In conclusion I have to express my thanks to the Rev. F. H. Hall, M.A., Fellow and Tutor of Oriel, for the great assistance which he gave me in this book. Whatever degree of clearness it possesses is mainly due to his careful revision and criticism. I desire also to express my sense of the indulgence shown by the Delegates of the Clarendon Press with regard to the larger edition of the *Iliad*, so long announced by them. I trust that it will not be much longer delayed.

D. B. M.

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ΙΛΙΑΔΟΣ Α.

Λοιμός. Μῆνις.

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἴχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἠρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσιν τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἕξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἄτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι ;
Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθείς
νοῦσον ἀνὰ στρατὸν ὦρσε κακῆν, ὀλέκοντο δὲ λαοί,
οὐνεκα τὸν Χρῦσῆν ἠτίμασεν ἀρητῆρα
Ἄτρεΐδης· ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἴχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
χρυσέφῳ ἀνὰ σκήπτρῳ, καὶ λίσσεται πᾶντας Ἴχαιούς,
Ἄτρεΐδα δὲ μάλιστα θύω, κοσμήτορε λαῶν·
“ Ἄτρεΐδοι τε καὶ ἄλλοι εὐκνήμιδες Ἴχαιοί,
ὕμιν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι·
παῖδα δ' ἐμοὶ λύσαιτε φίλην, τὰ δ' ἄποινα δέχεσθαι,
ἄξόμενοι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα.”

Ἔτι δ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἴχαιοὶ
αἰδεῖσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·

ἀλλ' οὐκ Ἀτρείδῃ Ἀγαμέμνονι ἦνδανε θυμῷ,
 ἀλλὰ κακῶς ἀφίει, κρατερόν δ' ἐπὶ μῦθον ἔτελλε· 25
 “ μή σε, γέρον, κοίλησιν ἐγὼ παρὰ νηυσὶ κιχείω
 ἢ νῦν δηθύνουτ' ἢ ὕστερον αὐτὶς ἰόντα,
 μή νύ τοι οὐ χραίσμη σκῆπτρον καὶ στέμμα θεοῖο·
 τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν 30
 ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργεϊ, τηλόθι πάτρης,
 ἰστὸν ἐποιομένην καὶ ἐμὸν λέχος ἀντιώωσαν·
 ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι.”

Ὡς ἔφατ', ἔδδεισεν δ' ὁ γέρον καὶ ἐπέειθετο μύθῳ·
 βῆ δ' ἀκέων παρὰ θίνα πολυφλοίσβοιο θαλάσσης·
 πολλὰ δ' ἔπειτ' ἀπάνευθε κιῶν ἠρᾶθ' ὁ γεραῖος 35
 Ἄπολλωνι ἄνακτι, τὸν ἠὔκομος τέκε Λητώ·
 “ κλῦθί μεν, ἀργυρότοξ', ὃς Χρῦσῃν ἀμφιβέβηκας
 Κίλλαν τε ζαθέην Τενέδοιό τε Ἴφι ἀνάσσεις,
 Σμυνθεῦ, εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
 ἢ εἰ δὴ ποτέ τοι κατὰ πλοῖνα μηρί' ἔκηα 40
 ταύρων ἠδ' αἰγῶν, τότε μοι κρήνην ἐέλδωρ·
 τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.”

Ὡς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἄπολλων,
 βῆ δὲ κατ' Οὐλύμποιο καρῆνων χωόμενος κῆρ,
 τόξ' ὥμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην· 45
 ἔκλαγξαν δ' ἄρ' αἰδοῖστοι ἐπ' ὤμων χωομένοιο,
 αὐτοῦ κινηθέντος· ὁ δ' ἦϊε νυκτὶ ἑοικῶς.
 ἔξετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὸν ἔηκε·
 δεινὴ δὲ κλαγγὴ γένηετ' ἀργυρέοιο βιοῖο·
 οὐρήσας μὲν πρῶτον ἐπ' ὄχετο καὶ κύνας ἀργούσας, 50
 αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεῖς
 βάλλ'. αἰεὶ δὲ πυραὶ νεκῶν καίοντο θαμειαί.

Ἐννῆμαρ μὲν ἀνὰ στρατὸν ὄχετο κῆλα θεοῖο,
 τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς·
 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἴρι· 55

κῆδετο γὰρ Δαναῶν, ὅτι ῥα θιγήσκοιτας ὄρατο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὀμηγερέες τ' ἐγένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·
“ Ἀτρείδη, νῦν ἄμμε παλιμπλαγχθέντας οἴω
ἄψ ἀποιοστήσειν, εἴ κεν θάνατόν γε φύγοιμει, 60
εἰ δὴ ὀμοῦ πόλεμός τε δαμῆ καὶ λοιμὸς Ἀχαιοῦς·
ἀλλ' ἄγε δὴ τινα μάντιν ἐρέλομεν ἢ ἱερῆα,
ἢ καὶ ὀνειροπόλοι—καὶ γάρ τ' ὄναρ ἐκ Διὸς ἔστιν—
ὅς κ' εἴποι ὅ τι τόσσοι ἐχώσατο Φοῖβος Ἀπόλλων,
εἴτ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται εἴθ' ἑκατόμβης, 65
αἶ κέν πως ἀρνῶν κνίσσης αἰγῶν τε τελείων
βούλεται ἀντιάσας ἡμῖν ἀπὸ λαιγὸν ἀμῖναι.”

Ἦτοι ὅ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο· τοῖσι δ' ἀνέστη
Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ' ἄριστος,
ὃς ἤδη τά τ' εἴοιτα τά τ' ἐσσόμενα πρό τ' εἴοιτα, 70
καὶ νῆεσσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἴσω
ἦν διὰ μαιτοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων·
ὃ σφιν εὐφροιέων ἀγορήσατο καὶ μετέειπεν·
“ ὦ Ἀχιλεῦ, κέλεαι με, Διὶ φίλε, μνηθήσασθαι
μῆνιν Ἀπόλλωνος ἑκατηβελέταο ἄρακτος· 75
τοιγὰρ ἐγὼν ἐρέω· σὺ δὲ σύνθεο καὶ μοι ὄμοιστον
ἢ μὲν μοι πρόφρων ἔπεσιν καὶ χερσὶν ἀρήξει·
ἢ γὰρ ὀλομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων
Ἀργείων κρατέει καὶ οἱ πείθονται Ἀχαιοί·
κρείσσω γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ χέρηϊ· 80
εἴ περ γὰρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ,
ἀλλά τε καὶ μετόπισθεν ἔχει κότον, ὄφρα τελέσῃ,
ἐν στηθέσσω ἐοῖσι· σὺ δὲ φράσαι εἴ με σαώσεις.”

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
“ θαρσήσας μάλα εἰπέ θεοπρόπιον ὅ τι οἴσθα· 85
οὐ μὰ γὰρ Ἀπόλλωνα Διὶ φίλον, ᾧ τε σύ, Κάλχαρ,
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίρεις,

οὐ τις ἐμευ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιοι
 σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
 συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἴπης, 90
 ὅς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι.”

Καὶ τότε δὴ θάρσησε καὶ ἠΰδα μάντις ἀμύμων·
 “οὐτ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται οὐθ' ἐκατόμβης,
 ἀλλ' ἔνεκ' ἀρητήρος, ὃν ἠτίμησ' Ἀγαμέμνων
 οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα, 95
 τοῦνεκ' ἄρ' ἄλγε' ἔδωκεν ἐκηβόλος ἠδ' ἔτι δώσει·
 οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
 πρὶν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρην
 ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἐκατόμβην
 ἐς Χρῦσῆν· τότε κέν μιν ἰλασσάμενοι πεπίθοιμεν.” 100

Ἦτοι ὅ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀνέστη
 ἦρως Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων
 ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
 πίμπλαντ', ὅσσε δέ οἱ πυρὶ λαμπετόωντι ἔϊκτην·
 Κάλχαντα πρῶτιστα κάκ' ὀσσόμενος προσέειπε· 105
 “μάντι κακῶν, οὐ πῶ ποτέ μοι τὸ κρήγυον εἶπας·
 αἰεὶ τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
 ἐσθλὸν δ' οὔτε τί πω εἶπας ἔπος οὔτ' ἐτέλεσσας·
 καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις
 ὡς δὴ τοῦδ' ἔνεκά σφιν ἐκηβόλος ἄλγεα τεύχει, 110
 οὔνεκ' ἐγὼ κούρης Χρῦσηίδος ἀγλά' ἄποινα
 οὐκ ἔθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν
 οἴκοι ἔχειν· καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα
 κουριδίης ἀλόχου, ἐπεὶ οὐκ ἔθέν ἐστι χερείων,
 οὐ δέμας οὐδὲ φυήν, οὔτ' ἄρ φρένας οὔτε τι ἔργα. 115
 ἀλλὰ καὶ ὡς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·
 βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι·
 αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσατ', ὄφρα μὴ οἶος
 Ἀργείων ἀγέραστος ἔω, ἐπεὶ οὐδὲ ἔοικε·

λεύσσετε γὰρ τό γε πάντες, ὅ μοι γέρας ἔρχεται ἄλλη.” 120

Τὸν δ' ἠμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·

“ Ἀτρεΐδῃ κύδιστε, φιλοκτεανώτατε πάντων,
πῶς γὰρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί ;
οὐδέ τί που ἴδμεν ξυνήϊα κείμενα πολλά·

ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδοασται, 125

λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν.

ἀλλὰ σὺ μὲν νῦν τήνδε θεῶ πρόες· αὐτὰρ Ἀχαιοί

τριπλῆ τετραπλῆ τ' ἀποτίσομεν, αἳ κέ ποθι Ζεὺς

ἠῶσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι.”

Τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 130

“ μὴ δὴ οὕτως, ἀγαθός περ ἑών, θεοείκελ' Ἀχιλλεῦ,

κλέπτε νόφ, ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

ἢ ἐθέλεις, ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὐτως

ῆσθαι δευόμενον, κέλει δέ με τήνδ' ἀποδοῦναι ;

ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί, 135

ἄρσαντες κατὰ θυμόν, ὅπως ἀντάξιον ἔσται·

εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι

ἢ τεὸν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος

ἄξω ἑλών· ὁ δέ κεν κεχολώσεται ὅν κεν ἴκωμαι.

ἀλλ' ἦτοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὖτις, 140

νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν,

ἔς δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἔς δ' ἐκατόμβην

θειόμεν, ἂν δ' αὐτὴν Χρυσσηΐδα καλλιπάρηγον

βήσομεν· εἰς δέ τις ἀρχὸς ἀνὴρ βουλευφόρος ἔστω,

ἢ Αἴας ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεὺς 145

ἢ ἐ σὺ, Πηλεΐδῃ, πάντων ἐκπαγλότατ' ἀνδρῶν,

ὄφρ' ἡμῖν ἐκάεργον ἰλάσσειαι ἱερὰ ρέξας.”

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·

“ ὦμοι, ἀναιδείην ἐπιειμένε, κερῶαλεύφρον,

πῶς τίς τοι πρόφρων ἔπεσιν πείθεται Ἀχαιῶν 150

ἢ ὁδὸν ἐλθέμεναι ἢ ἀνδράσιν ἱφι μάχεσθαι ;

οὐ γὰρ ἐγὼ Τρώων ἔνεκ' ἤλυθον αἰχμητῶν
 δεῦρο μαχησόμενος, ἐπεὶ οὐ τί μοι αἵτιοί εἰσιν·
 οὐ γὰρ πῶ ποτ' ἐμὰς βοῦς ἤλασαν οὐδὲ μὲν ἵππους,
 οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ 155
 καρπὸν ἐδηλήσαντ', ἐπειὴ μάλα πολλὰ μεταξὺ
 οὐρεά τε σκιάοντα θάλασσά τε ἠχῆεσσα·
 ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἄμ' ἐσπόμεθ', ὄφρα σὺ χαίρης,
 τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνώπα,
 πρὸς Τρώων· τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις· 160
 καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλείς,
 ᾧ ἔπι πόλλ' ἐμόγησα, δόσαν δέ μοι νῆες Ἀχαιῶν.
 οὐ μὲν σοί ποτε ἴσον ἔχω γέρας, ὀππότε Ἀχαιοὶ
 Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·
 ἀλλὰ τὸ μὲν πλεῖον πολυαἶκος πολέμοιο 165
 χεῖρες ἐμαὶ διέπουσ'· ἀτὰρ ἦν ποτε δασμὸς ἴκηται,
 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγον τε φίλον τε
 ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.
 νῦν δ' εἶμι Φθίηνδ', ἐπειὴ πολὺ φέρτερόν ἐστιν
 οἴκαδ' ἴμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' οἴω 170
 ἐνθάδ' ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν."

Τὸν δ' ἠμείβετ' ἔπειτα ἀναξ ἀνδρῶν Ἀγαμέμνων·
 “φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἔγωγε
 λίσσομαι εἶνεκ' ἐμεῖο μένειν· πάρ' ἔμοιγε καὶ ἄλλοι
 οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεὺς. 175
 ἔχθιστος δέ μοι ἐσσι διοτρεφέων βασιλῆων·
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε·
 εἰ μάλα καρτερός ἐσσι, θεὸς που σοὶ τό γ' ἔδωκεν·
 οἴκαδ' ἴων σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι
 Μυρμιδόνεσσιν ἄρασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω, 180
 οὐδ' ὄθομαι κοτέοιτος· ἀπειλήσω δέ τοι ὧδε·
 ὡς ἔμ' ἀφαιρεῖται Χρῆσηίδα Φοῖβος Ἀπόλλων,
 τὴν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισι

πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρηον
 αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὄφρ' ἐν εἰδῆς 185
 ὅσσον φέρτερός εἰμι σέθεν, στυγέη δὲ καὶ ἄλλος
 ἴσων ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄιτην."

ὣς φάτο· Πηλεΐωνι δ' ἄχος γένηε', ἐν δέ οἱ ἦτορ
 πτήθεσσι λασίοισι διάνδιχα μερμήριξεν,
 ἢ ὅ γε φάσγανον ὄξυ ἐρυσσάμενος παρὰ μηροῦ 190
 τοὺς μὲν ἀναστήσειεν, ὁ δ' Ἀτρεΐδην ἐναρίζοι,
 ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν.

εἶος ὁ ταῦθ' ὄρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
 ἔλκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη
 οὐρανόθεν· πρὸ γὰρ ἦκε θεὰ λευκώλενος Ἴριη, 195
 ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε·
 στή δ' ὄπιθεν, ξυρθῆς δὲ κόμης ἔλε Πηλεΐωνα
 οἴῳ φαινομένη· τῶν δ' ἄλλων οὐ τις ὄρατο·

θάμνησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω
 Παλλάδ' Ἀθηναίην· δεινὸν δέ οἱ ὅσσε φάσθαι· 200
 καὶ μιν φωνήσας ἔπεα πτερόειτα προσηύδα·
 "τίπτ' αὖτ', ἀγχιόχοιο Διὸς τέκος, εἰλήλουθας ;
 ἦ ἴνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο ;
 ἀλλ' ἐκ τοι ἐρέω, τὸ δὲ καὶ τελέεσθαι οἶω·
 ἦς ὑπεροπλήσι τάχ' ἂν ποτε θυμόν ὀλέσση." 205

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
 "ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθῃαι,
 οὐρανόθεν· πρὸ δέ μ' ἦκε θεὰ λευκώλενος Ἴριη
 ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε·
 ἀλλ' ἄγε λῆγ' ἐρίως, μηδὲ ξίφος ἔλκεο χειρί· 210
 ἀλλ' ἦτοι ἔπεσιν μὲν ἀνείδωσιν ὡς ἕσταί περ·
 ὦδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένοι ἔσται·
 καὶ ποτέ τοι τρὶς τόσσα παρέσεται ἀγλαὰ δῶρα
 ἔβριμος εἵνεκα τήσδε· σὺ δ' ἴσχει, πείθεο δ' ἡμῖν."

Τὴν δ' ἀπαμειβόμενος προσέφη πάρος ὠκὺς Ἀχιλλεύς·

“χρὴ μὲν σφωϊτέρον γε, θεά, ἔπος εἰρύσασσθαι 216
καὶ μάλα περ θυμῷ κεχολωμένον· ὧς γὰρ ἄμεινον·
ὅς κε θεοῖς ἐπιπείθεται, μάλα τ’ ἔκλυον αὐτοῦ.”

Ἦ καὶ ἐπ’ ἀργυρῆ κώπη σχέθε χεῖρα βαρείααν,
ἄψ δ’ ἐς κουλεὸν ὦσε μέγα ξίφος, οὐδ’ ἀπίθησε 220
μύθῳ Ἀθηναίης· ἦ δ’ Οὐλυμπόνδε βεβήκει
δώματ’ ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.

Πηλεΐδης δ’ ἐξαυτίς ἀταρτηροῖς ἐπέεσσιν
Ἄτρεΐδην προσέειπε, καὶ οὗ πω λῆγε χόλοιο·
“οἴνοβαρές, κυνὸς ὄμματ’ ἔχων, κραδίην δ’ ἐλάφοιο, 225
οὔτε ποτ’ ἐς πόλεμον ἅμα λαῶ θωρηχθῆναι
οὔτε λόχονδ’ ἰέναι σὺν ἀριστήεσσιν Ἀχαιῶν
τέτληκας θυμῷ· τὸ δέ τοι κῆρ εἶδεται εἶναι.
ἦ πολὺν λώϊόν ἐστι κατὰ στρατὸν εὐρὺν Ἀχαιῶν
δῶρ’ ἀποαιρεῖσθαι ὅστις σέθεν ἀντίον εἶπη· 230
δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις·
ἦ γὰρ ἄν, Ἄτρεΐδη, νῦν ὕστατα λωβήσαιο.
ἀλλ’ ἔκ τοι ἐρέω καὶ ἐπὶ μέγαν ὄρκον ὁμοῦμαι·
ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὐ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομῆν ἐν ὄρεσσι λέλοιπεν, 235
οὐδ’ ἀναθλήσει· περὶ γὰρ ῥά ἐ χαλκὸς ἔλεψε
φύλλα τε καὶ φλοιόν· νῦν αὐτέ μιν υἴες Ἀχαιῶν
ἐν παλάμῃς φορέουσι δικασπόλοι, οἳ τε θέμιστας
πρὸς Διὸς εἰρύαται· ὁ δέ τοι μέγας ἔσσεται ὄρκος·
ἦ ποτ’ Ἀχιλλῆος ποθὴ ἴξεται υἴας Ἀχαιῶν 240
σύμπαντας· τότε δ’ οὐ τι δυνήσεται ἀχνύμενός περ
χραιομεῖν, εὐτ’ ἂν πολλοὶ ὑφ’ Ἔκτορος ἀνδροφόνοιο
θνήσκουτες πίπτωσι· σὺ δ’ ἐνδοθι θυμὸν ἀμύξεις
χωόμενος ὃ τ’ ἀριστον Ἀχαιῶν οὐδὲν ἔτισας.”

Ὡς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ 245
χρυσείοις ἥλοισι πεπαρμένον, ἔζετο δ’ αὐτός·
Ἄτρεΐδης δ’ ἐτέρωθεν ἐμήνιε· τοῖσι δὲ Νέστωρ

ἤδυεπιὸς ἀνόρουσε, λιγύς Πυλίων ἀγορητής,
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέειν αὐδή—
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων 250
 ἐφθίαθ', οἳ οἱ πρόσθεν ἅμα τράφειν ἠδ' ἐγένοντο
 ἐν Πύλῳ ἡγαθέη, μετὰ δὲ τριτάτοισιν ἄνασσαν—
 ὃ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν·
 “ὦ πόποι, ἦ μέγα πένθος Ἀχαιίδα γαῖαν ἰκάνει·
 ἦ κεν γηθήσαι Πριάμος Πριάμοιό τε παῖδες 255
 ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θυμῷ,
 εἰ σφῶϊν τάδε πάντα πυθολάτο μαρραμένοιϊν,
 οἳ περὶ μὲν βουλήν Δαιαῶνι, περὶ δ' ἔσπε μάχεσθαι.
 ἀλλὰ πίθεσθ'· ἄμφω δὲ νεωτέρω ἔστων ἐμέϊο·
 ἤδη γάρ ποτ' ἐγὼ καὶ ἀρείοσιν ἠέ περ ὑμῖν 260
 ἀνδράσιν ὠμίλησα, καὶ οὐ ποτέ μ' οἳ γ' ἀθέριζον.
 οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι,
 οἷον Πειριθόον τε Δρύαντά τε, ποιμένα λαῶν,
 Καινέα τ' Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον
 [Θησέα τ' Αἰγείδην, ἐπιείκελον ἀθανάτοισιν]· 265
 κάρτιστοι δὴ κείνοι ἐπιχθορίων τράφειν ἀνδρῶν·
 κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοιτο,
 Φηρσὶν ὄρεσκόοισι, καὶ ἐκπάγλως ἀπόλεσαν.
 καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθῶν,
 τηλόθεν ἐξ ἀπίης γαίης· καλέσαιτο γὰρ αὐτοί· 270
 καὶ μαχόμεν κατ' ἔμ' αὐτὸν ἐγώ· κείνοισι δ' ἂν οὐ τις
 τῶν οἳ νῦν βροτοὶ εἰσιν ἐπιχθόνιοι μαχέοιτο·
 καὶ μὲν μεν βουλέων ξύρειν πείθοιτό τε μύθῳ·
 ἀλλὰ πίθεσθε καὶ ὕμμες, ἐπεὶ πείθεσθαι ἄμεινον·
 μήτε σὺν τόνδ' ἀγαθὸς περ ἔων ἀποαίρεο κούρην, 275
 ἀλλ' ἕα, ὡς οἱ πρῶτα δόσαν γέρας υἱες Ἀχαιῶν·
 μήτε σύ, Πηλεΐδη, ἔθειλ' ἐριζέμεναι βασιλῆϊ
 ἀντιβίην, ἐπεὶ οὐ ποθ' ὁμόλης ἔμμορε τιμῆς
 σκηπτοῦχος βασιλεύς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.

εἰ δὲ σὺ κάρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ, 280
 ἀλλ' ὅ γε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.
 Ἄτρεΐδῃ, σὺ δὲ παῦε τεὸν μένος· αὐτὰρ ἔγωγε
 λίσσομ' Ἀχιλλῆϊ μεθέμεν χόλον, ὃς μέγα πᾶσιν
 ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.”

Τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 285
 “ναὶ δὴ ταυτὰ γε πάντα, γέρον, κατὰ μοῖραν ἔειπες·
 ἀλλ' ὄδ' ἀγὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,
 πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ' ἀνάσσειν,
 πᾶσι δὲ σημαίνειν, ἅ τιν' οὐ πείσεσθαι οἴω.
 εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἕοντες, 290
 τοῦνεκά οἱ προθέουσιν ὀνειδέα μυθήσασθαι ;”

Τὸν δ' ἄρ' ὑποβλήδην ἠμείβετο δῖος Ἀχιλλεύς·
 “ἦ γάρ κεν δειλός τε καὶ οὐτιδανὸς καλεοίμην,
 εἰ δὴ σοὶ πᾶν ἔργον ὑπέιξομαι ὅττι κεν εἶπης·
 ἄλλοισιν δὴ ταυτ' ἐπιτέλλεο, μὴ γὰρ ἔμοιγε 295
 σήμαιν'· οὐ γὰρ ἔγωγ' ἔτι σοι πείσεσθαι οἴω.
 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι·
 χερσὶ μὲν οὖ τοι ἔγωγε μαχήσομαι εἵνεκα κούρης
 οὔτε σοὶ οὔτε τῷ ἄλλῳ, ἐπεὶ μ' ἀφέλεσθέ γε δούντες·
 τῶν δ' ἄλλων ἅ μοι ἔστι θοῆ παρὰ νηὶ μελαίνῃ, 300
 τῶν οὐκ ἂν τι φέροις ἀνελὼν ἀέκοντος ἐμείο·
 εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνῶωσι καὶ οἴδε·
 αἰψά τοι αἶμα κελαινὸν ἐρωήσει περὶ δουρί.”

ᾧ τῷ γ' ἀντιβίοισι μαχησαμένῳ ἐπέεσσιν
 ἀνστήτην, λῦσαν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν· 305
 Πηλεΐδης μὲν ἐπὶ κλισίας καὶ νῆας εἵσας
 ἦτε σύν τε Μενoitιάδῃ καὶ οἷς ἐτάροισιν·
 Ἄτρεΐδης δ' ἄρα νῆα θοῆν ἄλαδε προέρυσσεν,
 ἐς δ' ἐρέτας ἔκρινεν ἐείκοσιν, ἐς δ' ἐκατόμβην
 βῆσε θεῶ, ἀνὰ δὲ Χρυσηΐδα καλλιπάρηον 310
 εἶσεν ἄγων· ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.

Οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὑγρὰ κέλευθα,
 λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν·
 οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον,
 ἔρδον δ' Ἀπόλλωνι τεληέσσας ἑκατόμβας 315
 ταύρων ἢ δ' αἰγῶν παρὰ θῖν' ἄλός ἀτρυγέτοιο·
 κνίσση δ' οὐρανὸν ἵκεν ἑλισσομένη περὶ καπνῶ.

Ἔως οἱ μὲν τὰ πέοντο κατὰ στρατόν· οὐδ' Ἀγαμέμνων
 λῆγ' ἔριδος, τὴν πρῶτον ἐπηπέειλεσ' Ἀχιλλῆϊ,
 ἀλλ' ὅ γε Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπε, 320
 τῷ οἱ ἔσαν κήρυκε καὶ ὄτρηρῶ θεράποντε·
 “ἔρχεσθον κλισίην Πηληϊάδεω Ἀχιλλῆος·
 χειρὸς ἐλόντ' ἀγέμεν Βρισηΐδα καλλιπάρηον·
 εἰ δέ κε μὴ δώησιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι
 ἔλθων σὺν πλεόνεσσι· τό οἱ καὶ ρίγιον ἔσται.” 325

Ἔως εἰπὼν προΐει, κρατερόν δ' ἐπὶ μῦθον ἔτελλε·
 τῷ δ' ἀέκοιτε βάτην παρὰ θῖν' ἄλός ἀτρυγέτοιο,
 Μυρμιδόνων δ' ἐπὶ τε κλισίας καὶ νῆας ἰκέσθην.
 τὸν δ' εὖρον παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
 ἤμεινον· οὐδ' ἄρά τῷ γε ἰδὼν γήθησεν Ἀχιλλεύς. 330
 τὼ μὲν ταρβήσαντε καὶ αἰδομένω βασιλῆα
 στήτην, οὐδέ τί μιν προσεφώνεον οὐδ' ἐρέοιτο·
 αὐτὰρ ὁ ἔγνω ἦσιν ἐνὶ φρεσὶ φώνησέν τε·
 “χαίρετε, κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν,
 ἄσπον ἵτ'· οὐ τι μοι ἔμμεσ ἐπαίτιοι, ἀλλ' Ἀγαμέμνων, 335
 ὁ σφωῖ προΐει Βρισηΐδος εἵνεκα κούρης.
 ἀλλ' ἄγε, διογενὲς Πατρόκλεες, ἔφαγε κούρην
 καὶ σφωῖν δὸς ἄγειν· τῷ δ' αὐτῷ μάρτυροι ἔστων
 πρὸς τε θεῶν μακάρων πρὸς τε θνητῶν ἀνθρώπων
 καὶ πρὸς τοῦ βασιλῆος ἀπηρέος, εἴ ποτε δὴ αὐτε 340
 χρεῖῳ ἐμεῖο γένηται ἀεικέα λοιγὸν ἀμύναι
 τοῖς ἄλλοις· ἦ γὰρ ὅ γ' ὀλοιῆσι φρεσὶ θύει,
 οὐδέ τι οἶδε νοήσαι ἅμα πρόσω καὶ ὀπίσω,

ὄππως οἱ παρὰ νηυσὶ σόοι μαχέονται Ἀχαιοί.”

ᾧ Ως φάτο, Πάτροκλος δὲ φίλῳ ἐπεπέιθεθ' ἑταίρω, 345

ἐκ δ' ἄγαγε κλισίης Βρισηΐδα καλλιπάρηον,

δῶκε δ' ἄγειν· τῷ δ' αὖτις ἴτην παρὰ νῆας Ἀχαιῶν

ἣ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν· αὐτὰρ Ἀχιλλεὺς

δακρύνσας ἐτάρων ἄφαρ ἔζετο νόσφι λιασθεῖς,

θιν' ἔφ' ἀλὸς πολιῆς, ὀρόων ἐπ' ἀπείρονα πόντον· 350

πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρεγνύς·

“ μῆτερ, ἐπεὶ μ' ἔτεκές γε μινυθᾶδιόν περ ἔοντα,

τιμὴν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίξαι

Ζεὺς ὑψιβρεμέτης· νῦν δ' οὐδέ με τυτθὸν ἔτισεν·

ἣ γάρ μ' Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων 355

ἠτίμησεν· ἔλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.”

ᾧ Ως φάτο δάκρυ χέων, τοῦ δ' ἔκλυε πότνια μήτηρ

ἡμένη ἐν βένθεσσιν ἀλὸς παρὰ πατρὶ γέροντι·

καρπαλίμως δ' ἀνέδν πολιῆς ἀλὸς ἡῦτ' ὀμίχλη,

καὶ ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος, 360

χειρὶ τέ μιν κατέρεξε, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·

“ τέκνον, τί κλαίεις ; τί δέ σε φρένας ἵκετο πένθος ;

ἐξαύδα, μὴ κεῦθε νόφ, ἵνα εἶδομεν ἄμφω.”

Τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεὺς·

“ οἴσθα· τίη τοι ταῦτα ἰδυίη πάντ' ἀγορεύω ; 365

ῶχόμεθ' ἐς Θήβην, ἱερὴν πόλιν Ἡετίωνος,

τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἐνθάδε πάντα·

καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἱες Ἀχαιῶν,

ἐκ δ' ἔλον Ἀτρεΐδῃ Χρῦσηΐδα καλλιπάρηον.

Χρῦσης δ' αὖθ' ἱερεὺς ἑκατηβόλου Ἀπόλλωνος 370

ἦλθε θεὰς ἐπὶ νῆας Ἀχαιῶν χαλκοχιτῶνων

λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,

στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος

χρυσέφ' ἀνὰ σκῆπτρῳ, καὶ λίσσετο πάντας Ἀχαιοὺς,

Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν. 375

ἔνθ' ἄλλοι μὲν πάντες ἐπενφήμησαν Ἀχαιοὶ
 αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·
 ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἠνῶανε θυμῷ,
 ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε·
 χωόμενος δ' ὁ γέρων πάλιν ᾠχετο· τοῖο δ' Ἀπόλλων 380
 εὐξαμένου ἤκουσεν, ἐπεὶ μάλα οἱ φίλος ἦεν,
 ἦκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ τιν λαοὶ
 θνησκον ἐπασσύτεροι, τὰ δ' ἐπῴχετο κῆλα θεοῖο
 πάντη ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν· ἄμμι δὲ μάντις
 εὖ εἰδῶς ἀγόρευε θεοπροπίας ἑκάτοιο. 385
 αὐτίκ' ἐγὼ πρῶτος κελόμην θεὸν ἰλάσκεσθαι·
 Ἀτρεΐωνα δ' ἔπειτα χόλος λάβειν, αἴψα δ' ἀναστὰς
 ἠπείλησεν μῦθον, ὁ δὴ τετελεσμένος ἐστί·
 τὴν μὲν γὰρ σὺν νηϊ θοῆ ἑλίκωπες Ἀχαιοὶ
 εἰς Χρῦσῃν πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι· 390
 τὴν δὲ νέον κλισίῃθι ἐβαν κήρυκες ἄγοιτες
 κούρην Βρισῆος, τὴν μοι δόσαν υἴες Ἀχαιῶν.
 ἀλλὰ σὺ, εἰ δύνασαι γε, περίσχεο παιδὸς ἔηος·
 ἐλθοῦσ' Οὐλυμπόνδε Δία λίσαι, εἴ ποτε δῆ τι
 ἦ ἔπει ὦνησας κραδίην Διὸς ἠὲ καὶ ἔργω. 395
 πολλὰκι γὰρ σεο πατρὸς ἐνὶ μεγάροισιν ἄκουσα
 εὐχομένης, ὅτ' ἔφησθα κελαινεφέϊ Κρονίῳ
 οἷη ἐν ἀθανάτοισιν ἀεικέα λαιγὸν ἀμῦναι,
 ὅπποτε μιν ξυνοῆσαι Ὀλύμπιοι ἦελοι ἄλλοι,
 "Ἦρη τ' ἠδὲ Ποσειδάων καὶ Παλλὰς Ἀθήνη· 400
 ἀλλὰ σὺ τὸν γ' ἐλθοῦσα, θεά, ὑπελύσαιο θεσμῶν,
 ᾧχ' ἑκατόγχειρον καλέσασ' ἐς μακρὸν Ὀλυμπον,
 ὃν Βριάρεων καλέουσι θεοί, ἄνθρωπος δέ τε πάντες
 Λιγαίων—ὁ γὰρ αὐτε βίην οὖ πατρὸς ἀμείνωι—
 ὅς ῥα παρὰ Κρονίῳ καθέζετο κύδει γαίωι· 405
 τὸν καὶ ὑπέδοεισαν μάκαρες θεοὶ οὐδέ τ' ἔοισαν.
 τῶν νῦν μιν μνήσασα παρέζεο καὶ λαβὲ γούρωι,

αἶ κέν πως ἐθέλησιν ἐπὶ Τρώεσσιν ἀρῆξαι,
 τοὺς δὲ κατὰ πρύμνας τε καὶ ἀμφ' ἄλα ἔλσαι Ἀχαιοὺς
 κτεινομένους, ἵνα πάντες ἐπαύρωνται βασιλῆος, 410
 γυνῶ δὲ καὶ Ἀτρεΐδης εὐρυκρείων Ἀγαμέμνων
 ἦν ἄτην, ὃ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν.”

Τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
 “ ὦμοι τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα ;
 αἴθ' ὄφελος παρὰ νηυσὶν ἀδάκρυτος καὶ ἀπήμων 415
 ἦσθαι, ἐπεὶ νύ τοι αἴσα μίνυθ' ἀπερ, οὐ τι μάλα δῆν'
 νῦν δ' ἅμα τ' ὠκύμορος καὶ οἰζυρὸς περὶ πάντων
 ἔπλεο· τῷ σε κακῇ αἴσῃ τέκον ἐν μεγάροισι.
 τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τερπικεραυνῷ
 εἶμ' αὐτῇ πρὸς Ὀλυμπον ἀγάννιφον, αἶ κε πίθηται. 420
 ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισι
 μήνι' Ἀχαιοῖσιν, πολέμον δ' ἀποπαύεο πάμπαν·
 Ζεὺς γὰρ ἐς Ὀκεανὸν μετ' ἀμύμονας Αἰθιοπῆας
 χθιζὸς ἔβη κατὰ δαίτα, θεοὶ δ' ἅμα πάντες ἔποντο·
 δωδεκάτη δέ τοι αὐτίς ἐλεύσεται Οὐλυμπόνδε, 425
 καὶ τότε ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατῆς δῶ,
 καὶ μιν γουνάσομαι καὶ μιν πείσεσθαι οἴω.”

ἌΩς ἄρα φωνήσασ' ἀπεβήσεται, τὸν δ' ἔλιπ' αὐτοῦ
 χωόμενον κατὰ θυμὸν ἐϋζώνιο γυναικός,
 τὴν ῥα βίη ἀέκοντος ἀπηύρων· αὐτὰρ Ὀδυσσεὺς 430
 ἐς Χρύσην ἵκανεν ἄγων ἱερὴν ἐκατόμβην.
 οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο,
 ἰστία μὲν στείλαντο, θέσαν δ' ἐν νηϊ μελαίνῃ,
 ἰστὸν δ' ἰστοδόκη πέλασαν προτόνοισιν ὑφέντες
 καρπαλίμως, τὴν δ' εἰς ὄρμον προέρεσαν ἐρετμοῖς. 435
 ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν·
 ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,
 ἐκ δ' ἐκατόμβην βῆσαν ἐκηβόλῳ Ἀπόλλωνι·
 ἐκ δὲ Χρυσηῆς νηὸς βῆ ποντοπόροιο.

τὴν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητις Ὀδυσσεὺς 440
 πατρὶ φίλω ἐν χερσὶ τίθει, καὶ μιν προσέειπεν·
 “ὦ Χρῦση, πρό μ' ἔπεμψεν ἄραξ ἀνδρῶν Ἀγαμέμνων
 παῖδά τε σοὶ ἀγέμεν, Φοῖβω θ' ἱερὴν ἑκατόμβην
 ῥέξαι ὑπὲρ Δαναῶν, ὄφρ' ἰλασόμεσθα ἄνακτα,
 ὃς νῦν Ἀργεῖοισι πολύστονα κήδ' ἐφήκει.” 445

Ἦς εἰπὼν ἐν χερσὶ τίθει, ὃ δ' ἐδέξατο χαίρων
 παῖδα φίλην· τοὶ δ' ὦκα θεῶ κλειτὴν ἑκατόμβην
 ἐξείης ἔστησαν εὐδμητον περὶ βωμόν,
 χερνύσαντο δ' ἔπειτα καὶ οὐλοχύτας ἀνέλοντο.
 τοῖσιν δὲ Χρῦσης μεγάλ' εὔχετο χεῖρας ἀνασχών· 450
 “κλυθὶ μεν, ἀργυρότοξ', ὃς Χρῦσῃν ἀμφιβέβηκας
 Κίλλαν τε ζαθέην Τειρέδοιό τε ἴφι ἀνάσσεις·
 ἡμὲν δὴ ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο,
 τίμησας μὲν ἐμέ, μέγα δ' ἕψαο λαὸν Ἀχαιῶν·
 ἦδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνητον ἐέλδωρ· 455
 ἦδη νῦν Δαναοῖσιν ἀεικέα λοιγὸν ἄμνον.”

Ἦς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.
 αὐτὰρ ἐπεὶ ῥ' εὔξαντο καὶ οὐλοχύτας προβάλοιντο,
 ἀέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔθειραν,
 μηρούς τ' ἐξέταμον κατὰ τε κρίσην ἐκάλινψαν 460
 δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν
 καίε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἰθοπα οἶνον
 λείβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.
 αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχν' ἐπάσαντο,
 μίστυλλον τ' ἄρα τάλλα καὶ ἀμφ' ὀριελοῖσιν ἔπειραν, 465
 ὦπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.
 αὐτὰρ ἐπεὶ παύσαντο πόρου τετύκοιτό τε θαῖτα,
 θαίνοντ', οὐδέ τι θυμὸς ἐθεύετο θαιτὸς εἴσης.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 κοῦροι μὲν κρητῆρας ἐπεστῆσαντο ποτοῖο, 470
 νόμησαν δ' ἄρα πάσιν ἐπαρξάμενοι σεπέεσσιν·

οἱ δὲ πανημέριοι μολπῇ θεὸν ἰλάσκοντο
καλὸν ἀεῖδοντες παιήονα κοῦροι Ἀχαιῶν,
μέλποντες ἐκάεργον· ὁ δὲ φρένα τέρπετ' ἀκούων.

Ἥμος δ' ἠέλιος κατέδν καὶ ἐπὶ κνέφας ἦλθε, 475

δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός·

ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,

καὶ τότε ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·

τοῖσιν δ' ἴκμενον οὖρον ἴει ἐκάεργος Ἀπόλλων·

οἱ δ' ἰστὸν στήσαντ' ἀνά θ' ἰστία λευκὰ πέτασσαν, 480

ἐν δ' ἄνεμος πρῆσεν μέσον ἰστίον, ἀμφὶ δὲ κῶμα

στεῖρη πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·

ἦ δ' ἔθεεν κατὰ κῶμα διαπρήσσουσα κέλευθον.

αὐτὰρ ἐπεὶ ῥ' ἴκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,

νῆα μὲν οἷ γε μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν 485

ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν·

αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νέας τε.

Αὐτὰρ ὁ μῆνιε νηυσὶ παρήμενος ὠκυπόροισι

διογενῆς Πηλέος υἱός, πόδας ὠκὺς Ἀχιλλεύς·

οὔτε ποτ' εἰς ἀγορῆν πωλέσκετο κυδιάνειραν 490

οὔτε ποτ' ἐς πόλεμον, ἀλλὰ φθινύθεσκε φίλον κῆρ

αὔθι μένων, ποθέεσκε δ' αὐτὴν τε πτόλεμόν τε.

Ἄλλ' ὅτε δὴ ῥ' ἐκ τοῖο δυωδεκάτη γένητ' ἡώς,

καὶ τότε δὴ πρὸς Ὀλυμπον ἴσαν θεοὶ αἰὲν ἔοντες

πάντες ἅμα, Ζεὺς δ' ἦρχε· Θέτις δ' οὐ λήθετ' ἐφει-

μέων

495

παιδὸς ἐοῦ, ἀλλ' ἦ γ' ἀνεδύσετο κῶμα θαλάσσης,

ἠερίη δ' ἀνέβη μέγαν οὐρανὸν Οὐλύμπόν τε.

εὔρεν δ' εὐρύοπα Κρονίδην ἄτερ ἦμενον ἄλλων

ἀκροτάτη κορυφῇ πολυδειράδος Οὐλύμπιοιο·

καὶ ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων 500

σκαίῃ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα

λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·

“ Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ’ ἀθανάτοισιν ὄνησα
 ἢ ἔπει ἢ ἔργῳ, τόδε μοι κρήνον ἐέλδωρ·
 τίμησόν μοι υἱόν, ὃς ὠκυμωρότατος ἄλλων 505
 ἔπλετ’· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων
 ἠτίμησεν· ἐλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.
 ἀλλὰ σὺ πέρ μιν τίσοι, Ὀλύμπιε μητίετα Ζεῦ·
 τόφρα δ’ ἐπὶ Τρώεσσι τίθει κράτος, ὄφρ’ ἂν Ἀχαιοὶ
 υἱὸν ἐμὸν τίσωσιν ὀφέλλωσίν τέ ἐ τιμῆ.” 510

“ Ὡς φάτο· τὴν δ’ οὔτι προσέφη νεφεληγερέτα Ζεὺς,
 ἀλλ’ ἀκέων δὴν ἦστο· Θέτις δ’ ὡς ἦψατο γούνων,
 ὧς ἔχειτ’ ἐμπεφυῖα, καὶ εἴρετο δεῦτερον αὐτῆς·
 “ ἡμερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσοι,
 ἢ ἀπόειπ’, ἐπεὶ οὐ τοι ἐπι δέος, ὄφρ’ ἐὺ εἰδῶ 515
 ὅσσοι ἐγὼ μετὰ πᾶσι ἀτιμοτάτη θεὸς εἰμι.”

Τὴν δὲ μέγ’ ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·
 “ ἢ δὴ λοίγια ἔργ’ ὅτε μ’ ἐχθοδοπήσαι ἐφήσεις
 Ἥρη, ὅτ’ ἂν μ’ ἐρέθῃσιν ὄνειδείοις ἐπέεσσιν·
 ἢ δὲ καὶ αὐτὼς μ’ αἰὲν ἐν ἀθανάτοισι θεοῖσι 520
 νεικέι, καὶ τέ μέ φησι μάχη Τρώεσσι ἀρήγειν.
 ἀλλὰ σὺ μὲν νῦν αὐτῆς ἀπόστιχε, μή τι νοήσῃ
 Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται, ὄφρα τελέσω·
 εἰ δ’ ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποιθήσῃ·
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ’ ἀθανάτοισι μέγιστον 525
 τέκμων· οὐ γὰρ ἐμὸν παλιμάγρετον οὐδ’ ἀπατηλὸν
 οὐδ’ ἀτελεύτητον, ὃ τι κεν κεφαλῇ κατανεύσω.”

Ἡ καὶ κυανέησιν ἐπ’ ὀφρύσι νεύσε Κρονοίων·
 ἀμβρόσιαι δ’ ἄρα χαῖται ἐπερρώσαντο ἄρακτος
 κρατὸς ἀπ’ ἀθανάτοιο· μέγα δ’ ἐλέλιξεν Ὀλυμπον. 530

Τὼ γ’ ὡς βουλευσάτε διέτμαγεν· ἢ μὲν ἔπειτα,
 εἰς ἅλα ἄλτο βαθεῖαν ἀπ’ αἰγλήεντος Ὀλύμπου,
 Ζεὺς δὲ ἐὼν πρὸς ὄωρα· θεοὶ δ’ ἅμα πάντες ἀρέσταν
 ἐξ ἐδέων σφοῦ πατρὸς ἐραντίων· οὐδέ τις ἔτλη

μείναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἅπαντες. 535
 ὥς ὁ μὲν ἔνθα καθέζετ' ἐπὶ θρόνου· οὐδέ μιν Ἥρη
 ἠγνοίησεν ἰδοῦσ' ὅτι οἱ συμφράσσατο βουλὰς
 ἀργυρόπεζα Θέτις θυγάτηρ ἀλίοιο γέροντος·
 αὐτίκα κερτομίοισι Δία Κρονίωνα προσήυδα·
 “ τίς δὴ αὖ τοι, δολομήτα, θεῶν συμφράσσατο βουλὰς ; 540
 αἰεὶ τοι φίλον ἐστὶν ἐμεῦ ἀπονόσφιν ἔοντα
 κρυπτάδια φρονέοντα δικάζέμεν· οὐδέ τί πώ μοι
 πρόφρων τέτληκας εἰπεῖν ἔπος ὅττι νοήσης.”

Τὴν δ' ἠμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε·
 “ Ἥρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μύθους 545
 εἰδήσειν· χαλεποί τοι ἔσονται ἀλόχῳ περ εἰούσῃ·
 ἀλλ' ὄν μὲν κ' ἐπιεικὲς ἀκούεμεν, οὐ τις ἔπειτα
 οὔτε θεῶν πρότερος τόν γ' εἴσεται οὔτ' ἀνθρώπων·
 ὄν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,
 μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετάλλα.” 550

Τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
 “ αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
 καὶ λίην σε πάρος γ' οὔτ' εἶρομαι οὔτε μεταλλῶ,
 ἀλλὰ μάλ' εὐκηλος τὰ φράζσαι ἄσος ἐθέλησθα.
 νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα μή σε παρείπη 555
 ἀργυρόπεζα Θέτις θυγάτηρ ἀλίοιο γέροντος·
 ἠερίη γὰρ σοί γε παρέζετο καὶ λάβε γούνων·
 τῇ σ' οἴω κατανεῦσαι ἐτήτυμον ὡς Ἀχιλῆα
 τιμήσης, ὀλέσης δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν.”

Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς· 560
 “ δαιμονίη, αἰεὶ μὲν ὅτεαι, οὐδέ σε λήθω·
 πρῆξαι δ' ἔμπης οὔτι δυνήσεται, ἀλλ' ἀπὸ θυμοῦ
 μᾶλλον ἐμοὶ ἔσεται· τὸ δέ τοι καὶ ῥίγιον ἔσται.
 εἰ δ' οὔτω τοῦτ' ἐστὶν, ἐμοὶ μέλλει φίλον εἶναι·
 ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπίθειο μῦθῳ, 565
 μή νύ τοι οὐ χραίσμωσιν ὅσοι θεοὶ εἰς ἓν Ὀλύμπῳ

ἄσπον ἰόνθ', ὅτε κέν τοι ἀάπτους χεῖρας ἐφέλω.”

ἌΩς ἔφατ', ἔδδεισεν δὲ βοῶπις πότνια Ἥρη,
καὶ ῥ' ἀκέουσα καθήστο, ἐπιγινάμψασα φίλον κῆρ·
ῶχθησαν δ' ἀρὰ δῶμα Διὸς θεοὶ Οὐρανίωρες· 570
τοῖσι δ' Ἥφαιστος κλυτοτέχνης ἦρχ' ἀγορεύει,
μητρὶ φίλῃ ἐπὶ ἦρα φέρων, λευκώλειφ Ἥρη·
“ ἦ δὴ λοίγια ἔργα τὰδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά,
εἰ δὴ σφῶν ἕνεκα θνητῶν ἐριδαίνετον ᾧδε,
ἐν δὲ θεοῖσι κολῶν ἐλαύνετον· οὐδέ τι δαιτὸς 575
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερεῖονα νικᾷ.
μητρὶ δ' ἐγὼ παράφημι, καὶ αὐτῇ περ ροεούσῃ,
πατρὶ φίλῃ ἐπὶ ἦρα φέρειν Διὶ, ὄφρα μὴ αὐτε
νεικείησι πατήρ, σὺν δ' ἡμῖν δαῖτα ταραΐξῃ.
εἷ περ γάρ κ' ἐθέλησιν Ὀλύμπιος ἀστεροπητῆς 580
ἐξ ἐδέων στυφελίξαι· ὁ γὰρ πολὺν φέρτατός ἐστιν·
ἀλλὰ σὺ τόν γ' ἐπέεσσι καθάπτεσθαι μαλακοῖσιν·
αὐτὶκ' ἔπειθ' ἵλαος Ὀλύμπιος ἔσσεται ἡμῖν.”

ἌΩς ἄρ' ἔφη, καὶ ἀναίξας δέπας ἀμφικύπελλον
μητρὶ φίλῃ ἐν χειρὶ τίθει, καὶ μιν προσέειπε· 585
“ τέτλαθι, μῆτερ ἐμή, καὶ ἀνάσχεο κηδομένη περ,
μή σε φίλην περ εἴδωσιν ἐν ὀφθαλμοῖσιν ἴδωμαι
θεινομένην, τότε δ' οὐ τι δυιήσομαι ἀχιρῆμενός περ
χραιομείν· ἀργαλέος γὰρ Ὀλύμπιος ἀντιφέρεσθαι·
ἦδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα 590
βίβηε ποδὸς τεταγῶν ἀπὸ βηλοῦ θεοσπεσίω,
πᾶν δ' ἡμαρ φερόμην, ἅμα δ' ἠελίῳ καταδύντι
κάππεσον ἐν Λήμνῳ, ὀλίγος δ' ἔτι θυμὸς ἐρήηρ·
ἔνθα με Σίρτιες ἄνδρες ἄφαρ κομίσωντο πεσόντα.”

ἌΩς φάτο, μείδησεν δὲ θεὸν λευκώλειος Ἥρη,
μειδήσασα δὲ παιδὸς ἐδέξατο χειρὶ κύπελλον· 595
αὐτὰρ ὁ τοῖς ἄλλοισι θεοῖς ἐνὸξία πᾶσιν
οἶνοχόει γλυκὺ νέκταρ ἀπὸ κρητῆρος ἀφύσσων·

ἄσβεστος δ' ἄρ' ἐνῶρτο γέλωσ μακάρεσσι θεοῖσιν,
ὡς ἴδον Ἑφαιστον διὰ δῶματα ποιπνύοντα. 600

ὣς τότε μὲν πρόπαν ἡμαρ ἐς ἡέλιον καταδύντα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐτίσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἦν ἔχ' Ἀπόλλων,
Μουσάων θ', αἱ ἄειδον ἀμειβόμεναι ὀπὶ καλῆ.

Αὐτὰρ ἐπεὶ κατέδν λαμπρὸν φάος ἡέλιοιο, 605
οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
ἦχι ἐκάστω δῶμα περικλυτὸς ἀμφιγυήεις
Ἑφαιστος ποίησεν ἰδνίησι πραπίδεσσι·

Ζεὺς δὲ πρὸς ὄν λέχος ἦι' Ὀλύμπιος ἀστεροπητής,
ἔνθα πάρος κοιμᾶθ' ὅτε μιν γλυκὺς ὕπνος ἰκάνοι· 610
ἔνθα καθεῖδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἴριη.

PECULIARITIES OF HOMERIC GRAMMAR.

FORMS OF THE VERB.

§ 1. Introductory—Definitions.

1. A Greek Verb consists in general of—

- (1) The **Stem**, giving the Predicate, i.e. the thing asserted (commanded, wished, &c., as the case may be).
- (2) The **Person-Ending**, giving the Subject, about which the assertion (command, wish, &c.) is made.

E. g. *φα-μέν* *we say* consists of *φᾶ-*, the stem which denotes *saying*, and *-μεν*, an ending = the Pronoun *we*.

2. In certain Verbs the **quantity** of the Stem varies: thus—

- (a) *φη-* is the Stem of *φη-μί* *I say*, *φη-ς*, *φη-σί*, *ἔ-φη-ν*, *ἔ-φη-ς*, *ἔ-φη*—the Sing. Indic. of the Active.
- (b) *φῦ-* is the Stem in all other parts of the Verb.

So in the regular Verbs in *-μι*, as *ἴσταν-μι*, Plur. *ἴστα-μεν*, &c.: also *ἔ-μι* *I go*, Plur. *ἔ-μεν*, &c.; *ἔ-βην-ν* *I went*, 3 Dual *βέ-την* (Il. 1. 327).

The same variation appears in *οἶδα*, Plur. *ἴδ-μεν*; and other examples will be noted under the several Tenses. The general rule evidently is, that the longer Stem goes with the shorter Endings, and *vice versa*; and accordingly the Person-Endings are divided into **Light Endings**—mainly those of the Sing. Indic. Active—and **Heavy Endings**—those of the Dual and Plural, the Imper., Inf., and Part., and the Middle.

3. In the Tenses characteristic of Verbs in *-ω* (the Pres., the Impl., the Second Aor., and the Fut.), the Ending is preceded by the vowel *ε* or *ο* (in the Subj. *η* or *ω*), the rule being that *ο* is before *μ* and *ν*, and *ε* in other cases: e.g. *λέγο-μεν*, *λέγο-μαι*, *λέγο-νται*, Subj. *λέγω-μαι*, *λέγω-νται*, but *λέγε-τε*, *λέγε-ται*, Subj. *λέγη-τε*, *λέγη-ται*, &c. This variable vowel is called the **Thematic Vowel**, and the Tenses or forms in which it occurs are called **Thematic**.

The distinctions between longer and shorter forms of the Stem, and between Thematic and Non-Thematic Stems, are especially important for the Homeric Verb; to which we now proceed, beginning with the—

§ 2. Person-Endings.

1 Sing. The Ending *-μί* appears in the Subj. of some Thematic Tenses: *ἰθέλω-μι* (Il. 1. 549 &c.), *τίχω-μι*, *ἴθω-μι*, *αἶπα-μι*, *ἀγάγω-μι*.

2 Sing. *-σῷ* occurs in *ἔσ-σῷ* *thou art*.

The ending *-σθα* is found in a few forms, chiefly of the Subj., as *ἐθέλη-σθα*, *ἔχη-σθα*, *εἴπη-σθα*, *πάθη-σθα*, &c.; also in the Impf. *ἦσθα thou wast*, and *ἔφη-σθα thou didst say*: cp. the Pf. *οἶσθα*.

3 Sing. *-σῖ(ν)* appears in the Subj., chiefly in the Tenses which have the 1 Sing. in *-μῖ*, *ἐθέλη-σι*, *τύχη-σι*, *εἴπη-σι*, *ἀγάγη-σι*, *εὕδη-σι*, *βάλη-σι*. *πάθη-σι*; also *ἔη-σι* (*ἔσ-*), *ἦη-σι*, *δώη-σι* and *δῶη-σι*.

3 Plur. The Verbs in *-μι* form *ἰσῶσι* (for *ἰσῶ-ντι*, *ἰσῶ-νσι*), *τιθεῖσι*, *διδούσι*, *ζευγνύσι*; not, as in Attic, *ἰσῶσι* (i. e. *ἰσῶ-ᾶσι*), *τιθέ-ᾶσι*, *διδό-ᾶσι*, *ζευγνύ-ᾶσι*. But *-ᾶσι* appears as the Ending in *ἔ-ᾶσι they are*, *ἴ-ᾶσι they go*, also in the Perfect, as *μεμά-ᾶσι* (§ 6).

Non-Thematic Past Tenses often take *-ν* (for *-ντ*), as *ἔ-φᾶ-ν*, *ἔ-τιθε-ν*. *ἔ-βᾶ-ν*, *ἤγερε-ν*; but the later *-σᾶν* is also common in Homer.

The 3 Plur. Middle ends in *-ῦται*, *-ῦτο*, after consonants and *ι*, as *τετεύχ-ᾶται*, *δεδαί-ᾶται*, *πυθοί-ᾶτο*, sometimes after *υ*, *η*, as *εἰρύ-ᾶται*, *βεβλή-ᾶται*. But after *α*, *ε*, *ο*, we find only *-νται*, *-ντο*.

Note that the Imper. Endings *-τωσαν*, *-σθωσαν* are post-Homeric.

§ 3. The Second Aorist.

A. Without Thematic Vowel.

The Active forms of this Tense are mostly the same in Homer as in Attic; *ἔβην-ν* &c. Note the Imper. *κλῦ-θι hear* (the Indic. *ἔκλυο-ν* being Thematic): also (with a peculiar short vowel) *ἔ-κτᾶ he slew*, and *οὔτᾶ he wounded*.

Non-Thematic forms of the Middle are common in Homer; e. g. *ἔ-πτᾶ-το flew*, *ἔ-φθῖ-το perished*, *ἔ-χῦ-το was shed*, *ἔ-βλη-το was struck*, *ἔ-στρα-το was strewed*, *πλή-το drew near*, *ἄλ-το leaped*, *ῶρ-το was roused*, *δέκ-το received* (Inf. *δέχθαι*), *μίκ-το was mixed*, *πέρθαι to sack*, *φθᾶ-μενος coming beforehand*, *κτί-μενος built*, *ἄρ-μενος fitted*, *ἴκ-μενος coming*, i. e. *favourable*. In later Greek such forms are almost unknown.

B. With Thematic Vowel.

E. g. *ἔ-πράθο-μεν we sacked*, *πίθε-σθε obey*, *κίεν moved*.

Aorists of this kind are much commoner in Homer than in Attic. As a distinct formation we have to notice—

§ 4. The Reduplicated Second Aorist.

E. g. *πέ-φραδε showed, set forth*, *κε-χάρο-ντο rejoiced*, *πε-πίθο-ι-μεν* (Opt.) *might persuade*, *τε-τύκο-ντο made for themselves*, *τε-ταγών grasping*, *ἐξ-ήπαφε deceived*, *ἦρ-αρε made to fit*, *ἄλ-αλκε warding off*, *ἦκ-αχε vexed* &c. *ἔ-ειπο-ν* (also *εἴπο-ν*) *said* is of this kind, contracted from *ἔ-έεπο-ν* (*ἔ-φε-φεπο-ν*, § 54). Besides *εἶπον*, the only Attic example is *ἦγ-αγο-ν led*.

A peculiar Reduplication is found in *ἠρύκ-ακε checked* (Pres. *ἐρύκω*) and *ἠρίπ-απε rebuked* (*ἐνίπῃ rebuke*).

§ 5. The Aorists in *ä* and *κῷ*.

1. The endings -*ä*, -*äs* &c. (instead of -*ον*, -*ες* &c) are found in *ἔ-ειπα* (*εἶπα*) *said*, and *ἤνεικα* *brought*. Cp. § 8, A, 3.

2. The four Aorists *ἔ-χευα* (also *ἔ-χέα*) *poured*, *ἔ-σσευα* *hurried*, *ἔ-κηα* *hurried*, and *ἤλεία-το* *avoided* (Opt. *ἀλέα-ι-το*, Imper. *ἀλέα-σθε*) may belong to this head; or they may be First Aorists with loss of *σ*.

3. The three forms *ἔ-ηκα* (also *ἤκα*) *sent forth*, *ἔ-θηκα* *placed*, *ἔ-δωκα* *gave*, are used in the Sing. Indic., occasionally in the 3 Plur. Thus—

1 Sing. <i>ἔ-θηκα</i>		1 Plur. <i>ἔ-θε-μεν</i>
2 „ <i>ἔ-θηκα-σ</i>	2 Dual <i>ἔ-θε-τον</i>	2 „ <i>ἔ-θε-τε</i>
3 „ <i>ἔ-θηκε(ν)</i>	3 „ <i>ἔ-θέ-την</i>	3 „ <i>ἔ-θε-σαν</i> and <i>ἔ-θηκα-ν</i> .

It will be seen that the forms in -*κῷ*, as longer forms of the Stem, are used only with Light Person-Endings, § 1, 2.

§ 6. The Perfect.

1. Most Homeric Perfects are conjugated (like *οἶδα*) with varying Stem (§ 1, 2). Thus, *ἔοικα* *I am like*, 3 Dual *ἔϊκ-τον*, 3 Dual Plrf. *ἔϊκ-την*. Part. *εοικ-ώς*, Fem. *εἰκ-υῖα*; *πέποιθα* *I trust*, 1 Plur. Plrf. *ἐ-πέπθ-μεν*: *ἄρρηγε* *fits*, Part. Fem. *ἀρῆρ-υῖα*; *τεθελ-ώς* *blooming*, Fem. *τεθαλ-υῖα*; *πέφευγα* *I have escaped*, Part. Mid. *πεφυγ-μένος*.

2. When the shorter Stem ends in a vowel, the longer Stem is formed either (1) as in *μέμονα* (*μεμῷ-*), or (2) as in *τέτληκα* (*τετλῷ-*): Thus—

μέμονα *I am eager*, Short Stem *μεμῷ-* (cp. *αὐτό-μῷ-τος*).

1 Sing. <i>μέμονα</i>		1 Plur. <i>μέμα-μεν</i>
2 „ <i>μέμονα-σ</i>	2 Dual <i>μέμῷ-τον</i>	2 „ <i>μέμα-τε</i>
3 „ <i>μέμονε</i>	3 „ <i>μέμα-τον</i>	3 „ <i>μεμῷ-σι</i>
	(Plrf. * <i>μεμά-την</i>)	(Plrf. <i>μέμα-σαν</i>).

Imper. 2 Sing. *μέμα-θι*

3 „ *μεμῷ-τω*.

Inf. **μεμῷ-μεναι*, **μεμῷ-μεν*.

Part. *μεμα-ώς*, Plur. *μεμῷ-ότες* and *μεμῷ-ῶτες*, Fem. *μεμα-υῖα*.

So *γέγονα* (*γεγῷ-*) *I am born*, *πέπονθα* (*πεπῷ-*) *I have suffered*.

τέτληκα *I dare*, Short Stem *τετλῷ-*.

1 Sing. <i>τέτληκα</i>		1 Plur. <i>τέτλῷ-μεν</i>
2 „ <i>τέτληκα-σ</i>	2 Dual * <i>τέτλα-τον</i>	2 „ * <i>τέτλα-τε</i>
3 „ <i>τέτληκε</i>	3 „ * <i>τέτλα-τον</i>	3 „ * <i>τετλῷ-σι</i>
	(Plrf. * <i>ἐ-τετλά-την</i>)	(Plrf. * <i>ἐ-τέτλα-σαν</i>).

Subj. **τετλήκω*; Opt. *τετλα-ίην*.

Imper. 2 Sing. *τέτλα-θι*. 3 Sing. *τετλά-τω*.

Inf. *τετλά-μεναι*, *τετλά-μεν*.

Part. *τετλη-ώς*, Plur. *τετλη-ότες*, Fem. *τετλη-υῖα*.

So *ἔστηκα* (*ἐστῷ-*) *I stand*, *βέβηκα* (*βεβῷ-*) *I stride*, *τέθνηκα* (*τεθνῷ-*)

I am dead, πέφῦκα (πεφῦ-) *I am born*, δέιδουκα (δειδῖ- or δεδῖ-) *I fear*; also κέκλυ-θι *listen*, which stands to the 2 Aor. Imper. κλυ-θι as τέτλα-θι to τλή-θι.

3. Sometimes the 3 Plur. is formed from the longer Stem; e. g. πεποίθᾱσι (Il. 4. 325), ἐστήκᾱσι (Il. 4. 434); also λελόγχᾱσι, πεφύκᾱσι (Od.). In one case the Sing. is formed with a short Stem, viz. δέϊδια (used as well as δέιδουκα).

4. The shorter Stem is used in the Middle, except with the 3 Plur. in -ᾶται, -ᾶτο, as τετεύχ-ᾶται *are made*, Plpf. ἐ-τετεύχ-ατο.

§ 7. The Pluperfect.

The Pluperfect is formed in two different ways:—

(1) In the Dual and Plural (as in the Passive) by the Augment (which may be dropped), and the Endings of Past Tenses: ἐ-πέπιθ-μεν, ἐ-δείδι-μεν, ἐ-δείδι-σαν; ἐίκ-την, ἐκ-γεγά-την, ἔστα-σαν, βέβα-σαν, &c. This form is rarely found in the Singular; ἐπ-ενήνοθε (Il. 2. 219), ἀνήνοθε (Il. 11. 266), δέϊδιε (Il. 18. 34).

(2) In the Singular, by the Augment and the Suffix -εα, as ἐ-τεθήπ-εα, ἠνώγ-εα, ἦδ-εα. In the 2 and 3 Sing. -εας, -εε(ν) are contracted -ης, -ει. But οἶδα gives 3 Sing. Plpf. ἦδη.

§ 8. The Present and Imperfect.

A. Non-Thematic Formations.

1. The Presents formed by the Suffixes -νᾶ- and -νῦ- (with Light Endings -νη- and -νῦ-) are mostly peculiar to Homer: e.g. δάμ-νη-μι *I subdue*, περ-νᾶς *selling*, κίρ-νη *mixed*; Mid. μάρ-νᾶ-ται *fight*, σκίδ-να-ται *is scattered*, πιλ-να-ται *comes near*, ἄγ-νῦ-τον (Dual) *they break*, ὄρ-νυ-θι *arouse*, ἀπ-ομόργ-νυ *wiped away*, ῥηγ-νῦσι *they break*, δαι-νῦ *he feasted*, ἐέργ-νυ *he shut in*; Mid. γά-νυ-ται *is gladdened*, τά-νυ-ται *is stretched*, ἄχ-νυ-μαι *I am vexed*, ἀρ-νύ-μενος *earning*, τί-νυ-νται *they punish*, ἔννυ-το (for ἔσ-νυ-το) *he put on*, ὠτγ-νυ-ντο *were opened*, κί-νυ-ντο *were moved*, &c.

The forms in -αννυ-μι, -εννυ-μι, are post-Homeric.

2. Other Non-Thematic forms are: ἦ *he said*, ἔρᾶ-μαι *I love*, δίδη *he bound*, βιβᾶς *striding*; with unvarying vowel, ἰλη-θι *be appeased*, ἀή-μεναι *to blow* (Dual ἄη-τον, Mid. ἄη-το, ἀή-μενος), κυχῆ-την (Dual) *they caught* (Inf. κυχῆ-μεναι, Part. κυχῆ-μενος).

Some forms of Verbs in -αω, -εω, -οω belong to this Non-Thematic group: συλή-την *despoiled*, φορή-μεναι (also φορῆναι) *to carry*, φιλή-μεναι *to love*, βιω-ναι *to live*, and a few others.

3. Two Verbs form an Impf. in -ᾶ:—

εἰμί (ἐσ-) *I am*. Impf. ἦα and εἶα, 3 Sing. ἦεν (also ἦν, ἔην, ἦην).

εἶμι (ι-) *I go*, Impf. ἦ-ἰα, 3 Sing. ἦ-ἰεν, ἦεν, also (without the augment) ἴεν.

B. Thematic formation.

1. Presents in *-ιω, -αιω, -ειω, -υιω*, are much commoner in Homer than in later Greek; thus we have—

In *-ιω*, *τίω* I honour, *ἴδιω-ν* I sweated, *μήνιω* be angry, *μάστιω* whip, *κονίω-ντες* raising dust.

In *-αιω*, *ἀγῆαιω-μαι* I am amazed, *δαίω* kindled, *δαίω-το* divided, *κέραιω* mix, *μαίω-σθαι* to feel (one's way, &c.), *γαίω-ν* rejoicing, *λιλαίω-αι* dost desire.

In *-ειω*, *τελείω* I bring to pass, *ὀκνέω* I shrink, *νεικέω-σι* shall quarrel, *ἀσειώ-μενοι* being healed, *μαχειώ-μενοι* fighting, *οἰνοβαρείω-ν* drunken; also (from Roots in *ῥ*) *πνέω* I breathe, *θείω* I run, *πλείω* I sail, *χέω* I pour, *κλείω* I celebrate.

In *-υιω*, *ὄπνιω* I have to wife.

When the diphthong comes before a vowel there is a tendency to drop the *ι*: thus we have *τέλειω-ν* as well as *τέλειω-ν*: *ἀγῆαιω-σθε* (for *ἀγῆαιω-σθε*) from *ἀγῆαιω-μαι*; *κεράω-σθε* from *κεράω-μαι*. Similarly *ι* before a vowel is shortened: e.g. *τίω*, sometimes *τῖω*.

2. The name **Assimilation** has been given to a process found in the Verbs in *-αω*. Instead of contraction, one of the vowels is assimilated to the other; and this assimilation follows the rule of contraction, that **α** prevails over a following **ε** or **η**, but is changed by **ο** or **ω**; e.g. *ὄραω* becomes *ὄρώω*, but *ὄραεις* becomes *ὄράας*.

The **α** (which is long in *πεινάω-ν* *hungering*, *διψάω-ν* *thirsting*, *ἀναμαιμάω-ν* *rages through*.) sometimes becomes **ω**, as *μενοιώω* I am eager, *μνώω-ντο* they bethought themselves, *ἠβώω-ντες* vigorous.

When the first vowel is short, the second is usually lengthened, as *ὄραω-ντες*, *ὄραω-τε*, *ὄράας* (not *ὄράαας*). In one or two cases both vowels are long, as *δράω-σι* (for *δράουσι*), *ἠβώω-σα*.

The Verbs in *-αω* in Homer are nearly always either assimilated or contracted; e.g. *ὄραω* or *ὄρῶω*, not *ὄράωω*.

3. A few traces remain of a group of Verbs in *-ωω*: *ζῶω* he lives, *ἰδρώω-ντας* sweating, *ὕπνώω-ντας* sleeping. Verbs in *-αω* sometimes lengthen the second vowel, as *δηῖώω-ντο*, *δηῖώω-ντες*, *δηῖώω-εν* (like *ὄρώω-ντες*, *ὄρῶω-εν* &c.).

§ Θ. The First Aorist.

1. When the vowel before the *-σά* is short, the *σ* is often doubled; *φράσσα-το* and *φράσα-το*, *ἐκίμισσα* and *κίμισσεν*, *ἐμίσσαι* and *ἐμίσαι* &c.

This **σσ** arises, in some cases at least, from assimilation of a dental in the Stem; e.g. *φράσσα-το* is for **φραδ-σα-το*.

2. A few Stems in **λ** and **ρ** form Aorists in *-λσα, -ρσα*, viz. *ᾠρ-σα* I roused, *ἔλ-σα-ν* they pressed, *κέλ-σαι* to run aground, *ὄρ-σας* having fitted, *ἔκρ-σα* I shored (Att. *ἐκείρα*), *κέρ-σας* meeting, *φέρ-σας* (Subj.) I will work.

On the Aorists formed by *-ᾶ* alone see § 5.

3. Some Aorists are formed with the Thematic Vowel in place of *ä*, as ἴξο-ν *came*, ἐ-βήσε-το *stepped*, ἐ-δύσε-το *sank down*, ἀξέ-μεναι *to bring*, and the Imperatives λέξε-ο *lie down*, ὄρσε-ο *arise*, perhaps οἴσε-τε *bring*.

§ 10. Iterative Tenses.

The Suffix -σκ- or -ισκ- (with Thematic Vowel) is used to form ordinary Presents, as φά-σκω, βά-σκε, ἀπαφ-ίσκω, and also to form the Iterative or Frequentative Tenses. It is attached to the Stem of the Present or Aorist: thus we have—

From the Present, ἔσκε (for ἔσ-σκε) *used to be*, ἔχε-σκε *used to hold*, καλέ-εσκε, ὤθε-σκε, ρίπτα-σκε, &c. Note that Verbs in -εω form either -εεσκε or -εσκε, according to metrical convenience.

From the Aorist, εἶπε-σκε *used to say*, ἐρητύσα-σκε *used to check*, ὤσα-σκε, δασά-σκε-το, &c.

§ 11. Reduplication and Augment.

1. Many seeming irregularities are due to loss of consonants: e. g. ἐ-ελ-μένος *cooped in* (for *φε-φελ-μένος*), εἶδον (for ἔ-φιδον), εἶχον (for ἔ-σεχον), ἔηκα *I sent* (for ἔ-υηκα), 1 Plur. εἶμεν (for ἔ-γε-μεν). On *F* see § 54.

2. Verbs beginning with the Liquids and *σ* offer varieties of which one or two examples may be noticed.

Reduplication:—ἔμμορε *has as his share*, εἶμαρ-ται *is given as share* (perhaps for σέ-σμορε, σέ-σμαρ-ται); ἔσσυ-ται *is eager*, Part. ἐσσυ-μένος; ῥερυπωμένα (instead of ἔρρ-) *befouled*.

Augment:—ἔρξα *I did*, as well as ἔρρεξα (for ἔ-φρεξα); ἐλλίσσετο *entreated* (never ἐ-λίσσετο); ἔλλαβε *took*; ἔννεον *swam* (stem perhaps originally *σν-*); ἔσσενα *urged on*.

3. The Augment is *η* in ἦ-ια *I went*, and perhaps in one or two other cases.

4. Initial *έ* is often lost before another vowel; thus ἔννεμι *I put on* (Stem *φεσ-*), Pf. Mid. εἶμαι, ἔσ-σαι, Plpf. ἔσ-σο, ἔσ-το, Part. εἰμένος. Except in this way the Reduplication is hardly ever lost: cp. § 51, 7.

5. **Loss of the Augment** is common in Homer.

In the Impf. and the Aorists the forms without the Augment are nearly as numerous as those which retain it. In the Plpf. it is more commonly wanting.

The Augment is never found with the Iterative Tenses, § 10.

§ 12. The Future.

1. Liquid Verbs (i.e. Verbs of which the Stem ends in *λ, ρ, μ, ν*) form the Future in -εω, as μεν-έω *I will remain*; so βῦλ-έω, ἀγγελ-έω, ἐρ-έω,

κερ-έω, κτάν-έω, ὄτρυν-έω, &c. Contraction occasionally takes place, as βαλ-ῶ, ὄρ-εῖ-ται will be roused, καμ-εῖ-ται will be weary.

2. Some Stems in ρ form -ρσω, as δια-φθέρ-σει will destroy, ὄρ-σουσα (Il. 21. 335), θερ-σό-μενος (Od. 19. 507).

3. The Stems which take σσ in the First Aorist sometimes form the Future in the same way; thus we have ἔσσομαι and ἔσομαι I shall be, φράσσο-μαι and φράσο-μαι I shall consider, χύσσο-νται they will yield, δάσο-νται they will divide.

More commonly, especially in dissyllabic stems, the Future is formed without σ. Thus we have: 1 Aor. τελέσαι to finish, Fut. τελέω; ὤλεσα I destroyed, Fut. ὀλέε-σθε, contr. ὀλεῖ-ται; ἐ-τάνυσσε stretched, Fut. τανύ-ω; ὤμοσα I swore, Fut. ὀμοῦμαι; ἔρυσσα I drew, Fut. ἐρύ-ω, ἐρύε-σθαι, ἐκόμισσα I brought, Fut. κομῶ (and so ἀεικῶ, κτεριοῦσι, ἀγλαϊεῖσθαι, from Verbs in -ιζω); ἐδάμασσα I subdued, Fut. δαμῶ (for δαμά-ω by Assimilation, § 8, B, 2), δαμῆ; ἀντιάσας meeting, Fut. ἀντιῶ, Inf. ἀντιάαν; ἤλασα I drove, Fut. ἐλόω, Inf. ἐλίαν; κρεμάσας hanging, Fut. κρεμῶ; ἐπέρασσα I sold, Fut. περάαν.

4. A Future in -σεω (-σεο-μαι) appears in ἐσ-σεῖ-ται will be (Il. 2. 393, 13. 317); and πεσέο-νται will fall.

5. One or two Futures seem to be formed from the stem of the Reduplicated Second Aorist: κεχαρῆ-σε-ται will be gladdened (κεχάρο-ντο), κεκαδη-σό-μεθα we will give way (κεκάδο-ντο), πεφιδῆ-σε-ται will spare (πεφιδέ-σθαι).

6. Of the Second Future Passive there are two examples (at most), viz. μιγή-σε-σθαι (Il. 10. 365), and θωή-σσαι (Od. 3. 187 &c.). The First Future Passive is unknown in Homer.

§ 13. The Subjunctive.

A. Tenses which do not take the Thematic Vowel in the Indicative form the Subj. by inserting the Thematic Vowel: e.g. ἵ-μεν we go, Subj. ἵ-ο-μεν let us go; φη-σί he says, Subj. φῆ-η; ἕ-στη-τε ye stood, Subj. στή-ε-τε; ἔ-φθι-το perished, Subj. φθί-ε-ται; ἐ-πελάσσο-α-μεν we brought near, Subj. πελάσσο-μεν; ἐ-πέπω-μεν we trusted, Subj. πεπῶ-ο-μεν.

But the forms of the Sing. and 3 Plur. Active, and those of the 2 and 3 Dual and Plur. Middle take η or ω, as in Attic. Hence the paradigm is—

Second Aorist Subj. of ἵ-στη-μι I set.

1 Sing. στή-ω		1 Plur. στή-ο-μεν
2 „ στή-ησ	2 Dual στή-ε-τον	2 „ στή-ε-τε
3 „ στή-η	3 „ στή-ε-τον	3 „ στή-ωσι.

The 1 Plur. is also στέω-μεν (so φθέω-μεν &c.), by 'Metathesis of Quantity' (§ 51, 4). Contraction occurs in ἵα-μεν (ἵ-σθη-μεν), and a few other cases.

First Aorist Subj. of τίω *I honour.*

	Act.	Mid.		Act.	Mid.
1 Sing.	τίσ-ω	τίσ-ο-μαι			
2 „	τίσ-ης	τίσ-ε-αι	2 Dual	τίσ-ε-τον	τίσ-η-σθον
3 „	τίσ-η	τίσ-ε-ται	3 „	τίσ-ε-τον	τίσ-η-σθον
	1 Plur.	τίσ-ο-μεν	Mid.	τίσ-ό-μεθα	
	2 „	τίσ-ε-τε		τίσ-η-σθε	
	3 „	τίσ-ωσι		τίσ-ω-νται.	

When the Stem varies the longer form is generally used in the Subj., as φή-η, βή-ομεν, Pf. πεποιθ-ομεν, ἐστήκ-η, πεφύκ-η. But the three Aorists that form the Sing. Ind. in -κᾶ (§ 5, 3) form the Subj. with a long vowel only (without κ), as (ἀν-)ή-η, θή-ης, Plur. δώ-ομεν, δώ-ωσι.

Verbs conjugated like τίθημι (Stems in ε) form the 1 Sing. in -ειω, Plur. -ειομεν: as θεί-ω, θεί-ομεν; so κιχεί-ω (Ind. ἐ-κίχη-ν), τραπέι-ομεν (Ind. ἐ-τράπη-ν). But see Curt. Verb. II. 60-63.

εἰμί (Stem εἶσ-) forms εἶω (for εἶσ-ω), 3 Sing. εἴησι and εἴη.

B. Thematic Tenses form the Subj. by lengthening the Thematic Vowel. The 2 Sing. Mid. has -ηαι, rarely shortened to -εαι (μίση-εαι, Il. 2. 232). The forms in -μι, -σθα, -σι(ν) are noticed in § 2.

§ 14. The Optative.

1. Tenses which do not take a Thematic Vowel usually form the Optative by inserting -η before Light Endings, -ι before Heavy Endings: e.g. φαίη-ν (φα-ίη-ν) *I would say*, 1 Plur. φα-ῖ-μεν; θε-ίη-ν *I would place*, 2 Plur. ἐπι-θε-ῖ-τε; τεθνα-ίη-ς *mayest thou die*.

2. The Aorist in -σᾶ forms the Optative in two ways—

(1) In -σειᾶ, used for the 2 and 3 Sing. and the 3 Plur. Active.

(2) In -σαι-μι, used for the 1 Sing. and 2 Plur. Active, and for all Middle forms.

3. εἰμί forms εἴη-ν (for εἶσ-ιη-ν); also εἶοι-ς, εἶοι (Il. 9. 142, 284).

εἶ-μι forms ἴοι (Il. 14. 21) and ἰε-ίη (Il. 19. 209).

§ 15. The Infinitive.

A. Non-Thematic Tenses form the Infinitive with the Endings -μεναι (also -μεν) and -έναι or -ναι.

Of these -μεναι is the most usual: -μεν is only found after short vowels, as ἴ-μεν *to go*, τεθνά-μεν *to die*; the accent is the same as in the corresponding forms in -μεναι.

The Ending -έναι occurs in ἰ-έναι *to go*; also, with loss of ε by contraction, in στῆ-ναι, θεῖ-ναι, δοῦ-ναι, βιῶ-ναι, ἀή-ναι, φορῆ-ναι, &c.

The Attic Infinitives in -ναι with a preceding short vowel, such as ἰστά-ναι, τιθέ-ναι, and the corresponding Perfect Infinitives in -έναι, are unknown in Homer.

B. Thematic Tenses form the Infinitive in *-έ-μεναι* (*-έ-μεν*) and *-ειν* : *εἰπέ-μεναι, εἰπέ-μεν, βάλλ-ειν*. The Second Aorist forms *-έ-ειν*, contracted *-εῖν*, as *ἰδέ-ειν, βαλέ-ειν* and *βαλεῖν*.

DECLENSION.

§ 16. The Vocative.

Note the *ā* in *νύμφῃ*, and in some words only used in the Vocative, *πάππα, ἄττα, τέττα, μαῖα*—Homeric forms of address.

Also, *Αἴαν* (*Ajax!*), *Κάλχαν*, and *ἄνα lord!* (in prayers.)

§ 17. The Nominative.

Some Nouns of the first Decl. have *-ᾶ* for *-ης*, viz. *ἰππότα hor.eman*, *ἡπότα loud-calling*, *ἰππηλάτα driver of horses*, *αἰχμητά spearman*, *νεφέλη-γερέτα, μητίετα, εὐρύοπα, ἀκάκητα, κvanoχαῖτα*, and one Proper Name, *Θυέστα*. Except *Θυέστα*, these words are titular epithets: *ἰππότα Πηλεύς, μητίετα Ζεὺς* &c.

§ 18. The Accusative.

1. Nouns in *-ις*, Gen. *-ίδ-ος* (Stem *-ιδ-*), sometimes form the Acc. Sing. in *-ιν* as well as *-ίδα*; as *Κύπρ-ιδα* and *Κύπρ-ιν*, *ἔρ-ιδα* and *ἔρ-ιν*, always *Ἴριν, Θέτιν, θούριν*. Note that no oxytones form the Acc. in *-ιν*.

2. Nouns in *-ις* and *-υς* (Stem *-ι-, -υ-*) with an Acc. Sing. in *-ν* often form the Acc. Plur. in *-ῖς, -ῦς* (for *-ις, -υς*); *πόλις* as well as *πόλι-ας* and *πόλη-ας*, *αἶς, ἀκοίτις, σῦς, ἰχθύς, ὄφρυς, κείϊς* (as well as *σύ-ας* &c.) and *βοῦς* as well as *βό-ας*.

3. But Nouns in *-υς*, Gen. *-εος*, and Nouns in *-ευς, -ηυς* have only *-εα-ς* and *-ηα-ς* in Homer. For the Personal Pronouns see § 23.

§ 19. The Genitive.

1. Nouns in *-ις, -υς* (Stems in *-ι-, -υ-*) form the Genitive either in *-ι-ος, -υ-ος*, or in *-ε-ος*, sometimes *-η-ος*, as *πόλι-ς*, Gen. *πόλι-ος* and *πόλη-ος*; *πολύ-ς*, Gen. *πολέ-ος*.

2. Nouns in *-ευ-ς* form *-η-ος* and *-ε-ος*, as *βασιλεύ-ς, βασιλῆ-ος*; *Τυφεί-ς*, *Τυφέ-ος*; so those in *-ηυ*, as *νηῦ-ς, νη-ός* and (less commonly) *νε-ός*.

3. Nouns in *-ο-ς* (Stems in *-ο-*) form the Gen. in *-οιο, -ου*; probably also in *-οο*, since we should read *Ἰφίτω* (Il. 2. 518), *Ἰλίω* (Il. 15. 66, 21. 104), *δμοίω* (Il. 9. 440 &c.), *ἀγρίω* (Il. 22. 313), *ῶ* (for *ῶν*, Il. 2. 325, Od. 1. 70) &c. Cp. the Gen. of Pronouns in *-αω, -εω, -ω* (Stem in *-ε*).

4. Masc. Stems in *-α* form *-ᾶο*, less commonly *-εω*, or (after another vowel) *-ω*, as *Βορέ-ω*, *Ἑρμεί-ω*, *ἐνμμελί-ω*.

5. Similarly stems in α form the Gen. Plur. in $-\acute{\alpha}\omega\nu$, $-\acute{\epsilon}\omega\nu$, and (after a vowel) $-\acute{\omega}\nu$, as $\kappa\lambda\iota\sigma\iota-\acute{\omega}\nu$, $\Sigma\kappa\alpha\iota\acute{\omega}\nu$.

§ 20. The Dative.

1. The Dat. Sing. generally follows the Gen., as $\beta\alpha\sigma\iota\lambda\epsilon\acute{\upsilon}\text{-}s$, $\beta\alpha\sigma\iota\lambda\eta\text{-}\acute{\iota}$; $\nu\eta\acute{\upsilon}\text{-}s$, $\nu\eta\text{-}\acute{\iota}$, $\tau\upsilon\delta\epsilon\acute{\upsilon}\text{-}s$, $\tau\upsilon\delta\acute{\epsilon}\text{-}\acute{\iota}$; $\acute{\rho}\acute{\omicron}\lambda\iota\text{-}s$ forms $\acute{\rho}\acute{\omicron}\lambda\acute{\iota}$, $\acute{\rho}\acute{\omicron}\lambda\epsilon\text{-}\acute{\iota}$, and $\acute{\rho}\acute{\omicron}\lambda\eta\text{-}\acute{\iota}$.

2. Nouns in $-\upsilon s$, Gen. $-\upsilon\text{-}os$, form the Dat. in $-\upsilon\iota$, as $\pi\lambda\eta\theta\upsilon\acute{\iota}$, $\nu\acute{\epsilon}\kappa\upsilon\iota$. In later Greek this diphthong can only occur before a vowel.

3. Stems in $-o$ sometimes form a 'Locative' in $-oi$ (as well as the Dat. in $-\omega$), as $\acute{\omicron}\kappa\iota\omicron\iota$ at home; cp. $\chi\acute{\alpha}\mu\alpha\text{-}\iota$.

4. Of the Dat. Plur. there are two main varieties, viz. in $-\sigma\iota(\nu)$ and $-\epsilon\sigma\sigma\iota(\nu)$, both often used for the same word, as $\beta\omicron\upsilon\text{-}\sigma\acute{\iota}$ and $\beta\acute{\omicron}\text{-}\epsilon\sigma\sigma\iota$, $\acute{\alpha}\nu\delta\rho\acute{\alpha}\text{-}\sigma\iota$ and $\acute{\alpha}\nu\delta\rho\text{-}\epsilon\sigma\sigma\iota$, $\mu\eta\sigma\tau\eta\rho\text{-}\sigma\iota$ and $\mu\eta\sigma\tau\eta\rho\text{-}\epsilon\sigma\sigma\iota$, $\pi\omicron\sigma\acute{\iota}$ or $\pi\omicron\sigma\acute{\iota}$ (for $\pi\omicron\delta\text{-}\sigma\acute{\iota}$) and $\pi\acute{\omicron}\delta\text{-}\epsilon\sigma\sigma\iota$. Note that all forms in $-\epsilon\sigma\sigma\iota$ are proparoxytone.

5. Stems in $-\epsilon s$, $-\acute{\alpha} s$ generally form three varieties: thus we have $\acute{\epsilon}\pi\acute{\epsilon}\text{-}\epsilon\sigma\sigma\iota$, $\acute{\epsilon}\pi\epsilon\sigma\text{-}\sigma\iota$, $\acute{\epsilon}\pi\epsilon\sigma\iota$; $\delta\epsilon\pi\acute{\alpha}\text{-}\epsilon\sigma\sigma\iota$, $\delta\acute{\epsilon}\pi\alpha\sigma\text{-}\sigma\iota$, $\delta\acute{\epsilon}\pi\alpha\sigma\iota$ —the third being a subordinate variety of the second.

6. Stems in $-o$ form $-\omicron\sigma\iota(\nu)$, and Stems in $-a$ form $\eta\sigma\iota(\nu)$. These become $-\omicron\iota s$ and $-\eta s$, but chiefly before a vowel, where the loss of ι may be due to elision: e.g. $\sigma\omicron\acute{\iota}s$ $\acute{\epsilon}\tau\acute{\alpha}\rho\omicron\sigma\iota$.

7. The Gen. and Dat. Dual ends in $-\omicron\acute{\iota}\nu$, as $\pi\omicron\delta\text{-}\omicron\acute{\iota}\nu$, $\acute{\iota}\pi\pi\text{-}\omicron\acute{\iota}\nu$.

§ 21. Forms in $\phi\iota(\nu)$.

The Homeric dialect has also certain Cases formed by suffixing $-\phi\iota(\nu)$ to the Stem, as $\zeta\upsilon\gamma\acute{\omicron}\text{-}\phi\iota$, $\beta\acute{\iota}\eta\text{-}\phi\iota$, $\acute{\upsilon}\rho\epsilon\sigma\text{-}\phi\iota$, $\sigma\tau\acute{\eta}\theta\epsilon\sigma\text{-}\phi\iota$, $\nu\alpha\acute{\upsilon}\text{-}\phi\iota\nu$, $\kappa\omicron\tau\upsilon\lambda\eta\delta\omicron\nu\text{-}\acute{\omicron}\phi\iota\nu$, &c. The use of these forms is explained in § 40.

§ 22. Irregular Declension of Nouns.

1. The \bar{a} of the First Declension is retained in $\theta\epsilon\acute{\alpha}$ a goddess, Gen. $\theta\epsilon\acute{\alpha}s$. Acc. $\theta\epsilon\acute{\alpha}\nu$, Dat. Plur. $\theta\epsilon\acute{\alpha}\acute{\iota}s$. Similarly \bar{u} is retained in a few Proper Names: Nom. $\acute{\epsilon}\rho\mu\epsilon\acute{\iota}\alpha s$, $\acute{\alpha}\iota\nu\acute{\epsilon}\acute{\iota}\alpha s$, $\acute{\rho}\acute{\epsilon}\alpha$, $\nu\alpha\upsilon\sigma\iota\kappa\acute{\alpha}\alpha$: Gen. $\Phi\epsilon\acute{\iota}\acute{\alpha}s$, $\acute{\rho}\epsilon\acute{\iota}\acute{\alpha}s$.

2. Heteroclitc forms are those which are declined from different Stems: e.g. $\acute{\epsilon}\rho\acute{\iota}\eta\rho\text{-}s$ (Second Declension), Plur. $\acute{\epsilon}\rho\acute{\iota}\eta\rho\text{-}\epsilon s$, $\acute{\epsilon}\rho\acute{\iota}\eta\rho\text{-}\alpha s$; $\delta\acute{\iota}\pi\tau\upsilon\chi\omicron\text{-}s$, Acc. $\delta\acute{\iota}\pi\tau\upsilon\chi\text{-}\alpha$; $\acute{\alpha}\lambda\kappa\acute{\eta}$, Dat. $\acute{\alpha}\lambda\kappa\text{-}\acute{\iota}$ (only in the phrase $\acute{\alpha}\lambda\kappa\acute{\iota}$ $\pi\epsilon\pi\omicron\iota\upsilon\omega\acute{s}$); $\acute{\upsilon}\sigma\mu\acute{\iota}\nu\eta$. Dat. $\acute{\upsilon}\sigma\mu\acute{\iota}\nu\text{-}\iota$; $\acute{\iota}\omega\kappa\acute{\eta}$. Acc. $\acute{\iota}\omega\kappa\text{-}\alpha$; $\acute{\alpha}\acute{\iota}\delta\eta\text{-}s$, Gen. $\acute{\alpha}\acute{\iota}\delta\alpha\text{-}\omicron$ and $\acute{\alpha}\acute{\iota}\delta\text{-}\omicron s$, Dat. $\acute{\alpha}\acute{\iota}\delta\text{-}\iota$. So we have forms of $\phi\acute{\upsilon}\lambda\alpha\kappa\omicron\text{-}s$ and $\phi\acute{\upsilon}\lambda\alpha\zeta$. $\mu\acute{\alpha}\rho\tau\upsilon\rho\omicron\text{-}s$ and $\mu\acute{\alpha}\rho\tau\upsilon s$. $\delta\acute{\alpha}\kappa\rho\upsilon\text{-}\nu$ and $\delta\acute{\alpha}\kappa\rho\upsilon$, $\pi\omicron\lambda\lambda\acute{\omicron}\text{-}s$ and $\pi\omicron\lambda\acute{\upsilon}\text{-}s$. Note also $\acute{\alpha}\rho\eta s$, Gen. $\acute{\alpha}\rho\eta\text{-}\omicron s$ and $\acute{\alpha}\rho\epsilon\text{-}\omicron s$, Voc. $\acute{\alpha}\rho\epsilon s$, Acc. $\acute{\alpha}\rho\eta\alpha$ and $\acute{\alpha}\rho\eta\text{-}\nu$.

In the Cases of $\nu\acute{\iota}\acute{\omicron}s$ son, we have three Stems—

$\nu\acute{\iota}\omicron\text{-}$: Nom. $\nu\acute{\iota}\acute{\omicron}\text{-}s$, Voc. $\nu\acute{\iota}\acute{\epsilon}$ ($\nu\acute{\iota}\acute{\omicron}\acute{\upsilon}$, $\nu\acute{\iota}\acute{\omega}$, are very rare).

$\nu\acute{\iota}\text{-}$: $\nu\acute{\iota}\text{-}\omicron s$, $\nu\acute{\iota}\text{-}\acute{\iota}$, $\nu\acute{\iota}\text{-}\alpha$, Plur. $\nu\acute{\iota}\text{-}\epsilon s$, $\nu\acute{\iota}\text{-}\acute{\alpha}\sigma\iota$, $\nu\acute{\iota}\text{-}\alpha s$, Dual $\nu\acute{\iota}\text{-}\acute{\epsilon}$.

$\nu\acute{\iota}\epsilon\upsilon\text{-}$: $\nu\acute{\iota}\acute{\epsilon}\text{-}\omicron s$, $\nu\acute{\iota}\acute{\epsilon}\text{-}\acute{\iota}$, $\nu\acute{\iota}\acute{\epsilon}\text{-}\alpha$, Plur. $\nu\acute{\iota}\acute{\epsilon}\text{-}\epsilon s$, $\nu\acute{\iota}\acute{\epsilon}\text{-}\alpha s$.

It is especially common to find Neuter Stems with alternative forms in -ατ, as in Attic γόνυ, δέρυ, ὕδωρ, &c. So in Homer, πρόσωπο-ν, Plur. προσώπατ-α; δεσμός-ς, δέσματ-α; πείραρ, πείρατ-α; ἡμαρ, ἡματ-α &c. Also κάρη, Gen. καρήατ-ος, κάρητ-ος, κράατ-ος, and κρατ-ός.

§ 23. Declension of Pronouns.

1. The forms of the Personal Pronouns in use are:—

	1st Person.	2nd Person.	3rd Person.
Sing. Nom.	ἐγών, ἐγώ	τύνη, σύ	—
Acc.	ἐμέ, με	σέ	ἐέ, ἔ; μιν
Gen.	ἐμεῖο, ἐμέο, ἐμεῦ, μεν ἐμέ-θεν	σεῖο, σέυ, σεῦ σέ-θεν; τεοῖο	εἶο, ἔο, εῦ ἕθεν
Dat.	ἐμοί, μοι	σοί, τοι; τεῖν	εἰοί, οἷ
Plur. Nom.	ἡμεῖς	ὑμεῖς	
Acc.	ἄμμε, ἡμέ-ας	ὑμμε, ὑμέας	σφε, σφέ-ας, σφᾶς
Gen.	ἡμεῖων, ἡμέων	ὑμεῖων, ὑμέων	σφείων, σφέων, σφῶν
Dat.	ἄμμι(ν), ἡμῖν	ὑμμι(ν), ὑμῖν	σφι-σι(ν), σφι(ν)
Dual Nom.	} νῶϊ, νῶ	σφῶϊ, σφῶ	Acc. σφῶέ
Acc.			
Gen.	} νῶϊν	σφῶϊν	Dat. σφῶϊν.
Dat.			

Note especially the Gen. in -θεν (properly an Ablative), and the Acc. Plur. ἄμμε, ὑμμε, σφέ, like the Acc. Sing. in being without Case-Ending.

2. The Pronoun τίς is declined from two stems, τι- and τιν-. The forms in use, with those of the compound Rel. ὅσ-τις (for which Homer has also ὄ-τις, formed like ὄ-πας &c.) are as follows:—

Sing. Nom.	τί-ς; Neut. τί	ὅσ-τις, ὅτις; ἦτις; ὄτι, ὄττι
Acc.	τιν-ά (encl.); Neut. τί	ὄντινα, ὄτινα; ἦντινα; ὄτι, ὄττι
Gen.	τέο, τεῦ	ὄττεο, ὄττεν, ὄτεν
Dat.	τέφ, τφ (encl.)	ὄτεφ, ὄτφ
Plur. Nom.	τιν-ες	οἴτινες; ἄσσα (for ἄ-τι-α)
Acc.	τιν-άς (encl.)	οὔστινας, ὄτινας; ἄστινας; ἄσσα
Gen.	τέων	ὄτεων
Dat.	—	ὄτέοισι.

Homer also uses ὅς τε, which may be regarded as ὅσ-τις with the second stem undeclined.

3. In the Art. we find Nom. Plur. τοί, ταί, as well as οἱ, αἱ.

4. The second part of the Demonstrative ὅδε is sometimes declined, viz. in the Dat. Plur. τοῖσ-δεσσιν or τοῖσ-δεσιν.

§ 24. Adverbial Endings.

The chief Suffixes used to form Adverbs in Homer are as follows :—

-θι, expresses the *place where* : as *τό-θι*, *ὄ-θι*, *πό-θι* (= Attic *ποῦ*), *κεῖ-θι* (= Attic *ἐκεῖ*), *αὐτό-θι* (= Attic *αὐτοῦ*), *ἔκτο-θι*, *ἔνδο-θι*, *ἀπόπρο-θι*, *ἐγγύ-θι*, *ὑψό-θι*, *νειύ-θι*, *ἐτέρω-θι*, *οἴκο-θι*, *ἡῶ-θι*, *οὐρανό-θι*, *κηρύ-θι*, *Ἰλιύ-θι*, *Κορινθό-θι*.

-θεν, *place whence*, used with nearly the same Stems as *-θι* ; as *ὄ-θεν*, *πό-θεν*, *κεῖ-θεν*, *ἐτέρω-θεν*, *ἡῶ-θεν*, &c. It is often used after *ἐξ* and *ἀπό*, as *ἐκ Διό-θεν*, *ἀπ' οὐρανό-θεν*. There is also a Suffix *-θε(ν)* ; *πρόσ-θε(ν)* *in front*, *ὕπισ-θε*, *ὑπι-θεν* *behind*, *ὑπερ-θε(ν)*, *ἔνερ-θε(ν)*, *πάροι-θε(ν)*.

-σε, *place whither*, as *πό-σε*, *κεῖ-σε*, *ἐτέρω-σε*, *ὁμό-σε*, *πάντο-σε*.

-τος, *place*, *ἔν-τος*, *ἔκ-τος*.

-χι, in *ἧ-χι* *where* (lit. *which way*, like Lat. *quâ*).

-χα, **-χθα**, with Numerals ; *δί-χα* *two ways*, *τρι-χα*, *πέντα-χα*, and *τρι-χθά*, *τετρα-χθά*.

-δε, *place whither*, suffixed to the Acc., as *οἰκόν-δε*, *πόλεμόνδε*, *ἄλαδε* &c.

-δισ, *direction or manner* ; *χάμα-δισ* *to the ground*, *ἄμυ-δισ* *together*, *ἄλλυ-δισ*.

-δον, **-δην**, **-δᾶ**, *manner* ; *ἀποστα-δόν* *aloof*, *ἰλα-δόν* *in crowds*, *βοτρυ-δόν* *in clusters*, *πυργη-δόν* *in column* ; *βά-δην*, *κρύβ-δην*, *κλή-δην*, *ἐπιγράβ-δην*, *ὑποβλή-δην*, *ἐπιστροφά-δην* ; *μίγ-δα*, *κρύβ-δα*, *ἀμφα-δά*, *αὐτοσχε-δά*.

-ᾶ, *manner* ; *ἄρ-α* (lit. *fittingly*). *ἄμ-α*, *μάλ-α*, *θάμ-α* *thickly*, *τάχ-α*, *σάφ-α*, *κάρτ-α*, *ρέϊ-α*, *ῶκ-α*, *ἦκ-α*, *αἰψ-α*, *λίγ-α*, *σίγ-α*, *ρίμφ-α*, *πύκ-α*, *κρύψ-α*.

-η, *way, direction* ; *πάντ-η* *every way*.

-ει, **-ι**, *time, manner* ; *αὐτο-νυχ-εῖ* *that very night*, *τρι-στοιχ-εῖ* *in three rows*, *ἀναιμωτ-ι* *bloodlessly*, *ἀμογητ-ι* *without effort*.

-ου, *place*, *ποῦ*, *ὄμ-ου*, *ἀγχ-ου*, *τηλ-ου*, *ὑψοῦ*, *αὐτ-ου*, in meaning like the Adverbs in **-όθι**, which are more common in Homer.

-ως, *manner* ; a Suffix of which there are comparatively few examples in Homer : *ῶς*, *τῶς*, *πῶς*, *ὁμῶς*, *φίλως*, *αἰνῶς*, *κακῶς* and a few others from Stems in **-ο**. From other Stems, *ἀφραδέ-ως*, *περιφραδέ-ως*, *προφρονέως*.

-ω, chiefly from Prepositions ; *εἴσ-ω* *towards*, *ἔξ-ω* *outwards*, *πρόσσω* *forwards*, *ὀπίσσω* *backwards*, *προτέρ-ω* *farther on*, *ἐκαστέρ-ω*, *ἐκαστάτ-ω* *farther, farthest*, *ἀσσοτέρ-ω* *nearer* ; *ῶ-δε*, *οὔτ-ω* are exceptional.

Many Adjectives are used adverbially in the Acc. Neut. : see § 37, 1.

Variations in the endings of Adverbs to be noted :—

1. Moveable final **-s** ; *ἀμφίς* and *ἀμφί*, *μέχρις* and *μέχρι*, *μεσσηγύς* and *μεσσηγύ*, *ἰθύς* and *ἰθύ*, *πολλάκις* and *πολλάκι*, &c.

2. Prepositions : *παρά*, *κατά*, *ὑπαί* (perhaps locatives, like *χάμαι*) ; *πρότι* and *ποτί* (fuller forms of *πρός*) ; *ἐνί* (*ἐν*). Cp. *αἰεῖ* and *αἰέν*.

3. *Ἀπρόσω* occurs in *ἀνά* (*ἀν δέ*, *ἄμ πεδίον*, &c.), *κατά* (*καθ δέ*, *κατ πεδίον*, *κάββαλε*, &c.), and *παρά* ; also in the Particle *ἄρα*.

MEANINGS OF THE TENSES.

The meanings of the chief Tenses may be shortly summed up as follows:—

The **Aorist** is used of a **single** action or event (or of any series of events regarded as a single fact).

The **Perfect** is used of a **state** of things.

The **Present** is used of progressive or repeated action—an event or series of events regarded as a **process**.

These meanings have nothing to do with the distinctions of past, present, and future Time. The notion of past Time is given by the Augment; accordingly it is only found in the augmented forms of the Indicative, in which it is combined with the general meaning of the Tense. Thus the Pluperfect (Pl. with Augm.) denotes a past **state**, the Imperfect (Pres. with Augm.) a **process** going on in the past. The Aorist is peculiar in having no Indicative form for present time; but the general meaning above assigned to it appears sufficiently in the other Moods—most clearly, perhaps, in the Imperative and Infinitive.

§ 25. The Aorist.

It is only necessary to mention uses of the Aorist in which it does not answer to the English Past Tense.

1. The Aorist is used of an action **just completed**, where we should use the Perfect with 'have'; as Il. i. 362 τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος; *why dost thou weep (Pres.), and what sorrow has touched thy heart?* 2. 114 νῦν δὲ κακὴν ἀπάτην βουλεύσαστο *now he has resolved on a wicked deceit*: 22. 393 ἡράμεθα μέγα κῆδος, ἐπίφρομεν Ἑκτορα δῖον *we have gained great glory, we have slain Hector*.

In a context relating to past time this Aorist is equivalent to the English Pluperfect, as αὐτὰρ ἐπεὶ β' εὗραντο *when they had made their prayer*: 2. 642 ἀδ' ἄρ' ἔρ' αὐτὸς ἔην, θάνα δὲ ζωνθὸς Μελιάγρος *now was he himself still living, and Meleager had died*.

2. The Aorist is used (as well as the Pres.) when no particular time is thought of, where we can only use the Present. Thus it is found—

(a) in general sayings; as Il. i. 218 ὅς πε θεοὶ ἐπιπύθεται μάλα τ' ἔκλειον αὐτοῦ *who so obey the god, him surely they hear*. This is the 'Gnomic Aorist,' or Aor. of maxims.

(b) in Comparisons, as Il. 3. 23 ἔσπεε λαῶν ἐχάρη *as a lion rejoices*.

§ 26. The Perfect.

1. The Perfect in Homer ought to be translated, if possible, by a Present Tense; — such instances as ἕστηκα *I stand*, γέγηθα *I rejoiced*, μέμηνα

μαι *I remember*. are not exceptional, but the contrary. Accordingly—to take a few examples from the first book of the *Iliad*—

ἔμμορε·is not ‘has divided’, but *has for his share*;

εἰρύαται is not ‘have saved,’ but *keep safe*;

προ-βέβουλα is not ‘I have wished rather,’ but *I prefer*; and so generally.

2. Note the number of Homeric Perfects, expressing states of mind or body, temper, attitude, &c.: κέκμηκα *I am weary*, ἔρριγε *shudders*, τέτηκα *I waste away*, ὄρωρε *is astir*, ἔολπα *I hope*, μέμονα *I am eager*, τέθηπα *I am in amazement*, σέσηπε *is rotten*, δεδεγμένος *in waiting*, πεποτήσται *are on the wing*, δέδορκε *is gazing*, ἔσσυμαι *I am in hot haste*, δεδάκρυσαι *art in tears*, τέτληκας *thou hast the heart*, πεφυζότες *in flight*.

3. Verbs expressing sustained sounds, especially the cries of animals, are usually in the Perfect: e. g. βέβρυχε *roars*, γέγωνε *shouts aloud*; κεκληγώς, μεμηκώς, τετριγώς, λεληκώς, ἀμφ-ιαχυῖα.

§ 27. The Present and Imperfect.

The Imperfect is used of an action the time of which is fixed by reference to some other event, as in *Il.* 1. 424. χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο (=the gods all following). So in v. 495 Θέτις δ' οὐ λήθητ' ἐφειμένω *Thetis meanwhile did not forget*: 2. 85 οἱ δ' ἐπανέστησαν πείθοντό τε *they rose up in obedience to, &c.*

Homer constantly uses the Imperfect in this way where the later language would use a Participle, or a subordinate clause; e. g.

Il. 2. 277 ἀψ δ' Ἀχιλλῆϊ δίδου λάθε δ' Ἔκτορα (—διδούσα ἔλαθε).

1. 15. 372 εἴ ποτέ τίς τοι . . . εὔχετο νοστήσαι, σὺ δ' ὑπέσχεο = ‘if, when any one prayed to thee, thou didst promise.’

§ 28. Transitive and Intransitive Tenses.

1. The Present is often Transitive in meaning, when the Second Aorist and Perfect are Intransitive, as in ἵστημι, φύω, &c. Homeric instances of this are—

ἔλπω *I encourage*, Pf. ἔολπα *I am in hope*.

τεύχω *I make*, Pf. τέτευχε *is made, subsists*.

ὄρνυμι *I rouse*, Pf. ὄρωρεν *is astir*.

So several Verbs are Middle in the Present, and Active in the Second Aorist and Perfect; βούλομαι, βέβουλα: δέρομαι, ἔδρακον, δέδορκα: ἔρχομαι, ἦλυθον, ἐλήλυθα, &c.

2. The Reduplicated Aorist is nearly always Transitive or Causative: ἐκ-λέλαθον *made to forget* (*Il.* 2. 600), ἦραρε *fitted*, ἦκαχε *vevel*, πέφραδε *showed, set forth*, δέδαεν *taught*, πεπιθεῖν *to persuade*. Sometimes it is intensive, as ἐκέκλετο *shouted*, τεταγών *seizing*, λελαβέσθαι *to seize hold of*.

3. The First Aorist is usually Transitive; ἔβησα, ἔστησα, ἄλεσα, ἔρσα. Hence the Middle in εἶσατο *he made himself like*, ἐέσατο *he went*, &c.

MEANINGS OF THE MOODS.

§ 29. The Subjunctive in Principal Clauses.

The Subj. in independent or Principal Clauses expresses either (1) what the speaker **wills** or **purposes**, or (2) what he **insists upon** as **sure to happen**.

1. Simple **will** is expressed by the 1 Sing., as ἀλλ' ἄγε . . ἀρήια τεύχεα δίδω *come, I will put on my armour*: (εἰ δέ κε μὴ δώσω) ἐγὼ δέ κεν αὐτὸς ἔλωμαι (*if he do not give her*) *I will take her myself*. This Subj. stands to the Fut. Indic. nearly as the English *I will* to *I shall*.

2. In the 1 Plur. the Subj. acquires a 'Hortatory,' and quasi-Imperative force, as in Attic.

3. With an interrogative tone it becomes 'Deliberative.'—'shall I,' or 'shall we,' do so and so?—and this is also an Attic use.

4. In the Second and Third Person the Subj. generally takes the second meaning, that of **insistence** or **confident expectation**, especially as to events in which the speaker has a share or interest; thus answering to the English *thou shalt, he shall*, &c.; as Il. 1. 205 τὰχ' ἄρ ποτε θυῶν δάεσση *quickly shall he lose his life* (a threat of what the speaker will do). So in the phrase καὶ ποτέ τις εἴησι μεν *shall one day say*, used in sanguine anticipations.

5. With μή the Subj. expresses either **Prohibition** (as in Attic) or **Fear**, warning, &c., as Il. 2. 197 μή τι χολωσάμενος ἐέγη κικον *I will not have him work a mischief* (= *I fear he may*).

6. With οὐ the Subj. has the emphatic Future meaning, as Il. 1. 262 οὐ γάρ πω τοίους ἴδον ἀνδρας οὐδέ ἴδωμαι *I never saw, and never may see, such men*.

§ 30. The Optative in Principal Clauses.

1. The Opt. without ἄν or κεν (i.e. in unconditional sentences, see § 31) usually expresses a **Wish** or **Prayer**.

2. In the Second Person it is equivalent to a gentle or respectful Imperative; as Il. 11. 891, ταῦτ' εἶπος Ἀχιλλῆι *say this to Achilles*: Od. 4. 192 πίθοί μοι *I pray you listen*.

3. The Opt. of **Wish** is also found with εἰ or αἶ (more commonly εἶθε, αἶθε, εἰ γάρ, αἶ γάρ): e.g. Il. 24. 74 ἀλλ' εἶ τις καλέσει κτλ., *would that some one would call*. It is usual to complete such sentences by supplying καλῶς ἂν ἔχαι, or the like: but probably in these cases εἰ does not mark a condition at all. Note that εἶθε (or αἶθε) is generally used in hopeless wishes, as Il. 11. 670 εἶθ' ὡς ἠβώοιμι κτλ.

4. Sometimes the Opt. expresses not so much wish as **Concession**, willingness that something should take place; as Il. 4. 18 ἤτοι μὲν οἰκέοιτο πόλις κ.τ.λ. *the city may as well continue to be inhabited*. So in the First Person, Il. 23. 151 Πατρόκλω ἥρωϊ κόμην ὑπάσαιμι φέρεσθαι *I am ready to give the lock of hair as a gift to Patroclus*.

5. Lastly, the Opt. with ἄν or κεν (see § 31, 4) usually expresses **Supposition**, willingness to admit something to be true, as Il. 1. 100 τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν *then we may hope to appease him*.

6. Homer sometimes has the Opt. with ἄν or κεν to express what **would have taken place** in an event which has not happened (where an Attic writer would use the Indicative with ἄν), as Il. 5. 311 καὶ νύ κεν ἔνθ' ἀπόλοιτο . . εἰ μὴ ἄρ' ὀξὺ νόησε *would then have perished, if &c.*; 17. 70, ἔνθα κε βρεία φέροι . . εἰ μὴ κ.τ.λ.

§ 31. Use of ἄν and κεν in Principal Clauses.

The general rule is that ἄν or κεν is used in order to show that a **particular occasion or state of things** is contemplated.

1. The Subj. of **Purpose** in an independent clause takes κεν when the purpose is coupled in any way with a future event, as Il. 16. 129 δύσσο τεύχεα θάσσον ἐγὼ δέ κε λαὸν ἀγείρω *put on your armour and (while you do so) I will collect the people*: so Il. 1. 137, 183, &c.

2. The Subj. of **emphatic prediction** usually takes ἄν or κεν, as Il. 3. 54 οὐκ ἄν τοι χραΐσμη (*when you meet Menelaus*) *it shall not avail you*. But the Subj. is unqualified whenever the speaker avoids confining himself to a particular occasion: as in καὶ ποτέ τις εἴπησι, and the use with οὐ, § 29, 6.

3. The Opt. of pure **Wish** never takes ἄν or κεν—a wish as such being unconditional. When the Opt. expresses **Concession** or readiness to accept a state of things, κεν may be used; but only (it seems) in disjunctive sentences, as Il. 22. 253 ἔλοιμί κεν ἢ κεν ἀλόχην *I am ready to slay or be slain*: cp. § 33, 1, f.

4. The Opt. of **Supposition** generally takes ἄν or κεν, as an assertion about the likelihood of an event is almost necessarily made in view of particular circumstances. Occasionally however Homer expresses the **unconditional possibility** of an event by the unqualified Opt.: as Od. 3. 231 βρεία θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι, where ἐθέλων expresses the only condition. So with οὐ, Il. 19. 321 οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι *I do not suppose I can suffer a worse ill*. This last use is the counterpart of the Subj. with οὐ (§ 29, 6).

§ 32. Subordinate Clauses.

The Subordinate Clauses which contain a Subj. or Opt. may generally be assigned to one of two groups, viz.

1. **Conditional Clauses**, together with such Relational and Temporal Clauses (i. e. Clauses with *ὅς, ὅτε, ἕως, &c.*) as have the effect of imposing a condition or limitation upon the Principal Clause.

2. **Final Clauses**, viz. those which give the end or aim of the action expressed by the Principal Clause.

The difference between these two kinds of Clauses is not generally shown by the form of the Clause: thus—

(1) A Clause introduced by a Relative may express

(a) a condition, as *ξεινοδόκον καὶ βέξαι ὃ κεν φιλότητα παρασχῆ* *to do evil to a host who (i. e. when he) has given friendly treatment.*

(b) an end, as *ἦ ἄλλον πέμπωμεν ἱκανέμεν ὅς κε φιλήσῃ* *shall we send him to another who (i. e. in order that he) shall entreat him well?*

(2) *ὅφρα* and *ἕως* sometimes express a condition (*so long as*), sometimes a purpose.

(3) *ὥς* with the Subj. most commonly expresses purpose, but has the force of a limitation in sentences like *ὥς ἂν ἐγὼν εἶπω πελώμεθα πάντες*. So in comparisons, as *ὥς δὲ λέων . . ἄξῃ* *as a lion breaks, &c.*

(4) Clauses with *εἰ* are commonly conditional, but may also express purpose, as *εἰμὶ αὐτῇ πρὸς Ὀλυμπον ἀγίνυφον αἶ κε πίθηται* (not *if he has listened*, but) *in the hope that he will listen.*

§ 33. The Subjunctive in Subordinate Clauses.

The general rule regarding *ἂν* or *κεν* is the same as for independent Clauses.

1. The Subj. in Conditional and Temporal Clauses does not take *ἂν* or *κεν* when the reference is meant to be general or indefinite: viz.

(a) in maxims and sayings of general application; as Il. 1. 80. *κρείσσω γὰρ βασιλεὺς ὅτε χῶσεται ἀνδρὶ χέρι· εἴπερ γὰρ τε χολοῦν γε καὶ αὐτῆμαρ καταπέζει κ.τ.λ.* *a king has the best of it when he has a quarrel with a common man: for even if he has swallowed his rage for the day, &c.*

(b) in similes, with *ὅτε* and *ὥς ὅτε* (*passim*).

(c) of events happening repeatedly, or at an indefinite time, as Il. 1. 163. *ὃ δὲ μὲν σοὶ ποτε ἴσον ἔχον γέρας ὑπὸν Ἰλίου Τρώων ἱκέτωσ' ἐν ταύμενον προκίεθρον* *when the Greek take one of the Trojan towns: 1. 230 ὅσπ' ἀπειρεσίθω ὅστις σέθεν ἀντίον εἴπῃ*. i. e. *from any man who speaks against thee: so I. 341, 543, &c.*

(d) after a negative Principal Clause, as Od. 1. 206. *οὐδ' εἴπερ τε ἀδῆρεα δέσματ' ἔχηται* (he will not be long away) *even if you should hold him; so Il. 5. 258; 20. 363; 21. 322.*

But *ἂν* or *κεν* is used in these Clauses—

(e) when a particular event is in view; as Il. 1. 128. *ἀποτίσομεν αἶ κέ ποθι Ζεὺς ἴδῃσι πόλιν Τροίην . . Ἰλαπίδιαι* *we will repay you if ever Zeus gives us Troy to sack* (contrast Il. 1. 163, quoted above).

(*f*) when alternative suppositions are distinguished: as—

Il. 6. 224 τῶ νῦν σοὶ μὲν ἐγὼ ξείνος φίλος Ἄργεῖ μέσσω
εἰμί, σὺ δ' ἐν Δυκίῃ ὅτε κεν τῶν δῆμον ἴκωμαι.

not 'when I come as I shall,' but *whenever I come in my turn*¹.

2. The Subj. of Purpose generally takes ἄν or κεν when the Principal Clause refers to the future (i.e. when the purpose is expressly connected with an expected state of things): e.g. Il. 2. 440 ἴομεν ὄφρα κε θάσσω κ.τ.λ. *let us go, that we may* (by our going, &c.) Note however that ἴνα does not take ἄν or κεν, and ὄφρα only in a few places.

The Subj. with μή = 'lest' does not take ἄν or κεν: cp. the corresponding Principal Clauses (§ 29, 5).

3. The dependent 'Deliberative' Subj., referring to a future deliberation, takes κεν: as Il. 9. 619 φρασσόμεθ' ἢ κε νεώμεθ' ἐφ' ἡμέτερ' ἠέ μένομεν *we shall consider, are we to return or to stay*.

§ 34. The Optative in Subordinate Clauses.

The general principle is that the Opt. indicates an event not regarded in any way as coming within the speaker's agency. The use of the Opt. in reference to the past is the commonest application of this principle, but not the only one.

1. The Opt. is used in Conditional and Temporal Clauses—

(a) with ἄν or κεν, in a few instances of Clauses with εἰ and ἐπέι. The context generally shows what is the particular event in view of which the supposition is made; e.g. Il. 1. 60 ἀψ ἀπονοστήσειν εἰ κεν θανάτῳ γε φύγοιμεν *if* (by returning) *we may escape death*: cp. 5. 373.

(b) When the case to which the condition applies is matter of mere supposition: Il. 9. 125 οὐ κεν ἀλήϊος εἶη ἀνὴρ ᾧ τόσσα γένοιτο *he were no empty-handed man to whom such things come*.

(c) After a Past Tense: Il. 1. 610 ἔνθα πάρος κοιμᾶθ' ὅτε μιν γλυκεὺς ὕπνος ἰάνοι *there he slept whenever sweet sleep came to him*; cp. the Subj. of indefinite frequency, § 33, 1 (c).

2. The Optative of End is used—

(a) with κεν, when the Clause expresses something expected to follow, but which the speaker does not adopt as his purpose; as Il. 1. 64 ἀλλ' ἄγε δὴ τινα μάντιν ἐρείομεν ἢ ἱερῆα, ὅς κ' εἴποι κ.τ.λ. *let us ask a prophet who may tell us*,—where the immediate purpose of asking is contrasted with the mere expectation as to the answer.

(b) when the Principal Clause expresses a wish or supposition only,

¹ Here κεν is used in spite of the indefinite character of the Clause: the principle being the same as in the indefinite use of the Art. (οἱ μὲν . . οἱ δέ = *some . . others*), viz. that the contrast gives a quasi-definiteness.

as Il. 14. 107 *νῦν δ' εἶη ὅς τῆσδέ γ' ἀμείνονα μῆτιν ἐνίσποι* may there be (one) who will tell us a better plan than this.

(c) after a Past Tense in the Principal Clause (*passim*). But if the thing intended is future at the time of speaking, the Subj. may be used after a Past Tense, as Il. 5. 127 *ἀλλὶν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἔλκον ἢ πρὶν ἐπῆεν ἄφρ' εὖ γυγνώσκεις κ.τ.λ.* I have taken away the dimness from thine eyes, so that thou shalt know, &c.

3. Clauses with ἤ . . ἤ of Deliberation, depending upon a Past Tense, have the Opt. without *ἄν* or *κεν*.

§ 35. *ἄν* and *κεν* with the Future Indicative.

This use is found both in independent and in Subordinate Clauses. The force of the Particle is generally obvious: Il. 1. 139 *ὁ δέ κεν κεχολώσεται ὅν κεν ἵκομαι* (I will do so and so) and he (for his part) will be angry to whom I shall come: so Il. 1. 174, 523; 2. 229, 258.

§ 36. The Infinitive.

1. The Infinitive expresses aim, direction, or consequence: as *ἐνέηκε μάχεσθαι* brought together to fight (for fighting), *λείπε φορῆναι* left to him to hear, *δὸς ἄγειν* give (her) for taking away, &c.

2. It is often used after a Noun or Adverb, to limit or explain its application; as Il. 2. 553 *τῷ δ' οὐ πά τις ὕμους ἐπιχθονίαν γέρετ' ἀνδρῶν κοσμήσαι* no one was like him for ordering, &c.: Il. 4. 510 *ἐπεί οὐ σφι λίθος χρῆς οὐδὲ σίδηρος χαλκῶν ἀνασχέσθαι* their flesh is not stone or iron for withstanding, i.e. so as to withstand: Il. 4. 345 *ἐνθα φίλ' ὀπταλῆα κρέα ἔβηναι* there roast meat is liked for eating, i.e. 'you like to eat roast meat there!'

3. The Inf. is often found in Homer with the force of an Imperative, but chiefly where an Imperative precedes, the Inf. serving to carry on or complete the command, e.g.

Il. 1. 322 *ἔρχεσθον κλισίην Ἀγαμέμνονος Ἀτρείδαο,*
χειρὸς ἐλόντ' ἀγέμεν Βρισηίδα κ.τ.λ.

3. 458 *ὑμεῖς δ' Ἀργεῖην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ*
ἔκδοτε, καὶ τιμὴν ἀποτινέμεν.

So in other cases where the context prepares us for a request or command: especially in prayers after an invocation, as Il. 2. 412 *Ζεῦ κύδιστε . . μὴ πρὶν ἐπ' ἡέλιον δῶναι κ.τ.λ.*

THE CASES.

The Case-endings serve in general to show the relation in which a Noun stands to the Verb of the sentence. The Genitive Ending is an

¹ Note that this is grammatically simpler than the regular construction *φίλον ἐστὶ κρέα* (Acc.) *ἔβηναι* (lit. there is pleasure for eating meat).

exception, as it usually serves to show the relation of the Noun to another Noun.

§ 37. The Accusative.

A Noun in the Accusative serves to define or complete the notion given by the Verb. The following are the chief Homeric uses:—

1. Neuter Pronouns and Adjectives; as τὸδ' ἰκάνω *I come this time*, τάδε μάλιστα *he is thus mad*, πάντα ἐνίκα *he was victorious in all*, ἡδὸν γέλασσαν *they laughed a sweet laugh*, ἀλληκτον πολεμίζειν *to war unceasingly*: so πολύ and πολλά, μέγα and μεγάλα, τυτθόν, νέον, πρῶτον and πρῶτα (also τὸ πρῶτον, τὰ πρῶτα) ὕστατα, ἔξοχα, ἐνδέξια, ὄξύ. βαρύ, καλόν, δεινόν, σμερδαλέον, ἔτεόν, ἐπιτηδές, and very many more,—the Adverbs in -ως being comparatively rare in Homer. Similarly πᾶν ἔργον ὑπέξομαι *I will yield in everything*.

2. A Noun of cognate meaning to the Verb is often used in the Acc. as ἐμάχοντο μάχην, βουλὰς βουλεύειν, ὑπόσχεσιν ἦν περ ὑπέσταν, &c.

Usually this construction is employed to bring in a definition attached to the Acc., as ἐσθλὸν εἶπας ἔπος (nearly = ἐσθλὸν εἶπας); or the Acc. is sufficiently distinct in meaning to serve as a qualification to the Verb, as ἠπέλιθσεν μῦθον *uttered a word of threatening*, βουλὰς ἐξάρχων *taking the lead in counsel*, οὐ τι ψευδὸς ἐμὰς ἄτας κατέλεξας *no false tale hast thou told of my folly*.

3. Some Accusatives are used to qualify the whole fact expressed by a Clause; as Il. 4. 155 θανάτὸν νύ τοι ὄρι' ἔταμνον *my making a treaty proves to be death to thee*. Hence the use of ἐπίκλησιν *in name*, πρόφασιν *professedly*, δέμας πυρός *in the likeness of fire*.

4. The seat of an action or feeling is often expressed by the Acc., as χεῖρα καμείται *his hand will be weary*, εἶσατο δὲ φθόγγην *he made himself like in voice*, φρένα τέρεπ' ἀκούων *was pleased in his soul*, βέβληαι κενεῶνα *thou art smitten in the flank*. This usage extends to Adjectives expressing qualities, as πόδας ἀργός, βοήν ἀγαθός, χερείων οὐ δέμας οὐδὲ φυήν.

5. An ordinary Acc. of the Person with a limiting Acc. of the 'part affected' produces the double Acc. of the Whole and Part (σχῆμα καθ' ὅλον καὶ μέρος), which is very common in Homer.

6. The Acc. of the point to which motion is directed is very common with ἰκνέομαι (ἰκω, ἰκάνω), but rare with other Verbs of motion.

7. Many Verbs that ordinarily take an Acc. of the Thing may be construed with an Acc. of the Person when the real Object of the Verb is some fact about the person. The fact is often given by a Participle following, as Il. 7. 129 τοὺς νῦν εἰ πτώσσοντας ὑφ' Ἑκτορι πάντας ἀκούσαι *if he were to hear of their all cowering before Hector*: 13. 352 ἤχθετο γάρ ῥα Τρῳαῖν δαμναμένους *he was vexed at their being subdued* (cp. ἄχθομαι ἔλκος *I feel the pain of the wound*).

Or it is given by a distinct Clause, as Il. 2. 409 ἦδεε γὰρ κατὰ θυμὸν

ἀδελφεὸν ὡς ἐπονείτο he knew of his brother how he laboured ('Accusativus de quo').

§ 38. The Dative.

The Dative in Greek does the work of three distinct Cases; (1) the Dative proper (answering to the Latin Dative), (2) the Locative—'place (or time) at which,' and (3) the Instrumental or Comitative. The two latter cases are amalgamated in Latin with the Ablative.

1. **Dative Proper.** Under this head notice the free use made of the 'Ethical Dative' in Homer: as II. 1. 104 ὅσπε δέ οἱ πυρὶ λαμπετόωντι ἔικτην his eyes were like fire; 1. 250 τῷ δ' ἡδῆ δι'ο μὲν γενεαὶ . . ἐφθίαι' he had seen two generations pass.

2. **Locative.** Nearly all words of place may be in the Dative; especially names of towns and countries (*passim*), of the parts of the body (as κεφαλῇ, ἄμφ and ἄμοισι, φρεσί, θυμῷ, &c.), and words like μέσσω in the middle, ἐσχατίῃ at the extremity: note also the use with the familiar distinctions of place, as δόμῳ in the house, ἀγρῷ afield, νομῷ, χορῷ, ἀγορῇ, βουλῇ, μάχῃ, τραπέζῃ, ἀγῶνι, ὕπνῳ.

The true Locative form survives in οἴκῳ at home, χάμῳ on the ground.

3. **Instrumental or Comitative.** This group of uses includes the Dat. of manner or circumstance, as σιγῇ in silence, ἀλαλητῷ with a shout, σπουδῇ with zeal, κακῇ αἴσῃ with an evil fate, τριπλῇ threefold; also the idiom αὐτῇ κεν γαίῃ ἱρύσαιμι I would drag them earth and all.

The Comitative sense prevails in the Plural, used of the parts or adjuncts of an object: as ἐπὶ τ' ἡμίεσι ἀσταχέεσσιν the field bends with the ears of corn (cp. κεφαλῇ κατανεύσομαι); ξεστῆς αἰθούσῃσι τετυγμένον built with porticoes; ἐθείρησιν κομῶντε, ἵπποις ἀτσῶν, &c.

§ 39. The Genitive.

The Greek Genitive is sometimes a Genitive Proper, serving mainly (like the Latin Gen.) to connect a Noun with another Noun which it limits or qualifies: sometimes an Ablative denoting the *terminus a quo* of the action.

The following are the chief points in which the Homeric usage is peculiar:—

1. After Nouns denoting *anger, sorrow, &c.* the Genitive expresses either the person who has the feeling, as θεῶν μῆνας, the wrath of the gods; or (more frequently in Homer) the person or thing which is the object or cause of the feeling, as II. 6. 315 Τρῳάων χόλον from anger on account of the Trojans; 15. 138 χόλον υἱὸς ἔηος anger on account of his noble son; so with ἄχος, &c.; cp. σὴ ποθὲ regret for thee.

2. The Gen. denotes the Time in the course of which something happens: as ἡοῖς in the morning, νημερίῃ in calm weather; τῶν προτέρων ἐτέων in former years; τοῦδ' αὐτοῦ λυκάβαντος this very year.

3. A Gen. of Place is found—

(a) After a Negative, as Il. 17. 372 νέφος δ' οὐ φαίνεται πάσης γαίης (=nowhere in the whole country); Ocl. 3. 251 οὐκ Ἴργεος ἦεν he was not (anywhere) in Argos (cp. 21. 108 οὔτε Πόλον κ.τ.λ., and 14. 97).

(b) To denote the space within which motion takes place; often in the Iliad with πεδίοιο (διωκόμεν, θείειν, ἰών, ἔρχονται, &c.).

4. The Gen. is used of anything that is regarded as a stock from which we draw: πάσσε δ' ἄλος he sprinkled with salt, ἐπεστέψαντο ποτοῖο they filled with liquor, χαρίζομένη παρεόντων gratifying him from the store; also πῦρὸς πρῆσαι to burn with fire.

5. The general rules for the use of the Gen. with Verbs are the same as in Attic: note that it is used—

With Verbs of anger, grief, &c.: as ἐτάροιο χολωσάμενος enraged on account of his comrade, τῆς ὅ γε κεῖτ' ἀχέων grieved on account of her.

With Verbs of aiming, as ἀκοντίζω, ἰθύνομαι, ὠρμηθη.

With Verbs of hearing, telling, knowing, esp. hearing from or about a person, knowing or telling about a thing. Thus οἶδα with a Gen. means to be acquainted with, skilled in; and so ἐπιστάμενος πολέμοιο, &c.

§ 40. The Case-forms in -φι(ν).

The forms in -φι(ν) are evidently not part of the living language of Homer, but have survived as part of a traditional poetic style. They are confined for the most part to certain often recurring words and phrases. They are found with the following Case-meanings:—

The Instrumental Dative, the commonest use; as βίηφι by might, ἀναγκαίηφι by necessity, ἑτέρηφι with the other hand: ἀγλαίηφι πεποιθώς, γενεῆφι νεώτατος, σὺν ὄχεσφι, ἄμ' ἠοῖ φαινομένηφιν, θεόφιν μῆστωρ ἀτάλαντος.

The Locative, as ὄρεσφιν on the mountains, θύρηφι at the door, κλισίηφι in the tent, ἐπὶ δεξιόφιν—ἐπ' ἀριστερόφιν, &c.

The Ablative Genitive, especially with Prepositions, as ἀπὸ χαλκόφι, ἀπὸ νευρῆφιν, ἐκ στήθεσφιν, ἀπὸ νᾶφιν, ἐκ θεόφιν: also δακρυόφι πλησθεν, νᾶφιν ἀμνύμενοι, τιτυσκόμενος κεφαλῆφιν, &c.

These uses, it will be seen, answer very nearly to those of the Latin Ablative. Note that the ending -φι(ν) is not found with a word denoting a person, except in θεόφιν.

§ 41. Prepositions—Tmesis.

Two uses of the Prepositions are almost confined to Homer:—

1. The purely Adverbial use; πέρι in πέρι μὲν θείειν ταχύν exceedingly quick in running; ὑπό in Il. 3. 34 ὑπό τε τρόμος ἔλλαβε γυῖα trembling seized his limbs beneath; πρό and ἐπί in Il. 13. 800 πρὸ μὲν ἄλλοι ἀρηρότες, αὐτὰρ ἐπ' ἄλλοι some in front, some after them: and so often with ἀμφί, ἐνί, &c.

Under this head may be placed the use with ellipse of the Verb εἰμί, as II. 1. 174 *πάρ' ἔμοιγε καὶ ἄλλοι others are at my command*: 1. 515 *οὐ τοι ἔπι δέος no fear lies upon thee*: 14. 141 *οὐ οἱ ἐνὶ φρένας understanding is not in him*. So *ἄνα* as an exclamation,—*up!*

Anastrophe, or throwing back the accent to the first syllable, takes place in the last-mentioned use, and in some other Adverbial uses, as *περί*—*exceedingly*. It is also found with certain Prepositions when they follow the Noun governed, as *πόλεμον κάτα*, &c.—perhaps because this freer position is a relic of the adverbial use.

2. **Tmesis**, or separation of the Preposition from the Verb—a term applied to the cases in which the Preposition coalesces in sense with the Verb, but is separated by position; as *ὑπὸ δ' ἔσχετο μισθόν he promised (ἔπέσχετο) wages*; *ἔκ τε καὶ ὕψὲ τελεῖ he will accomplish it (ἐκτελεῖ) late*: *οὓς ποτ' ἀπ' Διυείαν ἐλόμην which I once took from Æneas*. We must not suppose (as the name Tmesis would imply) that a compound already formed was divided again into its elements. The usage represents a stage in the formation of Compound Verbs at which the meaning of the Preposition and the Verb had blended into the meaning of the compound, but the place of the Preposition was not yet fixed.

§ 42. Prepositions with Nouns.

In the uses of Prepositions with the oblique Cases of Nouns there are many differences between Homer and later Greek.

1. The Dative is used in Homer—

with *ἀνά* 'upon,' as *χρυσέῳ ἀνά σείηπτρῳ ἦρον a golden staff*;

with *μετά*, in two senses, (1) 'between,' as *μετὰ ποσσὶ between the feet*, *μετ' ἀμφοτέρωσι between the two sides*; (2) 'among,' as *μετὰ τριτάτοισι among the men of the third generation*. The Gen. with *μετά* is post-Homeric.

The Dat. with some other Prepositions, as *ὑπό*, *παρά*, *ἀμφί*, *περί*, is much commoner in Homer than in later Greek. Thus *παρά* with the Dat.—only found in most authors with words denoting persons—is used of things, as *παρὰ νησὶ beside the ships*, &c. And the Gen. is hardly ever found in Homer with *ἀμφί*, or with *περί* in the local sense.

2. The Genitive with Prepositions denotes either (1) 'motion from,' as with *ἐξ*, *ἀπό*, *παρά*, or (2) 'place with respect to,' as with *πρό*, *ὑπέρ*, *ἐπί*, *ἀντί*. There are few derivative meanings in Homer, and these mostly of an obvious kind; as *πρό* in *defence of*, *ἀντί* in *instead of*.

κατά with the Gen. means either (1) 'down from,' as *κατ' οὐρανοῦ down from heaven*, or (2) 'down on,' as *κατὰ χθονὸς ὄμματα πήξας fixing his eyes on the ground*.

περί with the Gen. most commonly means 'beyond,' 'surpassing,' as *περὶ πάντων above all men*; also 'concerning,' 'on account of,' as *μαχισόμενοι περὶ σείῳ*.

3. The **Accusative** with Prepositions generally denotes either the object to **which** motion is directed, or the **space** over which it takes place. Thus—

παρά is used (1) of ‘**motion to,**’ as *στῆ δὲ παρ’ αὐτὸν ἰών* *he went and took his stand beside him*; (2) of **space**, as *παρὰ θῖν’ ἄλος* *along the shore*.

So **ὑπό**: (1) *ὑπὸ Ἰλίου* *ἦλθεν* *he came to (under) Ilium*; (2) *ὑπὸ Κυλλήνης ὄρος αἰπύ*, of the district under Mount Cyllene; *ἄγχε δέ μιν πολύκεστος ἰμάς ἀπαλήν ὑπὸ δείρην* *the thong galled him (where it passed) under his neck*.

With **ἀνά** and **κατά** the Acc. is one of **space**; as *ἀνά στόμα καὶ κατὰ ῥῖνας*, *up through the mouth and down through the nostrils*.

διά takes the Acc. in Homer (as well as the Gen.) in the local meaning ‘**through.**’ With the Gen. the notion is usually that of making way through an obstacle; *δι’ ὀμίλου* *through the throng*; so *δι’ αἰθέρος οὐρανὸν ἵκει*, &c. With the Acc. the **space** traversed is more prominent, as *διὰ δώματα ποιπνύοντα* *bustling through the palace*.

§ 43. Compound Prepositions.

Two Prepositions are sometimes combined in one word; thus **παρ-ἔξ** (*παρέκ*), **ὑπ-έκ**, **δι-έκ**, **ἀπο-πρό**, **δια-πρό**, **περι-πρό**, **ἀμφὶ περί** (*ἀμφιπερί*). In such cases the first is the more important, and determines the construction: e. g. **παρέξ** generally takes the Acc., as *Il. 9. 7* *παρέξ αἶλα φῦκος ἔχευε* *washes up the sea-weed along (the shore of) the sea*: and *διέκ προθύρου* *through the porch (and so out)*.

USES OF THE PRONOUNS.

§ 44. The Personal Pronouns.

1. In the Pronoun **ἐγώ** the forms **μεν**, **μοι**, **με** are enclitic.

2. In the Pronoun **σύ** the Dat. **σοί** is emphatic. **τοι** is unemphatic and enclitic: in the other Cases the emphatic and unemphatic uses are distinguished by the accent only. These two Pronouns are often made still more emphatic by **γε**, as *ἔγωγε* (or *ἐγώ γε*), *σύ γε*, &c.

3. The Pronoun **ἔο** οἷ ἔ also has its **emphatic** and its **unemphatic** uses, distinguished throughout by the accent. The emphatic forms, however, have a special meaning:—

a. When orthotone **ἔο** is **Reflexive** (= Lat. *sui, sibi, se*). This use is not very common except with Prepositions (*ἀμφὶ ἔ*, *ἀπὸ ἔο*, *ἐπὶ οἷ*, &c.)

b. Much more frequently it is enclitic, and is an unemphatic Pronoun of the Third Person, standing for a person just mentioned: sometimes also for a thing, as *Il. 1. 236* *περὶ γάρ ῥά ἐ χαλιεὺς ἔλεψε* (of the sceptre).

The Possessive Adj. **ἑός** or **ῶς** is nearly always Reflexive (= Lat. *suis*).

§ 45. ὄδε, κείνος, οὗτος.

Of these Pronouns ὄδε and κείνος (rarely in Homer *ἐκείνος*) are chiefly used to distinguish objects as *here* or *yonder*, present or remote: οὗτος generally denotes what has been spoken of, or is supposed to be known.

But οὗτος sometimes answers to Lat. *iste*, 'that of yours' (Il. I. 131: 4. 37; 7. 110. &c.); and (like *iste*) often implies hostility or contempt, as Il. 6. 352 *τούτω δ' οὐτ' ἄρ νῦν φρένες ἔμπεδοι κ.τ.λ.*

§ 46. αὐτός.

The proper meaning of αὐτός seems to be the *very* one, *that and no other*. It can only be used of an object already mentioned or implied. Note the uses:—

1. To distinguish a person from adjuncts or surroundings (*αὐτός καὶ τοῦ δῶρα the man and his gifts*); hence in Il. I. 4 to distinguish the *body*, as the actual person, from the soul or life. So *alone*, as Il. I. 356 *αὐτός ἀποιρῆς* 'taking it *by him-elf*,' without the usual concurrence.

2. 'Without change,' 'the same as before,' as *αὐτὰ κέλειθα* = *the way we came*. Thus the Adverb αὐτως means 'as before,' and hence, in a bad sense, 'without mending matters,' 'uselessly.' Similarly *αὐθι* = *the same place*, hence 'without stirring,' 'idly.'

Besides these uses, in which αὐτός has its full meaning, it is used—

3. In an unemphatic sense, to denote a person or thing already mentioned. But it is not so used in the Nom., or at the beginning of a Clause.

§ 47. The Article.

The Pronoun ὁ ἢ τό is used in three ways; (1) as a Substantive Pronoun, — *he, she, it*; (2) as an Article with a Noun; (3) as a Relative.

1. *The Substantival use*:—

In this use—which is by far the commonest in Homer—ὁ ἢ τό stands to the enclitic forms of εἶ as the emphatic to the unemphatic Pronoun (as *ἐμέ τοι*, &c.). It is most frequently placed at the beginning of the Clause, and marks a change of Subject or some other contrast. When the Subject is the same, e.g. in Il. I. 191 *τοὺς μὲν ἀναστήσειεν ὁ δ' Ἄτρεΐδην ἐκρίσει* the contrast is between two acts of the same person, *should drive away the others and (thereupon) slay Agamemnon*.

The Art. is often strengthened by γε, especially in the Nom., so that ὁ γε, ἡ γε, τό γε is almost a distinct Pronoun. Thus there are three grades of emphasis in the oblique Cases, e.g. *τόν γε, τόν, μιν*, answering to *ἐμέ γε, ἐμέ, με*.

2. *The Attributive use*; of which there are several varieties:—

(a) With the Noun following as a kind of explanation, as Il. I. 348 *ἦ δ' αἰεὶ σ' ἄμα τοισι γυνῆ κίεν*; where the Art. alone would suffice to

the sense, and therefore might still be regarded as substantival: cp. I. 488; 2. 105.

(b) When the Noun follows more closely, the Art. serving to usher it in, as it were, and give it prominence: as II. 1. 382 ἦκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ νυ λαοὶ θνήσκον ἐπασσύτεροι· τὰ δ' ἐπέχετο κῆλα θεοῖο. 'Apollo shot his dart—the *army* kept perishing—the *shafts* ceased not.'

This use is chiefly found with adversative Particles, δέ, αὐτάρ, ἀλλά, &c.; sometimes with καί and τε, as II. 1. 340 καὶ πρὸς τοῦ βασιλῆος, lit. *and before him, too, the king*.

(c) As antecedent to a Relational Clause, e.g. ἡματι τῷ ὅτε κ.τ.λ. In this use the Art. generally follows the Noun, often after a slight pause. The later order of words appears in II. 6. 292 τῆν ὁδὸν ἦν κ.τ.λ.

(d) With Comparatives and Superlatives, Ordinal Numerals, the Possessive Pronouns, ἄλλος, ἕτερος, αὐτός, and a few other Adjectives that imply contrast or comparison, as Αἴας ὁ μέγας Ajax *the greater*, τὸ χθιζὸν *that of yesterday*, τὸ κρήγυον—τὰ κακά *good and bad fortune*: also with Cardinal Numerals, when two or more are mentioned as parts of a whole, as II. 5. 271 τοὺς μὲν τέσσαρας αὐτὸς ἔχων ἀτίταλλ' ἐπὶ φάτιγῃ, τὰ δὲ δὴ Διεία *four (not the four) he kept, the other two he gave to Æneas*.

Note that Homer uses the Art. when a *particular* contrast is intended, as in II. 1. 107 τὰ κακά, when he had *mentioned τὸ κρήγυον*.

(e) With the words γέρον, ἀναξ, ἦρωσ. In this combination the Art. is the important word, the Noun being a mere title added; somewhat as in English, 'his majesty' = 'he' (the king), i.e. a Pronoun + a title.

(f) With ἔπος and μῦθος, as ποῖον τὸν μῦθον ζεῖπες. Here also the Noun has little to add to the meaning; e.g. ἐπεὶ τὸν μῦθον ἄκουσε is nearly = ἐπεὶ τό γ' ἄκουσε. Cp. 'thing' in 'something,' 'anything.'

(g) Sometimes to express dislike or contempt (as οὔτος in Attic); II. 2. 275 τὸν λωβητῆρα ἐπεσβόλον *that scurrilous brawler*.

3. *The Relational use:—*

This use arises from the habit of placing the Art. at the beginning of a new Clause, and often can hardly be distinguished from the Demonstrative use: e.g. in II. 1. 320 Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπε, τῷ οἱ ἔσαν κήρυκε *who were his heralds*, or (parenthetically) *they were his heralds*.

The Relational use of ὁ ἢ τό is much more limited than that of ὅς ἢ ὅ. Thus (1) the Art. always refers to a *definite* antecedent: it does not mean *whoever*, or introduce a condition or limitation of the Principal Clause, as ὅς ἢ ὅ often does. Also (2) it almost always comes after the Principal Clause. The line usually quoted for the Relational Art., II. 1. 125 ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν τὰ δέδασται, is almost the only instance to the contrary; probably we should read ἀλλά θ' ἂ μὲν κ.τ.λ.

The Acc. Neut. τό is used adverbially (§ 37, 1), to mean *on which account, wherefore*, as II. 3. 176 τὸ καὶ κλαίονσα τέτηκα.

§ 48. The Relative ὅς ἢ ὅ.

1. The Pronoun ὅς ἢ ὅ, and some of the Adverbs derived from it, are occasionally used in a Demonstrative sense:—

ὣς *thus* is common, especially at the beginning of a Clause, and in the phrases καὶ ὣς, οὐδ' ὣς, ἐπεὶ ὣς, and the correlatives ὣς—ὣς *as—so*.

ὅς = *he*, in καὶ ὅς *even he*, οὐδ' ὅς, μηδ' ὅς; also in ὅς γάρ κ.τ.λ.

ὄτε and ἔως are Demonstrative with μέν and δέ; thus ὄτε μέν *sometimes*, ἔως μέν *for a time*.

2. The Neuter of the Relative, used adverbially, furnishes the Conjunctions ὅτι (from ὅστις or ὅτις), ὅ τε (from ὅς τε, not always easily distinguished from ὄτε *when*), and the simple ὅ. The meaning is either (1) *because, in that*, or (2) *that* (after Verbs of knowing, telling, &c.). Thus—

ὅ = *because*. Il. 9. 534 χωσαμένη ὅ οἱ οὐ τι κ.τ.λ.

ὅ = *that*. Il. 5. 433 γινώσκων ὅ οἱ αὐτὸς ἐπίερχε χεῖρας Ἀπόλλων.

ὅ τε = *because*. Il. 1. 244 χώμενος ὅ τ' κ.τ.λ.

ὅ τε = *that*. Il. 5. 331 γινώσκων ὅ τ' ἀναλκις ἔην θεός.

§ 49. The Particles.

The commonest of the Particles used to connect Clauses (καί, τε, μέν, δέ, ἀλλά) are the same in Homer as in Attic. One or two are peculiar to Homer, viz. ἠδέ *and* (ἠμὲν ἠδέ *both—and*); αὐτάρ, ἀτάρ *but* (less strongly adversative than δέ); αἶ, used as well as εἶ, *if*.

There is greater difference between the two dialects in the Illative Particles, and the numerous little words which serve to mark various shades of emphasis, &c. The following seem to require notice, on the ground either of form or usage:—

1. ἦ is affirmative; sometimes used interrogatively, as ἦ ἐθέλεις *doest thou indeed wish?* In the affirmative use it is combined with various other Particles: thus we have ἦ μὴν (or ἦ μέν, see below), ἦτοι (ἦ τοι), ἦ τε, ἦ ῥα, ἦ νύ τοι, ἦ ῥά νυ.

The combinations ἦ μὴν and ἦ καί are sometimes = *and yet, and that though* (καίτοι not being Homeric).

2. ἦέ or ἦ has the meaning, *or and than*; in correlation *either—or*, for which we find ἦτοι—ἦέ (ἦ). In the meaning *than* we have also the combinations ἦέ τε and ἦέ περ.

3. ἄρα, ἄρ, ῥα (encl.) *accordingly, so*; often used with Clauses that express alternatives, especially with the first of the two, as αἶτ' ἄρ—αἶτε, οὐτ' ἄρ—οὔτε: also in ἐπεὶ ῥα, ὅτι ῥα, γάρ ῥα.

The combination τ' ἄρα (τ' ἄρ, sometimes written τάρ) is used with interrogatives, as τίς τ' ἄρ, πῶς τ' ἄρα.

4. μὴν is a Particle of strong affirmation, for which Homer often uses μέν (ἦ μέν, καὶ μέν, οὐδὲ μέν), sometimes (in the Iliad) μάν.

5. *δή ποῦ*, at last, really, may come at the beginning of a Clause in the combinations *δή τότε*, *δή γάρ*.

6. *τοι* then, surely, usually enclitic, but comes first in *τοίγαρ* so then. Homer never has *τοίνυν* or *καίτοι*.

7. *θην* (encl.) I suppose, ironically, (= Attic *δήπου*).

8. *περ* (encl.) very, certainly, placed after the word which it strengthens, as *καὶ ἀχνύμενός περ* even being so grieved, *ὡς ἔσεται περ* even as it shall be (not *καίπερ*, *ὥσπερ*, as in Attic). It may often be translated *although*, but not regularly (like *καίπερ* in Attic).

9. *τε* is found in combination with various connecting Particles, as *καί*, *μέν*, *δέ*, *γάρ*, *ἀλλά*; also with the Relative, and the Adverbs *ὡς*, *ὅτε*, *ὅθι*, &c.

The correlatives *τε—τε* may be combined with other correlative words, as *μέν τε—δέ τε*, *εἶπερ γάρ τε—ἀλλά τε* (Il. I. 81).

METRE AND QUANTITY.

§ 50. Caesura.

The two main rules of the Homeric Hexameter are:—

1. **The third foot must not end with a word:** that is to say, there must be no break which would allow the line to fall into two equal parts. For the Hexameter (like the Iambic Trimeter) consists rhythmically of three parts of two feet each.

The break in the middle of the line is prevented by a **Caesura** (*τομή*, i.e. the division between words falling before the end of a foot).

The commonest Caesura is that 'at the third trochee' (*τομή κατὰ τρίτον τροχαῖον*), as in—

οὐλομέ- | νην ἦ | μυρί' Ἄ 'Α- | χαιοῖς ἄλγε' ἔθηκε,

so called because it divides the third foot into a trochee (*μῦρῖ-*) and a short syllable. In the first book of the Iliad, out of 611 lines, 356 have this Caesura.

Somewhat less common is the Caesura 'after five half-feet' (*τομή πενθ-ημι-μερῆς*): as *μῆνιν ᾄ- | εἶδε θε- | ᾄ Ἄ - |*.

Occasionally the principal Caesura comes after the middle of the line, in the fourth foot (*τομή ἑφθ-ημι-μερῆς* as):—

ὄς κε θε- | οῖς ἐπι- | πείθη- | ται, Ἄ μάλα | τ' ἔκλονι αὐτοῦ.

This occurs six times in Il. I.

2. **There must be no Caesura at the fourth trochee:** e.g. we cannot have such a line as—

Πηλεύς θῆν μοι ἔπειτα γυ- | ναῖκα Ἄ γα- | μέσσειται αὐτός,

the reading of all the MSS. in Il. 9. 394; where Aristarchus gives—

Πηλεύς θῆν μοι ἔπειτα γυ- | ναῖκά γε Ἄ | μάσσειται αὐτός.

The division after the fourth foot, as in—

ἡρώων, αὐτοὺς δὲ ἑλώρια | τεῦχε κύνεσσιν

is called the **Bucolic Diaeresis**. This is the most rhythmical division, and consequently the best place for a pause in the sense.

§ 51. **Hiatus, Elision, Contraction, &c.**

Hiatus is not avoided in Homer (as it is in Attic poetry), but a vowel or diphthong before another vowel is affected in various ways.

1. A **long vowel** or diphthong at the end of a word is usually shortened before hiatus, as *τὴν δ' ἐγὼ | οὐ λύσω*.

2. If however the syllable is in **arsis** (i.e. in the first half of the foot, on which the ictus or rhythmical stress falls), it may remain long, as *ἡμετέ- | ρω ἐνὶ | οἴκῳ*. In **thesis** (the second or unaccented half of the foot), a vowel followed by hiatus is almost always shortened.

3. The principle of these rules applies to many cases of a long vowel or diphthong before another vowel in the same word: thus—

(a) The vowels **α, ι, υ** before another vowel are often 'doubtful' in quantity; as *ἰλᾶος* and *ἰλᾱος*, *κοιῆ* and *κοιῆη*, *ἕρος* and *ἕρός*, *ἴομεν* (ο ο but *ἀλλ' ἴομεν*); so in most Verbs in **-ιω** and **-υω**, Comparatives in **-ίων**, Nouns in **-ιη**, &c.

(b) **η** and **ε** are interchanged, as *ἦς* and *ἐς*, *ἀν-ῆη* and *ἀν-ἐη* (Subj., § 13), *νηός* and *νεός* (Gen. of *νηός*).

(c) Diphthongs interchange with short vowels, viz. **αι, ει, οι** with **ᾱ, ε, ο**; as in the Verbs in **-αιω** and **-ειω** (§ 8, B, 1), *νεάτος* and *νείος*, *ἡμείων* and *ἡμέων*, *βαθείης* and *βαθέης*, *ὄλοιός* and *ὄλοός*, &c. Instances of a less common kind are *δέομαι* and *δέομαι*, *ἔχενα* and *ἔχεα*, *λούεσθαι* with 1 Aor. *λούεσσατο*, and the shortening of the first syllable in *εἰός*.

4. The shortening of the first of two vowels is sometimes accompanied by the lengthening of the second, as in the Genitives in **-εω** for **ᾱο** (through an intermediate **-ηο**), and the Subj. *στίω-μεν*, *φθίω-μεν*, &c. (for *στήο-μεν*, *φθήο-μεν*, see § 13, A). This is called 'Metathesis of Quantity.'

5. The diphthong **-αι** may be elided in the Verbal Endings **-μαι, -ται, -νται, -σθαι**, as *βούλομ' ἐγὼ*, &c. **οι** is occasionally elided in *μοι, σοί*.

υ is never elided; **ι** seldom in the Dat. Sing., never in *περί, τί, ὅτι*.

6. Sometimes a final long vowel forms one syllable with the initial vowel of the next word. This is found with *δὴ αὖ, δὴ οὔτω, ἐπὶ οὐ, ἦ οὐ*, and a few other cases.

7. The combinations **εα, εαι, εο, εοι, εω** may be scanned as one syllable; as *γνώσεα ἔ- | πειτα, αἰ- | κέαιτο πό- | λισ, χροσέφ ᾱ- | νά, &c.*

8. **Initial ε** followed by a vowel may often be dropped, as *ἐ-έλομαι* and *ἔλομαι*, *ἐ-είσοι* and *εἴσοι*, *ἔ-εἶνα* and *εἶνα*: so in the Pl., *ἔρχαται* (for *ἐ-έρχαται*, i e. *φε-φέρχαται*), *ἔστο* and *ἔεστο* (*φε-φεστο*).

9. **Contraction** is comparatively rare: the rules are the same as in Attic, except that *εο* is contracted to *ευ*. On **Assimilation** see § 8, B, 2.

§ 52. Position.

When a short vowel is followed by two consonants, the syllable is long. This holds for all consonants: e.g. *τρ* in *πατρός, ἐπὶ Τρώεσσι; πρ* in *ἔσσομένα πρό τ' ἔβντα; φρ* in *περιφραδέως, ἐπὶ φρεσί, &c.*

Exceptions sometimes occur before *τρ, πρ, κρ, βρ*, very rarely before other combinations of Mute and Liquid. But they are chiefly found in words which could not otherwise be brought into the verse: as *τράποντο, προσήδα, κραταίος, βροτῶν, Ἀφροδίτη, Κλυταιμνήστρη, πλέων, &c.* The same excuse applies to the short vowel before *Σκάμανδρος, Ζέλεια, Ζάκυνθος, σκέπαρνον*—words which the poet could not altogether avoid using.

§ 53. Doubtful Vowels.

1. The number of vowels which may be made either long or short, as suits the metre, is somewhat larger in Homer than in Attic poetry. Besides the instances explained in § 51, 3, we have (e.g.) *ἄνῆρ* (*ᾶ*), *Ἄρης* (Voc. Ἄρες Ἄρες), *ἴσασι* (— — υ and υ — υ); *φίλος*, but *φίλε κα-* | *σίγητε*; *δύο* and *δύω*; also interchange between *ε* and *ει*, *ο* and *ου*, as *ἔνεκα* and *εῖνεκα, πολὺς* and *πουλύς, &c.*

These cases, in which the vowel is doubtful in the usage of Homer, may be compared with those in which the Homeric quantity is fixed, but differs from the Attic. Thus we find in Homer, *κᾶλός, φᾶρος, φθᾶνω, ἴσος, τῖνω, φθῖνω, ξεῖνος, πεῖραρ, μῶνος, κοῦρος, νοῦσος, &c.*, in which the vowel of the corresponding Attic forms is regularly short.

2. In a few instances vowels are lengthened to suit the metre. e.g. the first *α* of *ἀθάνατος, ἀκάματος, Ἀπόλλωνος, ἀπονέεσθαι*, the *υ* of *θυγατέρες* (*ῦ* in trisyllabic forms, *θύγατρα, &c.*), the *ι* of *Πριαμίδης, &c.*; also final *α* in *ἀμφηρεφέα* (Il. I. 45), and a few others.

3. Sometimes, also, a short syllable followed by a caesura is allowed to count as long; as Il. I. 153 *δεῦρο μαχρσόμενος, ἐπεὶ κ.τ.λ.*; 2. 228 *πρωτίστῳ εἶδομεν, εὔτ' ἂν κ.τ.λ.* This is hardly ever found except before a pause in the sense.

§ 54. Digamma.

The alphabets used in some parts of Greece (especially the Peloponnesus) contained the letter *F*, called the digamma, answering in form to the Latin *F*, in sound (probably) to the *V*, our *v* or *w*. In Ionia neither the character nor any sound answering to it were known in historical times. In all probability, indeed, the letter never was used for the Ionic dialect.

In Homer, however, there are many words which are regularly treated, for the purpose of the metre, as words beginning with a consonant; and the same words are either actually written in other Greek dialects with an initial *f*, or may be shown from the cognate languages to have had the sound which the *f* was used to denote. From these facts it is inferred that the sound existed in the language at the time when the Homeric poems were composed. This is not indeed quite certain: for (1) there are many passages which resist the restoration of an initial consonant, and (2) the habit of allowing hiatus before certain words might be a piece of poetical tradition, handed down from an earlier time. At all events, however, the traces in the Homeric poems are sufficient to show that the sound in question existed at the time when Epic poetry was first composed in Greece. Whether the *f* was ever used in the written text of Homer is a wholly different question.

The chief words which show clear traces of initial *f* are—*ἄγ-νυμι*, *ἄναξ*, *ἄστν*, *ἔαρ*, *ἕκας*, *ἕκαστος*, *εἴσοσι*, *ἔλπω*, *ἔννυμι* (*Ἔεσ-*), *ἔπος* (*εἰπέιν*), *ἔργον* (*ἔρδω*), *ἔσπερος*, *ἔτος*, *ἰθεῖν* and *οἶδα* (*Ἔιδ-*), *εἶκω* and *ἔοικα* (*Ἔικ-*), *ιάχω* (*ιαχή*, *ἦχή*), *ἴσος*, *ἴφι*, *οἶκος*, *οἶνος*.

Initial *f* (for an older *sf*) appears in *ἀνδάρω*, *ἠδῖς*, &c. (*σφαδ-*), *ἔθω* (*εἰθάω*), *ἔκρος*, and the Pronoun *εἰ*, *αἰ*, *εἰ*. We even find *οὐ οἰ*, *οὐ ἔθεν*, &c. (instead of *οὐχ οἰ* &c.) in the text of Homer.

Initial *fr* may be traced in *φρέζω* (cp. *φίργον*), *φρήγ-νυμι*, perhaps *φρητός*, *φρύομαι*, &c.

Initial *df* in *δφέος* (*δείδια* for *δε-δφια* &c.) and *δφήν*.

§ 55. Doubling of Consonants.

1. *σ* and *σσ* interchange in the 1 Aor. (§ 9, 1), the Dat. Plur. (§ 20, 4), also in *ὄσος*, *τόσος*, *μέσος*, *Ὀδυσσεύς*; *λ* and *λλ* in *Ἄχιλλεύς*; *τ* and *ττ*, *π* and *ππ* in the Indefinite Rel., *ὅττι*, *ὅππως*, &c.

2. Certain initial consonants have the value of double letters (§ 52). Thus we never find a short syllable before *δέος fear* (*δεινός*, *δειῖσαι*, &c.), or *λίσσομαι* (*λιτή*, &c.). And short vowels are often scanned as long before words beginning with *ρ*, also before *λόφος*, *λιάρης*, *μελίη*, *μίγας*, *μέγαρον*, *νιφάς*, *νέφος*, *νέυρη*, *σειώ*, and some other words beginning with *λ*, *μ*, *ν*, *σ*.

3. With the Augment, and in Composition, the initial consonant in the same group of words is doubled: *ἄλλασσέτο*, *ἄρρηστος* (*ρήγ-νυμι*), *ἄλλοφος*, *ἐνμελίης*, *ἀγάννυρος*, *ἐπισσεῖω*, *ἔδδαισεν* (or *ἔδαισεν*, scanned -- υ).

In most of these cases we may suppose that a consonant has been lost, so that *ρ* stands for *fr* or *σρ*, *λ* for *σλ* or *γλ*, *μ* for *σμ*, *ν* for *σν* or *δν*, *δ* for *δF*, &c.

DIALECT AND STYLE.

§ 56. The Epic Dialect.

1. The dialect of the Iliad and Odyssey—called by the ancient Grammarians the ‘Epic’—is best described by the term **Old Ionic**, as being an older form of the Ionic which was spoken in historical times, and was adopted by Herodotus as the language of his history. The differences between Homeric and Herodotean or ‘New Ionic’ grammar are not slight, either in the inflexions or the syntax: but they are precisely the differences which are found to grow up between the earlier and the later stages of the same language. The Homeric poems, therefore, are monuments of an early Ionic literature. At what time they were composed—whether before or after the colonisation of Ionia, whether in Europe, or the islands of the Ægean, or the Asiatic coast, or by a poet equally at home in all Ionian cities—are questions which the language does not enable us to decide. It cannot be rash, however, to connect the school of poetry, of which these poems are doubtless the highest efforts, with the political and commercial greatness which we know to have been attained in the pre-historic times of Greece by the Ionian race.

2. The most striking characteristic, and the main difficulty, of the Epic dialect is the variety of forms which it employs,—a variety greater than we can suppose possible in any single spoken language.

3. The forms in actual use, however, are not quite so numerous as they appeared to be in the older grammars. For instance, *γέγονα* and *γέγα-μεν*, the regular Homeric 1 Sing. and 1 Plur. Pf. of *γίγνομαι*, were treated as forms of two distinct Perfects, *γέγονα* and **γέγαα*. And the same grammarians tell us in general terms that *η* and *ω* in the Endings of the Subj. might be shortened to *ε*, *ο*: not observing that the short vowel is regularly found in the Non-Thematic Tenses, and in no others. In these two instances, and in others of the same kind, the seeming variety and ‘irregularity’ were really the working of older and more complex rules.

4. Much of the Epic variety, again, is due to doubtful vowels (§ 53), the doubling of certain consonants, especially *σ* (§ 55), Metathesis (as *καρδίη* and *κραδίη*) and other phonetic influences (see § 51). In such cases we may suppose that the ordinary pronunciation was intermediate or fluctuating, so that there was no consciousness of the use of two distinct forms.

5. But after due allowance has been made for these causes of variety, the main difficulty remains, viz. the existence of palpably distinct forms of the commonest inflexions. Such are—

In the Verb,—the forms with and without Augment; the 3 Plur. in -ν and -σαν; the Subj. in -ω and -ωμι, -η and -ησι; the 2 Sing. in -s and -σθα; the Inf. in -ειν and -εμεναι (-εμεν).

In Declension,—the Gen. in -αο and -εω, -αων and -εων, -οιο and -ου, and (in the Pronouns) in -ειο, -εο, -ευ and -εθεν; the Dat. Plur. in -σι and -εσσι (often with different accent); the Acc. Plur. in -ιας, -vas, and -ῖς, -ῦς; the Pronominal forms ἄμμες, ἄμμε, ἄμμι(ν), ὑμμες, ὑμμε, ὑμμι(ν), along with ἡμεῖς, ὑμεῖς, &c.; the Prepositions παρά and παρὰ, πρὸς προτί and ποτί.

In the forms of Stems,—πολύ-s and πολλό-s, χείρων and χερείων, ὅστις and ὅτις, ὅς and ἑός, πόλις and πτόλις, πόλεμος and πτόλεμος.

§ 57. The Epic Style.

1. This multiplicity of grammatical forms can only be explained by the consideration that the language of Epic poetry was more than a *dialect*: it was a highly cultivated and consequently in some degree a conventional *style*, in which older forms were preserved by the force of poetical tradition. The use of archaic inflexion in such a style is not unknown in English: we retain in this way the 3 Sing. in -eth, many Past Tenses in -'d, the Pronoun *ye*, the Possessives *mine* and *thine* for *my* and *thy*, &c. The Homeric richness of inflexion is probably a phenomenon of the same kind, only on a much larger scale. How far the poetic dialect differed from the ordinary spoken 'Old Ionic' of the poet's contemporaries can only be guessed.

2. This character of the dialect appears also in the vocabulary, especially in the use of 'fixed epithets,' and in many conventional phrases and turns of expression. Several words and phrases are evidently used without any distinct meaning. Such are the epithets ἀμάραν, γλανκῶπις, αἰγίοχος, ἡμιγένεια, the phrases μερόπων ἀνθρώπων, πολέμοιο γέφυρα, ἀβρότητα (καὶ ἤβην), and the like.

3. A few peculiarities of form may arise from 'mixture' of dialects. Thus we find an Æolic form πεμπέρολα (for πεντ-) for the five pronged forks used at the sacrifice; see II. i. 463. The custom of using these forks is said to have been Æolic, so that the word may have been adopted with the thing.

§ 58. Metro and Syntax.

1. When Homeric and Hesiodic poetry were the only forms of literary composition—the Poetry and Prose of an age before written literature—it was natural that the structure of the Sentence should be based upon that of the Hexameter, so that the rhythmical divisions and pauses of the verse (the Cæsura, &c.) did much of the work of stops and marks of parenthesis. One illustration of this principle may be mentioned

here, as it sometimes helps us in following the train of thought in Homer:—

The rhythmical stress or accent is at the beginning of each line, and consequently a Clause which is meant to be subordinate or unemphatic is regularly introduced in the latter part of the line. Such Clauses are often parenthetical, and do not disturb the main construction: e.g.

II. 1. 63 ἦ καὶ ὄνειροπόλον, καὶ γὰρ τ' ὄναρ ἐκ Διός ἐστιν,
ὅς κ' εἶποι κ.τ.λ.

207 ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθηαι,
οὐρανόθεν.

2. 347 νόσφιν βουλεύωσ', ἄνυσσι δ' οὐκ ἔσσεται αὐτῶν,
πρὶν Ἄργοςδ' ἰέναι κ.τ.λ.

Sometimes a Clause of this kind runs over into the next line; but in that case it almost always goes on to the end of a line, e.g.

II. 2. 333 ὣς ἔφατ', Ἀργεῖοι δὲ μέγ' ἴαχον—ἀμφὶ δὲ νῆες
σμερδαλέον κονάβιζον ἀϋσάντων ὑπ' Ἀχαιῶν—
μῦθον ἐπαινήσαντες κ.τ.λ.

2. The influence of the metre in determining the use of words, and even in preserving rare words or inflexions, may often be recognised. With the help of Mr. Prendergast's Concordance it would be easy to make a list of forms regularly confined to a particular place in the verse. A single instance may be noticed. The Middle forms of ὄρω and εἶδον, which are used in Homer with an Active meaning, are found (with hardly an exception) at the end of the verse.

NOTES.

The numbers with the mark § refer to the 'Homeric Grammar.'

The subject of the *Iliad* is an episode of the siege of Troy—a quarrel between Agamemnon, the supreme king of the Greek army, and Achilles, their greatest warrior. When the poem opens, the Greeks are encamped on the coast near Troy: nine years have passed, and many Trojan towns have been taken and plundered, but the city itself still holds out.

The poet begins by announcing his subject (vv. 1—7), and then relates shortly the events which led to the fatal quarrel (vv. 8—53). The remainder of the first book may be divided into four parts, according to the changes of scene:—

1. The debate in the Assembly and quarrel (vv. 54—317).
2. The taking of Briseis, and complaint of Achilles to Thetis (vv. 318—430).
3. Interval of twelve days—restoration of Chryseis (vv. 430—492).
4. The prayer of Thetis for the defeat of the Greeks, and the half-comic scene between Zeus, Hera, and Hephaestus (vv. 493—611).

1. **θεά**, the Muse, who sings by the mouth of the poet.

Πηληϊάδεω. The two Patronymic Endings *-ίδη-s* and *-ϊάδη-s*, with the doubtful vowel of the Stem (Πηλαΐς, Gen. Πηλη-ος and Πηλέ-ος), give the forms Πηλη-ϊάδη-s and Πηλε-ίδη-s. **-δεω** is scanned as one syllable, by 'Synizesis,' § 51, 7.

2. **οὐλόμενος** is an Epic variety of the Part. **δλόμενος**, meaning 'miserable,' 'accursed;' as **δλοιο** is a form of curse. Cp. **δνήμενος** 'blessed' (Od. 2. 33), and **δναιο**, a form of blessing.

ἔθηκε 'made,' 'brought about;' cp. Il. β. 321 τὰδε ἔργα . . ἔθηκε.

3. **Ἄϊδι**, heteroclitc Dat. of **Ἄϊδος**, § 22, 2. **Ἄϊδος** is usually a person

in Homer, the god of the lower world; but cp. Il. 23. 244. Here the sense of place is required by *προΐαψεν*, 'hurled forth to Hades.'

4. *τεύχε* (for *ξ-τευχε*, § 11, 5). The Impf. shows that this Clause is really subordinate, 'while it made,' &c., § 27.

κύν-εσιν, Dat. Plur., § 20, 4. *αυτούς*, i. e. their bodies, § 46, 1.

5. *πάσι* 'of all kinds;' cp. 5. 52 *ἄγρια πάντα*, 'all kinds of game.' Here vultures are especially meant. *ἔτελείετο*, § 8, B, 1.

6. *ξ οὖ* goes with *ἄειδε* (v. 1), the poet wishing to mark exactly the part of the Trojan story which he has taken for his subject, viz. the quarrel of Achilles and Agamemnon. So Demodocus in the *Odyssey* sings of a strife of Odysseus and Achilles (8. 74 ff.), and again he sings (8. 500) *ἐνθεν ἑλὼν ὡς κ.τ.λ.* 'taking up the story from the point where,' &c. And the *Odyssey* itself opens in the same way.

The parenthesis (vv. 2-5) explains how the 'wrath' yielded matter for an Epic poem. *Διὸς δ' ἔτελείετο βουλή* does not refer to any particular purpose of Zeus; compare *Διὸς μεγάλου διὰ βουλὰς* in the sketch of Demodocus' song, *Od.* 8. 82.

διαστήτην 'parted:' *στήναι* (2 Aor.) generally implies motion.

8. *τίς τ' ἄρ . . θεῶν* 'which then of the gods,' &c.: on *τ' ἄρ(a)* see § 49, 3. *σφωέ*, § 23.

ἔριδι, with *ξυνέηκε*, 'brought them together in strife.'

ξυν-έηκε, § 5, 3. The *ε* of *ξ-ηκα* is the Augment.

μάχεσθαι 'for fighting,' 'so that they fought;' § 36, 1.

9. *ὁ* 'he,' the common meaning of the Art. in Homer, § 47, 1.

10. *νοῦσος* is Ionic for *νόσος*, § 53, 1. *ὀλέκοντο δὲ λαοί* is subordinate (see on v. 4), so that the next line is construed with *ἄρσε*. A prose writer would have said *νόσον κακὴν καὶ τοῖς λαοῖς ὀλεθρίαν*, or the like.

11. *τὸν Χρῦσσην*. This use of the Article is scarcely to be paralleled in Homer. In other examples with a Proper Name it is used with an adversative Particle (*αὐτάρ, μὲν, δέ*), and only of a person already mentioned: e.g. 2. 105 *αὐτάρ ὁ αἶψα Πέλοψ*. It may be meant to introduce a new person on the scene, § 47, 2, b.

13. *λυσόμενος*. The Act. means simply 'to release:' the Mid. means 'to obtain the release for oneself,' 'to ransom.' The notion of 'getting a thing done,' as opposed to doing it, is not the essential one: see Riddell's Digest, § 87.

ἄπερείσια, 'boundless:' *πέρ-ας*, 'end.'

14. *στέμματα* (from *στέφω*) 'a chaplet' of wool, his symbol as priest of Apollo, which as a suppliant he does not wear, but carries on his staff (*Ameis*). Note that *στέμματα* and *στέμμα* (v. 28) are used without distinction: so *τόξον* and *τόξα*. On the *ā* of *Ἀπόλλωνος*, § 53, 2.

18. = 'May the gods grant you victory, &c., if you release my daughter.' *θεοί* scanned as one syllable, § 51, 7.

19. *πόλιν*. On the scanning of the second syllable, § 53, 3.

20. λύσαίτε. The Opt. is a gentle form of Imperative, § 30, 2.

τὰ δ' ἄποινα. The Art. points the antithesis: not 'take this ransom,' but 'take instead the ransom,' § 47, 2, b.

δέχεσθαι, Inf. used as an Imperative, § 36, 3.

The Pres. δέχεσθαι brings the act into connexion with λύσαίτε ('release her, while you receive ransom for so doing'), see on v. 10. Conversely in v. 23 the Aor. δέχθαι is the main verb, αἰδεῖσθαι subordinate.

22. ἐπευφήμησαν 'gave their voices in favour:' ἐπί expresses the *direction* of the assent given: so ἐπινεύω.

23. αἰδεῖσθαι. The word αἰδώς in Homer includes all shrinking from complaint or disapproval—shame, respect, pity, &c. δέχθαι, § 3, A.

24. θυμῷ, a locative Dat., 'in his soul.'

25. ἐπί, in Tmesis, § 41, 2. μῦθον, cognate Acc., § 37, 2, 'enjoined a hard speech,' i.e. 'gave him an injunction in hard words.'

26. κηεῖω, Subj., § 13, A. μῆ κηεῖω is virtually an Imperative, 'see that I do not find you,' § 29, 5.

28. μῆ 'lest.' οὐ χραίσμη 'avail not.' τοι, encl. Dat. of σύ.

31. ἐποιχομένην. The ἰστός or beam was upright, and the worker moved backwards and forwards; cp. Lat. *obire telam*.

ἀντιόωσαν 'presenting herself for,' 'coming to.' Part. (with Assimilation, § 8, B. 2) of ἀντιάω. Elsewhere ἀντιάω and ἀντιάζω take a Gen. with the notion of 'coming to take part in' something (μάχης, ἔργων, &c.)

32. νέηαι, on the form of the Subj., § 13, B.; on the meaning, § 33, 2.

33. ἔδδαισεν, also written ἔδαισεν, § 55, 3. The original form was ἔ-δφαισα (Curt. Stud. viii. 466); as to φ, see § 54.

35. ὁ γεραῖός, on the Art. see § 37, 2, e.

37. κλυθι, 2 Aor. Imperative, § 3.

ἀμφιβέβηκας lit. 'dost stand over;' the metaphor is from bestriding for protection, cp. Il. 17. 4 ἀμφὶ δ' ἄρ' αὐτῷ βαῖν' ὡς τις πέρι πέρτακι μῆτηρ. Note that Apollo in the Iliad is especially a Trojan deity. The prominence of Apollo in Greek religion dates from Dorian times.

38. Τενέδοιο, Gen. with ἀνάσσω: so with ἡγήομαι (see on v. 71). κρατέω (v. 79). ἴφι 'mightily,' Ncut. of *ἴφι-s, 'strong;'; on the Hiatus, probably due to loss of φ, see § 54.

39. Σμινθεῦ, epithet, said to be from a town Σμίθη; or = μινκτίνοσ, from σμίνθος, a mouse.

ἐπί . . ἔρεψα 'roofed in,' i.e. 'built.' It seems strange to couple the building of a temple with the every-day service. Possibly, however, the temples here meant were more temporary structures of branches (Pausan. x. 5. 5). Others explain 'decked with boughs,' Vuyg. An. 2. 248).

40. μηρία, see the sacrifice, v. 460 ff. κατὰ . . ἔκηα, Tmesis.

41. ἠδέ 'and,' see § 49. κρήνην, 1 Aor. Imper. (κραναίνω).

44. κατὰ is here 'down from,' § 42, 2.

47. αὐτοῦ 'he,' as opposed to the arrows.
 κινήθεις 'when he moved' (not 'while he moved').
 νυκτὶ εὐκώς: so 12. 463 νυκτὶ θοῇ ἀτάλαντος ὑπάπια 'his brows the image of swiftly coming night.' ἦϊε (εἶμι), § 8, A, 3.
48. μετὰ 'into their midst,' adverbially.
50. ἐπ-ώχετο. ἐπί=the English 'over' in *go over, tell over, &c.*; so in ἐπαγείρω, 'to go round and collect' (v. 126), ἐπάρχεσθαι (v. 471).
51. αὐτάρ, § 49. αὐτοῖσι, the men, § 46, I. ἔχε-πενκές 'holding sharpness,' hence 'painful.'
52. θαμειάι goes with the Verb, 'burned thickly.'
54. ἀγορήνδε, § 24. καλέσσατο, Mid.= 'had them summoned,' by heralds. For the σο see § 9, I, and § 55, I.
56. ὅτι ῥα, § 49, 3. ὀράτο, Mid., § 58, 2.
57. ἦγερθεν, 3 Plur., § 2.
58. τοῖσι δ'. This δέ is not to be translated; it marks the 'apodosis,' or Clause completing the sentence introduced by ἐπεί.
59. ἄμμε, = ἡμᾶς, § 23. παλιμπλαγχθέντας 'driven back;' πλάζω is 'to send adrift.' πάλιν 'back' (never 'a second time').
60. εἴ κεν . . φύγοιμεν 'supposing always that we escape death:.' γε marks the contrast of θάνατος to flight.
61. εἰ δὴ 'if it has come to this that.' δαμᾶ, Fut., § 12, 3.
62. ἐρείομεν, a Subj., in form like κηχέω (v. 26).
63. ὄνειροπόλον, one who is 'conversant with dreams,' who gets divine direction in dreams. καὶ γάρ τε, § 49, 9.
64. ὅς κ' εἶποι, Opt. of the more remote End, § 34, 2, a.
- ὅ τι τόσσον ἐχώσατο 'wherefore he has taken such offence,' § 37, I.
65. εὐχολῆς 'whether his complaint is about a vow (unperformed),' § 39, 5. On εἴτ' ἄρ', § 49, 3.
66. αἶ κέν πως κ.τ.λ. (let us ask) 'in the hope that it will be his pleasure' &c. βούλεται, however, cannot be a Subj., since the short vowel is not found in the Pres Subj. of Verbs in -ω. Probably the true reading is βούλητ' ἀντίσας (Curt. Verb. ii. 72).
70. The μάντις does not merely predict: he understands the whole case, and knows the mind of heaven regarding it. A θεοπρόπιον (v. 85) is a revelation of the mind or temper of a god, given either directly or by signs. ἦδη, Plpf., § 7, 2. On the Art., § 47, 2, d.
71. νήεσσι, § 20, 4. ἡγέομαι with the Dat. means 'to guide,' with the Gen. 'to command.' εἴσω is here = εἰς; not 'within,' as in Attic.
72. ἦν, from ὅς = *suis*. τήν, Art. = Rel., § 47, 3.
74. κέλεαί με. Calchas has not been named, but understands Achilles to appeal to him as μάντις of the army.
76. σύνθεο 'give heed.'
77. ἦ μὲν, § 49, 4. πρόφρων, with ἀρήξειν (= προφρονέως), 'that thou wilt be forward in succouring me.'

78. *χολωσέμεν* 'that I shall enrage.'

79. *καὶ οἱ κ.τ.λ.* 'and whom the Greeks obey.' The second member of the sentence is independent of the Relative; cp. v. 95.

80, 81. *χώσεται*, Subj. with short vowel, § 13, Λ. *χέρης* 'a subject' (= *ἐποχείριος*), serves as Positive to *χείρων* or *χερείων*, 'inferior.' *χώσεται* and (v. 81) *καταπέψη* are instances of Subj. without *ἄν* in a general reflexion, § 33, 1, α.

χόλον γε 'his fit of rage,' opposed to *κότος*, 'resentment,' 'spite.'

82. *ἀλλά* marks the apodosis, = 'yet.' The correspondence of the two Clauses *εἶπερ—ἀλλά*, is further marked by *τε—τε*, § 49, 9.

88. *ζώντος καὶ . . . δερκομένιοι*, a pleonasm, used for the sake of solemnity: cp. *ζώντων καὶ ὄντων Ἀθηναίων*; cp. also v. 99 *ἀπριάτην ἀνάποινον* = 'without money and without price.'

89. *κοίλης*, for *κοίλησι*, § 20, 6. *ἐποίσει* (*ἐπιφέρω*).

90. *σμπάντων Δαναῶν*, with *οὐ τις* in v. 88.

92. *θάρσησε* 'took courage.'

98. *ἐλικώπιδα*, probably 'with well-rounded face.' The Masc. occurs at v. 389 *ἐλικώπες Ἀχαιοί*. *ἔλιξ* always implies a bent or twisted form: thus, *νῆες ἀμφιέλισσαι* 'ships evenly rounded:' *ἔλικας βοῦς* 'well-rounded, goodly oxen.'

99. *ἀπριάτην* is an Adv. in Od. 14. 317. and so perhaps here.

100. *πεπίθοιμεν*, a Reduplicated Aor., § 4.

103. *ἀμφιμέλαιναί* is to be taken with the Verb *πίμπλαντο*.—'were filled (so as to be) black (with rage) on both sides.' *ἀμφί* is used in this way of various feelings, e.g. Il. 3. 442 *ἔρως φρένας ἀμφεκάλυψεν*; 6. 355 *πόρος φρένας ἀμφιβέβηκεν*; Od. 8. 541 *ἄχος φρένας ἀμφιβέβηκεν*. Similarly *περί* in Il. 11. 89 *περὶ φρένας ἕμερος αἰρεῖ*.

The notion of *blackness* as a sign of anger is natural enough; cp. *νυκτὶ ἐοικώς* (v. 47), also Il. 17. 591 *τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα*. (This interpretation, which comes in substance from the Alexandrian Grammarians, is defended at length by Autenrieth, in his edition of Nagelsbach's commentary. He reads *ἀμφὶ μέλαιναί*—perhaps rightly.)

104. *λαμπετώνντι*, § 8, Β. 2. *ἔτε-την*, Plrf., § 7.

105. *πρώτ-ιστα*, a double Superl.

κάκ' ὀσσόμενος 'with mischief in his look.'

107. 'Evil is dear to you to prophesy.' i.e. it is your pleasure to prophesy evil, § 36, 2. On the Art. see § 47, 2, d.

110. *δή* gives a shade of irony, like our 'really.'

112. *πολύ βούλομαι* 'I greatly prefer;' cp. v. 117. *αὐτήν* 'herself' (rather than any ransom). On the Pl. *προβίβουλα* 'I prefer,' § 26.

114. *ἔθην*, § 23, 1, 44, 3, 54. *χερείων*, see on v. 80.

116. *ὤς*, Demonstr., § 48, 1. *δό-μεναι*, Inf., § 15.

119. *ἔω*, Subj., § 13, Λ.

120. *λεύσσετε* is emphatic, 'it is in full view of all that my prize

is going from me.' ὅ = 'that' (not in agreement with γέρας), see § 48, 2.

123. γάρ. The speech begins (somewhat abruptly) with the reason for the proposal which is made in v. 127, but is already in the speaker's mind.

124. ξυνήϊον is 'a piece of common property,' from ξυνός 'common' (like ξεινήϊον, the gift of a ξείνος).

ἴδμεν κείμενα = ἴδμεν ὅτι κείται, § 37, 7.

125. τὰ μέν. The Art has the force of a Rel.; but see § 47, 3.

ἐξεπράθομεν 'have taken by sack from.'

126. παλίλλογα goes closely with ἐπαγείρειν, 'to collect back.' The notion of 'collecting' is given both in παλίλλογα and ἐπαγείρειν, Achilles dwelling on it with rhetorical variety of phrase. λαούς is best taken (as Mr. Paley suggests) after ἐπαγείρειν, which is construed as a Verb of 'asking' or 'taking from,' with a double Acc. Otherwise we should have the Dat.; cp. 4. 341 σφῶϊν μέν τ' ἐπέοικε κ.τ.λ. Besides, the collection would be made *from*, not *by*, the λαοί, the rank and file.

128. αἶ, § 49. ποθι, § 24. On the force of κεν, see § 33, 1, e.

129. δῶσι, Subj., § 2.

131. μή δὴ οὕτως, § 51, 6.

132. κλέπτε νόω 'do not seek to trick by scheming,' = do not try to contrive a trick. παρελεύσασαι 'get beyond,' 'get the better:': so παρεξελθεῖν Διὸς νόον (Od. 5. 104) 'to outwit Jove.'

133. 'Do you mean, in order that you may have a prize for yourself, that I should sit down tamely in want of one—and accordingly tell me to give back this maiden?' αὐτάρ marks the apodosis (as Il. 3. 290): κέλευαι δὲ κ.τ.λ. would be in Prose κελείων or ὅτι κελείεις, ' (is this what you want) when you bid me,' &c. On αὐτῶς see § 46, 2.

135. εἰ μέν κ.τ.λ. The apodosis is left unexpressed because it is only on the second of the two alternatives ('if they do not give'), that anything is to follow.

136. ἔρσαντες 'making it fitting,' pleasing, to my mind; cp. the Adj. θυμήρης 'pleasant.' ἀντάξιον 'an equivalent,' for Chryseis.

137. δώ-ωσιν, § 13. On the second δέ, see on v. 58. The Subj. ἔλωμαι gives a peremptory tone (= I am resolved to take); § 29, 1.

139. κεν with the Fut. κεχολώσεται, § 35; so v. 175, 523.

ὅν κεν ἴκωμαι 'whom (in the case supposed) I shall come to,' § 33, 1.

140. ἤτοι (properly ἦ τοι) is a strong affirmative, § 49, 1; distinct from ἤτοι 'either.'

141. ἐρύσσομεν, Aor. Subj., § 13, A: so ἀγείρομεν, θείομεν, βήσομεν.

144. The order is, εἰς τις, ἀνὴρ βουληφόρος, ἔστω ἀρχός.

148. ὑπόδρα ἰδῶν 'with a scowl;': properly 'looking from beneath' (his eye-brows).

149. ἐπιεμένηε 'that dost wear' as a coat of armour; ἕννευμι, § 11, 4.

150. πρόφρων. cp. v. 77. πείθηται, Subj., § 29, 3, 'how shall any one obey words for thee,' = obey thy words.

152. αἰχμητάων, Gen., § 19, 5.

154. οὐδὲ μὲν 'nor yet,' = Attic οὐ μὴν οὐδέ, ἀλλ' οὐδέ.

155. Φθίῃ, in Thessaly, the home of Achilles.

156. ἐπειή (υ υ -), for ἐπέι; so τίη for τί, v. 365.

157. ἡχῆεσσα. Hiatus, § 54.

158. μέγα 'very.' χαίρης, for the sequence of Tenses see § 34, 2. c.

159. τιμὴν 'vengeance,' lit. payment; cp. 3. 286-288.

160. τῶν, Neut.; the Gen. with Verbs of emotion, &c., as v. 180, 429.

162. δόσαν δὲ κ.τ.λ., cp. v. 79. υἷες, § 22, 2.

163. μὲν, = μὴν, § 49, 4. ἴσον, for *fίσον*, § 54. ὀππότε, § 55, 1.

164. Τρώων πτολίεθρον, not Troy itself, but any Trojan town (such as Chryse, Thebe); hence the Subj. without ἄν, § 33, 1, c.

165. πολυαἰετος, i.e. full of rapid movement, onset, flight, &c. (ἀίσσω).

167. τό, Art. of contrast, § 47, 2.

168. κάμω. The Aor. expresses the *access* of weariness.

170. ἴμεν, Inf., § 15, A. κορωνίσιν 'curved.'

οὐδέ σ' ὄτω, σ' is for σοι; ὄτω is ironical, 'I do not fancy,' 'I have no notion,' cp. v. 296. ἀφύξειν, Act., of drawing for another's benefit. Achilles declines to be the humble minister to Agamemnon's avarice.

173. ἐπ-έσσυ-ται, Pres. ἐπι-σσεύω: Reduplication, § 11, 2.

174. ἐμεῖο, § 23. πάρα, = πάρεσι, § 41, 1.

175. κε, as v. 139, 'will honour me' (if you do not). μητίετα, § 17.

180. Μυρμιδόνες, the Thessalian people of whom Achilles was chief.

184. πῆμψω, Fut. Ind., of what he is obliged to do: ἄγω, Subj., of what he does of his own will; κε shows that the latter depends on the former, 'I in that case will,' &c., § 31, 1.

186. στυγέω is the strongest word in Homer for the feeling of fear.

187. Literally, 'to think (of himself) alike with me:' ἴσον is a Neut. used adverbially, cp. ἴσα in Od. 15. 520 τὸν ἰὺν ἴσα θεῶ Ἰουκίησιν εἰσορέωσι, 'look upon him equally with a god,' i.e. as equal to a god.

ὁμοιωθῆμεναι ἄντην 'to put himself in comparison with me face to face.' The Aor. in -θην is here Reflexive, like the Middle.

188. ἐν is adverbial, στήθεσσι a locative Dat., 'his heart within debated in his breast.'

190-192. ὃ γὰρ gives point to the alternatives, ἢ -ἢέ, § 47, 1.

In v. 191 ὃ (δέ) marks the contrast with τοὺς μὲν κ.τ.λ.

191. ἀναστήσειεν 'make them rise,' i.e. break up the assembly. τοὺς means 'the others,' the rest of the assembly.

194. ἦλθε δ' is the apodosis to εἰς ὃ κ.τ.λ.; see on v. 58. The change from the Impf. to the Aor. makes this clear.

197. στη 'came and stood,' cp. v. 6. κόμης 'by the hair.'

200. οἶ, Athens, 'her eyes looked terrible.'

201. **πεπερόντα**. Words are so called because they fly from the speaker to the hearer—a kind of personification.

μιν, with *προσηύδα*. **φωνήσας** ‘raising his voice.’

203. **ἴδη**, Mid.: cp. *ὄρατο*, v. 56. Some ancient critics read *ἴδης*.

205. **τάχ’ ἄν . . ὀλέσση**, a solemn threat, § 29, 4. **τάχα** ‘quickly.’

211. **ὀνειδισον ὡς ἔσεται περ** ‘revile him (by telling him) how it will be;’ *ὡς ἔσεται περ* standing as object to *ὀνειδισον*: cp. Od. 21. 212 *σφῶϊν δ’ ὡς ἔσεται περ ἀληθείην καταλέξω*, ‘I will tell you the truth as to how it will be.’ **ἦτοι**, see v. 140.

216. **εἰρύσασθαι** ‘to uphold, save:’ Aor. of the *act* of obedience which kept the command from failing.

217. **καὶ . . περ**, § 49, 8. **ὥς**, ‘so,’ § 48, 1.

218. **ἐκλυον**, Gnostic Aor., § 25, 2. **αὐτοῦ** is emphatic, ‘he who listens to the gods is heard himself in return.’

219. **ἦ** ‘spoke,’ § 8, A. 2: the 1 Sing. *ἡμί*, ‘I say,’ occurs in Aristoph.

221. **βεβήκει** ‘took her way:’ *βέβηκα* expresses properly the attitude of walking, the step or stride, § 26, 2; hence *βεβήκει*, ‘was in act to go,’ comes to mean ‘started to go’ (not ‘had gone’). The intervention of Athene was evidently suggested by the difficulty of understanding why Achilles should have given way to Agamemnon so much as he did. The difficulty is inherent in the subject of the Iliad: the anger of Achilles is made as fierce and calamitous as possible, but it must not bring on a catastrophe at this point of the story.

226, 227. **πόλεμος**, the ordinary battles in which the whole army (*λαός*) took part, is opposed to *λόχος*, ambush, which was the work of chosen champions (*ἀριστήες*). **πόλεμῶν**, § 53, 3.

228. **τέτληκας** ‘hast the heart,’ § 26, 2. **κῆρ** ‘destruction.’

230. **ὅστις κ.τ.λ.** ‘from any one who speaks in opposition to you,’ the Clause standing as object to *ἀποαιρεῖσθαι*.

231. **δημοβόρος βασιλεύς** is an exclamation (not Nom. for Voc.).

Note that the charges of cowardice and avarice are merely rhetorical, and do not answer to anything in Homer’s character of Agamemnon.

232. **ἦ γὰρ ἄν κ.τ.λ.** ‘else this had been the last outrage,’ § 30, 6.

234 ff. The sceptre does not belong to Achilles. It is borne by the Achaean *δικασπόλοι*, i.e. it is held by each speaker in turn, to show that he is ‘in possession of the house.’ Achilles casts it down when he has done speaking, v. 245: cp. the scene, Il. 18. 505.

236. **περὶ . . ἔλειψε** takes a double Acc., as a Verb of ‘taking from.’

238. **θέμιστας** ‘judgments,’ the usages which in a primitive society answer to what we should call ‘the course of justice.’

εἰρύταται ‘have in their keeping,’ ‘uphold,’ § 26.

πρὸς Διός ‘at the hands of Jove,’ by his authority.

239. **ὄρκος**, here in its strict sense, the object sworn by.

244. **ὃ τ’** ‘that,’ § 48, 2.

245. **ποτί**, in Tmesis, = *προσέβαλε γαίη*.
250. **τῷ**, Dat., § 38, 1. **μερόπων**, a conventional Epic word, the meaning of which is unknown; see § 57, 2.
251. **τράφεν ἢδ' ἐγένοντο**. The more important word is put first.
256. **κεχαροίατο**, Reduplicated Aor., § 4.
257. Lit. 'If they were to hear all this about you fighting,' = of your fighting; *πυθέσθαι τι τινός*, to hear a thing of a person.
258. **περὶ . . ἔστέ** 'are beyond,' 'excel.'
- βουλὴν** 'in counsel,' Acc., § 37, 4. **μάχεσθαι**, § 36, 2.
262. **ἴδωμαι**, Subj., § 29, 6: on the Hiatus, § 54.
263. **οἶον Πειρίθοον** = *οἶος ἦν Πειρίθοος*, by 'Attraction.'
265. This line is probably interpolated (from Hes. Scut. 182), in order to bring in the Athenian hero, Theseus.
268. **Φηρσίν**, the Centaurs; *φήρ* is Æolic for *θήρ* (Thessaly being Æolic), and is here used as a proper name. The reference is to the war of the Centaurs and Lapithae.
270. **ἀπίης**, possibly 'distant,' *ἐξ ἀπίης γαίης* being a repetition of *τηλόθεν*. Or, *Ἀπίη γαίη* may be an old name for the Peloponnesus; see Mr. Gladstone's 'Studies on Homer,' I. 379.
271. **κατ' ἑμ' αὐτόν** 'by myself,' as an independent *πρόμαχος*.
273. **καὶ μὲν** = *καὶ μὴν*, § 49. **ξύνιεν**, § 2.
274. **ὔμμες** (= *ὑμεῖς*), said to be Æolic; § 23.
275. **ἀποαίρεο**, for *ἀπο-αιρέ-εο*.
277. **ἔελ'**. The *έ* forms one syllable with the final *η* of *Πηλείδῃ*. The choice is between this unusual Synzesis and the post-Homeric form *θέλω*.
278. **οὐ ποθ' ὁμοίης κ.τ.λ.** 'has a right to no common measure of honour:' *ὅμοιος* is often = 'common to all.'
283. **Ἀχιλλῆϊ μεθέμεν χόλον** 'to let go your anger in favour of Achilles:' constr. as in Hor. Od. 3. 3, 33, *iras . . Marti redonabo*.
284. **ἔρκος πολέμοιο** 'a bulwark against war,' § 39, 1.
289. **ἄ τιν' οὐ κ.τ.λ.** 'in which (Acc., § 37, 1) I deem that some one [meaning himself] will not obey him.'
291. 'Therefore do his revilings dash forward to be spoken?' i.e. 'is that a reason for this outburst of abuse?' The *ὀνειδέα* are half personified (like *ἔπια πτερόεντα*, v. 201); as in Hdt. 7. 160 *ὀνειδέα κατιόντα ἀνθρώπῳ φιλέει ἐπανάγειν τὸν θυμὸν*, 'hard words when they go down into a man are apt to stir up his wrath:' cp. also Hdt. 1. 112 *ὥστε κατιόντος τοῦ οἴνου εἰς τὸ σῶμα ἐπαναπλώνει ὑμῖν ἔπια κακά*, 'when the wine goes down evil words are floated up.' With *προθέω*, cp. Od. 24. 320 *δρυμὸν μένος προὔτυψε* 'rage charged forward' (like *Τρῶες δὲ προὔτυψαν* in the Il.). On the Inf. *μυθήσασθαι* see § 36, 1.
292. **ὑποβλήδην** 'taking up,' 'interrupting:' there is no form of address in this last speech of Achilles.

294. ἔργον, Acc., § 37, 1. ὑπέίξομαι, Fut. with εἰ δὴ 'if really,' 'if it must be that;?' cp. v. 61.

296. ὄτω, cp. v. 170. Achilles echoes v. 289, mockingly.

299. γε points the contrast between ἀφέλεσθε and δύντες, 'since you have but taken away what you gave.'

302. εἰ δέ (εἰ δ' ἄγε, &c.) is generally explained by supposing an Ellipse (εἰ δὲ βούλει), but this is very doubtful. γνώωσι, § 13.

306. ἔϊσας. An Epic variety for ἴσας, used in certain phrases only.

307. ἦϊε, Impf. of εἶμι, § 11, 3. Μεινοϊτιάδῃ, Patroclus.

311. ἐν is adverbial, 'went among,' i.e. with them.

314. λύματα, = Attic καθάρματα, 'off-scourings.'

317. ἐλισσομένην περὶ καπνῶ, 'eddying round the smoke,' i.e. borne up in the smoke-wreaths. So in Il. 22. 95 ἐλίσσομενος περὶ χειῆ, of a serpent 'coiling himself round (the inside of) his nest.'

320. Ταλθύβιον. A family of heralds claiming descent from him existed in historical times in Sparta, Hdt. 7. 134.

322. κλισίην, Acc. with a Verb of motion, § 37, 6.

323. ἀγέμεν, Inf. = Imperative, § 36, 3.

324. δώησιν, usually δώ-η, § 2. ἔλωμαι, v. 137.

326. ἐπὶ μῦθον ἔτελλε, v. 25.

331. ταρβήσαντε 'struck with awe;?' cp. θαρσήσας, v. 85.

333. ἦσιν, for Ἔησιν, § 54.

338. τῶ δ' αὐτῶ κ.τ.λ. 'they themselves.'

340. καὶ πρὸς τοῦ, not 'the king,' but 'him too, the king,' § 47, 2, b.

δὴ αὐτε, cp. δὴ οὕτως, v. 131; § 51, 6.

342. ὄλουῆσι, ὄλους, § 51, 3, c.

341. γένηται, Subj. with εἰ, § 33, 1, c.

343. πρόσσω καὶ ὀπίσσω, i.e. 'backwards as well as forwards;' he sees only πρόσσω, does not look round and consider the whole case.

344. μαχέονται should probably be μαχεοῖατ', § 2, (3 Plur.)

349. ἐτάρων with νόσφι λιασθεῖς.

350. ἐπ' ἀπίρονα. So Aristarchus: the MSS. have ἐπὶ οἴνοπα.

351. αὐτός, by his own act, § 46, 1. ἀπούρας, Part. of ἀπηύρων.

352. περ, in its simplest use, 'very.'

353. τιμὴν περ 'honour, surely, he ought to have bestowed on me.' ὄφειλλεν, Homeric form for ὄφειλεν.

362. σε φρένας, Acc. of 'whole and part,' § 37, 5.

363. εἶδομεν, for φείδομεν, § 54. Besides the long and short Stems in οἶδ-(α), ἴδ-(μεν), this Pf. uses two others—

εἶδ-, in the 1 and 2 Plur. Subj. εἶδ-ομεν, εἶδ-ετε, and the Part. Masc. εἶδ-ώς (but Fem. ἴδ-νῆα): also in the Fut. εἴσομαι (for εἶδ-σομαι).

εἶδε-, in the Subj. εἶδέ-ω (or εἶδῶ), εἶδῆς, εἶδῆ, 3 Plur. εἶδῶσι; also Opt. εἶδε-ίη-ν, and Fut. εἶδή-σειν.

365. πάντα is governed by ἀγορεύω, 'why do I tell you this (telling it) all to one who knows it?' On ἰδούη see the last note.

368, 369. The division of the spoil, according to the constitutional usage of the time, was made by the army. Each 'king' was given a separate 'prize' (γέρας), a piece of spoil taken out (ἐξαιρετόν) before the general division, which was no doubt made by lot.

382. On the Art. see § 47, 2.

388. μῦθον, Acc. of cognate meaning, § 37, 2.

393. περί-σχεο 'protect,' metaphor as in ἀμφιβέβηκας, v. 37.

ἤϊός, Gen. of εἰς 'good,' with peculiar rough breathing.

394. λίσαι, Imper. of the 1 Aor. ἐλλισά-μην. The λ of this Verb always has the value of a double letter: hence Διά λίσαι, see § 55, 2.

396. σοο with ἄκουσα. πατρός 'my father.' Peleus; but cp. v. 358. The ancient critics were perplexed by the question where Thetis lived: see Ar. Nub. 1067-8.

399. ὁππότε 'whenever the time was that.'

403. Βριάρεων—Αἰγαίωνα. Where two names are given, one said to be used by the gods, the other only by men, it will be found that the divine name is the one which has the clearer meaning. Βριάρεως is of course from βριαρός, 'strong.' The Greeks liked proper names to convey some meaning of good omen.

408. ἐπί with ἀρήξει, Tmesis, § 41, 2.

409. τοὺς δὲ . . Ἀχαιοὺς, § 47, 2. ἀμφ' ἄλα, the camp being in the bay between the two promontories, Rhœtæum and Sigeum. ἔλσαι is 'to pen,' drive into a corner (Root *fel*).

412. ὅ τ' 'in that,' § 48, 2.

414. αἰνά τεκοῖσα 'miserable in my child-bearing:' the idea is repeated in v. 418, τῷ σε κακῇ αἴσῃ τέκον. αἰνά, Adv., § 37, 1.

416. 'Thou hast thy portion (of life) for a little while indeed.' ἔγν lengthens the preceding syllable, § 55, 2.

418. ἔπλεο 'hast come to be' (2 Aor., formed like ἔ-σχε-το, ἔ-σπε-το, αἴσῃ, Instrumental Dat., § 38, 3.

419. τοῦτο, here = 'this matter of yours,' like Lat. *iste*, § 45.

424. κατὰ δαῖτα 'about a feast,' 'on the business of a feast.'

428. ἀπεβήσεται, § 9, 3. αὐτοῦ 'where he was.'

430. ἀέκοντος, with βίη, 'doing violence to his unwillingness.'

434. προτόναισιν 'by the forestays' i.e. ropes from mast to prow.

436. In this mode of mooring ships the stern faced the shore, and was made fast by stern-hawsers (πρυμνήσια), while the bows were prevented from swinging by blocks of stone (εὐναί) thrown out with ropes attached to them: see Riddell and Merry's *Odyssey*, Appendix 1, § 18.

449 ff. οὐλοχύτας 'meal of sprinkling.' The word οὐλαί (not οὔλαι) meant barley-meal, prepared in a primitive fashion that seems to have survived in ritual.

The sacrifice began by washing of hands and the lifting up of the *οὐλαί* (*οὐλοχύτας ἀνέλοντο*) ready for sprinkling. The prayer followed, accompanied by the act of sprinkling (*οὐλοχύτας προβάλλοντο*, v. 458), and also by the cutting off and burning of the forelock of the victim, which is not mentioned here; cp. *Od.* 3. 446. After these preliminary rites (*κατάρχεσθαι*) the attendants raised the victim's head—a symbolical way of offering it to one of the 'upper' gods—and the chief officiating person—king or head of the family—killed and flayed it. The thigh-bones were cut out (*μηρούς τ' ἐξέταμον*) and covered up between two layers of fat (*κνίση*); slices of meat from other parts of the carcase were laid upon the fat (*ἐπ' αὐτῶν ὠμοθέτησαν*), and the whole was burned, with libations of wine, as the portion of the gods. Cp. *Od.* 3. 440-460, with Riddell and Merry's notes.

There is some difficulty about the forms *μῆρα* (v. 464) and *μηρία* (v. 40, &c.)—both used only in speaking of sacrificial rites. Probably they are old synonyms of *μηροί*, applied to the parts actually offered (viz. the bones and fat), because these parts were supposed to be accepted by the gods as equivalent to the whole thigh. This is indicated by the story of the trick played by Prometheus (*Hes. Theog.* 535 ff.).

454. ἴψασο 'didst bear hardly on,' 'punish:' cp. *ἐν-ιπή* 'rebuke.'

461. *δίπτυχα*, Acc. Fem.; the ordinary Nom. is *δίπτυχο-ς*: § 22, 2.

462. *ἐπί*, with *λείβε*, 'poured over them.'

466. *ἐρύσαντο* 'drew off' (from the spits).

467. *τετύκοντο*, redupl. Aor., § 4.

468. *εἴσης* 'even,' fair to all; cp. v. 306.

469. *ἐξ* . . *ἔ-ντο* (*ἴημι*) 'let away,' 'satisfied:' cp. *μεθέμεν χόλον*, v. 283.

470. *ἐπεστέψαντο* 'filled up.' *ποτοῖο*, Gen. of Material, § 39, 4.

471. *ἐπαρξάμενοι δεπάεσσιν* 'having given first drops all round into the cups' (to be poured out as libations before the cups were filled). The Verb *ἄρχεσθαι* may be applied to any preliminary ritual, and *ἐπί* gives the notion of going 'over' or round the company, as in *ἐπώχετο* (v. 50). *ἐπαγείρειν* (v. 126); see Merry and Riddell on *Od.* 3. 340.

473. *καλόν*, Adv. = Attic *καλῶς*, § 37, 1. *παιήονα*, the song of rejoicing.

474. *φρένα*, Acc. of the seat of feeling, § 37, 4.

475. *ἐπί*, in Tmesis, = *κνέφας ἐπήλθε*.

478. *καί*, here used to mark the apodosis: so in v. 494.

479. *ἴκ-μενον* 'favouring,' Lat. *secundus*; 2 Aor. Part., § 3, A.

481. *πρήσεν*. *πρήθω* has the meanings 'blow' and 'burn.'

κῦμα is the broken surface of the sea; cp. v. 483 'the ship coursed through the *κῦμα*;' also v. 496.

481, 482. *ἀμφί* is used adverbially, *στείρη* is a locative Dat.: cp.

αἰγιαλῷ βρέμεται, II. 2. 210, also the note on v. 188 (above). νηός, with στείρη, 'on the stem of the ship as it sped along.' πορφύρεον expresses a dark and turbid quality of colour.

484. ἐπεὶ ῥα, § 49, 3. κατὰ στρατόν 'off the camp.'

486. ἔρματα 'stays,' 'props.' ὑπό, Adv., 'under it.'

490 ff. πωλέσκετο, φθινύθεσκε, ποθέεσκε are Iterative forms, § 10.

492. πτόλεμος is an Epic form for πόλεμος: so πτόλις for πόλις.

493. ἐκ τοῦτο, i.e. from the meeting with Thetis. δωδεκάτη, v. 425.

Note the dramatic skill with which the blank caused by the twelve days' delay is filled by the episode of the restoration of Chryseis, so that there is no sense of pause in the action.

495. οὐ λήθετ', Impf. 'did not meanwhile forget,' § 27.

496. ἀλλ' ἦ γ', Art. as in v. 320, § 47, 1. ἀνεδύετο, § 9, 3.

497. ἠερίη 'in the early morning,' cp. ἤρι 'early,' also αὔριον. For the use of the Adj. of time, cp. v. 424 χθιζὸς ἔβη, v. 472 πανημέριοι ἰλάσκοντο, &c.

498. εὐρύοπα 'looking far and wide,' here an Acc., as if from εὐρύοψ: more commonly it is a Nom., § 17.

509. ἐπὶ . . τίθει, Tmesis, 'bestow on;' τίθημι as in v. 2.

510. ὀφέλλωσιν 'increase,' 'glorify.'

513. ὡς 'so,' § 48, 1. ἐμπεφυῖα, 'clinging close:' on the form. § 6, 2.

515. ἀπόειπε 'refuse.' ἐπι=ἔπεισι, § 41, 1. ἐπι δέος, § 55 2.

518. λοίγια ἔργ', sc. ἔσται. ἐχθοδοπήσαι ἐφήσεις 'will set me on to get into a quarrel.'

520. αὐτως 'as it is,' i.e. without fresh provocation, § 46.

523. κε with the Fut., § 35: cp. v. 139.

524. εἰ δ' ἄγε, v. 302. πεποιθήσ, Pf. Subj., § 13, A.

526. οὐ γὰρ ἐμόν 'for nought that comes from me,' 'no word of mine;' cp. ἔξ ἐμόθεν in v. 525. παλινάγρετον 'to be taken back.'

528. ἐπ' . . νεύσε, Tmesis, ὀφρύσι being an Instrumental Dat., § 38, 3.

529. ἐπερρώσαντο. The Verb ῥάωμαι is used of quick, springing movement: here of the hair tossing forward with the nod.

531. διέτμαγεν 'parted,' § 2; τμήγω=τέμνω (II. 16. 390).

536. μιν, with ἠγνοίησεν 'she was not unaware (about him) that he,' &c., Acc., § 37, 7. ἰδοῦσα 'when he saw him:' on seeing him he divined what had happened.

540. τίς . . θεῶν 'which of the gods.' δὴ αὖ, § 51, 6.

546. εἰδήσειν, see on v. 363. χαλεποὶ κ.τ.λ. 'it will be difficult for you to know them,' § 36, 2: cp. v. 589.

550. ταῦτα ἕκαστα 'all these questions of yours,' § 45; cp. IO. 432. 23. 95.

552. ποῖον τὸν μῖθον, Art., § 47, f. 'what is the word which,' &c.

553. καὶ λίην 'assuredly;' λίην (like μάλα, v. 85, 173) is used to

strengthen the affirmation. πάρος, with a Pres., 'I have not hitherto been in the habit of asking you.'

555. μή σε παρείπη 'lest she have gained thee over.' παρειπεῖν, like παράφημι in v. 577 (Attic παραγορεύω), 'to talk over.'

558. ὡς . . τιμήσης 'that thou wilt honour:' the corresponding independent clause would be τιμήσω (Subj.) ἄλλω δὲ κ.τ.λ. The Subj. is retained after κατανεῦσαι because the event is still future.

561. δαιμονίη 'unaccountable,' 'infatuated,' implying a blindness or perversity caused by a god: as we say 'what possesses you?'

562. ἀπό θυμοῦ 'away from my heart,' i.e. out of favour.

567. ἄσσον ἰόνθ', i.e. ἰόντα, Acc. after χραίσμωσι, 'avail not against the assault.' χραίσμειν usually takes an Acc. of the thing kept off; here ἄσσον ἰόντα (με) = 'my coming on,' § 37, 7. ἀάπτους 'not to be touched,' 'irresistible.' ἐφείω 'put forth,' 2 Aor. Subj., § 13, A.

572. ἐπὶ ἧρα φέρων, by Tmesis for ἐπιφέρων ἧρα 'offering pleasing service,' = 'making himself agreeable.' The ancient reading was ἐπήγηρα: see Mr. Merry's note on Od. 3. 164.

575. κολυφόν 'noise,' 'a wrangle.' ἐλαύνετον 'carry on,' 'keep going.'

579. σὺν . . ταράξῃ, Tmesis; cp. *con-* in *confundo*.

580. εἴ περ κ.τ.λ., 'for suppose he chooses' &c. No apodosis is necessary: cp. v. 135.

582. καθάπτεσθαι 'take him in hand:' Inf., § 36, 3.

586. τέταθι, Pf. Imperative, § 6, 2. ἀνάσχεο 'bear up,' 'endure.'

589. ἀργαλέος . . ἀντιφέρεσθαι, i.e. 'it is a hard matter to set oneself against him,' § 36, 2.

591. τεταγών, a Reduplicated Aor., § 4, § 28, 2: cp. Lat. *tango*.

593. κάππεσον, for κατ-έ-πεσον, § 24 *sub fin.*

596. παιδὸς ἐδέξατο 'took from her son.' χειρί 'in her hand.'

598. οἰνοχέει is applied to 'nectar,' by a slight extension of use. So χαλκεύς came to mean a worker in metal generally.

600. διὰ with the Acc. of motion 'through,' § 42, 3.

603. οὐ μὲν 'nor yet,' § 49, 4.

606. κακκείοντες, Fut. Part. of κατάκειμαι.

ἕκαστος. Note the Sing.; 'they went—each one.'

610. ἱκάνοι, Opt. of indefinite frequency, § 34, 1, c.

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