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THE

ODYSSEY OF HOMER

EDITED

WITH MARGINAL REFERENCES, VARIOUS READINGS,
NOTES AND APPENDICES

BY

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VOL. I.

BOOKS I to VI.

τὴν Ὀδύσσειαν, καλὸν ἀνθρώπινον βίον κάτοπτρον.

Alcidamas apud Aristot. Eth. iii, 3, 4.

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

1 ἠὲ φιλόξενοι, καὶ σφιν νὸς ἵστι Θεοῦς, ἦ. 121 (see note there) i. 176; cf. πρὸς γὰρ Διὸς ηλεύν ἀπαντες ξεϊνοι τε πτωχοὶ τε, ἦ. 207—8, ἦ. 57—8; Ζεὺς δ᾿ ἐκτιμήτατο ἵεταον τε ξεϊνον τε, ἦ. 270. ὁ δ᾿ αἰτὶ βοῦλοντο Θεὸι μεμνησθαι ἵεταοι, ἦ. 353, where see note; πάντες δὲ Θεῶν χτένοις ἀνθρώποι, γ. 48. See also the description of an upright king as Θεοῦς, ἦ. 109 foll. Many other passages may be found in Nägelsbach, V., die praktische Gotteserkennniss.
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Greek literature generally took little hold on England, save theologically, until Bentley's, or rather Porson's time, as shown by the dearth of native editions of the poet.

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

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

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

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

6 The portion of this criticism which bears upon Homer has not a spark of originality or vigour. Addison is chiefly content to follow Aristotle and Louginus; and where he departs from them makes us perhaps wish that he had stuck to them more closely. The superficiality of his remarks, that Vulcan among the Gods, and Thersites among mortals, are parallel examples of buffoonery (No. 273, 3rd paragr.), that "there wants that delicacy in some of Homer's sentiments, which now appears in the works of men of a much inferior genius", and that his "thoughts" are sometimes "low and vulgar" (No. 279, 3rd and 4th paragr.), will strike every one. We may excuse Addison individually, as he does Homer, on the score of "the fault of the age", but it is of the age that I am here speaking. In Lord Macaulay's Essay upon Addison a similar opinion as regards his Greek scholarship is even more strongly expressed.
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ence(7). Indeed Greek scholarship is first uninterruptedly luminous amongst us from the almost yesterday period of Porson. But, however that be, the history of the diffusion of Homer is to a great extent the history of the progress of Greek literature revived. It shows that not only the fifteenth but the sixteenth and seventeenth centuries had passed by before there appeared even an English reprint of any foreign edition of the Iliad and Odyssey together. Barnes in 1711 has the honours of our first native edition. Bentley is said to have intended to edit Homer. He would, no doubt, have done the work grandly, but how the text would have fared in his hands we may judge from the way in which he handled that of Horace.

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

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

VI. The reaction which has taken place in the last half century from the extreme views of Wolf (8) as to the origin and unity of the Homeric poems, is a warning against any sanguine hopes being cherished in favour of the permanent acceptance of any hypothesis, however sparkling with originality and enriched by learning. Still, a hypothesis, however perishable in itself, may have a subjective value as explaining an editor's point of view. Nor is its incompleteness at once an evidence against it, if it covers only such ground as seems probably secure, and is content to let many questions float.

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

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

9 See below p. xii. n. 14 and p. xxxvi.
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during not only these four centuries but for certainly two centuries later they were still most popularly known by oral recitation. During this time, however, they had come under the influence of written texts. It will be seen that between the Pisistratic and the Ptolemaean periods various persons busied themselves with explanations of the poems, on much of which a shadow of obscurity was then beginning to fall; and the text was, of course, recopied perpetually. The preparation of the text of the Iliad for Alexander by Aristotle is the culminating point of these Homeric efforts before Zenodotus (300 B.C.), from whose time criticism is first continuously traceable.

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

(1) ἀλλ' ὅ μὲν ἐν νῆσῳ κεῖτο κρατέρ' ἄλγεα πάσχων,
and in § 13, with a single change of tense the same line is applied to describe Odysseus pining for his home. Now, compare both those with § 395, where the hero’s delight at first sight of land is compared to that of a child for his sick father’s recovery: — but a single word is changed,

πατρός, ὁ ἐν νοῦ σφραγίς παιτερ’ ἀλγεώ πάσχων.

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

πόλεμος ὁ ἄνθρωπος μελήσει,

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

μῦθος ὁ ἄνθρωπος μελήσει

πᾶσι, μάλιστα τοῦ ἐμοί· τοῦ γὰρ κράτους ἔστ’ ἐν οἶκῳ.

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

μηροῦς τε πνῆμας τε καὶ ἀμφό τε χεῖρας ὑπερθεν,

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

σφέω δ’ ἀποτελέσαντε πόλεμος καὶ χεῖρας ὑπερθεν,

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

γυναίκα δ’ ἐθήκε τινα ἔλαφον, πόλεμος καὶ χεῖρας ὑπερθεν.

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

... ἐπεὶ νῦ τοι ἄλα σινυνθά περ ὦ τι μάλα δήν,

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

ἤσπαιρων δὲ πόλεμος καὶ κύννινθά περ ὦ τι μάλα δήν.

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

10 The passage has been rejected by some critics, but see note ad loc.
memory, would compose, that there is no room for nosi-
tiveness on the question; but I think this character-
istic commends itself to such a case by all the rules of mental
analogy. When thrown side by side, as I have placed
them, these have some of the effects of parody, or remind
us of the Aristophanic ἀνδραπόδιον ἀπολέσεως tagged on to
all sorts of initial penthememers.

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

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

XI. Another token of oral recitation is the variety of equivalent forms for the same word. Writing trains down the wild luxuriance of language; it lops some shoots and develops exclusively others. In Homer the healthy vigour of the “gadding vine” is predominant. We find a stage of language in which this profuseness, especially of pronominal and verbal forms, reigns unchecked. We find moreover a power of shifting the weight of the voice from syllable to syllable at will, so, as that ἐρώσαμεν should become ἐρῴσαμεν, and ἐς in effect ἐδς; which again suggests the first freedom of a
muse unbroken as yet to the yoke of written forms. The prevalence of hiatus as an original feature, undeniable, I think, by any who deals candidly with the text as he now finds it, is due to the same oral power of governing in recitation the sound generated.\(^{11}\)

\[\text{XII. Colonel Mure, it seems to me, is successful in establishing that a knowledge of writing existed in a great part of Greece far earlier than Wolf allowed; and that it was practised for certain purposes, such as the register of sovereigns or other official personages, the publication of laws, the recording of oracles, and the inscription of monuments.}\] \(^{12}\)

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

\[^{12}\text{The list of Olympic victors, from Corebus downwards, was kept at Elis, that of the Carnean victors at Sparta, as also that of the Spartan kings with the years of their reigns. The priestesses of Herâ were similarly registered at Sicyon. From these } dwâyôqapal \text{ or some of them was compiled by Charon of Lampasacus, before Herodotus had written, his work called the Prytanes or rulers of Lacedaemon; whilst Timeus drew up from comparison of them, what may be called } Fasti Dorici, \text{ in which chronological differences were closely noted (Müller’s Doriens, vol. I. p. 149—50).}\]
to be public when the reporters are in the room. The absolute use of the word γράφειν, sc. νόμος, confirms this view, and doubtless descended from the ancient time when writing was very rare. How much older than Solon written testaments were, or whether so old, it is impossible to know, and superfluous to enquire. In their earliest age they would doubtless be drawn by an official scribe. To take a familiar instance, the existence of the "Book of the Law" is no proof that writing, or even reading, was familiar to the Hebrew people. The Levites probably engrossed that knowledge, and doubtless the injunction of a "bill of divorcement" would operate as an impediment rather than a facility in the age when it was given; since it would compel resort to a Levite, which would cause delay, and give passions time to cool. It is strange that Colonel Mure should think that Archilochus' allusion to the σκινδήλη implies that he "was in the habit of writing his works" and "of distributing copies of them". His other arguments, based on the strictures of Herodotus on the ancient and later Greek alphabet, on the ascription to Palamedes of the invention of letters, and on the allusions by the dramatic poets to the art of writing, as practised in the "heroic" age from which their fables were drawn, are either satisfied by the acknowledged existence of writing

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

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

15 This is quite consistent with the New Testament condemnation of its principle.

16 έξεω τιν' ὑμῖν αἶνον ὁ Κηρεύδης,

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

17 ib. p. 447.
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for a limited purpose, or nullified by the known licence of poetic fiction. With regard to the arguments gathered from the poems themselves, the famous passage in Z. 168 foll. certainly proves that a despatch on a matter of life and death might in the poet's view be transmitted and deciphered. But it may be that this is meant to be regarded as a family secret, obtained through the Asiatic connexion of Prætus rather than generally diffused. The word σήματα or σήμα, thrice repeated, rather points to some form of hieroglyph than to written characters, as in the coin of Gortys here engraved, whose τὸ σήμα is the actual lion. A further argument, based on the expression τὰ ἐν πάντα θεόν ἐν γονίσσας κεῖται (18), which is interpreted by Colonel Mure to mean, in some book containing the written decrees of fate, seems to me inadequately supported. Copious as are the Homeric references to Fate under various terms, there is not one allusion anywhere to a "book" of fate. ἦςα spins the lot of suffering at birth, and Zeus has two vases (πίθοι) of good and evil fate on his threshold: further, the "lines (πεῖρατα) of victory are held above by the gods" (19). Such are the images of the poet's own finding, and we must abstain from adding to them. But even allowing ancient oracles, committed to writing, to have been alluded to, this is one of those rare and distinct purposes already allowed for above, to which early writing may have been directed (20). All these arguments fall short of the point at issue, which is the popular use of writing on such a scale as would assist the author of poems consisting of 12,000 lines apiece.

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

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

22 Mr. Grote’s argument (ab. sup. p. 527), that a τυφλός ἄνηρ (Hymn Apoll. Del. 172) could not have used a MS., is superficial. He might have been prompted from it in case of need.


24 The many germs of civilization which Solon’s time evinces, and which his legislation in regard to property leads us to suppose, make it difficult to think that the application of writing to so obviously useful a resource, as the fortifying the memory for recitation, could be longer delayed; especially as men’s wits would be stimulated to the application by the chance of a prize. We are to remember also that for 300 years previously the use of convenient writing materials had been within the reach of the Egyptians and Phenicians.
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XIV. If a written Homer thus sprang up per accidens, and in its influence was rather felt than seen, and Solon attempted in this crude state of the text to deal legislatively with recitations; it is quite consistent that difficulties should have revealed themselves which threw Pisistratus back on an endeavour to establish accuracy in the text itself, and to do that advisedly which had been done fortuitously before. And in this sense we may allow that he, in the words of Wolf, "carmina Homeri primus consignavit literis, et in eum ordinem redegit quo nunc leguntur" (25). If incompetent to expel what was extraneous — a question to which I purpose further returning—he would have to arrange what was received, and to familiarize the Athenian mind with the consciousness of a Homeric text as an objective whole. And here we may accept the suggestion of Mr. Grote (26), that the period has now been reached, in which a class of readers may be looked for; and in which, a standard text having been settled, the poet, free before as a bird of the air, was, as it were caged in a litera scripta, although all but a few lettered men would still know him by recitation only; and, this continuing to be his popular life, a good deal of fluctuation might still exist among the readings of the rhapsodists.

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

Of whose influence on Homer, however, an overestimate has perhaps been formed.

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

26 He fixes such a period at 660 — 30 B.C., or nearly a century before Pisistratus (Grote ub. sub. p. 531): a fortiori therefore, might it be the case, at Pisistratus' time.
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notice (27). He, no doubt, by these means gave a direction and a concentration to Athenian taste, and supplied Athens with the means of gratifying it, and the value of the result must be multiplied by the influence acquired by the Attic school of thought in later times. It will be more convenient, however, to resume consideration of this subject further on.

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

27 We can thus justify the couplet of the epigram said to have been inscribed on the monument of Pisistratus at Athens, in which he declares himself as τὸν μὲν ἐν βουλῇ Πισίστρατον, ὃς τὸν Ὕμηρον ἰδφοιά σαφοῦς ἀφενά τὸ παῦν ἄκαθόμενον.


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

28 The Scholl. have preserved many more than are mentioned in the marginal readings of this or probably of any edition. The scope of such a margin is not to be a receptacle for all refuse readings, but only to invite the reader’s judgment to such as seem to possess at any rate plausibility, and generally something more.
ever, we have a bare glimpse of a non-Aristarchean Homer. Since Aristarchus’ time there is no trace of any sources which were unknown to him having been even enquired for: but from the Augustan era downwards several critics, among whom Didymus is the leading name, found that time had again brought round the period of lustration, and passed all the various streams of learning derived from the first Alexandrines through the filter again. Among the vast variety of readings of which now no trace is left, it is impossible to say how many that were true have perished at each great revise. For such is human frailty that its best judgment has probably let slip on every such occasion something that is true, and established something that is false. As regards the variants themselves, no general theory seems worth advancing. A probable source of a large number of original variants has been suggested above. The practice of recitation would lead to many more. The strongly formulaic character of the phraseology would allow the substitution of one formula for another of the same metrical value. Even without such distracting influences a reciter, whose wit was readier than his memory, might alter much, and, as will be shown below with regard to interpolations, might, if popular, establish a school of followers, and so garble or disguise the text as to make it difficult for all the resources of subsequent criticism to detect the true reading. Then must be taken into account all the dangers to which MSS. are liable. But these the Homeric poems share in common with all other ancient writings, although since 200 B. C. they had for about four centuries such a hold on critical attention as prevented further textual errors from accumulating. It must suffice to consider on their individual merits in the following notes ad loc. such variants as seem worth the trouble, and to omit the rest. There is one other circumstance, which on the whole tells in favour of carefulness in preserving the Homeric text: it is that from the earliest times, when education was systematically given, they were used as school-books, and were standard classics. It is natural to suppose a greater vigilance over such a
text than over one which was less essential to the mental culture of the Greek race.

XVII. As regards the genuineness of the forms of words in Homer, the first broad argument in its favour is based on their fitting into the metrical structure, and on the fact that the later use of language tended mostly to cut them down, which therefore, if yielded to, would often have lamed the line. Even such contractions as would substitute spondees for dactyls, considering the dactylic preponderance which we find surviving, need no wide margin of allowance. It seems indeed likely that Homer’s language was slightly archaic in his own time. We cannot suppose him to have reached the artistic level on which he stands without many steps of ascent having been raised by others before him. Many preludes of shorter flight must probably have been essayed, and ruder schools of song have had their day, before he arose to transcend them all, and perhaps tacitly to incorporate the results of some\(^2\). The very copiousness of his matter suggests this, and still more its complication. Conventionalisms of diction and established formulæ of expression, common to him with Hesiod, suggest previous workmen and a handicraft which had become traditional. They can hardly fix themselves as features of manner in one man’s lifetime. Now, such schools of song tend to arrest that flux of language to which all that we know of human speech bears witness, and the rhapsodists would doubtless maintain a familiarity with whatever uncouth or prolix forms were dropping out of the most current vernacular; while the vinculum of the metre, although not without some such elasticity as innovators might improve, would check any wide licence of departure from the primitive standard. If at or before the period of Solon interpolation was, as we shall see reason to think, successful for a

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29 Thé Ambros. and other Scholl. on γ. 267 mention as δοξολ earlier than Homer, Demodocus the Laconian, Glauceus, Automedes of Mycenæ, Perimeles of Argos, Lycimnius of Cuprasium, Hipist of Doris, Phæidas (or Phalaridas) the Laconian, Probolus of Sparta
time, it could only have been so by keeping to acknowledged old Achean forms, those which were vernacular once, but have come down to us as "Epic", so called from the works which have preserved them.

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

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

XIX. As regards the preservation of the word-forms till that time, the tenacity of an unlettered populace for their ancient forms of speech is remarkable in an age the upper social surface of which may be over-run with written and even printed literature. Thus most rural nooks of England contain remnants of Chaucerian English. In Greece there were, however, but scanty traces of a national life in rural quietude independent of the cities. It is not likely that antique traits of dialect lingered, unless in Boeotia, with the rustic muse. In Attica especially the assimilation of the people’s tongue to that of the capital was probably early accomplished. But the rhapsodists kept the ancient tongue alive, and Homer held his own. The grand master of song had raised a monument of language which became a barrier in itself. Similar has been the influence of Shakspeare and, more uninterruptedly, of the Authorized Version of the Bible among ourselves. Homer would derive a still stronger influence from the fact that he was recited when cities met in festive mirth around the altar of some national deity. The heart of the nation would fix itself with filial reverence upon his words, which fired them with a momentary impulse of patriotism beyond municipal barriers, and reminded various tribes of their original unity, as each retraced its dialectic rill in the parent lake of epos. Our argument does not descend to jot and tittle, but it hardly admits of doubt that the essential forms, familiar in their ring of sound upon the ear, would descend with the true song as its native vehicle, just as they would form the only possible credential for spurious imitations. I do not think that this view need be rejected even by one who were disposed to accept the ingeniously constructed antique text of Payne Knight. Those archaisms only disguise our present text, they cannot be said essentially to alter its forms. As regards the digamma, while
nothing is better established than its Homeric existence, nothing is more uncertain or perhaps less uniform, than its actual force; see p. xi, n. 11. Fluctuating usage, and the poet's own caprice, might in many words mould this perishable element to a type either prominent or subdued. It is necessary to insist on the great elasticity proper to the yet unwritten Epic tongue, and to caution learners against the prejudices imbied from the early study of the most highly artificial poetry. If an Englishman would be a sympathetic student of Homeric diction, he should shut up Virgil and open Chaucer. Although even here the influence of writing renders the parallel imperfect in the extreme.

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

30 Cf. Archil. V. 1, θεύς διὰ σέλματα νησὸς φοίτα with μ. 420, αὐτὰρ ἐγώ διὰ νησὸς ἱψηλῶν; id. XXIV. 5—6, χαλέπησι θεῶν ὁδύνησαι ἐκεῖ πεπαρμένος with Ε. 399, ὁδύνης πεπαρμένος, also with Ἱ. Apol. Pyth. 180 χαλέπησι . . . ὁδύνης; with μ. 42, Διὸς . . . ἐκεῖς, M. 8 θεῶν δέκτης; id. XXXII, νῆσης ὅλην θεοῖς πελάγησα with Η. 102, νῆσης πελάγησα ἔχονται ἐν ἄθανάτοις θεοῖσιν; id. LXXII, πολλῆς ἀλὸς ἐν πελάγεσσι with ε. 335, Α. 358, ἀλὸς ἐν πελάγεσσι; ib. LXXXVIII. 4—5, ἀλὸς ἡ γαστίρια νόου τε καὶ φρέας παρῆγγεν εἰς ἀναιδείαν with Η. 286—7, γαστίρια . . . σύλλομεν, ἡ πόλις καὶ ἄνθρωποι οἴκουσι, and Κ. 391 παρεῖ νόου ἦγα-

γεν' ἔκτοις; Tyrtaeus 1.1, τεθνάμεναι γάρ καλὸν ἐν προμάχοις πεσόντα with Ο. 522,
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exhibit the forms of all the principal dialects, but not intermixed, as we find them in Homer. In each a dialect predominates, although in most not with the sharp exclusiveness which the poets of the following century exhibit. They stand in short, as they might be expected to stand, on the supposition that our present Homeric text is the genuine product of an age considerably earlier, each diverging in a different direction from it and finding its new centre in some point nearer or more remote. Among the nearer may be rated firstly Archilochus, then Stesichorus and Simonides of Amorgos, then Mimnermus, Tyrtæus, and Solon, the last two having a narrower vein of epic language and showing the dialectic principle — that of the Ionico-attic — more fully developed. Alcæus and Sappho have a greater divergency, and show dialectic features yet more marked. Alcman stands somewhat similarly by himself in relation to Doric, but has a tinge of closer affinity with the first group. Simonides of Ceos I exclude from the list, as having a character too markedly advanced even to close it. He imbeds a good deal of Homeric phrase, but with the air of conscious adoption, even where an express citation is not meant. The Attic terseness of his epigram has nothing in common with the large fulness of measure which Homer yields,
while his other pieces approach the form of the dramatic chorus.

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

31 Mure vol. III. Bk. iii, ch. iii § 10.
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6. Further, since Homer was equally popular among poets of all the dialects, not one corrupt ed text only, but several would have arisen, and would have left some traces.

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

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

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

32 There was among the early odd, in the hands of the Alexandrine critics one known as the Æolíκη or Æolís, but there is no reason to suspect the designation of any other than a local force, as in the case of the Αγγελίκη etc.; see schol. on Od. §. 286, and Buttman's note there.

33 See Gladst. I, i. pp. 30—1.
This again is what we might expect; it resembles the spontaneous redundancy which we trace so frequently where nature has her way.

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

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

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34 Thus among the pronominal forms the epic ἔγων is found also in Æolic, the epic ἐμεία is justified as a mere lengthened form of the ἐμεί of Ionic or the ἐμεί of Doric, the epic τόρη by the Laconian Doric τοῦρη, the epic τέλν is Doric also, the πέν is paralleled by πέν of Attic and Doric tragedy, ὄμεν ὀμεί ὀμή ὀμί are at once epic and Æolic, the case-forms of τῶς and ὅς or ὅς in Homer are all traceable in the Ionic of Herodotus, the rare ὄμοθεν (ὰ. 1.0) is explained by his ὀτίθ-ἀμε. The extended forms of case-endings, as ἀκούστισσα, are directly in the line of grammatical analogy, and must in many cases have been supposed as its necessary links, even had they not occurred. To similar verb-forms the same remark will apply.
earlier matter most venerable and primitive which it incorporates — in the following century; and the Shield of Hercules, which has superficially a greater resemblance to the diction of the Theogony, at a considerably later period than either, not however later than the earlier part of the 7th century (35) B. C. Mr. Paley, the most recent editor, has remarked, that “to a considerable extent it is a cento of Homeric phrases and expressions; more so even than of Hesiodic. This is precisely what we should expect from an Ionic rhapsodist” (36).

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

35 “Hercules (on the Chest of Cypselus) appears armed with his bow as in the old Homeric legend, not with the club and lion’s skin as in the innovation of the Rhodian Pisander which first acquired popularity in the age of Cypselus himself.” Mure vol. III. iii. vii, § 7.
36 Paley’s Hesiod p. 108. See also note on Scutum H. 431.
37 Paley’s Hesiod, Pref. VI, note 3.
38 Mure II. ii. xxii. § 2.
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XXVII. The terse and word-stinted style of the purely gnomic passages, which form a considerable part of the work, is utterly alien to the easy affluence of the Homeric muse. And these are of more value for the present argument, since in them any alterations in the forms of the words are far less easy; while the fact of their being proverbs is strongly conservative of their native form, in which they would pass from mouth to mouth quite independently of their being committed to writing (39). The Hesiodic mannerism also, which makes predicative words, mostly compound adjectives, do duty as subjects, (40) marks reflection as superseding the outspoken first impression of the earlier style. And a still further refinement in the same direction is the way of telling a thing not in itself, but by its results (41) — the substitution of secondary for primary

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

40 Such are φιλόδικος, ἀνόστεος, πέντεος, for the snail, the cuttle-fish, and the hand respectively; so χειρόδικαι "might-for-right men", i. e. lawless, εὐφρόνης for the night, Ἐνὸς πεταλ for sails (used in Homer for oars, but as a predicate, τὰ τε πεταλ ἡμέρι πέλαναι l. 124). Goetting, Prosat. ad Hes. Op. XXX—I, notices that Ἀeschylus "cum Pythagorā proxime accedit ad hanc inventionem vocabularum"; instancing ἄνθεμοννυγός for the bee in Perse 604, ἄλναννος for the sea ἱθ. 570; and calls this an "oracular language", comparing that used by the Pythia at Delphi. He observes that the Works contains many instances of this usage, but the Theogony few; which confirms the view taken above of the greater antiquity of the latter. To the same oracular class he refers the ἄλνας (Works 202 foll.) of the hawk and nightingale, — the oldest of Greek fables in the Ἀssopian sense — connecting the term with ἄλναμα, "i. e. sententia cujus tecta est significatio". All these seem to me clear indications of a later school of thought. One might add also the vilification of women, or shall we say, with Mr. Paley on Works 375, the first indication of the courtesan? Either of these seems non-Homeric, and I think also post-Homeric.

41 Such are the maxim γυμνὸν σπείρειν γυμνὸν δὲ βοστείν in 391, cf. Virgil Geor. I. 299 nudus arv, sese nudus, meaning, that both would need to be done during the warmer weather; the direction δυνώς ἔξων μακελήν πόνον ὀφθέτεσα τιθην σπέρμα καταχρύτων, 470—1, where the birds scratching laboriously for ἄλα
phenomena — which Virgil has, with excellent taste as regards his own time and circumstances, imitated in the Georgics.

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

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

seed indicate the depth to which it is to be “buried”; and the caution in 496—7 μὴ σὲ κακοῦ χειμώνος άμμηκαίην παταμάρψη σύν πενηί, κεντή δὲ παχύν πόδα χείρι πείπος; this descriptive action is noticed by Victor Hugo in his Notre Dame, p. 406 ed. 1836, as characterizing sufferers from cold.

42 We miss in the Works and Days the characteristic class of open-formed verbs in -οω -ωω, which are noted above as missing in Archilochus. The Theogony has a fair sprinkling. The Shield of Hercules a due proportion, where it is probably an imitative feature. There is one in the Works and Days in a passage which Goetting (Hes.Opp. not. ad v. 504), and Mr. Paley (Hesiod, Prof. p. ix) concur in regarding as non-Hesiodic. In this poem the table of pronominal inflexions is far more limited than in Homer, even allowing for the small scope which a didactic poem furnishes as compared with one so full of dramatic life as his. In the typical forms — οιο gen. sing., and — εμανα pres. infin. act. the preponderance is slight, but it is on Homer’s side. There is a great deficiency in the reduplicated Homeric forms of aorist and of future not being paulo-post. As regards some more special classes, the mixed aoristic forms, as βῆσε κλέως, are wanting. The forms of ειμι and ειμί are jejunse as opposed to Homeric luxuriance. κιο ειμον, frequent in Homer, occurs once only, I believe, in the Works (v. 343). I have observed in
as between Homer and Hesiod, would all taken together
have perhaps a decisive weight, since analogy would be
in favour of the co-existence of a greater and a lesser
dialectic richness of inflectional forms in the earliest
known stage of the Greek language(43); that stage, how-
ever ancient as regards us, being yet certainly in itself
both late and transitional. Still, taken together, they
amount to something, as confirming the argument de-
derived from the subject matter of the Works and Days.
If there be, further, reason for regarding the passage
v. 724 ad fin.(44) as older than the chief part of the
poem, the argument gathers strength, since certain
forms noted as rare in the previous portion occur fre-
quently in this.

\[ \text{them no nom. masc. of the form ἡμετερα ἡμετερα, save the conventional epithets of}
\]
\[ \text{Zeus ἐδρασά ἐδρασά νεφεληγεν. The contractions βασιλεὺς and βουγίς}
\]
\[ \text{(v. 248, 265, 611) are opposed to Homeric usage as regards those words, although}
\]
\[ \text{we have in Homeric παλένεις and ἀρχός acc. plur. (A. 151, Ψ. 851, A. 494, Ψ. 178).}
\]
\[ \text{The versatile adjective πολύς πολύς πολλός is reduced to fewer varieties. The}
\]
\[ \text{article in one passage occurs with its full force of contrasting persons or things}
\]
\[ \text{with μήν and ὅς in a clause. It is v. 287—9}
\]
\[ \text{τήν μήν τοι παντίτερα καὶ ἱλαδὼν ἐσον ἐλεόθαι}
\]
\[ \text{ὁδιδάσκει· λεγή μήν ὅδης, μάλα ὅτε ἔγνυθι νάλει.}
\]
\[ \text{τός ὅτε ἀφετής ἱδράτα θεοὶ κ. ὀ. l.}
\]

43 Thus is the 14th century, whilst Chaucer inflected the verb 'to love', in
the pres. indic., I love, Thou lovest, He loveth, We, Ye, They loven. Barbour in
Scotland wrote uninflectionally I, Thou, He loves, We, Ye, Hi (they) loves, and
John de Trevissa, rector of Berkeley in Gloucestershire, in the sing. as Chaucer,
but in the plur., We loveth, ye loveth, they loveth. Craik's Engl. Lang. pp. 88,
93. For this and some other English illustrations I am indebted to the Rev4. T.
W. Norwood of Cheltenham.

44 It is likely that such a calendar would have been among the earliest fruits
of observation or of superstition, and that the rules of ceremonial propriety, which
precede the calendar, are a highly venerable tradition. They will bear compari-
son with some of those laid down by Moses, or to which, already perhaps tradi-
tional, he gave a sanction. The many proverbs and maxims scattered in single lines,
couplets and triplets up and down the poem, may possibly have even in their pre-
sent form a higher antiquity than any single rhapsody of the Iliad. They, doubt-
less, came down in some rude rhythm from father to son amid a rustic population,
and would have been easily gathered by the poet from their lips for the benefit of
the "much misguided Perses".
XXX. But the Homeric word-forms derive some further confirmation from the Hymns, in popular phrase "Homeric", which date however, the bulk of them, as is clear from internal evidence, from a period when the rhapsodists' art had become little else than a handicraft of rules and phrases. We shall not far err in placing most of them with Mure at various intervals in the two centuries which terminate with the ascendance of Pissistratus. That to Ceres is probably not older than the commencement of Solon's period, that to Pan is probably as late as the year of Marathon. "The blind old man of Scio's rocky isle" had become a conventional *ille ego*, and the personality which he assumes in the Delian Hymn is strikingly contrasted with the non-personal tone of his genuine works. The occurrence of the name Peloponnesus also marks a post-Homeric age. In all, although least in that to Ceres, there is a want of independence of diction, a perpetual tagging of Homeric phrase, sometimes queerly perverted from the Homeric use of it. All show an absence of lofty conception or powerfully marked individuality of character, a striving after petty effects, and an overdevelopment of accessories for the sake of their symbolic or mystical bearing, which marks the day when genius had left the epic vehicle to priestcraft. Owing to the sacro-festive element in the Greek mind, these Hymns were abundantly popular apart from the question of their merits (45); but they are important as belonging to the period to which the first crude shape of a written text of Homer has above been ascribed; and they carry down a living epic strain, however shallowed and dwindled from its original volume, far into historic times. In them may be observed nearly the same retrenchment from the Homeric word-forms which was noticed as prevailing in the Works, whilst they are still more barren in some special forms, as

45 They compare in this respect poorly with the lay of Demodocus in the Ody. 8. 266 foll., which is in the nature of a Hymn to Hephaestus (Mure II. ii. xx, § 3), and even with a large portion of the "Shield of Hercules": they are, however, in close keeping with some of the legends in the Theogony, which, indeed, might be viewed as an introduction to them. The Delian Hymn has been ascribed to Cynæthus or some other rhapsodist of Chios (ibid. p. 328).
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the case-endings in ὑπι, ὀφι, in the reduplicated aorist, and in the 3rd plural perf. and pluperf. pass. forms in ἀται ἀτο, save such as are expressly borrowed from Homer. They show a still greater fluctuation of the digamma (46). The epic cast of language had become in fact conventionalized, and they rather imitate Homer than create in his style, and rather repeat him, than imitate him. But, as regards our argument on his word-forms, they are highly valuable, because they show, as those word-forms through later speech became altered, what form the alteration took. They seem to exhibit in conjunction with Hesiod how the standard of epic diction gradually declined. If it had been flattened down into conventionalism by perpetual recitation, we should not trace the differences which now occur. As it is, primitive characteristics are thrown out in relief, and we rest assured that even the decomposing influences of writing, however early they may be assumed to have begun, have so far spared the archaic features as to allow us to recognise the genuine style. If we continued to believe on other evidence than the language, that Homer, Hesiod and these Hymns belonged to different periods, then uniformity, if found, would imply debasement. The extent to which the Homeric type recedes from the Hesiodic, and this from that of the Hymns, confirms on the contrary the substantially primitive character of the former; and this must form my excuse for having led the reader so far into matter which is, properly speaking, extraneous to the subject.

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


47 Gladst. I. i, p. 56.
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I think that they would not equally check interpolations, but they would undoubtedly tend to preserve the word-forms in their purity. Local and dialectical peculiarities would bear witness against each other, and traditional usage would prevent those forms which were independent of all dialect from being warped in a dialectic direction. If for instance a Dorian rhapsodist had recited with the φ final instead of the σ, as in παῖρ, τοῖρ for παῖς, τοῖς (48), or if an Attic one had substituted closed for open syllables, there is little doubt that such a liberty would have been resisted by his compeers. Yet it may contrariwise be also supposed that forms not retained in any known dialect would tend to drop out of use, and others to be tacitly substituted for them. Where the bond of the metre allowed such substitution, the tendency must be admitted as real; and the influence of a written text, when that came into extensive use, would concur with it. We should set off against this the influence of the rhapsodists, who in the time of Plato (49) had grown to be condemned by the cultivated minds of the day, and were probably men of the people holding fast a popular tradition with a class feeling, while their cultivated despisers would have wished to improve them out of it. Whatever influence they could exercise on the copies which were in circulation, would probably be in favour of the early and genuine features of the text (50), and this perhaps is all that can be said. The rhapsodists’ art does not seem to have come down to the Alexandrine period, or if it did, it had sunk so far in esteem as to be set aside in silent contempt. We hear universally of copies, and not of men.

48 See the early Peloponnesian Monuments in Bocck vol. I passim.

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

50 τοὺς γὰρ τοὺς ἄρσαίους οἴος τὰ μῖν ἐπὶ ἀκριβοῦντας αὐτοὺς δὲ πάνω ἡμίθιοὺς ὤνομας. Χει. Memor. IV. 2, 10.
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XXXII. But before the rhapsodist’s art had fallen thus low, it had had contributed something more than oral recitation to preserve the text of Homer. On page Lxi following, among the names of the Aute-Zenodotean commentators, appear those of several from the time of Pindar downwards, who wrote in explanation of the poet. Their labours were doubtless for the most part hermeneutical rather than critical; but as most of those between Theagenes the earliest, and Aristotle, who with two of his disciples edited or revised the Iliad and Odyssey, were themselves probably rhapsodists (51), and as one of them, Antimachus, was a poet, we can hardly doubt that their feeling would have been against the influence of transcribers. At any rate, in their hands the oral and the written text could hardly fail of being turned to some account as useful checks upon each other; and as they flourished over a wide geographical area, from Rhégium in the southwest to Lampscus in the north-east, a considerable variety of tradition may be supposed to have been embodied in their works. If any attempted to deal critically with the text, and we can hardly suppose that Aristotle’s διδάσκω was wholly without this element (52), they probably did so on subjective grounds. At the same time they could hardly fail to accumulate materials for the better informed judgment of a later day. And as Plato, who flourished only a century before Zenodotus, mentions the names of several of them (53), and those not the most eminent of the number, there is little doubt that most of their works reached Aristarchus, who came sixty years later, and

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

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

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

OM. OD. 1.
were included, so far as he cared to include them, in the *apparatus criticus* which he employed. At this period or earlier, special names, as "the Ægestea of Diomedes" (54), appear to have been already given to distinct portions of the Iliad, and, no doubt, the Odyssey also enjoyed a similar arrangement. Between Pisistratus and Plato Homer was the ruling influence in intellectual Greece. Philosophy then awoke to divide with him the empire of mind. But nowhere is the influence of his poetry more manifest than in Herodotus (55), unless it be in Plato himself. XXXIII. It has been mentioned that Homer was a text-book of instruction for boys, and enjoyed in that respect a better chance of careful supervision than most poets. He was also a public care to governments in many cities of Greece, who followed or perhaps anticipated the example set by Pisistratus (56). Statesmen, however, only concentrated and methodized the attention which the irregular but more sweeping influence of national enthusiasm secured to him. Wherever a rhapsodist of considerable fame had flourished, his readings would probably be accepted by his citizens, and adopted as the standard text; and in this way most of the more famous men who had lived by Homer and for him, would probably leave their impress on his works, and contribute positive testimony to be sifted by future grammarians. Those grammarians undoubtedly laboured under a deficiency of what Colonel Mure calls "black-letter scholarship" in the more flourishing period of literature. An anecdote, which Diogenes Laërtius has

54 Herod. II. 116.

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

56 Conversely Clisthenes, the tyrant of Sicyon, is said (Herod. V. 67) to have forbidden the competitive recitation of Homer in that city. Mr. Grote thinks (I. p. 514 note 1) that the prohibition related to the *Thebais* and the *Epigoni* ascribed to the poet; Mr. Gladstone argues (I. i. p. 50) that the prominence given to Argos in the Iliad would provoke the jealousy of a despot even more. Certainly the subject matter recited seems to be of less importance than the public concourse and those national sentiments which it would stimulate, save in so far as the most popular lay would tend to produce that effect in the highest degree.
preserved, bears on the point. "How", enquired the poet Aratus, who professed criticism, "could one come by an uninvited text of Homer?" Timo answered him, "If one could meet with the ancient copies, and not those now-a-days corrected" (57). The tone of irony of this reply seems to indicate the hopelessness of any such quest. Yet, still as a good parchment will easily outlast its century (58), and as the expense of copying a work of 12,000 lines would operate to check destruction before it was worn out, it is probable that a fourth or even a third transcript from a Pisistratid archetype of the Iliad or Odyssey may have reached Zenodotus.

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


58 The argument is indeed, if anything, considerably understated. There are many remote rural parishes of England with parchment registers intact and legible from the time of Elizabeth, in a climate more adverse to such preservation than that of the shores of the Mediterranean. What would have been the cost in the time of Pericles or of Aristotle of a single such διαθέα as would contain a hundred hexameter lines? Probably, if we include the copyist's labour, not less than 12 drachms. Consequently 1440 dr., or over £50 present value would be needed for 12,000 lines. Copies of Wickliffe's translation of the Bible are said to have been sold for £40 each — a much greater sum, if we take into account the change in the value of money since then. But, although papyrus was a cheaper and more perishable material than skin, it is likely that in the case of Homer a sufficient number of copies on the more durable substance would have been transmitted to Aristarchus even without the conservative influence of "black-letter scholarship".
to add polish to the original work may have been during one period, and that no short one, an object of successful ambition to the rhapsodists. Allowing free play for the ordinary tendencies of the human mind, it seems more likely that among a people of lively genius, like the Athenian, applause would have been sought by such originality as was not debarred by the conditions of the work, than by a fidelity to the supposed fixed tradition of a textus non scriptus. Moreover, it takes some time for such tradition to become fixed. Before that time love of novelty would almost certainly preponderate, and such attempts at innovation, as did not violate the sequence of the story, would probably carry the popular voice with them. On the other hand, at Sparta and in Peloponnesus generally the tendency would probably be conservative. Of native poets there, save lyric (59), during the period down to Pisistratus, we do not hear. Tradition asserts that the poetry of Homer was introduced by Lycurgus from Crete—a statement which means under that venerable name probably to designate an early act of the Spartan government. The poetry must have come in the person of a rhapsodist. Sparta in her early period freely imported poets (60), and as the universal vehicle of poetry was song or recitation, a rhapsodist would be necessary. But as Crete had early enjoyment of the sea, and therefore probably of Egyptian intercourse, a MS. may not improbably have accompanied the rhapsodist.

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

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

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

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

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

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

62 The words are ἐκηρύξεν (Πεισίστρατος) ἐν πάσῃ τῇ Ἑλλαδὶ τὸν ἔχον Ὀμηρικὰς στίχους ἀναγεννί πρὸς αὐτόν, ἐπὶ μισθῷ ἀριστέρω παθ' ἔκαστον στίχου. Villoison e Dionys. Thra. Anecdota Gr. II. p. 182.

63 The anachronism in question is that out of the 72 or, according to Allatius, 70 grammarians, to whom was committed the rehabilitation of Homer by Pisistratus, were two whose collection and arrangement were allowed by all the rest to have excelled, and that these two were Aristarchus and Zenodotus! Wolf on the number mentioned remarks, "Aristae fabulam audis de LXXII interpretibus Bibliorum"; so Villoison _ab. sup._ p. 183 n. 1. Gräfenhan _Geschichte der Philologie_ sect. 54—64 vol. I. p. 266—311 is cited, Groote's _Hist. Gr._ vol.I. p. 539 note, as giving a summary of the facts of the case as regards the recension by Pisistratus.
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available quarters (64), and offered the most substantial inducement to all persons competent to furnish aid. Cicero's statement regarding Pisistratus shows that that view was accepted in the schools at Athens in his day; but he is too remote from the period of which he testifies to carry weight on more than the most general statement. The notion of our inferring from him whether before Pisistratus a written text existed or not, is strange indeed. Onomacritus has come down to us as the name of Pisistratus' editor, coupled unfortunately with a charge of notorious interpolation (64). This may be taken, as an admission of the Attic school against itself, with less hesitation; whilst it has some value as showing that at that period some one was awake to the question of what was genuine Homer, and what spurious — a value which abides, whatever may become of the charge as against Onomacritus.

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

64 One of the lines alleged as his is l. 604, see the Harl. Schol. and Nitzsch ad loc.
ing links — the σκέψη in short implied in the title δια-
σκέψεως (65). Probably an editor would have been in-
competent, according to the standard of those days, who
could not furnish haec ipsa ad munera glutem in sufficient
quantities. This carries the Pisistratic recension a step
farther than what was previously allowed, the enquiry
viz. what was the text of Homer: but this next step would
almost immediately follow from the answer to that enquiry
being given: and if Pisistratus took stock of the existing
material, it is not unlikely that his son Hipparchus
should have thus followed out the work.

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

65 Quicunque hoc modo (by interpolation) genuinam carminum Homericorum
formam corrupserant dicebant Alexandrini διασκέψεως. Etenim quod nos solemus
dicere interpolare vel quocunque modo genuinum textum scriptoris mutare, hoc a
Graecis Grammaticis proprio vocabulo dicitur διασκέψεως. Lehrp. p. 349, who
there cites from the Schol. Venet. many examples of this use of the word.
text. As regards interpolations or substitutions, there is little doubt that those found by Pisistratus and his diaskeuasts in the text, as well as those in any contemporary non-Attic texts, would mostly remain there; as it was certainly safest that they should, when we consider that criticism as yet was not. From the specimen of critical acumen shown by no less an authority than Thucydides, in reckoning the Hymn to Apollo as a genuine Homeric work, we may rate the Pisistratic discrimination of a century earlier sufficiently low. Those revisers would probably have no suspicions where the passage presented no conflict with any other part of the known text: where they had suspicions, their capacity for applying a critical test is very doubtful; and where no solution occurred to them, they would almost certainly act on the maxim that "retention was safer than exclusion". And thus many passages, which Alexandrine criticism subsequently removed, may have cumbered their rhapsodies, and, through the vulgate which they, as we suppose, originated, may have become for a while currently accepted in Greece (66).

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

66 This would help to account for the various passages mentioned or alluded to by Wolf Prolegg. § xi, n. 7, as quoted by Plato, Aristotle and others from the Homer of their day, which are not found in our present text; without supposing that they mean to quote some other poem than the Iliad or Odyssey as Homeric.
had lost its first freshness, would tend to obliterate distinctions of authorship. The question, whose was the producing mind, was of barren interest and slender practical importance for those who were absorbed in the objective product. Thus the principle of suum cuique would obtain no homage. It was open to all who would, to sing the mighty deeds of ancient men. They were national property; the heir-loom of the Greek mind rather than the trophies of individual genius. All matched—there was no sense of trespass where all was publici juris, no animus decipiendi in the imitator, adaptor or interpolator, no suspicious sagacity in the public. Frauds, forgeries and literary detectives belong alike to a later age. Indeed the only form in which the critical faculty could exercise itself in that period was by allying itself with the creative. If a thought seemed tame or an expression poor; the reciter who had the power would criticise by devising a new version; and if thus roused to try an original flight, he would decide the question whether or not to incorporate it by his poetical sense how far it matched and relieved the existing lay. If it be improper to say that interpolation and recasting is the oldest form of criticism; yet in this stage of mental progress one and the same germ involves the critical with other faculties, which afterwards are found to shoot different ways. Thus there could have been little in the modes of thought at that early period to prevent the song of one man being taken up with additions by another (67).

The feeling of profound reverence for Homer was necessarily of far later growth than his own day. A rhapsodist, endowed with poetical gifts, would be warmed probably by the act of reciting, to unite his own out-flow with the stream which he transmitted; and would not have felt his genius dwarfed and rebuked by the juxtaposition.

67 Let us consider how at a later day Virgil borrowed of Ennius and Lucretius, Ovid of Catullus, and all of them impartially of the Greek, nay in our own literature how the legend of King Lear went through the hands of Wace, Layamon, Robert of Gloucester and others, and was actually dramatized and put on the stage by an anonymous author within ten years of its being produced by Shakespeare before King James I in 1604. On the argument here and in XXXIX see Wolf Prolegg. § xxv.
Where such additions were in the spirit of the original, and of a date not far removed, it might happen that they would pass undetected into the corpus Homericum, and defy the criticism of later days. It is not likely that any large member of an epic whole, such as an entire rhapsody, could so have been added without having excited suspicion when criticism was finally awakened; but many passages of from 50 to 100 lines may lurk in the text of Homer, which were from a distinct source; and may have so completely coalesced with it as to have established their position. Those by whom the criticisms of Lachmann and W. Müller are accepted, will of course as readily suspect whole rhapsodies. But I have no confidence in the criteria which they propound, and think they may have often mutilated the body, for once that they have removed an accretion.

XXXIX. With regard to short passages of one or of a few lines, it may be that there are several hundred such due to later authors than the original bard. Such short interpolations would be the readiest way of imparting a finish to whatever seemed left undeveloped before: and for a long period whatever enhanced the fulness of the image presented to the mind, or left on the ear in any close a better-balanced cadence of syllables, would be accepted for its own sake irrespectively of authority. The structure of Homeric sentences is such that the insertion or extension of a supernumerary clause ad libitum is a complement which they often gracefully bear; running, as they do, loosely and at large, like the heroic chariot-team with its παρηγορος ἰσακος. And in this way even felicitous touches may sometimes have been added by a sympathetic hand. And when this took place, a popular rhapsodist, winning prizes in every city by turns, might easily succeed in establishing his additions as gratifying to the uncritical ear. It seems at the present day hardly worthwhile to trouble one's self or the reader with conjectures on such questions. One must in a matter of such antiquity be content to a great extent to accept what one finds. On the other hand, additions designed to glorify particular houses or cities, or to favour special institu-
tions, or which bore the stamp of a given epoch, would betray themselves. There can be little doubt that such fungi yielded a copious crop to the pruning knives of the earlier critics, and to a great extent justified the slashing expurgatorial zeal of Zenodotus. The probability of their existence is the best excuse for his excesses, from which, as we shall further see, the more discerning forbearance of his successors recoiled. But the distinction between disallowing and excising passages shows that strong suspicions often existed, where a verdict of non liquet was the only safe course; and in a similar decision we in the present day must in the greater number of cases be content to acquiesce. There is indeed one test which, I think, has hardly been hitherto sufficiently recognized — that of the congruity of the debateable passage with the ἰθος of the speaker, a point in which our feeling of Homeric character is often a safer guide than grammarian scruples; and on this ground I have endeavoured here and there to vindicate — with what success the reader must judge — passages which have laboured under, I think, unjust suspicion hitherto (68).

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

68 See the notes on α. 356—9, β. 353 and App. E. 8 (3) note **, δ. 511.
69 In the Proceedings of the Berlin Academy for 1843 an article of his wishes to reckon the wounding of Agamemnon, Diomedes and Odysseus as prior to the sending the embassy to Achilles, in the conception of the poet of book XIX. He builds this on the word χθυπών in T. 141, 195, which is precisely one of the inaccuracies referred to p. ix. sup. as characterizing a long unwritten poem.
in favour of unity, which arises from the ethical individuality of each character, not only throughout each poem, but wherever the same character appears in the two poems, has been overlooked. Of such critics it may be said that they *verborum minutiis rerum frangunt pondera*. But before touching on this it may be remarked, that the Iliad and the Odyssey are the sole survivors of a wide circle of poems of which the rest have perished. How late those others survived is in most cases doubtful; but some of those ascribed to Homer came down certainly to the age of Aristotle; one of them, or a large portion of it, to that of Pausanias. In course of time these also perished, but the Iliad and the Odyssey survive and seem imperishable. This alone is a strong presumption in favour of their superior merit. Neither the ancient nor the modern world would let them die. But they let everything else of similar pretension die. Surely then it is unlikely that such a robust vitality as these poems exhibit could have been derived from such a fortuitous concurrence of epic atoms as the critics of that persuasion (70) believe. It is easy to believe in one mind of towering grandeur, and in its creations as permanent, while those of others perished. It is not easy to believe in ten or a dozen such; it is not so easy to believe in two such; although as regards the question of mere duality of authorship, the argument has less weight. Again, it is not easy to believe that ten or a dozen bards could have so sunk all idiosyncrasy as, when united, to appear one (71).

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

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

Arachnomachia, the Geranomachia, the Parasomachia, the Cercopes, the Margites, the Epithalamia, the Epicichilides, the Amazons, the Gnome, the Irosione, the Capture of Hectalio, the Thebaïs, the Epigoni, the Cyprian poem (Herod. III. 117), the Little Iliad, the Nostoi, the Cycle (Proleg. vi). The first three are extant. The Goat and five following were humorous or satirical, and of those the Margites was believed by Plato and Aristotle (Arist. II. p. 147c, Eth. Nicom. VI. 7) to be Homer's own, and had a high reputation. Suidas ascribes it to Pigres of Colophon. The Thebaïs was by Pausanias esteemed next after the II. and Ody. (Bæot. p. 729).

72 It is likely that the Iliad from its more highly episodic character contained the result of earlier poets' efforts recast and incorporated. Such are the stories of the earlier generation by Glaucus, Phoenix and Nestor (Z. 152 foll., I. 529 foll., A. 671 foll.). It is possible also that some of the ἀπόστασις represent what had been sung in shorter single strophes before, by either Homer, or his predecessors, or both. Some of these have been urged in favour of the composite theory of the Homeric poems, as if added by a later hand. I believe the opposite to this to be the more correct way of viewing them. In the Odyssey the boar hunt of Autolycus may be viewed as a similar episode introduced at v. 394.
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through which poetry had passed, the greater necessarily
is the distance which separates the Homeric age from
that of first crude poetic endeavour, where monotony of
type predominates, where individuality may be supposed
nearly colourless, and in which accordingly samples of
different minds might match by virtue of indigenous re-
semblance.

XLI. As regards the argument based on characters
contained in the two poems, I must refer the reader to
Appendix E, in which most of those so contained have
been examined at some length. Those of Odysseus and
Pallas, from their complex and multi-lateral type, are
the characters most effective for the present argument.
That of Menelaus is hardly less valuable for the same
purpose, because, although greatly simpler, its traits are
in the Iliad subdued and overshadowed, while in the
Odyssey they shine out with great prominence and lustre.
The conditions are so different, that the identity, if it can
be established, is the more decisive. And this indeed is
to a less degree observable of nearly all the characters so
contained. The analysis does not yield a coincidence of
ethical points, nor show us the features at the same angle
of vision; but pro re natâ foreshortened, dilated, reduced
or enhanced; or changed and mellowed, as it were from
sunlight to moonlight. The identity which, I think, results
is the more cogent, because it is relative to the circumstances
and proportioned to their demand upon the actor. There
is one character, that of Nestor, whose share in the action
of the Odyssey was hardly large enough for the formal
notice of an Appendix, but which may be more briefly
noticed here, as bearing on this point of the argument.
The turn given to it in the Odyssey has a felicity and
ease, which speak the master's hand. The element se-
lected for development there is the jovial one; which, ir-
repressible even amidst the alarms of war, blooms out
exuberantly in the "piping times of peace". How
plainly the old gentleman has a will of his own, and with
what emphatic heartiness, and what a flood of overbear-
ing good-humour, it makes itself felt, has been noticed in
some of the notes to book γ. and in some of the remarks
in App. E. 4. Yet this, although in the happiest keeping with the Nestor of the Iliad, is less broadly expressed in it. The character marches with the circumstances, just as in our acquaintance with a real person further experience corrects and completes our first impressions of what he is.

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

73 ἐξ ὑπνοῦ ἀνέγυρε Γερήνης ἵππατα Νέστωρ
74 ib. 150 foll.
75 λαδ λοιδ ποιήσας, ὅποπε νεκρατι π’ ἀνηνην.
“ἔργω, Τοῦδε νε’ τι πάννυχον ὑπνον ἀκείσι”; ib. 158—9, cf. 178.
76 This is that hero’s favourite and distinctive weapon, as may be seen from the many combats in which he engages. With it he wounds Aphrodōtē, Ares, and in the funeral games Ajax. See also the characteristic line, Θ. 111, where he says, he will not retire, ὅροι καλ’ ἐπιτραίχωσα εἰ καὶ ἢμον δόρῳ μαίνεται ἐν παλάμοις, which same phrase Achilles borrows when, enlarging on the crippled condition of the Greek host in the persons of certain prime warriors, he says, οὐ γὰρ Τοῦθεδέων Διωμήδου ἐν παλάμησιν μαίνεται ἐγχειρίη κ.τ.λ. Π. 74—5. Diomedes is κατ’ ἤδωρην the spearman of the host, at any rate in the absence of Achilles.

For instance, Odysseus is seconded by Diomedes in the Iliad, but is without him in the Odyssey.
in hand, and his enterprise circumspect. The act in which he comes nearest to the dare-devil gallantry of Diomedes, is his attempt to spear the monster Scylla, who, like Ares, is immortal. But would Diomedes have similarly withheld from his comrades his knowledge of the monster’s haunt and habits? If not, this rather shows that when the two approach most closely there is a clearly marked zone of character which separates them.

XLIII. Payne Knight thinks the judicial severity of Odysseus upon Melanthius and the handmaids in the Odyssey a trait unworthy of the same character in the Iliad, and founds a “chorizontic” argument on this supposed inconsistency (77). But we have really no situation in the Iliad to furnish a test. The treatment of open enemies can never supply a standard for that of domestic traitors, especially in a servile position. The example of Roman manners as regards the open enemy, the revolted ally and the servile criminal, will occur to every one. Waiving for a moment the question of authorship, let us suppose the two poems recited to the same Greek audience. Would any Greek down to the time of Plato have felt in the execution done in book 1 a lapse below his heroic ideal? He might feel the two poems appealed in a different way to his moral feelings, but would he experience in 1, particularly a shock to his moral sensi-
tiveness? I submit that there is no reason to think so.

77 “In fodiis iisti et immasibus suppliciis quae Ulysses et Telemachus de captario et miserio aliquot multierculis sumunt, judicium limitans et liberalis desertandum est. Bellatores suos atroces, saevos et feraces exhibuit Iliadis auctor; sed a frigida ea ac tarda crudelitate quae odium duntaxat et nauseam pariet omnem abhorrent. Cæde et sanguine hostium non cruciatus inimicorum gaudent: neque Achilis tantum vel Diomedis, sed Ulyssis etiam, qualis in Iliaco carmine adumbratur, excelsior et generosior est animus quam ut in servos et ancillas sevierit aut tam villi et miserando sanguine ultionem vel iram placaverit” (Payne Knight Prolegg. in Hom. § 1.). The mention of Achilles and Diomedes here suggests the remark that the atrocious treatment of the corpse of Hécitor by Achilles, and the butchery by Diomedes of the sleeping Rhesus and his comrades, although not strictly in pari materiâ with the conduct of Odysseus to his revolted slaves, go far to redeem it from falling below the actual Homeric standard. The former sinks below the ideal of the poet himself, as shown by the interposition of the gods to stay the outrage on humanity, and especially by the line ο ὁ υφή γὰρ δή γαῖαν ἐδίκησε μενεάτων Ω. 54.
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And if this be true, why are we to tax the poet for a moral standard so far transcending that of his audience, and really borrowed not from the Iliad but from Christianity? I cannot think that such a topic would ever have crossed the mind of any of the ἀρχέωντες of the heathen world. But I believe that the mistake has partly arisen from the objector not observing that the aspect of Odysseus in this scene, long foreseen and prepared for, and allying might at last with right, proceeds in a course of measured and graduated retribution (78). The suitors perish as becomes Ἀχαιαν nobles, the female slaves are denied an honorable (ἀθανάτους) end and strangled, the renegade caught in overt treachery is hacked to death. We may surely compare the penalties of the mediæval and Elizabethan English law of treason and the studied atrocities of executions in ante-revolutionary France. How long is it since the world grew so tender-hearted as to let simple death suffice for the highest penalties, that we should assume the manners of the Iliad to include that degree of clemency?

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

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

79 Compare some remarks on her function in the μεταφράσοντα in App. E. 4 (8). We do not feel this so much in book E. because the hostile presence of Ares on the Trojan side restores the balance; and so in the combat of Ἡφαιστός with the river Xanthus in Φ.
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As regards her other appearances in the Iliad, the mode in which she acts upon Pandarus in A. 86 foll. is so precisely similar to her repeated interferences under various eidola in the Odyssey, that, assuming the priority of the former poem, it may be said to be the precedent which they follow. Her action upon Odysseus in B. 169 foll., and previously upon Achilles in A. 197 foll., is very similar to her confidential communications with Odysseus in v. 288 foll. and in π. 157 foll., in a disguise which she readily abandons, or which he easily penetrates. Her action against Hector in X. 274 foll., complicated as it is with an appearance undisguised to Achilles, and again under an eidolon to Hector, contains at any rate the germ of her operation against the suitors in π. 205, 256, 273, 297. Her greater familiarity with the hero in the Odyssey may be accounted for by her avowed preference for him, and by his greater isolation there. Nor is it disproportioned to their respective characters, that she should appear to Dionedes as his fellow-combatant, and to Odysseus chiefly as his political counsellor.

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

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<td>τεθυέως, πεπτεώς etc.</td>
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| γοαίνη, γρηύς, γρηύδ | γεγαίνη:

it may be noticed that νάονμος comes directly from ἀνομέα, which, with the forms ἀνομέα ἀνομέαστος, shows that it is the -νος of νάονμος, which is accretive rather than the -μος of νάονμος which is defective; θέσπις, as Col. Mure remarks (80), is shown similarly by θεσπιδάως

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to be as primitive as ἀφροϊός, or rather more so; ἀγροιώτης, or rather its plur.--ώται, occurs in both poems; ἀγροταί is a noun ἀπαξ εἰρημένον in π. 218. The former word is adjectival, and means rustic or even clownish, as shown by some such word as βουκολός, ἄνεφες, λαοῖ, and the like, being always introduced with it (81), and by the line φ. 85 νήπιοι, ἀγροιώται, ἑφημέρα φρονεόντες, where we have three adjectives or adjectival clauses, all bearing a reproachful sense. As regards κίον, the argument depends firstly on the rejection of Α. 705 as spurious, secondly on ἵσης, which follows, having the digamma (82). The only passage apparently favourable to κρέα being a monosyllable is τ. 347, where the α final may probably be lost by hypermetrical elision. For its general quantity see note on γ. 33. ἰοῦς (83) is common to both poems, so are τεθνεῶς and πεπτέως, τεθνηῶς and πεπτηῶς (84), not to mention τεθνεῶς and the variation ὁτος--ὁτος etc. in the case-forms; on δόκατο see note at γ. 242, where Wolf’s reading δέκατ, confirmed by Buttmann, Lexil. 38, is to be preferred. γραΐς in α. 438 is a ἀπαξ εἰρημένον, but Γράιαν in B. 498 occurs as a nom. prop., γρητί is not peculiarly Odyssean, witness Γ. 386, γεραίος is common to both poems (85). He further objects that ἐπὶ ν = ἐπὶ ἄν is found not unfrequently followed by indic. in the Odyssey, but never so in the Iliad. He cites, however,

81. Α. 549, 676, Ο. 272, λ. 292.
82 I am inclined to think that the digamma is inconstant in ἱσης, and that κίον is dissyll. in τ. 42, 549.
83. Θ. 470, 508, 525, μ. 3, ν. 94; cf. Λητροῦ in Λ. 9.
84. Π. 402, ψ. 84, Π. 435, o. 23, ε. 354, τ. 384, 362, Φ. 503, ε. 474, τ. 384.
85. A vast number of close and open, short and long, etc. forms in the two poems might be recked together, which occur with sufficient promiseousness in both, but it is likely a close sitter might detect some confined by mere chance to either: such are κλεισῶν κλεισῶν, Βορέας Βορέα, κύσι κύνεσι, but δάμας not δαμώσας, contrariwise ἡμών τοίοι καὶ ἡμών, μείζονοι μείξιοι, μείζονες μείξιοι, κυρίων κυνέω, δάμα ὁδός, μείζονες υἱοτέρες, ἐφάντων ὁδανός, χρήματι χρήμα, γέλων γέλων ἀνδρός, ἀνδρον καὶ ἀνδρόν, καρφάν τοίον καρφί καρφός, ποιλός πολλὸς πολύς; cf. also βασιλέροι Φ. 8 with ζευγάροις Α. 493; Φτελ is a monosyllable only in Α. 18; besides the forms in -οι and -ου, case-forms in -οι represent -οι -φ -ης -γ, and we have a large variety in forms of pronouns and their possessives. It would be a work of some time to complete the list. But when complete it might be easily matched alike from Chaucer and from Shakespeare.
no instances, and I have not been able to find any such. Crusius notices none such, nor does Jelf or Donaldson. I believe the fact to be, that it is followed several times by optat., and more frequently by subjunct., in either poem. His objection, that Hermes is nowhere the messenger of Olympus in the Iliad, has been abundantly answered by Col. Mure (86) and by Mr. Gladstone (87). His objection, that in the Iliad Poseidon has no trident, is singularly inapposite, for we find no proper function of the sea-god in him there. He is there, as it were, a "fish out of water"; but in the Odyssey he shivers the rock, and rouses the tempest (88). The alleged inconsistency is a nice observance of propriety of costume. He objects that Delos is not mentioned as sacred to Apollo in the Iliad, the fact being that it is not mentioned at all, and only once in the Odyssey, and there as part of a traveller's reminiscence. Similarly Cilla is only mentioned as sacred to Apollo once in the Iliad (89), and nowhere in the Odyssey. Equally feeble is the objection that Theseus is mentioned as a hero in the Odyssey only. This assumes A. 265 to be an interpolation. Be it so; why may not then l. 322—5 and 631 be likewise interpolations? But the objection assumes that a poet's mythological lore is to be equally exhibited in each of his works, and no god or hero named in one who is not also named in the other. If this principle were applied to Milton's Paradise Lost and Regained (90), what havoc it would make of the

86 Mure II. App. B 3.
87 Gladst. II. iii. 239—41.
88 sq. 506—7, sq. 291—2. It may be asked why has not Poseidon his trident when he shakes earth to her centre in T. 54 foll.? And must we not understand it when he is matched, otherwise weaponless, against Phoebus in Φ. 436 foll.? But even in the Ody., e. g. in v. 163, where it would seem proper, Poseidon has not always the trident; and perhaps the weapon used familiarly upon tunnies and lampreys would have been ridiculous in a ἔρμαινουσα. In Virgil's time the trident had become as purely conventional as it is to us now; hence he without scruple introduces, in Αἰδ. II. 610—1, Neptune on shore digging up the walls of Troy with it.
89 In A. 38 the prayer of Chryses, recurring in 452.
90 It is remarkable how Milton, in the first half of his greater poem, inclines to the Ptolemaic, and in the latter half to the Copernican theory in his celestial machinery; which ought on "chorizontic" principles to imply duality of authorship. This was pointed out to me by Mr. H. James, V. P. of the Normal College, Cheltenham.
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poet's allusions! As regards another objection, the absence of the oracular terms χρησίων, χρησόμενος, found in the Odyssey, from the Iliad, it may be answered that in the latter the Greeks are fast bound to one spot and have their soothsayer, Calchas, with them. Their fortunes on the voyage are most briefly alluded to, their previous home-life hardly at all. The same god, however, who in the Odyssey gives oracles, inspires the soothsayer in the Iliad. Surely, under circumstances so different there is no room for the negative argument, even if we may not rather on general grounds claim a confirmation.

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

91 Gr. Gr. 197, § 66.
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λεγχη in the Iliad. As regards the arts of peace what Payne Knight says is very likely to be true; on the contrary, as regards the arts of war, the opposite is the case. We might not, save for the Iliad, have supposed the Greeks of the period capable of orderly marshalling a host of men (92), of enclosing and fortifying a camp with a rampart, turrets, a foss and palisades (93), of the curious metallic combinations described in the armour of Agamemnon (94), or of contrivances for keeping a fleet of ships, drawn up on the beach for a long time, ready for instant launching by troughs and props (95). The first two examples of arts which he selects are both trivial and doubtful. He says, the strings of the lyre are in the Iliad of flax, and in the Odyssey of gut. Assuming that to be the meaning of the passage, it is certainly open to question, whether the twisting fibres of flax into a chord be not on the contrary a mark of further civilization than the use of the intestine of an animal. Further, both inventions might have been in use at once, as are hempen and chain cables in modern ships. But one cannot but question the whimsical criticism which makes a string twisted of flax, a vegetable fibre, a proof of priority in the Iliad, and the cable (96) twisted of βύβλος, another vegetable fibre, a mark of posteriority in the Odyssey. But the meaning assigned is at best questionable. The words λινων δ’ υπο καλων οειδεν having been, as the objector admits, taken to mean something very different (97). As regards the κολλωσ (98), or peg (?) for tightening the strings, some such

96 As regards this objection, it should be noticed that the word for cable in the same passage (ἠγιλων φ. 390—1) is peculiar in this sense — and indeed in the singular in any sense — to the Ody. Obviously this is to be referred to the special scope of the poem. And, indeed, one might make from the details given of the build and rigging of ships, and of the interior of a palace, a long list of Odyssean words.
97 "Haud me effugit viros doctos λινων istud pro cantiuncula quadam habuisse" (Proleg. xlvi, note 2). This was Aristarchus' view, Zenodotus preferred that of Payne Knight. Two Scholl. on Σ. 570 explain flax as used because, the song being there a hymn to a god, the gut was unsuited to the sacred occasion — evidently regarding the use of the two as contemporaneous.
98 Volkmann p. 120 contends for a different sense of κολλωσ, "non est ver-
contrivance must have been in use from a very early period of the lyrist’s art, since they would always be liable to stretch. His other instance is that of columns in a palace interior, mentioned only in the Odyssey. But it is there only that such an interior comes in for description, and the spaces assumed as inclosed in the Iliad make it difficult to understand how without columns the mass could have stood. His next objection is founded on the epithet ἄσφοροος applied to the ocean, “returning upon itself”, or “circumfulous”, alleged as occurring only in the Odyssey, and betokening there a further advance of geography and navigation. But it is surely puerile to talk of any such advance as would have discovered in fact that the continental mass was really surrounded on all sides by water. The notion must be taken as one of poetical conjecture only. Let us, however, waive this and allow with Payne Knight, Σ. 399, in which the word occurs, to be spurious. Yet we have two passages in the same book Σ. (99) which confirm the notion as in the poet’s mind. The one is 485—9, where “all the constellations which encircle heaven”, save the Bear, are mentioned as setting in the ocean-stream. How is the conception possible, if that stream be not regarded as ἄσφοροος in fact? The other is 479—80, cf. 607—8, in which the ocean-stream is made to run round the rim which encompasses the shield. The rim runs round (ἐπὶ) the shield, the stream goes along (ἐπὶ) the rim. The obvious inference is surely that the poet’s idea is that of a stream ἄσφοροος, and thus the argument against the word collapses. The next objection, that certain methods of fowling and fishing (100) are also found men-

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

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

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

XLVII. These are the arguments of Payne Knight for separate authorship and such answers to them perhaps as can be given. But indeed all special answer is superfluous, when they are weighed in the balance against the grave argument for unity based on the ethical oneness of each character found in the two poems: for all such arguments hang in the fringe of the garment merely, but these figures are indissolubly inwoven in the woof and warp of the fabric itself. With the arguments to a similar purport once urged by Nitzsch it is needless to meddle, since he himself lived to own their insufficiency, and became a convert to the belief in the unity (101). It must be allowed that a far larger array of examples would be needed than those here reviewed to establish the conclusion aimed at, and that the force of those few which have been advanced, is too far invalidated by others alleged per contra, for us to view it as established. And after all, there is nothing either in the vocabulary (102) used or in the mile in which the net (ὕφτια ἱλανοῦ) is spoken of, as interpolated. Why the two similes in 7. 302–6 and 383–9 may not be equally interpolations, I cannot see. In them alone are these methods spoken of. One or two such facts may be found not unfrequently in contemporaries. Thus the ages of Shakespeare and Ben Jonson largely overlap, and yet while the latter mentions the familiar use of tobacco, the former never once alludes to it.

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

102 There are some excellent remarks on the words which occur exclusively in either poem in Friedländer (II), who observes that by far the greater part of them are due to the object or person introduced into the one poem, whereas, either by chance or by the nature of the circumstances, occasions for their employment are wanting in the other (pp. 795–6). On p. 812–4 he gives several lists of such words. Thus ἱβεβεβινός, λογός, νηπώτερος, νηπιάζω, ἵσπειάσιος, ὄγκων ὄγκα, ὁλύσια, κυδών, ἄνδυς, διάντος, περιδέξαμα, εἰανός (εἰανός), εἰθαρ, τύπη, ἱπαθία, and ἔρεϊα, are noted as Iliadic words; forms related to some.
things mentioned, even if we allow the objections the full force which the objector ascribes to them, beyond such a degree of progress as may fall within the life of an individual man. As regards language, our own during the reign of Elizabeth (103) probably underwent a greater change than the closest sifting could discover in the Odyssey as compared with the Iliad. As regards things, compare the state of the arts of life in Europe wherever a busy and lively period has succeeded one of standstill, Italy before and during the period of the Medici, our own country during and after the Lancastrian civil wars, and a development, proportionate to any conceivable as belonging to the period between the Iliad and the Odyssey, may readily be found. And certainly, if the unity and personality of Homer be allowed, there can be no reason for assuming the period which produced him to have been in itself a stagnant one.

of these and common to both poems being ἐρεβος and ἐρεμων, νήμιος, ἀγαλυτος and ἀγαλητος, ἄλγω, κῦδος, κυδός, κύδιστος, κυδαίνοι, δίκα, δειδα. Again χρήματα, ἐξῆς, ἀσπαστός, ἐπηλικτός, ἀλεγώμω, ἐλίς, ἐλπωθή, πιννός, ἀλαός ἀλανω, ἀπενος, ἐπεικανος, κάλλιμος, περιμηχανόμαι, are noted as Odyssean, and related forms common to both are ἔξιτης, ἀσπασιος, ἐλπω, ἐλπομαι, ἀλακοπινη, μηχανόμαι. He remarks that two of the Iliadic class are certainly striking, viz. those remarked upon by Buttmann, ἔνως and χεισσεμιο, and that two others, λογος and χρηματα, although in his opinion referable to the distinct subject matter treated of, may appear to some critics to present a proof of a distinct usage. As regards χρηματα, the promiscuous use of it with the Iliadic κτηματα in Ody. (σ. 384, 389) goes far to negative any such presumption. But we may surely ask, does not human speech progress in one generation with much more startling increments than these, even if none of those given in the above lists were accounted for by the difference of tenor and subject in the poems? Dr. F. (I, p. vii) has also quoted from Lachmann some striking remarks on the mere casual use or disuse of words highly familiar in everyday style. He adds (II. 796) that such words as are peculiarly Iliadic or Odyssean are mostly nouns and adjectives, rarely verbs, and still more rarely words of other classes, "which alone might suggest that the ground of the peculiarity lay, not in distinctness of vernacular but in that of subject-matter". See on the other hand Volkmann, pp. 121 foll., on words "quae nullâ... rei novitate excusantur, multo majorem igitur novae originis suspicione necessario movent". He alleges as such in the Ody. 7 nouns, 18 or 19 adjectives, and 3 verbs. Volkmann views the later origin of the last six books of the Iliad, and of the eighth and eleventh books of the Ody. as established beyond a doubt (p. 120). How the Iliad could possibly have ended with the ἀπλοποιια of Σ. he does not explain. If any book of the poem leaves us expecting a sequel, Σ. surely does.

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

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

Anaxagoras the philosopher seems first to have unfolded the ethical character of the Homeric poetry, as being περὶ ἀρετῶς καὶ δίκαιο-
σύνης (Diog. Laert. II. 11).

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

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

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

2 Plato, Ion 530 D.
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Antimachus (3) of Colophon, poet and grammarian, whose editions of Homer, or one of them, furnished matter for excerpta to the Scholl. Ven. and L, on A. 423, 598, N. 59, Φ. 397, 607 et al. Eustathius also cites him as an interpreter of the poet. His age was 404 B.C. (Fabric. ibid. pp. 358, 360—1). He and Stesimbrotus are said to have treated “de carmine, genere et tempore Homeri” (Tatian ap. Fabric. II. p. 358). As Aristotle revised the Iliad for Alexander, so did Callisthenes his disciple, and Anaxarchus, the Odyssey (Fabric. I. p. 357) (4).

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

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

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

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

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

5 The elder, not the one mentioned in this list inf.
wrote also on poetry and criticism in which he incidentally illustrated many passages of Homer. He is censured by Plutarch (de audiendis poetis p. 31) as a frigid interpreter. He is cited by the Scholl. Ven. on N. 41 and on Φ. 483, where the remark ascribed to him justifies Plutarch’s censure.

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

6 Called also that ἐκ τοῦ νάρθηκος, from the casket, literally “hollow reed”, in which Alexander the Great, for whose use the poem had been revised by his great master, carried it with him. The casket was really one of the most precious amongst the personal spoils of Darius whose unguents it had held. Wolf refuses to allow that any reading ascribed to Aristotle belongs to this revise. The point is one which can never be proved. But it ought to be remembered that when Aristotle cites Homer, he cites a work on which he himself bestowed literary care; see Schol. Ven. on B. 73, 447, Φ. 252, 455, where readings etc. of his are mentioned. His ed. as well as the Sinopian and the Massiliotic had been previously known by name from Eustath., the others are mentioned from the Schol. Venet. and Lips. (Wolf Prolegg. § xxxix and xl. p. cxxxiii, note 46). Athenœus, lib. XIV. p. 620, has a tradition to a similar purport regarding Cassander, King of Macedonia, οὗτος ἦν φιλόμορφος καὶ διὰ στόματος ἔχει τῶν ἑπάν τα πολλά καὶ Ἀλέξ ἦν αὐτῷ καὶ Ὀδυσσεία ἵδιας γεγομέναι. But this implies admiration for the poet rather than critical skill applied to his text. Villoison Prolegg. in II. p. xxvi.

7 “Publico jussu illas factas esse vel servatas publice, cave cuquam ante eredas, quam probabili argumento demonstratum fuerit, ejusmodi instituta olim in civitatis Graciam obvinuisse, que res, nec quidem judicio, non cadit in ista tempora.” Prolegg. § xxxix. On the other hand Villoison, Prolegg. in II. p. xxiii, views these as “editiones quas curaverant nonnullae civitates”; and p. xxxvi in-
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designation means anything more than that the librarians at Alexandria named them from the places whence they had come, and in particular, that they were in any sense public copies, which the civic authorities had caused to be prepared for the use of their citizens. In spite of Wolf's denial the fact seems to me highly probable, as well as more agreeable to the variety of phraseology in which the designation is couched: and Colonel Mure has expressed the same opinion. For we have not only αι ἄξο τῶν πόλεων, and ἦνια τῶν κατὰ πόλεις; but αἱ διὰ τῶν πόλεων and αἱ πολιτικαὶ. The remarkable blank which we find in place of the name of Athens among these cities, is most easily explained by supposing, with Ritschl and Mr. Gladstone, that the Athenian recension had obtained the authority of a vulgate text, generally received in Greece central, to the standard of which those of the other outlying cities named might be referred.

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

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

9 As cited by Grote vol. I. pt. I. ch. xxi. p. 538 note. Gladst. vol. I. p. 63. This seems to me to be more likely than the inference of Payne Knight regarding this recension — cujus apud veteres hand magnum fuisse auctoritatem, e grammaticorum silento colligere licet (Prolegg. § xxxii).
by ship. Those MSS. ἐκ τῶν πλοίων were so called, it seems, not
because their source could not be ascertained, but because it was not
worth-while more specially to distinguish them. The inference is
that in the case of those from "cities" it was worth-while. And why
should it have been worth-while, unless their character as πολιτικάλ
had entered into the question of their authority? — A view the more
likely, since they are not merely so classed as writings or copies,
(βιβλία, γραμματα, ἀντίγραφα,) but ( teste Wolf himself l. c.) as διορ-
θωσείς “revised” or “corrected editions”(10). At any rate it would
have sufficed on the other supposition to have merely classed them as
from “cities”, whereas we find beyond this the individual cities named.
And this is further confirmed from our finding that the copies were
rated as of more or less critical value, just as we reckon Aldine or
Elzivir editions now. The epithets which show this are αἱ ἅλλαι
σχεδὸν πάσα διορθώσεις as opposed to αἱ Ἀριστοφάνεια, αἱ χαριτωρεῖαι,
of "higher merit"; and again, the threefold classification of αἱ κοιναὶ
the "common, uncorrected" editions(11), αἱ μετραί, those "of medioc-
rity", αἱ εἰκαστεῖαι the "more correct".

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

10 So Payne Knight, “Wolffii autem sententiae vocabula ἐκδόσεις et διορθώ-
σεις, quibus vetera exemplaria dignoscuntur, obstare videntur; παράδοσις enim
non ἐκδοσις vel διορθωσις et ratione facta fuisset”. ibid. § xxxv.

11 “Quae venalia probabant apud bibliopolas τῶν ὥς πρᾶσιν γυαλομένων βι-
βλίων, queque inquit Strabo, XIII. p. 419, ab ineptis exarabantur libraris nec
postea cum aliis codicibus conferebantur”. Villoison Proleg. in Iliad. p. xxxvi.

12 Those enumerated by Didymus are the edd. of Antimachus, Rhiannus, Phile-
tas, Zenodotus, Sosigenes, Philonem, Aristophanes, Callistratus, Crates, those of
Aristarchus are of course understood. Lehrs p. 30; for a more complete list
see XLIX sup.
i. ZENODOTUS OF EPHESUS

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

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

14 The famous ὄβελος, generally named from Aristarchus, was a single horizontal line thus ——, drawn in the margin against the beginning of a verse. By it spurious and disallowed (ἀθέτησαν) lines were noted. Besides this, Villosoin, in his Prolegg. in II. p. xxi. gives the following symbols as used by the Alex. critics, the diplē £, either by itself (καθαρὰ), or dotted £ (περιστειγένη), the former being used to mark ἀπαξ ἐλογία, and other peculiarities of a very miscellaneous character, the latter to mark the readings of Zenod. Crates and Aristar. The asterisk * denoted such verses as were especially admirable and apposite. This combined with the obelos ——* denoted lines which had become displaced from their proper context. The antitheta γ denoted lines which had been altered, and the same dotted Ε marked tautology. Villosoin gives at the end of his Prolegg. a treatise of Hephaestion περὶ σημείων, from which it appears that in MSS. of other poets too such symbols were familiar. Thus the obelos was used to mark the end of a paragraph, or by the lyric poets the end of a strophe; and the asterisk marked the end of an ἐπιθυμός and the commencement of a new piece in different metre. Hephaestion further remarks that the same signs have not the same meaning in different poets.

15 sup. suppl. p. 173. Another list is given by Wolf (§ xliii. n. 72): the two do not correspond, each having somewhat which the other omits.
σταί; see XXXVI sup. He may perhaps be regarded as the last of them and the first of the critics. But he did not, as the above words might seem to imply, wantonly interpolate. He is said in particular to have rejected the ἐπιστολα of Σ.

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

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

17 Lehrs remarks (p. 352), “Si nihil aliud prestitisset Zenodotus quam ut hanc meditationem (of detecting spurious lines) ad Homerum attulisset, nunquam ejus memoria perire debet; quippe a quo omnis criticæ primordia repetenda essent”. Lehrs enumerates four reasons for pronouncing a verse spurious: “primum deficiens carinnun connexus vel discrepans: dicente, si quid displicet in arte poëte vel in hominum dooomque factus et moribus: tum, si quid in antiquitatibus, denique si quid in sermone a poëte consueudine discrepavit. Et Zenodotus quidem primo et secundo genere substitisse reperitur, tertium et quartum genus aliis reliquens, qui artem criticam cum arte grammatica conjunctur erant”. As an ex. he rejected διὰ τὸ ἀπερεπής, i.e. as containing something unworthy of the deity mentioned, Δ. 889, Γ. 424—5, Α. 396—406, O. 18; so part of the episode of Thersites, διὰ τὸ γέλοιον; see Schol. Ven. on B. 231, 236. Not a few of his rejections, e.g. that of O. 64—77, have been adopted by Bekker. Perhaps under the second of these heads would be classed his objections to verses where he himself was at fault in scholarship: — “Zenodo vocabulum Hornerorum parum gnaro, cum vulgares significationes adhiberet, quaedam sensu omnino carere vel ridicula videbantur. Hoc ille non peterat non falsa judicare” (Lehrs p. 364). Lehrs adds (p. 374) that all early criticism is too free and sweeping, as in the revival of it in Italy at the renaissance.
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ings; see scholl. on N. 315, 86, II. 697 etc. As an instance of rash exegesis may be noticed his view upon B. 12; see Schol. B. there. His writings were edited by Ptolemy surnamed Epithe tes (Schiol. Ven. on B. 111). Wolf remarks that we know his readings in about 400 passages, those of Aristophanes in about 200, those of Aristarchus in more than 1000 (Prolegg. § xlvii) and cites Ausonius (18) as a witness to his reputation, conjoined with Aristarchus. His influence on the text is proved by the large number of places in which the Scholl. cites his readings in pointed contrast with the Aristarchean; showing the extent to which subsequent criticism recognized on the whole both his ability and his fidelity. There is no trace of his having allowed variants.

LIII. (i) 2. ARISTOPHANES or BYZANTIUM,

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

18 In his Ludis Septem Sapientium,
Maeonio qualcum cultum quassivit Homero
Censor Aristarchus normaque Zenodoti.

19 Willcoxon (Anecd. Gr. II, p. 119) notes that these originally stood on consecutive syllables, as Θλωδοας, Θλωδοας, “sed hunc usum, cunus nulla in nostris codd. vestigia, jam obsolevisse ante Dionysii Thracis ætatem, qui Aristarchi grammatici discipulus etc.” They seem to have soon become extensively current; since Crates, (p. lxxii) who had no connexion with Alexandria, and was a younger contemporary of Aristoph., used them (Scholl. BL on A. 591).

20 § 249 is given by Lehr (p. 357) as an ex. of a verse not understood by Aristophanes, but rightly explained by Aristarchus.

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

LIV. (i) 3. ARISTARCHUS,

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

21 "Qui et ipse φιλόμυθος fuit", Wolf, citing Ξελιαν Ν. H. xiii. 22.

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

23 As on T. 386, where occurs πρότερον δε γράφων ο Ἀρισταρχός . . . . . . . . μετέγραψεν πρότερον.

24 As we seem to see in the Schol. on Z. 4 πρότερον ἐγήγαγε . . . . . ὑπέρ πρότερον δε ἄριστος ταύτης την γραφήν εὐρόν ἐπίκεισθαι. Such is the opinion of Lehr. The fluctuation of his opinion in some passages where further reflection, or added materials, modified his view, shows that he was not positive or obstinate. So the Schol. on Π. 613 says, the verse did not appear ἐν τῇ ἐκδοσιᾷ τῶν Ἀρισταρχείων, ἐν δε τῇ δευτέρᾳ ἐκδοσίᾳ (1. δέσμευσι) αὐτῷ παρεκκέλθον, and the same on T. 385, after noticing a primary omission, adds, ὁ μέντοι ἄμμων ἐν τῷ περὶ τῆς ἐπεκδο-
θείας διορθώσεως οὔτεν τοιοῦτο λέγει. This ἐπεκδοθ. διορθώσ. is really the same, I take it, as ἡ δευτέρα; see the next note.
balanced by him, when both were allowed (25). Traces of deference to his authority are found even where his reasons were not deemed conclusive (26). There were two rewrites of the text of Homer current under his name. From his pupil and successor Ammonius writing to prove that only one was his (27), we must suppose that the second was at any rate unauthorized, being perhaps an incorporation of some of his obiter dicta, or of notes from his lectures in his later years, with the text which he had previously put forth, which those later remarks may have corrected in some places. At any rate αἱ Ἀριστάρχου are cited, sometimes as agreeing, sometimes as differing. One is distinguished as ἡ δεύτερα (see n. 24 p. lxvi). Again the distinction is even more clearly marked in one being called the προέκδοσις, the other the ἐπέκδοσις, which would seem to denote posteriority in time; but there is no perceptible difference in the authority ascribed to them (28). Occasionally, as in Schol. B on Φ. 252, we find

25 As shown by the recurring phrase δι' Ἄριστάρχου. These phrases may refer to the προέκδοσις and ἐπέκδοσις mentioned paul. inf.

26 So the Schol. Venet. on A. 357 εὐκατάτησε δὲ τοῦ Ἀριστάρχου, κατιοι λόγον σὺν ἔγγευσιν, and on Π. 415, οἴκουν αὐγήνων ἐν Ἅρισταρχος καὶ ἐπεισόδιαν αὐτῷ γρωματικὸς; cf. also Schol. A. on E. 178, 289, Z. 150, N. 103, Σ. 88. But see also on O. 320, which shows that such deference had its limits.

27 περὶ τοῦ μή γεγονέναι πλείονας ἐκδόσεις τῆς Ἀριστάρχου διορθώσεως Didymus ap. Schol. K. 397; cf. on T. 365 for a title of a work, also by Ammonius, περὶ τῆς ἐπέκδοσεως διορθώσεως, which Wolf (Prolegg. § xxvii, n. 19) thinks the same. Lehrs thinks that by μή γεγονέναι πλείονας Ammonius meant “not more than two”. This is certainly a strain of the language. I believe Amm. meant that no more than one could properly be reckoned as the genuine work of Aristar., the ἐπέκδοσεως διορθώσεως, distinguished also as ἡ δεύτερα, having been tampered with by, discipline, although it was commonly cited as his, and might even contain his ripest and latest views formed after his own genuine ed. had been published. The Schol. A on T. 259 cites ἡ Ἀριστάρχου. αὐτὸ is more common, or ἡ ἑκάστα τῶν Ἀριστάρχου. Lehrs says p. 15 "Bis ediderat Arist. Homerum: sed si etiam post alterum editionem in publicum emissam in legendo et interpretando Homerum perexit, hoc demum tempore quaedam animadversionem ante nundum observata. Haec sensus haud dubie, cum editiones identidem describerentur, textui addita; attamen quaedam quae ore tantum propugnata vel per commentarios, quos non omnes habeant, disjecta essent, erunda suisse patet ac sero accessisse. Attamen danus, ut jam antea significavimus, quasdam notas, quas Aristarchus nec posuerat nec indicaverat, ex ejus mente et doctrina ab disciplinis appositis esse." The balance of evidence seems to me against the words bis and alterum. It may be added (Lehrs p. 30) that Aristar., before he prepared a text of his own, had annotated on the ed. of Aristophanes, perhaps that referred to by the Schol. A. on Σ. 236 as ἡ Ἀριστάρχου καὶ Ἀριστοφάνους; cf. id. on B. 133, ἐν τοῖς κατ' Ἀριστοφάνην ὑπομνήμασιν Ἀριστάρχου. This may have helped to increase the confusion, which perhaps called forth the work of Amm. as aforesaid. All this shows the keen literary interest which the remains of Aristar. excited in the Alexandrine school.

28 This is nearly the opinion of Wolf (Prolegg. § xlvii) cf. Villoison (Prolegg. p. xxvii).
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the remark 'Ἀγιότατος ἀγνοεῖ, and so the Schol. A on X. 28 charges him with an error in accentuation.

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

29 "Verum ista omnia sic accipi nolim, quasi bonos et accuratos emendatores negem antiquis et exquisitis codicibus usos esse, iisque comparandis genuinam formam textus quaesivisse. At genuina illis fuit ea, qua poëtam maxime decere videbatur. In quo, nemo non videt, omnia dumque ad Alexandrinorum ingenuum et arbitrium redire." Lehrs (364) censures this as inconsistent, "neque enim poterant una opera genuinam formam querere comparandis antiquis et exquisitis codicibus suoque abutis arbitrio", and Wolf (§ xlvi) even seems a few pages further on to repent of his dictum, for he in effect admits that we have not the materials to decide how far Arist. used or abused his authorities. — "quid illis in summam carminum novi induceret, qua religionem antiquos libros exucesserit quomodo usus sit Zenodoti, Aristophanis et ceterorum, quos supra nominavi, recensionibus, hae et alia certis aut probabilibus argumentis hodie perspici nequeunt".

30 "Singulares sunt in scholies loci duo, unus ad 1. 222, alter ad π. 466. In priore Aristarcho etiam reverentia veterum recensionum tribuitur et περιττηνευταλήσει in posteriore constantiemendationis eorum quae preceptis suis contraria putasset." Prolegg. § 1, note 52.

31 "Minime audax fuit Aristarchus; imo mihi certum est si quid Aristarchus peccavit in contrarium peccasse: nam si totam hominis subtilitatem perspicio, opinor unum et alterum non laturum fuisse in Homero, ut alienum ab ejus consensus, nisi quadem religio obstississet." Lehrs 381. Lehrs goes on to say that in Homer are some things which he ventures to affirm have no sense in them: that Aristarchus had no other reading of them than we have, and that he nevertheless did not condemn them (379—80). It is a pity Lehrs has not given one or two examples. Perhaps § 201—3 may be one such; see note there. See further, as against this, Wolf's charge that he "audaciae generosoioresque sententias poetæ corruptit non raro, quo eas propius ad naturam et veritatem reduceret", and the note (§ xlviii, 52) by which he substantiates it. Opposed to the religio quaedam, ascribed above by Lehrs, is his mention that Arist. "indulged his opinion" in rejecting lines διά τὸ περιττὸν, f.e. on account of redundancy, the sense being com-
ciples in conflict the following (Lehrs 375) may be cited: Aristarchus had arrived at a canon that φῶδος is never in Homer an equivalent for δεῖος, and wherever his codices provided him with a subsidiary reading, e.g. Ἱημοῦ, he escaped from the difficulty by adopting it, otherwise he sacrificed (ἡθέτησε) the line. He would not allow authority to establish a line against his canon, nor allow scope to his canon where authority gave no countenance to its dictum, but set the mark of ἡθέτησε against the line. Where the authority of two readings was balanced he preferred τὸ ἑυνο- 
Θεῖο to τὸ δεῖον. Homeric usage to abstract fitness. (Apollon. Dysc. Synt. p. 77, cited by Villeison and Lehrs.) But he did not allow this to influence him where the verdict of the authorities was clear. Thus he retained ὀὐσαρο in Γ. 262, where his own judgment would have led him to read ὄετερο, and βῆς φειγών in B. 665, where φειγέτω would have been more Homeric (32). Again as an example of a canon allowed or not according to the state of the MSS., he retained in Π. 358 Ἀραὶ δὲ μέγας where δὲ μέ-
γας was equally metrical; but in B. 1 withheld Zenoicus’ error ὀλλοι, reading ἄλοι. So in Φ. 84 he dropped the augment in ὅς μὲ του αὐτὸς δόκε, where the metre would have allowed it; but contrariwise in O. 601 ἐκ γὰρ δὴ τοῦ ἐμελέ he kept it against Aristophanes’ ἐμέλε. The MSS. in these cases were clear, where they differed he dropped the augment, as in Ἕγα νέμοντο and Ἐννύμα τέτυκα. Lehrs (379) remarks that in determining the balance of such doubtful cases, he showed good taste and nice discernment.

LVI. On the whole Wolf’s censure of Aristarchus’ critical standard as ultimately arbitrary cannot stand. Wolf himself argues like a man who had swept out a conclusion boldly, and was trying back for reasons in support of it. He says that the ancient ἀνδόλα were always viewed as addicted to emendation ad lib., and that this bad habit had descended till it infected “all the critics” (Prolegg. § xlvii, last par.). He forgets the great change from the ἀνδόλα to Zenoicus, and from Zenoicus to Aristar-

chus. In the first criticism was interpolatory, in the second expurgatorio-

lial, in the third explorative. The licentiousness of alteration indulged by the rhapsodists reacted in the wholesale excisions of Zenoicus — a practice which became moderated as criticism matured itself in Aristar-

chus. We must pardon in Zenoicus for reasons explained above (p. lxxiv), not only what he cut out, but what he put in—if he did put in. He had to patch up somehow a readable text from the materials which he had left himself, and in default of a due apparatus he had recourse to

plete without them; as also in rejecting lines which by extending only weakened the sense; as after Λ. 515 the extension, ἱὸς τ' ἐκάμfts καὶ ἥπια φάματα πάσιν (359–60).

32 So in Π. 636 Lehrs remarks “noluit una deleta τ' omnem dubitandi materi-

riem tollere, quid igitur veritus est nisi codicum auctoritatem?” The slightness of the alteration in this and the above cases tends to enhance his respect for the cod. This cannot be said as regards the Aristarchean suggestion to read ἄψ ἐκαίσουντο for ἥς ἐκον ἑντο in I. 222, which, Aristarchus remarked, would show that they partook only out of compliment to Achilles, having feasted only ἁρ.

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

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

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

33 “Vedemus eum ex discrepantia plurium lectionum eam gere elegisse quae Homericō ingenio et consuetudini ipsique loco optime convenissent.” (Wolf. Proleg. § xlvi.) See also the 1st par. of the same section.

34 Thus (Wolf § xlviii. n. 35) he would have read ἐννεακλήιν ἐν δεκακλήιν in E. 860, Ex. 148 for ἐννεακλήιν ἐν δεκακλήιν, and in Pind. Pyth. III. 43 βέμαται ἐν τοίτατοι for βέματι ἐν πρώτῳ, thinking such a single leap alarmingly great even for a god. Such criticism knocks off natural flowers to substitute cut paper ones. So he took offence at νησίς plur. in O. 417, and read νήσις on account of the expression paul. sup., το δὲ μην περὶ νησίς ἔχουν πάνων.

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

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

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

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

38 In testimony of this, no name so surpassingly great in its own province has ever excited so little of that envious detraction which leaves its mark upon great men and is the tribute of inferior to loftier minds. He was not only fortis princeps, but no one in the ancient world was looked upon as similis aut secundus to him, nor am I aware of any attempt to disparage him till that of Wolf. Indeed there is hardly a man who is such a luminary in his own sphere, of whom as a person we know so little, although none lay more fully in the run of anealaste.
the stile. The name of Aristarchus is a date in itself — a turning point where a long prospect opens. Before him there is none, but after him comes a long line of successors, forming around "the poet" of Greece an undergrowth of parasitic literature unequalled perhaps in exhaustiveness and variety, unless it be by the Patristic commentaries on Holy Writ. Seventeen of his more illustrious personal pupils are known by name besides his two sons, and forty-one are enumerated. He is said to have written 800 books of commentaries, and to have died at the age of 72.

LVIII.

(i) 4. CRATES,
cir. 155 B.C., the adversary of Aristarchus, son of Timocrates, a stoic philosopher, was born at Mallus in Cilicia, and educated at Tarsus, but flourished at Pergamus, where he founded a school or sect (39) of grammarians which continued to enjoy reputation for some time after his death. His favourite principle is named ἀνωμαλία, as opposed to that of Aristarchus, ἀναλογία; and he is said to have taken it from Chrysippus. He viewed the critic’s art as excursive into all the provinces of literature; and embraced mythology, geography and physical science among his illustrative materials. His chief work, arranged in nine books, was entitled διόδοσις Τιτίδος καὶ Ὀδυσσέας. In what sense he used διόδοσις is not certain, owing to the scanty traces which are extant. But probably it was a revised edition of the poem, the word for commentaries being ὑμηματα. The key-word, ἀνωμαλία, as opposed to ἀναλογία, suggests that he recognized the abnormal element in language, and resisted the dogmatical tendency of the Aristarchean canons. He is cited by Scholl. AB on O. 365, Φ. 558, MV on γ. 293, by Scholl. HQ on δ. 260, by Schol. Η on δ. 611 et al. He wrote also on the Theogony of Hesiod, and on the Attic dialect, and enjoyed the distinction of introducing grammatical studies at Rome, whither he was sent as ambassador from King Attalus II. Whilst there he fractured his leg, and while thus laid up, occupied his enforced leisure in lecturing on grammar. Traditions of his views descended there to Varro, who wrote about a century later. His reputation in antiquity was as high perhaps as that of any after Aristarchus, over whose readings some of his have enjoyed a permanent preference in a few passages.

mongers and literary gossips. He had the rare fortune to flourish when the time was duly ripe for him. Never was a genius better timed to its epoch, or more exactly commensurate with the province which awaited it, and this probably contributed to perpetuate the reputation which he secured. He seemed to step spontaneously into a niche of fame ready made for him, and no serious effort, until Wolf’s, has ever been made to depose him from it. This, of course, does not imply that there was no school opposed to him; but the opposition was viewed as heterodox (see on Ptolemy of Ascalon p. 100v. in’/), the school had no vitality, and left his preeminence substantially unshaken.

39 A treatise περὶ τῆς Κρήτεως καὶ Ἑλληνικῆς is ascribed to Ptolemy of Ascalon. Pergamen or Cratetee was the name of his disciples, to whom is referred the drawing up of certain lists of writers and catalogues of the titles of works.
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(i) 5. RHIANUS

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

LIX.  (ii) 6. CALLISTRATUS,

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

(ii) 7. DIDIODORS,

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

(ii) 8. PARMENISCUS

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

(ii) 9. APPOLLODORUS,

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

40 If this were to be understood as an epistle to a contemporary, this would fix his date, but there is some reason to think that πρὸς Κατά της was a mere conventional form of connecting a work on any subject with a name already famous in connexion with it.
own time, but now lost. He is said to have been the inventor of the "tragiambic" verse, and is cited by the Scholl. Venet. on A. 244, B. 103, N. 301, II. 95 et al.

(ii) 10. DIONYSIUS,
surnamed the Thracian, pupil of ARISTARCHUS (41), wrote "on quantities", cited by Schol. Ven. on B. 111, in which he refuted incidentally some views of Zenodotus, and a τριγυρις or treatise on grammar which was amplified by successive grammarians, and was for several centuries a popular elementary treatise among teachers. He considered "criticism as the complement and crown of grammar". A paraphrase on the Ody. is ascribed to him (Fabric. I. p. 394). He also wrote against Crates, and in this and other works a good deal of Homeric illustration was contained; hence he is cited several times by Eustath., and more frequently by the Schol. Venet. That he had no servile deference for Aristarchus, appears from the Schol. on B. 262.

LX.

(ii) 11. NICANDER of COLOPHON,
son of DAMNÄUS, poet, flourished at an uncertain date, the doubt lying between the period of Attalus, circa 145 B. C. and the Christian era. He wrote ἄρτιχας, "of venomous animals", and ἀλεξιφαρμακία, "antidotes"; also lost works entitled Ἀθροικα, γεωργικά, γλῶσσα (cited by Athenäus VII, p. 288) and others. His γλῶσσα is probably the work from which the Scholl. quote in citing his authority for certain readings, e. g. Scholl. AL on Z. 566. He is often reckoned amongst the medici, and is said to have done into hexameters part of the works of Hippocrates under the title of προγνωστικά. (Fabric. iv. p. 344.) He is referred to by Strabo, p. 823, as an authority regarding serpents. It is doubtful whether the Nicander surnamed of Thyatira, cited by Stephanus in his epitome (ibid. 354, 655), is identical or different.

(ii) 12. DIONYSIUS,
surnamed "the Sidonian", cited Schol. Ven. on B. 192, 262, X. 29 et al., by Varro (de L. L. IX 10), Apollonius Lex. Homer., and often by Eustath. He is mentioned once as censuring Aristarchus, and also as the author of a work on "the resemblances and differences of words" (Villoison Prolegg. p. xxix, Fabric. I. p. 511, VI. p. 364).

(ii) 13. NICIAS of COS,
B. C. 50, was fortunate in being a literary friend of Cicero and Atticus, as on the score of merit he would hardly be entitled to much notice. He

41 An article in Dr. W. Smith's Dict. Biogr. gives his period as B. C. 80, about which time he is said to have taught at Rome. This is probably an error, as he is said (Villoison Prolegg. p. xxix; Anecd. Gr. vol. II. p. 171) to have been "one of the 40 pupils of Aristarchus"; not a later follower of his. It may have arisen from confounding him with some other of the name, perhaps "the Lindian"; said (Fabric. VI. p. 364) to have taught at Rome in the time of Pompey. The same confusion appears in Villoison Anecd. Gr. II. 119.
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is mentioned in Strabo, p. 657—8, as ὁ καθ' ἴματις Νικιδας ὁ καταγεγραμμένος Κάων. The mention of him in Cicero's letters (see Smith's Dict. Biogr.) seems to bespeak rather a light esteem of the man. He is cited by Eustath. 9 times by the Venet. Schol., also by Scholl. EMQ on α. 109 et al.

(ii) 14. IXION,
surname given to Demetrius of Adramyttium, derived from his committing a sacrilege in the Hieraeum at Alexandria, or, as others say, from his stealing a play from Philotimus (Fabric. vi. p. 446). He was a follower of Aristarchus and lived at Pergamus in the age of Augustus Cæsar. He wrote of verbs and pronouns, and composed a commentary (ἐξηγήσεως) upon Homer and Hesiod (ibid. p. 362). He is cited by Scholl. ALV on Α. 513 and B. 127, 192, by Scholl. AB on E. 31, by Scholl. HP on ε. 490 et al. His ἐξηγολογοῦσα are mentioned by Athenæus.

(ii) 15. APOLLONIUS,
surnamed "the Sophist", son of Archebulus or Archebius, flourished as a grammarian at Alexandria in the Augustan age (42), and wrote a Lexicon to the II. and Ody. which is preserved, not however entire, and probably with considerable interpolations. It preserves a great number of very valuable ancient readings, and cites many early authorities, and was edited elaborately by Villoison, Paris, 1773. Hesychius took his materials largely from Apollonius, who in turn is supposed by Villoison to have incorporated the more valuable part of a similar work by his pupil Apion. He is cited by the Schol. A on Z. 414 et al.

LXI. (ii) 16. PTOLEMY OF ASCALON,
author of a work concerning the "differences of words" (43), probably the one still extant (ap. Fabric. VI. p. 156 foll.), also of Homeric prosody, and of a work on the revision of the Ody. by Aristarchus. He was a teacher at Rome; and is quoted by Herodian (inf. no. 25) who lived under M. Antoninus, but referred to also by Didymus (Lehrs), which fixes an earlier date for him. He seems to have ventured on a more decided difference from the views of Aristarchus than most of the grammarians; see Schol. Ven. Α. 396, Ο. 312.

(i) 17. DIDYMUS OF ALEXANDRIA,
temp. Tib. Cæsar, son of a salt-fish salesman of the same name, and from his devotion to study surnamed χαλκέντερος, followed Aristarchus, whose

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

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


44 "Hunc Didymum ejusque in Aristarcheiis lectionibus exquirendis positam operam Woffius si cognovisset melius, hunc si tenuisset Didymum esse qui per tota scholia duplicis Aristarchae editionis lectiones apponit, nonquam ille negasset duplicem Aristarchi editionemuisse" (Lehrs, p. 26—7). As regards the value of his labours, Lehls says, "fuit igitur aliquot saeculis post perutile, quam tum Aristarchae ferebantur lectiones ad fidorum monumentorum regulam exigere. Prterea tum accederet, ut non semel Aristarchus sed hic Homero edidisset, hoc etiam perutile, utrusque editionis lectiones inter se conferre singulisque versusbus utrusque editionis vel consensus vel dissensus notare. Sed ne sic quidem omnis in textu Homero ab Aristarcho positae opera illustrata. Nam cum post alteram editionem emissam multos annos in meditando et interpretando Homero perstittis set, atque etiam commentarios edere pergeret, partim discipulis coram, partim in commentariis veteres suas lectiones reprobaverat, alias, ut dias diem docuerat, optaverat, defenderat, stabiliverat. Ergo hoc etiam perutile, lectionibus editionum constitutis, variante lectione ex utraque congregse, addere ex commentariis et ex traditione (as vero disciplinarum scriptis vel etiam memoriam continebatur) lectiones paulatim ab eodem adscitas. Tum demum recte de Aristarcheo textu constabet" (ibid. 19). "Quam artem subtiliter diligenterque tractare docuerat (Aristarchus); eam Didymus tam egregie ad editiones Aristarchi Homeri eas adhibuit, ut nihil mihi videatur in hoc genere fugi posse perfectius" (ibid. p. 18).

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

46 "Didymus ipso fontes adiens Aristonicci breviario carebat facililimine" (Lehrs p. 31). Amongst these "fontes" were the edd. of Antimachus, Rhianus,
His work περὶ τῆς Ἀρισταρχείου διορθώσεως is recited at the end of every book by the compiler of the scholl. Venet. as having furnished materials for his work; see that on B. iii.

(ii) 18. ARISTONICUS,

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

LXXII. (i) 19. APION,

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

Philetas, Zenodotus, Sosigenes, Philemon, Aristophanes, Callistratus, Crates, the one named ἡ πολύστιχος (perhaps from the number of lines in a column or page), those known as *νοικαλ, δημαζης* etc., the *ξολικ* and the *κυκλικ*; besides the commentaries of Dionysius Thrax, Dionysius Sidonius, Chorēs, Demetrius Lxion, Diodorus, *Πτολεμαῖος* Epithetes on the text of Zenodotus ("si modo recte interpretamus B. iii."); adds Lehrs), the tract of Ammonius, referred to p. lxxvii n. 27, Dionysius Thrax on Crates περὶ ποιοτήτων, the writings of Dionysodorus, Parmeniscus, *Πτολεμαῖος* Oroandes, *Ἀπολλωνίων* Rhodius on Zenodotus, and a few more (Lehrs p. 30).
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(ii) 20. HERACLIDEUS PONTICUS,
so called by Fabric. (ubi sup. p. 513), but possibly by confusion with the better known one so named and surnamed, who was a pupil of Plato. He is claimed by Ammonius, a grammarian of Alexandria towards the close of the 4th century, as "one of us" (ἡμῶν), i.e. probably of the Alexandrine school. He wrote "solutions" (λύσεις) of Homeric questions (47), and explained Homeric allegories (48). He is said by Fabric. (ubi sup. p. 513, cf. VI, p. 369) to have been a pupil of Didymus the younger and to have flourished in the times of Claudius and Nero.

(ii) 21. SELEUCUS OF ALEXANDRIA,
surnamed Homericus, wrote ἡγημικόν on the whole of Homer, and also taught oratory at Rome. He was the author of other works grammatical and mythological. His date is uncertain, but was not later than Suetonius who cites him (Fabric. VI. 378) A. D. 90.

(ii) 22. NICANOR
of Alexandria (Suidas) or of Hierapolis (Steph. Byzant.) A. D. 130, was surnamed derisively σύμματιος from his writing on punctuation, especially that of Homer and Callimachus, but also generally (πολύ τῆς καλούσας συμμήκτης). His work furnished materials to the Schol. Venet. (Fabric. I. 368, 517, III. 823, VI. 345). He is cited by the Scholl. BL on Z. 445 et al.

(ii) 23. AElius DIONYSIUS,
a Greek rhetorician of Halicarnassus temp. Hadrian, who wrote a lexicon of Ἀττικά ὄνοματα, cited by Eustath., also probably by the Schol. L. on Z. 378. His other works were chiefly upon music. He must be distinguished from the more famous Dionysius, also surnamed "of Halicarnassus", who wrote on Roman archæology and belongs to the century B. C.

(ii) 24. APOLLONIUS,
surnamed ὁ δύσκολος from having his temper soured by poverty, was born at Alexandria, flourished under Hadrian and Antoninus Pius, and wrote on parts of speech, verbs in μ and "Homeric figures".

(ii) 25. HERODIAN,
son of the last mentioned, also an Alexandrian, but removed to Rome and gained the favour of M. Aurelius, to whom he dedicated a book, ei-

47 This was a favourite form of ancient Homeric criticism on detached points; cf. Villoison Anecd. Gr. II. p. 184, "ac presentim ii qui ex Alexandrinâ scholâ, tanquam ex equo Trojano, proseclure, et vocabantur of ἱπτικοὶ, et ut Eustathi verba usurpem, of τῶν Ὁμηρικῶν ἔργων ἵπτικων, quod in Museo Alexandrino ut plurimum Homericier questionum exegitandis et argute solvendis vacaret." One such ἱπτικός, ascribed to Aristotle, is mentioned by the Schol. Ven. on B. 73.

48 Unless these were the work of the elder Heraclides Ponticus, already referred to, with whom Fabric. loc. cit. seems to confound him.
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ther his Ἰλιακὴ προσωπική (Schol. Ven. on A. 576) (49), or his ἦ παθόλος προσωπικά in 20 books. Both are cited by Schol. Ven. on A. 493; see also on Φ. 232 et al. He also wrote ἐπιμελημένοι, in which rare and difficult words and peculiar forms in Homer were discussed (50); see further in Smith's Dict. Biogr. s. n.

(iii) 26. ATHENÆUS or NAUCRATIS

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

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(iii) 27. PORPHYRY,

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

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

50 “Summum magistrum Aristarchum sepissime respectiit, assentiens in plerisque, raro et verecunde dissentientis (e. g. Z. 266, O. 10, 320, T. 228, see schol. there), . . . . doctissimum opus est” (Lehres p. 34 § 11).
not quite clear) "annotations on difficult passages in the Il. and Ody." (Fabric. I. p. 394). He was careful in explaining difficulties, as also in adding citations of the passages which illustrate the doubtful word or phrase. He states this principle, as cited by the Schol. B on Z. 201, ἀξίων ἀ τῇ Ὄμηρον ἔξ Ὄμηρον συνεφηκότα, αὐτόν ἐπηρωμένοι ἑαυτόν ἐπι-
διάκονον. He was also useful in handing down elder traditions. A MS. of these scholl. exists at Leyden, and an edition of them was promised by Voss, but he did not live to execute it. Valckenaer has published those on book XXII of the Il. (Fabric. I., pp. 309—400, cf. VI, p. 519). Such "questions" propounded in the schools of Alexandria formed a favourite test of the students' knowledge of Homer; and scholia often take the form of ἀποκεινα with its λύσει (51) e. g. at X. 147, Ζ. 200, Z. 234, 359, 488 (Schol. B).

(iii) 28. HESYCHIUS

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

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(iii) 29. TZETZES,
a verbose and voluminous writer, who flourished in the middle of the 12th century, and wrote a poem in three parts: 1. Pro-Homerica, 2. Homerica, and 3. Post-Homerica (52), a "paraphrase on Homer", and "Homeric allegories", which he dedicated to the Empress Irene August. Parts 1. and 2. are also called "the little Iliad". He is said to have had no knowledge of the Cyclic poets, but to have drawn his sources wholly from scholia etc. The libraries of Madrid and Vienna, the King's Library London (Brit. Mus.), and the Bodleian Oxford, contain unedited MSS. of various parts of his works. Most of what they contain is, however, probably known from other sources (53).

LXV (iii) 30. EUSTATHIUS,
archbishop of Thessalonica, born at Constantinople, flourished in the

51 See on p. lxxxviii, note 47.
52 A fragment of the Post Homerica, and another of the Paraphrase, was edited by Dodwell (Dissert. de vett. Gr. et Rom. Cyclic p. 802), and a fragment of the Pro-Homerica by F. Morell (II. carmen Gr. poetae eujus nomen ignoratur), and another by G. B. Schirach, Halle, 1770 (Fabric. I. p. 403 foll.).
53 Concerning the Chilitades of Tzetzes, a work of over 12,000 lines mythological and historical, but having no special reference to Homer, see Smith's Dict. Biogr. s. v. Tzetzes, pp. 1200—1.
latter part of the 12th century, and published under the title of παρεξφολαι (excerpta) a laborious commentary on the Iliad and Odyssey, incorporating all the Homeric learning of his time. It was first printed at Rome under the auspices of Pope Julius III, the Emperor Charles V and King Henry I of France, in 3 vols. fol. 1542–9. A notice of other edd. will be found in Fabric I. pp. 391–2. The mere index of writers cited by him occupies forty-five 4to pages of Fabric. Bibl. Gr. vol. I, and of these the great majority would be wholly unknown, or known by name only, but for him. Hence the value of his work may be estimated. It is, as it was inscribed by the author, a veritable κίριας Ἀμαθείας. Valckenæër’s opinion (sp. Fabric. loc. cit.) was that he found no poets extant but such as have come down to us (54), that all his other citations of poets are second-hand from Atheneus (55) or from scholiasts now lost, that of all these, however, he was a most careful student (56), that his other chief sources were the commentary of Apion and Herodorus and other scholi. of high antiquity on either poem, the copious lexicons of Εἰλίος Dionysius, Pausanias and others, and the works of Heraclides and Herodian. His above mentioned references to of πατησίης are accordingly derived from this class of writers (57). But his copies of many surviving poems were superior to any which we now have, and he has thus preserved some readings of high value. It is some testimony to the antiquity of his authorities that his work contains hardly any allusions to the Christian Scriptures, although the phraseology of a Christian writer and Divine is occasionally traceable in it (58).

54 It appears, however, from “the Catalogue of the books of the Patriarch of Constantinople” 1578, that among them were extant probably down to the fall of that city, and therefore in Eustathius’ time, 24 plays of Menander and “Lyceophronis omnis”. This catalogue is in Sir T. Phillipps’ library; see page lxxxv note 6.

55 “Bentley has shown by examining nearly a hundred of his references to Atheneus, that his only knowledge of him was through the epitome” (Smith’s Dict. Biogr. s. n. Atheneus).

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

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

58 As is occasionally the case in some of the Scholl., c. g. ἡ χάρις τοῦ Ἀγίου Πνεύματος διὰ νέφους συκολυμάω διδώσῃ γνώσις σ. τ. λ., Scholl. H. Q. on σ. 2.
PART III.

MSS OF THE ODYSSEY AND ITS SCHOLIA.

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

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

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

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

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

I have also to thank the Revd. H. Bradshaw of King's Coll. Cambridge, and especially the Bodleian Librarian in the University of Oxford, by whose permission the specimen of the MS. of the scholia on the Odyssey was copied, for valuable help which they have afforded in prosecuting the researches necessary for the purpose.
proper scope, the Odyssey. On one point, however, viz. how far the various codices enumerated have been collated, and in what editions the results of those collations have been embodied, the information which it has been found possible to obtain is in some respects deficient. I commend this branch of the enquiry to the good offices of any scholars who may be travelling on the continent.

LXVII. In the library of the Brit. Mus. among the Harleian MSS. are four of the Odyssey, No. 5658, vellum, A. D. 1479.

5673, paper, XVth century.

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

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

1 Heyne (vol. III. iv. de subsidii p. xvii note) calls it an “eximius codex cum Townleiano Iliadis codice comparandus”. The end of the volume has the
in some places paler than in others, but the ink used by the same writer may not have been always of the same quality. A table of the var. lect. which Porson extracted from it, arranged in the order in which they occur in the poem, is appended to the Oxford Clarendon ed. 1800. This MS. is cited as Harl., and its scholl. as Scholl. H., in the present ed.

No. 6325, vellum, XVth century.

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

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

In the library of Corpus Christi Coll., Camb., is a MS. no. 81 fol. on paper, probably XVIth century (5), containing the II., the Post-Homerica of Q. Smyrneus and the Ody. It was collated by Barnes for his ed. Camb. 1711.

LXX. In the boys' library, or School library of Eton College is a copy of the Florentine ed. prin. 1488, the ample margins of which contain MS. scholl. "by the hand of Aloysius Alamannus" and precisely dated "the 5th of April 1518, being Easter Day". The scholl. on the II. are said subscription "Antonii Seripandi et amicorum". Seripandi was a Cardinal (Fabric. I. p. 401) and Archbishop of Salerno, and died 1563. For this and some other similar information I am indebted to Mr. E. Deutsch of the Brit. Mus. A specimen of this MS., to follow this page, has been copied for the present work, by permission of the authorities of that Museum.

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

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

5 From its having the name of Theodore in gilt letters on the first page it has been ascribed to the Archbishop of Canterbury of that name in the VIIth century, but erroneously, as shown by the character and appearance, betokening a date not much earlier than the invention of printing. (Catal. of MSS. in C.C.C.C.)
PART III. MSS. OF THE ODYSSEY AND ITS SCHOLIA. LXXV

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

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

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

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

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

7 This does not imply that Porphyry was the original source, he having largely compiled from others; see Porphyry on p. lxxix sup.
Vita Rom., the II. and Batrachom.: the books have arguments prefixed, but no scholl.
No. 6, fol. vellum, XVth century, of great beauty, the same without the Vita, but having neither arguments nor scholl.
No. 12, large 4vo paper, XVth century, containing the Ody. alone, mutilated in several places, with neither arguments nor scholl. except to book I.
No. 23, 8vo paper, XVth century, containing the Ody. with very scanty scholl. by a much later hand, and which commence at book XVI.
No. 24, 8vo vellum, Xth century, containing the Ody. with interlinear glosses, mutilated towards the end.
No. 30, large 4to paper, XVIth century (8), containing the Ody., text only, with arguments to some only of the books.
No. 39, 8vo vellum; XVth century, containing the Ody. with some interlinear glosses and very brief scholl. on the first four pages; no arguments.

Book-case numbered LVII (9).
No. 32, 8vo paper, XVth century, containing ancient scholl. by an uncertain author on books I—IV of the Ody., cited by Dindorf as R., and as Schol. R. in the margin of this edition.

Book-case numbered XCI.
No. 2, large 4to silk, XIIIth century, containing Ody. books I—XIV, no scholl., mutilated at the end.

LXXIII. In the Marcian library at Venice are the following:
No. 460, fol. vellum, XIIth century, in 250 leaves contains Eustathius on II. and Ody., and was used for the ed. Romana (10) 1542 ... 1550; see Fabric. ub. sup. p. 392.
No. 513 (or 613, as given by Fabric. ub. sup. and Dindorf) (11), fol. paper,

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

9 Erroneously given as 37 by Dindorf.
10 Cardinal Bembo procured it for the Roman editors, as I am informed by the present librarian of the Marcian; who adds that it was once, through misinterpretation of the superscription, supposed to be an autograph of Eustath. himself. He refers me to Bembo's Lettere, Venezia 1729, vol. III. p. 125, Dorville Vana. Crit. Amsterdam vol. I. p. 313. Its register will be found in the Marcian Catal. Gr. MSS. II. p. 245 fol.
11 Registered 313 in same Catal. p 315. Fabric. calls it a 4to, and Dindorf describes it as being "formâ quadrâta" This was collated by Cobet, and is of all now extant the most perfect as regards the scholl. on books I—IV.
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in 296 leaves, XIII\textsuperscript{th} century, the Ody. follows the Batrachom and has scholl. in its margin.

No. 4 of Class IX, 4\textsuperscript{th} paper, XIII\textsuperscript{th} to XV\textsuperscript{th} century, contains as follows:
1. From the beginning to book VI, v. 190, with a preface prefixed, XIV\textsuperscript{th} century.
2. From book IX, v. 541, to the end of the poem, with scholl. of XIII\textsuperscript{th} century. Dindorf used the scholl. in his ed. of the Scholl. in Odys., and describes them as short and of little value, mentioning favourably, however, one long note probably transmitted by Porphyry (12). He adds that the first portion of the MS. is on silk.

No. 463, 8\textsuperscript{vo} on paper, in 194 leaves, XIV\textsuperscript{th} century, with interlinear scholl. (13), the books VII and VIII are missing, while VI and IX are fragmentary.

No. 456, fol. vellum in 541 leaves, XV\textsuperscript{th} century, containing also the II., the Hymns and Batrachom., with the poem of Quintus Smyrneus.

No. 457 (14), 4\textsuperscript{o} paper, in 191 leaves, XV\textsuperscript{th} century or thereabouts.

No. 611, fol. paper, in 244 leaves, XV\textsuperscript{th} century (15), has the Vita Hom. prefixed.

No. 29 of Class IX (16), fol. paper, XV\textsuperscript{th} century, “with interlinear Latin version, which does not agree with any published up to this day”, and accompanied by marginal notes.

No. 34 of Class IX, fol. paper, XV\textsuperscript{th} century, with glosses and scholl. interlinear and marginal, bequeathed by Girolamo Contarini to the library; the end is missing.

No. 610 (17), fol. paper, in 590 leaves, about XVI\textsuperscript{th} century.

No. 20 of Class IX, 4\textsuperscript{o} paper, in 279 leaves, XVI\textsuperscript{th} century (18), contains among other things “Annotationes grammaticales in Odysseam Homerī”, p. 133 foll.

12 On the question why Ody. discovered himself to Telemachus and the servants, and not to Penelope. This is such an ἀναγίγνωσμα and λύομαι as those mentioned on p. lxxvii note 47. They are as old as Aristotle.

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

14 Possibly that given by Fabric. (lib. sup. p. 408) as No. 647 4\textsuperscript{o}, “Odysseya fine mutila”; and by Villoison Anecd. Gr. II. p. 247, as being in the append. to Catal. of Gr. MSS. in the Marcian from the Catal. of Cl. Zanetti, No. dclxvii, 4\textsuperscript{o}, in 194 leaves, XIV\textsuperscript{th} century, mutilated at the end.

15 On p. 314 of the same catal.

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

17 On p. 314 of the same catalogue.

18 This and the two following are in the Appendix aforesaid. This MS., as the Marcian librarian informs me, derives from the library of the Nani family of Cefalonia, and is described by Mingarelli in the Graci Codd. MSS. B. 1784, pp. 484—6
No. 21 of Class IX, fol. paper, XVIth century (19), imperfect at the beginning, contains parts of the poem.

No. 39, 37 of Class IX. A copy of the Florentine ed. prin. of Hom. opp., 1488, with scholl. written in the margin of the Ody., only dating from the XVIth century (20). Bequeathed by Contarini aforesaid.

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

LXXIV. In the Vatican library at Rome are MSS. scholl. on the Ody. by Georgius Chrysoceces, or perhaps copied only by him (Allatius de Georgiis p. 350 ap. Fabric. I. p. 416).

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

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

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

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

A fol. MS. on paper, apparently XIVth century, entire with most valuable and copious scholl. which diminish in number in the later books (24) (Maii, who first edited them at Milan 1819, Praefat. p. xxxvi). Buttmann,

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

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

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


23 Villoison (Prolegg. ad II. p. xli) notes that "in Ambrosianis scholiis semel loquitur Christianus auctor anonymus (6. 2) semel etiam Gregorius theologus (Θ. 409)"; adding, "nunne etiam in Venetianis scholiis Christiana vestigia impressa sunt?"

24 E. g. the first twelve books in Maii's ed. of the collated scholl. occupy over 100 pages, the last twelve 30 pages. These MSS. are registered respectively as Q. 38 part. sup., B. 99 part. sup., E. 89 part. sup., A. 77 part. inf., D. 120 part. sup., F. 85 part. sup. The description "part. sup." or "inf." probably refers to the part of book-case etc. The Ambrosian also contains an allegorical interpretation of the fables of the Ody., the work "Johannis Aurati, Gallicani poëtes", sometime a teacher of Greek at Paris; it is a paper MS., 8vo, registered F. 85 part. sup.
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Berlin 1821, and Dindorf have incorporated them in their respective edd. of scholl. and cited them as Q. (23):

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

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

The two without scholl. are, one fol. on paper, containing the whole poem but with the first book acephalous, beginning at v. 384; this has arguments of the books, is a western MS., and bears date as finished Nov. 1458; the other contains not the text, but the comments of Eustath. on the first book and the beginning of the second, and a Latin commentary, also derived from Eustath., on books I—X. It is curious as being an autograph of Basil. Chalcondyles, younger son of the Demetrius Chalcondyles who edited the ed. prin. of Homer at Florence.

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

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

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

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


26 Preller indicates that it had been previously assigned to the XIXth century.
"etiam scholia multa solus servavit ex bonis et antiquis fontibus derivata" (ibid. p. xii). He cites it as T.

LXXVIII. In the University library at Heidelberg is a large 4to MS., vellum, in 468 pages, XIIIth or at the latest XIVth century, having scholl. on the margins, which were collated by Buttmann (ed. scholl. Berlin t828) and by Dindorf (27) (ed. sup. citat. prefat. p. xii), who cites it as P and rates it as of less value than the last mentioned, T. It contains also the Batrachom., an argument of the Ody., and some other pieces. The scholl. on books IV to VII inclusive are difficult through their small and highly contracted characters, but of greater value (often agreeing with H and Q) than those of the other books, which are by a later hand (Dind. ibid.).

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

LXXIX. In the Imperial library at Vienna are the following:
No. 5, large fol., 191 leaves, containing the II., the Ody. and the poem of Q. Smyrnaeus, without scholl., on page 5 of the catal.
No. 50, containing in 219 leaves the II. and the Ody., on page 33.
No. 56, containing on 169 leaves the Ody. with scholl. interlinear and margin, on page 36.
No. 117, containing on 251 leaves the II. and Ody. with scholl. interlinear and marginal, on page 72.
No. 133, containing in 146 leaves scholl. only on the Ody., on page 77.
No. 289, containing fragments of Homer, whether any of the Ody. is not stated, on page 143.
No. 307, containing in 90 leaves a large fragment of the Ody., on page 147.

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

LXXX. In the library of the Holy Synod at Moscow, No. 286, is a MS. ascribed to the XIIth century, on vellum, but Heyne (III. iv. de

27 From an original letter from the Heidelberg University librarian to the present editor, June 20th 1864.
28 The librarian refers to "Nessel, Daniel. Catalogus aive recensio specialis omnium codicum manuscriptorum Graecorum . . . . . bibliothecae Cesareæ Vindobonensis. Vindobomæ et Norimbergæ 1690 fol." The pages on which the MSS. are mentioned as found are those of this catalogue.
subsidd. p. xcii) on collating it throughout, thought it later. It is not mentioned by Fabricius.

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

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

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

In the library of Casena a MS. of the year 1371, Ody. with scholl., some in Latin being intermixed (Fabric. ibid.).
PART IV.
THE PRESENT EDITION.

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

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

(*) See, however, *page LXXXV.* n. 6.
PART IV. THE PRESENT EDITION.

The editions on which the present is based are as follows Bekker's Bonn 1838, Dindorf's Leipzig 1852, Faesi's Leipzig 1849, Löwe's Leipzig 1828, Ernesti's Leipzig 1824, Wolf's Leipzig 1807, the Oxford edition of 1800, Barnes' Cambridge 1711.

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

2 These letters and the others used in that margin to designate certain MSS. are the same as those used by Dindorf in his Scholia Graeca in Odys.: see Praef. to the same. In this ed. the letters are used to distinguish the MSS. of the scholia from those of the poem. Thus the Harleian MS. of the poem is cited as Harl., but its scholia as schol. H., and so of others.
"Wolf et recentt." marks the fact that his reading has been generally adopted by recent editors.

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

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

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

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

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

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

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

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

3 For the two facsimiles of MSS. see pref. p. lxxxiv. n. 2, 3.
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ried from a study of the passages to which they relate. I have not thought it worthwhile to attempt to harmonize them with the plan given in Kruse (Hellas, Atlas), Gell and Schreiber, of the ruins of the traditional domus Ulyssis in Theaki. Such a minutely realistic spirit would, in my opinion, be utterly misplaced, as regards Homeric poetry. The plans which are given make no pretence therefore to represent literal facts, but may enable the eye to guide the mind to a clearer grasp of what the Appendix means, and I hope also of what Homer meant.

LXXXVI. In two instances only have I attempted to amend the text without the authority of a MS., and in both the amount of alteration is the slightest possible. Both depend on the same principle, the easy displacement of a τε or δὲ when elided. The places are γ. 33 and δ. 665. In the first the common reading before Wolf was κρέα ὁπτων ἄλλα δ’ ἐπειροι; the Florent. however has κρέα τ’ ὁπτων ἄλλα τ’ ἐπειροι. Wolf, adopting for δ’ of the vulg. the second τ’ of the Flor., gave κρέα ὁπτων ἄλλα τ’ ἐπειροι. I believe the true reading to be κρέα ὁπτων τάλλα τ’ ἐπειροι, see note ad loc.; but that some editor offended at the hiatus, not knowing the length of the -α in κρέα inserted τ’ after it; the next step probably was that in careless copying the τάλλα was corrupted into τ’ ἄλλα, and that then another editor, finding one τ’ too many, struck out the wrong one. The δ’ is probably due to an independent corruption.

In δ. 665 the common reading, which Wolf follows, is ἐκ τόσον δ’ ἐκήρυ. I have stated in the note ad loc. the reasons against accepting it. I suppose ἐκ δὲ τόσον ἐκήρυ to have been the true reading. If then the τόσον acquired a δ’, as the transition from τόσος to the somewhat stronger τοσόδε is easy, a subsequent error detached the δ’ and made it τόσων δὲ, and the next editor or copyist finding δὲ twice in one clause, struck out the wrong one.

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

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

Appendix A. is chiefly grammatical, or is occupied with the forms of certain rare and difficult words, but contains also articles on the
meaning of certain words or classes of words, or on the nature of the things for which they stand. They are arranged nearly in the order in which each word first occurs.

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

Appendix C. is mythological;

Appendix D. is geographical;

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

4 In the review of the characters of the Homeric poems in App. E., and in the consideration of the subject matter generally, it is convenient to speak on the assumption that the personages and the facts are real. To sustain any such theory in detail is, however, beyond the province of an editor and commentator. Nevertheless I am on the whole disposed to view the Iliadic story as enveloping a core of reality, although any attempt to restore by analysis a probable residuum of historical fact would no doubt be valueless. The state of natural conflict between rival and kindred races may probably have culminated in an invasion of the principal neighbouring dominion of Western Asia by a confederacy of the principal nation of South Eastern Europe. Thus a historical source of the many legends which perhaps united to make up the "Tale of Troy" divine" is to my mind more probable than any other. Such individual legends would probably attach themselves from the first to the chief local personages of such a confederacy. If the banded Achaean princes with their forces were absent for even a much shorter period than the traditional ten years, news of them would be eagerly looked for at home. And, as we may reasonably ascribe to the office of the αὐτός an antiquity at least as great as any period when such an united effort could have been possible, the probability of such metrical news bearers wandering homewards from the wars, with their imaginations glowing from the scenes which they had lately left, is sufficient to allow us to assume many historical points of departure for such legends. All the main personages in Homer are strictly anchored upon localities, to an extent, I believe, unparalleled in any similar mass of legend. The difficulty lies in assuming that where local features come out so clearly, personal traits are purely mythical; and that, in spite of the strong tendency in the human mind to associate real actors with real scenes, while all that we are told about the places, so far as we can test it, is true, all about the persons should be false. At any rate the onus probandi may fairly be left with those who make the assertion. On the other hand, assuming, as antecedently likely, the historical fact of such an expedition as engaged the flower of the Achaean race on the North Eastern shore of the Αἰγαία, we may assume an animus pervading the period somewhat approximating to that of the earlier crusades. That the chief princes of Argos, Mycenæ and Sparta may have each had one or more αὐτός amongst their followers, who would have brought over contemporaneous versions of their exploits and would have become sources of their transmission to posterity, even as Geoffrey Vinsauf sung the deeds of Cœur de Lion, is a supposition containing nothing unreason-
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Appendix F. relates to structural details, and is arranged in two parts, 1. the Homeric Galley, and 2. the Homeric Palace.

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

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

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

οὐ τῷ ἔθνῳ Θητην ᾦδ’, Ἑλλάδα καλλιγόναια,
Μοριμόνες δ’ ἐκαλεύτω καί Ἑλληνες καί Ἀχιόν,
τῶν αὐ πεντήκοντα νεῶν ἦν ἀρχός Ἀχιλέως. B. 683–5.

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

Rom. od. 1.
LXXXVIII. Four of the above A. C. D. and E. are divided into numerous articles, and for all the following table is subjoined:

Appendix A.

PAGE I. 1. ἐννεκέ."  
II. 2. Epic forms in -ος -ω for -ω.  
3. (1) ὀλόφρων, ὀλὸς, οὐλός ("Ἀρης"), ἱσὐλός, ὀὐλός, ὀλόφρων, ὀλόφρων, ὀλόφρων, (2) οὐλή (λάχυνη), οὐλαῖ (ὅλα), οὐλόχυτα, οὐλωρα, οὐλαμός, οὐλοξαφῆς, οὐλος, (3) οὐλός (ὁλος), οὐλή, οὐλή (scar).  
III. 4. βουλή, ἀγορή.  
VII. 5. πεσσός.  
6. (1) ἀδήσεις, ἀδήκοτες. (2) ἀδινός, ἀδην, ἀδὴν -ένος (acorn), ἀδος, ἀτος. (3) ἀνθάνω, ἀθέν, ἡδομαί, ἡδος, ἡδοη.  
IX. 7. βουλή, δμως, δμωη, ἢμεθος, θης, οἰκες, λαμη, ἀμρήπολος, ἀλαμῆπολος, ὧμηθηρ, ὧμηθηρα.  
XI. 8. κρηθης, δέπας, κύπελλον, ἀλεισον, κισσύμιον, σκύφος.  
XXIV. 10. ἄθις.  
XI. (1) ἦ ... ἦ. (2) ἦ ... ἦ. (3) ἦ ... ἦ. (4) ἦ ... ἦ. (5) ἦ ... ἦ. (6) ἦ ... ἦ. (7) ἦ ... ἦ. (8) ἦ ... ἦ. (9) ἦ ... ἦ.  
XXV. 12. Πολον ἡμαθώεντα.  
13. ἀνάπαι.  
XXVI. 14. ἅδνα, ἅδνα.  
XXVII. 15. κλής.  
16. ἀκην, ἀκένων.  
XXVIII. 17. (1) δῆλος, δέλος. (2) ἐνδιος, δελη. (3) εὐδελείος.  
XXIX. 18. (1) ἦ καθίπερθε Χίοιο νεοίμεθα παιπαλαοθής  
νήσου ἐπὶ Ψυρής, αὐτὴν ἐπὶ ἀριστερ' ἑχοντες.  
γ. 170—1.  
(2) ἐπὶ ἀριστερὰ χειρὸς ἑχοντα. ε. 277  
XXX. 19. νάσα (ναία, νάύω).  
XXXI. 20. γεινομένη.  
21. οὐλαμός, νολεμές, νολεμέως.  
XXXII. 22. λέγω, λέκτο.  
Appendix B.  
XXXIII. The Homeric use of ἀλς, θάλασσα, πέλαγος, πόντος.  
Appendix C.  
XXXVI. 1. The legend of the oxen and sheep of the sun.
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PAGE XXXVI. 2. Hermes.


XXXIX. 4. Phorcys.

5. Τριτογένεια.

XL. 6. Αἱ γὰρ Ζεὺς τε πάτερ, καὶ Ἀθηναῖ, καὶ Ἀπόλλων.

XLII. 7. Proteus and Eidotheē.

XLIV. 8. [[Inè, Leucotheē, Cadmus.

Appendix D.

XLVI. 1. The Ethiopians.

XLVII. 2. Ogygiê.


XLIX. 4. Pylus.

5. The Taphians.

L. 6. Temesê.

7. Dulichium.

LI. 8. Ephyreô.


LIII. 10. Cyprus.

11. Phœnicê, Sidoniê.

LIV. 12. The Erembi.

13. Libya.

14. The Styx.

LV. 15. Scherîê.

Appendix E.

LVII. 1. Odysseus.

LXXV 2. Penelope.

LXX. 3. Telemachus

LXXII. 4. Pallas Athenê.

LXXXIV. 5. Ægisthus.

LXXXV. 6. Antinoûs.

LXXXVII. 7. Eurymachus.

LXXXVIII. 8. Menelaus.


Appendix F. 1.

CVI. The Homeric Galley.

Appendix F. 2.

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

GRAMMATICAL.

Jelf, Greek Grammar. Jelf Gr. Gr.
Buttmann, Lexilogus (Fishlake’s translation). Buttm. Lexil. or Lex.

Spitzner, Versuch einer kurzen Anweisung zur griechischen Prosodik. Spitzner, Gr. Pros.
De versu heroico. Spitzner de vers. her.
Adverbiorum quae in $\delta v$ desinunt usus Homericus. Spitzner adverb. in $\delta v$.

Thiersch, F., Griechische Grammatik. Thiersch Gr. Gr.
Ahrens, Griechische Formenlehre. Ahrens Gr. Form. or Griech. Formenl.

De hiatus legitimis quibusdam generibus. Ahrens de hiatus.
La Roche, über den Hiatus und die Elision. La Roche de hiatus.
Crusius, Wörterbuch über die Gedichte des Homer. Crusius.
Liddell and Scott, Lexicon. Liddell and S.
Doederlein, Homerisches Glossarium. Doed. or Doederl.
Apollonius, Homeric Lexicon. Apollonius or Apol-
Hesychius, do. do. Hesychius. [ Ion. Lex.
Volkmann, Commentationes Epicae. Volkmann.
Hermann, Opuscula. Hermann Opusc.
De legibus quibusdam subtilioribus Hermann etc. verbatim.
sermonis Homerici.

Werner, de conditionaliun enunciationum Wener de condit. enun.
apud Homerum formis. ap. Hom. formis.
Dindorf, Scholia Graeca in Homeri Odysseam. Schol. on $\alpha$, $\beta$, etc.
Bekker, Scholia in Homeri Iliadem. Schol. on $A$, $R$, etc.

MYTHOLOGICAL.

von Nägelsbach, Homerische Theologie. Nägelsbach or Nägelsb.
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GEOGRAPHICAL.

Völcker, Homerische Geographie. Völcker or
Kruse, Hellas. Schreiber.
Dodwell, Classical and Topographical Tour through Greece. Dodwell.
Leake, Topography of the Morea. Leake.
Rawlinson, Herodotus. Rawlinson Herod.
Wheeler, Geography of Herodotus. Wheeler Geogr. of He-

MISCELLANEOUS.

Nitzsch, Erklärende Anmerkungen zu Ho-
mer's Odyssee. Ni.
Heyne, Excursus in Homerum. Heyne Exc. ad I. A. etc.
Gladstone, Homeric Studies. (s) Gladst.
Wolf, Prolegomena in Homerum. Wolf Prolegg.
Payne Knight, Prolegomena in Homerum. Payne Knight Prolegg.
Villoison, Prolegomena in Iliadem. Villoison Prolegg.
Spohn, de extremâ Odyssea parte. Spohn de extr. Odys.
par.

Schmitt, Jo. Car., de secundo in Odyssea deo-
rum concilio. Schmitt, Jo. Car. de
Lehrs, de studiis Aristarchi. II. in Odys. Deor. Conc.
Buffon, Histoire Naturelle générale et parti-
—culière, Translation 1791. Lehrs.

Buffon Transl. 1791.

5 I have been indebted to this work in some passages, chiefly in the ap-
pendices, where the references have not been made; such are Gladst. vol. II.
86; comp. App. E. 4. (14); p. 87, comp. ibid. p. LXXXIII note 396; p. 113 comp.
ibid. p. LXXXIII l. 7 from bott.; pp. 332—7 and 341, comp. ibid. l. 11—16 from
top; p. 426, comp. App. E. 1. (11); pp. 484—5, comp. App. E. 2, p. LXIX l. 3—
4 from top, and App. E. 9, p. Cl. l. 16 from top; vol. III, p. 25, comp. note on
β. 1. There may possibly be others which have escaped me, for which I hope
this general acknowledgement may suffice.
PREFACE.

Mure, History of the literature of Ancient Greece. Cited as Mure.
Grote, History of Greece.
Millin, Minéralogie Homérique (German translation by Rink).
Voss, Anmerkungen und Randglossen zu Griechen und Roemern.
Friedländer, die Homerische Kritik von Wolf bis Grote.
Friedländer I. Zwei Homerische Wörterverzeichnisse.
Friedländer II.
Seber, Index Homericus. Seber's Index.
Kiesel, Ulixis ingenium quale et Homerus finxerit et tragici Graecorum poetae. (6)
Houben, Qualem Homerus in Odysseae finxerit Ulixem. (6)
Grashof, Das Schiff bei Homer und Hesiod. Grashof.
Rumpf, I. de ædibus Homericis. Rumpf I.
II. de ædibus Homericis altera pars. Rumpf II.
III. de interioribus ædium Homericorum partibus. Rumpf III.
Eggers, de ædium Homericarum partibus. Eggers.
Müller's Doriæ, translated by Lewis and Tufnell.
Dictionary of Greek and Roman Biography and Mythology, edited by Dr. W. Smith.
Fabricius, Bibliotheca Græca. Fabricius or Fabric.
Gaisford, Poëæ Græci minores, not cited by name, but referred to Giles, Scriptores Græci minores! under the name of the poet. Gaisford's ed. has been used; but for poets not contained in it recourse has been had to that of Giles.

6 These have not been cited, but I wish to acknowledge a general use made of them with regard to references on the subjects of which they treat.
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ON VOL. I.

XC. The present volume contains the first six books of the Odyssey; and my intention is, if life and leisure are allowed me, to complete the poem in two volumes more. I am aware that this division is possibly open to objection; and if I had been able to devote myself more entirely to the task, I should have preferred making the entire work one of two volumes. With the reasons why this course was not open to me, as they are purely personal, I need not trouble the reader. A first volume must needs bear the weight of many questions which relate to subjects spread over the whole poem, and which, when settled once, are settled once for all. The necessity of thus considering them has thrown upon the first volume a quantity of general discussion disproportionate to the nucleus of text which it contains. This, however, if the work be usefully done, will hardly be an objection to it; and I have even some hope that students of the Iliad may find in it a good deal of assistance. As regards minor imperfections it may be some extenuation, that the publisher's office is in London and the printer's at Leipzig, whilst I myself, except in vacations, have been engaged at Cheltenham. To any who undertakes the censure of these or of graver faults I may say in the words of Porson, "leniter an acerbe faciat, nihil prorsus mea referat, modo vere; ali-quid forsan ipsius referat, si modo mavult ceteris lectoribus videri hoc onus suscepisse studio literas juvandi potius quam semulum deprimendi."

Cheltenham, Novr. 22d 1865. H. H.
ERRATA.

p. xxxiii l. 2 omit "had".
p. xciv l. 4 omit "same" before book.
p. xcvi l. 1 for "naurc" read "nature".
p. 20 note on α. 268—9 for "Buttmans" read "Buttmanns" and so in a few other places.
p. XXII footnote # for "there" read "the".
p. XXV, 12 l. 7 for epicene read "epice com.", i. e. common.
p. XXVIII footnote * for "seems" read "seems".
p. LI l. 21 for "caplains" read "explains".
p. LV l. 32 for "Top." read "Geogr."
p. LXVI l. 5 from bott. for (1) read (2).
p. LXIX l. 4 from bott. of text omit "to" before "her".
p. LXXIX l. 12 from bott. of text for "bad" read "had".
p. LXXXIII note * for "from" read "form".
p. LXXXIV l. 16 from bott. for "become" read "became".
p. LXXXV l. 6 from bott. after "without" omit the (,).
p. XCIII l. 6 for "alligance" read "allegiance".
p. XCIV l. 14 at end omit "to".
p. CXV l. 12 from bott. of text for "ἐξεταίρων" read "ἐξετρών.

p. CXX l. 13 for "trambles" read "brambles".

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

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

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

In Poseidon's absence, it is resolved in the council of Olympus, at the instance of Pallas, that the home return of Odysseus be no longer delayed on account of Poseidon's wrath by the wiles of Calypso (11—95). Pallas hastens to descend to Ithaca, in order to further this resolve. There the suitors, a numerous body, are found besetting the palace, and wasting its substance in daily revels (96—112).

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

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

The first day closes with the break-up of the revel and the retirement of Telemachus, attended by Euryclea, to rest (420—44).
In this exordium the hero is singled out characteristically; comp. that of the Iliad, where Achilles, the hero of gloomy wrath and fearful prowess, is in contrast with Odysseus, the hero of endurance and wide adventure. The latter lost all his comrades (5—9), and was still roaming and pining when his brother chiefs had ended their toils (11—12). Hence he stands per se, cf. τῶν ὀινών, 13.

1—2. ἄνδρα and πλάγχη, each leading a line, stamp the man and his wanderings as the general subject. ἄνδρα, see App. A. 1. μούσα, the epic bard conceived himself the recipient of divine teaching, in an age when such intercourse with men, once frequent, had otherwise ceased. The muses (whose number, nine, first appears Hes. Theog. 52—60) had knowledge of all themes of song, as being divinely ever present, B. 484—6; of men the bard says, ἡμᾶς δὲ κλέος οἴον ἀπόνομεν, οὖδὲ τι ἐδεικνύει, nor could the bard know more, unless taught by the muse. Hence Odys. thinks, a muse or Apollo must have taught (ἐδέχθης) Demodocus in 6. 488. Hence also one explanation of καὶ ἂν, v. 19, inf. is, "tell us, that we, too, may know as you do." In H. the song is the specialty of the muse, the lyre, that of Apollo, A. 603—4. The notion of their teaching sciences came with those sciences — later. In H. and Hesiod they teach only facts.
πολλά δ’ ἡ γ’ ἐν πόντῳ πάθεν ἀλγεία δνα κατὰ θυμὸν, ἀρνημένος ἦν τε ψυχῆν καὶ νόστουν εὐάρσ. ἀλλ’ ὁὐδ’ ὅς ἐκάρον χερσάτου, ἐλευνός περ’ αὐτὸν γὰρ σφαιρήσειν ἀτασθαλῆσαι ὀλοντο, νηπίοι, οἱ κατὰ βοῦς Τηγείρονος Ἡλιοῦν ἑσθον. αὐτὰρ δ’ τὸν τὸν ἀριστερὸ νόστημα ἡμαρ.

τὸν ἀμόθενν γε, θεὰ θύγατερ Ἀὶδος, εἰπὲ καὶ ἡμῖν. ἤθο ἐλλοι μὲν πάντες, δοσὶ φύγοι αἰτῶν ὄλεθρον, οἰκοὶ έλαν, πόλεμον τε περιναύτες ἣδε θάλασσαν. οὖν δ’ οἶνον, τὸ νόστου περιφρήμενον ἤδε γυναικὸς, νύμφη ποτῶν ἐρυκε, Καλυπτό διὰ Θεᾶν, ἐν σπασοῖς γλαφροῖς, λαλομένη πόσιν εἴναι. ἀλλ’ ὅτε θ’ ἐτού ζῆλε νεκρομένων ἑναντίων, τῷ οἱ ἐπεκλάσαντος Θεοὶ οἰκύνδει νικήσαι.

4. Ἰδων. 5. Ἰδν. 6. Ιδεμένος. 12. Κολων. 16. Φερο. 17. Σοι Φαίδεω.

7. αὐτῶν Schol. K. 204.

the action of ye should have been a cause, but failed of its effect — "much it is true, he suffered, etc., but not even so did he rescue his comrades". πάντοτε, the great expanse of sea, see App. B. 5–6. ἀνέργος, the notion is ἀντικαθηλίσαω, Schol., "staking his sufferings to win the safety of self and comrades"; ἀνέργος, ἀνεργος, ἀνεγός, are akin, this verb denotes, however, rather effort than result. περ’ and καὶ with participles mark the concessive notion with a certain emphasis; see Donalds. ὅρ. ᾧ. 548 (32); Jelf, § 697 d.; so with nouns, as οὐκοί περ’ "the very gods".

7–8. ἀτασθαλής, in H. always plur., is ascribed especially to Εἰγίσθυς, to the suitors, and, as here, to the comrades (mar.). δοξα, for the legend in question see App. C. 1. Some take Τηγείρον as contracted from Τηγείρωνος, and so patronymic; so in μ. 176 Τηγε-

10. This line is probably spurious: ἀμόθεν is unknown to epic usage, and εἰπέ should have the - (see, however, d. 28; A. 106), which violates the quantity of Αἰδος; besides, the invocation of line 1 is feebly repeated; and the καὶ is weak, in spite of the explanation given above in μ. 7. Perhaps, as Ni. suggests, the line was due to some rhapsodist, who, by καὶ ἡμῖν meant himself in contra-distinction with the poet. τὸν depends on ἀμόθεν. ἀμόθ-θεν, or ἀμόθεν, has the same root as οὐν-αμος, μηδέ-αμος.

11–3. ἂναν φύγον. See mar. for who these were, as mentioned in the poem. αἰτῶν, the notion of high, deep, steep, precipitous, sudden (i.e. of a fall), overwhelming, are transitionally connected; thus αἰτα, "sudde-ly"; cf. Θ. 369, ἀς δίδηθα πε- federation. see on 18, περιφρήμενον. κε-

16. ὅτι combined with ἀλλ’ ὅτε, as, with ἀρτός ἐπὶ την 293, marks that a narrative has reached a critical point, when some thing of special interest occurs. έτος (to which ἐπιπλόμενον is epith. ὅ. 261. §. 287) seems specially
.used in H. of a year at the end of a series, and hence in sing. only. περιφ., render, "completing their course".

17—8. ἔλεκτη, the action of spinning, expressed by this and by πέντε, is often applied to Zeus or Deity, (1) as breaking off, or continuing at will the "thread of life"; (2) of bringing to pass, as here, particular events in it. περιφυμ., only here occurs with gen., elsewhere an acc. follows it (mar.), as περιφυγός in 12, which means actively "having escaped"; this rather, passively, "rid or quit of", passing into a merely adjectival sense. Such Donalds. Gr. Gr. 425 (sc), calls a perf. of immediate consequence. The ἐκθέμα is his contests with the suitors and rebellions of them in books Χ and Ω. 19. οὔτε ἐνθα...φιλοσ., a brief parenthesis relating to events after his return. The apodosis of ἀλλ' ὅτε ἐγρ. in 16 is shown by οὔτε in ὅδε ἀσπερχής, 20; "when the year came ...", and all the gods were feeling for him save Poseidon, the latter (وفي) cherished wrath, etc." καὶ is = "although".

21—4. ἄντις, an epithet applied to heroes and their comrades, to the kindred of the Gods, Otus, the Cyclops and the suitors (mar.), comp. ἄντικαιμεν applied to the Amazons. παρός, an epic equivalent for πσωλος, but always followed by the infn. Jell. Gr. Gr. § 848 obs. 7. In sense of προσαγωμ both πσωλος and παρος ... πσωλο are found. Althio, the epanalepsis keeps the word before the mind, while adding to it impressiveness, see mar. For the Ethiopians see App. D. 1. μετεκλάθη some read -κλάθη metri causal, but the ἐκ is by arsis. τῆλος ἔντων i. e. the distance was great even for a god. Homeric deities are for the most part under human limitations of time and space, only with a wider range, cf. E. 770—2, and "their faculties are no more than an improvement and extension of the human". Gladst. II, v. 349. Poseidon is got out of the way that the hero may have a fair start in book Χ, on his raft. He knows nothing of what goes on, even on the sea, in his absence. ὄναμος. ξιστρ., gen. of place (mar.); see on θ. The participle belongs to a mixed form of aor., ὄναμος, β. 388.

25—6. ἄντις, a real future, σ being dropped Donalds. Gr. Gr. 331 (d). Like ἄγωμυ and the like, this verb takes gen. of contact, but also accns., as including motion, in sense of going to meet. ἄντις, the prose form, has sometimes dat. ὅφε continues emphatically the clause introduced by of ἐκ, as in 49 that by δ. 29. The story of the return of Agam. is given v. 255—75; and allusions to it recur so often that it forms as it were a tragic back-ground to the action of the Ody., perhaps implying a warning to the ἐπισθαύνων of the suitors. άγωμυ-
μων was at first an epithet of distinctive excellence (mar.), but had become a purely conventional style as applied to a class, like our "honourable and gallant", or "learned, gentleman".

32. οἷον δὴ νῦν, "only see how!" oloq δὴ is used scornfully, as here, indignantly, and admiringly (mar.). νῦ marks urgency, inf. 59—62.

34—5. The double sense in the words ύπερ μόρον shows that a moral element was involved in Homer's view of the "lot" of man. Men incur woes gratuitously (ὑπερ μ.) e. g. Ægisthus did so by acting unwarrantably (ὑπερ μ.); see on ε., 426.

36—7. γῆς. We should of course say, he did not marry her, for she was the wife of another man. As in Paris' case, so in Ægisthus', the wrong lay, in Homer's view, in the primary abduction (ἀπαγαγ) of Helen, or of Clytemn., also of course in the murder of Agam., which the guilty pair shared. See further App. E. 9, (3). Paris is called the husband (πόσις) of Helen, Γ. 427; so Hor. Carm. I. xvi. 7 "tuas rumpeo nuptias". εἰδὼς εἰ. δλ. εἰδὼς with neut. pl. adj. following is said of one whose mind and thoughts are bent in one direction; so ἤρει, διαφων, ἀλομα &c., εἰδὼς, κείνω εἴδησιν, α. 428; here it means "having a sight or clear knowledge of awful ruin"; — whose? The ἐπέλ τ. τ. 2. following points to his own: he was forewarned, but reckless; ἐπέλ might, but harshly, be thrown back to 34 for its connexion. It shows why the case of Ægisthus, 35, illustrates the maxim about "men's own presumption" in 34. So, δ. 534, οὖν εἰδος, διαθεσιν (of Agam. slain), "with no knowledge of his doom".

39. μνεάσθαι, see App. A. 2.

40—1. ἐστεται, the reason is here added in the oratio recta, the previous statement might be viewed as in the same by taking the infin. κεῖσθαι, μνεάσθαι. as put for imper. Ἀρείδος depends as object on τίρσ. For Hermes and his epithet see App. C. a. ἵπτεραι for ἦται subjunct. shortened εἰπε.
49. τὴν ἄλλην τιμήσα. Schol. s. 8. 50. ὄγγυγη Strabo ex 85. 53. ὄλοφρων

Schol. ex conjecturā.

46. καὶ ἀλ., this phrase, only found in conversation, conveys a tinge of indignation or even irony, comp. the Engl. "and serves him quite right". ἄλην, though here long in these, is said to occur 10 times with ἐν in, 30 times with ἐπί.

48. Buttm. Lex. 37, says ἄλην, is used of a woman, o. 356; better refer it there to Laeretis. He contrasts ἄλην, ἰπποδάμως of Il. with ἄλην, ποιμήν of Ody.; but the last occurs of Odys. in both (mar.). In Hes. Schol. 119 it may as well mean "skillful" as any more properly warlike quality, as it refers to managing a horse. This is probably its primary meaning, and its application to martial persons, as skilled in their special province, merely secondary; comp. "notable", as applied to a woman whom H. would call ἠληνίδα.

49. ὁνόμα, observe what emphasis an adj. gains when standing first of a verse, next before a pause, its subst. having preceded; so often νῆσος, σχέδιος, ἐπικεφαλής, ἀπὸ, "far from", so in 75.

50—4. ὅς τι, the τι gives a relative word a special and emphatic value, thus ὃς τι is "the particular person who" (Donalds. Gr. Gr. 245 b). This is further illustrated by the Attic use of ὅσος, ὅλος τι; the latter = "just such a person as to". νῆσος, epamanalepsis, see on 23, with case varied by attraction of ὄμολος preceding. Ἀτλαντ. κατὰ. 1. see App. C. 3. Hesiod. Theog. 359 makes her the daughter of Oceanus and Tethys. βέβηδα is akin to βαθος as πένθος to πάθος. ὅς τι and τι conjointed make a clause appear at once contrasted and coordinated with another, here with ὃς τι ... ὀλίγον previous. (mar.). ἄμφρος, this prep. signifies (1) "on either side", (2) "asunder, or away from", (3) "between"; (3) is the converse of (1), being the relation of a mean to extremes, (1) that of extremes to a mean; see mar.

57. Ἡλησι, cf. (Zeus) Ἀμαλίαν Θρ. σάρω, Μ. 254—5 "was sapping their courage". For a specimen of the ἐκαλλοῦν λόγον see Calypso's words s. 206—10, where the tone is that of wheeling a strong mind to weak compliance. ἐπιλ. Ni. says, not subjunct. shortened epíce — a doubtful statement, as that mood with ὅπως, to express an effect, is more frequent than the fut. Yet a clear example of fut. is A. 136 ἄρα φανερὰ κατὰ ὄμοιν ὅπως ἀντιλέξει ἐστιν, see also Jelf Gr. Gr. § 812, 1, 2, and Heyne Excurs. III. ad II. A. 251, 677. For ἰθαγην., gen. with ἐπιλάβεται, see on λαθαίων, 65.
58. αὐτοθύμονος, νοθή. Λöwe compares Οὐ. Ε ἐποίησε 1. iii, 33 optat Fumum de patris poste videere falso, doubtless an imitation of this.

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

60—5. Hermann considers τι in οὗ νῦν τ' as τοίον μούδ, playing upon the name Οὔδεσσα. in 77 and 80 (mar.). ἕρξη, ὀδόντως. The image is that of the palisades (σταυροῖ, § 11), by driving in which a fence (ἐρξακος) was made, and to which the teeth are likened. Others, not so well, think the lips, as an outer fence round the teeth (ὀδοντ. gen. objective), intended by ἐρξακός. λαθοθιμ. This verb, when mid, takes gen., cf. ἐνεκλήσαι 57, when act., accus. (mar.); so μνημοσύνη, epic for μνήματι, δ. 106, in sense its opposite, takes gen., rarely accus., as § 168—9. 

60—77. Καλλον., gen. of source whence wrath proceeds, Donalds. Gr. Gr. 447. Πολιτης, is by inverse attraction drawn to the rel. clause, Jott Gr. Gr. 824. ii, 4; see mar. καλλον., "amongst all". ἢ μὲν κ. τ. λ. this clause apparently involves a προθύτερον, but δὲ is emphatic and nearly = γὰρ; it was not so much his prowess as his being the god's own son, which infuriated the latter, as shown by ἐν τοίς following, "in consequence of this". A var. lect. μεθοντας refers this word, not so well, to Πολιτης in 73. πλάξει δ' ἐκδοι in tmesis (mar.). ἔγνω, the old form in μα, -συμ., -πεθα, -ποι(α), is prevalent
νόστον," ὑπὸς ἔλθετοι. Ποσειδώναν δὲ μεθῆσει ὑπὸν χόλον· οὐ μὲν γὰρ τι δυνητέστερα ἀντίλα πάντων ἀθανάτων ἄκτριον ἀθεῶν ἐρυθαίμενοι χόλιον.

80 τὸν δ’ ἡμείστ’ ἑκείνα τε Θεᾶ γλαυκώπης Ἀθηνήν. "ἀδελφοὶ παῖες ἡμεῖς Κρονίδη, ὑπατε θρόνοντας, οὐκ μὲν δὴ νῦν τὸν φίλον μακάρεσθε θεότητι, νοστηται Ὄδυσσῃ διάφορον ὄνομα ὀνομάζετε, Ἐμείτας μὲν ἑκείνα διάκτορον Ἀμφιρρότητι

85 εὐρισκοντ’ ὑπὸν ὥρμημα ὑπὸν γυμνοτήτι βουλὴν, νόστον Ὀδυσσεος καλλίφινον" ὡς κε νεκται. αὐτάρκιον ἕγεν Ὅδυσση φαινεσθαις, ὑπατε οἱ νῦν μᾶλλον ἐπορτρίχου, καὶ οἱ μένοσ εἰς φρεσκόηθεν.

90 εἰς ἀγορὰν καλάσσανα κάρη κοιμώντας Ἀρχαίος πάσι αὐτῶν ἀναπείπτων, οἱ τε οἱ αἰεί μιᾷ ἀδιάφορον σφαίραν καὶ ἐλλάκτως ἐλλάκτως βούτες,

πεμψε ο’ ἐς Σαφάρτην τε καὶ ἐς Ἡλυκίου ἡμαθεότα, νόστον πενυθοῦμεν πατρὸς φίλον, ἥν ποὺ ἀκούσῃ, 95 ἡμ’ ὑμνοὶ ἐπιστῶ ἐν Τρήματοι ἀρχήν. ἐπὶ εἰρθοῦ ὑπὸ πρόσειν ἐθήσατο καλὰ πέδιλα.

87. Φάν. 79. ἑξέκηκε. 83. ἕνθες. 86. ἔσπειρ. 88. ἐφεβ. 89. Ἐφεβός. 91. Ἐφεβός. 92. Ἐφεσίας. 93. Ἐφεσίας. 94. Ἐφεσίας. 95. πρὸ Ἡραίων Ῥήγαρυν.
### 105. Σιδήρουνη.


<table>
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<tr>
<th>φύσην, “watery”, i. e. surface; so χέρος, ἤπειρος, really adj. but taken as nouns; so Cowper, Time piece, 55—6, “When did the waves so haughtily o’erlap Their ancient barriers, deluging the dry” ἀμα, simul, i. e. “as swiftly as”</th>
</tr>
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<tbody>
<tr>
<td>97—101. These verses are wrongly inserted here by some copyist from the II. (mar.). There they suit the sequel, which relates Pallas’ taking the field in propriis; not so here. Further, the ἤγα recurs in 104, as part of the disguise suited to the ἐθνουλον adopted by Pallas.</td>
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101—5. ὁδύμων. On this epithet see App. E. 4, (14). διή, of arbitrary length, is probably the root of ὁδύμων; so in βοῖς, βαίεις, βοῦδος, who is called ὁδώμωρος in Hes. Theog. 734. δήμω means (mar.) (1) region, as here, (2) soil, (3) people. For πρωτούς and οὐς ἄθλε, see App. F. 2. (5). Ταῦτα, see App. D. 5.

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

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

109. χήρνης in ἡ 135 are reckoned δημαύργοι, i. e. persons who had function to discharge in which the people were interested, a class which also includes in ὡ 383—5 the seer, the sage, the artisan, and the minstrel. The bulk of the people found their ἤγα in agriculture, each tilling his own field, but the above pursuits were useful to all. The χήρνης seems to have been personally attached to the man of high rank. To a king they were “his only immediate agents. They conveyed his orders; they assisted him in the assembly, in sacrifice, and in banquets. They appear to be the only executive officers that are found in Homer.” Gladst. III. i. 69. But of course their functions were limited by the station of their immediate chief. In the Ody. they are not, except Medon (see π. 252, λ. 357—8), of the household of Odys. The office of θεράπων, a sort of lower comrade, with a mixture of inferiority with equality which may be compared to the Scottish “Henchman”, was one of high honour. Patroclus is the great embodiment of the idea. In the II. we trace in Eurybates, B. 183—4, a θερ. to Odys. He himself, in the Ody., in disguise, speaks of χήρνης Εὐρὺς, “whom he regarded above all his comrades, as his sentiments were in unison with his own” (τ. 244—8). And indeed the χήρνης and θερ. might be united in the same person. In a borrowed sense kings and warriors are θεράποντες ἄγιοι, ἄγιοι, etc. 109—12. While this was going on within the palace (comp. 136, 144);
110 μὲν Σακενον. 113. Φιλε Θεοφείδης. 117. Σοῖρα Φανάρσοι. 118. Ἡ σφικτ. 122. Φιλαχ. 121. δεξιέτων.

the suitors were without. The Homeric narrative does not carry on two sets of actions as contemporaneous. Thus here the parts which describe the banquet are divorced from their real sequel by the reception of Mentor (Pallas) by Telem. The real continuation of 112 is 144. This is betrayed by ἔκτοθεν ἄλλων μετρησάντων, a. 134, which shows that the suitors were then coming or come in. Each guest ordinarily had a table to himself, but in δ. 54 two share a table; so in φ. 334. Eumæus takes his place and eats at Telemachus’ table. The division of the viands (δακτύλιον) was the last thing done before the feast, as in 146, commenced; see a. 140, φ. 331. We may compare with δακτύλιον δῶκα δὰίς, παντοῖοι κάσανθοι, κατὰ τίμαν. 115. ὀσσόμενον...έων φρ. “mentally regarding, wishfully brooding over”; comp. the Lat. opta akin to ὀσσάμαι. Fixedness of regard, seems the most general idea of ὀσσόμιν, especially when compounded with πρὸς; the mind realizing the image by dwelling on it. Thus with κακῶν, διέθον, &c., “foreboding” is the sense. Hamlet’s words, “In my mind’s eye, Horatio,” Act I, Sc. 11, are an obvious parallel. 116. μνηστε, τῶν μὲν, the pronoun, emphatically repeating the noun (see mat.), takes the latter’s place in construction, introducing the contrast with αὐτῶς in 117. The noun far more commonly follows the pronoun, as in 125 and in A. 488—9, ἀντωρ ὁ μὲν...διαγενής Πηλέως νῦν, until, when it follows immediately, the pronoun lapses into the force of the article, as in ὁ γέφων, ὁ γεράπιος, A. 33. 35. 117—23. τιμῆς, “his due,” including the γέφων, or substantial part of royalty. So Achilles, in the Shades, enquires about Peleus, ἢ ἦν ἢ ἤδη τιμῆς...μετὰ Μεριμνῶν (mar.) νεμέος, “felt ashamed,” because he represented the host; the feeling is sometimes expressed by ἀῤῥα καὶ νέμεισαν; comp. ὁ δὲ νόης νέμεισαν τε καὶ αἰσχρα, nearly νεμέος, aischre, (mar.). ἐγγυθὲς, here of place, is also used (mar.) of time, and takes either gen. or dat., as does ἐγγυθεν. φιλήσεις, with pass. force, “shall be well treated”, used specially of hospitable entertainment. So Menél. N. 627, upbraids the Trojans; “ye carried off my wife, ᾑτεί φιλέσεις παρ’ αὐτῆς; and so the active, ὧν κε φιλήσῃ, “who may entertain”, δ. 29. Observe the hospitable rule, to supply the guests’ wants first, and then enquire his erand. So Nestor, γ. 69—70, when his guests are rated, says, “now it is more seemly to enquire who our guests are”. Comp. also the reception of Telem. by Menél. and subsequent conversation, δ. 60—4, 117—39.
124. μοῦθέσκο. 127. μαχρόν. 134. Βινδ. ἄρηδσειν et οἰδᾶσειν, alii ἀδῆσειν.

124. πασώμα, only this aor. and the pluperf. πασώμυν are found in H. The verb also takes an accus.

126-30. οὐ δέ οτέ δὴ δὴ ... ἔγχος μὲν ψ ... αὐτὴν δ', with this train of conjunctions and particles comp. Τιμ. 15-21, οὐδέ οτέ δὴ ... Θρόσοι μὲν ... τὸν δ' ὅπερ, where alone is wanting to complete the parallel. θίνα, fem., but also masc. (mar.). For ὁροθοῦντα καὶ λίθη see App. F. 2. (21), (17). The drapery spread under the seat (since the floor was native earth), was λυξ, "smooth", not embroidered; λίς in this sense becomes a noun. On the seat was laid a dyed fleece (mar.). Lidell & S. explain both as being on the seat.

131-2. καλὸν δαιδ., refer these to θρόνον (mar.). κλιμακόν, having set a φρόνος for the guest, he sets a κλιμακός for himself; so Helen in her palace sits on a κλ., and so Herè and Pallas in Olympus Θ. 436, while Zeus on a θ. Θ. 436. Probably the θ. was the seat of dignity, "throne". Hera promises to give a "throne", as a reward to the Sleep-god, Σ. 238, and has herself the epithet χρυσοθρόνος. Women or younger persons use a κλιμακός, but the distinction, especially in the camp-life of the 11., is not rigidly observed. Either might be used with a θρόνος. Atheneus says (V. 4.), the θ. was for mere sitting, the κλ. for reclining; but of reclining, save in bed, H. has no trace; nay, κλιμακός καθαρός is used, φ. 96-7, to further describe the attitude of ἔκλεως, ἄλλως, like πάντως, 79, where see note; comp. ζ. 84, ὡμο τόγε καὶ ἀρμώνιον κλ. ἄλλως.

134. άδῆσειν, see App. A. 6, (2). 137-9. λέβητος, "wash-basin". The utensil was also used to heat water. It appears thus in simile to illustrate Charybdis boiling with surge, and the waters of Xanthus bubbling in the flames of Hephaestus. In an enumeration of presents it often occurs in conjunction with the "tripod", which was not, however, a mere stand for the λέβητος, but included a containing vessel; see Ψ. 264. For the τάμη see App. A. 7 (4).
DAY 11.

She had general charge of the bread (στοῖχος), and the easterly (ἐλθατα) generally except fish meat. Each guest had a plate laid (φράταις), for him.

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


142. Σαφές, “embellishments”, properly used of offerings to a shrine. Comp. Hor. Od. III. xi. 6, of the lyre, dinitium menias et amica templis. (N.)

154. Φύλαξ, called “Στροφιάδος” (mar.). He is spared in the μνευτοφορονία on this plea of having acted “under constraint”. The name, like Phronius, Noemom β. 386, also Aigaia and Chrops. B. 672, belong to the class of names made up to suit character or circumstances. Similar are the Phoenician prince’s names, Θ. 111 — 9, and Nic. on β. 386, says that Hermann contended for an extension of the same principle to first-class personages. There is no doubt of its being general with subordinate ones.

155. η ητοι, in discourse these particles add strong asseveration, emphatic statement, or hearty assent; μεν, νυ, or γα is sometimes put between them. ινεβάλλω, sounded or “struck up” a prelude; this was done by touching a few notes first on the φωμίζ, whence
31. ἤπει. 37. Ἡσίως, Πολ.; προεσπειρακαί ομίσος αὐτ. quod tollit Hoffmannus. 41. ομίσος τοῦ Ἡρίκης. 46. Ἠσιωνία.

31. ἤπει περισχότα περιστάνει ταῦτα Harl., receptā tamen in marginem nostrā lect. 35. υπέρσωφον Arist. 38. πέμπτας Aristoph. et Zen.; ἡ Μασσαλιατών, "πέμπτας Μαίας ἐγκυβός ἐγκυκός πλάνων ἰδίων" Schol. 41. ἤποδεικτική, ἤποδος τε ἱππέα; ἐπιθέτη.

32. οἰον δὴ νῦν, "only see how!" οἰον δὴ is used scornfully, as here, indignantly, and admiringly (mar.). νῦ marks urgency, inf. 59—62.

34—5. The double sense in the words ὑπὲρ μῶν shows that a moral element was involved in Homer's view of the "lot" of man. Men incur woes gratuitously (ὑπὲρ μ.) e. g. Εἰγήθος did so by acting unwarrantably (ὑπὲρ μ.); see on ε. 426.

36—7. γῆς. We should of course say, he did not marry her, for she was the wife of another man. As in Paris' case, so in Εἰγήθους', the wrong lay, in Homer's view, in the primary abduction (ἀφαγῆ) of Helen, or of Clytemn., also of course in the murder of Agam., which the guilty pair shared. See further App. E. 9, (3). Paris is called the husband (πύσις) of Helen, Γ. 427; so Hor. Carm. I. xv. 7 "tuas rumpere nupias", εἶδος αὐτ. εἰδῶς with neut. pl. adj. following is said of one whose mind and thoughts are bent in one direction; so Ἕρα, διοφωνία, ἐλεομα &c., εἰδῶς, εἰδῶν εἰδῶν, α. 428; here it means "having a sight or clear knowledge of awful ruin"; — whose? The ἔπει χ. 7. following points to his own: he was forewarned, but reckless; ἔπει might, but harshly, be thrown back to 34 for its connexion. It shows why the case of Εἰγήθους, 35, illustrates the maxim about "men's own presumption" in 34. So, 8. 534, σὺν εἰδῶν διεξοθέν (of Agam. slain), "with no knowledge of his doom".

39. μνασαθαί, see App. A. 2.

40—1. ἔσοδαν, the reason is here added in the oratio recta, the previous statement might be viewed as in the same by taking the infinit. πρεληθε, μνασαθαί. as put for imper. Ἀτρείδων depends as object on ἴτις. For Hermes and his epithet see App. C. 2. ἰμερεῖται for ἰτικα subjunct. shortened epic.
46. καὶ ἑ., this phrase, only found in conversation, conveys a tinge of indignation or even irony, comp. the Eng. "and serves him quite right". ἥπη, though here long in thess., is said to occur 10 times with τ in II., 30 times with τ alone.
48. Buttm. Lex. 37, says θηρός is used of a woman, o. 356; better refer it there to Laertes. He contrasts δαίφρ. ἐποδόμων of Π. with δαίφρ. ποικιλομομίτην of Ody.; but the last occurs of Odys. in both (mar.). In Hes. Scut. 119 it may as well mean "skillful" as any more properly warlike quality, as it refers to a horse. This is probably its primary meaning, and its application to mortal persons, as skilled in their special province, merely secondary; comp. "notable," as applied to a woman whom H. would call ἐφει σίδυτα.
49. θυσία, observe what emphasis an adj. gains when standing first of a verse, next before a pause, its subst. having preceded; so often νησίας, σχέδιος, &c. ἀπό, "far from", so in 75.
50-4. ἀντὶ τ', the ὶς gives a relative word a special and emphatic value, thus ὤς ἦ is "the particular person who" (Donalas. Gr. Gr. 245 b). This is further illustrated by the Attic use of ὄντες, ὅλος τ', the latter = "just such a person as to". νῆσος, epanaleipsis, see on 23, with case varied by attraction of δημαρχος preceding. "Αλαντ. x. 1. 31. C. 3. Η. 54.
52. Faiden.
53. Faiden, Schol. ex conjectura. 49. την ἀλάληται Schol. e. 8. 50. ὄμνηγη Strabo ex 85. 53. θολόφρον.
ΟΥΣΙΣΙΑΣ Α. 58—76.

58. ΚΑΠΝΩΝ ἀποθ. νοῆς. Λουέ compares Ου. Ε p. 1. 1. 33 optat Fumum de patris posse visere foci, doubtless an imitation of this.

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

60—5. Hermann considers τε in οὖν τας τις οὖν, ἦσθι, playing on the name Ὀδυσσ. in 57 and 60 (mar.). ἦστης. Ὀδυσσ. The image is that of the palisades (stapf, § 11), by driving in which a fence (ἐφορακέ) was made, and to which the teeth are likened. Others, not so well, think the lips, as an outer fence round the teeth (ὀδοντ. gen. objective), intended by ἐφορακέ. λαθοίμα. This verb, when mid, takes gen., cf. ἐκβλήτας 57, when act., accus. (mar.); so μνημοσύνη, epic for μνημόσυνα, θ. 106, in sense its opposite, takes gen., rarely accus., as θ. 168—9.

69—77. Κύκλ. gen. of source whence wrath proceeds, Donalds. θ. 447. Πολύφ. is by inverse attraction drawn to the rel. clause, Jel. θ. 514. 24; see mar. πάσαν, "amongst all", 'ἐκ του της Ὀδυσσ. Πολυφ. etc. ἐνοδική'' the image, i.e. "the κατακελευθ., πλαξείς τε ἀπό πατρίδος αὐτ. ἀλλ' ἀγέθ. θ., ἡμείς οὖν περί φραζομένα πάντες".
νόστον, οπιάς ἐλθησία. Ποσειδίας δὲ μεθήσετον ὃν χόλον οὗ μὲν γὰρ τὶ δυνήσεται ἀντία πάντων ἀπαντάναν ἀνέκτηθ᾽ θεῶν ἐρειναίομεν οἶος."

80 τὸν δὲ ἡμέλησʼ ἔπειτα Θεά γλυκάκιος Ἀθηνή. "αὖτε πάτερ ἡμέτερος Κρονίδης, ὑπάτε πρεσβύτων, εὖ μὲν δὴ τοῦτο φίλον μακάρωσει θεοῖς, νοστήσῃ Ὀδυσσῆα δαφρώνας ὅπως ὑμόνυμα, Ἐμείαν μὲν ἔπειτα διάκτωρον Ἀργειφόντην ὕψους ἐσ Ὁμηροῦν μὲν ὑπερηφάνον, ὡρα τάξιτα νύμφην ἐὐπλοκάμου εἰτή νημερτέα βουλήν, νόστον Ὀδυσσείου ταλασσόφωνον, ὡς κε νέκται. αὐτάρκε ἐγὼν Ἡθάκην ἐστελεύσαιμαι, ὡρα οἱ νῦν μᾶλλον ἑποτήνυσι, καὶ οἱ μένοι ἐν φρέσι θεία. 90 εἰς ἄρτον ἀλεξάντα κάρη κομίσαντας Ἀχιλλοὺς πάση μνησθήσεισ ἀπετείμεν, οἱ τε οἱ αἰεὶ μηλ᾽ ἀδικνής σφάζομεν καὶ εἰλίκροις ἔλικας βοῦς. 

πέμψιν ἔτες ὢς Ἐπάρχεται τα καὶ ἔσε Πόλιον ἔρευντα, νόστον πεποιμένων πατρὸς φίλον, ἣν ποὺ ἀκουγὴ, 95 ἦτο οὐκ εἰσζω ἐκθέλων ἐν ἀνθράποισιν ἔχων." ὁδὴς εἰσοῦσι ὑπὸ ποισῶν ἐνδῆσατο καλὰ πέδιλα.

78. Φώ. 79. αἰ. ἔκειναι. 83. Ἀνδρ. 86. Ἐλέκτρ. 86. Ἐλέγχο. 88. 89. 91. Φοι. μνησθήσοσα ἀποβειμένης 92. Θέλαις. 93. Θείινος. 80. τὸν δὲ αὐτὸ προσαίεις. 85. εἰς τῇ κατ᾽ Ἀντίμησον "ἄγαλμα" γραφέται, Schol. 87. καὶ νύξει. 88. Ἡθάκην; ἐστελεύσαις καὶ διελεύσαις. 89. Ἡθάκην. 93. ἰμαθέοντος; post v. 93 codd. Ambros. Harlej. Vind. κεῖσθαι δὲ Κρήτηνα παρ᾽ Ἰδομενήν ἄνακτα. 95. πρὸ ἐκάθων Ῥητίν. ἡβηνῶν.


78—80. One thought is here engrafted on another; "he will not be able (1) to strive alone against all" and (2) "to strive immitte die" πάντων, like ἔλθεν 132, is inclusive, where the thought is really exclusive, = "all the other"; see also p. 401—2.

82—7. νῦν emphatic, as showing that what before was doubtful now was fixed: to this ἐπείτα, cf. 84, is retrospective, "that being settled". Ἐξε. see App. C. 2. διάτον, Buttm. Lex. 40, regards "runner" as the original sense, tracing it fr. διατιμ. διάκε, δικαίο, with analogy of θάνατος, θάνατος, ἐνδοθαμμενος ἁγγεια, &c.) and re-jecting διάγω. The later view of Hermes as ψυχόπομος suggested the etymol. from διάγω meaning τραυσθενος. Ἐγνυ-, see App. D. 2. όπερον, epic for -αμεν, as 41, q. v. νύστασις and νομαι are specially used of returning home (mar.), ταλασσ., another form is ταλασσων (mar.).

88—98. of Ωδής, 88, and of Telem., 89, are both datives of special reference; so is ol in 91. Refer καλεσκεντα in 90 to νῦν in 88. αἴπει, "warn off", from acting as in 92; elsewhere (mar.) = "refuse, renounce"; also "report (a message) in answer". ἀδινα, see App. A. 6, (2). Σπαρα. τ. τ. Λ., see App. D. 3. ἰμαθεῖα, see App. A. 12. φέρον, imper., of her habitual movement; her actual flight begins in 103.
105. Φειδομένη.

101. ὀμβρομοπάτη Bek. 109. αὖ τοῖς Νικίας.

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

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

101—5. ὀμβρομο. On this epithet see App. E. 4, (14). ϑρόνος, of arbitrary length, is probably the root of ὀμβρός; so in βελόνα, βελόνης, βελέσεως, who is called Ὄμβρας in Hes. Theog. 734. ὀμβρός means (mar.) (1) region, as here, (2) soil, (3) people. For προθυρίος and ὀνόματι αἰλεῖον, see App. F. 2. (5). Ταφίνω, see App. D. 5.

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

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

109. θηρῦνες in ο. 135 are reckoned δημιουργοί, i. e. persons who had functions to discharge in which the people were interested, a class which also includes in ο. 383—5 the seer, the sur-
the suitors were without. The Homeric narrative does not carry on two sets of actions as contemporaneous. Thus here the parts which describe the banquet are divorced from their real sequel by the reception of Mentes (Pallas) by Telem. The real continuation of 112 is 144. This is betrayed by επιθέναι ἄλλων μυθητέρων, α. 132, which shows that the suitors were then coming or come in. Each guest ordinarily had a table to himself, but in δ. 54 two share a table; so in φ. 334 Eumæus takes his place and eats at Telemachus’ table. The division of the viands (δαστεύτω) was the last thing done before the feast, as in 146, commenced; see φ. 140, φ. 331. We may compare with δαστείαι δῶρα δώς, πατέρας παῖς σωσθαι, γαῖας τυφός.

115. οὐχόμενος...ἐπὶ φοῖ, “mentally regarding, wishfully brooding over”; comp. the Lat. opto akin to δοθεῖαι. Fixedness of regard, seems the most general idea of δοθεῖαι, especially when compounded with φοῖ; the mind realizing the image by dwelling on it. Thus with κατόν, δείθην, &c., “foreboding” is the sense. Hamlet’s words, “In my mind’s eye, Horatio”, Act I, Sc. ii, are an obvious parallel.

116. μνήσθαι τῶν μνή, the pronoun, emphatically repeating the noun (see mar.), takes the latter’s place in construction, introducing the contrast with αὐτός in 117. The noun far more commonly follows the pronoun, as in 125 and in λ. 448—9, αὐτός ὁ μνή...διαγενής Πιλέας τυφός; until, when it follows immediately, the pronoun lapses into the force of the article, as in ὁ γέφων, ὁ γεράνης, λ. 33. 35. 117—23. τιμήν, “his due”, including the γέφων, or substantial part of royalty. So Achilles, in the Shades, enquires about Pæleus, ἢ ἔτ’ ἔγει τιμήν...μετὰ Μυρμιδόνεσσιν (mar.). νεμοσθηθῇ, “felt ashamed”, because he represented the host; the feeling is sometimes expressed by αἰδον καὶ νέμεισαι; comp. ὡς ἀθάνατον ἐκ καὶ ιαύσεως, nearly = νεμοσθηθῇ ιαύσεως (mar.). ἔγγυος, here of place, is also used (mar.) of time, and takes either gen. or dat., as does ἔγγυος. φιλέσει, with pass. force, “shall be well treated”, used especially of hospitable entertainment. So Menel., N. 627, upbraids the Trojans; “ye carried off my wife, ἐκεῖ φιλέσθη καρ’ αὐτής; and so the active, ὡς πλησίος, “who may entertain”, σ. 29. Observe the hospitable rule, to supply the guest’s wants first, and then enquire his errand. So Nestor, γ. 69—70, when his guests are sated, says, “now it is more seemly to enquire who our guests are.” Comp. also the reception of Telem. by Menel., and subsequent conversation, σ. 60—4, 117—39.
"χαίρε, ξείνη, παρ’ ἀμμὶ φιλῆσαι τοῖς ἄμμοις" μυθήσεις εἴπετο σε χορή."

"ϊς εἰκόνος ἡρέθη", ὦ δ’ ἐσεῖτο Παλλὼς Ἀθηνή.  

ο’ ὁ δ’ ὅτε δὴ ἐντοσθέν ἔσων δόμου υψηλοῦ, ἔγχος


καλὸν διαδέλεων ὑπὸ δὲ θηρίας σεῦν ἡν.  

περ’ δ’ αὐτὸς κλισμὸν θέτο ποταλῶν, ἐντοσθέν ἄλλον

χέριβα δ’ ἀμφύλης προχῶ ἐπέχειν φέρονσαν

καλὴ ψυχῆς ὑπὸ ἀμφύλης λήβην;

νίφασθαι παρὰ δὲ ξετῆν ἐπάνωσε τράπεζαν."  

στενὸ δ’ αἰδοὶς ταμῇ παρέδεχτο φέρονσαν,  


125. Φειδ. 134. Φαν.  

124. μυθῆσα. 127. μαμάν. 134. Φίδ. μαμάς καὶ μηθησάτειν, αλλὰ ἀδηθῆσεν.  

124. πασσάμι, only this aor. and the pluperf. πασσάμιν are found in H. The verb also takes an accus.  

126—30. οἱ δ’ ὅτε δὴ δὴ ... ἔγχος μὲν ... αὐτὴν δ’, with this train of conjunctions and particles comp. Τ. 15—21, σοφ’ ὅτε δὴ ... Ἰδὼν μὲν ... τὸν δ’ ὅς, where ὅς alone is wanting to complete the parallel. χιόνα, fem., but also masc. (mar.). For ὅπωρο-

δῶν καὶ λέτα see App. F. 2. (21), (17). The drapery spread underneath the seat (since the floor was native earth), was λις, "smooth", not embroidered; λις in this sense becomes a noun. On the seat was laid a dyed sestra (mar.). Liddell & S. explain both as being on the seat.  

131—2. καλὸν σαίδο, refer these to θρόνον (mar.). κλισμόν, having set a θρόνος for the guest, he sets a κλισμός for himself; so Helen in her palace sìs on a κλ., and so Her. and Pallas in Olympus Θ. 436, while Zeus on a Θ. Α. 536. Probably the Θ. was the seat of dignity, "throne". Here promises to give a "throne"; as a reward to the Sleep-god, Θ. 328, and has herself the epithet χρυσάθρονος. Women or younger persons use a κλισμός, but the distinction, especially in the camp-life of the II., is not rigidly observed. Either might be used with a θρόνος. Atheneus says (V. 4.), the θρόος was for mere sitting, the κλ., for reclining; but of reclining, save in bed, H. has no trace; nay, κλισμός κα-


χλιμαίνει is used, q. 96—7, to further describe the attitude of λίς. Ἀλλων, like πάντων, 79, where see note; comp. ξ. 84, ἀμα τῆς καὶ ἀμφύλης κλόν 


άλλως.  

134. ἀδηθῆσεν, see App. A. 6, (2).  

137—9. λέβης, "wash-basin". The utensil was also used to heat water. It appears thus in simile to illustrate Charybdis boiling with surge, and the waters of Xanthus bubbling in the flames of Hephestus. In an enumeration of presents it often occurs in conjunction with the "tripod", which was not, how-


never, a mere stand for the λέβης, but included a containing vessel; see Ψ. 264. For the ταμία see App. A. 7 (4).
She had general charge of the bread (εἴδατα), and the estables (εἴδατα) generally by except fleshmeat. Each guest had a table laid (ἐπάνωσα) for him.

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

146—8. Ὑμ. ἐκλέψας, a phrase of Holy Writ is here paralleled, 2 Kings 3. 11. ἐκκεφαλῆς, “crowned”, i.e. “filled brim-full” of wine. The vina coronant of Virg. Aen. 1. 724 (comp. III. 525), as meaning crowning with 1 chaplet, perhaps arose from a mistake in the sense here. But Lec. 50.

Chap. 143. Διαφθορας, “embellishments”, properly used of offerings to deck a shrine. Comp. Hor. Od. III. xi. 6, of the lyre, dinium mensis et amica templis. (Ni.)

154. Φανικρα, called Φωνικρά (mar.). He is spared in the μνησθεισόνσα on this plea of having acted “under constraint”. The name, like Phronius, Noemon β. 386, also Aiglaia and Chareps, B. 672, belong to the class of names made up to suit character or circumstances. Similar are the Phoenician prince’s names, Φ. 131—9. and Νι. on β. 386, says that Hermann contended for an extension of the same principle to first-class personages. There is no doubt of its being general with subordinate ones.

155. η τού, in discourse these particles add strong asseveration, emphatic statement, or hearty assent: μὲν, νῦ, or γαρ is sometimes put between them. ένεβάλλει, sounded or “struck up” a prelude; this was done by touching a few notes first on the φόρμικα, whence
αὐτῶρ Τιλέαμχος προσέφη γλαυκώπιν ἀθήνην,
ὡρικὸν χαμάν κεραλίν, ἵνα μὴ πενθολαθ' οἱ ἀλλοι.
'Εξεν ἄλος, ἥ καὶ μοι νεμέσης ὅτε κεν ἔσω;
τούτοισι μὲν ταῦτα μελέει, κιθαριστὶ καὶ ἀκοίδη,
ἡτ', ἐπεὶ ἀλλότριον βίοτόν νηπίουσιν ἔδωσιν,
ἀνέργος οὖ δὴ που λευκ' ἅ ὅστε κενθατει ἔμμιν
κείμεν' ἐπ' ἥπειρον, ἥ εἰν ἄλλα κύμα κυλίνδει.
ἐλ κενθοῦς γ' Ἰθάκηνδε ἱδοίοτα νοτίτσατι,
πάντες δ' ἀφημαῖν' ἐλαφρότεροι πόδας εἶναι
ἵνα ἀφενείτεροι χρυσότερο το ἑοθύτος τε.

τὸν δ' ὁ μέν ὁς ἀπέλαθε κακῶν μόρον, οὐδὲ τις ἡμῖν
ταλαπορὶ, εἰ̄̂ πέρ τις ἐπιχυθνιών ἀνθρώπων
φησιν ἐλεύοθεν· τοῦ δ' ἀλέτον νόστιμον ἦμαρ.
ἀλλ' ἄγε μου τόδε εἰπε καὶ ἀτρεχεϊς κατάλεξον·
tιὸ πόθεν εἰς ἀνδρὰν; πῶθι τοι πόλις ἤδη τοιχατεῖς;
DAY I.]

ΟΔΥΣΣΕΙΑ Α. 171—186.

... ὁπποῖς ὅ τ' ἔκλ νησίς ἀφίκει τοὺς δὲ σε ναύταις.
... ἥρκον οἰς Ἰθάκην; εἰνὲς ἐμμενενε εὐχετῶντο;
... οὐ μὴν γὰρ τίς σὲ πεσὼν ὁμαί τινα ἵκεσιν.
... καὶ μοι τούτῳ ἀγόρευσσον ἐπιτηπίων, ὅρα ἐν εἰδῶ,
... 75 ἠτε νέον μεθέπεις, ἢ καὶ πατριάδος ἐσαι
... ἤεος, ἐπεὶ πολλὸν ἦσαν ἀνέφες ἢμετέρον δὴ
... ἀλλοι, ἑπεὶ καὶ κεῖνος ἐπὶ στεροφος ἢ ἀνθρώπων;
... τὸν δ' αὐτὲς προσέτεπτε θηλασκών Ἀθηνήν.
... "τονπρός, ἐγώ τοι ταύτα μάλ' ἀπερείας ἀγορεύσου.

80 Μέντησ' Ἀχιλλοί δαφρονος ἐχόμαν εἶναι
... νῦν δ' ὁδεὶς ἐνυ ἴκτιλθον ἥθε ἐπάρσοιν,
... πλέον ἐπι τοῦτον ἐπ' ἀλλόδαιφος ἀνθρώποις
... ἐς Τεμέσιν μετεχαλκόν, ἄγω δ' αἰθέωνα ἀδηρον.

85 νυσίν δέ μοι ἡθεὶς ἐπι' ἀγαύον νόστοι πολέω,
... ἐν λιμένι Πειθόρω, ὑπὸ Νηλιά ὑλήντινι.


171. δ'; τ' Arist. σε: τε. 171—3 umittebant nonnulli, Schol. 172. εὐχε-
... τώνται. 175. Dind. ἥ... ἀ... μεθέπην. 176. ἦσαν. 183. ἐν: ἐσ.

171. ὀπποῖς, here the interro-
... changes from the direct to the indirect
... and again conversely; in 406—7 the ὀπποῖς of the indirect is followed
... by ποίησας and ποιητής.

172. A quaint proverbial truism, be-
... ing probably the islander's customary
... address to the voyager. Telem. repeats
... what he had perhaps heard his elders
... say to a stranger newly landed. Mure
... _Literate_, of A. G. XIII. § 7, ranks this as a
... specimen of Homeric burlesque. But the
... poet's thought has the naïveté of child-
... hood, which is not come to the child,
... only to us in the old age of the world.
... Such a truism is τ. 163, οὐ γὰρ ἐπὶ
... ἄραν παλαιότατον ὑπ' ἀπὸ πέτρας.

175—82, νέον μεθ', "art newly,
... i. e. for the first time, our visitor."

For ἦ... ἦ... see App. A. 11. For the
... "Taphians" see App. D. 5. Only to
... them and to the Phaecians is the epi-
... thet φιλητήρωσι applied by H. For
... acc. after ἦσαν without a preposition
... see mar. ἐπιτηπίως occurs _Asch.
... _Agam. 397_. For ὦδε, see App. A. 10.

183—4. ἀλλόδαιφος, "of foreign
... tongue", used of Egyptians, and
... foreigners generally (mar.), comp. βυσσα-
... γόρμωσι and ἀγρόλοφωσι (mar.) Homer's
... ἀλλόδαιφος, _ἀνθρωπος_, always speak without
... any interpreter to Greeks in the Greek
... tongue. He is conscious of the "strange
... speech" existing as an objective fact
... only. Cf. _Esch. Sept. c. Th. 170_. ἐπερ-
... φόρος στρατα, of the Argive army. _Te-
... μέσο_, see App. D. 6.

185—6. These lines are not found in
... some copies, and were rejected by
... Arist. (Schol.). They seem, however,
... genuine. ἦδε, here, pointing to it.
... ἀγαύον, the harbour named is a little
... E. N. E. of the town, but perhaps the
... spot where the ship lay was visible
... thence. The town was accessible from
... the sea (mar.); but one landing from
... the Epirus side would first reach Rhe-
... thron. From Νηλιά is derived the
... epith. ἦποιος, applied to Ithaca
... (mar.): _λιμενι_, before the liquid and
... sometimes ἄ (comp. 203) οι has this
... quantity; see Spitzner, _Gr. Pros. _§ 9. a.
... _Πειθόρω...Νηλιά_, a large gulf indenting
... Ithaca on the N. E. side nearly di-
... vidés it into two parts, a head, the S. E.
ζέινον δ’ ἀλλὰ ἑαυτῷ πατριωί δυχόμεθ᾽ εἰναι
ἐξ ἄφης, εἰβ’ περ τε γέροντ’ ἐπηρᾷ ἐπελθόν
Ἀδερτὴν ἦρα, τὸν οὐκέτι φασὶ πόλινες
ἐφθάνα, ἀλλ’ ἀπάνευθεν ἐπὶ ἀγροῦ πήματαμεῖσιν ἱ
μηλὶ σὺν ἄνθρωπώλη, η’ οἱ βροισὶ τε τοῦτον τε
παρισχεῖ, εὔνεν ἐν μιν κάρμα τοῦ καὶ γυνα λάβησιν
ἔριπους ἁνα γοῦνοι ἁλογεὶς οἰνοπέδιοι.

νῦν δ’ ἠλθον· δὴ γὰρ μιν ἑρανεῖ· επιδήμιον εἰναι
οὖν πατέρ’, ἀλλὰ νῦν τὸν γε θεός βλάπτουσικ κελεύουσι· ἰ
οὐ γὰρ πο τεθυνηκεν ἐπὶ χύουν δοσ’ Ὅδυσσειν·
ἀλλ’ ἐτί που ξαύ τατεύνεται εὐφεὶς ποιμν
ὑπὸ ἐν ἀμφρυπτῇ, χαλεπόν δὲ μιν ἄνδρες ἔχουσιν,
[ἀγροί, ο’ που κείνον ἑρυκανὼν’ ἀέκουνα]

αὐτέρο νῦν τοῦ ἤγοι μαντεύομαι, ὡς ἐνθ’ ὑμῖν
ἀνθυάνατο βᾶλλος καὶ ὡς τελείους δῖα,
οὕτε τι μάντες εἰσὶν οὐν’ οἰλανὼν’ σάρα εἰδος
οὐν τοῦ ἐτευ δηρὸν γε φίλης ἄπο πατρίδος αὐγής
ἔστεται, ὦν’ εἰ’ πέρ τε σιδήρας δέομαι’ ἐχθρίν
φρασάτοι οὐς κε νέγαται, ἐπελ πολυμέχραν’ ἔστειν.

ἀλλ’ ἀγε μοῦ τόδε εἰπὲ καὶ ἀτρεχιός κατάλεγον,
ἐὶ δ’ ἐξ αὐτοῦ τόσοο παῖς ἐλ’ Ὅδυσσεσ·
αὐνας’ μὲν κεφαλῆς τε καὶ ἄμματα καλά οἰκας

extremity, and a body running North-
westernly. The former contains Neios,
a still woody mountain, now Stephano;
and at its foot, being a smaller bay
of the same gulf, is a harbour called
Bathmoi, with a stream of fresh water
running into it, prob. the βείδγων which
gave the name. Schreiber, Gell, Dodwell.
188—91. εἰ περ, see on 168 for sub-
junct. with εἰ. The reading ἀλέγεα in
190 for πήματα may stand, hiatus be-
ing admissible after the 4th foot; see
App. A. p. III. note. γηπʼ ... ἀμφείν.,
she is said in ο. 366 to be a "Sicilian".

193. γοῦνον ἀλαγος, Dood. 1011
takes this from γοῦν, and understands
elevation as the leading idea; comp.
χνηἀρβ for the slope of a mountain.
This seems better than γόνος, γεν., in
sense of "seed", whence others derive it.
A hill position certainly suits the
vineyard; "Bacchus amat colles", Virg.
Georg. II. 113. The threshing floor, too, for
which γοῦνος ἀλαγος also stands, would
be higher than the ground about it.
195—9. βλάπτωσι, this verb often
means "to hinder" (mar.), comp.
Eschyl. Agam. 120, βλαβίτοι λασθίαν
Θρῆμας. For 197—8, πατερίκες. and
ἐξουσ., see on 162. Bek. rejects v. 199;
yet it adds a more precise character to
the detention supposed.

203. For ἐτί δηρὸν see on 186. The
i seems long before δ by asris only,
we may comp. μελα δηρ. 207. τόσοο implies admiration;
as does τοιοῦ in 233, 371, ἵνα; so Virg.
En. I. 606, qu tantum genere parentes?
κείνος, ἐπεὶ θαμά τοῦτον ἐμαγώμεθ ταλικοῦσιν
καὶ τὸν ἐν Τροφῆν ἀναβημέναν, ένθα περ ἄλλοι
Ἀριστεροὶ οἱ ἀρσὶν οὐκ ἔκαστος ἐπὶ νησοῦν,
ἐκ τοῦ δ’ οὖν ὁδυσσὴ ἔγιν ἱδον οὖν ἔμε ἐκείνος;
τὴν δ’ οὐ Τῆλεμαχος πεπνυμένος ἀνείσιν ἤδη;
"τοι ἔγιν τού, εἰς εἰς, ἀλαί ἄρχεσαι ἀγορεύσω.

15 μὴν μὲν τ’ ἐμὲ φησί τοι ἔμμεναι, αὐτάρ ἐγώ γε
όδ’ ἐγὼ γ’ δήλον μόνος τοῦ ἐμμεναι υὸς ἀνέρος,
ὅτι προτέτοις ἔτει γῆς ἔδεικνεν. τοῦ δ’, δ’ ἀποστάσεως[5] γένεσι θυγατέραν ἄνθρωπον,

10 τὸν μ’ ἐκ φασί γενέσθαι, ἐπεὶ σὺ μὲ τοῦτ’ ἐφερείν.
τὸν δ’ αὐτὸ προσέξεις ἢ πλανακάσις ἄθροισι
"οὐ κακό τοῖς γενεσθε σὺ θεὸν νόον τοῦτοκ’ ὑπόκει
θηκαν, ἐπεὶ σὲ τοῖς ἐφελασθείν Πηνελόπεια.

15 τίς δας, τίς δὲ ὅμιλος δ’ ἐπηλετο; τίπτε 
εὐλαβίνη ἢ γέραις; ἐπεὶ οὐκ ἔφαγος τάδε γ’ ἐδέν.
κτήματε ἱδόντες ἀμείβομενοι κατά οἴκους β. 140, and in a scene in β. 620—4 where Menelaus' guests bring their own provisions. In l. 415 the ἱππός is said to be "rich enough", being "his" whose house it took place.  

The banquets given by a king to his γείτονες (referred to by Νι.) in Δ. 250.  

ς. 70, πη. 49, cf. Θ. 38—9, &c., provided doubtless an effect of kind, g. διάτης limited by the relation of the guests, who are said δὴμα πίνειν, Π. 250; cf. l. 185—6.  

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ιπνε. ουδ' ἐτι κείνουν ὁδυρόμενος στεναχίζω ἐπεὶ νῦ μοι ἄλλα Θεός κακὰ πηδε' ἐπεινα. ο' γὰρ νησοῦν ἐπικαρδείωσιν ἀγίστοι, ἵπποι τε ἔσμεν τε καὶ ἱλέντες Ζακύνθοι, ἵσοι κρανάξαν Ίθάκην κατὰ 1 κοπαλεόντων, ὑ μητρ' ἐμύν μονοῦνται, τρύχους δὲ ὄχθων, οὐδὲ ἀμέντας στυγερῶν γάμον οὐτε τελευτὴν ταῦ τούτα,· τοῦ δὲ φεβινόμενων ἔδοντες· ἐμύν ταῖα δὴ με διαφοραίουσι καὶ αὐτῶν." θ' ἐπ' αλαστήσασθ' προσηῦχα Παλλᾶς Ἀθηνη τόκοι, ὡ δὴ πολλὸν ἀνακιμένον Ὄδυσσος ὁ καὶ μνηστήρας ἀναδίδεις χελάς ἐφείτι. ἀρ νῦν ἑδών δόμον ἐν πράγματι Θύρην, ἐκ ἐπικάρδα καὶ αἀκάλα καὶ δύο δόει, ἐδὼν ολον εὖ ἑτὸ τὰ πρώτη ἐνόπλα· ἐν ὑμετέρῳ πινούντα τε τερπόμενον τε, μύρης ἀνέντα παρ' Ἰππο Μεσμέρων.· γὰρ καὶ κατὰ θοὺς ἐπί νησὸς Ὅδυσσεύς

248, 251. Φοίχων. 258. Φοίχων.


αἰγὸς. is not found in 1., but in Ody. with active, as well as e force (mar.). We have πυθ., (Aesch. Sepl. C. Th. 54), αἰγολικὴ πιθ., πλύσεις, ἀποτεθορ. For Dulichium see App. D. 7. is in B. 634 Samos, and, with Zara, part of the dominion of Odyss., O Dulichium, which belongs to 5, B. 625. H. scans ζ and ς, scribing proper names, as single, e. g. Ζέλειαν, B. 824, Σαμαρίν. E. 36. 

ἐπαλαστήσασα. This word γε here read, although ἐπαλαστήσασα is nearer (mar.), and ἐπαλαστίκω is ncut. πληθος of πέντε, ἐγό; also ἐπαλαστικόσ, applied by Achilles in ent passion to Hector. Out of this agedians, especially in the forms σαφ., ἐπαλαστίκων, developed a tragic of meaning which far transcends epiceric idea, although the ἐπαλαστήσασα, "accursed wretch", comes to it. No satisfactory deri- has been suggested: that of ἡστοι may be rejected without scruple. See .E.čch. Pers. 355. Eumen. 227, Soph. Α}. 374, Ἀπιστ. 974. 254. σέλιξ, 2. sing, pres. mid.; the var. lect. of Aristophanes, ἐστείλα, is a verb impersonal = λαίπει, Schol. ἐφείτι, Herm. reads ἐφείτι subj., comparing A. 191, φάγασά γ' αὐτον πανσφρα. 255. εἰ γὰρ (or as some read αἰ γὰρ), is said by Ni. ad loc. to differ in sense from εἰδέναι or εἰδέναι, as expressing, not a simple wish, but one combined with a conditional proposition, or with a consequence following from the thing wished for, if obtained. The passages adduced, however, do not bear out this doctrine; e. g. αἰ γὰρ (or εἰ γὰρ) and αἰτεῖ (or εἰτε) g. 251. 494, seem to express precisely the same notion. Also A. 180 εἰ γὰρ δὴ στῶν εἰγ' is surely a simple wish; and again εἰτε' εἰδέναι κ. τ. λ., H. 157, is followed by precisely such a statement of a consequence. Ni. admits also, what in effect nullifies the distinction, that the prop. aforesaid may at times not be expressed. Now surely in § 468, A. 313—6, it is as easy to supply a suppressed prop. after

2*

αιτή (or εἰτή) as in τ. 22, v. 169 after αἱ γαῖς (or εἵ γαῖς). See further on δ. 341.

265—6. ἐφέρα, see App. D. 8. 6 μέν, i. e. Ilus. The restraining motive in his case was the fear of the gods, but this, it seems, was overpowered in the other by love for Odys. — A token of the intense affection which Odys. inspired. φόρμα includes wholesome as well as baneful drugs (mar.), here the latter are meant. The feeling against poisoned weapons is a remarkable antici-

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

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

266—7. ὄλειπ. is also found active, “warily slaying”. With πείρασθε, comp. En. 6. 400. πείρασθε δὲ ἔγνω... ἦσασα γάρ, i. e. ἐν γιούν, perhaps because suppliants grasped the knees; thus not merely “at the god’s disposal”, but “to be suppliantly sought” is intended. The sanctity of the knees appears from adjurations, as ἱππόμου ὑπὸ του ἦμιν καὶ γνωρίων, mar., and μῆ γὰρ σὲ γιούν Eurip. Med. 325.

268—9. join καί with νοστιμακα. Donalds. Or. Gr. 505, p. 543 says, “the apodotic use of the participle with ἄνω is generally found in objective, relative, and causal sentences”. Here the protasis, “if he return at all”, may be understood. ἄνωγα, Buttm. Lexit. s. v. ἀνώγας (26) supposes a radical form ἄνηγα, or, ἡ being non-essential, ἄγα. The analogy of ἐγνώσα, ἐγνώσα, ἐγνώσα &c. requires a tetrasyllable with a short vowel in 3rd syllable. He seems to imply that ἐγνώσα would be the link form. With Buttmans’s ἄνηγα we may comp. ἐπιγα.
οι δὲ γάμον τεύχουσι καὶ ἀρτυπθοῦσιν ἔδενα πολλὰ Μαλί, ὅσσα εὐκαρφίας ἐπὶ παιδὸς ἐπέσειαν. 

σοι δὲ αὐτοῦ πνευματικὸς ὑποδήσομαι, εἰ δὲ καὶ πιθήκοι ἡνίκη ἐρέσισθαν ὑπὲρ ξανθῶν, ἢ τις ἀριστή, ἔχοντας πεντομένους πατρὸς δὴν ὁμόμοιον, ἥν τις τοῦ ἐπικυρίου βρότων, ἡ δοσολ. ἀκουόμενη ἐκ λεος, ἢ τε μάλιστα ὀρέξει κλέος ζητοῦσαν. 

πρωτάκ μὲν ἐστὶν Πύλων ἔλθε καὶ εἴσερθε Νέστορα διὸν, 

καὶ δὲν ἐπετύγχει παρὰ ξανθῶν Μενελαοῦν. 

εἰ δὲ καὶ πεστὸς πατρὸς καὶ νόστος ἀκουόμενος, ἢ τις ἀν τρυγομένος περ ἐπὶ πλάκης ἐνιαυτοῦ, 

εἰ δὲ καὶ τεθνητὸς ἀκουόμενος μὴν ἐν ἐνότος, 

νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαῖαν σήμερα τις οἱ χειρὶς καὶ ἐπὶ κτέρια ἐκτετείχε 

πολλαὶ μαλὶ, ὅσσα εὐκαρφ., καὶ ἀνέφερα μητέρα δοῦναι, 

αὐτόρ ἐπὶ δὴ ταύτα τελευτήσας τε καὶ ἐμβάλῃ, 

φοράσθω δὲ ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν, ἐπειδὴ καὶ μνήστημα εὐλ. μεγάροις τεοῦ ἢ 

παραλήπτων, ἢ ἀμφραδὸν, οὐδὲ τι σε χρή. 

277. Εὐσεβ. 278. Σέλος. 280. Εὐσεβών. 282. Σέληνος Φόσσων. 291. Εὐσεβ. 292. Σέλος. 


as subject; see Jelf, § 81. 1. The Scholl. H. M. think μητέρα was developed by some copyist adding α to μη' the ancient abbreviation for μητης. 277. τις, τις τὸν πατέρα, Eustath. ἀδεξω, see App. A. 14. 281. πεντομένος, takes a gen., see Donalds. Gr. Gr. 451 gg. "To hear of" one absent is here the sense; but θ. 12 "to hear" (the speech of) one present. It has also acc., as νόστος β. 315, 360, properly of the actual statement heard; cf. ἀκούομενος α. 387, 289, and see β. 315 note. The verb of sense may be classed with λαμβάνον, αἴρει etc. in ambiguity of syntax. None of them wholly lose the right of a trans. verb, yet all partake of the possessive and participle idea; cf. α. 121 περὶ τοὺς δεικτοὺς, and H. 108 δεικτοὺς ἐπὶ χειρὸς. 282. ἀκούομεν, "rumour", is distinct from φημη, Soph. Ἐδ. R. 43, β. 35, ν. 100, and from ὄμηρ γ. 215, Ἥμ. Merc. 543—5, which mean "prophetic voice". Rumour widely prevalent and rapidly spreading, yet not traceable to a human source was ascribed to God, Buttm. Lexil. s. v.; so νοος πορωθ' νος Ἡ βασ. comp. Hez. Opp. 761 φημη γ' υἱιμα πάμαι αὐτλίνα, ἡττος πολλαὶ λαοῖ φημιζομαι. Ἄστι καὶ κατὰ αὐτην. Niægel. Hom. Theol. § II. 14 adopts this view, but § IV. 25 inclines to identify it here with ὄμηρ. 284—6. Πύλων, see App. D. 4. δη in epic usage was demonstrative as well as relat.; cf. δη for "so" and "as". 289—99. ἀκουόμενος takes a construction similar to πρωτάκ; see on 281.
ΟΔΥΣΣΕΙΑΣ Α. 297—322.

ηπιάδος ἤτειν, ἐπι οὐκέτα τηλίκος ἠσσί.  

ἡ οὖν ἀλέας οἰον κλέος ἔλαβε δος Ὅρέστης,

πάντας ἔπε αὐτρώψως, ἐπεὶ ἐκτανε πατροφονη,  

Ἀλκισθον δολόμενην, ὡς οἱ πατέρα λυτὸν ἔκτα,

καὶ κυ, φίλος, (μιάλα γάρ α' ὀρὸς καλὸν τε μέγαν τε

ἀλκιμος ἔσσ', ἤνα τες σε καὶ ὄψινων εὐ ἐπίκη.

αὐτὰρ ἠγαν ἐπὶ νη θοῦν κατελύσωμαι ἱδή  

ἡ θ' ἐπάρους, ο' πού με μιάλ ἀσχαλόσω ἡμοὺς

σοι δ' αὐτῶλ μελέτος, καὶ ἔμαν ἐμπάξεο μύθον.  

τὴν δ' αὖ Τηλέμαχος πεπηνύμοις ἄντον ηὔδα.

"ἔξειν, ἡ τοῦ μέν ταῦτα φίλος φανέων ἀγαρείες,  

ὡς τε πατὴρ ο' παιδί, καὶ οὐ ποτὲ λησμοῖν αὐτών,

ἀλλ' ῥέγε νῦν ἑπίμεινων, ἐπιγρόμενος περὶ ὀδίτο,  

ὅρρα λοεσσάμενος τε τετερπόμενος τε φίλον κήρ

ὁδοὺν ἔχον ἐπὶ νῆα κήρ, καφὼν ἐν τῷ ἔθρω,  

tιμῶν κάλα καλὸν, ο' τοι κεφώλον ἐσται

ἐξ ἐμεν, οἰα φίλοι ἔξειν ξείνοις διδοῦσιν."

τὸν δ' ἡμείβετ ἔπειτα θεά γλαυκώπης Ἀθηνήν.  

"μη μ' ἐτε νῦν κατέρπυκε, λιλασσόμενον περὶ ὀδίτο.  

ὁδοὺν δ' ῥέττε κε μου δοῦναι φίλον ἡτο ἀνάγκη,

αὐτὸς ἀνεφρικόνι δόμεναι οἴκονδε φέρεσθαι,  

καὶ κάλα καλὸν ἑλαίν. αὐτοὶ δ' ἁξίον ἐστιν ἀμοῦδος."  

ἡ' μὲν ἄρ' ῥέγε εἰκοῦς ἀπίβη γλαυκώπης Ἀθηνήν,

ὅρης δ' ῥέγε αὐτὸκαὶ διεπτάτο. τὸ δ' ἐν ὕπωλ  

θῆκε μένος καὶ θάρσοι, ὑπημανήσει τε ἐπι ταυτὸς

μᾶλιν ἐτ' ἡ τ' πάροιδεν. ὃ' δε φρεσκιν ἃδι νοῆσας

300. δ' Φωι. 302. Φειάκ. 308. Φει. 317. Βεϊκοδ. 319. Φεινοῦν.  

321. Κε. 322. φυλιᾶς Ἐγια.  

297. νηπιάσες καὶ νηπιάσες. 300. δ' Arist., Schol. M. 305. αὐτῶν Rec.  

314. αὐτοὶ προσέβαλε Rec. ἀπαμιμηθεὶς προσέβαlt Harl. ex emend. antiqu.  

316. sic Voss., lib. ἀνάγει. 330. sic Clark, secundus Arist., ἀνάκτια Herod.,  

ἀν ὀπαία Voss.

τηλίκος, here = tantulus, ε' ἀνθρώπος, the accusus signifies extent or diffusion. Ορέστης, see on a. 29.

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

304—9. ἀσχαλός, a pres. ἀσχάλλω is found, b. 193. for ἄλογος see on 65. ὀδότο, gen. of thing desired, (cf. λιλασάτ. δ' 315) involving a metaphor from motion, as shown in ἔσωμενος, πεπιθρωμένος, &c. ὀδότο, as of urgent pursuit; see Jelf, Gr. Gr. § 510.

316—8. Ni. suggests 5e for 5ε and objects to ὅτει 5ε...ἀνώγην, as leaving the giving in uncertain expectation, in fact = ἔχω...ἀνώγη; but ὅτει 5ε is used (mar.) of what a man is just going to say, &c., and which has no further uncertainty than that it is not yet said, ἔλον is construed with δο- μενα as (mar.) with ἔχω, but transposed into the subjoined clause καὶ πάλαι...

320—2. ἄνωθ', see App. A. 13 and note on γ. 372. κατοδός, see App. E. 3.
DAY I.

θάμμησεν κατὰ θυμὸν. ὁ δέ τὸν θεόν εἶναι, αὐτίκα δὲ μνήμης ἔφηκεν ἱσόθεος φῶς. 25 τοιοῦτος δὲ ἀοίδος ἐκεῖ περιλαμβάνοι, οἱ δὲ σωτῆρες ἐκεῖ "ἀκούντες": δ' ἂν Ἀχαϊοι νόστον ἔχειν λυγῶν, ὅν ἐκ Τροίης ἐξετείλατο Παλλᾶς Ἀθηνής. τοῦ δ' ὑπερωθένθ' ἕτερον σύνετοι ἁθεῖν αἰώνιαν κοινόν Ἰκαρίον περὶ φρονίμων Πνευματικία.

30 κλάμακα δ' ὑψήλην κατεβάζετο οὗτος δύσκολοι, οὐκ οὕτω ἄμη τ' ἐν καὶ ἁμφίκολοι δὲ ἐκποντο. ἐμ' δ' ἢ τε ἐν μνήμης ἀφικένος δι' ἴσον καινόν, στὴν θα παρὰ σταθήναι τέκνα ποιητῷ ἄγνωστα παρθένων σχῶμεν ἑπάρκη καθήμεναι. 35 ἁμφίκολος δ' Ἰάκω τ' ἱερὸν ἐκάτερθεν παράστη. δακτύλισαν δ' ἐκεῖνα πρὸς ἀφίκα θεόν αὐτόν "Φήμη, πολλά γὰρ ἅλλα βροτῶν θελητὴριά ἦσθι, ἔργον ἄνθρωποι τ' θέαν τα τ' κλείσει ἀοίδων τῶν ἐν νέοις φιλῶν ἔτη παρθένων, οὐκ ἐπὶ σκηνῇ μοὶ εἰνὸν πινοτην, ταῦτας δ' ἀξονομόν ἀοίδης λυγῆς, ἢ τε μοι εἰνὲς σημαδεύσει φιλῶν κηρύ. τέφραν, ἐπεὶ με μάλιστα καθιστό πενθός ἀλάστον τοῖσι γὰρ κεραλήν ποιήσας μεμνημένοι αἰτι ἀνδρός, ἃ σημαδεύεται ἐκαθ' Ἐλλαδά καὶ μέσον Ἀργοσ."


326—7. Ἀχ. νόστος, all the lays of bards in the Odys., except that of Ares and Aphrodité in book Θ. (comp. 338 θέον), relate to the Trojan war. The idea of its renown is thus, to the reader, poetically enhanced; comp. the reason assigned by the minstrel's choice of theme, 341—2. ἐκπετελῆ, "decreed", cf. Ἐσχ. Prom. 90—100 μόρφων χή τέμπεια ... ἐκπεδέω. 348—31. ὑπερω. and κλαμ., see App. F. 2.(32). ἀμφίξις. (cf. ἀμφιπότεραι 352) always female. The names of these appear σ. 182 as Autonoë and Hippodameia. Nausicaa (mar.) is attended by such; but also the aged Laertes has his γυνής ἀμφίξις. 191; and Telem. is waited on by Euryclea 438—41. Hence ἄμφι-

póλειν "to wait on"; see further App. A. 7.

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

339. ἑσπερινή, not a hint to be quiet, but a common-place phrase of a party drinking and listening at once, so 325. 342—4. ἀλαστόν, see on 252. v. 344 is rejected by Arist. and Bek., but needlessly. Penel. may naturally speak of Odysseus' fame as "extending to Hellas (in Thessaly) and all Argos in-
158. ἐκ Φίλω. 163. Φιδιότατο. 165. Φεσθήτους τε. 169. Φίλωπε.

158. ἐλ καλ. 167. ἐλπιδορ. 168. codd. φήσει vel φήσιν; φήσιν Schol. A. 129.


158 — 60. νεμείν, δ. κ. ἐποδ, "be provoked at what I am going to say"; for the force of this subjunct. see on 316. The gen. ἀνεψος is evoked from the possessive ἀνερίτων.

162—5. The obj. of κυλίνδει is the same as the subj. of πῦθερα. The double compar., ἐλφερότερον ἐφ ἀνερίτωτος, is used of two qualities contrasted in the same object; Donalds. Gr. 1 Gr. 415 (στο); so Herod. III. 65, ἐλφερότερον ταυτερεν ἀ σφόντα, Eur. Med. 485, πρόθυμος μᾶλλον ἂ σφόντα, Jelf. Gr. 6 Gr. § 782. In κυλίνδων, 163, we may notice an instance of the tacitly emphatic way of speaking of the hero without mentioning his name, as though it were sacredly cherished, used by his wife, son, and attached servitor Eumeneus (mar.).

166. υἱὸς ὅς, contrasts an actual with a supposed or a past state. ἀπόλαλως,
174.  

181. φιληρέτσιον Πανασσάς.

171.  δ' Τρισ. περί τοις ταπείνωσιν,  

175. Δινδ. ἦ δ' ἢ μεθέκες.  

176. Ἑσσάν τε 183. εἰς  

173.  ᾠκοιχος, here the interro- 

172. εἰς ἑαυτὸν εἰς τὰ ταπείνωσιν,  

183.  ἀλλοθρόφους, "of foreign 

173. A quaint proverbial truism, 

178. προσφέρειν.

177. εἰς, self-assertion is usually 

176. Ἐσσαν.  

183—4. ἀλλοθρόφους, "of foreign 

174—6. These lines are not found 

175.  νέον μεθής, "art newly, 

172. εὐχε- 

183.  Ἐσσαν.  

178. προσφέρειν.

177. εἰς, self-assertion is usually 

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174—6. These lines are not found 

175.  νέον μεθής, "art newly, 

172. εὐχε- 

183.  Ἐσσαν.  

178. προσφέρειν.
extremity, and a body running North-west-erly. The former contains Neios, a still woody mountain, now Stephano; and at its foot, being a smaller bay of the same gulf, is a harbour called Bathmoi, with a stream of fresh water running into it, prob. the βαθμός which gave the name. Schreiber, Gell, Dodwell. 185—91. Τι πέρι, see on 168 for sub-junct. with εἰ. The reading Αίγινα in 190 for πηγάτα may stand, hiatus being admissible after the 4th foot; see App. A. p. III. note. γραφεία...εἰσαγωγή, she is said in m. 366 to be a "Sicilian".

193. γονυν ἄλογος, Doed. 1011 takes this from γόνυ, and understands elevation as the leading idea; comp. κοχυλίς for the slope of a mountain. This seems better than γόνος, γενετ. in sense of "seed", whence others derive it. A hill position certainly suits the vineyard; "Bacchus amat colles", Virg. Georg. II.113. The threshing floor, too, for which γονος διαλογος also stands, would be higher than the ground about it.

195—9. Μάθημα, this verb often means "to hinder" (mar.), comp. ἔμβλημα. For 197—8, κατεργάσεις, and ἐξονασμένη, see on 162. Bek. rejects v. 199; yet it adds a more precise character to the detention supposed.

203. For ἡεῖ οὖν see on 186. The υ in οὖν long before is by asris only, we may comp. μᾶλα δὴν.

207. τόσος implies admiration; as does τοῖς in 233, 371, inf.; so Virg. Aen. I.606, quil tant talem genuere parentes?
ΟΔΗΓΕΙΑΝ Α. 209—226.

κείνος, ἐπεὶ θαμά τοιοῦ ἐμισγόμεθα ἀλλήλους

10 πρὸν γε τὸν ἐς Τροην ἀναβήμεναι, ἐναὶ περ ἄλλοι

Ἀγαθέοις οἱ ἄριστοι ἔριον χοίρης ἐπὶ νησίων·

ἐκ τοῦ δ' οὖν 'Ὀδυσσα ἐγὼν ἰδὼν οὖν ἐμὲ θείον." τὸν δ' αὐτὸν Ἡλέμαχος πεπνυμένος ἀντίον ὕπατο·

"τούτοις ἐγὼ τοῖς, εἰσε, μείλια ἀτρέκειας ἀγορέυσοι.

15 μήτηρ μὲν τ' ἐμὲ φοινικό τού ἐξεμναί, αὐτοῖς ἡ γειά γε

οὐχ οὐδ' ὡς παῖ τὶς ἕκον γόνον αὐτὸς ἀνέγειρον.

ὤς ἐκ τοῦ γ' ὐφέλουσι μάκαρος νῦν τεν ἐξεμναί νῦν ἀνέργος, ἐν κτείσιον ἔσει ἐπὶ γῆς ἀκούν ἔστερντον,

νῦν δ', ὡς ἀποτομητος γένετο Θυτείν οἰδράσατος·

20 τοῦ ἃθι ἐκ φαινοῦ γενέσθαι, ἐπεὶ σοι με τοῦτ' ἐξεμναίσθαι.

τὸν δ' αὐτὲ προσέκειθε σή ἡλακτικὸς Ἀθηβήν

"οὕτω μην τοις γενέσθαι γε θεᾶ πνεύματος ὁ πόθος τοῖς

δήμην, ἐπεὶ σε τοιοῦτο ἐγένετο μοι Ἡραλδέσποτε.

αλλ' ἄγες μοι τόδε εἰπὲ καλ ἀτρέκειας κατάλεξον·

25 τός δάλγ, τής δ' ὁμιλοῦ δ' εἶπε τόποτε; τίποτε δ' σε χρεοῦ;

εἰλαπινὴ ἡ γάμος, εἰπὲ σοι ἐγέρον γάρ γ' ἐστίν.

212. Φίδος. 216. οὐ Λάτιν ἐπάν. 218. κτείσας γενοῖς, αἰν ἐπάν; 221. προσέκειται. 224. οἰκεῖτα. 221. ἐκ τοῦ καταλέξω. Χαρλ. ἀγορέυσον Σχολ. Η. 215. τε μὲ Βεκ. Διδ. 222. ἵτα Βεκ. μὲν λιβ. 225. τής δ' σε χρεοὶ ἀλλι. 209. θαμά τοιοῦ, lit. "often, so very", the qualifying word following the qualified with ellipse of the relative clause which should supply some measure of the degree, which by this very indefiniteness is enhanced. Jelf. Gr. Gr. 823, obs. 2, explains this by "the fact that the demonstrative originally performed the functions of the relative", but γ. 321 πέλαγος μέγα τοῖον, ὅθεν τε περ οὐδ' ἵλαιναι αὐτότες ὁχρένναι αὐτών, rather suggests the explanation by ellipse; comp. also οἶνον, as used in 410 without τοῖον, — the converse usage. 210—2. ποιός, Jelf. Gr. Gr. § 848 b lays down a rule for ποιόν with the infin. which would exclude this instance and many more, as. ὁ. 668, ὁ. 83, ὁ. 301, 1. 65. In Homer's use the infin. after ποιόν does not differ from the indic. In sense, only ποίον becomes quasi-prepositional; here = πρὸ τοῦ ἀνάβημεν. In ἀναβάντων observe, the notion of going up is involved in that of going on board ship, comp. ὁ. 473—213—23. H. uses πεπνυμένος; (comp. πεπνυμένος, 229), for having knowledge, presence of mind, &c., πορφ. (supplied ὁ. 377) being understood; πεπνυμένος, ἐφεύρεα for inspiring μέγας or like qualities; and πεπνυμένος, for more breathing. For ἐγένετο see App. A. 20 (mar.). 225. Before ὁμιλός, hisautus, more common in 2nd than in 1st foot (Spitzner de vers. her. § 11). Se χρεοῖ; the preferential rule of H. is to use χρεοῖ as with a verbal force (rarely with ἵπτε) governing acc. of pers., as χρεοῖ βούλης ἤλει καὶ θεό, ὁ. 43; but χρεοὶ with a verb expressed, ἤμνησεν or the like (mar.). 226. ἐπιλαπινὴ ὑπὲρ, the ἐπὶ must be read in synonymia. Observe γαρδὸς, by pause and latus. The εῦθετος, was sumptuous, perhaps sacrificial; cf. Hes. Frag. CXXXII. 24—2, who says the song of Linus was always sung εἰς ἐλλαπιναῖς τε χροαῖς τε, which phrase suggests religion; so Pind. Nem. V. 38 εὐπλοὶς ἥλια... ἔθνος δεκαίοντας; Donaldson's note there says, an εὔθετος, was "a feast of the gods κατ' ἱερα"; of the ἐφανοῦς we have a hint in ὑμᾶς.
...
D A Y I .] ΟΔΥΣΕΙΑΣ Α. 243—360.

κάλλιπεν. ὑδ’ ἐκείνου ὁδυρόμενος στανεχίζω οἶχον, ἐπεὶ νῦ μοι ἀλλὰ θεό κακὰ κίσσας ἐκεῖναν.

14 ὅσουα γὰρ χηθεῖσαν ἐπικρατέοισιν ἀριστος,

Ἀπολισθάρα β τῷ Σάμῳ τε καὶ ὑλείας ἀπαλαλίως,

ὅδ’ ὅσου κραταῖν Ἡθάρην καταγιἀ ποιφανείως,

τόσοι μητὰ ἐμὴ μυǜται, τρύγους δὲ ὁιχον.

ὅδ’ αὐτ’ ἀρνεῖται συγερόν γὰρ οὕτω τελευτήν

50 πολυηθῆ δύναται γαὶ ἐφὶ δε τρύγουσιν ἐδοντες

ὁιχον ἐμὶ ταχὰ δὴ με διαφαίνονται καὶ αὐτὸν." 248

τὸν δ’ ἐπιλαστήσασα προσεύρη Παλλάς Ἀθηνή

"ὦ πόποι, ἢ ὁ ποιλὸν ἀποικομένων Ὀδυσσείας

deúth, δὲ μενμεντήρας ἀνακάθεις ἐξερεύ.

55 εἰκ γὰρ νῦν ἐλθὼν ὅμοιον ἐν πρατέως ἡμερήσιν

καταπληκτῇ, ἐν τῶι πληκτῷ καὶ ἀπλάτᾳ καὶ διὸ δοῦρε, m

tοτος ἐων οὐκον μν ἐνα τα ἀπρός ἐννοοῦσα

oίκῳ ἐν ἡμετέρῳ πλούντα τα περιομένων τε, ἐκ Ἐφήμερῳ ἀνείπτα παρὰ Ἡλίως Μεμερίδωα.

50 ὄμητο γὰρ καὶ κεῖτε θῆς ἐκ νησος Ὀδυσσείας


252. Ναον. is not found in II., but used in Ody. with active, as well as passive force (mar.). We have προφύλαττες (Ἀσθ. Sept. C. Th. 54), ἐπιστομος, like πλῆθος, πλαίσιον, ἀπλάτον.

246. For Dulichium see App. D. 7. Same is in B. 634 Samos, and, with Zancynus, part of the dominion of Ody., not so Dulichium, which belongs to Phileus, B. 625. H. scans εἰ δὲ καὶ σὺ, commencing proper names, as single letters, e. g. Σλίσιος, B. 824, Σκαμανδρε, E. 36.

252. ἐπαλαστήσασα. This word is only here read, although ἐπαλαστήσασα also occurs (mar.), and ἐπαλαστὸν is neut. adj., epithet of πείθος, ἀγας: also ἐπαλαστής, vocat., is applied by Achilles in vehement passion to Hector. Out of this the Tragedians, especially in the forms ἐπαλαστὸν, ἐπαλαστιος, developed a tragic depth of meaning, which far transcends the Homeric idea, although the ἐπαλαστής of Achilles, "accursed wretch", comes nearest to it. No satisfactory derivation has been suggested: that of ἐ-λανθάνω may be rejected without scruple. See Ἀσθ. Pers. 356. Eumen. 327, Soph. A. 374, Antip. 974.

254. ἐπιστομος. a sing. pres. pid.; the var. lect. of Aristophanes, ἑρεργ, is a verb impersonal = ἐηται, Schol. ἑρεργ, Ἑρμ. reads ἑρεργ subj., comparing A. 191, φαράγγα κ’ ἐκν παναργη.

255. τοῖς γὰρ (or as some read τοῖς γαῖς), is said by Ni. ad loc. to differ in sense from ἐλθὲς (or αὐθὲς), as expressing, not a simple wish, but one combined with a conditional proposition, or with a consequence following from the thing wished for, if obtained. The passages adduced, however, do not bear out this doctrine; e. g. αὐ τὸ γαῖ (or τοῖς γαῖ) and αὐθὲς (or αὐθές) τοῖς 251, 494, seem to express precisely the same notion. Also A. 189 τοῖς γαῖς ἐκτὸς εἰσί is surely a simple wish; and again ἐστὶς ὥσπερ ξυλχωμευ ν. τ. λ., H. 157, is followed by precisely such a statement of a consequence. Ni. admits also, what in effect nullifies the distinction, that the prop. aforesaid may at times not be expressed. Now surely in τ. 468, A. 313—6, it is as easy to supply a suppressed prop. after
20  ΟΔΥΣΣΕΙΑΣ Α. 261—276.

[DAY I.

a β. 329, δ. 219, 
320, χ. 230, 257, 
326-7, cf. Α.141.
b β. 128, 239, γ. 
407, Β. 296-7.
c ε. 378 mar.
d α. 208.
e Α. 417, χ. 75.
f ρ. 179, P. 514, 
Υ. 433, cf. Χ, 
238, 346, γ. 32, 
κ. 491, ε. 147, 310, 
θ. 66, δ. 433, Α. 
609.
g δ. 632, 2. 498, 
Β. 238, 300, 349, 
Κ. 445, cf. Ο. 137.
h α. 295, δ. 545, 
P. 144.
i α. 305, Υ. 50, cf. 
π. 422
k Τ. 31; cf. β. 7.
l Η. 75, ε. 394, 
ct. β. 86, 143.
m β. 202.
n cf. B. 861.
o β. 52—3, 196—7.

φάρμακον ἀνδροφόνον διήμενος, ὥρα ποιήσεις ξαλκήρεας· ἀλλ' ὅ μὲν οὗ οἱ δικαίοι ψυχαῖς, ἐπεὶ ὅ θεοις νεμεῖσθεπρέπον ἄνωτα, ἀλλὰ παντὸς ἢ δάκτυν εἰμί, φιλέσσει γὰρ αἰνῶς· τοῦτο εὖν μνησθήσῃς ὁμήρειεν Ὀδυσσείς, παντεῖς κρατύμοιροι τε γενόστιο Τινάκαμοι τε· ἀλλ' ἡ τοι μὲν ταῦτα θεῶν ἐν γούνασι κεῖται, ἥ κεν νοστήρας ἀποτίζεται, ἡς καὶ ὑπίκε, οἶδαν ἐν μεγάρωι· σὲ δὲ φραζέσθαι Αἰασά, ὀπασσὼ τε μνησθήσασι ἄπασσαι ἐκ μεγάροισι.

εἶ δ' ἂν νῦν ξυνίετε καὶ εἰμὶν ἐμπαξεὶ θύμων· αὐρίων εἰς ἀγορήν καλέσας ἤρωας Ἀχιλλοῦ μιθὸν πέφραση τὰς, θεοὶ δ' ἐπὶ μάρτυρι ἱεροὺν· μνηστήρας μὲν ἐπὶ σφέτερα σκλάβωσίκενοι άνωθεν, μητέραν δ', εἰ οἱ θυμός ἐφορμᾶται γναῖταςιν, ἐνῷ τω ἐς μέγαρον πατρὸς μέγα δυνάμενον·

261, 262, 264. Φω. 262. οὐ. 269. Φωσιν. 275. Φω.


αἶδε (or εἰς) as in τ. 22, v. 169 after αἰ γαλ (or αἱ γαλ). See further on δ. 341.

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

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

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

266—7. ἀγιασμός is also found active, "swiftly slaying". With πιστὸς, comp. Eurip. Med. 400, πιστὸς δ' ἐναχ. . . . ὡς γὰρ οὖν, ἐν γούν, perhaps because suppliants grasped the knees; thus not merely "at the god's disposal!", but "to be suppliantly sought" is intended. The sanctity of the knees appears from adurations, as λάηρ' ὑπὲρ φυτῆς καὶ γούναν, mar., and μὴ πρὸς οἱ γούναν Eurip. Med. 325.

268—9. Join ἐπικ. with νοστήρας. Donalds. Gr. Gr. 505, p. 543 says, "the apodotic use of the participle with ἐν is generally found in objective, relative, and causal sentences". Here the protasis, "if he return at all", may be understood. ἀνήγαγε, Buttm. Lexi. s. v. ἀνήγαγεν (265) supposes a radical form ἀνήγας, or, ἃ being non-essential, ἀγα. The analogy of ἐκλάθη, ἐκνυμφα, ἐκθέδωσα &c. requires a tetrasyllable with a short vowel in 3rd syllable. He seems to imply that ἀνήγαγε would be the link form. With Buttmian ἀνήγαγε we may comp. ἐπιλύμα.

273—5. περιφράσε, see on α. 444. ἐπί = adhibit, i. e. to witness his denunciation; so he invokes Zeus and Themis β. 68. In 275 the sentence ran ων from the preceding clause, μνησθῇς μὲν σκλάβωσίκεν άνωθεν, μητέρα δ' (ἀγα γούν), but was suddenly changed in the latter, as if μήτηρ had preceded.
οὐ δὲ γάμον τεῦξοντι καὶ ἁρτυνθοῦσιν αἰδήνα
πολλαῖς μαλά, ὡσα εἶναι φίλης ἐπὶ παιδὸς ἐπεσθαί.
σοι δ᾽ αὐτῷ τυπικοῦ ὑποδύομας, εὖν κε πληθνι廆.

30 ὑν ἁρμα ἐρεύνησιν ἐκείσον, ἢ τις ἀρίστη,
ἐρχομεν πευκόμοις πατρὸς δὴν οἰκομένου,
ὑνὶ τοῦ εἶπεν βροταν, ὡς καὶ ἁκούσῃς
ἐκ Διός, ἢ τα μάλιστα φρέσοι κλεός ἀνθραποίοις.
πριντα πολὺς εἰς Πύλων ἔλθε καὶ εἴρει Νέστωρ δῖον,

35 κείθεν δὲ Επάρτηνδε παρὰ ξανθὸν Μενελαον·
ὁ γὰρ δεότατος ἠλθεν Ἀχιλέων χαλκογυνών.
ἐν μὲν καὶ πατρὸς βίοτον καὶ νόστον ἁκούσῃς,
ἢ τὸ ἀν τρυφώμονορ περ ἐκλαθῆ ἐνιαυτῆν·
ἐν δὲ κε τεῦνμνους ἀκούσῃς ἢν ἐφ' ἐνός,

30 νοστήσας δὴ ἐπείτα φίλην ἐν πατρίδα γαϊν
σημάδι τοῦ ὁ περίκει καὶ τείρεται κερεῖμαι
πολλαὶ μαλά, ὡσα ἐκεῖ, καὶ ἀνέρι μητέρα δούναι.
αὐτὸρ ἐπέθνῃ ὁ ταύτα τελευτήριον της καὶ ἐφρῆμ,
φραίνετο δη ἐπείκεν κατὰ φρένα καὶ κατὰ θύμον·

35 ὅππως καὶ μνηστήρικα ἐνε μεγαροίσι τετοὺν
κελεῖσε ἢ δόλω ἡ ἀμφίσβητον ὁ τοι σε χρη

 [--ASCII text as follows--]
νηπιαίος ὁδεῖν, ἐπεὶ οὐκέτας τηλίκος ἐστὶ. ἦν οὐκ ἄλις ὁλος ἔλλαβε δῶς Ὄρεστης πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἐκτανε πατροφονία, Ἀργυσθον δολόμητιν, ὡς οἱ πατέρα κλυτόν ἐκκα; καὶ ὃν, φίλος, (μάλα γὰρ ο' ὅρος καλὸν τε μέγαν τα) ἀλκίμος ἔσσ', ἵνα τίς σε καὶ ὀφθώνων εἴ δὲ εἰπτι, αὐτὰρ ἐγὼν ἐπὶ νῆα θῇν κατελεύσαμοι ἤδη ἦν ἐτάφους, οὐ ποὺ με μάλι ἀσχαλόσωμε μένοντες, σοι δ' αὐτὸ μελέτο, καὶ ἐμῶν ἐμπάξησε μύθουν." 

τὴν δ' αὐτῇ Τιλέμαχος πεντευμένος ἀντίν ὑδά: "ἐξεῖν', ἦ τοι μὲν ταῦτα φίλοι φρονεῖν ἀγαφεῖς, ὡς τ' ἐκαθή ο' παιδί, καὶ οὔ ποτε λήσομαι αὐτῶν. ἅλλ' ἄγε νῦν ἐκμείνουν, ἐπειγόμενος περ' ὁδοίο, ὁρᾶ οἰεσσάμονος τ' τεταρπόμενος τ' τοῖς φιλον κηρ. ὅδοιον ἐγὼν ἐπὶ νῆα κηρ., χαλκών ἐνυ θυμωμ., ἑμπημένα μάλα καλῶν δ' τοι κειμηλίον εσται ἐξ ἐμεὶν, οἷα φίλοι εἴσελθουσί διδοίτον." 

τὸν δ' ἠμείβετε ἐπείτα θεὰ γλαυκάκης 'Αθήνη' "μ' μ' ἔτι νῦν κατέφυκε, λιλαϊμένον περ' ὁδοίο. ὅδοιον δ' ὅτι κε μοι δοῦναι φιλὸν ἔτερον ἁγάθη, αὐτίς ἀνερχομένου δόμεναι οἰκονδε φέροισθαι, καὶ μάλα καλῶν ἐλαῖα· τοι δ' ἠξιονομοὶ ἐστίν ἀμοίβης." ἤν μὲν ἄρ' ὁς ἐκεῖον' ἀπείρη γλαυκάκης 'Αθήνη, ὅρνες δ' ὡς ἄνοικαι διέπτατο· τὸ δ' ἐνυ θυμωμ., ὅθεν μένος καὶ θάρσος, υπεμείνεν τέ τ' ἀπάτος μᾶλλον ἐκ' ἦ τ' πάροικον. ὦ δ' φρεσον ἦσι νοήμας.


τηλίκος, here = ταῦτα. ἐπ' ἀνθρώπους, the accus. signifies extent or diffusion. Ὅρεστ. see on α. 29. 

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

304-9. ἀσχαλό., a pres. ἀσχάλλω is found, β. 193. For λήσομαι see on δ. ὁδοῖο, gen. of thing desired, (cf. λιλαῖος. δ. 315) involving a metaphor from motion, shown in ἐκσυμ- 

316-8. Ni. suggests se for se and objects to ὅτι κε...ἀναγγέλλω, as leaving the giving in uncertain expectation, in fact = ἐκ...ἀναγγέλλω; but ὅτι κε is used (mar.) of what a man is just going to say, &c., and which has no further uncertainty than that it is not yet said. ἐλαῖα is construed with δο- 

320-2. ἄφιξα, see App. A. 13 and note on γ. 373. κατοδώ, see App. E. 3.
313—344. ΟΔΥΣΣΕΙΑΣ Α. 

324. Φισόθεος. 
329. Φικάριος. 
330. Φείδος. 
335. Φως Φενάτερθε. 
337. οδής λιμ., ἡδης sive, fide Porsoni, ἡδης Zenod. 
338. άοιδους al. 
344. • Arist. Bek. 

326—7. Ἀχ. νόστον, all the lays of bards in the Ody., except that of Ares and Aphrodite in book Θ. (comp. 338 θέαν), relate to the Trojan war. The idea of its renown is thus, to the reader, poetically enhanced; comp. the reason assigned by Telem. for the minstrel's choice of theme, 351—2. έπετειλ., "decreed," cf. Ἐσχ. Προμ. 90—100 μόχθων κοί τέμπαια ... επετειλ. 

328—31. ὑπερων. and ἐλπίς, see App. F. s. (32). ἀμφίπτ. (cf. ἀμφιπτήσεις 352) always female. The names of these appear c. 182 as Autonoë and Hippodameia. Nanicca (mar.) is attended by such; but also the aged Laertes has his γυνή ἀμφίπτ. 191; and Telem. is waited on by Euryclea 438—41. Hence ἀμφίπτειν "to wait on"; see further App. A. 7. 


342—4. Αλαστόν, see on 252. v. 344 is rejected by Arist. and Bek., but needlessly. Penel. may naturally speak of Odysseus' fame as "extending to Hellas (in Thessaly) and all Argos in-
tervening”; see App. D. 9 (5); nor can the phrase in o. 80, where it recurs, be spared.

348—9. ποιθεί = ποιθα, “I suppose”, giving a modest tone to the speaker’s words. ἀληθές, this epith., not found in II., occurs only with διδασκαλεῖς in the sense of enterprising”, Fa. ad loc. The phrase “knights errant”, or “merchant-adventurers”, may, allowing for a different state of society, nearly represent its force. Ni explains διδασκαλεῖς as of Zeus assigning their lots to venturesome men, and so giving rise to those adventures, which, as in the case of the Greeks at Troy, become the minstrel’s theme. It is man who seeks, god who sends the lot (comp. Nausicaa’s words, mar.)—one of blended good and evil; we cannot alter facts, and though the woe be that of the Greeks, blame not the hard, he only chose it as the newest tale. This seems to imply, for the epos, that it meant to be faithful to an accepted view of facts, and did not consciously romance; see esp. Θ. 488—91. The Chorus in Soph. Antig. 332—48 πολλα τα δεινα... περιφρασθησαν ανηρ is a good commentary on ἀληθेια, here: cf. Soph. Philoctet. 799. Eschyl. Sept. c. Th. 767. 350. οἶκος, “lot”, always in evil sense, Nügeltbach Hom. Theol. III. § 3 b. It is connected with οἰκισμός as fora with fora. In Θ. 480—90 οἶκος is paraphrased as ὁ δεινος ἔρχεται συν οὐκ ἔρχεται ἀρχαίοι. 351—2, quoted Plato de Rep. IV. p. 424 B. Contrast with the sentiment here that of Hea. Theog. 99—101, where the οἰκισμός μονεάκων διδασκαλεῖ νυκτα προτείνησαν ἄνθρωποι. The subject, ἀμφικτῆται is here used to give that indefiniteness which a general statement implies; see Jelf Gr. Gr. § 828, 2.

356—9. These lines have been suspected by various critics, but needlessly. They suit the occasion and the speaker. Telem., conscious of new strength (321), is somewhat full of self-assertion: see App. E. 3. τοι uttered with some gesture added to show that he speaks of himself. Ni.
363. For υπερβολαίον, see App. F. 2, (32) (18).
364. For ημιών, see App. D, (2) (20) on 207.
365. "May suffer fearlessly a prohibition"; see on 91, ἀλευγον, the imper. shows that Telem., declaring what he will say in council, warns with the occasion into actually saying it. γιναι, "as my substance is wasted without compensation, so may your death be!" i.e. be unavenged. δόμον ἀνασκόπησεν the actual catastrophe of the suitors in ξ, and γινάμενοι the futile attempt to avenge them in α. 370. For αἱ γα Ἀιδ. always gives αἱ. These particles with a subjunct., when some verb of urgency or entreaty precedes, mean "to try if": with an optat. they express a wish, "if you only would...", and in the apodosis καί ημι sometimes follows, "then would I". The αἱ γαρ of adjectives "would God" has an apodosis understood. εἰν...ζύγωσιν, it is said of a tmesis, "clinging with teeth as if growing into their lips": comp. the common phrase εἰς τὰ ἀρα of ὑπό στέκειν (mar.). 371. θεός = good, (1) "that", simply connecting a clause as object, (2) "for that" = as regards the fact that, as here, (3) = δὲ "wherefore" (mar.). 372—71. For υπερβολαίον and σιδων. 373—80. μέθ άγιλ. άξονιν.
386. μὴ γὰρ γάρ τι, so 403. μὴ γὰρ γὰρ ὅγερχο; comp. the N. T. μὴ γένοιτο; here the phrase is ironical or insincere. It is admitted by the suitors that the sovereignty descended to Telemachus from his father. Yet there was evidently some special if not formal act to be done, without which he could not be king; for Antinous expresses his hope that Jupiter will never make Telemachus, king of Ithaca. Not because the throne was full, for on the contrary the death of Ulysses is assumed to have occurred; but apparently because this act, whatever it was, had not been performed in his case,” Glaitd. III. 1. 51. The same writer notices the change in the sense of βασιλεὺς in the Odyssey, from that of the II., the Ody. representing the political condition of Greece after the great shock of the Trojan war. Thus the suitors are βασιλεῖς Ἀχαίων (cf. Θ. 390—1), though no one of them is actually βασιλεὺς; and as the pressure of the δὸς, in chief was removed, the minor βασιλεῖς would of course expand in importance. Nay, Telemachus admits (396) the right of such a chief δὸς being chosen from among them in defeat of his hereditary right.

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

402. σοι ὑπονόημα, so Bek. and Buttm. for οὖν of the mss. On the argument whether δὴ, δὲν can be possess of the 2nd and 1st pers. see Liddell & S. s. v. who affirm, and Buttm. Lexil. s. v. ἐξελεῖ, note, who denies. Of the passages (mar.) adduced as supporting this use, ἡμεῖς in T. 174 is merely a var. lect., σοι also being read, as in E. 231, II. 36. etc. and ν. 320 has been marked by various ancient critics as probably spurious. Thus our present passage alone remains; and, considering the great frequency of recurrence of ἔμοι
and σος, a ἁπάξ λειμ. or, what is practically such, has little or no probability when δόμας: σοίναι lay so obviously in the poet's way. Further, we might expect the usage, if it existed, to be frequent, as is the use of δι' relative for all persons. On the other hand, the recurring σ may have offended the older critics, and so caused the alteration.

403—4. μὴ γάρ, see on 386. ἀπορραίος, optat. not-ῥαίος fut. ind., for in H. where ἡραίος occurs in a subjoined clause, it mostly takes optat., if optat. has preceded; exceptions are γ. 319—20, N. 233—4 where ἡραίος takes subjunct.

406. κοίλη; see on 171 sup.

408—9. ἡ ἔκολος, see App. A. 11. ἐκλέγεται, is found with gen. as well as with acc. (mar.) ἔκολο ἔκλεινε, "comes hither", τὸδ' ἔκλεινε, "comes marking the present place, as δοθ' the present person. Pa. thinks it marks the act of coming.
[DAY I.

420. Ἕκοτον. The δ. due to arsis, is frequent in hypermetrical words, e. g. ἄκαμπτος, ἀπόσημος, Spittner, Gr. Pros. § 10 b. Comp. Προμύθεις, which Virgil follows, who also has Ἰταλία.

444. Some read here δὴ τώτε καυματικά καὶ ὑπὸν δάνων ἐλοντο, ascribing the text as above to Arist.

425—6. ὅδε governs αὐλής as gen. of place; comp. ἀνωμέλου τερπόντος, a. 24, local gen. without any adverb; see mar. there. For the arrangement of the αὐλή and Θαλάμως see App. F. 2. (g). (28) foll. The form δίσημῳ, γ. 304, should be distinguished from this.

429—33. On Eurycles's position, duties, &c., see App. A. 7 (3). ἐξεικοσάθ. oxen were the primitive standard of value, comp. ἐκτιμάμελοι ἐνεβαλον, and παρθένοι ἀπερεσσαίοι (mar.). So in the funeral games the female slave is prized at four oxen and the tripod at twelve, Ὡ. 705, 703. For χόλον γυν. comp. the story of Phænix, I. 449 foll. The δὲ after χόλον is = γας. So in γ. 48. 436. Θύρας Θαλ., see App. F. 2. (28).

437. ἐξεθύμω, active in mid. sense, "he (not she) took off his coat"; comp. mar. for ἑξετήσω so used.

438. ἀσπίζω, "smoothed"; often used of fine artistic finish given to a work of art in metal, wool, &c. (mar.).
40 πασσάλῳ ἄγνεμάσαι παρά τριτοῖον λέξεσιν, βῆς δὲ ίμεν ἐκ φαλάμιον, θύρην δ' ἐπέφυσεν κορώνῃ ἀργυρῇ, ἐπὶ δὲ κληθ' ἐτάνυσαν ήμανι. ἐνθ' δ' γε παννυχιός, νεκαλυμμένος οὖς αἴτηρ, βούλευεν φρεσκὸν ήσιν ὅδὸν τὴν πέρον ἀδήνη.

444. φρεσκὸν ήσιν.


441.—4. κορώνῃ, the handle, crooked, like a "beak", as being so more surely grasped in pulling the door to. From φ. 164, where the arrow is set down to rest against it, its height on the door could not have been above the arrow's length (about 3 feet) from the ground. For κληθ', here the "bolt", see App. A. 15. πέρον, a reduplicated aer. of which ἀλεθῶν, κέλευε, πετανθόντος are also instances, so at v. 273.
ΟΔΤΣΣΕΙΑΣ Β.
SUMMARY OF BOOK II.

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

He exposes the importunity, rapacity, and insolence of the suitors, and his own helplessness, and implores the people not to abet them (35—79).

Antinous replies by impudently throwing the blame on Penelope, detailing her artifices to elude their suit: — let her choose her husband and they would be gone, but not till then (80—128).

Telemachus states his scruples at forcing her will, or sending her away. The debate is here interrupted by an omen, which is interpreted by Halitherses to portend the suitors' doom. This draws on him the violent language of Eurymachus, who re-states the suitors' resolve (129—207).

Telemachus drops the question and proceeds to that of his projected voyage to Peloponnesus. Mentor urges the Ithacans to oppose the suitors; to whom Leocritus replies with sneering disparagement and the Assembly breaks up (208—259).

Pallas, in the guise of Mentor, appearing in answer to Telemachus' prayer, instructs him as regards his voyage. He, returning to the palace and resisting the overtures of Antinous, directs Euryclea to prepare the stores and not to tell his mother of his departure (250—381).

Pallas, in the guise of Telemachus, obtains a ship and crew, and sends on the suitors a strange sleep while they sit and drink. She then changes her form to that of Mentor and summons Telemachus to embark. Their voyage commences as the second day ends (382—434).
The 2nd day of the poem's action here begins.

On the proceedings of the ἀγορά which form a large part of β. see App. A. 4. In order to understand the position assumed by the suitors in β., we must remember that the long absence and presumable death of the king, the long minority of the heir, and the defection of near relatives (see π. 115-21), had weakened royalty in Ithaca, and that the members of the βουλή, being the advisers of the sovereign and natural leaders of the ἀγορά, had no proper function in his absence and while the ἀγορά (β. 16-7) had ceased to meet. Still they might find a pretext for assembling at the palace in their large stake in the country — to use a modern phrase — and in their prospective interest in a royalty not necessarily hereditary. They came thither in the king's interests, as they might say: still their living at free-quarters in the palace is always viewed as a lawless intrusion on private rights without even a colour of justice (β. 140-5, 235-7, cf. 198-207). As hopes of his return ebbed away — and they would soonest expire in those who looked to succeed him — the questions of who should fill his throne, and who marry his widow (the latter being an easy step to the former, at least in the case of an Ithacan noble), would be more boldly stirred. Hence the suitors' clamour rises higher, as Penelope's forlorn hope fades, and we the more admire the tenacity with which she clings to that hope and to her hold on the palace and estate, with all these forces arrayed against her. If she had accepted her widowhood and returned, as urged, to her father's house, the remaining property of Odys. would have been at once dissipated. Hence, as on his own force of character his return depends, so on hers it wholly depends that he has a home to return to. See further App. C. 2. 1. ἡμος in β. 44-45 is from the "mistiness" of morn, cf. Ἑρμῆς πολλὴ Λ. 752. Others better, however, from adv. ἐγώ "early", as illustrated by ἐφίλεμος a. 302, and (Hesych.) ἐφίλεμος. A Schol. also notices that γένεια may have an act. or pass. force; the latter is best, thus "early born" is the sense. Curtius gives ἡμος
as distinct from ἡ Ἰρίνη, ver. -ος being affirmative, and η- same root as in Ἰρίνη.
In Ψ. 226—7 ἐκατόφορος εἰπά φῶς ἐφάν ἐκ γαίς,
ὅτε μέτα προσπέκτησα ἐπεί ἐλα εἰκαναὶ ἱέρις,
the first line seems to speak of the dawn, the next of daylight; but in B. 48—9 it is ἰδέας who comes φως ἐκατόφορος like the ἐκατόφορος of Ψ. 226; thus the distinction vanishes, unless seated in προσπέκτησα. The "rosy" hue here may attend or follow dawn, according to state of atmosphere &c. Why applied to the δέσπων is not clear: perhaps rays breaking divergently through clouds may be taken to represent a hand with fingers spread.
Virgil Æn. VII. 26 has combined — or conflated — ὃς ὁδός and προσπέκτησα, in Aurora in roves fulgurata lecta bigis. Arist. Rhet. III. 2. 13 be a mark on the poetic superiority of ὃς ὁδός to φοινικόδακτος. or ἐνθρόνως.
3. Ἕλευς, this was probably the φαναγον of which the suitors wield in ζ. 74. 90; persons of free birth commonly wore it, cf. Thucyd. I. 6 on the habit of μαχαράρων long retained in Greece, which Aristotle (Pol. II. v.) associates with the traffic in women as a mark of barbarous manners. The spear is borne, as by Mentes α. 104, and Theoclymenus α. 282, who were travellers, so here by Telem., who had been all night thinking of his journey (α. 444) and prepared for it at once. The "sceptre" is afterwards presented by a herald, 37—8.
5—6. ἔγγυς, the simple ἔγγυς occurs twice (max.), προσπέκτησα, see on α. 109. Ἁγνὸς Θ., a rarer epith. for the heralds is ἱερόφωνοι "raising the voice", Σ. 505.
11. σε ὁδός, these words, used also where human attendants (mar.) are added, show a sense of comradeship between dog and man which culminates in the episode of Ajax in q. 291 foll., where dogs for the chase (ξ. 436) are distinguished from mere household pets, or watch-dogs (πατατεῖς Θαρασιός X. 69), like Eumenes' in Σ. 29 foll., q. 200. These last recognize the deity, of Pallas (α. 162—3) when Telem. does not. From A. 50 we may suppose the Greeks took dogs over sea to Troy. ἀγούς, this word has no connexion with ἄγον, which retains its f. in Ἑ.; the ἄγος = ἄ-ἀγος is post-Homer. Here it seems to mean (1) "stalwart, powerful", cf. its use for ἰός (Ψ. 30), and (2) "swift", as depending on strength of foot: cf. ποδαρχῆς epith. of Achilles, ἀγήποδες also of dogs (Σ. 211), and Ἀργος Ποδαγγί, suggestive of αὐ(γ) or αὐ(ς) as root, in Ἀργος ἄγασις (Donalds. New Crat. § 285). A totally distinct radical sense is "white" or rather "glistering", as in ἄγος, ἀγόης, ἄγοης or -φος, ἀγώνος, ἀγῶλος, argum, argilla.
12. See mar. for similar χαρα given to Odys. and Penel.
14. Θάρσος, or open form Θάρσος 26,
15 τοῖς δ’ ἐκείθεν ἦρες Ἀρχίσεως ἡχον Αγοραστάς, ὡς δὴ γέρακε κυρίος ἔναν καὶ μυρία βοθη. καὶ γὰρ τοῦ φιλος νῦν ἐκεῖ ἀντίθετα ὜δυτη Ἡμιν ἐν ἐπικαλόν ἡθη νοῦς ἐν νήσοιν, "Ἀντίφυς ἁμερής τοῦ δ’ ἄρμος ἐκτανε Κύκλαις 20 ἐν σφή γλαυφόρῳ, πύτωμαν δ’ ἀπλάσατο δόρον, τρεῖς δὲ οἱ ἄλλοι ἔσαν καὶ δ’ μὲν μνηστηρίον ὑμίλησεν, Ἐδρώνυμος, δ’ οὐκ εἶλθην ἐντραια ἤγαν ἀλλ’ ὅσ’ ἀλλ’ οὐδ’ ἐπὶ τοῦ λήθην ὀνομασάμενον καὶ ἀχεύων, τοῦ δ’ γε δάκρυ χέων ἀγοραστάς καὶ μετείκεν 25 κέκλυτο δ’ ὑπνὸν κυρίον Ἡκατῆσιοι, οὗτ’ Κράτοοι, οὕτε κρατοῦσαν, οὕτε ποι’ ἡμετέρα ἀγορά γένετ’ οὕτε Θάσκός ἐξ οὗ Ὀδυσσέως ὅτος ἡθη νοῦς ἐν νήσοιν. νῦν δὲ τῆς ἀδήλ’ ἡγείρετ’ τίνα χρειάτ’ τόσον ἠκεί ἢ νέον ἄνδρον ἢ οἱ προσευκέτεροι εἰσιν; 30 ἢ τῷ κεχώλην στρατόν ἐκλεῖν ἄχρεων, "ἡν χ’ ἡμῖν σάρα εἰσιν, οὗτ’ πρότερος γε πῦθοιο,


means (mar.) both καθέδρα as here, and συνέδριον: it was like the stately seat of "smoothed stones", wherenow sat the γήρωνς "in a sacred circle" in the Assembly (Σ. 524). All the people, however, usually sat (Σ. 346 — 8). On Θάκος, Θάκος and Θάκος see on 336 ιντ. γήρωνς, not necessarily in age, but in rank the first. Thus in the II. Diomedes is of the number, although quite young. In the Greek camp, and at the court of Alcinoos we find γήρωνς (mar.).

16. γήρωνς this adjective depends on μυρία ἑτη as well as on κυρίος ἑτη, cf. πειραμε τὸ πολεμε τὰ τίθως, ἑντ. 188. The statement that the γήρων had not met so long gives us a measure of the importance of the step of convening it, and of the public prominence into which Telem. thereby starts.

18. Εὔρυχνα, the party of the suitors would naturally lie among the younger Ithacens v. 51, but there was a lack of elder men to control them, these having gone to Troy and left a wide social charm behind them. We may suppose that the father Εὐγένειος, now νήφος κυρίος, was just too old, and the three sons mentioned, too young for service then; hence the suitors' party now might be both numerous and headstrong. Thus νήφοι and προπνεύστεροι of v. 29 indicate parties; cf. a. 395. οὐρα, used of men, when not qualified, as by πολέμησις, πολέμος, means agriculture, of women, weaving etc.

25. κέκλυτο, with gen. here, as below 30 with acous.; see on a. 281. Θάκος, "assembly", see above on 14, and cf. 69 Θείοις ἢ τ’ ἄνδρον ἄγο- ρὰς .... καὶ θέλει. 28—31. For οὐ’ see App. A. 101; for χειρὶ see on a. 225. τὸν οὗ "such an extent", cannot agree with χειρὶ which is fem., cf. χειρὶ ἀναγκαῖος Θ. 57; so the adjectives δῆμος, θέσιν, δ. 314, do not agree with χειρὶ in 312. For ἦ ... ἦ καὶ οὕτε ... ἦ see App. A. 11. στρατοῦ .... ἐρχομε, i. e. the Greek army returning, see on a.
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33. Φοι. 34. φοισι. 37. Φοι. 38. σειδάσ. 39. ρασιδέσιας. 40. σειδά. 43. σειδά. 45. κώθαρ.

41. ηγείσος Ζενόδ., Σχολ. Η. 42. αυτ ήν ήν προ ἀγγελής, αυτ ήν προ ἐκλευν λεγία Ζενόδ, τεστιστάρ Σχολ. Η. 44. προ σοῦ ήδ. 45. ίτα Αριστ., κακά Αριστοφ., Σχολ. Β. Η. Μ. Ε.; κακόν ἔμεσα νήδος Βεν.

408. εἰκός, on this optat., which infuses a tone of doubt into the suggestion of news of the army, and on the moods of the passage here and as repeated 42—3, see App. I. 9. (18).

33. χωνέμενος, τ. ε. ἐλη: "may he be great," 2 = I wish him well! (cf. μη χωνέμενος. Soph. Οἰδ. Τρ. 644, and ὡς τοῦ Οἰδ. Κολ. 1044. The closely similar forms of some parts of the different verbs χωνέμενος and χωνέαμος should be noticed (Donalds. Gr. Gr. p. 301). The revival of the ἄγος naturally gratifies the old man who had doubtless spoken in it in his youth. Observe also the thought of news from the army uppermost in his mind, having a son there.

35-7. φημή, word or phrase of omen, such was the last part of the previous speech in 33—4. For ἐξ ἐμα ἐκείνον. Before see on κ. 186. σκύπτων, this was the badge of public office. Telem. having summoned the assembly, it was his ex officio to address it, as well as from his occupying the πατρὸς Θέατος ν. 14. Thus judges and herals bear the σκύτ., Menelaus, making a judicial appeal, receives it, and so Hector when swearing to Dolon (mar.); cf. Arist. Pol. III. 9, 3 ὅ ἔκφι χωνέμενος ἀπατώτατος. The previous speaker here accordingly has it not, being a more private person. 39-41. καθάσσας, this participle bespeaks impressiveness, used kindly or harshly according to context (mar.). οὐτοί especially notes the person spoken of as related to the person addressed; "you will and your man not far off". Scan v. 41 δο λέγων ἡγείσας et. ἐκα-

47. νῇν τοῦτο, "you here", see
Donals. Gr. Gr. § 239. πατηρ. Aristotle (Pol. L. 5. III. 4) bases royalty on the paternal relation, quoting the Homeric title πατηρ ανδρων τε δεσδων as suitable to the sovereign of all things, and says that despotic transgresses by ruling for one's own interest, disregarding that of the ruled, whereas the rule over one's children includes their benefit as a motive; cf. ib. IV. 8. The heroic monarchy is the fourth kind enumerated and examined by him (ib. III. 9). Contrast with this Achilles' reproach to Agam. in A. 231 as a σημωροφορος βασιλευ, which again might largely be illustrated from Pol. V. 9. So Penel. speaks (§. 691 foll.) of the practice of kings in general and of the character of Odys. in particular, which Eumeneus (§. 62, 138 foll.) illustrates. Some points of a popular king's character are fair division of spoil etc. (s. 42, A. 704), protecting fugitives (s. 424, advancements in administering justice (s. 111, II. 387 foll.), princely recognition of services (s. 38 foll.), and general hospitality (Ni); in this last duty, however, his "gifts" supported him, so that what was partaken of was reckoned δήμα, P. 248 foll.; cf. v. 264.

48—9. πολυ μετζου, in reference to his house (πανω ... φωτ 45) the suitors' licence and pillage were worse than his father's death. This gives great rhetorical force to his complaint. διαφωτισει, ακοραλω occurs (mar.) with double accus.: δωρα simple, akin to αρεσκω, is used of ship-wreck and other violent sundering. This hint of its meaning may be gathered from its derivatives, δωρισυνε the smith's "hammer", δυνατοτης "life-crushing", and κυνοφαυσης the "dog-tick" (N. 544, 0. 300).

50—1. μου refers the action distinctively to the person speaking. Donals. Gr. Gr. § 459 a a, calls this a "dat. of special limitation". It implies a closer personal interest in the fact stated than ἐπι γιον would convey. ἐκθέσαν, this and its simple verb occur in H. only in the imperfect, which loses its proper force, meaning, "have been and are worrying"; see the simile in which it describes wolves worrying kids (mar.). This passage seems to have suggested to Disen the restoration, doubtful however, of a fragment of Pindar (44), ἀλάρα ποτε Θεοφάτης εκθέσαν ἄλλησιν. vies, so in the last ἀγορη (N. 456--7) the Ithacans are reminded of their sons' recklessness having brought ruin. ἀριστην, from Ithaca there were 12, all ἀριστης (mar.).

53—4. ἀνεχω, "abhor", i.e. "shrink from the trouble", — a well-chosen word, especially if Icarus abode, as a Schol. supposes, in Ithaca; as meaning, "they give her the greatest annoyance instead of taking the least trouble themselves". Another supposition, that Icarus abode in Sparta, does not well suit Pallas' words to Telem. in o. 16. It seems assumed that, when a widow remarried, she did so from her father's house and with consent of her relatives; i.e., her husband's right failing, that of her family revived. ἐκθεσει, see App. A. 14; the optat. here and in v. 54 is forcible as if "to give him the chance of so doing, if he pleased", see Jef Gr. Gr. § 507 σ. The subject of ἐλθει is borrowed from the object of δοιη, δοναι being understood after ἐλθει.
58. **μετέχω.** This word, save in the phrase μ. διάλογος or θαν. γ. 72, leads the line in which it stands, as does also μαχ. nearly always. κατά-νετα, the simple νεπ., primary of ανεπ., is found always save once (mar.) with ἕ. — ἔχει is here ἔχετο.

59. **ἀφήν.** ἀφή ν. “woe” has ἀ. ἀφή “prayer” or “curse” has ἀ. in H., but the latter is always in arsis; hence most Lexicons (see Liddell & S. and Crusius s. v.) give them as the same word; but in 135 ἀφήνεται is in thesis, showing that ἀ. is natural in ἀφήνεται, and therefore in ἀφή. Thus ἀφή is a distinct word.

60—2. “And we are no ways able to repel (the wrong);—sure enough in that case (i. e. in case we were) we should be (lit. shall be) poor creatures, and incapable of a bold deed; of course I would resist, if I had only the power”. Ni. compares Ow. Heroid. I. 97—8. Tres sumus imbèles numero, sine viribus uxor, Laertisque senece, Telemachusque puer: totois is = the Attic οίον, τοι, and of σαβεκαί = Latin nesci. η ἕ. ἔ. shows that it is elided not τοι in crasis (Ni.).

64—6. The argument, appealing to their sense of wrong, of shame, and of awe for the gods, rises in an ascending scale. περιπτ. (which is explained by the rel. clause following, see on πολύτερον ὅς μάλα ν. ν. ν. 1—2) occurs nowhere else in the Od., while περιπτεύεται is not found in the II. (Ni.).

67—9. μεταστ. “repept!” t. e. no more allow you; sometimes ἔνωσ follows, completing the sense (mar.), here μάλα preceding suggests some such word. Crusius takes ἔγγαι following as its object, “rebuke your misdeeds”. Ζηνός . . . Θέμσις, gen. of adjuration, referred by Donalds. Gr. Gr. § 453.ee (c) to “relation”: φρος or ὑπερ more commonly assists this construction: with λέοντος und. ψίλας. The deities etc. in such adjurations are chosen πρὸ re nàta; here, in presence of the ἀγορά, Zeus and Themis are preferred (cf. mar.). Themis is “ordinance” personified: it is hers to convene the Olympic Assembly (mar.), as here that of men. Θηρία has accus. Θῆρια. καθ. . . . τις, transit., elsewhere nont. (mar.).

70. σάκηθε, ϕ. "hold, friends" — to the Ishahans, viewed as abetting
(συρίνοντες 74) the suitors — “and leave me to pine merely with sorrow! Unless it be that my father (said ironically) ever wrought the Achaeans ill, then in requital go on worring me”
Take σῶσι with τείρησα. used as a noun: it might also, however, as in X. 416, agree with με.

73—7. ἀκοπετός, some add, double the w, needlessly, as τῶν has ἦν in H. Spitzmiller Gr. Pros. § 53, 3[9]. ἀκοπετώς, he is addressing the αἰγοπή, i.e. native Ithacans, many of the suitors being aliens. πολιτιτικῶς, “we (I and Penel.) would address you with our plea,” probably a legal phrase, with a formal plea at law intended, which the ἀγοφη would decide; see App. A. 4 (3) (4). The verb, not found in the II, means sometimes merely to address, also to embrace (mar.)

78—9. ἀκατοίκος, the simple ἀκατός (which is not found in the II.) always includes some notion of importunity, and is used for a beggar, thus joined with κατὰ δὴμον etc., as an act which is (mar.) inconsistent with ἀθάνατον: so κονάματα in sense of property is not found in the II. ἀκρηεῖα. “without redress”.

80—2. This same line describes the action of Achilles under strong emotion in public (mar.). No doubt this was meant to add dignity to our impressions of the young Telem, warming out of indecision and reserve to a burst of generous indignation, like the hero of wrath. The words ἐκατον ἀναφηγήσας, however, sufficiently distinguish the two. Achilles has tears ready in torrents for his friend’s loss, but not when provoked by injury. λαὸν, see App. A. 4 (3): the word has more personal force than δήμον. ἀκηεῖα, see App. A. 16.

85—7. The words ὑφαγός, μένος ἀσίας, are used in derision cloaked under ironic depreciation; see App. E. 3, and 6 (1). The speech assumes that the suitors are rather the injured party than the sufferers — a shred of impudence, meant to evade the appeal of Telem. and make him ridiculous. This banter recurs in 302. μόνον εὐαίρει, “to fix derision on us” — a phrase occurring only here. Ἀχαίοι, with μητηρίης, as with κούροι, ὄιες etc.
μέας αὐξώνων, ἑθέλοις δὲ καὶ μάζων ἀνάφαι.
σοί δὲ οὖ τι μνηστήρες Ἀχαιών αἰτεῖ σεσαυλοῖς, ἀλλὰ φίλη μήτηρ, ἢ τοι πέρι κήδεσιν ὀδύν.
ὅδε γὰρ τρίτον ἐστὶν ἐτος, τάχα δὲ εἰσὶ τέταρτον, ἐξ οὐδ' ἀτέμβει θυμόν ἐνι στήθεσσιν Ἀχαιών.
πάντας μὲν ὥς ἔλεπε καὶ ὑποσχέται ἄνθρωπος ἀγγελίας προτέσσα, νόσος δὲ οἱ ἄλλα μενοὺς.
"η' δὲ δόλων τόνθ' ἄλλον ἐνι φρεσκείᾳ μεριμνήζειν, στηρισμένης μέγαν ἱστόν ἐνὶ μεγάροις ὑφαίνειν,
λεπτοὶ καὶ περίμετρον ἔφαρ φῶς ἄμιν μετείχειν
'χοῦροι, ἦμοι μνήστηρες, ἐπεὶ θάνει δῶσι Ὀδυσσεῖς, μείνειν ἐκείνομοι τὸν ἐμὸν γάμον, ἐγὼ δ' ἐν φόβοις ἐκείλεσα, μή μοι μεταμονά "νηματ' ὀληται,
ἔρησα ἄνες ταφίνων, εἰς δ' ἐκεῖ μιν μιτοῦ ὕλοι καθήλεσαι ταυτερεῖός ἢ θανάτου, μή τις μοι κατὰ δήμον Ἀχαίδον νουμίζῃ,
αἰνεῖτε οὖν εἴασον εἴητε πολλὰ καταστάσας, τοὺς ἔφαρο, ἄμα δ' αὐτ' ἐκεῖθεν ὁμώς ἄγνωρ.
ἐνθα καὶ ἡματία μέγαν ὑφαιναίσθησ' μέγαν ἱστόν.

86. Ρεόθου. 89. Ἐνα. 91. κέμ' Ἐλπίδει Φενᾶστρ. 92. Σοι. 95. μετείχειν.

86. ita Harl., vulg. ἔθελες; δὲ καὶ Harl. 93. μεριμνήσει Harl. cum var. lect. ἐσεί. "88—9 qui scripsit, versus omisit 93—110", Herman. ap. Bek.

88—9. πέρι οὖν, as at a. 66, so inf. 116. The words τρίτον ἐστὶν καὶ τέταρτον may be reconciled with 106—7 by supposing τόχει to mean "third completed year", and thus with ἔτος "the third year is ended", and τάχα δ' εἰς τέταρτον, "the fourth year will soon come to an end"; on the other hand τέταρτον ἔτος δ' εἰς τέταρτον, "the fourth year", not complete, but commencing. This reckoning is confirmed by p. 377, "the suitors are now three years (τρεῖς) lording it in thy palace.
A Schol. explains τάχα εἰς σας as τετράχος διήγεται "is swiftly passing", which at once strains the language and yields a poor sense.
91—6. Ἐλπίδει, active only here in H. ἄλλον, "besides" what was mentioned in 91. μέμνεν, the force of this word here is hardly more than a negative, nolle propereare: for a similar sense of the partic. μένοντι see mar.
97—100. εἰς ὡς καὶ, here with sub-junct. (so mox inf. with καθέλεσαι) takes also opt., with the usual distinction of a principal or a historic tense having preceded. Of the fut. ind. Dind. retains one instance in B. 318 ἀποδησαί, where Bek. and others read subjunct. All other apparent cases of the fut. in H. with εἰς ᾧς ὡς may be epic subjunct. Laertes having no female relative, this provision for his death devolved on Penel. before quitting her home.
103. κηταὶ Buttm., Gr. Verbe s. v. κηταὶ, says, "Wolf has altered, according to the Venet. MS., the old reading of the text κηταὶ (which as indicat. would be certainly incorrect), to a conjunct. κηταὶ. But this was unnecessary, as by an old usage κηταὶ, κηταὶ served for both conjunct. and indicat."
104—7. For the combination of the form in ἔσων, marking continued or
05 νύκτας δ’, ἀλλ’ ἐσθείσκεν, επεί κ’ θαλάσσας παραβαίτο.  
06 ὃς τριτες ἢ μὲν ἐλήθη δόλη καὶ ἐπείθεν Ἄχαιοις·  
07 ἀλλ’ ὅτε τέτρατον ἦλθεν ἓτος καὶ ἐκήλθον ὁμοί,  
08 καὶ τότε δὴ τις ἔσπει τυχικῶς, ἣ σάφει ἡ ἡ γῆ,  
09 καὶ τὴν γ’ ἀλλούσιον ἐφεύρον οὐρανὸν ἵππουν.
10 ὃς τὸ μὲν ἐξετάσας καὶ οὓς ἔδεικνυσ’ ἡ ἐν θεός  
11 σοὶ δ’ ὄδεις μνησθῆρας ὑποκρίνοντας, ἵν’ ἐλθῆς  
12 αὐτῷ σῷ θρόνῳ, ἑδομά δὲ πάντες Ἄχαιοι.  
13 μητέρας δ’ ἰδὼν ἀπόκειμουν, ἀνακρῆν δὲ μὲν γαμεῖσθαι  
14 τῷ ἐσθε τατηρ ἐκέλευς καὶ ἀνδάναι αὐτῷ.  
15 εἰ δ’ εἶ ἀνώθησιν γε πολὺν χρόνον ἀνά Ἄχαιοιν,  
16 τὰ φρονέοντα’ ἀνὰ δομον δ’ οἱ πέρη δόκειν Ἀθηνήν,  
17 έχον’ τ’ ἐπίπασάσθαι περικάλλει καὶ ἐφαίνεις ἐσθελος  
18 κηρευθ’ θ’, ο’ οὐ παίνων ἀκούομεν οὐδὲ παλαιόν,  
19 (τάξαν αὐ’ πάροι ἦσαν ἐνετοκμαθημας Ἴ Ἀχαιαλ.  
20 
21 Τοματ’ ἵν’ ἀλκυμιν’ τε ἔστεφανος τε Μυκην’  
22 τάξαν οὗ τις ὄμοια νόματα Πηνελόπηρ’  
23 ἡμί’ ἀτού μὲν τοιτὸ γ’ ἐναιμον εὐκ’ ἐνεχώρησι  
24 τόρφας’ γὰρ οὖν βιοτον τε τεχν’ καὶ κτήματ’ ἐδονται,  
25 ὁ φρὰς κε κείνη τοιτον ἑκ’ νόμον, ἵν’ τινα ο’ νόμον  
26 ἕν συνέθησα τιθετά’ θεία.  μέγα μὲν κλέος αὐτῆς  
27 πολεῖτ’ αὐτῶρ σοὶ γε ποιήσει πολέος βιοτοῖο.  

106. τριτες. 107. Φεός. 108. Εἰσείπ. Γέϊνη. 111. ὑποκρίνονθ’ ἵνα γίνησθ’  
112. Γείδασι. 114. Γανάνει. 116. Φοι. 117. Φέργα. 122. Γέϊνη.  
124. Γοι.

106. erant qui legerent ὅς διέτησ . . . ἀλλ’ ὅτε δὴ τριτον, coll. 89. post 107 
108. nonnulli οὐ 153 inscribant. 114. οἱ τῶν τῶν Σχολ. ἡ, ἀναγράφα τοις Ἰρμ.  
115. ἐδα τοίῃ Σχολ. Η. ἐπικάλεσα Σχολ. Κ. ἐπικάλεσα Σχολ. Ε. ἐπικάλεσα Σχολ.  
120. ἐπικάλεσα Σχολ. Η. ἐπικάλεσα Σχολ. Κ. ἐπικάλεσα Σχολ.  
122. ἐπικάλεσα Σχολ. 125. ἀντί τοῦ Ἀριστ.  
126. ποιήσει Arist.  

repeated action, with the optat. παρα-  
θετεῖν, see App. Α. 9 (20). ἔλθεῖν,  
the pres. ἔλθει occurs τ. 88, 91. For  
ὅς τριτες x. τ. l. some have wished,  
says a Schol. to read ὅς διέτησ . . .  
ἀλλ’ ὅτε δὴ τριτον; but in note on 89  
the text is shown to be admissible.  
109. ἑστον “web”, but 94 “loom”.  
So Dryden, of the spider, she “runs  
along her loom”. Ν. B., in 110 τὸ μὲν  
means ἔσον, for ἑστον is acc. of masc.  
nom. ἑστον, see 94.  
111. There is a similar change of  
subject for object here to that in 94  
sup., where see note.  
115—26. The parenthesis suspends  
the sense so far that in 123 τόρφα . . .  
the whole is virtually resumed, and  
the el δ’ ἐστ’ ανήθει κ. τ. λ. of 115 is  
left without a formal apodosis.  “If  
she will go on baffling the Achaeans  
. . . they so long will go on consuming  
thy substance as she retains this pur-  
pose.” Further, the τάξαν οὗ τις κ. τ. λ.  
of 121 repeats independently the state-  
ment made depending on ἀκούομεν of  
118, and καὶ in 117 couples φεῖναι ἐσθ.  
κηρευθ’ τ’ to the substantival clause  
ἔχον’ τ’ ἐπίπασάσθαι περικ. Thus φεi- 
νας is not obj. of ἐπίπτειν. ἐκαὶ κ. τ. λ.  


the blame here conveyed gains force from the encomium which leads up to it. ἰραγα ... κερθαί, for by a mixture of these she had baffled them.

ἔναθ, οὐκ ἐνό, a phrase of polite but cold irony — "this device of hers was not judicious", or "for your interests". Antin. speaks not of the moral quality of the act, but only of its effect on their course of action, as shown by γὰρ following. The word has another sense inf. 159, 182, "related to άλγως", as "fate", i. e. "portentous": see also mar.

Τυρώ, mother of Neleus and others by Poseidon and Cretheus (mar.); Μυκή, daughter of Inachus. ὅμωτα Πην., "like (those of) Penel.", a contracted constr. N. compares φαῖνην ἱκώνα ἀλάθων δ. 279.

127—9. ποιετε', Donalds. Gr. Gr. 139 says the apparent elisions of α before άναθεσις, — a rash doctrine, especially where, as here, a comma intervenes, see Jelf Gr. Gr. § 18. 5 and 6. πεπνύμυ, see on α. 213.

132. ζωεί ... τέθνυμ, this phrase, elsewhere introduced by οὐδείς ή οὐδέ, ἔμενεν, or the like, stands here absolutely; έί τε might be understood to complete the sense; see App. A. 9 (1) and cf. ἔκατομπεν, ἃ κεν ἔρθων ἡ κεν μένη (mar.) where the latter clause contains a contingency yet to be decided, whereas ζωεί ... τέθνυμε stands as a fact accomplished one way or the other, but unknown which. ἔκατομπεν, read for ἔγων, being really έκατομ, impedes the prosody.

134. Some refer τοῦ πατρ. έτοιακ., "her father", and explain κακά πείσωμε by ἄλλη ἀποτίνην, a weak meaning for words so strong. The whole speech (see App. E. 3) is fragmentary and lacks sequence. Render, "ill were it for me to make large compensation to Ic. (as I must), if of myself I dismiss my mother. — Why, from that father (mentioned in 131) I shall have woe to suffer; further woe the powers above will add, since my mother on going forth from home will invoke the abhorred Erinnyes (see on γ. 310); indignation, too, from men will attend me." His father, if alive, would return to punish him; if dead, would retain a power to curse. ἀποτίν, probably means that, as the injured husband re-demanded what he had given the father, when a wife was dismissed for adultery (φ. 318), and the husband repaid what he had received in presents etc., if she were sent away causelessly, so the same rule would apply to Telon dismissing his mother as proposed; see App. A. 14. δαίμων, Nägelsb., I. § 47, says, that although clear cases occur where δαίμ. stands indifferently for θεός, or for numer divinum, yet only twice in H. has it a clear sense of god as helping, benefiting etc., and that in the Ody. the sense inclines mostly in malam partem, cf. the adj. δαιμόνιος, a term of reproof; but cf. also δηλοδαιμων. Yet he rejects any notion of an independent coordinate power of evil, and connects with δαίμων the notion of divine agency as strange and mysterious, and especially as exerted for harm. Hes. Opp. 121—3 has a quite different view of δαιμονες, as the spirits of the men of the golden age, who, departed this world, exercise in-
fluence in it. *ος not oxytone, which would mean "so that," but διο "wherefore." *ένινω see App. A. 1. 138. *ερά. *ευτών, "has any awe for all these," i.e. the wrath of gods, Erinnyes, parents and men. The gen. is that of cause or motive (Donalds. Gr. Gr. § 453 cc (c)); see also the examples of gen. with verbs of wondering etc. in Jell Gr. Gr. § 405, 409, 500, and σοις Τριμόνια γιόρα σοις νέμεσι ἡμην (max.); but συμερομαι is not elsewhere with gen.; see on 239—40. 139—45. see on a. 374—80.

148. *ένας (scanned in synizesis) "awhile," i.e. really, while on their way in 146—7. This indefinite use is in correlative clauses common with ὅτα, more rare with ἔνας (mar.).


153. *φυσάμαι, the mid. voice shows that the birds pecked themselves, not those in the ἀγορά, φύτευτι being (mar.) transitive. Eustathius mentions a notion of birds destroying themselves being an omen of ill. But by "themselves" he might mean "one another" ἱσανός for ἄλλως, cf. Soph. Ant. 145, Jell Gr. Gr. § 645, 43; Telestias Soph. Ant. 1003 so regards birds σκανάς ἐν χελώναις ἄλλως φονάζει, ἐὰν ἐγείρω, either on the observers' right, or on the absolute right, i.e. the Eastern side (mar.). The gazers gave the omen its real interpretation, i.e. woe to the suitors. The reading ἔστη, 156 is needless.
as distinct from ἡ Ἅγια, ver. -ος being affirmative, and η- same root as in Ἱέος. In Ψ. 226—7 ἐσαφόφος ἡ ρώσα ἤρθαν ἐπὶ γαίας.

ὅτε μετὰ κροσσακέλιον ὀπλα Ἴλα κλέινεται ἥφις,

the first line seems to speak of dawn, the next of daylight; but in B. 48—it is ἱερός ὁ κόμης ὁ δρέαν ὁ διδάσκαλος like the ἐσαφόφος of Ψ. 226; thus the distinction vanishes, unless seated in κροσσακέλιον. The "rosy" hue here may attend or follow dawn, according to state of atmosphere &c. Why applied to the δάκτυλοι is not clear: perhaps rays breaking divergently through clouds may be taken to represent a hand with fingers spread. Virgil Ἕν. VII. 26 has combined—or confounded—δοσοῦ and κροσσακέλιον. In Aurora in roeae fulgubrat lutea bigis. Arist. Rhet. III. 2. 13 remarks on the poetical superiority of δοσοῦ to φοροκαθάριστος. or ἑρῶδοβαντικά.

3. ἔρως, this was probably the φάναναν which the suitors wield in Χ. 74, 90; persons of free birth commonly wore it, cf. Thucyd. I. 6 on the habit of άνδροσοφαλιᾶς long retained in Greece, which Aristotle (Pol. II. ν.) associates with the traffic in women as a mark of barbarous manners. The spear is borne, as by Mantes α. 104, and Theoclymenus α. 282, who were travellers, so here by Telem., who had been all night thinking of his journey (α. 444) and prepared for it at once.

The "sceptre" is afterwards presented by a herald, 37—8.

5—6. ἔπληξεν, the simple ἐλύγκος occurs twice (mar.), κρησσικιας, see on α. 100. ἄγιος Φ., a rarer epith. for the heralds is ἄφωνος "raising the voice," Σ. 505.

11. ὅτι ἄριστος, these words, used also where human attendants (mar.) are added, show a sense of comradeship between dog and man which culminates in the episode of Argus in Ψ. 291 foll., where dogs for the chase (τ. 436) are distinguished from mere household pets, or watch-dogs (φακτόος ττοφός Χ. 69), like Eumeneus' in §. 29 foll., Ψ. 200. These last recognize the deity, of Pallas (α. 162—3) when Telem. does not. From A. 30 we may suppose the Greeks took dogs over sea to Troy. ἄργος, this word has no connexion with ἔργος, which retains its ἐν in Ε.; the ἔργος = ἐργασία is post-Homeric. Here it seems to mean (1) "stalwart, powerful", cf. its use for ἄρες (Ψ. 30), and (2) "swift", as depending on strength of foot: cf. ποδαρχής epith. of Achilles, ἄρηκαδός also of dogs (Σ. 211), and Εὐρυποιος θάρσης, suggestive of αὐ(γ) or αὐ(χ) as root, as in ἄρομα, ἀργαλιασμός τος, ἄργυρος ἐργαλεία, ἄργυρος αρχηγός, ἀργολίς, ἀργολίς, argilla, argilla. 12. See mar. for similar χρής given to Odys. and Penel.

14. Θάλος, or open form Θάλος 26,
means (mar.) both κασθίδας as here, and σονδίδρων: it was like the stately seat of "smoothed stones", whereon sat the γέφωτας "in a sacred circle" in the Assembly (Σ. 504). All the people, however, usually sat (Σ. 246—8). On Θάκος, Θάκος and Θάκας see on 336 inf. γέφωτας, not necessarily in age, but in rank the first. Thus in the II. Diomedes is of the number, although quite young. In the Greek camp, and at the court of Alcinous we find γέφωτας (mar.).

16. γύραι., this dative depends on μυρία γήν as well as on κυρίος έπι, cf. παλαια τε πολλά τα είδος; inf. 188. The statement that the γύρα had not met so long gives us a measure of the importance of the step of convening it, and of the public prominence into which Telem. thereby starts.

22. Ευφυν, the party of the suitors would naturally lie among the younger Ithacans v. 51, but there was a lack of older men to control them, these having gone to Troy and left a wide social chasm behind them. We may suppose that the father Δηής, now γενητος κυρίος, was just too old, and the three sons mentioned, too young for service there; hence the suitors' party now might be both numerous and headstrong. Thus νεός and προγενέστερος of v. 29 indicate parties; cf. α. 395. έργα, used of men, when not qualified, as by πολεμία, θαλάσσια, means agriculture, of women, weaving etc.

25. κέκλυτη, with gen. here, as below v. 30 with accus.; see on α. 281. Θώσις, "assembly", see above on 14, and cf. 69 Θήμιας η τ' άνδρων αγράς .... καθεν. 28—31. For οίδα see App. A. 10; for έργα see on α. 225. τόδον "to such an extent", cannot agree, with έργα which is fam., cf. έργοι έστησαν Θ. 57; so the adjectives δήμιος, άδειον, δ. 314. do not agree with έργο in 312. For ήτ... έτος... ίτε... ήτε see App. A. 11. στρατού.... έρχομαι, i. e. the Greek army returning, see on α. 3.
408. εἶπον, on this optat., which infuses a tone of doubt into the suggestion of news of the army, and on the moods of the passage here and as repeated 42—3, see App. I. 9. (18).

33. ἄνθρωπος, i.e. εἶπ', "may he be graced by me." I wish him well, μᾶλλον ἄνθρωπον Soph. Ὑδ. Τρ. 644, and ὀνομαζέι Ὠδ. Col. 1042. The closely similar forms of some parts of the different verbs ὄντως and ὄνομα should be noticed (Donalds. Gr. Gr. p. 301). The revival of the ἄγοντα naturally gratifies the old man who had doubtless spoken in it in his youth. Observe also the thought of news from the army uppermost in his mind, as having a son there.

35—7. φήμη, word or phrase of omen, such was the last part of the previous speech in 33—4. For ἵνα before δὲν see on α. 186. συνάντησαν, this was the badge of public office. Telem. having summoned the assembly, it was his ex officio to address it, as well as from his occupying the πατρὸς Ἀκρος v. 14. Thus judges and heralds bear the συνήθως, Menelaus, making a judicial appeal, receives it, and so Hector when swearing to Dolon (mar.); cf. Arist. Pol. III. 9. ὁ δὲ δοξος ἡν τοῦ συνήθους ἔκκλησιας. The previous speaker here accordingly has it not, being a more private person.

39—41. καθώς, this participle bespeaks impressiveness, used kindly or harshly according to context (mar.). ὄνομα specially notes the person spoken of as related to the person addressed; "you will find your man not far off." Scan v. 41 ὃς λέειν ἡγεμόνα ὥστεν ἐν εὐαλοντις. ἔνα νεικεῖ is used especially of physical states or mental emotions arising; so with ὄνομα, μόρος, πένθος, τάφος (mar.).

43—5. εἶπον, subjunct., App. A. 9. (18). ὅς, see on α. 382. κακῶν, κακά, read by Aristoph., is justified by the admissibility of hiatus after 4th foot in heroic hexam. La Roche p. 17; but in o. 375 κακῶν ἔμειν ὄνομα recurs, also the Ven., reading κακὸν ἔμειν. φίλος favours κακόν. δοξα agrees with both the evils following (46—8).

47. ὑπὲν τοῖς', "you here", see
nvn δ' αυ και πολυ μείξιον, ο δη ταχα οικου απαντα παγγα διαφορας, βλτων δ' απο παμπαν ώλεσε.

50 ματεμα μοι μνησηρεις επεχαριον ουκ οθελον, των ανδρων φελου μες εις ενυδα τι ειδαι αριστοι, οι πατρος μεν εν οικου απεργιας ζεσθαι, Ικαριον, οι ρομφας εσδυνασαι τιγαρα, δοη δ' ω σφαλιοι και οι περιφερεμενοι ελθου.

48. Φοικον. 52. μεν Φοικον. 53. Ικαριον εσδυνασαι. 54. Σολ.

Donalds. Gr. Gr. § 339. πατην. Aristotle (Pol. I. 5, III. 4) bases royalty on the paternal relation, quoting the Homeric title πατην ανδρων τε δουιν τε as suitable to the sovereign of all things, and says that despotism transgresses by ruling for one's own interest, disregarding that of the ruled, whereas the rule over one's children includes their benefit as a motive; cf. i6. IV. 8. The heroic monarchy is the fourth kind enumerated and examined by him (I. III. 9). Contrast with this Achilles' reproach to Agam. in A. 231 as a δημοβορος βασιλευς, which again might largely be illustrated from Pol. V. 9. So Penel. speaks (§ 601 foll.) of the practice of kings in general and of the character of Odys. in particular, which Eumæus (§ 63, 138 foll.) illustrates. Some points of a popular king's character are fair division of spoil etc. (§ 42, A. 704), protecting refugees (§ 424), uprighting in administering justice (§ 111, II. 137 foll.), primarily re cognition of services (§ 38 foll.), and general hospitalily (N.). In this last duty, however, his "gifts" supported him, so that what was partaken of was reckoned δήμα, P. 248 foll.; cf. v. 264.

48—9. πολυ μείξιον, in reference to his house (κανον... οκρ φρ Εν) the suitors' licence and pillage were worse than his father's death. This gives great rhetorical force to his complaint. διαφορας, απεργια occurs (mar.) with double accus.: δυο simple, akin to άντιο, is used of ship-wreck and other violent sundering. This hint of its meaning may be gathered from its derivatives, δαιστιο the smith's "hammer", θυμοαπαστη "life-crushing", and κυνοαπαστη the "dog-tick" (V. 544, 6. 300).

50—1. μοι refers the action distinctly to the person speaking. Donalds. Gr. Gr. § 459 a.a, calls this a "dact. of special limitation". It implies a closer personal interest in the fact stated than έπιο would convey. επεχαριον, this and its simple verb occur in H. only in the import., which loses its proper force, meaning, "have been and are worrying": see the simile in which it describes wolves worrying kids (mar.). This passage seems to have suggested to Dissen the restoration, doubtful however, of a fragment of Pindar (44), άλογο ποιε ίφιος επεχαριοι άλλοιοι. vias, so in the last αγου (5. 456—7) the Ithacans are reminded of their sons' recklessness having brought ruin. άντιο, from Ithaca there were 12, all άντιο (mar.).

53—4. επαρομ. "ahor", i.e. "shrink from the trouble"; — a well-chosen word, especially if Icarius abode, as a Schol. supposes, in Ithaca; as meaning, "they give her the greatest annoyance instead of taking the least trouble themselves". Another supposition, that Icarius abode in Sparta, does not well suit Pallas' words to Telem. in o. 16. It seems assured that, when a widow remarried, she did so from her father's house and with consent of her relatives; i.e., her husband's right failing, that of her family revived. άντιο, see App. A. 14: the optat. here and in v. 54 is forcible as if "to give him the chance of so doing, if he pleased", see Jelf Gr. Gr. § 807 β. The subject of έλθου is borrowed from the object of δοη, δοναι being understood after έλθου.
57. Φωνω. 59. Φωνω. 63. Φένη. 64. Φωνως. 67. Φένη.

58. μακριζόμενον, this word, save in the phrase μακριζομένος, shows, save in the phrase μακριζομένος, as θανάς γ. 72, leads the line in which it stands, as does also μακριξι αργυρίων, primary of ἀργυρίῳ, is found always save once (mar.) with ἀργυρίῳ. — ἀργυρίῳ is here ἀργυρίῳ.

59. ἁρπάνυμι, ἁρπάνυμι “woe” has ἁρπάνυμι “woe” has (see Liddell & S. and Crustin s. v.) give them, as the same word, but in 135 inf. ἁρπάνυμι is in thesis, showing that ἁρπάνυμι is in thesis, showing that ἁρπάνυμι is natural in ἁρπάνυμι, and therefore in ἁρπάνυμι. Thus ἁρπάνυμι is a distinct word.

60—2. “And we are no ways able to repel the wrong;” — sure enough in that case (i.e. in case we were) we should be (lit. shall be) poor creatures, and incapable of a bold deed; of course I would resist, if I had only the power.”

64—6. The argument, appealing to their sense of wrong, of shame, and of awe for the gods, rises in an ascending scale. περικετή (which is explained by the rel. clause following, see by οἰκονομίαν ὅτι μάλιστα καὶ λ. κ. 1—2,) occurs nowhere else in the Odys., while περικετή is not found in the Iliad (Ni.).

70. σχίσθενε, σχίσθενε, “hold, friends” — to the Ithacans, viewed as abetting
τείρεσθ', ει μη που τι παθηρ έμος δισθλος 'Οδυσσεως δυσμενδ' κακ' έρεξεν ευκήμαδας 'Αχιμώς,
ταν μ' ἀπονυμένου κακ' δέξετε δυσμενόντες, οὔ τοὺς υπέρνοντες. ἐμ' δὲ κε κέρδιον ἐδί
75 ὑμέας ἑσθέμεναι κειμήλια τε πρόβασιν τε.
ει γ' ὑμεῖς με φάγοντε, τάξ' ἔν ποτε 'καλ τίνος εἰν' τόσον γάρ ἐν κατά ἄστω πολιτεύσομεθα d μιθρ
χούματ' ἀπατείζοντες ε', ἐσος κ' ἀπό πάντα δόθην
νυν δέ μοι ἀπέρχεσθων' ὑμῖν ἐμβάλλετε θυμή
80 ὁς φατο χοίμενος, ποτ' δε σκηντρον βάλε γαῖ',
δίκην' ἀνακηρήσας h οἴκτος δ' ἔλε λαών ἄκατα.
ζωθ' ἂλλοι μὲν πάντες ἀκίν ἔσαν, οὔδ' ἀ ς ἐτί
Τελέμαχον μιθούσιν k ἀμελήσατο χαλεποτάνων' ἀντί
νους δέ μεν οἶος ἀμελίμονος προσέπευεν
85 "Τελέμαχ' ὑψαγόρη, μένος ἀνέχετε, ποιον ἡμεῖς

77. Ἀστυ. 84. προδέσιμην. 85. Ἕβεις.

Ambros. cum Scholl. 81. δίκην' θερμα χέαν Zenod., Scholl. H. M. Q. R.
82. ῖτα Herman, Bek. Dind. securi Schol. S., óvts librī.

(ὑπέρνοντες 74) the suitors — “and leave me to pine merely with sorrow! Unless it be that my father (said ironically) ever wrought the Achseans ill, then in requital go on wronging me”. Take οἴδω with τείρεσ. used as a noun: it might also, however, as in X. 416, agree with με.

73—7. ἀποκείμενα, some odd, double the κατα, needlessly, as τίνα has ἦ in H. Spittner Dr. Prose. § 53, 3 c. ὑμέας, he is addressing the ἄγορα, i.e. native Ithacans, many of the suitors being aliens. πολιτεύσας, "we (I and Penel.) would address you with your plea", probably a legal phrase, with a formal plea at law intended, which the ἄγορα would decide; see App. A. 4 (3) (4). The verb, not found in the II., means sometimes merely to address, also to embrace (mar.)

78—9. ἀπατέω, the simple αἰτέω (which is not found in the II.) always includes some notion of importunity, and is used for a beggar, thus joined with κατά δήμοιο etc., as an act which is (mar.) inconsistent with ἀφέω: so ἀπατέω in sense of property is not found in the II. ἀπερχέστω "without redress".

80—2. This same line describes the action of Achilles under strong emotion in public (mar.). No doubt this was meant to add dignity to our impressions of the young Telem. warming out of indecision and reserve to a burst of generous indignation, like the hero of wrath. The words δίκην' ἀνακηρήσας, however, sufficiently distinguish the two. Achilles has tears ready in torrents for his friend’s loss, but not when provoked by injury. λαῶν, see App. A. 4 (3): the word has more personal force than δήμοι. ἀκίνη, see App. A. 16.

85-7. The words ὑψαγόρη, μένος ἀνέχετε, are used in derision cloaked under ironical depression; see App. E. 3, and 6 (1). The speech assumes that the suitors are rather the injured party than the sufferers — a shrewd piece of impudence, meant to evade the appeal of Telem. and make him ridiculous. This banter recurs in 302. μόμοιν ἀνάψω "to fix derision on us" — a phrase occurring only here. Ἀχαῖ, with μηναστῆρες as with νοῦρι, ὑβὲς etc.
88. Foděnov. 89. Fětco. 91. měn Fělesch Fjedárov. 92. Foi. 95. metejevečen.


88—9. pěře, as at a. 66, so inf. 116. The words čřton ěšin ět. and těčar- ton may be reconciled with 106—7 by supposing čřton to mean "third completed year", and thus with ěšin "the third year is ended", and těčar ěl. těčar, "the fourth year will soon come to an end"; on the other hand těčar, ěšin ět. 107, means "the fourth year", not complete, but commencing. This reckoning is confirmed by v. 377, "the suitors are now three years (τρεῖς) lording it in thy palace. A Schol. explains těčar ěšin as = těčar, diacroýei, "is swiftly passing", which at once strains the language and yields a poor sense.

91—6. Ečike, active only here in H. Ėllon, "besides" what was mentioned in 91. ěmpřečen, the force of this word here is hardly more than a negative, nōlite preparare: for a similar sense of the partic. ěmprosee see mar.

97—100. ěši ě ze, here with subjunct. (so max inf. with nāthěr) takes also opt., with the usual distinction of a principal or a historic tense having preceded. Of the fut. ind. Dind. retains one instance in ő. 318 ěpōdōs, where Bek. and others read subjunct. All other apparent cases of the fut. in H. with ěši ě ze may be epic subjunct. Laertes having no female relative, this provision for his death devolved on Penel. before quitting her home.

102. nělais, Buttm., Gr. Verbs s. v. ně- lai, says, "Wolf has altered, according to the Venet. MS., the old reading of the text nělais (which as indicat. would be certainly incorrect), to a conjunct. kěťai. But this was unnecessary, as by an old usage nělaicai, nělais served for both conjunct. and indicat."

104—7. For the combination of the form in -ěšon, marking continued or
DAY II.

ΟΔΤΣΕΙΑΣ Β. 105—126.

25 νύκτας δ’ ἀλλάζονεν, ὡς τρεῖς μὲν ἔληκεν δόλῳ καὶ ἐπειθεὶς Ἀχιλλῶς, ἀλλ’ ὅπερ τέρατον ἠλθὲν ἔτος καὶ ἐκλήθην ὁμαία, καὶ τότε δὴ τῇ ἔπεισε γυναικῶν, ή σάφει ἤδη, καὶ τὴν γ’ ἀλλουσάν ἐφεύρομεν ἀγλαὶον ἱεροῦ.

10 ὡς τὸ μὲν ἐξετάζεσθαι καὶ ὁκ ἐσέλουσ’, ὥπ’ ἀνάγκης σοι δ’ ὁδε μνησθήρες ὑποκρίνονται, ἐν ἐλήθη κακῶς τῷ ὑμών οἵδοι καὶ θάρσει ἑαυτῶν, σφάλμα δὲ πάντες Ἀχιλλ

15 εἴ δ’ εἴτε ἀνωθεν άγνώρισθαι τοῦ ἀγαθοῦ τὰ φρονεύματα ἀνὰ θυμὸν ἐν τῷ περὶ δόκειν Ἀθηνήν, ἔφη πάρα οὖν ἄναλαγάτως περιμελέτα καὶ φρόνιμος εὐθέλος κερεῖ Θεό, ὃς οὐ παντὸν ἄνθρωπον ὑπερούσης, πάσησ’ αὐτῷ τὸ στιγμῆς τεθέασθαι θεω. μέγα μὲν κλέος αὐτῆς ποιετῷ, αὐτῷ σοι ἐν ποθήν πολέος βιότοιο.


124. Ἑν. 126. ποθή Arist.

repeated action, with the optat, para-

Θέλεται, see App. A. 9 (20). Ἡλάθης, the pres. ἢλθεν occurs τ. 88, 91. For ὧς τρεῖς κ. τ. 1. some have wished, says a Schol., to read ὧς διέτες... ἀλλ’ ὅπερ δὴ ἐφέσε; but in note on 89 the text is shown to be admissible.

109. ἱεροῦ “web”, but 94 “loom”. So Dryden, of the spider, she “runs along her loom”. N. B., in 110 τὸ μὲν means ἵλον, for ἵλον is acc. of masc. nom. ἱεροῦ, see 94.

114. There is a similar change of subject for object here to that in 94 sup., where see note.

115—26. The parenthesis suspends the sense so far that in 123 τόρο... the whole is virtually resumed, and the ἐδ᾽ εἰς’ ἀνήκησε κ. τ. λ. of 115 is left without a formal apodosis. “If she will go on baffling the Acheans.... they so long will go on consuming thy substance as she retains this purpose.” Further, the τάφων οὐ τὶς κ. τ. λ. of 121 repeats independently the statement made depending on ἀκούσῃς τ. 118, and καὶ in 117 couples ἄφθος ὑπέρ ἱεράντα όποῖας τ." to the substantival clause ἔφη πάρα ἄναλαγάτως περιμελέως. Thus φρόνεται is not obj. of ἐφεσε. ἀνήκησε κ. τ. λ.,
the blame here conveyed gains force from the encomium which leads up to it. ἔφυγα ... πέφυξα, for by a mixture of these she had baffled them.

Ἐνατιον ὅπις ἐνο — a phrase of polite but cold irony — “this device of hers was not judicious”, or “for your interests”. Antin. speaks not of the moral quality of the act, but only of its effect on their course of action, as shown by ἔφυγα following. The word has another sense inf. 159, 182, “related to αἰτεῖα”, as “fate”, i.e. “portentious”: see also mar.

Τυρόδω, mother of Neleus and others by Poseidon and Cretheus (mar.); Μεσώ, daughter of Inachus. δομία Πηρ., “like (those of) Penc.”, a contracted constr. N.L. compares φονήν ἱκώνον ἄλογον θ. 279.

127. ποιεῖς, Donalds. Gr. Gr. 130 says the apparent ellisions of αὐτόν belong to synecesis, — a rash doctrine, especially where, as here, a comma intervenes, see Jelf Gr. Gr. § 18. 5 and 6. πεντυμν. see on α. 213.

132. ἴδειν ... τέθησα, this phrase, elsewhere introduced by οὐδετερᾷ ἢ ὁδῷ, ἵδεῖν, or the like, stands here absolutely; εἴ τε might be understood to complete the sense; see App. A. 9 (1) and cf. ἴδεομεν, η ἦν ἔρην η ἔχε μένη. (mar.) where the latter clause contains a contingency yet to be decided, whereas ἴδειν ... τέθησα stands as a fact accomplished one way or the other, but unknown which. ἠκούω, read for ἠγαύω, being really ἠκούω, impedes the prosody.

134. Some refer τοῦ πατρός τούτου, “her father”, and explain καὶ πεῖσμα by πολλʼ ἀποτίνειν, a weak meaning for words so strong. The whole speech (see App. E. 3) is fragmentary and lacks sequence. Render, “ill were it for me to make large compensation to Ic. (as I must), if of myself I dismiss my mother. — Why, from that father (mentioned in 131) I shall have wore to suffer; further wore the powers above will add, since my mother on going forth from home will invoke the abhorred Erinnyes (see on γ. 310); indignation, too, from men will attend me.” His father, if alive, would return to punish him; if dead, would retain a power to curse. ἀποτίνον, probably means that, as the injured husband re-demanded what he had given the father, when a wife was dismissed for adultery (θ. 318), and the husband repaid what he had received in presents etc., if she were sent away needlessly, so the same rule would apply to Telem. dismissing his mother as proposed; see App. A. 14.

Δαίμονος, Nägel. 1. § 47, says, that although clear cases occur where δαίμ. stands indifferently for Θεός, or for nomen divinum, yet only twice in H. has it a clear sense of god as helping, benefiting etc., and that in the Ody. the sense inclines mostly in malam partem, cf. the adj. δαιμόνιον, a term of reproofs; but cf. also δαιμονίαν. Yet he rejects any notion of an independent coordinate power of evil, and connects with δαίμονας the notion of divine agency as strange and mysterious, and especially as exerted for harm. Hes. Opp. 121—5 has a quite different view of δαιμονεῖς, as the spirits of the men of the golden age, who, departed this world, exercise in-
35 δάσει, ἐπεὶ μήτηρ συγγενής ἀφήσει Ἑρυνύς, a οἶκον ἀπερχομένη· νέμεις b δὲ μοι ἐξ ἀνθρώπων ἔστειλα· δὲς οὐ τοῦτον ἐγὼ ποτὲ μοῦν ἐνύφω. c ὑμέτερος δὲ εἶ μὲν θυμός νεμεσίτεται d αὐτῶν, δὲ d μοι μεγάραι, ἄλλας δ' ἀλεροῦντες δαίμον 40 ἡμᾶς πεπάθη εἴδοντες, ἀμειβόμενοι κατὰ οἶκους. εἰ δ' ὑμῖν δοκεῖ κόπε χωστὸν καὶ ἀμείωνν ἐμεναι, ἀνδρός ἕνος βιοτὸν νήπιον ὁλοθία, κεῖτε· εἴ γαρ δε θεοὺς ἐπιβάσομαι αὐτὶς ἔντας, εἰς κ' ἀπο τοῦ Ζεῦς δὸς παλέντη τί ἥρα γενέσθαι.

45 νήπιονοι καὶ ἐπέτη δόμων ἐντοθέθη ἀλοιπόνι.

δ' φάτον Ὁλημαχος, τῷ b δ' ἀλετῷ c ὑφόποτα Ζεύς ἦποθεν ἐν κορυφῇ ὄρους προέκυψεν πέτευν. τῷ δ' ἐς μὲν k δ' ἐπέκεντο μετὰ d πνεοῖς ἀνέμου, πληθυνθεὶς ἀνήλιοις τιτανομένον εἰπερψέθαν. 50 ἀλλ' ὅτε δ' ἐς μέσον ἄγοραν πολύφυμον εἰκότην, ἐνοῦ εἰπερνυθέντες εἰπαξάθηνεν πεπρα πολλά, ἵκτην πάντων κεφαλῶν ἄδοσον τ' ἀλεθρόν, δρυσμένῳ δ' ὑγίεσσι παρεῖς ἀμφι τέ δειράς.

136. Φοίνικος. 140. Φωλικος. 144. Γέφυα.


fluence in it. d'c not oystohe, which would mean "so that", but = διό "wherefore". ένιψα see App. A. 1. 138. νεροκ. αυτῶν, "has any awe for all these", i.e. the wrath of gods, Erinnys, parents and men. The gen. is that of cause or motive (Donalds. Gr. Gr. § 453 ce (2)); see also the examples of gen. with verbs of wondering etc. in Jell Gr. Gr. § 495, 499, 500, and στό τοῖς γελών τοῦ ὀφείλει κόρην (mar.); but nemesis is not else-where found with gen.; see on 239—40. 139—45. see on a. 374—80. 148. δοσ (scanned in synizesis) "awhile", i.e. really, while on their way in 146—7. This indefinite use is in correlative clauses common with  ὅτε, more rare with δοσ (mar.). 150—6. πολιτικ., this well expresses the hum of voices rising into the air; which makes the birds' descent more ominous, they not being scared by it. τικασαθην, "shook out"; cf. s. 268, Ν. 243, ὅσσον. κ. τ. l. "looked with omen of destruction", see on a. 115, and cf. Άσχυλ. Sept. c. Th. 53 ἕντας εἰς ἄρη δεδομένων.

153. δοσιμα, the mid. voice shows that the birds pecked themselves, not those in the ἄγορᾳ, δροσυνια being (mar.) transitive. Eustathius mentions a notion of birds destroying themselves being an omen of ill. But by "themselves" he might mean "one another" 

εκενος for 

dulliones, cf. Soph. Ant. 145, Jell Gr. Gr. § 854. 3; Teltheasia Soph. Ant. 1003 to regards birds σπόντας ἐν θηλασίᾳ αὐτίθαν εφορεῖ — δαρμοχ, either on the observers' right, or on the absolute right, i.e. the Eastern side (mar.). The gazers gave the omen its real interpretation, i.e. woe to the suitors. The reading ἔμελλεν 156 is needless,


as in H. and the non-Attic poets the pl. occurs with pl. neut. nouns (mar.); see Jell Gr. Gr. § 385, Obs. 2.

158 — 9. εξέκαστο, see on γ. 282. εναλίσκεται, see on 122; so also inf. 182.

162 — 6. εἶχον rare epic pres., only found in Ody. It was doubtless ἐξέκαστο, or lengthened ἐξέκαστο, Lat. sero, as in Virg. Æn. VI. 160 sermo servavit; the fut. ἐξέκαστο is used in phrases of solemn enunciation, ἂν δὲ τοι ἐκάστο, εὖ δ' ἐν τῷ ἐκάστῳ (mar.). τοῦτο, see on 47.

167—9. εὐθεία, see App. A. 17 (3). πρῶτος is adv. in 167, but in 128 con-
τὸν δ' αὖτ' Ἐφύσμαχος Πολύβου παῖς ἀντίον ἤδη
"α' γέρον, εἰ δ' ἅγε νῦν μαντεύει σοιοια τεκέσσιν, ὅλακ' ἱεν, μὴ ποι τι κακῶν β' πάσχωσιν ὅλισσα·
80 ταῦτα δ' ἐγὼ σεο πολλών ἀμείνων μαντεύεσθαι. 
δομιθες δὲ τε πολλοὶ ὦν ἀγάς ἢλίῳ 
φοιτοῦσ', οὐδὲ τε πάντες ἐναίδιμοι· αὐτῷ 'Οδυσσεὺς ὥλητον τῆλ', ὃς καὶ σο φαθοδίειται σον ἐκείνων ὀφελείς. 
οὐ δ' αὖ τόσα θεοποπεύεις ἀγόρευς,
85 οὔτε κε Τηλέμαχον κεχολμένον ἄδι' ἀνείης, 
οὐ μὴν διόριον ποιεῖτεμον, εἰ κε πόρησιν. 
ἀλλ' ἐν τοι ἁρέα, τὸ δὲ καὶ τετελεσμένον ἔσται· 
αἰ τε νέωτέρον ἄνδρα παλαί τε πολλαὶ τε εἰδὸς 
παράμενον ἐκείσεσιν ἐποτυπνη χελεκαίνην,
90 αὐτὰ μὲν οἱ πρώτοι ἀνηρετέρουν ἔσται,
[πορθεὶς δ'] ἐμπρος σοτιοντα δεν ταῦτα ταῦτα] 
σοι δὲ, γέρον, ὦθαν ᾧ ἐπωθίςομεν, ὥς κ' ἐν τυμφ 
τινον ἀσχάλλης' χελετόν δὲ τοῦ ἐστεται ἄλογος. 
Τηλέμαχο δ' ἐν πάσιν ἔγαν ὑποθίσομαι αὐτός.

95 μητρ'I ἐφ' ἐς ἀνθρώπων ἀπονέεσθαι: 
ο' δε γέρον τευξόμεν καὶ ἀρτυνέονις ἐδέλλα 
πολλά μαλ', ὅσα ὑπέκεις ἐπὶ παιδός ἐστεσθα. 
σο γάρ πριν παυσίεσθαι ὥσπερ 'Αχιλλὸν 

μνηστοῦς ἀργαλέσθη, ἐπει δὲ τινα διεδίδαμεν ἐμπις', 

οο ουτά σον Τηλέμαχον, μάλα περι πολύμενον ένοτα: 

186. Φολκ. 187. Δειμ. 188. Δειδάς. 189. Δειδασίων. 190. Φοι. 
195. Ιτ. 196. Ιτίδαν. 197. Ιτίδας. 
180. ἀμμῖνον Schol. H. 182. πατὸν Scholl. M. Q. S. 190. ἀνιρετέρου Bek. 191. omiss. nonnulli. pro εἰνακα τάς (ντι τόν γε) ὅλος α' ἄλλων. 192. ἐπι- 

 Thetaomic Schol. H. 198. πανείρηται πανείρηται Ευρ., πανείρηται αλλι.
205. ἂν τοῦ δ' ἀγαθὸν κατ' ἑρ' ἐξετο, τοις δ' ἄνεστη.
210. ἐν Φεικῆς Φεικάστρῳ. 211. Φίλασι. 212. Φεικῶν. 216. Φεικῆς Φόβασι. 222. Φωλ. 223. Φεικῶν. 224. Φεικῶν.

209. προτιθέμενοι. 206. de hoc v. dubitavit Aristoph., Scholl. H. M. Q. R.

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204.—6. διατρ. Ἀχ᾽ ἢ γ᾽, a rare double accus., with which we may compare Ἄχιλλ. Eumen. 221—2 ἄκας μέτεμμι τούθ᾽ φάτα καὶ μαρ. e. "Puts off her wedding" or "puts off the Acheans", would be simple; this sentence complicates the two transitive constructions, having one object in the persons deprived, and another in the thing debarred; cf. the similar use of ἀποφαίωσαν a. 404. ἀρέτῆς, "superiority", 208 mar.
207. ὥτε, the act. with accus. is used of men, the pass. or mid. of women (mar.).
212—3. ἄγε often becomes purely adverbial, as shown here by the plur. ὥτε following. ἦνκα Χ. ἤ, here of motion, "to and fro", but also of position "here and there" (mar.).
214—23 are nearly verbatim recurring lines (mar.).
DAY II.

ΟΔΥΣΕΙΑΣ B. 225—241.

25 Μένταρ, ὅς ὁ Ὄδυσσης ἀμύρωνς ἦν ἑκάστος, καὶ οἱ λαῖν ἐν νησὶν ἐπέφυγεν ὁ Λικνάα, καὶ ἐκήθεσθαι τοῖς ἔργοις καὶ ἐμπέδα πάντα φωλασσεῖν. ὁ δὲ φίλος ἐφετέρων ἄγοράσατο καὶ μετείχειν "κέκλυτε οὖν μεν, Ἰδακῆςοι, οὐκέν εἴκοι·

30 μὴ τις ἐκ πρόφροιν τὸ ἄγιον καὶ ἄπιστο σκητοῦχος βασιλεὺς, μηδὲ φρεάτιν ἀλαμάθω εἴδώς, ἀλλὰ αἰεὶ χαλεπὸς τῇ ἐλή καὶ ἀπολογεῖται ἰδέοι· ὁς οὖν τις μένηται Ὄδυσσης θείοι λαῶν οὐχὶ ἄνασσε, παθής δ' ὃς ἴππος ἦν.

35 ἀλλ' η τοις μυστηρίας ἄγιος τούτων οὐ τις μεναφόρων ἐξεδέχεν ἐργάνα βλαίαν κακοφραγήσαν

226. Φοι. Φοῖκον. 228. μετέπεικεν. 229. Φέλων. 231. Σελών. 234. Γάνασσε. 236. Γέφδαν Γέργια. 238. Φοῖκον. 240. Φερεσίαν.


225—6. Mentor here only appears in prop. personā, being elsewhere an eidoiōn assumed by Pallas, who repeats his words here (mar.). In ὅς ... καὶ ... λαῖν, the subject of the second clause is borrowed, as in 249—50, from the object of the first. So γέφδα …, 227, is Mentor, the subj. of φωλασσεῖν. It is probable that Mentor was older than Odysseus. See on γ. 268.

230—8. πρόφρων τ. τ. λ., "forward (in being) gentle", or "taking pains to be so". τις … σκητοῦχος β., the τίs separated gives notice of the noun following, as does the demonstr. δ. c. γ. Α. 488, αὐτόρα ὁ μήνε ... πᾶδας ἄξιος Ἀριλέες. — νεκράω, this verb appears only in pres. and imperf., but the pres. has also a fut. force, as here (mar.; Buttm. Gr. Verba s. v.); it appears in epic pres. νεκραῖ, νεκράς, νεκραῖ. The context is in sense of "feel awe at", accus. of pers. and once gen., viz. 138 sup., where see note. οἶνον κ. τ. λ., this sudden turn from speaking of them to directly addressing them gives much vigour to the address. ἁνεῖν, so Bek. in Ody. (but ἁνεῖν in Il., see mar.); and so "the earlier edd. till Wolf" says Cratus s. v., who, however, gives ἁνεῖν, regarding it as an adverb. It certainly occurs ψ. 93 with sing. subject, τῇ ἁνεῖν δὴν ἄνεω, where ἁνεῖν is found in all edd. Buttm. Lexil. 20 writes it always ἁνεῖν as an adv., i. e. he disregards the seven times of ἁνεῖν for the once of ἁνεῖν. Those who regard the MSS. will probably still keep ἁνεῖν as an adj. plur., when joined with a plur. verb., as do the Scholl, H.M. here; even although it may be doubtful whether ἁνεῖν of ψ. 93 be a fem. form or an adverb. Mentor appeals here, as Halierthes did in 68, to the people as a last resort amid the disaffection of the σουλή; see App. A. 4 (3).
τὸν δ’ Ἐσθυνόρθης Δειάκτορος τοῖς ἀντίοις ἡδον 
"Μέντορ ἀταριητῇ, φρένας ἅλεε, ποιον ἑταῖρας
ἡμές ὁρνύονα κατακαλύμενον. ἀργαλέων δὲ ἀνδράσιν καὶ πλεόνεσι μαχηθώντα περὶ διατλ.
εἶ περὶ γὰρ καὶ Ὀδυσσεύς Ἰδακής ἀυτὸς ἐπελθὼν δυναμένοντος κατὰ κάθα ἐνὸ μουσῆφαρ ἐγκαυνός ἐξελάσαι μεγίροιο μενοῦντει ἐνὶ θυμῷ,
οὐ κέν ὦ! κενάρῳ γυνῇ, μέλαν περὶ κητέουσα, ἐλθὼν, ἀλλὰ κέν αὐτοῦ ἀεικά πότιν ἐπίζησιν.
[εἰ πλεύονεσσα μαχίτου: οὐ δ’ οὐ κατὰ μοῦ ῥείον ἐκεῖθεν]
ἀλλ’ ἄγε, λειοὶ μὲν σκινδανθοὶ ἐπὶ ἐγὼ ἐκατός,
ποις καὶ ὅροινει Ἄκης ἄνθρωπος, οὐ τοῖς ἐς ἄρχης πατρῴοι ἑκὼν ἐκατοῦ.
ἀλλ’ ὡς καὶ δὴ ἡμαῖς καθῆκος ἀγγέλων
πεῦσεις εἰς Ἰδακή, τελεία δ’ ἡμῶν οὐ ποτὲ ταῦταν οὐ.


243—5. ἀταριητ., prob. a reduplicated form of ἀτηριη., from ἀνει but with ἀνει as in ἀταριηλος, ἀνδρας κ. πλεον., "its a hard thing for men though outnumbering (us) to do battle (with us) about a meal. For if Odys. himself were to return and try to drive us out, the attempt would be fatal to him."
v. 251 (see note there) was doubtless added by some disciple, who mistook the connexion of ἀνδράσι καὶ πλ. in 245, governing it by μαχηθώντα. That connexion is plain from 239—41. Leociotus takes up indignantly the closing sentence of Mentor’s speech; hence the word μετασ answers to παύροις μεγαστηρίας, and the ἀνδράς καὶ πλ. must mean not the same suitors, but the more numerous party to whom Mentor had appealed. The reading καὶ παύροις seems an attempt to reconcile 245 with 239—41, while governing ἀνδράς by μαχηθώντα.
251. εἰς τοι. This 2nd prostat., after the 1st with its apod. has been completed, is a clog to the sentence. With either reading this objection holds, unless εἰ be strained to mean καὶ εἰ; see E. 350—1. Then, if the text be taken, this upsets the condition (245 and 241) of superior numbers being against the suitors. If we read εἰ πλέονεσσα ἐκατός, this re-states that condition, most unsuitably to the stress laid by τοῦκα (246) on Odys. appearing personally: — which same applies to the sense suggested for the text by a Schol.; of his "fighting with more on his side". The other words, οὐ δ’ οὐ κ. μοῦ ῥείον εἰ, after ποιόν ἐκεῖθεν of 243, seem very feeble: the phrase, too, does not elsewhere ἢ occur with οὐ.

253. τοῦτω, said, as in 336, contemptuously. Telem. had asked the ἂγορη to further his voyage in quest of Odys. as a public errand. The suitors pass this by in derision; "Mentor and Hal. have taken his part, they are his father’s cronies, let them speed his errand"; cf. inf. 265, 306, 319. ἄρτυνος, as it is found with other objects, as ράγης, α, ἔλαχην, so with ὅλον here (mar.), meaning “prompt his journey”, i. e. prompt him to go.

255—7. ἔδω κ. τ.λ., "I rather think, etc," said ironically in derision of the want of decision attributable to Telem.
258. Τὸ Ἔθν. δάμα Φήμων. 263. ἦσσοςειδα. 267 Φοι.


αἰφνιδία, a further predicate, see Donaldis. Gr. Gr. § 489; in familiar English “he broke up the assembly quick”.

260—2. Purification was customary before prayer or sacrifice (mar.); cf. Her. Opp. 739—40. ἀλόγες, gen. of source whence the material of the act proceeded, cf. its use with ἐκ to aid the sense §. 224. ἐκ ποιεῖται by Seber’s index occurs in two divinI., 3 times in Ody.; ἐκ ποιεῖται once in I., twice in Ody. (mar.), ὡς ἐκ... a bird. She is recognized by Odys. as his “staunch comrade” in β. 200, γ. 210, and by the dogs in π. 162, but by others only in the moment of such disappearance e.g. α. 420, γ. 378. Observe here, that Mentor is not evacuated of his personality, any more than Telem., by the goddess assuming his form. The real Mentor loses that share in the poem’s action which we might have expected from β. 293—4, but we have a glimpse of him in propria persona in δ. 544 foll., where Noémon, from the presence of the real Mentor in Ithaca, suggests the inference that the Pseudo-Mentor, who had embarked, was a deity. Medon is aware of the disguised deity at last (ο. 445—9), but had perhaps heard Noémon’s statement, and had, further, witnessed the marvellous triumph of Odys., against enormous odds. Hence, perhaps, his conviction. The statement in π. 161 ὡς ταῦτα πάντα ἔχειν, ἐπὶ φανέρων εὐγενής, shows that such recognition was to the poet’s mind the privilege of the favoured few; cf. A. 197—8. The Phaeacians, whose position is wholly exceptional, ἐξὸς ἀνθρώπων ἀληθιστάνων, boast (γ. 201—6) of their privileged intimacy with the gods. H. seems to have thought that such intimacy was familiar in the earlier age, limited in the heroic, unknown — we may infer from ο. 485 — in his own. Nægelsbach § 114—6.
268. Φειδομένη. 269. φονίσσα Σίπεα. 272. Φίρον Φίσος. 275. Φίλσιμα. 280. Φέλπορος Φίγης. 283. Φιλασιν.

276—7. [Bek.] 281. τό Schol. II.

270—2. The drift of this speech is to throw Telem. on his own resources. ὁπέθεν "hereafter"; Homeric usage, contrary to ours, regards the future as behind, and the past as before, thus ἀμα πρόδω καὶ ἐπίστασσα Α. 343; means, "as well for the past as for the future". This is indeed the order of time itself. Render, "you will not turn out a coward or a fool, if indeed you have a drop of your father's spirit in you". A youth is often said to be "his father's son", when showing his father's spirit; hence she continues, "but if you are not his son etc." ἐνέστη, not elsewhere found in Homer, but—see Herod. IX. 3 ἀλλὰ οἱ δεινοὶ τις ἐνεστάκτο ἢμαρ (N1.). The name of his father acts like a spell on Telem., and this is the chief key to his character, see App. E. 3. He is recognized by Nestor from the judicious character of his address as Odysseus' son (y. 123—5); so is Pisastratus by Menelaus as Nestor's (8.206).—τελευτάει ἥργα & c. refers to his brave words in the Assembly, which now required energy (μένος 760) to accomplish them (N1).

276—7 are by Bek. set in the margin as suspicious; but they have the air of traditional saws current in the poet's time, familiar to every one, and needing no apology, in his hearers' view, for their introduction where the sense of the passage has only a general connexion with them. Cf. the similar maxim of Menel., διὰ δ' ἀεριόστου γόνος ἄνθρος ν. τ. λ., 8. 207—8. Observe, however, that to Mentor, as an elderly man addressing a young one, the γυμνοτευτήσιν or stating maxims is adapted (Aristot. Rhet. II. 21). N1. here cites Aristotle's remarks on the tendency of degeneracy to follow a certain analogy of type (Rhét. II. 15. 3). Telem. bears some such marks of a feebler copy of Odys.
35 σοι δ" ὅδες οὐκέτι θηρὸν ἀπέστεια, ἦν σὺ μενούμης τοιοῦ γὰρ τοῦ ἔκτος ἐγὼ πατρὸς εἶμι. δ" τοι νῦν θονὴν στελέω καὶ ἀμ" ἐφομαί αὐτός. ἀλλὰ σὺ μὲν πρὸς διάμαρτ' ἰὸν μισητῆρον ὁμιλεῖ, ὀπλασόν τε ἥματα καὶ ἀγγείας ἀκοὸν ἀπαντᾷ, 30 οἷον ἐν ἀμφιφορεσί καὶ ἀμφιτια, μυδελόν ἄνθρων, δέρμασιν ἐν πτικυνοῖν ἐγὼ δ' ἀνα δήμου ἐκάρους ἀλφ' ἐπελυτὴν ἀς συλλέξομαι· εἰσὶ δὲ νῆσις πολλαὶ ἐν ἀμφιάλῳ Ἰδαχ, νέω τε παλαια· τάναν μὲν τοίς ἐκάρους ἀναίωμον ἢ τειμ' ἀρρήν, 35 ἄκα δ' ἐφοπλάσσομαι ἐνηνόμεν' εὐφέρει πῦληρ." ὅς φάτ' ἀμφιαίαν κοιφή Αἰός· οὐδ' ἀρ' ἐκι θῆνε Τηλέμαχος παρέμεινεν, ἐκεῖ θεόν ἔκλεινος κόθην, βῆ δ' ἔναι πρὸς δόμα, σέλῳ τετυμένους ἤμορ, εὐρεῖ δ' ἄρα μυθητήρας ἀγνηνος ἐν μεγάροις, 30 χρ' αἰγὼς αἰνεμένως σαλώον δ' εὐνοῦσα ἐν αὔλῃ.


a day (not fixed)" i.e. some day: elsewhere defined by ἐως, "on this day", but also meaning "for a day's space". So, τοῖς ἔν ήμι, "thrice a day" (mar.). Ni. joins it with ἔχεσθαι = "daily near", but this lacks Homeric authority and is weak in sense. 229. Ἑκα, also ἧμα ήμα (mar.), "victual"; Eustath. says "properly the stalks of beans", which sense Curtius ascribes, s. v. θηραι, to istl., istl. For these forms, which resemble fem. and masc. plur, of which ημι might be epic neut., there seems no authority but Suidae, who renders it "chaff", which ήμι certainly means in s. 368. Several Scholl. explain it erroneously by ἄρνια ἀπὸ τοῦ Ιέων. — ἀγγεῖον ἄρ', "secure in vessels", for carriage and storage on board: ἀμφιφορίες and ἄκριτα are two varieties of ἀγγεῖα for liquids and solids respectively; the ἄκριτος is also a common receptacle for wine (mar.). Besold. Opp. 600 directs the storing of corn in ἀγγεῖας.

229. Ἀλφιτε, coupled sometimes with ἀκείατα (mar.), so ἀκείατα τα καὶ ἀλφιτα Χερων. VII. 110. ἀλφος ὁ δὲ albus seems to exhibit the root (Curtius 399), to which the epithet leucae also points, suggesting "white" meal (of barley, usage so limiting it) as meant. Observe that the ἀλφιστὸν ἀκνη ἀν. 355 means just the same as ἀλφιτα here and 354. οἱς apocopated occurs for the same. Ηγ. Ceres 208, ἀλσαρα and ἄλσα φαγέται are connected with ἄλσα, merely meaning "things ground", but by usage restricted to meal of wheat.

231. άκων, here = "waterproof", from the general idea of density which resists external action, hence used of houses, chests, armour, brushwood, and by metaphor of plan, counsel, etc. 300. ἀνεμεί, "ripping open", cf. καθαρὸν ἀνεμείνω (mar.) of a garment. The traditional sense of "flaying" seems a needless extension of the simple meaning of ἀνεμεί, nor does the καθαρὸς λύσος of Eurip. Elec. 826, "was ripping the flanks", confirm
it. Yet all the Scholiasts, and lexico-graphers from Hesychius, will have it "saying".

303—8. On the tone of this speech of Antin, see App. E. 6. The mock-assembly given in 306, "the Achaeans will do all you wish," may be compared with the contemptuous words of Leocritus in 253, and with what Telem. says in 265. — ἐπογ x. υ. l., see on δ. 610.

311. A line of balanced harmony expressive of the cheerful content and calm enjoyment of which it speaks. For ἄκεοντα see App. A 16; for ἐχριδινος see ἀκεοντα; cf. ἀκεοντα; ἐχριδινος; ἀναθεματιζω; ἀθριδινος; "mental power." Eustath. compares Herod. III. 134 οὐκενομοννομηται γαρ τοις σωμαται συνανημοναι και αθριδινονται; or specially "anger," cf. ἀθρινος; ἀθρινομοννομηται (mar.). For ἅτε ... ἃτε here, and ἃ ... ἃτε inf. 326—8, see App. A 11.

Πολυνος", this purpose is perhaps based on Mentos' words α. 284—5, 293—6 (which are perhaps alluded to in ἄλλων μυθον 314), by inferentially connecting the two heads of his advice; which, however, as given, seem not meant to be so connected; for there the errand to Sparta is suggested to obtain news merely. It is natural, however, that Telem., after proving the weakness of his party in the Assembly, should recur to Sparta as a probable source not only of tidings but of help. This is brought out plainly in the surmises of the hearers which follow inf. 325—6.

312. οὐδε ἄλλη x. υ. l., these words only re-affirm negatively the resolution
Diá τὴν Τηλέμαχον ἑκατονταετών ἁδησίαν ἐθάνατον καὶ τὴν δύναμιν τῆς ἀνοησίας ὑποτεθεῖται.

320. ἁπάντατο. 322. ἐπέλεεσον. 324. ἐθάνεσε. 331. αὐτῆς ἡ ἱκενεία.


ἐμπόροναι τῷ γὰρ νησί ἐπηβολὸς οὐδὲ ἐνετῶν 20 γέγονασι, ὡς νῦν ὑμῖν οὐκατε ἐρεῖνον εἰναι.

ἡ δὲ, καὶ ἐκ χειρὸς χείρα σπάσαι Ἀντινόοιο ἡλικίας δὲ δόμων κατὰ δικαὶ πένων ὁ δὲ εὐπλαγένων καὶ εὐπρομένων ἐπείξασιν. ὀδὲς δὲ τις ἑκάστες νέον ὑπερνοείερονται.

25 ὁ μάλα Τηλέμαχος φῶνον ἕκλειν μεμορίζεται ὑψὸς τινὸς ἐκ Παύλου ἅξει μικρότατος ἤματῶν τὸ γε καὶ Σπαρτῆς, ἐπεὶ νῦ περ Ἰερών ἐνως ἡ ἐκ Εὐριπίδης ἔθελε, πληραῖς ἀροῦν, ἕθεν, ἐφ' ἐνεδρίσθην ἡμοδίκη, φάρμακα ἐνείχυ.

30 ὁ δὲ βαλίς κρητικῆς καὶ ἡμέρας πάντας ὀλέσση ἐλλάσσει αὐτὸν εἰπεῖνε νέον ὑπερνοείερονταν "τις; ὡς ὣδ᾽ εἰ καὶ αὐτὸς ἱδιὸς κόλης ἐπὶ νησὸς τῆλες φίλων ἀπόλατος ἀλάμενος ὡς περὶ Ὄδυσσευς;"
γενέαν φαρμακοποιον έθνος. Of this treacherous use of poison the heroic legends contain no instance, and only this allusion to it from the suitors who stand the lowest in the scale of heroic morality.

334—6, said in derisive irony, "he will give us all the more trouble, for then we should have to divide the property &c.", which was exactly the consummation designed in their plans. τούτων, contemptuously, as mar.

337. υψόροφος. Φαλ. see App. F. 2 (29) end. κατεβήσα. This verb is used with accus. of object somewhat loosely by H. Thus we find κατεβάντω, ὑπέρωχα "went down from the upper-story", and κάθηθος κατεβήσα "went down by the ladder", here "to the chamber".

340—3. οἰκόποιον... τοιχοτότων, cf. mar. for instances of other rhyming lines, or members of lines: they are probably all accidental. έσω... "secured" probably to the wall is meant, but how is not clear; mere contact would be insufficient. εἶναι... τ. i.e. kept for the special contingency, referred to also in 351. — καλ "although".

345. ταμή, chief of the female domestics: the title is applied to (1) Eurycles; (2) Eurynomom (mar.), who was probably a younger woman and may be the ἀρησίλεχος ταμή of π. 152, cf. υ. 292—3. Thus in τ. 356 Eury, is described as ὀλγησαεδων "decreept". It seems to be asserted that she was always in the ἀλάμας — a poetic amplification of her vigilance, or else a tacit recognition of her deputy. The designation ταμή did not exclude the person from other special offices. Thus Eurycl. acts as ἀλετρομπόλως to Telem. ς. 428—9 and even here, when acting as ταμή, is called φίλη τρόφος in the same passage, inf. 361. We also find her setting out seats, ς. 32, ordering household work to the other servants, υ. 147 foll., and bathing Odys., τ. 356 foll. Cf. the office of Nausicaa's nurse, η. 7—13. Eury., as housekeeper, had charge of stores and oversight of domestics ς. 396, 431—3, but has the air of a factorum, turning her hand to whatever most needed her personal care. Similarly Eurym. bathed Odys., υ. 154, brought a seat for Penel, after conversing with her (probably not in the store-room τ. 96—7, so again υ. 495), and in ο. 169 is aloft in the ὑπερώχα. Eurym. further acts as ἀλετρομπόλως to Odys. and Penel. after aiding Eu- rycel. in preparing the bed, υ. 289—95. 346—53. δοταί, imperf. of δοταῖ, so π. 59. — ποινιδορ., cf. the παλαια τα
τὴν τοῖς Ἡλλάδας προσέπη Θάλαμονος καλέσσας·
"ματε", ἄγα δὴ ἢ μοί οἶνον ὑν ἀμφορεῦσιν ἀρφαιον
50 φόνον, ὦς μετὰ τὸν λαυράταον, ὅποιο σὺ φυλάσσας
κείμον οὐκείνη τὴν κάμμορον, εἰ ποθείνει ἐλθοῦν
διογενεῖς. Ὁ θάνατον καὶ Κᾳβάς ἀλώτας.
διήθηκα λ' εὐπλησθέν, καὶ παράμις ἢ ἀραῖον ἀπάντης.
ἐντε ὁ μοί ἀλφήτα ἔσορὲν ἐν καθαρῷ ἐφορέσω ἦρεται.
55 εἶκον δ' ἐστα μέτρα μονήρφιατον ἀράφιόν ἀκτῆς.
αὐτῆς δ' οὔ χάση. τά δ' ἄρσια τά πάντα τετείχον
ἐπερέως γὰρ ἐγὼ ἀρήσιαμα, ὅποτε κεν ὁ δὲ
μήτηρ εἰς ἑπερέως ἀπαυγηκώντο τέ κέμαθα.
ἐμι γὰρ ἐς Σακάτην τε καὶ ἐς Πύλουν ἡμαθέντα,
60 νόσουν πενεύσμενον παράδεξον κυλιὰν ἢν που ἀνόιον.
εὖ ἢν φάτω, κάκωσεν δ' ἐς φίλην τρόφον Ἐὐρυκλεια,
καὶ δ' ἀλοφριμοφόρη ἔπεκ πετρόεντα προσφήβα.


πολλὰ τα εἰδώς, καὶ μυρία ἔνθη, ἀπο-
πληροὶ Ἐφροὶ, ἀπεσταλμένοι ἐν Ἑλληνιστής
sup. 16, 18. In account of her "ex-
perience", trustiness, and attachment,
Eurypylus is called διὰ γνωσιῶν v. 147
— a high-ranking epithet, testifying
to the moral and social aspect of her
role servitude. Θάλαμονδε ζ., how
could he summon her to the chamber,
if according to 345—6 sup. she was
always there, and therefore there then?
Nd suggests ἔνθη for ἕνθη from ἔνθη in
the sense of "kept (the doors) fast";
but the difficulty rather arises from
the év, which implies that she was as
much inside as were the stores,
cf. év at 340. The θάλαμος or θάλαμοι
probably contained a range or row of
chambers (App. F. 2 (29) and note),
and to all there might be general access
during the doors described 344—5. It is
likely that the wine and oil would be
stored in a different compartment from
the treasuries of 338; cf. φ. 51—4.
Hence, if she were in one, and he
first reached the other, he might be
said to call her Ἐφροίδεν even though
she came from a Θάλαμος to him.
Thus the év ἦν γίνη ... ἔνθη means,
"was within the whole range of such
chambers"; they were never left on
account of the value of their stores.
Those whom this explanation dissatisfies
will probably have to alter the text,
as by reading Θάλαμον δὲ κάλεσσαν,
"called forth from", he being at
the door — or the like. μετά τοῦ,
the expectation of his father, now
keenly roused, peeps out in this detail
of his voyage: he will not take the
best — that is reserved for Odysseus,
— but the next best. λάβα: ob. ἔφη
a gull, s. 51. Ob. var. lect. λαφατε-
ρος. The spirit of the passage cer-
tainsly requires the superlative,
καλοῦν see on a. 163. — κοίμ., ἄρσον,
"secure with stoppers or capsules"; cf.
κοίμα φαρέτρος (mar.) "lid of quiver"
354—5. ἀλφήτα ἀλφίτον, see on
299 sup.
356. ἄρσια π. τετύχ., "be set
forth together ready". Bek, after
Aristarch, aspirates άρσιος.
357—9. ἄρσιος, as we say, "shall
take myself off". For Sparta and
Επιφρύ see App. D. 3, 8. For Πύλου
μαχαθ.: see App. A. 12.
361—2. ἔνθη, ἔνθη, as though
she came from a Θάλαμος to him.
Thus the év ἦν γίνη ... ἔνθη means,
"was within the whole range of such
chambers"; they were never left on
363. ὍΔΗΣΕΙΑ Β. 363—385. [DAY II]

56

τίπτε δέ τοι, φίλε τέκνον, ἐνι φρεσκό τούτο νόμημα ἐκλέπο; πῦ δ’ ἐξέλεξε λευκὴν πολλήν ἐπὶ γασόν, b
μοῦνος οὖν ἀγαθοτέρος; d ὁ δ’ ὄλετο τριλόθη πάτρης c
διογενῆς Ὀδυσσέως ἀλλογνώτῳ d ἐνὶ δήμῳ.
οὐ δὲ τοῖς αὐτᾶ ἐντει λαβά φρασίσθωται ὀξίως,
εἰς δὲ ὀλῶ φθίνῃ, τάδε δ’ αὐτὸ πάντα δᾶσονται.f
αλλὰ μὲν αὐθιν' ἐπὶ σοῦ καθῆμενως k σοῦδέ τι σε χρή
πώντωνm εsław ατρυγύτων καὶ πάσχειν υοῦ ἀλλαγήθαι.n

3' τὴν δ’ αὐτ Ἡλεμαχος πεπυμένος o ἀντίκεν ἡδα
“θάρσει, μαί,” ἐπεὶ οὐ τοῖς ἄνευς θεοῦ περὶ γε βουλή.
αλλ’ ὅμοιον μὴ μιτρὸν φύλη τάδε μωθήθαισα,
πρὸν γ’ οὖν ἐν ἐνδεκάτη t ἐν δυσδεκάτη t τε γένηται,
ἡ αὐτὴν ποθέσαν καὶ ἀμφορμένους ἀκοῦσαι, c
ὡς αὖ μὴ πλαώνοι ματὶ χρόνα καλὸν ἱππη.’’ u

3' ὥς ὁ’ ἄρη, γοφὰς δὲ θεόν μέγαν ὄρκον ἀπόμυναν.v
αὐτὰ ἐπεὶ ὁ ὅμοιος τε τελευτήσει τε τοὔ ὄρκον,
εὐπηθεὶς w ἐπεῖτα οἱ οἶνον εἰν ἀμφορευμένοι ἁφέσαν,
ἐν ἐδ ἄλκριτα χεῖνεν εὖ όφρας ἐς ἑροτευτ.

3' Ἡλεμαχος δ’ ἐς δόματ’ ὅνων μνηστήρων x ὀμίλεων.
ἐνεθ’ τις γάρ ἀλλ’ ἐνόησε θεῖος γνωσβαίναι θημῆς,
Ἡλεμαχος δ’ ἐκεῖνα κατὰ κτόλιν ῥέχον πάντη,
καὶ ὅρασι εἰκάστος φασι παραστημένη φάτῳ yz μθοῦν,
ἐσπερίον δ’ ἐπὶ νῆας θεους c ἀγρεθέναι ἀνέχειν.

379. legend. Φαίουν ἐπετικά Ὀσ αὐτίκα’. 380. Φαίν. 383. Φειάκτα omesso δ’ et ad fin. 382 plene distino. 384. Φειάκτα. 385. Φεισοδοῦς.


367. ὀδύσωσ as ὀδυσώ 270, where see note.

368. ὕθες ... δάσοντει, see App. A. 9 (g) on this change of moods.

373—4. μνῆσθαι, see on 280 sup. παλιν γ’. the full form is παλιν γ’ αὐτὸν Donalds. Gr. Gr. § 583 (e); παλιν may be followed by a subjunct. (or, tense so requiring, by an optat.) when a negat., as ποῖ 373, has preceded, by an inf. whether affirm. or neg. has preceded. ἐνδεκάτη x. x. l. i. cf. Hor. Sat. II. vi. 40 septima octavo proximo, … annus, and our similarly formulaic way of speaking "the eleventh or twelfth". So the tenth day, i.e. the ninth with one complementary, is the most frequent Homeric speech (mar.); cf. Hes. Theog. 502—3. Telem. here takes fuller measure, perhaps to allow for unforeseen impediments; so does Menel., in the spirit of hospitality. δ. 588, when pressing his stay.

377. ἀπωμνίου = ὁμ://' μή, 373; cf. ἀπωμνίου, which sometimes = ἀπωμνίου strengthened, so ἀπωμνίου in Thucyd. V. 50. is ὁμ://' strengthened, but never so in H. 380. ἄλκριτα see on 290 sup.

384—5. Comp. with this the proceedings of Odys. in the Grecian camp, B. 189 foll.

385—92. ἀγρεθεῖν is 2. aor., as ἀγροῦντο, Σ. 245, ἀγρεθεῖν var. lect.
387. Foul. 392. Αξίωμεν Χελατον. 401. Φιλομάνη.

is pres. For ἵπποθεντο a pres. ἵπποθενται occurs. For the form in -θον see the list of such verbs in Jell Gr. Gr. § 263, obs. I., cf. § 248 a. - ἄνωψεν, for a defence of the final ν in the pluperf. 3rd sing. see Bek. Homer. Blätt. II. p. 29. On the names Noémos and Phronius see one. 144. - οἱ ... ὑπὲρδε, "undertook it at her request." In the recurring v. 388 the effect of sunset as casting into gloom the roads before a traveller seems intended. ὅπλα, "tackle," in sing. "a rope" (mar.) see App. Π. 1 (7).

395—7. ὅλον, "drowsiness," the imperfect πλῆκτος, ἔδραλε, Νότος, denote its effect as sustained. ἕτερον οὖν see on α. 186. 400—3. ἐξοργισμένοι, cf. ἐξοργιστικόν unice lect. ἐν νοστηρίῳ, sometimes written as one word ἐξοργιστικόν. καινόν, here neut., is also transit, with name of place; εὖ ναιμένος is a more common formula. ἐσόμενος, this and καθ διακρατοῦσαν 408, being in II. epithets of Ἀγαθάκη, are used of Ithacans, as being of that race. ἐπηλεύον, if literally meant, they would be sitting (cf. 408), on the shore oar in hand, "man and oar being inseparable" (Arnold's Thucyd. vol. I. App. III.). With this accords § 782 showing that the oars were put on board. So Elpenor begs that his oar, with which he rowed in life, may be set up as his personal badge over his tomb. η. 77—8; see App. Π. 1 (13) (14). ἐπήλευον, elsewhere is epith. of the ship. 405—6. This dependence of Telem. for his smallest actions on the guidance of Pallas, supposed by him Mentor (so 416—7 infra), illustrates his character as yet unformed, see App. Π. 3.
58  ΟΔΤΣΕΞΙΑΣ Β. 428—426. [DAY II.

eφον έπειτ’ επί δυν ταχε χρωσάντας έταίρους.

tοιοὶ δὲ και μετείχοι ἐρήμη ὡς Θηλεμάχου

ἀτένετε φίλοι, ὡς φερομένη πάντα γυνή, ἢ

ἀδρό ώς μνωράν μήτηρ δ’ ημή οὐ τι πέπεσται,

ουδ’ Ἀλλαί διωμα, μία δ’ οὐθ μοῦν ικουσίαν.’

ὡς ἀρα φανήσας ἰησαντο, τοι δ’ ἀμ’ ἐπινομ. ὃ

ο’ δ’ ἀρα πάντα φιοντες ἐνεύσαμε ἐπὶ νηλο

κατέσαν, ὡς ἐκέλευσεν Οδυσσέης φίλος νῦν.

ὥς δ’ ἀρα Θηλεμάχος ήτος βαθμ’, ἤρε κ’ Ἀθηνήν,

νηλ’ δ’ ἐν προμνή’ κατ’ ἂρ’ ἐξετο. ἄγει δ’ ἐρ’

αὐτής ἐξετο. Θηλεμάχος τοι δε προμνή’’ ἐκλαν.

ἀν’ δὲ και κατ’ βάντες ὑπὲρ ηλιαί καθεῖν.

tολοῦ δ’ ἐκενον ὡμον’ ἐν κλακανικος Ἀθηνήν,

ἀκαρνάζε γάρ σφυρον’ καὶ καλάδον’’ ἐν ὑψοτάκτων.

Θηλεμάχος δ’ ἐπάνω ευπρόσφατον ἐκέλευσεν

ὀπλων’ ἀπεσταί’ τοι δ’ ὑπάρχοντος ἀκουσαν.

ἰστον δ’ εἰλάτων κολῆς ἐνυπόθε μεθόδομον

ςτήσαν περιντας, κατα δ’ ὑπεράποινον ἐδεσαν.

ἐκλαν δ’ ἤτοια λευκα’ ἐνυστρεπται’’ μοθεν.

409. μετέθειπ’ Ἀγ. 421. Γολυπᾶ.


409—10. ἐρήμη ἔσαι, Bek. writes ἐπαι. The denoting a person by a conspicuous quality is a form of language widely diffused, cf. βῆ Ηρακλείη (mar). Ni. adds ες θάμασες βῆς Ἡρακλ., Hes. Theog. 332. ερήμη, prob. as being of kingly race, cf. ἀποθεόθαι βασιλῆς. For ἐρήμη see on 289.

411. ἀθρό’, see on 356. ἐκδει, this reading is preferable to ἐσοι, there being no call for a dative of special limitation in the action.

415. πρόγος, Jel Gr. Gr. § 624 obs. refers this to the head of gen. participle (as implying the part of the ship which he reached), or local.

417-8. προμνή . . . προμνής, see App. F. 1 (5) (10) (11). These προ-

μνής (πελεμάτω) fastened the ship to the shore, after she had been launched.

420. Ικέμενον is referred by Doederl. to ἐκδομα as meaning “to suit”, or “comply with”, in which sense, as ἐκδομα is the real word, τοιοι δ’ ἐκ-

κεμενον would be needed. Ni. refers it to ημάς “moiture”. not, however, taking δεκέμα to mean “moist” (cf. ἀνδραμαν μόνον οὕγον ἀρωτων), but “smoothly and equally gliding”. This seems forced. The simplest way is to take it from φλοῦτο, but why it should lose the breathing is difficult to say. Perhaps it is a touch of nautical vernacular. Similarly we—and ἐκ αὐτος but ἐκ μιας. — ὁμος is doubtless a form of ἀναμον, cf. άκοπος, προκοπες. ἀπαναμον. 421—2. ἀκραῖος, the Scholar’s meaning of ἀκραῖος ἰμα, “flowing neither too much nor too little”, is the best; cf. ἀκαλυκς, δυσμας. For ἐποπρόφας a Schol. has ἐποπρύων, doubtless based on ἐποπρύνος max inf. κελαδον. Löwe would refer this to πόνον, as more used in H. of the roar of water; he perhaps overlooked Ζέφυρον κελα-

dεινόν (mar.). Here position also awards it rather to Ζέφυρον.

424—6. ἱστον, in form identical with
DAY II.]

428. μίξα Flaxe. 431. Συλλογικον.

430. Ὀδηγεῖς Schol. P. 434 † Schol. W. 8, Bek. annot.

ιστὸν “weaver’s beam”, also “web”, 109 sup. — μεσός, see App. F. 1. (6). — εὐστρέφεται, see App. F. 1. (8); the forms εὐστρέφω, εὐστρέφοις, also occur (mar.).

427—34. The melodious flow of these lines is admirable. The line describing the sail-hoisting is succeeded by a dactylic burst, as if to mark the bounding of the vessel. Observe also the sudden stability introduced into this billowy measure by the spondai stables (Hor. de A. P. 256.) in 431, where the bowls are set in equilibrium, as it were, by a dactylic between two spondaic dipodia. With this metrical effect may be contrasted that of Virg. Æn. III. 208 Anniitī toryndn spumas et carula verrunt, in which the measured ear-stroke seems imitated in the train of spondees. On αὕριον ... στείρη see App. F. 1. (2). — laxe, also τ (mar.), is used of a bow-twang, war-shout, trumpet-call, and of water hissing on hot iron (mar.). σηδάμω, “having made fast the sheets”, used in hoisting the sails, ἐπιστέφω, see on a. 148. ἕως, acc. “during the early morning”, cf. ρόως 105; besides this, Ni., following Eustath., gives three senses, further extended, of ἕως, viz. (1) the forenoon, (2) the whole day till sunset, (3) the νυκτήμερον of 24 hours. (1) may be allowed, as the terminus a quo is put for the space it helps to measure; so in ἀχρα μὲν ἤδω ἄει ἐξέπε αἰρον ἦμαρ, so ἤδω, ἐςλή, and the μέσον ἦμαρ, which sunders them, make up the day: but (2) and (3) are mere poetical figures of part for whole, as “mornings” are used for days, “summers” for years in English poetry. In v. 93—5 the idea of this word ἕως is expanded into 3 lines of description.

Bek. attaches v. 434 to the first paragraph of book III. With it the third day begins.
268. Μέντορα "ειδομένη ήμεν δέμας ἢδε καὶ αὐδήν,
καὶ μιν φωνήσας ἔπεα πεπέφνετα προσώπυδον.
"Τῆλεμαχῷ, οὖν ὁδηγοῖ κακὸς ἐστει οὐδ' ἄνοιήμας, 2;
ἐλ' τοι σοῦ πατρὸς ἐνέστηκαν μένος ἡ
οἶδος ἐκέννος ἐν τῇ ἀρχῇ ἔφευγεν ἡ ἐπος τε
οὐ τοῦ ἔπευθε ἀλήθεια ὅδος ἔσται οὐδὲ ἀκέλπος.
ἐλ' δ' οὐ κείνου γ' ἔστι γὼν καὶ Ἑπελοχέος,
οὐ σὲ γ' ἔπειτα ἔθελα τελευτήσειν ἡ μενοῦσα.
2; παῦροι γὰρ τοι παῖδες ὅμοιοι παῖτε πέλοντά,
οἱ πλέονες κακίστου, παῦροι δέ τε πατρὸς ἄρεοι.
καὶ ἀλλ' ἔπαι οὖν ὁδηγὸς κακὸς ἐστει οὐδ' ἄνοιήμας,
οὐδὲ σε πάρχῃ μὲ μήτης Ὀδυσσεὺς προδέλαυεν,
παυληρή τοι ἐπείτα τελευτήσεις τά τε ἔρχεται. 21
τῷ νῦν μνηστήριον μὲν εν βούλῃν τὸ νῦν τε
ἀράφεσικον, ἐπεὶ οὐ τι νοήμονε ὁμοῦ δίκαιον,
οὐδὲν τι δίκαιον δίκαιον καὶ κηρὰ μελαινὰς,
δ' δὴ σφι σχέδον ἔστω, ἐν' οἳ θείαι πάντας ὅλοςθαι.

269. Φαίδομένη.
270. Ἐπέσωκα Ἱππακ. 271. Φέροις ἱππόσ. 272. Ἰππαλκ. 273. Φέρων Ἱππακ.
280. Φελπορή Φιλχα. 283. Ἱσιασίν.

276—7. [ ] Bek. 281. τὸ Ἡσιοδοσ. II.

270. The drift of this speech is to throw Telem. on his own resources, δικτιν "hereafter"; Homeric usage, contrary to ours, regards the future as behind, and the past as before, thus δικτιν καὶ ἐπείθον A. 343; means, "as well for the past as for the future". This is indeed the order of time itself. Render, "you will not turn out a coward or a fool, if indeed you have a drop of your father's spirit in you". A youth is often said to be "his father's son", when showing his father's spirit; hence she continues, "but if you are not his son etc." ἐνέστηκαν, not elsewhere found in Homer, but see Herod. IX. 3 ἀλλά οἱ δεινοὶ τις ἐνέστηκαν ἄρομα (Ni.). The name of his father acts like a spell on Telem., and this is the chief key to his character, see App. E. 3. He is recognized by Nestor from the judicious character of his address as Odysseus' son (y. 123—5); so is Pisistratus by Menelaus as Nestor's (3.206).—τελευτήσα ἔρχεται. x. 1. 2 refers to his brave words in the Assembly, which now required energy (μένος ἡ) to accomplish them (Ni.).
275—7 are by Bek. set in the margin as suspicious; but they have the air of traditional saws current in the poet's time, familiar to every one, and needing no apology, in his hearers' view, for their introduction where the sense of the passage has only a general connexion with them. Cf. the similar maxim of Menel., ἡ ἐκ τ' ἀνά

γνώστας γόνος ἂνφος ν. τ. λ., δ. 207—8. Observe, however, that to Mentor, as an elderly man addressing a young one, the γνωρίσθαι or stating maxims is adapted (Aristot. Rhet. II. 21). Ni. here cites Aristole's remarks on the tendency of degeneracy to follow a certain analogy of type (Rhet. II. 15. 3). Telem. bear some such marks of a feeble copy of Odys.
280. τελευτήσα, the aer. often follows phrases of hoping, promising, and others where a fut. might be expected (mar.), cf. Æschyl. Prom. 685—6, ἐν διό εἰς μολένεν κεραυνον, following μυθείς ἤ

281. ἐὰν "never mind". νοῦν, see on a. 3. — νοῆμον, this word is limited in H. to the Ody. and to this context. Νοῦμον becomes a proper name in 386, like the Latin Cato.
284. ἕντ' ἦματι, with οἶκος, "upon
35 σοι δ' ἄδος οὐκέτι θηρών ἀπέσεται, ἣν σὺ μενονής
τοῖς βαρύ καὶ ἐδραίος. ἔφη εἰς τοῦ ἐκαλοῦ ἐξηγοῦμαι ἄνθρωπον, ἐξ ὑμείς στελέχους καὶ ἄρτον ἐφομοι ἀνθρώπῳ. ἀλλὰ σὺ μὲν πρὸς διάμαζειν ἐνώ μνηστηρίους διόλους, ἐκπευτό τ' ἡμέρας καὶ ἀγγείων ἀρούμαν ἀπαίτητα, ὡς οἱ νύμφαι καὶ ἄρτοις καὶ άλφαι, μελέταν ἄνθροπον, δέμασιν ἐν πυκνοτών ἐκ τούτων ἀνά δῆμον ἐκαλοῦμαι.

290. Ἀπόκορον

302. οἱ Φένοι. 304. Φέγγον Φένοι. 312. οἱ Φάλης.


it. Yet all the Scholiasts, and lexicographers from Hesychius, will have it "saying".

303—9. On the tone of this speech of Antin. see App. E. 6. The mock-assurance given in 306, "the Achaeans will do all you wish", may be compared with the contemptuous words of Leoncratus in 253, and with what Telem. says in 365. — ἐποικον τ. Ι., see on δ. 610.


313. ἔτει is aor. according to Herm. (Ni.), whether so, or as Donalds. Gr. Gr. §. 321 gives it, imperfect, its analogy with ημι from εἰμι, εσθι, in all persons, is observable.

315—7. ἀκέντον ποιμενάν. This sentence well brings out the difference in sense between these two words; cf. Ποίμων the oracle, as that which informs, in which however H. has δ. Curtius (289) traces this force in the Sanskrit words related to स्थ- — θε-μα, "mental power". Eustath. compares Horod. IV. 134 σκαλαλεύοντας γὰρ τὰ πάντα ἀναστηκότα τινας παρά τοῖς; or specially "anger", cf. γαλος, ὅστε .... ἄνδρον ἐν σπείρασιν ἀπέκτειν (mar.). For ἦδε ... ἦδε, and ἦδε ἦδε ἦδε inf. 326—8, see App. A 11.

Ποίμων', this purpose is perhaps based on Mentes' words α. 284—5, 293—6 (which are perhaps alluded to in ἅλλαν μάθην 314), by inferentially connecting the two heads of his advice; which, however, as given, seem not meant to be so connected; for there the errand to Sparta is suggested to obtain news merely. It is natural, however, that Telem., after proving the weakness of his party in the Assembly, should recur to Sparta as a probable source not only of tidings but of help. This is brought out plainly in the surmises of the hearers which follow inf. 325—6.

318. οὖν' ἄλλη τ. Ι., these words only re-affirm negatively the resolution
The text provided seems to be a page from a Greek text, likely a historical or philosophical work, given the context and the style of the writing. However, without proper formatting and context, it's challenging to transcribe accurately. The image shows a page with Greek text, and the content appears to be a continuation of previous sentences, discussing various historical or philosophical points.

For a more accurate transcription, a trained Greek scholar would be necessary. The text is not immediately accessible for transcription due to its complex nature and potential historical significance.
οὐκόν κεν, καὶ μᾶλλον ὄψιντειννά κόνον ἕμμιν·
κτίματα γὰρ κενά πάντας διασαλέθης, οἵκαί δ' αὐτή
tοῦτον μητρέα δοῦμεν ἔχειν ἃν ὅς τις ἐπινίοι."]

ὡς φαίνει, δ' ὑψόφορον ἄλαμβανον κατεβάσας πατρός,
εὐφώνον, ὅτι νητὸς χαυσίον καὶ χαλίκος ἐκείνον,
ἐσθεῖσι τ' ἐν χρησίσιν, ἄλει τ' εὐάδες ἐλαίον·
ἐν δὲ πόθῳ οὖνομ παλαιὸν ἑυδύνατοι
ἐστάσαν, ἀφρετον θεὸν ποτῶν ἐντὸς ἔχουσες,
ἐξεῖρι ποτὶ τοῖχον ἀργότερες, εἰ ποτ' ὡς Ὀδυσσεύς
ποιάδες νοούσας, καὶ ἀλγεναὶ πολλὰ μορφής,
χλησταὶ δ' ἔπεσαν σανίδες πυκνών ἀράμων,
διώκεις ἐν δὲ γυνὴ ταυτήν νύκτας τ' εἰ καὶ ἤμαρ
ἐχεῖ, ἡ πάντες ἐφύλασσε νόον πολυρείτην,
Εὐρύκλεις̣, Ὀμός Θυμάτης Πεισιφώδες.

τὴν τότε Θηλόμαχος προεδρήσει θαλαμόνδε καλόσεας·
"ματ", ἄγε δὴ μοι οἶλον ἐν ἀμφισβεσίνοις· ἀφύσιον
50 θάντον, ὃς μετὰ τὸν λαμπάτωσ, ὃ ὑπό φιλαδέσσες
κείνον ὑμεμένη τὸν κάμμορον, εἰ ποθὲν ἐλθόη
διογνησιόν. Ὅδε οὖν ἄνατον καὶ Κῆφας ἄλυσης.
διήθενα δ' ἔκπληςθών, καὶ παιμέαν ἄρον ἀπαντάς.
ἐνε δὲ μοι ἄλφιταν ἡμῶν ἐν προφαϊὲσσι φορούμεναι.
55 εἰςοι δ' ἐστα μέσησ μοι ἀληφάτου ἀλφιτόν ἀντήζη.
αὐτή δ' οὐ ζώει· τάδ' ἄθροικον πάντα τετυχόν
ἐσπέριος γὰρ ἐγὼν αἰρήσομαι, ὧποτο κεν δὴ
μήτηρ εἰς ὑπεροχὴ ἀναβή καθότο τε μέθεται.
ἐμι γὰρ ἐς Σάμφην τε καὶ ἐς Πύλων ἡμαθότενα,
60 νόστου πενυσμένος πατρὸς φίλον, ἥν οὐκ ἁκούσω.
"οὐ μά φῶτο, καίκυνον δὲ φίλη τροφὸς Εὐρυκλεᾶ,
καὶ δ' ὁ ὀλοφυρομένη ἑσε ἐτεροφέντα προσφῆνα

ΔΑΥΗ II.

... δέ τοι, φίλε τέκνον, ἐνι φρεσκο τούτο νόμα ἐπέλεπο; τῇ δ' ἐθέλεσε ἴναι πολλὴν ἐπὶ γεῖναι, μοῦνος εἰς ἄγαθέστατος; δ' ὅ δ' ἠλέσα τιμὸν πάτηρ ἔλεγεν εὐλογον Ἰδωσεν ἀλλομνατὸν ἐνὶ δήμῳ. δέ τοι αὐτίκα λόγοι κακὰ φρονέονται ὀπίσω, ὅς κε δύλω φιλός, τάδε δ' αὐτὸ πάντα δάονται. ἀλλὰ μὲν αὐθίν ἐπὶ σοι τὸ καθήμενος συνδέετε τε σε καθο πόντον ἐπὶ ἀφρόγενον κακὰ πάσχειν οὐδ' ἀλλακηθαὶ. τὴν δ' ἀν Κυλέμαχος πεπνυμένος ἀνείων ἡμᾶς ἁγάρства, κατ' ἐπεὶ σε τοῦ ἄνδρα θεοῦ ὅτι ζωός οὐ. ἀλλ' ὀμοσον μή μητρὶ φιλῆ τάδε μνημησάσθαι, πολὺ γ' ἢ ἂν ἔνθεκατη τῇ διανοηκατῇ τῇ γέννηται, ἡ αὐτὴν ποθέα τα καὶ αὐτομεθυρήσας καὶ ἀφρομεθυρῆς ἀκουσα, ὅς ἂν μη κλαυόντας κατά χρόος καλῶν ἱππῶν. ὁδὸν κατ' ἐπείμενον οἱ ὄνουν ἐν ἀμφιφορεσίν ἐφόσουν, ἐν δὲ οἱ θηρία ποιεῖν οἱ διαφανοὶ ἄροι καθαρής. θηλέμαχος δ' ἐς δούλων ἰδὼν μνηστήσων ὑμέλειαν. ἐνθ' ἄντι ἄλλ' ἐνώπησε Θεός γενομένως ᾿Αθηνή, θηλέμαχος δ' ἐκείνα κατὰ πυὸν ἄφεντο πάνη, καὶ ὅ ἄνα ἐκάστη ριόλι παράτατομενή φατότο μοῦδον, ἐσπερέοις ἐπ' ἐν ἁγάρα θεοῦ τε ἀγερεθάκα αὐτοκειάν.
§ 35. ἐνθάδε ἐνοπτέομεθα γλαυκοκίς Ἀθηνήν·
βή δ' ἐναὶ πρὸς δοματί' Ὀδυσσήος θεοὶο.

25 ἐνθάδε μνητήρεσσον ἐὼν γλαυκόν ἐχέων,
πλαζόμενος δὲ πίνοντας, χείρων δ' ἐθάλαττον ἔπεσεν.
οὐ δ' εὔδησιν ἀφ' ἄλλων κατὰ πτόλεμαι, οὐδ' ἄρ' ἐκ δὴν εἰσίν·
ἐπεὶ σφόνιν ἔνιον ἐπὶ βλέφαλοις ἐπικείμενον·
ἀλλ' Ἰηλάμαχον προφέρει γλαυκόποις Ἀθηνήν·

30 ἐκπροκαλεὶ σαμεύνι μεγαρόν ἐτ' ναίεταῖον,
Μέντορι ἐδομένη ἥμις ὅθεν καὶ αὖθιν·
"Ἰηλαμάχε· ἤδη μὲν τοις ἐνακτίγιοις ἐκάθεν·
ἐκατερτίποι, τὴν σὴν ποτιδεύσανεν ὁρμήν·
ἀλλ' ἰδοτι μην διατιθάμενον ὀδόν·"

35 ὡς ἄρα φανέραν, ὑγίατον Παλλάς Ἀθηνήν·
καρπαλίμως· δ' ἐπείτε μετ' ἱκαναί βασίλειον,
αὐτάρκη· ἐπεί δ' ἐπὶ νὴν καταλύουν ἥδε Θαλάσσαν,

387. Τοι. 392. ἐτρώσεσ Ἐκαστον. 401. Πειδομένη.

391. Ηαρλ. Σ. Βωλ., Ἑρακλείτη Cernes. Ερν. Κλ. εἴδ. Οξόν. 392. προ Ἀθηνοῦ,
αὐτήν Ηαρλ. var. lect. Σχολ. Η. 404 1 Ζενόν., Σχολ. Μ.
Το ιό της ιατρικής στη σημερινή μας ζωή είναι αυστηρός και συχνά απλούστερος από ό,τι η φθόγγος της ιστορίας της ιατρικής. Οι πρώτοι που καταγράφουν με αυτήν την ιστορία είναι οι Αρχαίοι Οίκοι, οι οποίοι απεικονίζουν την ανθρώπινη ζωή με τη χρήση περιστατικών και φαινομένων στην ικανότητα τους να θεωρήσουν την ελευθερία της υγείας και της ασθένειας. Το έργο του ιατρού ή του ιούτορα δεν είναι μόνο μια επίτευξη, αλλά ένα μάθημα που πρέπει να εξευρετηθεί καθημερινά.

Επομένως, η επιστήμη της ιατρικής είναι ένας συναρπαστικός δρόμος που πρέπει να θεωρηθεί με την αρετή των πρώτων της περιόδου και την ευμετάβαλλε την ικανότητα τους να ανταρσάνται την ασθένεια και το θάνατο. Η ιατρική είναι ένας δρόμος που δεν περιορίζεται στον χώρο της ιατρικής, αλλά είναι τμήμα του πολιτισμού και της εθνικής μας ιστορίας.
DAY II.

ΟΔΤΧΗΣΗ Β. 427—434.

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428. μέγα Φλαξ. 431. Σολων.

430. Τῆς ἀναπτεῖς Schol. Ρ. 434 + Schol. Ψ. 8, Bek. annot.

ιστὸν “weaver’s beam”, also “web”, 109 sup. — μέσος, see App. F. 1. (6). — εὐστρεφὴς, see App. F. 1. (8); the forms εὐστρεφης, εὐστρεφός, also occur (mar.).

The melodious flow of these lines is admirable. The line describing the sail hoisting is succeeded by a dactylic burst, as if to mark the bounding of the vessel. Observe also the sudden stability introduced into this billowy measure by the spondei stabiles (Hor. de A. P. 256.) in 431, where the bowls are set in equilibrium, as it were, by a dactylic between two spondaic dipodia. With this metrical effect may be contrasted that of Virg. Aen. III. 208 Ἀμνίτικος ἐνγραφὴν spumam et corvula verrunt, in which the measured oar-stroke seems imitated in the train of spondees. On αὐφλ. . . . στείρας see App. F. 1. (2). — ἡχες, also τ. (mar.), is used of a bow-twang, war-shout, trumpet-call, and of water hissing on hot iron (mar.). Σησάμω, “having made fast the sheets”, used in hoisting the sails. ἐπιστέρω, see on α. 148. όο, acc. “during the early morning”, cf. ὑπότασις 105; besides this, Ni., following Eustath., gives three senses, further extended, of όο, viz. (1) the forenoon, (2) the whole day till sunset, (3) the νυκτήμερον of 24 hours. (1) may be allowed, as the terminus a quo is put for the space it helps to measure; so in ἄφρα μὲν όος τον καλ ἄκτη 

ἔρον ἡμαρ; so όος, δείπνα, and the 

μέσον ἡμαρ, which sundered them, make the up the day: but (2) and (3) are mere poetic figures of part for whole, as “morns” are used for days, “summers” for years in English poetry. In v. 93—5 the idea of this word όο is expanded into 3 lines of description.

Bek. attaches v. 434 to the first paragraph of book III. With it the third day begins.
ΟΔΤΣΣΕΙΑΣ Μ.
SUMMARY OF BOOK III.

On the morning of the third day Telemachus, with Pallas in the guise of Mentor, lands at Pylus, where he finds Nestor with his family and the whole Pylian population sacrificing to Poseidon on the shore. They are hospitably invited to share the banquet. Pallas, receiving the cup, prays to Poseidon, as does Telemachus, and they join the feast; after which Nestor enquires who they are, and what their errand (1—74).

Telemachus states his purpose of enquiry for his father, and begs for any news of him (75—101).

Nestor in reply gives a narrative of how the war closed with divided counsels, he himself with some others coming home straightway, Odysseus and the rest waiting to gratify Agamemnon, who was lingering in hopes to propitiate Pallas, but in vain. He mentions Agamemnon's fate and how it was avenged (102—200).

Telemachus opens the question of his domestic troubles. Nestor encourages him to hope for Odysseus' return. He replies despondingly, and enquires more particularly about Menelaus (201—252).

Nestor relates in fuller detail the course pursued by Aegisthus, and how Menelaus was driven by the loss of his pilot and stress of weather to Egypt, whilst his brother's death, as also Orestes' return and vengeance, took place before his wanderings ended. He advises Telemachus to go to Menelaus at Sparta, and offers him conduct thither (253—328).

Telemachus accepts Nestor's invitation to sleep at his palace, while Pallas, disappearing under the form of a bird, is recognized by Nestor, who vows a sacrifice, and all retire to rest (329—403).

The fourth day opens with the sacrifice, as vowed, to Pallas, described with much solemnity: the usual banquet follows; on which Nestor at once gives orders to prepare for the journey to Sparta. Pisistratus accompanies Telemachus. They halt for the night at Pheres, and spend the fifth day on the journey thence to Sparta (404—497).
Τὰ ἐν Πῦ λα.

Ἡλίος ὁ ἄνωφος, λῆκων περικάλλες λίμνης, οὕρανον ἐς πολύχαλκον, ἵ ἀδανάτωσι φαείνοι
καὶ ἑντοίκοι βροτοῦ τοῦ ἐπὶ κείδωρον ἠρουρον
οἱ δὲ Πῦλον Νηλός ἐκτίμενον πτολέμεθον
5 ἱερ. τὸ δ’ ἐπὶ διυλθάλας ἑλὰ ἑξόν
ταῦτος παμμέλανας, ἂν ἐνσήχθην κυανοχαίτη.


1—4. The break of the third day. Λίμνης, Eelius, viewed in reference to the whole physical system, rises out of and sinks into the Ocean river. But to those voyaging by sea he would seem to rise from it; and, as λίμνη in H. certainly signifies the sea close to shore, or between islands (mar.), it might well suit here, where they are close to the N. E. coast of Peloponnesus. In θ., where λίμ. occurs in some copies of the Xanthus, δίυς is a better reading. In Hesiod Theog. 364 foll. the daughter- nymphs of Ocean haunt γαῖαν καὶ βασίθρε Λίμνης as if = θαλάσσης. Later poets use it freely in that sense, as Virgil uses stagna, nava, etc., as Eurip. Hec. 446. ἄπε ὡδμα λίμον. On the mythical cosmography of Eelius see Völcker Homer. Geogr. S. 15, p. 20. — Πολύχαλκον, conveys the notion of stability, so firmamentum, LXX. στέρεως, and the Heb. בֶּן, which they render, which means something surrounded, as if metallic. So Pind. Nem. VI. 3—4, ὁ δὲ χάλκεος ὰμαθλες ἀθέν ἐδός μένει ὑμναγός: and Pyth. X. 27. See Sir G. C. Lewis Anct. Astron. 3 (4).

5—6. Ἰερ., a mixed form of aor., the ending -ον of the 2nd preceded by the ι (Ἰω = Ἰκασο) of the 1st; cf. θύσαι βρήσαι and others. Ἐνοδίχ. κυανοχαίτη. = Ποσειδάων. He begat Neleus who begat Nestor (I. 235—57). Κυανοχαίτη stands elsewhere alone for Poseidon, so ἀφυγότος Α. 37 for Apollo, and πολυθέμος for Hades, Hy. Cer. 17, 31. It is epith. also of a horse (mar.), of Hades in Hy. Ceres 348, and Hector has γαίας κυανοχαίτη. Here, as in the κυάνος νεφος, φαλάγγας κυαν., and in mourning garments, an intensely dark hue is intended. The material κυάνος is certainly a metal, and probably bronze, the darkest-hued of metals, hence furnishing a standard of colour; so κυάνος is = black, see App. F. I. (19). The victims are “all-black” as if to an infernal deity; Poseidon and Hades, as devourers and destroyers, having much in common. The former is θάνος, the latter κλευτώναι; so Holy Scripture couples “the sea” with “Death and Hades” in Rev. XX. 13;
7. ἑννέα, nine cities are under Nestor's sway in B. 591 foll. Obs. here the narr. lect. Ni. thinks πεντηκόσιοι may be the true reading. The Scholl., however, note the agreement between 9 (seats) > 500 (men), and, in Nestor's armament, B. 602, 90 (ships) > 50 (men); "fifty" being the least number mentioned as manning a ship in the Catalogue. The agreement is probably not accidental, but based on some political divisions familiar to the poet's hearers, but now lost.

8—9. προούχοντα, the oxen were "held in front" of each ἔδρα ready for slaughter. For the number 9 in sacrifice and banquet, see mar.

ἔπλατα expresses destination, as in τὰς (γαστήρας) ἔπλατα δή βασιλέως κατακόρυφα (mar.). μηρία, see on γ. 456. The verbs in this are in effect pluperf., the act, involving in its absolute past notion that of the past before a given epoch.

10—11. ὅδ' the ὅδ' is apodotic of ἀντειακά in 9, "when they had sacrificed these began to land": for δὲ so used see mar. For the mode of furling sails and landing see App. F. 9 (4) — (11).

καταγωύς, "brought to shore", opposed to ἀνάγωγον "put to sea".

14—5. ἡβαίνω, often follows οὐδ', as here, enhancing negation, but is used also in affirmation (mar.).
DAY III.

19. Febr. 20. ou Febr. 25. Φροσείων. 28. Ἐμπριον.


19—20. These lines are set in the margin by Bek. and belong more fitly to 327—8. For πεπηυμ. see on α. 213.

23—3. ἢν . . . προσπροτάμαι, pros. subj. followed by fut. Indic.; cf. ὅς ἐστὶν . . . φύσις τάδε ὅ . . . διάσωσας, p. 368: see App. A. 9 (5). πεπηυμ. The common has a gen., the “trial” implying a process of contact; here the result,—one who has made trial of—and is well versed in words (μύθος dat.) —is implied. In Φ. 23 we have a singular constr., τοὺς (ἀχίλλους) Φαίηνας ἐκτίσσαντι Ὀδυσσαὶ—which they “tried on” upon Odys. Donalds. Gr. Gr § 454 cc distinguishes a gen. “tentative” but, to aim at, to reach to, to be in contact with, or in possession of, are but extended degrees of one notion.

24. Telem. justifies the αἰδος which Mentor declared inopportune ν. 14. ἐφέσεθαν, see on α. 416.

27—8. οὐ γὰρ . . . οὖ, the negative repeated in same clause adds emphasis, as in “no! I am sure not;” so in οὐ μὲν . . . οὐ σὲ καταγίζετε etc., for instances see mar. Αскης is “by the good will or blessing.” Of Apollo, Hermes, etc. (ο. 319, τ. 86), so ἀγνώρη is without such their good-will or blessing. The Greek wall at the ships ἀγνώρη θέων ἐκείνω, wherefore οὐ τί πολιν ἔτην ἐπὶ τοίον (ἡμ., M. 8, 9). Conversely, Mentor means, Telem. might expect the gods would protect and prosper him. θέα is also used of active opposition, “in spite of”, cf. mar.—γεν. τριαφ. τε, “born and bred”.

31. ἀγνώρη, not exactly = ἀγνώρη, which means a formal assembly of men, the former applies equally to (mar.) corps, ships etc. (Ni.) ἐδρας, the component parts of the whole ἀγνώρη, forming hendiads with it.

33. χρήα ὀπτῶν ταῦτα τ᾽ Dind. and most edd. give χρήα ὀπτῶν ἀλλὰ τ᾽. The Harl. has χρήα τ᾽ ὀπτῶν, or, as Bek. says, χρήατ᾽. Now the plur. of χρήα in H. and Hes. is χρήα syncopated, or χρήα contracted, which last, occurring only before a vowel, becomes χρήα. Thus χρήατ᾽ lacks authority. But the main difficulty lies in ἀλλὰ τ᾽ ἐπειρον. To say, “were roasting steaks and spitting others” is nonsense. But by regarding the τ᾽ of χρήα τ᾽ (Harl.) as displaced and really belonging to ἀλλὰ following, and viewing the acts ὀπτῶν, ἐπειρον, as a prothysteron, we have

ROM. OD. 1.
in tάλλα the well-known expression for the "remnants", when the sacrificial portions, as in ὑμ., had been disposed of. The "spitting" these then corresponds with what is more fully described ins. 462, Λ. 465, as τάλλον τάλλα καὶ ἐκάθε ῥέθολον ἐκείνων. The meaning thus is, "were spitting the remnants and roasting steaks of them". For this sense of κρέας cf. Certamen Hom. et Hom. Goetting. p. 319, 15, 13, πεντήκοντα ἡσαυρον πιθοῦ ἐηγαμαίνεται ἐν δὲ ἐκάθε πεντήκοντα ῥέθολον, περὶ δὲ κρέα πεντήκοντα. 34. οὖ δ᾽, i.e. Nestor and his sons. 36. Πρώτος, he was the youngest son (413—5) of seven, of whom Antilochus, beloved next after Patroclus by Achilles, fell by Memnon’s hand (β. 36). It is his office, as youngest, to attend to the guests (Νι.). Herod. V. 65, says that Pisistr. the Athenian usurper was so named from a notion of family descent from the Neleids. 38—9. The κώνας was the actual fleece (οἶος δίπηκα, ἐ. 519), used in coarser bedding; the γέγενα (epithet. καλέ πορφυρά), probably waxed dressed and dyed, were commonly thrown over the θάλα, x. 352, or formed part of the bedding, as in ὑ. 336. Θράσυμα, the eldest brother, who went with his father and Antilochus to the war. (Νι.)
 spokesmen: έπει καὶ τοῦτον οἶδαμι ἄθανάτοιον εὐχεθαί: πάντες δὲ θεάν γαρέντος' ἄνθρωπον. ἀλλ' νεκρόν ἔστιν, ὃμοιωθίας δὲ ἐμοὶ αὐτῷ.

50 τῶν μεν σοι προτέρῳ διάσω προσεύξουν ἔλεισον,"

ὡς εἶπαν ἐν χερσὶν τίδες δέκας ἣδες οἶλον οὐδέδ' ἀθεναὶ προτήμενοι άνδρεὶς δικάλη,' οὐκέτα πρὸς προτέρῳ διότι προσεύξουν ἔλεισον.

αὐτάκα τ' εὐχετές πολλά Ποσειδάοις ἄνακτε.

55 "Κλέδη, Ποσειδάοις γαϊδοῦ, μη δὲ μέγερης ἤμην εὐχομένοις τελευτήσαι τάδε ἔργα.

Νέστορι μὲν πρᾶττεσσα καὶ υἱὸς κυνὸς ὅπαξ: αὐτήρ έπειτ' ἄλλοι διόδον χαλέσσαν ἀμοιβήν. μέλλεις Πολυδόκος ἀράκλεινής ἐκατόμβης.

50 δὲς δ' ἔτι Τηλέμαχον καὶ ἔμε προηγάστης τέσσαριν οὕτως διότι προσεύξουν καὶ αὐτὴ πάντα τελεύτα ὑπὸς δὲ Τηλέμαχος καλὸν δέπας ἀμφικτητέλλον.

51. Πεικών. 53. Σελ. 54. Θάναττι. 56. Φοίνικα.
65. Φερσεντο.


It would seem as if, during such absences, prayers and sacrifices from mortals must fail of their effect; see a. 21—4 note. Here, as regards Mentor and Telem., the question does not arise, the prayer being only part of the disguise; as regards Nestor and his sons, they were probably performing rites stated and due, and the poet’s consciousness does not seem to recognize the coincidence of their festival with the god’s absence. As regards the prayer for Nestor, she herself, we are told, accomplished it. Thus the sacrifice was effectual although the god to whom it was offered took no account of it. ἦντο ὅδε, hiatus is frequent after the caesura of 3rd foot, especially the bucolic case.

65—6. υπέρτερ, “upper or outer”, as contrasted with the entrails previously tasted 40 sup.; then came the libation and prayer, and now in due course the feast, ἔρυσ. “pulled (the meat) off (the spits)”. Eumæus on the contrary presents his guest, in ruder fashion, the pieces on the spits (§ 76—7). διασίτας, διαιννένες. This juxtaposition illustrates the connexion between διαιννει “feast” and διανομα “divide shares”.

68—9. Nestor leads off with a maxim see on 50—3 sup. This hospitable rule, to ask no question till the guest’s wants have been supplied, is characteristic of heroic courtesy. The epith. Γερφίνως applied to him, is based on a place given as Γερφίνια, Γερφήνα (τα), or Γέρφηνον, where Nestor either was born or found refuge when all the eleven other sons of Nesois were slain. Hes. Frag. xlv, 2, 3, Goetl. διάδικας δι Γερφίνως Ἰπποτή Νέστωρ ἔρριν τῶν ἔτης παλαιοῦ ἵππων ἐποδάμων Γέρφηνος. 70—3. τάρσης. This word is capricious in its construction; the dat. is commonly found with the pres. and imperf. and once with the 1st aor. (Θ. 131), with which and with the 2nd aor. the gen. mostly follows. Aristoph. rejected 72—4 here, thinking them borrowed fr. i. 253—5; Arist. also thought them more proper there, yet allowed the iteration. μαυρίδως “at random”, i. e. wherever they could pick up plunder; whereas a πρότος would imply a fixed destination. Ody. in his feigned story § 223—30, as a Cretan prince, speaks of such marauding expeditions as occurring before the Trojan war. On the question of piracy cf. Thucyd. I. 5, who infers the reputableness of the employment, and is a testimony to the genuineness of the passage here.

76. Θαυμάσεως. That Telem. should show less hesitation after the hospitable reception than he expressed 22—4 sup. is natural.
Θύσι, ἵνα μὲν περὶ πατρὸς ἀποιχισμένου ἔριστον·
[ἡδ' ἵνα μὲν κλέος ἐσθλὸν ἐν ἀνθρώπους ἀχρίσυν·]
"ἀ Νέατορ Νηλική, μέγα ἥκος Ἀχαϊῶν,
80 εἴπεις, ὅπως εἰς ἔπος ἔγω ἕκε τοι καταλέξω.
ἡμεῖς εἰς Ἰδαχύς ὑπὸ τοῦ ποτινεῦν εἰληθύνειν:
προφητεύς δ' ἦδ' ὅθεν, ὧν ὁμος, ἦν ἀγορεύω.
πατρὸς ἐμοῦ κλέος ἐφορὶ μετέχομαι, ἦν που ἀκούσα,
διὸν ὁδοιτος καλεστήρων, ἔτι ζετέει φανίν
85 σὺν σοι μαρτυρεῖν Τροιῶν πόλιν ἐξαλαφάζασίν·
ἐλλογις μὲν γὰρ πάντας, δοὺς Τροιῶν πολεμίουν,
πευτῆμεθα, ἦδ' ἐκαστος ἀπάλητο λυγρὸ διέλθον
eκεῖνον δ' αὐ καλ ὀλεθρον ἀπευθέακ' ἡγεῖς Κρονίων.
οὔ γὰρ τις δύναται σάφα εἰπάμεν, ὅπως ὁθ' ὀλενέων
90 εἰ Θύσι ἐκ τῆς ἡμείᾳ δάμη ἀνδραθί δυσμενεσσιν
εἰ τε καί ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης.
τουθέκεαι νῦν τά σα γυναῖκ' ἐκάναμεν, αἵ τε ἐδεέσθαι
eκεῖνον λυγρὸν ὀλεθρον ἐνυσσαίν, εἰ που ὀπάσας
dραχματος τουτεσσάρων, ἡ ἐλλογις μύθος ἂκουσας
95 πλαστομένον περὶ γὰρ μὲν ὁδοιτον τέκε μήτηρ.

87. Ἐκαστος. 89. Σεπείμεν.
with the whole passage 92—101; but although it might be spared, it does not weaken the sense, or encumber the sentence. πλεομονήν is referable to ἱστον 92, and εἰ ποῦ ... μῆθαι ἄξονας is parenthetical, or πλαξ; may depend on μῆθαι to be rendered objectively, "tidings of him roaming"; cf. l. 492 τοῦ παιδός ἀγανοῦ μῆθαι. Yet to read πλαξμὸνας would be more Homeric. ὠδίφων τέκε, i.e. a man was born ill-fated, as he was born strong or healthy; elsewhere (mar.) we read of ἀσω as spinning at a man's birth the thread of weal or woe which he has thereafter to endure; cf. Thetis' lament to her son τί νῦν ἀμφοτέρων ἀνεύρα τεχνοῦσι ... ἐπεὶ νῦ τοι αἰσχρὴ μὴν ὅτα τι ποτέ μίη ἄγριήν. Ἀ. 414—6.

96. αἰδόραι, here in sense of "compassionate," see mar.; αἰδόραι is also found. For a word descriptive of shame borrowed for compassion, cf. Virg. Æn. II. 541—2. aevumque supliciter eumruit. The pres. imper. μεταλλωμένη is continued in 97 by καταλέγον the former injunction being general, and not limited, as by the occasion of the moment; Jelf, Gr. Gr. § 420, 2.

97—8. καταλέγον, Buttm. assumes a root λέγ- in sense of to "say, talk of," and another λέγ- in that of "lie down"; Curtius also (I. p. 163) views them as distinct; but in ταυράλεγος the elements are ταύρος and λέγ- "lay"; see App. A. 25. For ἔκρυς, see on a. 25. ἔλεγομαι, for the sentiment and the manner of urging Odysseus' memory as a topic of appeal cf. (mar.) ἔλεγομαι ... εἰ μὴ ποῦ τι κατήρει ἐρώτ. ... τὸν κ. τ. λ.

99—101. ἔκος and ἔχον, although disjoined by ἦ ... ἦ seem to mean "word as accomplished in act", reflecting the sense of εἰςτέλεσθαι as joined with ἔρωτας (mar.). — τὸν, the plural is more forcible, as assuming that the supposed good offices on Odysseus' part were in fact frequent. For ἐνοπαῖς see App. A. 1. δῆμος, see on a. 101—5. 102—200. This whole speech is characteristic of Nestor and may be compared with one in the II. to Patroclus (A. 670 foll.) — a long narrative, closing like this with urgent advice. Observe in both speeches how accessories are engraved, and episode set within episode; especially see A. 690—3, 700, 711, 714, 722, 750, 753, 756—70. The old warrior talks on and off his real subject, somewhat presuming on his years and the well-won respect of his juniors, but guided by kindness and good sense through all the ramifications of his tale. Shakespeare has given us some traits of such a character in the Menenius of his Coriolanus.

103. ἔπει would lead us to expect some apodosis introduced by τοι γὰρ ἔγων ἢδειν or the like; and indeed, by throwing into a parenthesis all from ἔνθα μὲν 109 to παίδων κακὰ 113, we might there take τις κεν ἑκατὰ κ. τ. λ. apodotically, as equivalent to, "I cannot tell you all, for no one could (lit. "who could"), even were you to go on asking for years". But the clauses so parenthesized are too closely knit with their immediate predecessors and followers to allow this. It is better, then, to view the structural outline as lost in the accumulation of details evoked in 105—13 by Telemachus' appeal to the events of the war; and of which the enumeration is simply impossible.
Thus far it seems as though Nestor mistook Telemachus' words, τοὺς τὸν μικρὸν Μήδειας 101, as meaning, "pray make mention of all this to me", cf. παρακαλεῖν μυθικῶν B. 118, and Μοῦσα ... μυθικῶν B. 491—2. In the same strain he goes on to show why it is impossible; — "for nine years long we manoeuvred against them with every sort of artifices (δόλωσι), and this word seems to lead him to the first recognition of Odysseus, rather, however, as the prime devisor of these δόλωσι than as the subject of the enquiry which he is answering. He then again breaks off in an apostrophe to Telemachus, — "thy father surpassed all in stratagem, if so be thou art indeed his son".

In 126 Nestor may be said to settle down to his tale. Its flow is copious and unbroken, but we find in its course little completed events, like islands in a stream (see below on 165 foll.), in which the imperfect is exchanged for the aor. At its close the news of others is added to his own, and the final mention of the fate of Agamemnon and the deeds of Orestes gives occasion to an ad-mention to his young guest and friend.

106—9. οὖν ... πλάσατο, join this with ανέστημεν 104, "all that we endured in wandering"; hence, οὖν μακαράθετο is slightly in anacoluthon as if = ανέστημεν μακαράθετον. — άριστειον, for the optat. following the imperfect or aor. see App. D. 9(20). — Αχλαδικός, see I. 328 foll. where Achilles speaks of twelve adventures by sea and eleven by land.

109. κείτοι. Nestor (H. 334) states a purpose of gathering the bones of the deceased, after burning the bodies, to take them home to their children. He was an old man and had left children. The Hebrew idea that a man should "sleep with his fathers" found little place with H. Those who had left no children at home were buried on the spot — even Achilles, the prime hero, with his best beloved comrades Patroclus and Antilochus (Ψ. 91, 244, m. 78—80), as he himself had directed. The Greek's idea was rather to plant his fame abroad, and mark remote regions with his memory (δ. 584). Thus Elenenor (λ. 75—8); and so Hector supposes will be done for any champion whom he may overthow (H. 85—91). The examples to the contrary, of Sarpedon's translation by Sleep and Death, and of the suitors' corpses sent home (Π. 453—7, m. 418—9), can be equally explained by their respective circumstances.

113—6. άλλα θε, we should expect some more marked conjunction than θε; yet it illustrates the easy loquacious style of Nestor. καταδοθηκή, a mere intensive of ὑπολείπει; cf. διήγεσθαι καταδοθηκή, καταδοθηκή, καταδοθηκή — οὖν; "I could not tell them all, even if etc."
117. ὧπων, adverbial, "thou would'st have gone home first, out of weariness". Some, placing a comma at Ἀγασιλ., render it conjunctionally, "I should not have told all before thou hadst gone home". This is harsh, for, by introducing the indefinite limit of the hearer's patience, it clashes with the definite limit of "g or 6 years" previously supposed. — ἐπάνω is imperf.

121. ἡδονή, not merely — ἱδύνατο, as Schol., but "no one ventured" (mar.); so Ἑσχ. Phil. 3. 776, ἔτοιμον ἐπάνω (mar.); cf. for a similar tenor, A. 186 — 7, στραγγίζει θὴ καὶ ἔλεος ἵνα ἔμειναι διὰ σκέψεως καὶ ἀνθρωπημενεα ἡνὴρ.

122. With the ὅλον in which Odys. was thus facili princeps, cf. the xéδεα of which Penel. was mistress; see App. E. 2 (2).

124. — ἐοικότης ... ἐοιχώτα. The senses of ἐοικствовать, "seemly" and "to be seemly", are played upon here. The latter sense is clear in ἐοικοστιαῖς ὑδάθεος and ἐοιχώτα γὰρ καναλίκη (mar.); while to take both ἐοικατατομαῖον and ἐοιχώτα, with Ν., in sense of "suitable" seems tame and tautological, and evacuates γε of its force, which is, "your words at any rate are like his", referring to the doubt of his sonship just before stated; and to take them both in sense of "like", i.e. like Odysseus' way of speaking, would leave σίβας μ' ἔχει ο. ι. without due force. Rendler, "I am astonished as I behold you, for indeed your words are like his, and yet one would not say that a man so much younger would speak so suitably i.e. so sensibly." The fact that to speak like Odys. would be to speak sensibly, makes the two thoughts play into each other with a very subtle transition. They appear more plainly as put by the less rhetorical Menelaus, τὸν γὰρ καὶ πατρός, ὥς καὶ πανίσχυρ' ἐμβάλετε, δ. 206.

126. ἔνθε, "all the while", relat. for domestic ζήτου, cf. ἔντων α. 410 and note. He means "whilst the siege went on", in contrast with the subsequent events, introduced by ἀνατρέπει 130 inf., which dissolved their unanimity. Even then, it was rather the resolve of Zeus for evil, and Pall. s fateful wrath breaking up its brotherhood of chiefs, than any personal disunion, which severed Nestor from Odys. (123—5). The same crisis bred drunken discord and prolonged debate (App. A. 4 (a) note). Yet even then Odys. inclined in judgment to go with Nestor, and went as far as to Tenedos with him, but thence turned back to gratify Agam., clinging to his chief even when his brother left him (141—65, see App. E. 1 (1)). It is observable that Ή. says nothing here, or in Η. 108—9, of the outrage of Ajax Oileus on Cassandra as causing Athenë's wrath, but perhaps it is hinted at in ἡ.
502. But beyond special provocations, men are nearest, in Homeric view, to the wrath of heaven, when they have no earthly check to their will, as the Greeks in the moment of conquest, and the suitors in the absence of Odys. Pallas, as the calm wisdom which checks impulse and controls passion, is directly hostile to such arrogance; see App. E. 4 (6). Her wrath had been fatal to Troy, and now pursued the conquerors, to whom, unlike the “Argive” Herâ, she had no national attachment. *Ibid.* (4). Thus she occurs alone, a. 327, as decreeing the ill-fated return of the Greeks, and wrought her end not only by moral agency but by physical, raising waves and storm (s. 108—9) to thwart their homeward voyage.

129. ἐκπορευμένος, “opportune”, applying γιὰν to the occasion, hence ἐκπορευόμενος, c. 437, is a gift of Athenê, who is landed by Hesiod *Theog.* 806 as ἄδειον ἄνθρωπον πατρὶ μίνος καὶ ἐκπορευόμενος βοηθήν. — Δραγασίαν depends on γένοιο. With the superl. we find ὅχος (cf. ὅπεροις ἔχοις) like ὅς in Attic Gr., = “the best etc. possible”.

131. This line is out of place, for they do not embark till 137 inf., and then only one half do so. It is probably inserted from v. 317, the same line leading up to it there as (132) here. There might indeed be room for it as the apodosis of αὐτὰρ ἐπελευθάρα introduced by δὲ, and epitomizing what is expanded in 132—64 (cf. δὲ δὲ ἐπελευθάρα οὖν ἔγερθεν... νοιὸς δὲ ἄνωτερον μάρτυς, Λ. 57—58), but for the more formally apodotic phrase καὶ τῶν ἄρτι of 132, which precludes such a view.

135. μήνιος... ἀλόγος, see latter part of note on 126 sup., and, for ὅλα., App. A. 3 (1).

137—8. τὸ δὲ is subject of μονεῖσθαι in 140; 139 adds a circumstance, the excess of wine on the part of the troops, as a reason for the expression μάχῃ... ἴσσον, δὲ being = γεφυρά, see on 49. μάχῃ and ψιλῶς commonly lead the verse; for exceptions cf. mar.: join μάχῃ κα. Λ. and ἐκ γένους κα. with μάχῃ μα. following. ἐς ἄλ. ἴσσος, the debate was so long, because in the state of the Assembly, ὅπως ἤφαν, much time would be idly lost.

139. ὅπως βέβας. Again is reproached as ὄνομα ἀλήθης by Achilles, but also as a coward, which he certainly was not, see Λ., his ἀφίημι. Hence the re-proach is probably the contumely of unmeasured anger. So in insolent scorn Antín reproaches Odys., Φ. 293—4. Odys. pleads vinous excitement as leading a man to act beyond himself, play, dance, sing, etc. The suitors once appear to sit over their wine till
slumber supervenes, but the effect is there ascribed to the express agency of Pallas. Elpenor is the only clear case of a Homeric Greek overcome with wine (οἶνοφρασσεῖς), save the Assembly here (mar.). The Cyclops is the only example of stupid or "dead" drunkenness, and the centaur Eurytion of aggressive insolence produced by wine; but both these lie without Greek society, in which the rule αὔθικα πάντα, s. 294, seems to have prevailed. See Gladt. II. 447.

144—7. ἐρωτάω, cf. for reduplication in 2nd syllable ἀνέκαπον and κλένυσον from κλένυς. — ἐβασιγμένος, so we have χόρος ἀνέγκαστος (mar.). — νήπιος, as Nestor, the speaker, knew better. ἐξερρά, i.e. ἡθησία, was not likely to comply or relent. οὐ γὰρ τὸ καλεῖ. With the sentiment contrast Eurip. Med. 960, πεθεῖν δὲ ἰρία καὶ θεοὺς ἰρίας, and I. 497 στρεψαί δὲ τε καὶ θεοὶ αὐτοί. τὸ is (see mar.) adding emphasis to γὰρ = "but not", for the mind of the gods etc.: ἀφίκει seems the emphatic word, "suddenly" = without grave reason. For ἀφίκει see on α. 11, ἀπῆκ. Cf. the vain attempt of the Trojans to propitiate Pallas in Z. 311.

149. Here the aor. comes in, see on 193 near the end. The affair of the ἄγορα is spoken of as a completed event. For this discord between the Atrides see App. E. 1 (1), 4 (4) end, 8 (8).

149—50. ἀνόφος, used especially of a start of surprise, breaking off some occupation (mar.). θεσπεσία, Doderl. 500, notices that the sense of ἐκπένθι is so far lost in this compound, that Sophoc. Eid. Τυρ. 463 has re-introduced it in θεσπεσία; render "awful".

151. ἄσσαμι, used, commonly with νῦστα, of a halt in travelling, not implying sleep (mar.). ἀνάμι to blow (cf. ἀνεπένθεσεν of breathing, respite, Schoil., is the probable present; but in meaning ῥαῦν comes nearer this aor. ἄσσα. Curtius (I. 587) connects radically ἀφὰ (ἀρμὸς ἰ. ἰρία λισοῦ ἀρμὸς ἰρία) ἀρμὸς ἀρμὸς ἀρμὸς. — χαλκέα φο. ἀρμόνιον, "revolving ungenteel thoughts!", as variance of opinion produced misunderstanding.

153—3. πῆρας χακόλοι, so πῆρας κακόν, κακῶν καὶ πῆρας, and ὃς πῆρα are found; πῆρα often stands for some bane wrought by supernatural power, e.g. q. 446, τίς ἡμῖν τόδε πῆρα προσήγαγε.
DAY III.

55 ἡμίσεςς δ’ ἂρα λαοὶ ἑρητώντος μένοντες
αὖθι παρ’ Ἀτρεΐδῃ Ἀγαμέμνονον, ποιμέν λαὸν.
ἡμίσεςς δ’ ἀκαβάντες ἑλαύνομεν’ αἰ ἐὰν μᾶλ’ ὁκα
ἐπέλευσεν, ἑστὸρεν δὲ θεὸς μεγακυσίας πόνον.
ἐγὰς Τένεδον δ’ ἐλθόντες ἐρέων ιῷ θεόν,
50 οὐκάδε λέμενοι. Ζευς δ’ οὐ παὶ μηδέτεοι νόστουν,
σχέλιοι, δ’ ὡς ὅρασε φακὴν ἐπὶ δεύτερον̄ αὐτώς.
οὐ μὲν ἄσσερπάντες ἔβαν νέας ἀμφιδιόσας ἀμφ’
‘Οδυσσῆ άνακτά δαιροντα κοικιλομηνή,
άυτου ἔπ’ Ἀτρεΐδῃ Αργαμέμνον ἥπε’ φέροντες.
55 αὐτόρ < ἐγὼ σὺν νησιῶν ἀολλέσω, μ’ αἰ μοι ἐκονο,
φεῖνον, ἐπεὶ γάννασζον δ’ ἡ κακὰ μηδέτεοι δαίμων.
φεῦγε δὲ Τυνδεός νῦν ἄρμος, ὄρος δ’ ἐταλουσ’.

160. Φοίνικας Φίλεμον. 162. ἀμφιβελάσσας. 163. Γάννακα. 164. Γῆτα.
163. ποικιλομηνίν. Harl. ex emend.

154—7. γυναῖκας, as part of the spoil (mar.). ἡμίς., half the forces tarried with Agam., the rest, among them Nestor, embarking at once against his wishes, αἰ δὲ, i. e. πῆς understood from ἀνάβασες, with βαθύς, cf. βαθύκτιτον (mar.). What we call a "Grecian waist" is short; but the arrangement of the girdle would certainly fluctuate with taste and fashion. Here probably loose folds hanging deep over the girdle, are meant; see Dict. antiq. s. v. TUNICA.

158—9. ἐστορέω., cf. stratum silet aquor, Virg. Bucol. IX. 57. μεγακη., this epith., views the whole sea as gathered in one vast gulf (cf. the cava flamina of Virg. Geor. I. 326), a liquid bulk filling an immense concavity; see Buttm. Lex. 70. 7. 1 note, and App. B.

163—4. αἰ μὲν ... ἀμφ’ Ὁδυσ., i.e., "Odyssey and his people". Donalds. Gr. ὅ. § 399 (γ) would restrict this usage to "later Greek", but the passages (mar.) added by Nii. seem to prove it Homeric. ἐπ’ ὅλη φρέων, tinesis for ἐπάφοντες ηα. Buttm. Lex. 62 does not recognize ἐπικο-, but always detachs the ἐπί, wherever ἐπικο- is commonly read, to go in tinesis with φρέω, always found in conjunction with it. Yet ἐπικοτες and ἐπικάνσας surely justify ἐπικό-; cf. also ἐπιφάντος, and adverbs ἐπικό-

165—8. Nestor provided for himself, and his age probably enabled him to dispense with personal deference to the chief of the host. We may conjecture that Odys., secure perhaps of the favour of Pallas for himself, felt not the alarm of Nestor, and had a strong sense of duty to his chief; since Nestor with delicacy omits to mention on what was the ἐρα κατή (159) in which he and Odys. were involved. For Odysseus' adherence to Agam., see App. E. I, (1), for Menelaus' abandonment of him see App. E. 8 (8). ἀολλέ., this adj., which occurs 30 times in H., is always placed as here, closing the 4th foot and making it as also the 3rd, a dactyl, mostly followed by some slight pause (mar.). It is strikingly descriptive of men, ships, &c. thronging each other mostly with some sense of disorder and hurry; certain parts of the verbs ἀολλέω, ἀολλάω occur, but not in the Odys. After the first halt expressed by the aor. άδηαι-μέν (151), the imperf. tense is resumed in ἤρπες (152); then again follows de-

lay at Tenedos and further division described by the aor. 158—64; again a short progress in the imperf. 165—7; then further delay at Lesbos again in the aor. 168—9. The imperf. takes us

up again in 173—4; but is broken by the momentary action δειτης; and in 176 the last stage, including the arrival home, closes the whole in the sor.; broken, however, by the continued action ἔγρον in 182. Thus a series of completed pauses is interspersed with the progress of the tale.

168. νοεῖ, dual, Diomedes and me. 170—2. From Lesbos Chios lies to the S., and Psyria to the W. according to one Scholiast about 80, or to another about 40 stadia from Chios, sheltering vessels, when storm-beaten, from the Αἰγμαν. The alternative was to steer “above” i. e. to the N. of (καθόπερθες) Chios in the direction of Psyria and keeping Chios (καθ' ἑκάτην) on their left, or to sail between Chios and the Asiatic coast, of which Minas (named from a fabulous giant, one of those who warred against Zeus. Hor. Carm. III. IV. 53) is a cape, this is called “under Chios”. In the former case they would cross the Αἰγμαν at once, which course they eventually took; in the latter they would make short casts from island to island, as was usual in the timorous navigation of that early day. ἐν' ἀριστεῖο, see App. A. 18.

173. Θεόν, the god meant could not be Zeus nor Pallas, who were then enraged with the Greeks, but is probably Poseidon, the deity of the Neleusian, and in whose worship the speaker had been recently engaged, who is also named 178 inf. as thanked by sacrifice for the passage. This god effects a τέρας in v. 162—9, although the word is not there used; cf., however, its use in B. 324 for a similar transformation. See also, for a τέρας to sailors, Δ. 75—7, ἀτέρας ... γα νοιτης τέρας η γα σφατόν εὐείν ζωαν. Such is, perhaps, intended here.

176—8. αὖ δ' ἐν, i. e. νῦν as in 157. Γεραιώτ., the southern point of Euboea; a temple of Poseidon is said to have stood there. ἐνύψιον, a Schol. gives ἐνύψιον, as if meant of the men: Ν. 176. ἐνύψιον, as if παράψιον, is of 3 terminations, ἐνυψιον Παράπιος of 2. It means “in the night” following the 3rd day, see on 180.

179—80. ἐκλεί, with Ποσειδ. 178 means “in honour” of that god. τέρατον, the four stages were probably Tenedos, Lesbos, Euboea (reached in the night), Argos. So Achilles could in 3 days from the Troad reach Phthia, I. 363. A Schol. reckons the 4 days, however, from quitting Lesbos.
DAY III.

ODYSSEIAE G. 183—196.

οὐρος, ἐπει ἐγε ἐρότα θεος πρεσβέην ἅμαν.

ὡς ἤλθον, φίλε τέκνον, ἀπευθής, οὐδε τι οἶδα

τεῖνον, οὐ τε ἐσάθον Ἀχιλλός οὐ τε ἀπόλοντο

δόσα δὲ εἰνι μεγάνως καθήμενος ἡμετέρωσαν

πεθῶνα, ἡ δ' θείας ἔστι, δανῆε, οὐδέ σε κείσω.

εὐ μὲν Μυριοῦνας φαὸς ἐλθέμεν ἐγκεφάλωρος,

οὗς ἀγ' Ἀχιλλῶς μεγαθύμων φαίδιμοι πόλις,

90 εὖ δὲ Φιλοκτήτην Ποιάντων ἀγλαοι πόλιν

πάντας δ' Ἰδομενεῖς Κρήτην εὔσηγα τείναρος,

οὐ φύτον ἐκ πολέμου, πόντος δὲ οὐ σίν πολύφορο.

Ἀτριδῆν δὲ καὶ αὐτῷ ἄκουσέ νόσφων ἔνοτε,

ὡς τ' ἡλίαν ὡς τ' Ἀγαμήνων ἰμπέστα ὑλικὸν ὀλεθρα.

95 ἄλλ' η' τοι κεῖνον μὲν ἐπισαφέρεσα ἀπεκίεσεν.

ὡς ἀγαθὸν καὶ παῖδα καταφιμανόμενο λατέσθαι.

184. Φοῖδε. 192. Φαι.

196. ἀποφθημένω Schol. A. 793.

places, where found, the MSS. fluctuate between it and ἵστασθαι, as B. 325. ἐχον, with object νηκ; ἐχω is especially so used with ship, chariot, etc. (mar.). οὐρος, H. does not notice that the same wind which was fair from Lebos to Greece would not have him carried them round Tmynaros and thence northwards to Pylæs. Poetically, however, the wind never failed and was an οὐρος still.

184—7. ἀπευθ., see on 88. πεῖνων, "those" whom we left 155—6 with Agam. Ἀχιλλῶν, this gen. is "elegantly redundant", i. e. added to give dignity to the manner of stating without adding anything to the matter of the statement; so β. 87. ἡ Θέμι., (see on 45) refers to δανῆας "you shall know, as it is right you should".

188. ἐγκεφάλω. With this cf. ἰμαρος, ἵππαμβορος for the second element, for the other óρεσι—βάτης τειχεπιπλή, these last suggest that this second element is a verbal, probably akin to μείρομαι ἱμαρον, in sense of having allotted to one; this also suits ἀναμέρος Herod. V. 92, in which the former element is the noun οἶνος; for the οὐ in—μερος cf. τροφὰ τρόπος, νωμαί νόμιος. Indeed ἐγκεφαλωρος ἰππαμβόρος could not enter the hexameter, any more than θέσινωρος or Θριεμίδης.

189. νόλος, Neoptolemus, left in Scyros by his father during the earlier part of the war, whence Odys. fetched him at its close. His valour and counsel are lauded od. 506—37. Pindar, Nem. VII. 50 foll., has preserved a tradition that, after being king in Mollasia on his return from Troy, he was slain at Delphi by the priest there, Machærus, whose claim to a share of the victim offered he had despised; see on δ. 5 foll.

190. Philoctetes, son of Poian, B. 721—3, abode in Lemnos, disabled by the bite of a serpent. From θ. 219—20 we see that he subsequently joined the Greek army, as perhaps is implied B. 724—5. In θ. 219 Odys. confesses his superior archery. Sophocles has embodied in his Philoctetes a legend that the hero was conveyed to Troy by Odys. and Neoptol. 193—5. ἀκακ., see on δ. 688 for accus., ἄτριδησος, in this sense following this verb, for the form of sentence see on 16 sup. Ἀἴγισθος, see App. E. 5. ἐπισμ., probably akin to μόγος μογία; cf. σμικρός μυκρός, and in Eng. smelt and melt, smoulder and moulder; there is no adj. ἐπιμυγγεῖος, but the verb ἐπιμυγγεῖ is found in tmesis (π. 19) in sense of "to feel anguish for" a person; so here, "he (Ἠστίθ.) has expiated it to his sorrows".

196—8. ὡς ἀγαθος, "how good it
ΟΔΤΣΣΕΙΑΣ Γ. 197—209.

[DAY III.]

ανδρός, επει δι καλὸς ἐτίσατο πατροφονῆ,

Ἀμυθοῦν δόλωμην, ὅς οἱ πατέρα κλυτὸν ἔκτα.

[kαι σύ, φιλός, (μαλὰ γὰρ σ' ὀρῶ καλὸν τε μέγαν τε]

ἐλικόμενο ἵσ,' ἵνα τις ἐ σὲ καὶ ψυγώνων ἐν εἴσετ.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίλαν ὑδά

"οδ' Νέστορ Νηλημάδη, μέγας κύδος Ἀχαίων,

καὶ λήγο καίνος μὲν ἐτίσατο, καὶ οἱ Ἀχαιοί

οἴοσσι κλέος εὑρὸ καὶ ἐσοφερόντος πυθεύονται,

αὐτῷ ἐμοὶ τοσοῦτον θεόν ὑμῖν περιθέλει.

τῆςαθανίμην μνηστήρα ὑπερβαίνεις ἀλεγινής,

οὐ τέ μοι θερίζοντες ἀτάσθαλα μηκανοῦνται,

ἀλλ' οὐ μοι τοιοῦτον ἐπέκλεισαν θεόν ὅβλον,

πατρὶ τ' ἐμὸ καὶ ἐμοί· νῦν δὲ σὺν τετλάμεν ἐμπής."

is' ἠλέπηθα, Ὡς uses the 2 aor. mid. of λέειν in pass. sense, (mar.) διήκλην ἔλεγκα etc. not being found in him. ὅς οἱ κ. τ. ἔν. a clause expansive of πατροφονῆ, see on α. 1 πολυτρό-

πόν, and cf. ἄδεξην ἡν κ. τ. ἔν. 383.

199—200. second verse recur from α. 301, but are probably genuine here also, and hint obliquely (Nestor's politeness preventing more direct allusion to the private difficulties even of one so much younger), at the occasion for vigour afforded by the state of affairs at Ithaca. This allusion draws out a full statement of those affairs from Telem., see App. E. 3 (end).

204. καὶ ἐσοφερόντος, the καὶ implies to future as well as present hearers. πυθεύονται, the reading δο-

δών seems to have originated in a gloss on κήδος εἰρήν based on Θ. 968, ἵνα γὰρ καὶ ἐσοφερόντος εὖ ἔγειρη, and ο. 197 τευκρόνοι δ' ἐπιθυμευόντως ἀριτῆς, ἧς has two forms of phrase, with slight variation, to express the prospect of renown or infamy among future ages: one is "this will be base or will be a shame (ἀλωρην, λοβή), or the like, for future ages to hear (πυ-

θεύονται)"; the other, "they will make a song in future ages about such a person", or "such an event will become a song, such person will be sung

about (ἀοίδῃ ἀοίδιμοι), etc. among future ages": nowhere, unless ἀοίδη be read here, is it brought in as a second to a previous noun like κήδος, nor here is it so good a second to κήδος as πυθεύονται is: "shall diffuse his renown widely for future ages to hear" is better than the hendiatry "his renown and a song about him for future men". The difference, however slight, on either ground, seems in favour of πυθεύονται.

205. τοσοῦτον, followed by infin., with ellipsis of ἄδειον, expresses "just so much as to punish".

206—7. τῆςαθανίμην, this accus. of person with gen. of thing is common with this verb, see Jelf, Cr. Gr. § 500: in 216 ἀκροτέτατα has dat. (ση) of person, accus. of thing, and in o. 236 an accus. of each. For ἀτάσθαλ, see on a. 7.

208—9. μοι ... πατρὶ τ' ἐμὸ καὶ ἐμοί, the ever present remembrance of his father (cf. a. 115, 135, β. 46, 134) occurs to Telem. as he is speaking of himself, and occasions him thus to correct, as it were, his words. ἐπέκλην, see on a. 17; in similar sense of destiny or lot, we have ἐπέκλη, "spun", T. 128, Μ. 310. ἐλθως means "wealth", alike in the older sense of happiness and in the modern sense of riches. Pindar is
ally fond of this term; for some related words see App. Α. 3 (3). see on 200.

5. The genuineness of these here is doubtful. The question by them is: 1. not answered, as it were they recur (mar.): it implies Telem. were overborne against 11. it must be through the λαος part against him — a strong nation of the weight due to the η element in Homeric politics. I down in App. A. 4. ἐπισώπων... this is added politely, not to suppose that Telem. could give any ground for enmity. ὄφρης, oracular or prophetic μνήμη, see on a. 282, Buttm. Lexik. Ἄρθρο. A. 7. — 7. άποστειλα ταϊλ. of special relation to ο. 88, 91: here the accus. deed (μίας) follows ἀποστείλα, 206 sup. one of the doer follows τειλ. — 23. The long-spun sentence itself in a parenthesis, and then resembles that in ο. 255 foll., δε on ο. 265. ἀναφεραμένα we so ἀναφεραμέναν, and ἀμφαῖν.] Visible and manifest help is a more special mark of a god’s favour than help merely, οὐ γὰρ ποι ἡμὶν ἐφοβόμενοι ἁρπαγμὸν δειδόντων, τοι ἐν τοίς εἰς ἐκείνους ἐπανεικότων γάμου. There is a reading of Zenodotus of γέγονε γιὰ τὸς ἄποστειλα, meaning, “who knows whether you may perchance return to Odys. returning to avenge; besides, δι'... τειλ... ἀποστείλα... hardly applies with due force to Telem., and the “united Achaeans” is a phrase pointing clearly to Odys., cf. παναπάσχοι (mar.). The variation perhaps arose from the difficulty felt at passing from ἡ ἀγαθος (217) to τον γαρ σ' (218) and εις αὐτος (233), which, however, is only an instance of the rambling Nestorian style.

224. τίς, used by epic litotes as if = πάντως τίς. The litotes shows contemptuous irony: for ἐκείνος γαμοῖο cf. Ἔκλ. Ἀρροδίης 2. 444.

226—8. Telem. answers only the latter words of Nestor (223—4), which had fairly astonished him (αυτή μ' εἶχεν); — for him, though divinely succoured, to baffle the suitors, was in his eyes ἡ ἀμέν μέγα. — ἐπιπρομ., see Jell Gr. Gr. § 599. 3; a deditus commodi often carries a participle describing the feeling etc. of the person accommodated; in Ἐσχ. Ἀγαμ. 1631 the pronoun is omitted, δεῖ γάρ τινος λέγεις θάνατον εἰς — οὐδὲ ἐν θεοὶ κ. τ. λ. This is not felt to involve actual impiety, as the Homeric conception of divinity is in nearly all its aspects restrained by limits; cf. note on α. 22 and App. E. 4 (16). Athené points out (221) that the act which he supposed beyond those limits lay really within them.

230—1. For Τηλέμαχος some MSS. have Τήλεμαχος, but they are of inferior authority. Herrmann contends that in no such word is the voc. in -ος found except φῶς (Bok.) as in α. 301. — ζέεσις is especially used by II. to characterize the ease with which a god does what man finds impossible; cf. ζέεσι μαλ' ὡς τι θεὸς Γ. 361, T. 444, which phrase commonly begins a line (mar.). For γς the early edd. give ἰ στατικ.— καλ... σωσαι "could bring a man safe (home) even from a distance": for this sense of σωσαι see mar.; so Xenoph. Ἀναβ. VI. 5, § 20, ἦν θ' δ' καὶ σωσάμεν ἐν ἐμι φαλάκτω τοι; 232—5. These lines (which were rejected by some ancient critics) if retained, require us to press the sense of καλ... μογῆσας "and (if he be brought safe home) I for my part would prefer that lot, even though I had no more hard for it, to the lot of Agam., who (reached home without toilsome wandering, but) died at the domestic hearth by treachery"; i. e. your father's lot, hard as it is, may be less so than his. In this view, these lines need not be rejected. For θολομένη in sense of μαλακός, followed by η than, cf. λ. 480—91. — Ἀγασθ. and ἀλόχω, depend on πεπο, and δόλω is dat. of manner. ἕς ἄλοχ. is an addition to the previous statement of 194 which spoke of Ἀγισθίουs only. For the full details see λ. 409 foll. and δ. 529 foll. The wife abstracted the victim's last φάσμα, the φάσανον, leaving him thereby defenceless.

236—8. ἀλλ' ἠτέοι (mar.) appears to be a phrase for breaking off a subject — "but there — death, the common lot, not even the gods can etc."
241. Φοι. 243. 244. Σέπος. 244. περιλόιδε. 245. Σανάσκαθαι. 246. Σανάσκαθαι.


Bek. sets 236—8 in the mar. as spurious. Five Scholl. mark the whole pass. 234—8 as spurious, the first four lines as lacking coherence with the preceding (see, however, note on 232—5 sup.), the last three as incoherent with 231. The Venet. Scholl. explains the apparent conflict of this with 233 on the principle that the περιπλανή in that case is supposed not to have reached him, in the latter to have done so. But there is no conflict if τῆλεθν ... ἐσώσαι be understood, as in note on 230—1 sup. Then 236—8 is added rather in reference to the death of Agam. than to the main question of Odysseus' return. Telemachus had positively asserted 227—8 that that return was beyond hope. He gives in his next speech 242 the reason, as though admitting, "a god could bring him home from however far, were he alive; but (he is not, for) the gods have decided on and (he implies) executed his doom". The general sense of μοῖρα of τ. τ. l. is natural death, but the κῆρα μελέαντα of 242 is some violent cutting short of the course of nature. Whether even Zeus could thwart the course of Μοῖρα is discussed on τ. 436, q. v. For τανόλω, see on 97—8 sup. and App. A. 22; of τανόνος other compounds occur (mar.).

241—2 are marked as doubtful by four Scholl. ὅλω. ἐκεῖ, means merely "not restrained", but implies "sure not to be". This dependancy, perhaps, expresses the blank disappointment left on the speaker's mind by Nestor's words; although inconsistent with the spirit of Telemachus' errand of enquiry about his father, it is yet characteristic of his tone of mind; see App. E. 3. ἐκεῖ has cognate forms ἐκεῖος, ἐκεῖος.

244—6 are rejected by two Scholl. as superfluous, but needlessly. ἀλας in sing. means often: custom or the course of things, but in plnr. bears a higher sense (mar.), cf. mos and mors, and our "by rights":—"he is superior to others in sense of justice and in information": meaning he is good and well informed; cf. πενδός δ' οὐκ ἔοιν \\ ἔσωσαι μᾶλα γὰρ πεπνυμένοις ἄστιν, γ. 328. — φοβόν is only found in one other place (mar.). For ἄλλως, governed by περι, cf. α. 66; there is a var. lec. ἀνθρόπων, arising perhaps from 245. — ἀνάβασις. In A. 252 Nestor μετὰ πραγματείαν ἀνάβασις; the change of expression here "marks the difference between the age in the two poems". Gladst. III. iv. § 111. p. 450. We have ἀνάβασιν pass, and the active verb frequently (mar.); here the sense is "to continue king", followed by acc. of duration, γένε, see on 5. 35. Herod. II. 142 reckons 3 γένεα to a century, or about 30 years each; see Gladst. ub. sup. ἄνδαλλ., this word is used in II. (mar.) of a prominent appearance; so here, "he strikes me as immortal", since his age and vigour seem to defy death; cf. τ. 224, ὅφ' ὡς ἄνδαλλα ηὔθει, where ἄνδ αλλα, is probably impera. and ἦςος.

accura, "in my mind". The reading ἀδενατίου was corrected by Wolf to nom. from the Harl. Schol., who ascribes the latter to Aristoph. (N.) The verb is not elsewhere found with dat. of thing resembled.

247. ἐνίσχες, see App. A. 1.

248. πόδας, the question means "how came he to die?" and, coupled with further questions 249-50, implies that the speaker could not account for the two facts of Menelaus, not defending or avenging Agamemnon, and of Agamemnon, over-coming a so much better man than himself. The question ποῦ Μενελ. ἐπὶ is a testimonio to the strong brotherly attachment of Menelaus; see App. E. 8 (8). Telemachus had no details of the voyage home of the Atridae, save that Menelaus was of the party who urged departure (168 sup.), whilst Agamemnon was for delay. Hence he might have reasonably supposed that Menelaus would have reached home at least as soon.

251. Ἀργεὺς, local gen., explicable as a gen. of contact, see on 23; Jelf Gr. Gr. § 522. 1, 2 connects it with the local adverbial forms ποῦ, ἄγως, τηλός &c., and the gen. following verbs of motion, expressing the space traversed, θέειν πεδίον X. 23, so inf. 476, and the like, which, as well as the strictly local gen., is very rare in prose. The two other readings here are perhaps attempts to get rid of an unfamiliar construction. The "Achaean Argos" = Peloponnesus, see App. D. 9 (3).

255. καυτοῖς, plainly by crisis of καὶ αὐτὸς (see mar.), some read καὶ κοῦ, but there is no sense in κεν (N.). ὤς κεν, var. lect. ἔκκενον, which, however, should mean "as the actual fact was" not — as the sense requires — "would have been".

256—8. ἔκκενον γ’, var. lect. ἔκκενον", but γς is found in some parallel places (mar.) and suits this place better. We also find rare ep. contracted forms ἔχων ἔκκενον (mar.). X εκ extends its force to κατέδεικνῡν, 259.

260. ἄδειος, the reading Ἀργεὺς possibly arose from a wrong notion that Ἀργος was the city of Agamemnon; see App. D. 9 (1), or it may have been
at first a gloss to explain πεδιόν; the expression corresponds to that, ἀγροῦ ἐπ' ἄγατην, where Ἐγείθος is said to have dwelt, and to that of μὐχω Ἀργειος (mar.).

261. κλαυσθα, the κλαυσθας was part of the rites due; so Elpenors says, μὴ ἀκλαυσθαν θεσπότων κ. τ. λ. (mar.). μέγα ... ἑγ., this phrase means (mar.) (1) arduous task, often physical effort, (2) heroic achievement, (3) heinous crime, as here.

262—4. This well describes the contrast between the toils of the warrior lord abroad and the sly craft and quiet enjoyment (ἐκπληκτος) of the effeminate schemer at home.

266. See App. E. 2 (7).

267. ἀνήρ, this added to a noun (so to χάλκως, ἄγαρ, etc.), imparts greater dignity—than such a noun alone would convey; contrast with this usage the expression φως δέκτης, by which contempt perhaps is intended. The name of the bard is said by a Schol. to have been Demodocus, the supposition being that a real name is perpetuated in Θ. 262 foll.

268. ἡράκλεις, see on s. 484. Obs. that no such charge was given by Odys. concerning Penelope—a tribute perhaps to her superior discretion—Mentor's commission extending only to the house and goods (β. 215—7).

The Minstrel was singled out for this office perhaps owing to the sacredness of his character (χ. 345—6), to which the mode of his death was no doubt a tribute; with the barbarous casuistry which dictated the fate of Antigone (Soph. Antig. 773 foll.), he was not slain by blow of hand, but his death contrived to appear quasi-natural. The moral influence of bard is also dwelt on by the Schol.; πάντας αὐτός προσέβουν ὡς σοφοῖς, καὶ παιδεύθηκεν τοῦ τούς παρεξιῶντος τοὺς ἀναγκαίους. It is clear also that their attainments were viewed with reverence (mar.) and referred to a divine source. Such an one would be free from the political temptation which partly animated the suitors against the absent Odys.; thus, Phemius on the whole remained true to his lord, and only sung to the suitors under compulsion (χ. 352 foll., cf. α. 154).

269. μιν, whom? Nt. says the αὐτός, of whom the reader's mind, he says, is full: but then the noun for which μιν stands (αὐτόν) would hardly be found in the clause ἦτο τοῦ ... ν. 270; besides the μοῦχος θεών seems to refer us rather to the denunciation of Zeus (α. 35—43; see note there) in spite of which Ἐγείθος sinned, εἰδος αὐτὸν διέθεσεν, i. e. with a knowledge of his doom — the μοῦχο here.
270. νῆσου, a Schol. calls it Carphê.

274. See mar. for various ἀγάλματα.

— ψάμμοι, ... ξυνόν are two descriptions of ἀγάλματα, which subdivision of a general term is common in H., see for examples mar.; they were thank-offerings for the unexpected (275) success of his crime.

277. Ἀρείης, i.e. Menelaus.

278. Σιθυρίας, the S. cape of Attica, sacred to Poseidon, who is invoked Aristoph. Eq. 560 as Σωσίναικες. (N.) A sacred character is ascribed to all striking natural objects, showing a sense of the influence of superhuman power. (N.) Aristoph. Nub. 400 has ἱππος Σινιτίων ἄρχων Ἀθηναίων, where ἄρχων seems required by the sense, still, Ἀθηναίων which is also read “in all editions before Brunck” (Pors.), might scan, omitting ἄρχων. But on the whole it seems more likely that Ἀθηναίων was a gloss both here and in Aristoph. I. c., since Siumium could not literally be called a “cape of Athens (the city)”. So in Aristoph. Eq. 159 Ἀθηναίων crept into the text for Ἀθηνών or Ἀθηρείων.

279–80. In the Ody, Apollo rarely appears. It is noticed that he gave stature and manly ripeness to youths, with which is to be connected his function, the privative of this, of cutting short the prime of youth and manhood by a sudden extinction. His sister Artemis has precisely the same functions for her sex. He occurs as the patron of archery, worshipped with special festivals in Ithaca, and she is λογίσσα, as he εὔνοτός. The epith. Ἑξεταῖς H. 83 may also be compared with the name Ἑξητης, which in post-Homeric mythology is a synonym of Artemis. The death of the children of Niobë (Ọ. 605 etc.) was not an exercise of those previous functions, so much as an act of vengeance or displeasure; so also probably that of Otus and Ephialtes (I. 318), though the added fact of their early youth (319–20) suggests a reference to such functions; as does the case of Eurytus cf. ὀμός ἐν γῆς Ἑκᾶς (Φ. 220–7). Artemis' slaying Orion pertains perhaps to her functions as a huntress (s. 123–4).
χάστον, κεκαθήμα, of which he says
"the act. voice had in the older lan-
guage the causative sense of 'I cause
to retire, drive back'; thus ἐκβαλόντω
here 'distanced', lit. 'caused to retire
from him', so ἐξήθνον φαίδινον ἄρων
κεκαθήμα Pind., distinguished or
differentiated by ivory". Jelf, Gr. Gr.
667, obs. 1, notices that an infin. fol-
does this verb as it does adjectives,
c. g. θείων ταχύς.
284—5. ο μέν, Menel. "was de-
tained", it is implied (cf. ἡμέρις 276,
and κεινός 286) that Nestor sailed on.
Θάλπτο, since to omit a burial caused
a μηνω, l. 73.
286—7. ἔπι, see on a. 299. Μαλ.,
the S. E. cape of Peloponn., now Cape
St. Angelo; vessels creeping along the
shore would often encounter a sharp
gale from the west in rounding it.
289—90. That this description is not
overcharged is clear from the men-
tion in The Times, Naval and Mil.
Intell. Apr. 13th 1861, of "H. M. Gun-
boat Lapwing lying at Piræus, suffering
from a gale of wind in the Archipe-
lago, from which she had saved her-
self by throwing her guns overboard."
ΟΔΥΣΣΕΙΑΣ Γ. 295—309.


295. πῦν in II. (mar.) means always "peak" (of Olympus).
297. For μικρὸς. ἰὼδος 4 Scholl. give a reading Malíow ... ἰὼδος; the χύμα is the roll of the Mediterranean from the west.
297. ἀπονυδῇ, with great effort = "scarceley"; cf. μοῖνος and μοῖνον.
298—300. ἑαξαῖν χύματε', a neut. plur. with plur. verb. is common in H.: Jelf, Gr. Gr. § 385. obs. 2, says, this is "often merely for the metre"; here and at Θ. 137, no such reason could apply. χύναραβαρων', cf. the other epith. for the prows of ships, μικροπάρος, 1. 175; this however is far more common; for its probable meaning see App. B. (19). Ἀγγίζων x. τ. λ. cf. Eurip. H. 682, ὁδ' ἐπίσης Ἀλ-

304. σεδμύντῳ, from δαμάινομαι, see on α. 426. The attempt of Ἀγίσθ. had, like the suitorship of Penel, a political element in it; marriage with the wife of the absent being the direct stop to the occupancy of his throne; see App. B. 5, and preliminary note to β. 305—6. For Homer's formula of fixing a number and then adding one to make it complementary (mar.) see on β. 374. Holy Scripture exhibits something similar, e.g. Prov. XXX. 15.
306—8. Orestes was sent from home a boy, to return grown up. The exile of Or. was with his uncle Strophius in Phocis, according to the legend followed by the dramatics. H. seems to speak only of Athens (Zenod. however read ἀπὸ Φωκῆαν 307), whether the Αvatureian form of the legend sends him to expiate his guilt. The shade of Agam. (α. 458—60) inquires where he is, at Orchomenus, Pylus, or Sparta? as though assured that he was not at Mycenae. Of course the date of that inquiry was previous to the return of Orestes, since Αἐγίσθ. ruled for 7 years after the fall of Troy.
309. δαίμων ταφῶν, cf. δαίμων δαιτα, δαιμοντα γαμον (mar.).
310. μητρός, this is the only hint, if the line be genuine, that Orestes slew his mother. That it should be so is then a mark of Homer's euphemistic reserve, as contrasted with the violent prominence which subsequent poetry gave that action. Arist. remarks (Schol.) that her death may be inferred from it, but not necessarily by Orestes' hand. This shows that he accepted the line; and assuming it Homeric, the remark may find place here that the ἐγνώρες were already established in mythology, especially in connexion with a mother's curse (β. 135, I. 571, Φ. 412); but, Nägelsbach says, not yet having a distinct penal agency, and rather related to the Ζεὺς καταφθάνοντος as ματρία is to Ζεὺς (Homer. Theol. V. § 38). Yet the description of Erubys (sing.) as “walking in darkness” (ἡσοφθαλίς), hearing from Erebus imprecations on the guilty, and having an inalpaceable (ἀμφίσκον) heart, is a formidable image, and, combined with στυγεαῖος, as proper to an infernal power, carries with it the idea of vengeance as a special function. The doubtful epithet δασπιζής (ο. 234), whether “vehemently hastening”, as Nägelsbach (ibid. note) suggests, or “striking heavy blows” (Lid. and S.), furthers this idea. Thus Erinyes instils ἄτη the wrong which works retribution — into the mind (ο. 234), and the Erinyes wait upon the elders of a family (Ο. 204) even among the gods, and watch with divine power over the helpless on earth (πτωκον γε θεό καὶ Ἐρινώς εἰλαν q. 475). They also guard against transgressions of the physical or moral laws of the world, against what ever seems a portentous or impious privilege; thus stopping the prophetic voice of the horse Xanthus, and redressing the advantages lavished by fond goddesses on some pampered maidens (Τ. 418, u. 78). It is clear then that the elements of a crime against nature, and of these powers as its chastisers, existed in Homeric legend. The Ἀσκήλειον Eumenides form their legitimate development, adding the notion of pursuit, borrowed, perhaps, from the Ἀτη of I. 505—7. See Glädst. II. 302 foll.

312. δείξαν, “supported or floated under”, a rare sense of καταφθάνω, but following easily from that of “lifting”; see mar. for the closest examples. Another sense, “carrying off as spoil”, occurs; with which compare the cattle “lifting” of the Scotch borderers.

315. τῆκαρν, with this word, from the pron. of the 3rd person, cf. εὐνοέω “just so and no more” (see on δ. 665), and hence “morely”, passing into the notion of “idly, in vain”, a sense more fully developed in ἔργωσις, which is probably τῆκαρν slightly altered. Hence the Schol. gives ματαιεὶν to explain τῆκαρν, here. (Doed. § 260—1).

320—1. ὅν τινα, not merely ὅν, but as the force of the subjunct, with ὅτι is to make the statement general.
322. αὐτοῖς ἔς ὀ_DEFAULT_VALUE_0
323. ἐπεὶ μέγα τε ἄνδυν τε.
324. ἀλλ' ἔδει νῦν σὺν ἦτε σὺ καὶ σοὶ ἔταρσον ἤν.
325. ἐράς ἐθέλεις πείρας, πάρα τοι ὅφροι τε καὶ ἱπποί,
326. πάρ ἐν τοῖς ἐμοί, οἴ οὐκ ἱππαις ἀστεῖας ἐνοπτός
327. ἄκαθαμάμων τινα, ἢ τε ἐκακὸς Μενάλαος,
328. λιόσεσθαι δέ μεν ἀυτός, ἢ νημέρσις ἐννοεῖ.
329. νεόδος δ' οὖν ὤθει: μᾶλλον γὰρ πεπνυμένος ἔστιν;" 330. ὡς ἦφακ· ἡλιος δ' ἀρ' ἐδο, καὶ ἐπὶ κυνῆς ἥλθεν.
331. τοῦτο δ' καὶ μετεξεῖσθαι θεᾶς πλακούσις ἄθηνη
332. "ὡς ἑρῶν, ἦ τοι ταῦτα κατ' ὁμοῖος κατέλεξες·
333. ἀλλ' ἄρθε, τάμνετε μὲν γλαώσας κεράσθης' δε οἴνοιν,
334. ὁρᾶ καὶ ποιηδάνων καὶ ἀλλοις ἀδανάτωνα
335. σπειάστων πόλιοι μεδόμεθα· τοιοῦ γὰρ ὄρη."
336. ἡδ' γὰρ φάος οἰχεΐ· ὑπὸ ἄρον, οὐδ' ἐκεῖνον ἡθεὶ θεάν ἐν δαίτι παθουμένων ἀλλά νέοςθαι."
DAY III.

ΟΔΥΣΕΙΑΣ Γ. 337—355.

η δα Διός θυγάτηρ, τολ δ' ἐκλύον αὐθησάσθησαν. τοῖς δὲ κήρυκες μὲν ὤδος ἐπὶ χεῖρας ἔχεναι, κοῦφοι δὲ κρητίδας ἐπετέσσαραν ποιοῦν, μοὴ  


10 νόμισμαν ο' ἔρα πᾶσιν ἐπαρχεῖσκεν τοίς δ' ἐν πυρὶ βάλλων, ἀνιστάμενοι δ' ἐπέλειβον. αὐτάρκεια ἐπεί πετάντων τ' ἐπείκον τ' ὄσον ἠθέλε καὶ πόλεμος, ὡς τός Ἀθηναὶ καὶ Θηλέμαχος ἀμφοτέροι καλὸν οὔτε ἔριν ἕκαστον ἐπὶ νηα νέσθαι.

15 Νέστορ δ' αὐτῷ τινὸς καθαπτόμενος ἐπέθεσσαν.

"Ζεῦς το γ' ἀλεξίσεις καὶ ἀδάνατος θεὸς ἄλλοι, ὡς ψύξις παρ' ἑμεῖς θυία ἐπὶ νηα κλίνει ὡς τ' ἐν τῇ πάρα πάμπυ οὔτε ἐνυφότις ὃς χαλέπ νοὸς, ὡς οὐχ θαλανεὶ καὶ θησαυρός πόλλ' ἐνὶ οἶκον, αὐτῷ μαλακῶς οὔτε ζειλοῦσιν ἐνεδέθη. αὐτὸν ἐμοὶ πάρα μὲν θαλάνει καὶ θῆκε παλά. οὐ Θηὺς δ' ἐκ τοῦ ἀνδρὸς Ἀδρισθοῦος φίλος νηος ἐκ' ἱεροῖς καταλεῖσθαι, ὁφ' ἂν ἐγὼ γε ξιοῦ, ἐπειτοὶ ἀπὸ παίδες ἐνὶ μεγαρίσι πληγόνται, ζειλοῦσιν θαλάνεις δι' αὐτοῦ, θαλάνεις "

343. Ἰονιαῖος. 344. Ἐπίσκοπος. 345. Ἐπίσκοπος. 348. Ἐπίσκοπος.


xil. 63) that the Attic θᾶσσειν (with cogn. noun θᾶσσον) is a contraction of this. The θα- and -ον are probably equally radical, cf. διπλακα and δι-πλακα, thus we have θοξευ, θᾶσσος, θάσσος, and θᾶσσα, θᾶσσα, θᾶσσος. 340. This line, describing a ritualistic act, is not found in the parallel a. 146 foll., which merely describes the meal of the suitors, whose impetuous omitted recognition of the gods. nourishment, here = circumferebatur, is used of plying, yielding, or turning a bow, pole, helm, etc. (mar.); but ἐκατός is a word of ritual, containing the notion of an ἄγγελος, i.e. something religiously given or taken first. The simple verb is used of solid as this of liquid offerings, cf. παρτόν ἀργύρου μελέαν, 428, and similarly ἀπαρχάζει of the victim's hair, καταγ. of lustration and of the sacred barley (mar.). Buttm. Lexil. 29 (4), says the οὗτ adds the notion of relation to individuals. - παῖ-σιν, i.e. the guests. — ἐπίσκοπος is dat. of instrument. 344—9. ἑβῆθην, "were making a move to go", the literal sense, from which comes the notion of desire. — περικρού, for poverty as shown in regard to garments, cf. ε. 513 — 4. ἀθανατι is sometimes, as here, found joined with θῆκα, as bedding, often with θῦκας, as garments, the generic σι-μάτα καλά following (mar.). For the φάρακ see 466—7 note. The ἄθανα alone were also used as seat-covers (mar.); see further on δ. 297—9. 352—3. οὗ Θην, found only in speeches, as is ἡ ἔνθα affirmative, especially η Θην, καὶ γιὰ ἦν, etc., = "I should rather think", expresses indignant irony or surprise (mar.); the same feeling of indignation is continued in the τοῦ δ' ἄνδρος Ὀδυσ. — ἐκατός, see App. F. 1 (3).
356. ἔννεπτεν. 357. Φιλοκέφε. 361. Φιλίνω Φεκαστα. 369. Φοι. 372. Ἐμομμίον.


357. εὐπλ. ἐν κ. τ. I., we miss the usual courteous phrase of approval ταύτα γε πάντα ... κατὰ μορφήν ἔκπαιρε ... does the curt εὐπλ. ἐφοδία elsewhere occur. It is worthwhile to contrast the businesslike terseness of Mentor here with the genial loquacity of Nestor in the preceding 346—55. — γέρων. φιλὲ is the style of Achilles to Priam (mar.).

366. Καῦτος. Cauconians appear in II. as allies of the Trojans, in Dolon's enumeration to Diomedes, grouped with the Lelges and Pelaagi; and again in a later battle as in an extreme rear-ward or flank position (mar.). With the former cf. Herod. I. 146, where Rawlinson says: "The Cauconians are reckoned by Strabo among the earliest inhabitants of Greece and associated with the Pelaagi, Lelges, and Drypes; like their kindred tribes, they were very widely spread. Their chief settlements, however, appear to have been on the north coast of Asia Minor ... and on the west coast of the Pelopon-
nese in Messenia, Elia, and Triphylia. ... From the Peloponnesian the race had entirely disappeared when Strabo wrote, but had left their name to the river Cacon, a small stream in the N.W. corner of the peninsula (Strabo VIII. p. 496 — 7)"; cf. also Herod. IV. 148.

367. χρείας. Ni. thinks that the debt may have been conceived as one of compensation for plunder, but this would need to be backed by force, for which a single small ship and crew was inadequate. Such commercial traffic as we have a glimpse of in a. 184, might more probably lead to a debt. Aristarch. read χρείας against authority and probability, as far as we know. ρέκληται. Buttm. Irreg. Verbs s. v. regards ρέκλια as the only true epic present; and Bekk. follows him by altering the received ρέκλιας ρέκλιαν, A. 686—8, to ρέκλλ.

372—3. φηνη, said by Billerbeck ap. Crisius to be the osprey — an
373. Ἐδεῖν. 374. Ἐποκ. 375. Φήσευμα. 380. Φάναση. 375. ὦ τι σ᾽ Ἀκλ. 378. Ζενόδ. κνηθής, Ἀκλ. Η. Μ. ἡς ιτα Βολτ. ἐτ γεκεντρ. Ἀγελέσ Βαρνες. Ἐρ. Κλ. ἐδ. Ὑξ. 380. πρὸ Ἕλιης Ζενόδ. ἑλιαγκε, Ἀκλ. Η. Μ.,

instance of the preference of H. for specific over generic terms noticed App. A. 13. To the view of ἀνόπαια (α. 320) there taken add the conjecture, that ἀνόπαια might be a noun describing the bird as roosting etc. αὖν τὸ ὅπαιον, on the smoke-vent; such a bird is the swallow, found as Πάλλας᾽ εἴδολον in γ. 320. Ὄπας' and Ὅπερ, see in mythology, φίλημα being = μ, and υγ = θυ by metath. The root is ταφ. or ταφ. strengthened with μ and aspirated; cf. τάφος τέθυσα. Ἰδόνας cannot take the ἐ here. — ὅπας ἰδέων, with this use of ὅπας as = when, cf. Μ. 208 ἱθίγησαν ὅπας ἰδέων ἰδών ὅπαιον καὶ τ. ἡ.

374.—5. Ἐποκ τ᾽ ἐφράτ', ἐκ καὶ τ. ἡ. This phrase occurs more than 40 times in Π. Ody., often without any name following, or even word of address, like ὁ φίλος here, as ὅφναγκ (cf. δ. 278) would seem to require. The speeches introduced by it mostly begin a conversation, or by this speaker it strikes into one. Such addresses have a tone of ejaculatory abruptness, as if prompted by some demonstrative emotion — joy, sorrow, sympathy, scorn, antipathy — or sudden thought striking the speaker. Thus it is often introduced by grasping the hand, as here. For some of the more remarkable examples of its use see mar. With φίλος voc. cf. α. 301. 378—80. See on ὕπαφης 320 inf. Τριτογένες, see App. C. 5. — ἀνάσσος', cf. Η. Hor. Κομ. III. ιτ. 2, regina Calliope. So ἀνάξ, of a god (mar.). — διδωθέν, very rare; commonly διδω. 383—83. ἡ νῦν εὐφραίν. ἄμφη, the second epithet is peculiar to oxen. ἀμφήτων is paraphrased by the full ἄμφην ὑπὲρ τοῦ κ. τ. λ. as often in H., see on α. 1. πολύτορον. Ovs. also the repetition of the statement of 382, βέβαιο βοῦν in 384, τὴν... βέβαιο, with which cf. β. 118—31, παλαιοὶ ταῦτα αἰ παρόσ ἄμφην τὰ τάφων ὑπὲρ τοῦ κ. τ. λ., and δ. 125—33, Φίλο δ᾽ ἀγνώστου τάραμον φεῦ... τὼν βάθ᾽ αἱ ἀμφήτων Φίλο ὑπὲρ τοῦ κ. τ. λ. In all these the main statement is emphatically re-asserted after subordinate circumstances have been added. ἢνυν, before a vowel, is an instance of the power of a liquid in doubling itself to the ear, so in ἤμπειρος γ. 400, ἤμπιερος γ. 97, and more remarkably in ἤν μαγευοράσει Harl. β. 94. These instances are all in arsis, and so is the well known Virgilian example θε. III. 91, Limina quae tauruque (as if que ływ); comp., however, in thesis βιοσυφρήτες ἐπεφάνετο, Α. 35; also ο, 452, A. 343, where πρόσειον καὶ ὅποισον ends the line.
The conversation on the sea-shore here closes and the scene is shifted to the palace of Nestor.

386—9. Ἐφίνησας, see on γ. 68. κλήσομ... ὅρων, see on α. 131—2.

391—2. For Nestor's appreciation of wine cf. Α. 629 foll., for Homer's frequent commendation of it cf. Hor. Ep. I. xix. 6. Laudibus argutur vini vinosus Homerus. ζηῆς, not the stopper (πάμψις, β. 353), but a fillet round the neck of the jar, probably securing the stopper. On the various senses of ζῆς see on α. 334. On the paraphrase of ὥσεν by the following phrase, see on 383—3 (ἐδήμησα) and on α. 1.

395. οἰκόνομοι, the married sons of Nestor are said to come next morning ἐκ παλάμων, 413 infra. Probably οἰκὸς is here in a general sense, "abode". So it is used of Penelope's abode, the εἰςπαλαίων, α. 356; see App. F. 2 (31) (32). It might thus include θάλαμον for inmates of the palace.

399. ἀκρόφυσι, see App. F. 2 (8) (9).  ἐνυμ., an epithet applied to Priam, Euphorbus, and others (mar.); here it, as also ὄρχ. ἄνδρ., seems applied to a young prince merely as such, so to Polites (mar.); Eumæus and Philætus are called ὄρχ. ἄνδρ. as set over others.

401. μνήμ., see App. F. 2 (34).

403—4. μνήμ., this word with μνήμον following is used always of the wife who shares the bed. The form ποιαναία is found Ηύ. Ceres 156, and the Cod. Vell. reads ποιαναία from it in Γ. 411. ὀφοδοχάτ., see on β. 1. The fourth day of the poem's action here begins.

406. ἔτστ. ἱδ., these appear to
407. For. 410. Αἰθιόπες. 416. Θρησκευόμενον.


have been fixed thrones for the king and persons of distinction on occasions of state, here of sacrificial solemnity. Nestor here seats Telem. by his side (416 inf.), as Alcinoüs does Odys. in θ. 6—7: "smoothed stones" are the material of palace walls; here an ornamental polish is further given by ἀλαίψαφ, of the nature of stucco. The word also means unguent. In a fragm. Sophocl. ἀλαίψαφ occurs, explained by ἕσυχος, as χεῖσμα τοῖσιν. Seats of smoothed stones occur also in the ἀγορά, see on β. 14—6, and App. F. 2 (4) (6) and note. The gen. ἀλαίψαφος arises from the "action being regarded as springing into life from the materials of which it was composed". Jell Gr. Gr. § 540 obs.

409—11. Νηλεύς, for his birth and posterity see ι. 235 foll., 281 foll. οὐσιος Αχαίων, an epithet distinctive of Nestor, see mar.

412. ἀλλεῖς, see on 165.

419—20. ἡδύσομεν', obs. elision of -ας, frequent in mid. voice, whether pres. 1st pers. as here, or pres. infin. as in ε. 270, 287. — ἐναργεῖς, "recognizable", i.e. by the mode of her departure; so α. 323 Telem. concludes that it is a deity, though he does not seem to know which (β. 262). Nestor's divining that it was Athene is doubtless meant to exemplify his sagacity. He may have perhaps concluded from her known partiality to Odys. her attendance on his son.

422. ἐλεηθεῖν, ἐλὼσα, a form of prostheteron arising from the end occurring to the speaker first and the means afterwards. βοῶν ἔχως. cf. αἰτών, αἰλόν, αἴλον, αἴλων, ἀλων συμβολεῖ. With ἐπιβουκάλος cf. ἐπιθέτωρ ι. 322; and obs. that βουκόλειω the verb is used in a borrowed sense of horses in T. 221 (Ni.). ἐν ἀνήρ see on 267 sup.

425. χρυσοχόον. No actual fusion
427. Ἐπίπατε, ἄλλες προεέλθετε πρὸς σύντομει λεγῶν. 431. Ἐπώσσις.

435. Εὐρυάντος. 438. Πιθώσσω.

436. ἀντισώσασθαι Ἀθηναῖοι.

of the gold follows; it is merely hammered thin and made a leaf-wrapper for the horns. Yet we read of χούσαν in Σ. 470, showing an acquaintance with fusion of metals. In ο. 383—5, τ. 135, we have the craftsmen and professionals enumerated, the prophet, surgeon, carpenter or builder, minstrel, and herald, to which the χρυσός, and the χαλκός, often, as here, one person (432), should be added; and from the 11. the tanner (P. 389 foll.), potter (Σ. 600 foll.), and currier (H. 220). The τέκτων includes ship-building, and one mentioned in E. 62 foll. was a person evidently of importance. A smithy existed in the town of Ithaca (ο. 328), and the connexion in which it is mentioned suggests the notion that it was an office of the palace. The designation δημιουργός denotes working not for themselves only but for all. They were doubtless of the free people — the δήμος who shared the land and are called by the same name as it (see on α. 103) — not reckoned noble, yet invited to the king's table (ο. 382—6) in recognition of their public usefulness cf. δῆμος πίνειν P. 250. The name Λεόντης is probably based on ὀ λαοῦ ἐπάκρου, and nearly = δημιουργός (Eustath.).

429—30. ἀμφι is in tmesis with πένθος. — ἐκπεφυγόν, sometimes ἐκ (mar.). Butm. Lect. (93) says it is from αὐτό ἐκπυετον with reduplication, as παράσωμα from φυετον. The diphthong οι may be observed as much used in forming words of sound, πικέβους, φιλέβους, and the like. It is not quite certain that ποι-, a mere word of sound, like our "pull", is not the whole root of this and of παράσωμα.

433—4. πείρατα, "sum total=whole resources", arising from the notion of a "limit or bound". The simple sense of a "rope" is probably the primary, as seen in πελάτα πείρατα ἐπικολλατές ἐπὶ ἀμφισβήτης παντισθανεῖν (mar.); cf. our word "line" (κέλλος) for boundary. φιλέβους, smaller, probably, than the ἀμφισβήτη (mar., cf. Ἀσκ. Prom. 56).

435—40. Ἀθηναίοι, i.e. invisibly: the condition of local nearness is required by H. for the conception of a present deity. ἀντισώσασθαι, see on α. 25 and App. E. 4 (2) note. κεραίων, gen. of
Dāy IV. ὍΔΥΣΕΙΑΣ Γ. 441—453.

ἡλθεν ἐν Θαλάμων φέρεν, ἐτέρη δ᾿ ἔχειν ὀυλᾶς
ἐν κανέρι· πέλεκυν δ᾿ μενεπτόλεμος Ὀρασιμῆδης
ὀδύνι· ἔχεν ἐν χειρὶ πάρατατο, βοῦν ἐπὶ κυόνων.
Περεόδος ὃς ἀμφίον ἐχεῖ γέραν δ᾿ ἐπαπλάτα Νέστορος
15 κέρυνδας τ᾿ οὐλοχύτας τε κατάκρακτο, καλλὰ δ᾿ Ἀθηναίη
ἐχεῖ απραχόμενος, κυαφής τρίχας ἐν πυρὶ βαλλόν.
αὐτὰρκ ἐπεὶ ᾧ ἐξελέγεται καὶ οὐλοχύτας προβαλόντος,
αὐτὰκ Νέστορος ύπὸ ὑπέρθυμος Ὀρασιμῆδης
ἡλέκεν ἀχί για τὰς πελεκυνο δ᾿ ἀπέκοψε τένοντας.
ἴο αὖχ οὐνίς, λύσεν δὲ βοῦς μένος· αἱ δ᾿ ὀλολύγαν
θυγατέρες τε νυόθε τε καὶ, αἰδοῖ ταῖρεξαίτις
Νέστορος, Εὐδοξία, Πρέδα. Κλιμένου θυγατέρων.
οἱ μὲν ἐπεκτείνοντες ἀπὸ χθονοῦ ἐνυφείνθησι.


here the water, means also the vessel used. It was poured by an attendant, here Aretus (440 sup.); see Γ. 270, Ω. 303—4.

446. ἀπαρχόμου, see on 340, paraphrased here by the sequel καὶ τρίχας ἐν τ. β., as in 383, 392 sup., see on a. 1.

447. The rest follow the example of Nestor, who officiates as if in priestly character (A. 451), all washing (8. 161) and flinging meal before praying. The όικαί of 441 become οὐλάγανα when sung; see App. A. 3 (2). Ni. dwells on this and similar features of ritual as showing that H. knows of no priesthood save as attached to a temple, and that all might sacrificially approach the deity for themselves.

450. ὀλαλ., the ὀλολύγα was the cry of women for joy, used sacrificially (as here, perhaps to drown the victim's groan, or otherwise (mar.)). So we find ἄδαλαγα, and Lat. alalo which, however, is a cry of wail, or the howl of an animal, formed like this from the mere sound.

453. ἀνέλεοντες. The victim had been felled, the elder brothers (ὁ μεν, opposed to Piasistr., who used the knife) raised it bodily from the ground. In Chrysies' sacrifice, A. 459 foll., which compare with this, we find ἄν ἐρνεάν, resupinaverunt, being probably a less
296. ἀπαλήσευ. 298. Ἐκαθα, 303. Φοίκος. 305. ἔπαττες δὲ ἔφαγασσε. 306. Ἰώ. 308. ὁ Ἰώ.


295. φίλον in II. (mar.) means always "pals." (of奥林匹)).

296. For μικρὸς, ἔμοι 4 Scholl. give a reading Μαλέων . ἔμοι; the κύμα is the roll of the Mediterranean from the west.

297. οπουδί, with great effort ≡ "scarcely"; cf. μόνος and μόνον.

298—300. ἕλαξεν κύματ', a neut. plur. with plur. verb. is common in H.: Jelf. Gr. Gr. § 385. obs. 2, says, this "is often merely for the metre"; here and at Θ. 137, no such reason could apply. κυματωροφ., cf. the other epith. for the prow of ships, μικρόναρρος, t. 125; this however is far more common; for its probable meaning see App. F. 1 (19). Ἀγίσημον ν. τ. L. cf. Eurip. Hel. 682, ἀδίπλοο Ἀγίσημον, and 671 ἐπίστας Νῆσω.

304. δέμμηνο, from δαμάω, see on α. 426. The attempt of Ἀγίσημον, like the suitorship of Penel., a political element in it; marriage with the wife of the absent being the direct step to the occupancy of his throne; see App. E 2, and preliminary note to β. 305—6. For Homer's formula of fixing a number and then adding one to make it complementary (mar.) see on β. 374. Holy Scripture exhibits something similar, e. g. Prov. XXX. 15.

306—8. Orestes was sent from home a boy, to return grown up. The exile of Ο. was with his uncle Strophius in Phocis, according to the legend followed by the dramatists. Η. seems to speak only of Athens (Zenod. however read ἀπό Φωκῆν 307), whither the Eschylean form of the legend sends him to expiate his guilt. The shade of Αγραμ. (458—60) enquires where he is, at Orchomenus, Pylius, or Sparta as though assured that he was not at Mycenae. Of course the date of that enquiry was previous to the return of Orestes, since Αγραμ. ruled for 7 years after the fall of Τρού. 309. δαίμον τόφων, cf. δαίμωντο χαίτα, δαίμων γαμόν (mar.).
Το μητρός το στυγιρής και ἀναλύσιος Αἰγίσθοος. ἄντιμαρ δὲ οἱ ζῆλοι βοῦν ἁγάθος Μενέλαος, πολλὰ κτίματι ἄγων, διὰ οἱ νέος ἀδικός ἡμῖν. καὶ τοῖς, φίλοι, μὴ σήμα δούμαι ἄτις τῆς ἄλλης, κτίματα τα προσλαμβάνων ἀνδρῶς τ' ἐν σοι δύο μισοίν 15 οὐκ ὑπέφυλας, μη τοι κατὰ πάντα φαγόσων κτίματα διάσεμονι, εἰς ἐν δὲ τῆς ἑλθείς ἐλθείς. ἓλθεν μὲν Μενέλαος ἐγὼ κλένοι καὶ ἄγον ἐλθεῖν. κενός γὰρ νέον ἀλλόθεν ἀλλόλουθεν, ἐκ τῶν ἄνθρωπον ἐδεν σοι ἀλεπούτεκ γε θυμῷ 20 ἐλθέμεν, ὧν τεν προτόν ἀποσφήλασιν ἕλθαι ἐς πέλαγος μέγα τοῦν, ὁδεν τε περ οὐδ' οὖνοι

311. 312. 319. οὐ Σκληροῦ.

315. pro τοι αλλι δη.

310. μητρός, this is the only hint, if the line be genuine, that Orestes slew his mother. That it should be so is then a mark of Homer's euphemistic reserve, as contrasted with the violent prominence which subsequent poetry gave that action. Arist. remarks (Scholl.) that her death may be inferred from it, but not necessarily by Orestes' hand. This shows that he accepted the line; and assuming it Homeric, the remark may find place here that the ἐφώνεσ were already established in mythology, especially in connexion with a mother's curse (μ. 135, Ι. 571, Φ. 412); but, Nägelsbach says, not yet having a distinct penal agency, and rather related to the ζεύς κατα-χθονίος as μαραία is to Zeus (Homer. Theol. V. § 38). Yet the description of Erinys (sing.) as "walking in darkness" (ὁσφόρονης), hearing from Erebus imprecations on the guilty, and having an intractable (ἀμελήτης) heart, is a formidable image, and, combined with συγκεκριτα, as proper to an infernal power, carries with it the idea of vengeance as a special function. The doubtful epithet δασκάλης (ο. 234), whether "vehemently hasting", as Nägelsbach (ibid. note) suggests, or "striking heavy blows" (Lid. and S.), further this idea. Thus Erinys instills ἄγω the wrong which works retribution — into the mind (ο. 234), and the Erinys wait upon the elders of a family (Ο. 204) even among the gods, and watch with divine power over the helpless on earth (πασχάω γς θεό καὶ ἑρμηνίς εἰλον ο. 475). They also guard against transgressions of the physical or moral laws of the world, against what ever seems a portentious or impious privilege; thus stopping the prophetic voice of the horse Xanthus, and redressing the advantages lavished by fond goddesses on some pampered maidens (Τ. 418, ν. 78). It is clear then that the elements of a crime against nature, and of these powers as its chastisers, existed in Homeric legend. The Ἀχέλεαλ Eumenides form their legitimate development, adding the notion of pursuit, borrowed, perhaps, from the Αηη of Ι. 505—7. See Gladst. II. 302 foll.

312. ἐλεφάν, "supported, or floated under", a rare sense of ἐλεφάν, but following easily from that of "lifting"; see mar. for the closest examples. Another sense, "carrying off as spoil", occurs; with which compare the cattle "lifting" of the Scotch borderers.

316. τήρησιν, with this word, from the pron. of the 3rd person, cf. αὕτας "just so and no more" (see on δ. 665), and hence "morely", passing into the notion of "idly, in vain", a sense more fully developed in ἑρμηνίς, which is probably ερμήνιος slightly altered. Hence the Schol. gives μεταλαν to explain τηρῆς, here. (Doed. § 260—1.)

320—1. ὧν τεν, not merely ὧν, but as the force of the subjunct, with ἄγω is to make the statement general.
αὐτῶτες ὁχλεύοντας, ἡπεὶ μέγα τε θείαν τε.

αὐτῶτες ὁχλεύοντας, ἡπεὶ μέγα τε θείαν τε.

αὐτῶτες ὁχλεύοντας, ἡπεὶ μέγα τε θείαν τε.

αὐτῶτες ὁχλεύοντας, ἡπεὶ μέγα τε θείαν τε.
45 Νέστωρ δ' αὐτοτρίκειον καθαπτώμενον ἐπέσεσον. "Ζεῦς τὸ γ' ἀλέξησε καὶ ἀδινάτοις θεοὶ ἄλλοι, ἀλλ' ὡς ὀμίλε παρ' ἐμείῳ θοῖν ἐπὶ νηλίκα τε τε τεν ἡ παρὰ πάμπαν ἀνείλμωνον ἢ πενυχροῦ, ὡς τι ἠλπινον καὶ ἤγιεα πόλλ' ἐνὶ ὀκραρ, ἐν οὐ' αὐτῷ μελακόδος οὔτε ἔξενοισιν ἐνεῦδει. αὐτὸρ ἐμὸι παρὰ μὲν ἠλπινον καὶ ἤγιεα καλά. οὐ θην ὅς τοῦτο ἀνδρὸς ὁδυσσηύς φόλος νυσιν νυσιν ἕν ἱκρίνων καταλέξειται, ὡρα' ἀν ἐγὼ γε ζιο, ἐπείδα ἐπίδεικτα ἐνι μεγάλοις λίποσται, ἐν οὐ' ζευνον ἔξενέμειν, ὡς τις κ' ἐμα ὀμίλαμπ ἔχειν."
τὸν δ' αὐτὲ προσέικε θεά γλαυκόπτης Ἀθήνη
εὔ δ' τευτάρ γ' ἔφησθα, γέρονα φίλε, σολ δὲ ἐκικνύεις Τηλέμαχον πείδεσθαί β', ἐπεὶ πολὺ κάλλιον οὕτως.

31' οὔτος μὲν νῦν σοι ἁμ' ἔφεσα, ὄφρα κεν εὖδ' σοι ἐνεμαρων' εὖδ' δ' ἐπὶ νὴν μέλαιναν εἰμ', ἵνα θαρσύνω δ' ἐτάρους εἴπαι τε ἐκαστα. οἶος γὰρ μετὰ τοιοὶ γεγαίτεροι εὐχόμεται εἰναι οὐ δ' ἄλλοι φιλότητι νεωτεροὶ ἀνδρεῖς ἐποντάν, πάντες ὦμηλικοὶ μεγαθύμων Τηλέμαχοι.

31' ἔφθα ἐκ λεξαίμην κοίλη παρὰ νῆλ μελαινή νῦν' ἀτάρ ἡμῶν μετὰ Καίκανας μεγαθύμων εἰμ', ἔφθα χρείον μοι ὀφελετάν, οὗ τι νέον με νῦδ' ἀλώνην σὺ δὲ τούτον, ἐπεὶ τέκνον δ' δόμημα, τεμφὼν σὺν δήμη τε καὶ κυδέτ' δόσῃ οἱ ἐπικα. οὗ τοι ἐλαργόταν, θεῖου καὶ κάρτος ἀριστοτ.'

31' ὡς ἀρα φανθήσασ' ἀπεβ' γλαυκότης Ἀθήνη φήνη εἰδομένη, σάμβους δ' ἔλει πάντας ἰδέντας.


357. εὖ ν. τ. λ., we miss the usual courteous phrase of approval ταῦτα γέ τε 

365. Καϊκ., Cauconians appear in Η. as allies of the Trojans, in Dolon's enumeration to Diomedes, grouped with the Lelges and Pelaugi; and again in a later battle as an extreme rewan
down plan position (mar.). With the former cf. Herod. I. 146, where Rawlinson says: “The Cauconians are reckoned by Strabo among the earliest
inhabitants of Greece and associated with the Pelaugi, Lelges, and Dryopes; like their kindred tribes, they were very widely spread. Their chief
settlements, however, appear to have been on the north coast of Asia Minor ... and on the west coast of the Pelopon-
nese in Messenia, Elis, and Triphylia. ... From the Peloponnese the race had entirely disappeared, when Strabo wrote, but had left their name to the
river Caucon, a small stream in the N.W. corner of the peninsula (Strabo VIII. p. 496 — 7)”(i); cf. also Herod. IV. 148.

367. χρείος. Ni. thinks that the debt may have been conceived as one of compensation for plunder, but this
would need to be backed by force, for which a single small ship and crew was inadequate. Such commercial tra-
ffic as we have a glimpse of in a. 184 might more probably lead to a debt Aristarch. read χρής against authority and probability, as far as we know.

372.—3. φήνη, said by Billerbeck ap. Crusius to be the osprey — an
ΟΔΥΣΕΙΑΣ Ε. 373—384.

Θαύμαζεν δ' ὁ περαιὸς, ὅπως ἤθεν ὁ θεαλαμώντων·
Τηλεμέχους δ' ἔλεε χεισά, ἐποδὸ τ' ἐφατ', ἐκ τ' ὄνομαζεν.

75 "ἄ ω φίλος, οὐ σε ἑολπα κακον' καὶ ἀναλυν' ἐσεθαίης,
εἰ δ' τού νεόρ τ' ὤδε σιμπηθ' ἐκ πνεύματι.

οὔ μὴν γὰρ τις ὁδ' ἅλλος Ὀλυμπίας δόσμετ' ἐχόμενον,
ἀλλὰ Δίος θυγάτηρ, κυνόθετη Τριτογένεια,

ἡ τοῦ καὶ πατέρος ἐθύλλον ἐν Ἀργειοισίν εἴτιμα."

80 ἀλλὰ, ἀνασά, ἵληθεν, δίδωσι δ' ἐκ ναὶ κλάδον' ἐσθόλων,
αὐτῷ δ' καὶ παίδευσι καὶ ἄβδομ' παραχώοιτη.

σοὶ δ' ὧν ἐγὼ δέομε βοῶν ἤνων εὐφρυμήσαζον·
'ἀδρμήτην' ἢ οὖν ποι ἐπο ἐγών ἤγαγεν ἀνήρ·

τὴν τού ἐγὼ δέος, χρυσὸν κέρασιν περιγενάσ."

373—374. 374. Φίλων. 375. Ψεφοῦλα. 380. Φάνατα.

375. οὐ τι σε' Schol. 378. Ζενοδ. κυνόθετη, Scholl. Η. M. its Wolf. et reccut., αἰγελήθι Barnes. Ερν. Cl. ed. ΟΖ. 380. pro Πληθι Ζενοδ. θίαμα, Scholl. Η. M.

instance of the preference of H. for specific over generic terms noticed App. I. 13. To the view of ἀνοσία (a. 320) there taken add the conjecture, that ἀνοσία might be a noun describing the bird as roosting etc. ἀνά το ὁπαίον, on the smoke-vent; such a bird is the swallow, found as Pallass' eido1on in π. 313. Θάρβη and Φανίμα are radically identical, the being = u, and παῖ = by metath. The root is ταψ. or ταξε. strengthened with μ and aspirated; cf. ταψος τήθη. ἰδοντας cannot take the ἐ here. — ὅπως ἤεν, with this use of ὅπως as = when, cf. M. 208 ἐφοίησαν ὅπως ἤθεν αἴσθην ἀφιν κ. τ. λ.

374—5. ἐποδὸ τ' ἐφατ', ἐκ κ. τ. λ. This phrase occurs more than forty times in II. and Ody., often without any name following, or even word of address, like ὁ φίλος here, as ὅφορας (cf. δ. 278) would seem to require. The speeches introduced by it mostly begin a conversation, or a third speaker by it strikes into one. Such addresses have a tone of ejaculatory abruptness, as if prompted by some demonstrative emotion — joy, sorrow, sympathy, scorn, antipathy — or sudden thought striking the speaker. Thus it is often introduced by grasping the hand, as here. For some of the more remarkable ex-

amples of its use see mar. With φίλος voc. cf. a. 301.

378—80. See on ἐπαργής 420 inf. Τριτογένειν, see App. C. 5. — ἀνασά, cf. Hor. Carm. III. 111, 2, regina . Calliope. So ἀνά, of a god (mar.). — δίομεθα, very rare, commonly διοῦσι. 382—83. ἤνων εὐφρυμ. ἀδρμήτην, the second epithet is peculiar to oxeo. ἀδρμήτην is paraphrased by the foll. ἤνων τοι κ. τ. λ. as often in H., see on a. 1. πολύτροπον. Obs. also the repetition of the statement of 382, δέος βοῶν in 384, τὴν . δέος, with which cf. b. 118—21, παίδιν τοις αἰ παρος ἤσαν ... τῶν ὑπ' ὑπ' κ. τ. λ., and δ. 153—33, Φυλά δ' ἀγγελευς τάλαρον χέρις ... τὸν ὡς δι' ἀμφισσος Φυλα κ. τ. λ. in all these the same main statement is emphatically re-asserted after subordinate circumstances have been added. ἤνων, before a vowel, is an instance of the power of a liquid in doubling itself to the ear, seen in ἐπιμελήσας 500, εὐπνινες 5, 97, and more remarkably in ἐν μεγαφότοιο Harl. b. 94. These instances are all in arsis, and so is the well known Virgilian example Aen. III. 91, Limina qua taurusque (as if quod); comp., however, in thesis βλαυροςὶ οὐστρανότα, 36; also 452, 3. 343, where πρόσωπω και ὁπίσω ends the line.
τον δ’ ἠκλίπτες Παλλὰς Αθηνη. 

οίνου ἡπυόσοιο, 

αὐτὸς δ’ αὔτε καθεύδε μνήμος δόμων υψήλων, 

θησαυροῦ 

τοῦ δ’ ἐλθὼν κατ’ ἀποσπάσεων, ἀντὶς τῶν εὐπλούσων, τοῦ δ’ ἄλλος ἀδερφὸς, τοῦ δ’ ἀδερφοῦ Πελεοκτονίτης, τοῦ δ’ ἐλθὼν κατ’ ἀποσπάσεων, 

438. The conversation on the sea-shore here closes and the scene is shifted to the palace of Nestor.


440. δεῖ, see App. F. 2 (31) (32). It might thus include θάλαμον for inmates of the palace.

441. ἀποθεωσθῇ, see App. F. 2 (8) (9). εὐκαίριον, an epithet applied to Priam, Euphorbus, and others (mar.); here it, as also ὅρος, ἀνδρός, seems applied to a young prince merely as such, so to Polites (mar.); Eumæus and Philietus are called ὅρος, ἀνδρός, in the text of the poem's action here begins.

442. ἐστὶν, these appear to
οἱ οἱ ἔσαν προπάροιθες θυμάνων ὑψηλάνων, λευκοὶ ἀπὸ στῆλον τῶν ἀλλεπάλατος ὅς ἔσεν μὲν πρὸν Ἡηλεύς Ἱσθένεις, θεοφράνθος μήτερ ἀτάλαντος.

10 ἀλλ' ὁ μὲν ἤδη Κρηταὶ δαμείς "Αἰθόδε βεβηκένην. Νέσταρο ἀρ τοῦ "ενέκει Γερήνων, ὄφος Ἀχαιῶν, σκηπτροῦ ἔχον. περὶ δ' ὑδέλευσι ἡ ἡγεμονία ἐν ἐκ τελείου ἕλευσιν, Ἐχθρών τε Στρατός τε Περσῶν τ' Ἀρτέμιδος τε καὶ ἀντίθετος Θρασυμήδος.

15 τοῖς δ' ἐπειδ' ἠκούσαν Πεισίδαρτον ἠλυθὲν ἠρώτησα: πάρ δ' ἀρα Τηλεμάχον θεοσκελεν εἶσαν ἓγοντες. τοῖς δὲ μνάδι οὖς Γερήνως ἵππατο Νέστορι.

"καρπαλίμας μοι, τέκνα φίλα, κρηνήναν εἴδωρ, ὃρος τ' οἴ τοι πρότιτα διὸν ιὐλίσσοι "Αἰθήνην,

20 ὅ μοι ἐνιαρχής ἔθες θεοῦ ὡς δακτυλιὰς θεόλειαν. ἀλλ' ἄγε δ' ἂν πεφυλοῦ "ἐπι βοῶν ἑταῖ, ὃρα διὰ στῆλας ἐλεύσθαν, ἐλάθη δὲ βοῶν ἑπισκοπὸς ἄφερ. εἰς δ' ἐπὶ Τηλεμάχου μεγαθύμον νυν μέλαιναν πάντας ἰδὼν ἑταίρους ἀργήτω, λιπέτω δὲ δύο ὀλφών. 25 εἰς δ' αὐχροσοχῶν Λαέφρω διήφοι κελέαθω


have been fixed thrones for the king and persons of distinction on occasions of state, here of sacrificial solemnity. Nestor here seats Telem. by his side (416 in.), as Alcinoïs does Odys. in Θ. 6—7: "smoothed stones" are the material of palace walls; here an ornamental polish is further given by ἐλαιωπαρα, of the nature of stucco. The word also means unction. In a fragm. Sophoc. ἐλαιωπαρ occurs, explained by Hesych. as χώρα τούτων. Seats of smoothed stones occur also in the ἁγορα, see on β. 14—6, and App. Π. 2 (4) (6) and note. The gen. ἀλλεπάλατος arises from the "action being regarded as springing into life from the materials of which it was composed". Jeff Gr. Gr. § 540 obs.

409—11. Ἡηλεύς, for his birth and posterity see l. 235 foll., 281 foll. οὔ-φος Ἀχαϊῶν, an epithet distinctive of Nestor, see mar.

412. ἀδέλλες, see on 165.

419—20. ἑλάσσωμι, obs. elision of -ας, frequent in mid. voice, whether pres. 1st pers. as here, or pres. infin. as in σ. 270, 287. — ἐναργής, "recognizable", i.e. by the mode of her departure; so α. 332 Telem. concludes that it is a deity, though she does not seem to know which (β. 363). Nestor's divining that it was Athené is doubtless meant to exemplify his sagacity. He may have perhaps concluded from her known partiality to Odys. her attendance on his son.

422. ἐλάθης, ἐλάθη, a form of prophusleron arising from the end occurring to the speaker first and the means afterwards, ἐβάλεις, cf. ἐλασσόλα ἔλατον ἐλασσόλα ἔλατον ἕλατον ἕλατον. With ἐπιθυμοῦσιν cf. ἐπιθυμεῖν. 222; and obs. that bouνολος the verb is used in a borrowed sense of horses in Τ. 121 (Νι.). On ἀνύψι see on σ. 267 sup.

425. Χρυσοχῶν. No actual fusion
427. Φείπατε, ἀπόλλησις precedente per synizesim lectā. 431. Ἕλευς.
435. Φείρωσις. 438. Φιδόνασα.

436. Ἀντίσωσακ Αθηναῖος.

of the gold follows; it is merely hampered thin and made a leaf-wrapper for the horns. Yet we read of ζώανες in Σ. 470, showing an acquaintance with fusion of metals. In φ. 385—5, τ. 135, we have the craftsmen and professionals enumerated: the prophet, surgeon, carpenter or builder, minstrel, and herald, to which the χρυσός, and the χαλκός, often as here, one person (432), should be added; and from the II. the tanner (P. 389 foll.), potter (Σ. 600 foll.), and currier (H. 220). The τέκτων includes ship-building, and one mentioned in E. 62 foll. was a person evidently of importance. A smithy existed in the town of Ithaca (σ. 328), and the connexion in which it is mentioned suggests the notion that it was an office of the palace. The designation δημοσεφός denotes working not for themselves only but for all. They were doubtless of the free people — the δῆμος who shared the land and are called by the same name as it (see on α. 103) — not reckoned noble, yet invited to the king’s table (φ. 385—6) in recognition of their public usefulness cf. δήμιος πίνακι P. 250. The name Δησίλης is probably based on ὁ λαός ἐπικαρθών, and nearly = δημοσεφός (Eustath.).

429—30. ἄμφρη is in tmesis with πένεσθαι. — ἐπισκέπτομαι, sometimes ἐ (mar.) Buttm. Lexil. (93) says it is from πέπλος ἐπισκέπτεσθαι with reduplication, as παρόσωμα from περαίω. The diphth. οι may be observed as much used in forming words of sound, φιλόσαρξ ὤλιθος, and the like. It is not quite certain that πουκ-, a mere word of sound, like our “puff”, is not the whole root of this and of παρόσωμα.

433—4. πείρατα, “sum total=whole resources”, arising from the notion of a “limit or bound”. The simple sense of a “rope” is probably the primary one, as seen in πέλεκυρο πενναρεῖται ἐπισκέπτεσθαι ταύτην σαν (mar.); cf. our word “line” (λίθος) for boundary. ἀπήκορον, smaller, probably, than the ἡστήρα (mar., ef. Εσχ. Prom. 56).

435—40. Ἀδηνήρης, i.e. invasibly; the condition of local nearness is required by H. for the conception of a present deity. ἀντίσωσα, see on α. 25 and App. E. 4 (2) note. κεράνων, gen. of
part held; so ἅλφι γύνων Ἀ. 407. λέβητι, see on ἁ. 137.
441. ἐτέρυ, i.e. ἐτρό, probably the left. ὀιλᾶς, see App. A. 3 (2).
442. πέλεκυς, used mostly as a woodman's or carpenter's tool, also associated with ἐξίθεν as a weapon; its stock, πέλεκυν, is once of olive (mar.). In the bow-contest of the suitors in ὃ. the "axes" have rings at the ends of the handles, perhaps to hang them up by. From the mention of ἡμιπέλεκυς, it is probable that the πέλ. had a double head, like the Lat. bipennis.
444. ἄμυλος, probably a sacrificial word of uncertain derivation, perhaps from ἀλμα as catching the blood; and a Schol. adds that the Cretans pronounced it ἄμυλον. Others interpret it of the sacrificial knife, and suppose that ἄμυλον connected with δαμαία is the proper form of it — an unlikely meaning, since Pisistr. in 454 uses the knife, and it is unlikely that another should previously have care of it.
445. This may be exhibited by resolution into ἔλεγμα (rituistic word), "took religiously first," κατά χείριβα κ. τ. λ., κατά directing action to object (Buttm. Lexil. 29); see on 340 ἐπεσέβα. Jelf, Gr. Gr. § 516 obs., gives an explanation based on a misconception of κατηγορεῖ. — ἐρυνῦσα here the water, means also the vessel used. It was poured by ἁν attendant, here Aretus (440 sup.); see Γ. 370, Ω. 303—4.
446. ἀπαρχόμου, see on 340, paraphrased here by the sequel ἀρ. τρίγας ἐν π. β., as in 383, 392 sup., see on ἁ. 1.
447. The rest follow the example of Néstor, who officiates as if in priestly character (Ἀ. 451), all washing (Π. 261) and flinging meal before praying. The ὀιλᾶς of 441 become ὀιλάγραμα when flung; see App. A. 3 (2). Ν. dwell on this and similar features of ritual as showing that Η. knows of no priesthood save as attached to a temple, and that all might sacrificially approach the deity for themselves.
450. ὀλολά, the ὀλολῆγα was the cry of woman for joy, used sacrificially (as here, perhaps to drown the victim's groan), or otherwise (mar.). So we find ἄλαλημα, and Lat. ulul which, however, is a cry of wail, or the howl of an animal, formed like this from the mere sound.
453. ἀνελόντες. The victim had been felled, the elder brothers (οἱ μᾶς, opposed to Pisistr. who used the knife) raised it bodily from the ground. In Chryses' sacrificio, Ἀ. 459 foll., which compare with this, we find τι ἄρσω, resupinaverunt, being probably a less
full and formal way of effecting the same thing, by raising the head and throat merely backward and upward. The notion was that in offering to a celestial deity the rite required an upward direction. Probably the blood spirted upwards: contrast with this the rites to the dead, where the lamb’s throats are cut “into the trench” dug, as the libations are poured thither (L. 25—36).

456. διέξ., “broke up”, including the dismemberment and the opening and removal of intestines, μυζεία (461 μυζέα, or L. 460 μυζεῖα) are probably the upper joints of the four quarters ending at the knee. Ni. quotes an authority of doubtful value, stating that μυζεῖα are called μηροί or μήρα when viewed as consecrated, and notes that what are sacrificially burnt in H. are always μηραί or μήρα. In Soph. Antig. 1008, 1011, μηρία and μυζεῖα alike express what are so burnt. Some think that by either term the bones are alone meant, — a view chiefly resting on Hes. Theog. 533 foll. which, however (Heyne ap. Nis.), is best taken for a local custom limited to Meconé (Sicily). We may assume that the bones are included in the μηρεῖα, not mere slices from the limb offered, as Mr. Paley on Hes. Theog. 556 thinks. The κυδὸς κόλα συγκαλυπτά of Æschyl. Prom. 504 is decisive against the latter view, and in Soph. Antig. the μυζεῖα κήλης μυζεῖα cannot so well be understood of mere bones which had “slipped out of their fatty envelope”. These joints with the fat had the highest sacrificial value.

457. κυδός. The omentum, caul of fat, enveloping intestines, is principally meant. The word primarily means ἱδορ, the small of flesh roast or burnt (mar.), and the fat as yielding it. The fat burnt best — a sufficient ground for preferring it: so in the Mosaic ritual Lev. III. 14—6. The blood on the contrary has no special prominence in H.

458. διάτυμα, best taken as a noun from διατύμος: but διάτυμος adj. also occurs. The bones of the dead are also wrapped διάτυμα δημώ (mar.). Heyne on L. 461 gives for διάτυμα omentum ob incurvado. ομοδέτησις is cleared by §. 427—8, where Eumæus “slicing votive parts (ἀργυρευμον)” from all the members was setting them raw on (ἐπὶ the rich fat”, i. e. to burn. Besides the chief joints, prime morsels from the rest laid on the fatty envelope completed the burnt-offering. Thus the whole victim was representatively burnt (Schol.).

459. σξίτες, “cloven”, as burning more quickly. This again recalls Jewish ritual, see Gen. XXII. 3. 1. Sam. VI. 14, the σξίτη is not, however, exclusively sacrificial (§. 425). — αἰθόρας, “sparkling”, see App. D. 1. The “pouring wine” ended the strictly sacrificial part relating to the god, as the sprinkling barley began it; the banquet had a wholly human relation; the “tasting the entrails” (461) is a link uniting the two, bringing the worshipper, as it were sacramentally, into direct contact with the rite.

460. νέος ν. τ. λ., the purpose seems to have been to keep the sacrifice from falling apart — an ill-omened accident cf. Soph. ub. sup. In γ. 33 these rites had all been performed before Telem. arrived. In comparing the simpler ritual of Eumæus in §. 425, n. 5. that sacrifice is not there, as here, the primary object, but only, in making the feast, “he did not forget the gods”. Where are the victims, in consecrating the oath (Γ. 260—92), their throats are mercifully
462. *μακελλέων,* opposed to διεψσαν, as subdividing into small portions, not, however, "mincing"; such portions are called *κέα* in γ. 33 where see note.

463. *φάρος,* since neither *φορος* nor *ἐσορ* precedes, is better taken to mean "then" than "all this while". *λοίδευσεν,* 
Ni. seems to think that a daughter of the host, where there was one, usually so assisted the guest; cf. δ. 252; as Hēbē in Olympus (E. 905) who however has general ministerial functions, and is not a daughter of Zeus, but of Kronos (722, cf. δ. 2). But in Alcinaus' palace, it is not *Nausicaa*, but the slaves, who do so, as in the Spartan and Ithacan palaces (Θ. 434. δ. 49, ρ. 88). Fauss' account is better, that out of distinguished friendship Polycaste waits on Telem. as a sister. Calypso and Circe with her nymphs so attend Odys. From ξ. 215 foll. and γ. 296 *λοίδευσι* or *λέον* appears to mean, in all these cases except the last, merely "prepared or furnished a bath"; see Gladst. Π. 513 foll. *Πολυκάστη,* according to one legend she afterwards married Telem.

466—7. *λαξ ἐλα, ἐλα* is best taken as accus. of *ληφα* and, being *πρόκυα* is the accus. of the equivalent object after *ἐρχομαι*; so *λας* *ἀλήθειας* ξ. 327; but may also be dat. *λεια* and *καθαίρω* a noun in appos. cf. *τεχαρ* 1402 ἐρωτοὶ ἐς ὑμᾶς ἀναπάθεϊ ἐρωτοῖς, or with Hesyc. on Κ. 577 as an adj. *φάρος* and *χείωνα* are in inverted order: the *φάρος* was ample and could muzzle the head, or serve as a shroud; it is described as *μέγα πορφυρός,* seems to have been worn over the *χείωνα.* It was also worn by females. Calypso gives Odys. several *φάρος* to make his sail. The lamps of the nymphs in Ithaca produce *φάρα* ἀλήθειον, by which epithet probably some choice dye is intended (mar.).

469. *πωμένα,* the add. mostly in favour *πωμένα.* Juxtaposition with *λαν* gives the preference to the accus. as of motion, with *παρά* over the dat. of rest. Thus *Νέστορ* is *Νέστορα.*

470—1. *κρέ* x. τ. λ., see on 33 and 65—6 suppl. — *κρέπες* *ἐσθλοῖ,* a more dignified term than *κρέφοι* in 339 suppl.; cf. δ. 236 and mar.

475—6. That Nestor can be brief
on occasion is shown by this the shortest speech of his in either poem. Dispatch is here the prime object, and his absolute tone to his sons suits it. His farewell is withheld clearly because he counted on his guest’s return, as Telem. was well aware; who, in dearth of his pressing hospitality, discreetly avoids him on his way back (ο. 193 foll.).

For 

480. οις κ. τ. λ. Eumenes bids Odys. “cat such as servants have to give” — his choice animals (such as are here perhaps by distinction intended) being devoured by the swine (§ 80 — 1). (N.) This line is remarkable for hiatus twice occurring.

486. With ο ατ παν. cf. παντικρίς κατ’ η γα, of the ship on her voyage (ο. 43). Aristarchus here proposed 

494. ἄφέντηκεν.

494—6. Homer’s love of repetition of details in the same words (cf. 483—5) is remarkably instance[d] here. Bek. however rejects 494. — ἤγεν, see on γ. 5—6. For πεδίον πυρηφόρον, see App. D. 3. This adj. is more common under the form πυρηφόρος (mar.). — ἤγεν, strictly imperf. “were finishing”, i.e. “were near their journey’s end”: the pres. forms ἦσαμι pass. and ἦσόμαι act. are found in H., not ἦσομι or ἦσσαμι; past forms ἦσσα ἦσσος, also occur (mar.).

The fifth day of the action of the poem, measured strictly, ends with this book; but see on δ. 1.
Ο ΔΤΣΣΕΙΑΣ Δ.
SUMMARY OF BOOK IV.

In the course of the fifth day Telemachus and Pisistratus reach Sparta and find Menelaus engaged in the nuptials of his children. A remark of Telemachus on the splendour of the palace draws from Menelaus a brief sketch of his wanderings, which leads him to dwell on the comrades whom he had lost, especially Odysseus (1—119). Helen appears from her chamber and recognizes Telemachus by his likeness to his father. This leads to a climax of sorrow which pointedly depicts the tenderness of Menelaus' character, and the surpassing merit of Odysseus (120—218). Helen assuages their grief by the Nepenthē, and after further conversation on Odysseus' exploits at Troy, they retire to rest and the fifth day ends (219—305).

On the morning of the sixth day, Telemachus, in answer to Menelaus' enquiry, states his domestic troubles, and declares his errand at Sparta to enquire after his father's fate (306—350). This leads to the episode of Proetus of the Nile from whom Menelaus, when detained in those parts by baffling winds, had learnt the fate of Ajax son of Oileus, and of Agamemnon, and the fact of Odysseus' detention in Calypso's island. He then presses Telemachus to stay and offers him presents (351—624).

The scene then shifts to Ithaca, where the suitors, having discovered Telemachus' departure, at Antinous' suggestion plot an ambush to destroy him on his return (625—674). Medon overhears and discovers their plot to Penelope, who, until this disclosure, was ignorant of his departure. Her affliction at the news is vividly portrayed. Euryclea soothes her, suggesting prayer to Pallas, which she offers. The suitors then prepare for their expedition, and the sixth day ends (675—786) by Penelope's retiring, in a fast of sorrow, to her chamber, where, falling asleep, she is reassured as regards her son by a vision sent by Pallas. In the night the suitors place their vessel as Asteris to lurk for Telemachus on his return (787—847).
Τά ἐν Λαξεδαίμονι.

Οἱ δ' ἵδιον καλὴν Ἀλκεδαίμονα κητώσασιν, 
πρὸς δ' ἔργα δαίμων ἔλαυν· Μενελάον κυνάλημνον.
τὸν δ' εὔρον δαίμων γὰρ ὁμοίων ἐγένεν 
νυός ἕδε θυγατέρος ἀμήνοιος ὑπ' ἐνι oίκω.
5 τὴν μὲν Ἀχιλλῆος ἡμῖνορος ὑπὲρ πέμπειν·

3. Ἕλλην. 4. ἀμήνοι σοι βαύξαν.

1. The fifth day of the poem’s action is continued after sunset.

ἱδιον, see on γ. 5, 6. καλήν describes the region rather than the town: γῆ under its Doric form δῆ (Eschyl. From. 580) suggests δῆμος δάμας, to which the second element in λαξεδαιμόνιον is akin, as γαῖα to γῆ; the second is λαξ—
as in λάκκας, a pit. Herod. IV. 195, Lat. lacera, lacus, lacuna. and suggests κητώσασιν “full of hollows or ravines” (Buttm. Lexil. 70, Curtius 86).

For καλὴν cf. Cato-Syria, καλὴν Ἕλις, and Soph. Οἰδ. Col. 371 τὸ καλὸν Ἀργοῦς. The region here intended, is the narrow valley of the Eurotas between Mounts Taögetus and Parthenius (App. D. 3), on entering which they were probably near the town.

2. Ἐλλην, here strictly imperfect, “were driving” while they was (v. 3) feasting; but by some 3—19 is viewed as an interpolation; see on 15—19 infra.

3. Ἕλλην (and γείτονες ἦδε ἔται 16), this word, always plur. in H., has the ι′, and seems akin to ιδέος a year, and Lat. vetus. It denotes lapse of time spent together, as γείτονες local nearness (mar.), and expresses intimacy based on that idea, not, therefore, implying kin, nor feeling like φίλος, nor comradeship like ἵππος, although these may be incidentally included and are often found in connexion with it; and its tie may arise from any or several of these, as may produce the mutual habitation. Thus the brothers and ἔται of Theoclymenus are mighty princes of the Achaeans, and pursue him for tribal homicide. 6, 273 foll.; Ajax Telamon has ἔτος καλ ἱππώς, the former antecedent to, the latter arising out of the war. Menel. has no kin to celebrate his children’s nuptials, hence his γείτονες here. So Eteoneus οὐ πολύ νατεν αὐτῷ αὐτοῦ o. 96. In Lat. necessarit seems closest to ἔται. Apollonius s. v. ἔτος explains it by συνήθεια, whom two Scholl. follow.

4—5. “Sophocles in the Hermione says that Hermione was given in marriage to Orestes by Tyndarus while Menel. was yet in Troy, and that, when Neoptolemus came to demand her according to promise, she was taken away from O., but that afterwards, when Neoptol. was slain at Pytho by the priest Macheras, O. resumed her as his wife.
and bogat Tismenus." Schol. Another legend made O. kill Neoptol. patris ad aves (Virg. Æn. III. 330—2), i.e. probably at Delphi. Cf. also Eurip. Andr. 1117 foll. The legend corresponds with what we read in 10, "sending" his daughter as a bride, "bringing home" a bride for his son. οὖν, no "city of the Myrmidones is named in B. 683 foll., nor in I. 440, 479—80, where we might expect it, if at all: their land is Phthia. The Scholl. would identify Pharsalia with the site — Σαρακέθενε i.e. his own city, where Alector dwelt, like Eteoneus in 23, a grandson of Pelops and cousin of the Atrides (Schol.).

11. τηλεγέντος. The etymology which connects this with θήλη Théla suits best the decisive passage φᾶδος ἄλλος τηλεγέντων ἄντων, and is justified by the paraphrasitic expansion following in I. 143, 285 οὔτε τηλεγέντων τετελεσθέν τα θεῖα ἐν πολλά, see on α. 1, 299, and cf. γ. 383, 392, δ. 788 for other instances of this usage. — Μεγακενθαλος, of. for significance the scriptural names Benoni, Ichabod, etc. For the "great sorrow" which gave the name see App. E. 8 (16).
DAY V.

OΔΤΣΕΙΑΣ Δ. 20—34.

20 τῶ δ' αὐτ' ἐν προσώποις δ' ὴκου τε καὶ ἱππο,

Τηλέμαχος θ' ἤρως καὶ Νέατορος ἄρση ὢνδ' στήσεν ὁ δὲ προμαλακὴν ἑτερο κρεῶν Ετοιενεύς,

ἡτερομ' θεράπων Μενελάου κυνάλλης,

βῆς οὖν ἄγηλεν διὰ δάματα ποιμέν λαῖν, ἡμ' ἐν τοιούτοις ἐκεῖ περιόκεντα προσέκατα.

κ' ἐξεύσθ' τιν' τάτ' διοπρηθ' οὔτε Μενελάος,

κ' ἐνδρερί δίω, γενε' θ' δὲ Αἰδος μεγάλοιο έκτον.

ἀλλ' ἐκ' ἐνσ' οφάνισε καταλίσσομεν ἀκέας ἱππον, ἡ ἀλλ' πίπασκον λακέλεν, ὡς κέ φιλήσην.)

30 τῶν' δὲ μὲν' ἀχθέας προσφέρῃ ἄνθεος Μενελάος

'οὗ μὴν νήμας θόσα, Βοῦθοδῆ Ετοιενεύς,

τὸ περ' ἄτρο μὴν νῦν γέ πάθ' ὡς ἄγηλα βάζεις.

ἐν' μὲν 'οὐ ξενιών πολλ' φαγόντε

ἀλλαν' ἀνθρώπων δεῦρ' ἵκωμεθ', α' κέ ποθ' Ζεῦς

22. Ψίδεσσα. 25. Ψέφα. 27. Ψέπικτον.

20. αὐτοί τε καὶ ἱπποι άλλι, Bek. annot. 27. γενεν' Schol. V. ἐκτον' var. l. Stephan. 32. οὔτα μὴν νῦν Bek. νῦν μὴν id. annot. 33. φαγόντες Harl. Augen. ita Bek. 34. πρὸ α' Bek. ε' τ' πρὸ ποθ' ποτ' Bek. annot.

tion, as δ. 621—4, where see note. The prevailing suitors are kept in view throughout the hospitals of Telem. to the Pseudomenes, but the suitors have a direct connexion with the story. The question of μέθοδον or μέσον is hardly worth discussing where the whole passage is so doubtful. ὡς μέσον often occurs (mar.) meaning "into the midst of a company".

20—3. προσώποια, see App. F. 2 (γ')—(η'). — θεράπων, see on α' 109. The θεράπωτες perform for Menelaus' guests duties discharged for those of Nestor by his sons; cf. γ. 475—80 and 35—43 ε'.

27—8. γενε'v, "family type", that of a royal race, styled commonly διοπρή σινος or διοπρηθ', so Σ. 474 αὐτ' γαρ γενεν' ἄγγισε' ἱππον. — εκτον', Ni. allows a var. lect. εκτον', since the speaker has them then no longer in view, or retiring in 24. For εκτ' είς Bek. writes εκτ', but see on γ. 90—1.

30. πεκτονερας subjunct, coupled by η' to ind. fut. See App. A. φ'. 3. 

31—3. Menelaus derived only injury from his hospitality to Paris, which justifies Eteoneus' hesitation here (Schol.). It is characteristic of Menelaus, that he remembers the good that he has received rather than the evil; see App. E. 8 (η') (ς'). Eteoneus, once his comrade in war and wanderings, was now a neighbour (o. 96). — οὐ μὴν Bekker's alteration of μὴν after οὖ, καλ', η' etc. to μὴν (Homer. Blätt. 34), wherever metre allows, has been followed only where there is some strong and emphatic abruptness of negation, as here and α' 222. Jelf, Gr. Gr. § 729, 3. b., reading οὐ μὴν, notes this as a rare use of it in reference to what follows, ἄτρο μὴν νῦν κ. τ. ἔ. For ξενιών see on ξενι' γ. 490.

33—4. φαγόντε, Bek. φαγόντε, but νῦν often has dual participle, e. γ. προσφερέσσεος θ. 377—8, Ε. 314. Bek., however, even when νῦν has another dual word joined, as in δ. 282, νῦν μὴν ἄμφιτος, prefers the fuller sound, μενενήμαμεν ομηθέντες, for the end of the line (Homer. Blätt. 31—2), which two MSS. favour. In o. 396, in the 4th foot, the metre requires πινονώ. — ἵκωμεθ' "are come", nor, for perf., accordingly πρὸ α' with subjunctic follows, meaning "(trying to see) if Zeus may hereafter (ἐξουσία, mostly of place,
38. λειτουργεῖν

39. ἀπεισάων, ἀπεισάων

40. καὶ ὑψεῖν

41. ζειαῖ αἱ κατὰ πυνὸν, καὶ κατὰ τὴν διάχορον ἀνάστασιν; καὶ κατὰ τῆς ἱπποδήμου καὶ τοῦ ἱεροῦ, καὶ τοῦ ὁλοκλήρου

42. ἀνάκαμψις, ἀνάκαμψις

43. τῇ ἐν Χαλκίδα, μέσο, ὁ πλοὺς, καὶ ὁ πλοῦς, καὶ ὁ πλοῦς, καὶ ὁ πλοῖος, καὶ ὁ πλοῖος, καὶ ὁ πλοῖος,
ΟΔΤΣΕΙΑΣ. Δ. 49—66.


50—1. οὐλάς, "of crisp wool", see App. A. 3 (2). — ἐς is used, as ἐςον a verb of rest implies previous motion, Jel. Or. Or. 3. 641. 1. — ἑδίνον, see on α. 131—2. 153—8, see on α. 136—42, whence these lines recur. In the Harl. MS. 57—8 are wanting. They encumber the passage, as the action of Menel. in 65—6 inf. superseded that of the δικτρός here; see also on α. 140—3, and the readings in the inferior margin there.

59—61. δεικνύμενος, see on γ. 41. Contrast with Menelaus' courtesy in 60—1, and that of Nestor γ. 69 foll., the abrupt question of Polyphemus in 1. 252. — δεικνύον, see on 194 inf.

62. ψαρν, the common text has σφάρων, but this dat. dual contracted, although common in Attic Greek, is nowhere else found in H. Similar dual forms as νοῦς, νοῦν, νοῦςος, σφατηρηςος, also avoid contraction, which has been one ground for rejecting vv. 62—3. Ni. proposes to take σφαρν (the vulgarate according to Eustath.) as instead of ψαρν, which sense he ascribes to a Scholl., who only says it is to be referred to the 2nd person, and means probably to take σφαρν as gen. plur. of σφός in sense of σφατηρηςος (A. 216): σφός might indeed as well be possessive of σφαρν or σφαριν "you two", as of σφαρμ "they". There is no other instance in H. of σφός for the 2nd person. Nor yet is Homeric analogy against it, as it is against σφαρν for σφαρων. — γένος, apparently used like γενετ. 27 supp., "the type of your parents is not lost" in you.

65. γώτα, the chine, pl. as containing both loins, was the special portion of honour; so (mar.) Odys, sends part of that which Alcinos had assigned to him to Demodocus.

66. If the lines 3—19 (see on 2) be an interpolation, this verse should also
be rejected, as there is then no apopisthenes in the mention of Menel, having had the ποία set before him first.


73. ἡλέκτρον, the sense of amber may safely be preferred to that of the admixture of gold with 1/6 of silver (Pliny N. H. XXXIII. 4), of which Sophocles probably speaks, Antig. 1037, as τὸν πρὸς Σαφέους ἡλές, and couples with Indian gold. In Hes. Scut. 142 it occurs in conjunction with gold, ivory, and τίτανος (commonly supposed gypsum), as a material of embellishment. Hesiod Fragn. 355 notices the fable of the daughters of the Sun being changed to poplars and their tears to amber, which looks like the mythical statement of a mere natural fact. On it the lost Etides of Æschylus was based and the Phaethon of Euripides. Cf. also the name "Electra," and the Ηλέκτριν πόλις (Æschyl. Théb. 418). The derivation from ηλέκτρον (name of the Sun) is probable, and suits its glittering golden hue; although Buttm. Mythol. 163 prefers to derive it from έλαν, as if έλακτρον, "the attractor.

Amber being a primitive substance is more likely to have given its name to the compound metal than conversely. Herod. III. 115 knew of it as a commercial commodity fetched, as was said, from the fabulous (as he thinks) river Eridanus. See Rawlinson's Herod. and notes ad loc. The vast antiquity of amber, being found, as here, in domestic ornamentation among the remains of the lacustrine villages of Switzerland, which are apparently prehistoric (Rouen de deux mondes Feb. 1861), and in tombs of the "bronce" period, gives a probability to its rather being meant here than the metallic ἡλέκτρον. The use of the plur., 100, ἡλέκτριν, ἡλέκτρον or ἱερατον (ὁρα- mor), surely suits the notion of "lumps of amber," and is inapplicable if it were a metal. The Baltic Prussian region is not the only one where it is found. Sir G. C. Lewis, who views it as amber here, speaks of a large lump (18th) said to have been found in Lithuania, and now at Berlin (Anc. Astron. VIII. § 4, 461).

74. Cf. for the idea Hy. Merc. 354 οὶ θεοί μαθοῦσιν ἐν τοῖς δόμοι ἐντος ἔφεσων. A var. lect. ζηροῦ πατατύρα κατὰ τημήματα κατέσκ. is retained by Athenæus, which better suits τημήματα 75; τούθεν also hardly leads apply to ὅσα. Νί remarks that οὐκή is the court without, which the speaker saw not when he spoke: but the similar amazement of Odys. at Alcinous' palace refers to its outer decoration, πολὺ ηλέκτριν τοιοῦ ἡλόνθαι. Besides, Telem. sitting within might easily express his thoughts of what had struck him first on entering and was continued around him; a continuation which ἐνδοθείν easily suggests, and οὐκή itself may even be conceived as put for all that it contained, viz. the ἡλέκτρων. Cf. I. 404, ὅσα καὶ νῦν τοῦ ἀρχηγοῦ ἐντος ἐνεγρή.
τοῦ δ' ἀγορεύοντος ἤνεγε ξανθὸς Μενέλαος, καὶ σφειδα φανήσασθα ἔπεα πετρεύεται προσηνήδα. 1
\\*"τέκνα πίλα, ἡ τοι Ζηνί βροτάν ὡκ ἐν τις ἐρίξει. \*ἀπάνται γὰρ τοῦ γε ὄρμοι καὶ κτήματε ἦσσεν. 2
\\*δο ἀνάρρη \\*σ' Ἡ κεν τίς μοι ἐρίσσεσα ἡ δ' καὶ οὐκι κτήμασιν. ἡ γὰρ πόλις παθῶν καὶ πόλλ' ἐπάληθεν ἡ ἡγαμόμην ἐν νησί, καὶ ὅρθοπαφεῖ ἐπεὶ ἄλθον, Κύπρον, Ἐφίδικας τε καὶ Ἀγαμπίτους ἐπαληθεῖς, Ἀδιδοράξῳ δ' ἱσχύν καὶ Σιδόνιοις καὶ Ερεμόβους 3
\\*καὶ Ἀμινὴν, ἦν τ' ἄρεις ἄφρον κεραυνό τελεοῦσιν τὸς γὰρ τίτει μῆλα τελεοῦσον εἰς ἑναντίον. ἔνθα μὲν οὖσιν ἀνὰ ἐκδιδὴν οὖσι τι ποινή τυφοῦσι καὶ κριαίαν, οὐδὲ γλυκεροῦ γαλάταν, ἀλλ' ἂν παρέκοψεν ἐπεκαταν γάλα θεοῦ. 4

77. Fέβα. 81. Fέβα. 85. Ἰνα Fάβες. 87. Πάναξ.


78. ἐβίζων, this verb found with dat. and acc. (mar.), and with double dat.; see 80, 81 and mar. there. For the sentiment see App. E. 8 (3).
80. ἡ κεν τίς ... ἡ καὶ οὐκι, the question is suggested without preponderance intended towards either alternative: the mar. gives examples both of this force of the phrase and of its use to show preponderance, mostly, but not always, towards the first.
82. ἠγαγ. often used for bringing home a wife, here for treasures etc.
83. ίδιοι, for the countries and peoples mentioned see App. D. 10–13.
83. ἐπαξι., Eustath. gives ἐπι ἀλγ-θεῖς, "came to the true, i.e. soothsaying Egyptians," if this were adopted, we should recognize a play on the word at end of 81, cf. ὄπτα τιμήν ... ὄπτωσι μαζέαν, Ὀ. 57–8; ἀλγ-θεῖς might also mean "just"; cf. M. 433.
84. Herod. IV. 29, quotes this line with ἀπαίτος for ἱόμ. he says, on the κεφαλί, διότι δέ μοι καὶ τένος τῶν βοῶν τὸ κόλον διὰ τῶν ὀρέων ἡμῖν αὐτῶν (ἐν τῇ Σκυθικῇ), μεριμνάστε δέ μοι τῇ γνώμῃ καὶ Ὀμίου ἔπος ἐν Ὀλυμπαί, ἐρω ὡς ... ὀρθὸς ἐλθημένον, ἐν τοῖς θερμοῖς ταχύ παραγίνεσθαι τὰ κέρατα, ἐν δὲ τοῖς ἅγιοι βούρειες ἡ σφειδας καὶ τακτα κινηταὶ, ἡ φύσινα φινεῖ ρούς. Ν. compares Aristot. Hist. Anim. VIII, 28, καὶ εἰ ἔν μὲν Λαμύνη ἐνδύμη γίνεται κέρατα ἐχνάτα τὰ κεφαλά τῶν πτών, "the sort of rams which have horns are born at once with them." For which N. suggests τερπεδόθη, but there is no τερπος in the matter, Buffon (Transl. 1791) says of the ram, without regard to country, that "his horns appear the first year and often at birth," adding that in warm countries ewes can produce twice a year. The goat goes about 5 months with young; hence 3 conceptions in the year would seem possible. Thus poetic exaggeration recedes within narrow limits. The γάλα in 86 means, "all increase is rapid in proportion, for the ewes etc." Bek. transposes the line to come after γάλα θεοῦ, so yielding a neater but not a more Homeric structure. Had it stood so at first, it is difficult to think it could have been altered.
89. ἐξεταστε., perceus, derived from ἐξ- = αἰθ., with -τανος cf. annot-imus diuin-tum Lat. So Doederlein § 1040,
93. Ἰανάσσα. 95. Φαίκος. 99. Φέαρας.


and Curius 553; Bek. from writing ἐφαγεάνας seems to adopt the affinity of ἐφαγός annus, which Curius also gives. ὅθεος, ep. for θάνατος (Thám). The only other part found in H. is ὅθεος.

94. μέλλετ' is imperf., cf. ὅ, 181, α. 232

95. ἀπόλλεσα οἴκον. The commentators say, "his own house". But it is odd in accounting for his present wealth to enumerate his losses. The words will not easily cohere with what follows in this sense, nor with μάλα πάλλ' ἐπαθόν preceding in any other. Bek. cuts the knot by putting these lines in his margin. The fact is that Menel. is strong in feelings and weak in power of expression. On the whole retrospect, the melancholy to which his character leans, tinges all the circumstances; and he dwells rather on the break up of his home and the former contents of it, than on the subsequent enrichment, which is more in the way of the topic of the moment, but which he leaves to be understood. The κτήματα carried off by Paris are often mentioned among the objects to be won back by the war (Π. 70, 94, 458). The whole is a specimen of the ἑκατομμυρίων ἀγοφορίων ascribed to Menel. See App. E. 8 (4) (5) (16) (17). The difficulty has led to the suggestion that οἴκον means that of Priam, yielding a very feeble sense.

96. πολλὰ καὶ ἐσθήλα, these adjectives, combined in various genders and cases, are a favourite formula closing a line (mar.).

100. ὀδυρόμ., here with acc., but 104—5 with gen.

105. ἀπέχθαρσις, in a rare sense, "grudges me my sleep and food"; i. e. makes me take less, the bold figure, imputing as to Odys. the effect of his involuntary absence, expresses well the ardent feelings of the speaker; cf. ἐ. 560, ἁμαρτόν ἡχον, "bore a grudge" to it.
109. Ηδήνευ. 112. Ἄραθρ. 119. Φίλαστα. 122. Πεινικία.

113. [STEPHAN. WOLF. ERS. CL. ED. ΟΣ. Δ' Ἑλπίδαιτο (I. E. Ἔπειραίτο) ἈΛΙ. ΣΟΛ. H. M. Q. ΕΩΣ ΤΩΝ ΣΥΜΦΟΡΩΝ ΑΡΙΣΤ. ΕΤΗΡΟΔ. ΆΜΗ ΔΡΟΣΗΤΗ ΣΟΛ. H. M. ΕΥΣΤΥΧΩΝ ΗΛΙΑ. ΜΗΝ, ΑΛΙ. ΝΕΤΡΑΙΟΝ ΕΥΣΥΧΙΩΝ.] ΠΕΙΡΗΑΣΙΤΕ ΑΡΙΣΤ. ΕΤΗΡΟΔ. ΆΜΗ ΔΡΟΣΗΤΗ ΣΟΛ. H. M. ΕΥΣΤΥΧΩΝ ΗΛΙΑ. ΜΗΝ, ΑΛΙ. ΝΕΤΡΑΙΟΝ ΕΥΣΥΧΙΩΝ.

108. ἡλαστὸν, see on a. 252.

109. ὅπως δὴ κ. τ. 1. This should be referred to κηδεῖς ἐξεδόθη in 108, as well as to ἐμοὶ δ'. ἔχω κ. τ. 1. ὅπως like quoniam or quod = "since or seeing that", takes indic.; see HEYNE EXC. III. AD II. A. 245, 677.

113. ARISTOTLE (RHET. I. 11, 12) quotes this verse to prove that καὶ ἐν τοῖς πένθεις καὶ φθορίς ἐγγίζεται τὴν ἱδιότητα τ. 2.

114—8. χαράδις with πέοσ, βάλε, γέες etc. is constantly found in the same metrical position (mar.). μεμηρισθείς, a favourite phrase, when followed by ζή...η, to express wavering between alternatives; see APP. E. 8 (17) for Menelaus' slowness of resolve; cf. also the repetition of the formula nearly verbatim 120 inf. The poet by repeating it means to give prominence to this characteristic. γνῶσις know (mar.), not as usually "perceived".

122. χρυσῆλαξ. The word ἡλακτή in 131 means the "distaff" which held the wool for spinning (v. 135 inf.); in χρυσῆλαξ. it means "arrow", each being a shaft of reed terminating in a point. So an arrow is called contemptuously ἄρχαιον "spindle" in THUCYD. IV. 40. ἡλάκτων pl. neut. is the wool as held for spinning; see ν. 105. σ. 315. It was carded or combed (παῖνε, βάλειν, ν. 423) by the handmaids, who also spun and wove with their mistresses. Helen is industrious even amid her Trojan luxury, designing in her web the combats of the war waged on her account (Γ. 125, Ντ.).

123. The reading ἀμα δρόση may be barely noticed. We have δρόσην masc. and δρόσηται fem.; see APP. A. 7 (4); but δρόση is highly doubtful. χλαῖον εὐστυχών, "well-fashioned seat"; in same sense as κλαῖον, see on a. 132, which name is used for it in 136 inf. Penelope's χλαῖον in τ. 55 is wreathed, i.e. carved.
with ivory and silver. Pindar and Ennius also use ἀλάσα in a couch or bed (Pyth. IV. 236, Aesch. 904). Perhaps the chair, like Penelope's, had a stool προσσυμετρήσαμεν ἐπί αὐτῆς "fashioned of a piece with it", as one is mentioned 136 inf. In II. 1601 et al. ἐστιν ἔτερής means "tent or hut".

123—5. Circe has four ἀμφίπολοι, Penel, commonly two — the usual number, probably. Helen being δίος ἐνεργεῖα, the poet amplifies her state. See App. E. 9 (8) for her tasteful industry, τάλαφον, "basket", elsewhere as containing cheese or fruits (mar.).

126. For the wealth of Thebes, and its hundred gates see mar. The name is plur. Herod. II. 15 says the name "Egypt" anciently belonged to Thebes, meaning evidently the Thebaid or "upper" Egypt. In δ. 477 the Nile is called Ἀλυσιντ. 128—9. "Bath-vessels" do not elsewhere occur as presents. There is a subtle propriety in ascribing such gifts to Egypt, the land of punctilious abutions. τρίπεδως see on α. 137. The nom. is τρίπεδον, and X. 164 ὁμοίου. 131. ὄντως, following the analogy of ὄπωρον, based like this on a noun, it should mean, "having κύλιον under it", i.e. "on wheels". Some explain it "somewhat round", but we do not find ὑπό in adjective compounds so used by H., who for "round" has κυκλοτερής and περίτερος.

132. ἐπὶ... κερασσάταi, see App. A. 8 (i) and note. Buttm., Gr. Verbs p. 154 note, suggests that κερασίς is contracted from κερασεῖν, but its probable connexion with καρα κερας points to κερας as the form, in sense of "put a head to" and so finish off; further shown in Θ. 390—1 κατα δήμου δαύλων ἐπανειλημμένως ἐπιβαίνουσα "are the head or chief"; cf. ὁ παντοτικὸς τῆς τῆς γῆς, Sophoc. Oed. Col. 296. 134. ἐβεβαιόμενον, "cramped", βως does not occur elsewhere in H., but Herod. VI. 125, uses it to describe Aristagoras' mouth stuffed up (ἐβεβιστόνω) with gold in Darius' treasury. The νήμα was what she had spun; hence the basket's repletion denotes her industry. The ἐνδεικτικὸς ἐλογος, "dark-hued wool", was her raw material.

138—9. ἔδειξεν (epic and Ion. for ἔδειξα, Donalds, Gr. Gr. p. 280 note 1), "do we know" i.e. have they yet declared themselves? — alluding to the rule of not asking them at first, see on 59—61 sup. ἐνεχτούονται, see on α. 172.
Mentes finds the head and eyes of Telem. as like his father's, who is generally described in Π. 193 ὁ Μήνας. here notices the feet, hands, and not only the head but its hair (which in Odys. is described [2. 231, ζ. 176] as crisp and black, and "like the hyacinth", probably in its curling line), also the ὀδοί, "glances or looks", of his eyes; comp. Virg. Ζαμ. 11. 496. To the os occis, s. ille mane, sic etiam bona. So Penel. (τ. 359) notices the travel-worn hands and feet of the guest as perhaps like her husband's, supposing him aged by toil; and Eurytela observes, not quite consistently (τ. 381), the whole figure (δέμας), the voice, and the feet, as like her lord's, i.e. as she remembered him. From the notice of odas we may infer that the feet were so far at any rate bare as to show their distinctive form. The family likeness is represented in ζ. 474, as noticed by an enemy in battle.

153. ἑτερον is found, in all its forms that occur, always closing a line and with δικρόν preceding. With ἑβτομάτων, cf. ἐπικεφαλής ἄλφων, ἥπερνη ἄμνη; so dental and guttural mutes are lost when initial, as in ἱππόκαλκα, γαία τῖς. Donalds. Gr. ζ. 118. We have in Ν. 88 δικρόν ἑπετού.
 facultative

159. τὸ πρῶτον ἑξεσθαί. 163. ἕλθεντο ἱδέσθαι. 163. Φοι Ἑπώς Ἠγοῦν. 165. ἀϊσηθησθείς. 166. Φοι.

158. νεμέσσα, a Schol. says that 158—60 had been viewed as suspicious, yet they account for Pisistr., who is only the παρόνος, speaking first; and are characteristic, as he, unlike Telem., is evidently forward, ready of speech and busy. Thus he prefaces his welcome to the guests with some suitable remarks, and manages, rather than Nestor, their reception in γ. 36—50; and thus he recalls his host from the burst of unmeasured sorrow in 190 inf. So, here, it is quite natural that he should thus slightly patronize Telem. and compliment Menel., by the way. The use of νεμέσσα, for ἀδέσποτα is objected to; but the feelings are closely akin, see on κ. 117—23.

159. τὸ πρῶτον should go with ἐλθὼν, = ἐπὶ τὸ πρ. ἡδέ, “as soon as he has come”. ἐπαραγόν, “overtures” the noun occurs nowhere else in H. Its elements are ἐπαράγων, ἐπικοφορος νῦς is exactly as applicable to Pisistr. as to Telem., but is clearly meant for the latter only.
70 ἐκεῖ, ὃς εἶτεν ἐμείτο πολέας ἔμφυτον ἀνέθλεσεν· καὶ μὴν ἐὰν ἔλθῃν φιλήσωμεν ἔφορον ἀλλὰν Ἀργελαν, εἴ νῦν ὑπὲρ ἄλλα υδάτων ἱδρυμένοι πολλαὶ γενέσθαι Ὀλύμπιος εὐφόροι Ζεὺς. καὶ εἴ οἱ Ἀργεῖ νάσσας πολῖν καὶ θάματ' ἐνεῦξε, 75 εἰ ἵνας ἀργασίας σὺν κτισμαί καὶ τεῖναι ἀλλὰ πᾶσιν λαοῖς, μᾶλν πολῖν ἐξαλατάσσεται ἀλλ' ἐπιμετασκόμειν· ἐνδόσσοντες δὲ ἐμοὶ αὐτῷ. καὶ καὶ Θάμι᾽ ἐνδιάθ᾽ ἐντες ἐμπυγόμεθ᾽ ὀδοὺς καὶ ἡμέας ἀλλὸ διέκρινεν φιλέοντες τε τερπομένω τε, 80 πρὸν γ᾽ ἄτι ἐκεῖνοι μὲλᾶν νέφους ἀμφεκάλνεψαν· ἀλλὰ τὰ μὲν ποὺ μέλλεσθαι ἀγάπησαν θέος αὐτοῖς, δὲ κεῖσθαι δύσφημον ἀνόστιμον οἰον ἐρήμην" ὡς φάτο, τοῦτο δὲ πᾶσιν ὑπὸ ἱμέρον ἀργὸν γένεοι. ἡλάτῃ μὲν Ἀργείη Ελένης Διὸς ἐκφύεντα, 85 κλαῖος δὲ Θηλεμάχου τε καὶ Ἀτρέδας Μενέλαος· οὖν ἄρα Νίστορος υἱὸς ἀδυνάτω ἔχει δοσὶ μνήσαι τέρας κατὰ θυμὸν ἀμύμονος Ἀμυλόχοι, τὸν δ' Ἡνοῖς ἐκτείνεις φαινείς ἄγλαδος ύπος." ν

174. Foll. 175. Foll. 177. Γανάσσοντα. 170. πολέας Schol. H., ita Wolf. et eadd. recent. polis Schol. M., ita plerique eadd. Πολίς δὲντο Venet. Harl. fortasse ex δ. 134. 176—7. [ ] Lüb. probante Nl. 178—9 apud Flutarch. (de adult. et am. disc. XV.) ἀλλο ἐμμε, Nl. 181. μελεῖ Bek. annot. 174. νάσσα, see App. A. 19, "would have settled for him," i. e. assigned for his dwelling, a city. Nl. says Me- nelans' intended offer "could only have been a flight of friendly fancy". The offer indeed was one which Odys, could not have accepted, even if it lay in the other's power to make; but, he adds, "it contradicts our notions of the relation of king to people, as we find it among the Achaeans". This is true; but Menel., as a wanderer not long come home from Asia, Egypt, etc., may not limit his feelings at the moment by strictly constitutional notions, but talk with the uncalculating ardour which characterizes him: see App. E. 8 (19) end. What would have become of the townsmen whom he proposed to turn out (ἐξεπέλατος)? Probably H. means that Menel. did not ask himself the question. If any answer be given, it should seem that they were to take the place of the immi- grants; and this treatment of friends and subjects was nearly paralleled by Xerxes or Nebuchadnezzar in their conquests; comp. the "dragging" of Samos by Sylosyn by the Persians, Herod. VI. 31. 181. ἐγάσσα, this verb means (1) to think a thing ἀγαν or too great, (2) to envy or grudge, as here, (3) to admire or wonder, (4) to wonder with indignation, (5) to grudge with indignation; see mar. for examples. 182. ἀνόστιμον occurs nowhere else in H., but we find the similar ἀνόστις, and νόστιμος (mar.) meaning similarly "fated to return". 186—9. Pisistr., weeping for his own loss, although it is suggested by that of Telem., is a touch of nature; so in T. 302 the women weep Πάντοιοι ποτί· φαίνων ὀφεῖν δ' αὐτῶν κηδείς ἕκαστῳ. — Ἡνοῖς ού τ. λ., cf. Pind. Nem. III. 8 *

62—3; see App. D. 1. Strabo XV. p. 728 says, φησὶ δὲ καὶ Διώτυλος τὴν μνήμην Μέριμνος Κίσσαν.

191. See App. A. 9 (20) for the imperfect in -οιαν followed by optat.

192. The rejection of this line proceeds on the sense of "were saying or speaking to each other" being ascribed to ἀλλήλους ἰδοὺμεν, which Homeric usage will not allow. But as ἰδοϋμεν optat, bears in L. 229, βοῦλευν ὅπως ἐδούμει ἐκάστῳ, the sense of "ask" with accus. of person, we may retain it, rendering "were asking one another".

193. εἶ τί ποιον ἔστω, i. e. πιθέσωσι, "even to comply be possible or reasonable"; a modest way of introducing his advice: cf. Hesiod's words to his father in Soph. Antig. 729, γνώμη γὰρ εἰ τίς καὶ ἤμων κ. ἡλ. 1.

194. μεταδόσεως, "during supper", which had been interrupted by their burst of sorrow; see 216—8 where it is resumed, ἰδοὺμεν was the latest of the meals; cf. ἐδείκτη, δείχνα, δοφάνθηκας ἡμῖν, Eschyl. Fragment ap. Athen. I. 11 e. Yet, this same is called δείκτας 61 sup., ἐδείκτησεν ουκέτας 2., Λ. 144. For the form cf. μεταδόσεως (mar.) "in or among the people". In τάρατον ὁδοφυεῖαν ὑπεντάρατο τὸ γοὸς φόνα τάρατος of Menel. 100—2 is reflected.

116

ΟΤΣΣΕΙΑΣ Δ. 189—200. [DAY V.

τοῦ δ' γ' ἐπιμνημένης ἐπει δεξεύεται ἀγρότευον.

"Αστείη, περί μὲν σε βροτῶν πεπνυμένου εἶλαι.

Νέσταρας φάσας ὁ γέφων, δι' ἐπιμνημονημεθα σετο

[οἴκαι εὖ μεγαρόσω, καὶ ἀλλήλους ἰδοὔμεν.]

καὶ νῦν, εἰ τί ποιον ἔστω, πιθέσας μὲν, ὅ τι γὰρ ἐγὼ γε
tέρτοπον ὁ δοφάνθηκας μεταδόσιος ἀλλὰ καὶ ἠοὐ
dέσσατας ἰδεῖν μετα. νεμεσσαίοι γε μὲν οὐδὲν

κλαίον δὲς καὶ κάθεσι βροτῶν καὶ πότμον ἐπίστη.

τούτῳ νῦν καὶ γέφως οἶνον ἀδύρωτοι βροτοὶ,

κείθεσθαι τε κόμην βαλάτιν τ' ἄτο δόκηρ παρείσιαν.

καὶ γὰρ ἔμοι τέθνηκαν ἀδαλφεῖς, οὕτοι κακόστος

Ἀργείων μέλλεις δὲ σὺ ἱδομενι ν. ὅ τι γὰρ ἐγὼ γε Ῥ

189. ἦσσα. 192. ἱδομενι. 200. ἱδομενι.
201—6. The apodosis of ἐκεῖ τόσα εἶπες is suspended by a parenthesis devoted to the praise of Nestor and his sons, as far as v. 211, when it appears in v. 212, ημεῖς δὲ κ. τ. λ. In 205 ὁ προγενέστερος ἦν is an adjectival clause coupled by καλὸς καὶ πεπνυμένος in 204. In 206 ὁ is "wherefore", by ellipsis of διὰ, see Liddell and S. s. n. εἰ, cf. for the sentiment 611 inf. and note.

208. γαμεῖσθαι τε γείων τε, "at his marriage and at his birth"; a πρωθύποτερον which Ni. illustrates by δ. 723, μ. 417, μ. 134, Δ. 251, where rearing precedes birth; so γ. 467, δ. 50, ε. 264 etc. Bek. here and in the parallel passages (mar.) edits γυναῖκας in the same sense. The text is supported by the Schol. B. here who, however, mistakenly renders it γυναῖκες "begetting", to be keeping with γόνος ἀνήγορο (207) and idēas (211). Authority, however, is against the pres. γείωμαι in this sense (see Crusius s. v., Ni. ad loc., Donalds. Gr. Gr. p. 336 s. v., Jelf. Gr. Gr. § 261. 5. obs. 3); Buttm. Gr. Verbs s. v., however allows it, but cites no passage: see further App. A. 20. We may for the sense compare Hes. Theog. 218—9, Κλώς όδοι λαμπάνει τα καλα Άρτος, αὐ τα βροτοῖς γείων μενερέως διδούσι δέχονται ἑκάστῳ τοῖς αὐλοῖς τα καλα Άρτος.

210. λιπαρῶς, λιπαρὸς expresses (mar.) "in holiday trim", as the suitors, or "dainty" e. g. a lady's veil, so λιπαροποθένους of Charis; cf. λιπαρός καλείσθαι Ἀθηνᾶς Aristoph. Acharn. 639. In Latin nitidus most nearly expresses it which Virgil applies (Georg. III. 437) to youth, as H. does λιπαρὸς to such old age as Nestor's; see also γλαττό λιπαρός (mar.) and cf. Pind. Nem. VII. 99, ήμερα λιπαρός τε γύμη τοι διάπληκτος.

213—7. ημεῖς δὲ, see on 204 sup. διατιμέσθαι, "to have our talk out", διὰ = "thoroughly", not "to speak in turn; converse", so ζ. 47 διαπληκταί. In this form the word occurs in H. only here; but forms, in which, as not uncommonly in ἐπι- εἰπ- and their derivatives, the Σ is lost, also occur, as διαπληθαῖν etc. (mar.).
Instead thereof sweet peace and quiet age
It doth establish in the troubled mind.
Few men, but such as sober are and sage,
Are by the Gods to drink thereof assign’d;
But such as drink eternal happiness do end.

Faery Queen, B. 4, Cant. 3, St. 43.

Instead of the drink of sovereign grace,
Devised by the Gods, to assuage Heart’s grief, and bitter gall away to chase,
Which stirs up anguish and contentious rage:
30 φάρμακα, πολλὰ μὲν ἐσθήλα μεμυγμένα πολλὰ δὲ λυγρὰ
ιτέροις δὲ ἐκαστὸς ἐπιστάμενος περὶ πάντων
ἀνθρώπων ἢ γὰρ Παιανοῦ εἶτα γενεάς,
αὐτὰρ ἔπει τε ἐνέχει κέλευσε τε οἰνοχόησαι,
εξαίτις μνημῶν ἀμεμομίνη προσέπιπται

35 "Ἀπειθὴ Μενέλαος Διοτρεφὲς, ὡδὲ καὶ οὐδὲ
ἀνθρώπων ἐσθήλων παῖδες (ἀτάρ θεὸς ἀλλοτε ἄλλο
Ζεὺς ἀγάθον τε κακὸν τε δίδων τὺν ταῦτα ἑκατοντα
ἡ τοῦ νῦν διανυσθε καθῆμενοι ἐν μεγαρώσιν
καὶ μνήμων τέρπεσθε· ὁ δικότα γὰρ καταλέξω.

40 πάντα μὲν οὐκ ἔνω μνήμησαι σοὶ ᾠνήμων,
ὅσοι Οἰνοχόης ταλαμάφρων έλειν ἀκαλωθεν·

230. Φάρμακα, 233. Οἰνοχόησαι. 234. Προσέπιπται. 239. Γειτονίαι.

230.—1. Φάρμακα, cf. Eschyl. Fragm. 428 Dind. Τυρφύρων γενέαν φαρμα-
κοτοίον ἐνομο. — Ίτερος, cf. Herod. II. 84, III. 129, and the statement of
the Egyptians' monthly course of physic
ibid. II. 77.

232. Παίανος, Πεών, absorbed by later mythology into Apollo (Æschyl. Agam. 146, Soph. Æd. Tyr. 154), is in
a fragm. of Hesiod (Schol.) distinguished
from him. It is ἀὐτὸς Άἴκον Θεοῦ ὀπίσθι εὐποιοῦσα, η
αὐτὴς Παιάν τε κ. τ. λ. Æschyl. (Fragm. 229 Dind. supposed from the Philoc-
tetes), invokes death as ἄ Θεοῦν
Παίαν. Peion appears in II. as the
healer of Olympus (mar.), just as Podali-
rius and Machaon in the Grecian
camp. Fa. notes that those skilled in
healing are his γενεάς, just as a war-
like hero is ὁ ὅριος Ἀργος. We also find
παύειν for a hymn of thanksgiving
or of triumph: twice in the II. the
Greeks sing it, once to Apollo when
appeared after the plague, and again
on the death of Hector (mar.).

235—7. οὐδὲ, here of the 2nd pers. as τοῖς in a. 359 of the 1st. — ἀτάρ θεός...
ἰδιοί, the relation of this common-place formula on human af-
fairs to the subject finds its link — a
somewhat loose one — in ἀνδρ. ἰδή:
παίδες: "sons of good sires, — though all
(good and bad alike) must take
their lot of fortune, good or bad, as
Zeus awards." Homer's view of human
affairs includes their chequered aspect and promiscuous distribution.
Hence the good and brave, if disaster
comes, must τεταλαίμον ἔφηγος (cf. 190,
cf. Θ. 579, p. 267, σ. 134—5). No less
clearly is it crossed by a notion of
fatality — άλλα spinning at his birth
the thread of man's weal or woe. Yet
on the whole, the particular events in
their relation to each are represented
as dealt out by Zeus; see the allegory
of his two πεδων of good and evil in
O. 527 foll. But there is not traceable
any notion of a scheme of Providence
shaping the individual's lot, much less
comprehending that of all men, save
in άλλα aforesaid, nor of any general
care and covering the whole flight of
human action, neither is there any
recognition of a general end of good
seen amid partial evil. Divine know-
ledge, will, and choice, are merely
incidental where they occur. See Na-
gelsbach I. § 28, p. 52—3, III. § 6, p. 132, VII. § 3, p. 361—2. Still
chance is excluded from this aspect:
all that happens has a cause, under
whatever name of παύειν, άλλα, Ζεὺς,
or μοῖρα, and that of τούτο does not
even occur. For the relation of Ζεὺς
to μοῖρα see on ε. 436.

239—43. Εἰσίννενα, "suited to the
purpose", ἦν ὁ μῖθος τῆς ἑπεξετασθε.
αλλ' οἶνον τόδ' ἐφέξε καὶ ἔτη καρπετός ἀνήρ
δήμων ἐνι Τρῶν, ἵνα πάσχετε πήματ' Ἀχαιοί. 1.3
αυτὸν μὲν πληγήσας ἀεικελθῆς διήμασας,
πείρας δ' ἕως ἔμοισι βαλον, οὐκή εἰκόνις,
ἀνδρὰν δυσμενέαν κατέθην πόλιν [εὐφραγίαι]
ἀλλὰ δ' αὐτὸν φονεῖ κατακρύπτων ἦνισχεν,
δέκτη, ὡς οὐδέν τοῖς ἐγν ἐπὶ νησίων Ἀχαιῶν,
τὸ ιερὸν κατέθην Τρῶν πόλιν] οἵ δ' ἐβαχθήσαν
πάντες ἕως δὲ μὲν οὖν ἄνεγνας τοῖν εἴνας,
καὶ μὲν ἀνήροτέαν ὁ δὲ κερδοσύνηθι ἀλέεινεν.


"oánov, used admiringly, as often τοιοῦ, see on α. 209, 410.

244—58. This expedition may be viewed as shortly preceding the Wooden Horse, and as undertaken to procure the necessary information (φόνων). In Eurip. Rec. 239 foll. Hecuba asserts that Helen disclosed to her Odysseus's arrival, and that she effected his escape, a variation which impoverishes both these female characters. The Scholl. notice a pertinence in this mention of the beggar's disguise borne by Odys, in Troy to his similar personation in the later books π. . . . ζ., thus preparing Telem. for the unfolding of the plot, but if 246—9 be rejected (see note inf.) of course this has no place. With the whole story, especially the πληγήσας αἰκεῖ, cf. the artifices of Zopyrus, Herod. III. 153 foll. Eurip. loc. cit. enhances it by ὄμματαν ἄπο τούτου ἀταλμαγι σήν κατεσαυραν γέννων. 244—5. αὐτὸν μὲν ἦνισχεν, a pron. which as one word never occurs in H. Donaldia. Gr. Gr. § 235. — πείρας is used of coarse wrappers, sails, shrouts, etc. (mar.). 246—9. Bek. sets in the mar. from εὐφραγίᾳ, to πόλιν 249; reading continuously ἀνδρὰν δυσμενέαν κατεθην πόλιν—οί δ' ἐβαχθήσαν—a rejection probably well-founded: if Odys. κατεθην πόλιν οὐκή εἰκόνις, how could he do the same thing τῷ (δέκτη) ἰερότα, for the two are wholly distinct? Of course he might have shifted his disguise, but the assertion, that he κατεθην πόλιν first as one and then as the other, has all the air of an insertion; and οὐδέν τοῖς ἐγν, if applied to Odys., is languid, if used as = οἶνος οὖδέν ἐγν, involves some violence to the sense and the relations of words. The imitator however probably meant it in this sense — to show the cleverness of Odys. Had he appeared in a disguise which might have been picked up ἐπὶ τῆς Ἀχ. he might have been suspected, so he shifted it to one peculiar to the city. As an alternative, we might reject from δ' οὐδέν in 248 to πάντες in 250.

247. φονεῖ, Ni. distinguishes between φως and ἄνη, as though ἄνη here would have meant some definite individual; but in fact φως occurs (mar.) in this definite sense, and ἄνη with ἀλλος, τις, etc. in the indef.; see K. 330, 341.

248—9. δέκτη and ἐβαχθήσαν are ἐπιπέλεα λέγ., the latter from saying nothing (ἀ-βαχθα) evolves the meaning of "took no notice," i.e. were duped by his trick. In Sapph. 29, ed. Giles ἐβαχθη occurs expressive of simple placidity, as epith. of φρένα.

250—1. τοιοῦ ἐ-, i.e. "though in such guise." — κερδοσύνη, he evaded her enquiries by ready guile, until, on his stripping for the bath, his identity became too clear for the illusion to be kept up.
DAY V.

ODYSSEIAE Α. 252—269.

264. Ἡδονή, 265. Σίδος, 266. Ἐφεσις, 269. Σίδον.


252. λῶς, the var. lect. here should be noticed. Bathing the guest (see on γ. 464) was sometimes the office of a daughter of the house, here Helen is represented as doing it. Her curiosity may have been roused, we will suppose, by the suspected presence of Ōδύς., and such attendance gave her the opportunity of private conference. He refused, however, to gratify her curiosity, until he had bound her by an oath; see App. E. 1 (1) note, and (4). The poet doubtless intends here and in 143—4 sup. to ascribe to Helen the quality of quick discernment.

254. μὴ μὲν, Bek. here again adopts μὴν, as if by a canon of his own; others μὲν. It may be urged that μὲν adds little or nothing to the sense, and indeed ὁδοτάθι μὴ without μὲν or μὴν occurs in κ. 343—4, σ. 55—6; but our present text undeniably uses μὲν for a mere complementary syllable; see κ. 252 and cf. τ. 124, where in the same phrase μὲν is inserted and omitted, apparently without any modification of the sense.

257—8. The details are not given, but this line and half suggests the similar excursion of book Α., and makes it probable that night gave the opportunity. φῶνειν intelligence; cf. γ. 244.

260—4. Helen omits all mention of Paris as offensive to her husband. According to a later legend, countenanced however by δ. 274 and Θ. 517—20, after Paris' death she lived in Troy as Déiphobus' wife; Eurip. Troad. 962, Virg. Ῥυ. VI. 511 foll. νοσφασάμην, this verb in the middle voice once means "to take away" (mar.), but mostly, as here, "to go away from."
οἶνον Ὄδυσσεος ταλασσὸνος ἐσεὶ φίλον κήρ. 2
οἶνον καὶ τοῦ ἔρεξε καὶ ἠτλη κατερημὸς ἀνὴρ 2
ὑπηροῦ ἐνι ἔσεσθη, ἐνι ἐννομῇ πάντες ἢ ἄριστοι
Ἀργείαν, Τρᾴσσον φῶνον καὶ Κῆρα φέροντες.
γήθες ἔκεινα ὅν κελεῖ: κελευσμέναι δὲ σ’ ἔμελλεν
λαῖμων, ἢ ἢ ἴσωσίσει ἐβούλετο κῦδος ὁ ἄρεις·
καὶ τοι Ἀθρόβους ἑσφικέλως ἐσπετ’ ίσος.
τρις δὲ περιστείξας καὶ τοῖν λόγον ἀμφώφωσά,
ἐκ δ’ ὀνομαχηθηνὲν Ἀραμαῖον ὄνομαζες ἄρσιστος,
πάντων Ἀργείαν φώνην ἱδαυοῦ ἠλόχοιον. 2
αὐτὰρ ἔριῳ καὶ θερίσθη καὶ δίος Ὀδυσσέως,
ἠμένων ἐν” μέσοις ἀκούσαμεν ὡς ἐρώτθης.
μού μὲν ἀμφοτέρω μενενύματεν ὅμοψεντε
ἡ ἐξελθησάμενα ἡ ἐνδέχεσθαι αἰ̣̂ μ’ ὑπακούσαι.
ἀλλ’ Ὑδείσις κατέρρυκεν καὶ ἐσχεθεὶς ἑμένων περ.
[ἔνθ’ ἀλλοι μὲν πάντες ἀκόν ἐσαὶ ὕπερ Ἀχιλλῶν,
"Αὐτικλός δ’ τέ σε γ’ ὢν ἀμέλεισθαι ἐπέκεισιν
ἐξελθείν. ἀλλ’ Ὕδείσις ἐπὶ μάκασα χειρὶ πίεζεν
νολεμέω’ πατρεῖς, σῶσε δὲ πᾶντας Ἀχιλλῶν,
tόφρα δ’ ε’ ὅρα ἐν ὑσύφοις ἀπήγγει Παλλᾶς Ἀθηνή.,]
τὸν δ’ αὐτὸν Θηλείμαχος πεσυμνέους ἅτινέν ἦδος
"Ἀμερίς’ Μενέλαιος Διοτρεφὲς ὄρχαμα λαῶν,

276. Θεοφιλάκτης. 279. Φιλοκρατής. 284. Φερείνας. 286. Φερείνας.


270—1. Ὅδυσσ. . . . κήρ, like Ἡρῆμαχος, β. 490, where see note, for the person’s self. Not resuming and repeating the oioν of 270, but used as in 242, see note there.

274. ἐλένευς, v. t. l., “I think some god must have bidden you”, see on α. 232. This is the usual formula of excuse or extenuation to an indulged culprit; so Priam tells her οὐ τι μια ἀτικὴ σελ. θεά σὺ μοι ἄτις οἰλα Π. 164 — the object being to spare the hearer’s feelings; see App. E. 9 (6), and, for the account of this action, (9).

279—84, ἱδαυοῦ see on 148. — ἀλέχοισιν, a contracted constrm. for ἀληθῶς ἠδομένων, see on β. 121. — Τυδείς, it is remarkable that Virgil, Æn. II. 261, in the list of heroes who descend from the Horse omits Tydides, whose place next before Sthenelus, his constant Θηράταν (cf. ἵππος Θηλαμάους τε 1.48), is occupied by the unknown Thesandrus or Tisandrus, ὅμομπος, Bek. as usual gives -ήτες, but see on 33 sup. — ὑπακούσας, “to answer” (mar.).

285—9. These have been rejected by Aristarchus, and Antistius is unknown in the II.; but the conclusion, as ΝI. remarks, is inadequate without them, whereas οἱ πάντες δὲ πάντας α. of 288 justifies ἀλλ’ οἶνον τοῦ ἔρεξε of 271 sup. This, however, may account for their insertion — a view wh. seems to have escaped ΝI.

287—8. ἀλλ’ Ὅδυσ. for this action and the whole passage see App. E. 1 (4). For νολεμέως see App. Α. 21.
DAY VI.  

ΟΔΥΣΕΙΑΣ Δ. 292—311.  

292. 293. Φοι.  

299. Σουλάς Ρέσσαϊμος.  

308. Ρέσσαϊμος.  

311. Φοι.  


292—5. Ἕλγον, "all the more sad!" i.e. to think of his brave deeds, which could not save him, although they preserved others (v. 288). The single word has great force. οὐδὲ εἰ x. τ. ἐ., "not even if his heart had been of iron, wd. this have availed ὅσαν λύγη δίδεθι." — ὑπὸ expresses the notion of being covered, overwhelmed with sleep. Ga. compares s. 493, φίλα βλέφαρας ἀφιναμένης (ὑπὸν), Χεν. Θεόρ. 798, κανόν ὅλις καίμα καλοῦσιν.  

297—9. This bed is meant to be of the most luxurious kind which H. knew: the δέμεα δέμεαν, or στέφανα, is comprehensive of the whole, of which ἄγγελον τοις ἐπίκαιροις ἡμέρας are the parts. In v. 2—4 Odys. sleeps (as here in the πρόδομον = αἴθουσα; see on 302 inf.) on a bull's hide and many flesces, raw, it seems, from the animals lately slaughtered, and covered by a simple ζώανα. There the hide — the bed being χαμεδία (v. 599; cf. v. 95—7) — supplies the place of θέματα, on which all the bedding was usually laid (v. 399). In v. 349—52 Nestor speaks of ὄψις, and ζώανα, only; here τάπηται are the added element of greater luxury; see mar. for the passage as recurring. In v. 58 λέκτρανα μαλακοῦν seems generally to express the whole of that, or on in which one slept.  

301—2. Ἐνυπρομέθει, he was specially charged with care of guests (mar.), αὐτοῦ, referring us to αὐτοῦν of 297, seems to identify it with the πρόδομο, see App. F. 2 (9).  


311—2. παρίζευ, perhaps on such
318. Ὁδοίς Φέργα. 320. Φάλης. 329. Φάσος Φέργαν.


This youth, more winning and less awe-inspiring than Nestor’s, ἡμέρα, was elsewhere (mar.) ἐνήστεξ, 318—20. Εφές, see on β. 22. — ἀνθρωπος, see on App. A. 6 (2).

322—31. See on γ. 92—101, but obs. that τοιάσικα in γ. 92 refers to the uncertainty in which his father’s fate lay, here to his difficulties at home. 334. Ἡθελῆς, “were venturing”, see on γ. 121; ἀνάλληλος following gives force to it. Here Menel. dwells on the scene wh. Telem. had left behind him. Hence the imperf.
337. κηνούς, this word in II. is used always of Mount Ida, mostly with a mention of its wooded character. εἴσεφθης "explores", cf. the similar use of ἐξεθέναι (mar.). For the subjunct., in comparison see Jelf, Gr. Gr. § 419, 2. In Δ. 113—5 we find what seems like a first cast of this simile: here the "seeking out the slopes and glens and grazing" seems added to mark the security of the suitors' depredations on Odysseus' house and substance in his absence (318); and with like intent ξυμφέσαν is added as marking the presumptuous confidence of the intruder. In Δ. 115 we have ἐδέθην ἐς τὸν θηρίον said of the lion. In Δ. 116 it seems only the fawns at his leisure, not that there he finds them, as here, in his lair. ἠχώνεσ "hollows" is found only in simile: it is akin to ἠχώνας, ἠχώνος, ἠχώνη.

338. εἰσθηθέν, this aor., with ἐφηκέν 339, following εἴσεξάθη subjunct., as it might a fut., is to be taken as denoting the certainty of the consequence; see Jelf, Gr. Gr. § 403, 2. It is thus not a case of the "aor. (or other narrative tense) of simile" (Jelf, Gr. Gr. § 402, 3), which (since a simile is under no limitation as to time) merely reflects the time of the action compared — a practice which is most plain in the shorter similes, e.g. N. 389, ἡταλικά δ' ὁς ἔσθε τειχεῖσθαι θηρίον, Ἡ. 403—4, καὶ ἠγουρνώδως ὁς ἔσθε ταύτος ἠγουρνών, and so in Θ. 455—60, N. 62—5, O 271—80, and Η. 633, where ὁφέως is pluperf. with force of imperfect., but the same is traceable also in longer similes, e.g. Δ. 324—6, 557—8.

339. ἀμφοτέροις, i. e. both the hind and her fawns; Ni. would limit it to the fawns viewed as twins; but ἀμφοτέροις is properly referred to two things which have been distinctly enumerated. Pa. compares Virg., Aen. I. 458, Atridum Priamumque et savum ambobus Achilles.

341. αὖ γὰρ, Ζεῦ τ. τ. λ., for this famous trine invocation see App. C. 6. Ni. says it is used of a wish the fulfilment of which is not expected by the speaker. It is true wishes so expressed are commonly extravagant or hyperbolical in their terms; yet they generally point to some substantial object on which the speaker's heart is set at the moment. In α. 255 (where see note) a wish taking up thy fawns at his leisure, not that there he finds them, as here, in his lair. ἠχώνεσ "hollows" is found only in simile: it is akin to ἠχώνας, ἠχώνος, ἠχώνη.

342—3. ἐν Άρισθη, the reading in Άρισθη (mar.) points to a site on the Hellespont, which therefore is less suited to an exploit performed, we must suppose, on the way to Troy, than that of Lesbos, to which the epithet ἀπαχμεność also belongs (mar.). — ἐξ ἑρυθοῦ, so ἐξ ἑρυθοῦ μαχοῦμαι, Η. 111 (Ni.), "by way of rivalry", or as we say
353. Αλυάτηρ seems here to mean the river. — étι enforces ἐνθο, as seen in 736 inf. ἐνθ δημοσίῳ, otherwise it might seem rather to go with ἐφοιν.

355. Φάρον, of the fact of its having once been an island there seems no doubt; the question is whether the interval of a day’s sail be not too large. Herod. (II. 179) says that of old the lower portion of Egypt was all sea, and was added to the land by the deposit of the Nile. This leaves open the question of distances, which need not be taken as that of the shortest line from Pharos to the coast.
It would suffice to consider it measured from the nearest port or frequented point, e.g. to Naucratis on the eastern side of the western and most ancient mouth of the Nile; and, according to Aristotle, “then the emporium (Schol.) of Egypt.” Or the terminus a quo for the day’s sail might reckon from the station for ships, which, from αυ τε εις Μυζους κ. τ. λ. 581 nfr. (cf. ε. 328), seems to have been within 300 and perhaps some way up the river. Lüüe cites Lucan. Phars. X. 509 foll. claustrum pelagi cepit Pharon, insula quondam in medio steti illa mari, sub tempore vatis Proteos: at nunc est Pellacie praecipua maris. The Schol. has preserved a story that Pharos was named from the pilot who brought Hellen thither and then perished by a serpent’s bite. Herod. (II. 111), who makes Proteus a king of Egypt, gives Φαιων as his immediate predecessor. This is very suggestive of “Pharaoh” as in connexion with Φαωος. The clause Φαιωον... μιλήσανων bespeaks the foreign origin of the tale, being such a phrase as a Phoenician voyager might use in recounting it to a Greek. Μιλήσανων is used of an appellation given by foreigners, by men in contrast with gods, or with some such special significance; but also of summoning, invoking, etc.

357—9. ήμυς, this aor., for which the future might be substituted, denotes an “habitual act regarded as single, separate, and of repeated but distinct occurrence.” Donal. Gr. Gr. § 427 (bb). — αὐρος. μ. θησό, this verb is constantly used of drawing or pouring off wine from the ωλιγης into the drinking cups, here of ships watering from a spring or pool.

361—3. ἀλλατες, not denoting direction to or from the sea, i.e. off or on shore, but “blowing along the sea’s surface”, as explained by the sequel of ἐν τε νησιν. For this expansion of a word by the sequel see notes on α. 1, πολυτρόπον, α. 199, πατροφονια, also cf. γ. 382—3 and note, — νυ has somewhat of “an ironical bitterness” (Jest Gr. Gr. § 732), cf. α. 347, β. 320, A. 416.

364—5. as followed by μυ is in H. far more frequent with optat. than with indic., and with the subjunct, is not found. — Προατ., see App. C. 7. In Σ. 43 Προατω is the name of one of Thetis’ nymphs; cf. Hes. Theog. 243, 248. For Eidothea see App. C. 7.

368. ΙΧΘΥΑΣΟς, this resource marks the approach of famine. Agricultural
or pastoral pursuits (the ἐργα of men β. 22 note), furnished man's ordinary food. Fishing, although well known, was an exceptional pursuit. It was practised by the net (E. 487), and by the angle with a hook of copper (II. 407–8) or of buffalo horn, weighted with lead (κ. 251–4, Ἀ. 80–2). It furnishes a simile (2. 384–8), and among the sources of wealth in a rich country it is mentioned ἄλασσω δὲ παράγει ζῆσαι (κ. 28). In Hes. Scut. 214–5 the fisherman and his action are described with some minuteness. ἄλαισις in the Ody. means a fisherman, but also a seafaring man generally (κ. 349, Ῥ. 419). Commercial or marauding enterprise offered richer prizes to those who could command a vessel, and fishing was doubtless left to the poor and the enterprising, i. e. was despised. Virg. (Geor. I. 141–2) speaks of fishing as an art wh. came in as the golden age went out.

360. ἐτέρω, "was beginning to afflict." By thus pressing the imperfect sense we may reconcile this line with 363 supra.

372. μεθένω, "in the 2nd and 3rd sing. (pres.) collateral forms according to the conjugation in ὄ are in εἰσίμην not unusual even in the Attic dialect."
30 δε τις μ’ ἀθανάτων πεδίων καὶ ἔδησεν κελεύθων, νόστον θ’, ὡς ἐπὶ πόντον ἐλέεσθαι ἐξθατόντας·
δεδ’ ἐφάμην, ή δ’ αὐτῆς ἀμέτρητο διὰ θεῶν, ‘τοιγάρο’ ἐρώ τοι ἐκείνο μάλ’ ἄτομως ἀγροφυόσα.
παλεῖται τ’ ἐν τοίχῳ φέροντες ἄλλοις νηπηρίης,
35 ἄθανατος Πρωτέος Ἀλυτύπος, δε τε θαλάσσης
πάσης βένθεα οὐδε, Ἀσκοδάμωνος ύποδε μάς.
τόνδε’ ι’ ἐμὼν φασίν πατέρ’ ἐμενει θέλεσθαι.
τόν γ’ εἰ πασ’ σύ δύνασθαι λογισμάνειν λελαβότες,
δεκὴν τοι ἐλεηθήν ὁδόν καὶ μέτρα κελεύθων
30 νόστον θ’, ὡς ἐπὶ πόντον ἐλέεσθαι ἐξθατόντας
καὶ δέ κε τοι ἐλεηθήν, Διονυσίω, αἰ’ θέλεσθαι,
δι’ τού ἐν μεγάροι κακὸν τ’ ἀγαθὸν τε τίτωκα
οἰχομένου σέθεν δολικὴν ὁδόν ἀφαλάνθε τε.’

386. Φαίδη. 389. Φείδησιν. 391. Φείδησιν.


depoties enjoy a range of knowledge, as of power, irregularly transcending human, and the poet extends, abridges, and economises either at will, to suit the interest of the poem. Thus Menel, after outwitting Proteus, still addresses him as widely knowing, or even as all-knowing (465—8). Poseidon knows not what takes place even on his own element, until he comes within sight of it (s. 286). Apollo only knows because he keeps a good look-out’ (οὐδ’ ἀλασσάμενον ἔλευν X. 519), but even then he knows less soon than concerns the interest of those whom he befriended. Cf. also Σ. 286 foll. Thus the πάντα δύ- ναμαι or ἱσας sinks into a hyperbole, drawn forth perhaps by the lowering sense of human weakness. The Muses are said to “be present and know all things”, but this is their function, as instructing the bard, and this very condition carries its own limitation with it; and, manifestly, foreknowledge formed no part of the gift. This indeed, seldom enters into the poet’s conception, save as through the medium of vaticination (A. 69—72): when it does, it is chiefly in express reference to αἷνθ or μοῦγα (v. 306, T. 407—10, Σ. 206—7), as indeed is Proteus’ state-

Hom. Od. 1.
to that of the object cognate with the verb; see Donalds. Gr. Gr. 466. So Virgil has currimus sequor, En. III. 191, cf. V. 235. 400. ἡμός δ’, the absence of any logical ground for the presence of δ’ here led Ni. to suppose that δ’ was δέ. He probably means that it forms a crisis δέδηλος, or rather a synizesis δέ δέδηλος. This would gain some support from μ. 399, o. 477, δέ ζώδειον and other instances collected by Bek. (Homer. Blätt. p. 173) who also reads μη δ’ οὖτος in A. 131, E. 218. But this presumption is of no value against the undeviating custom that ἡμός is followed by δέ, not, as some have supposed, coalescing in sense with it, as in τοιδέ ζωδείον, but as a conjunction having a definite grammatical function, as in τ. 558—61, A. 475—8, H. 433, Θ. 68, Ὡ. 236. It is probably the same here as δέ resumptive of Ι. 200, 229, where Helen’s reply to Priam’s successive questions, “who is this and that warrior”, commences with οὖτος δ’; see Jelf, Gr. Gr. § 768, 4. Yet it should be remarked that Homer’s style rather overflows with conjunctions, and that he feels himself at liberty to connect a clause by δέ, whether there is or is not anything in the subject matter or form of the sentence to require it; cf. E. 890 ἔχθιστος δέ μοι δείκνυτο, 635, ἔξωθεν δέ αἱ φασὶ, phrases preceded by an imperative mood or a question. Probably this abundance of conjunctions is a trace of the recitative style, they forming links to the recitation whether there were anything in the matter recited to require a conjunction or not. The Schol. indicates a var. lect. αὐφιβεβηκέναι (see Dindorf’s note thereon), but prefers αὑφιβεβηκέναι. Granting even that, as αὑφιβεβηκέναι is said to be used with a present force in A. 37, so here the pluperf. could in sense be imperf. or simply past, still to say “when the sun was going” or “went round”, would not suit the sequel εἶδο, which requires “shall have gone round”. We may comp. Π. 54, ἐπεξε τῇ τῶν ὀρείων ἄλθος ἔδειξαν αὐθάντας... δ’ εἰρετε προφεβήξας, where also αὑφιβεβηκέναι is wrongly read (Bek, Homer. Blätt. p. 67). Virg. Geor. IV. 401 imitating this, has medius quum sol accenderit aetum, and 426, carlo et medium sol igneus ordem hausserat. 402—4. See App. C. 7 for κατειμφεῖ, κατειμφεῖ, and φωξέω. The “Zephyr” might seem, on comparing 360—1, to be the foul wind which had detained Menel. so long, but it is rather mentioned as a fact attending the time of Proteus’ emerging, i.e. noon. — νεῖπος. Curtius (1. 232) takes this as from νεῖπος— related to νεῖπος νευτο(ν), neptis, nephew, and meaning “brood” or “son”, so Eustath. gives ἀυγὸνος as one interpretation. Curt. cites Theocr.
25 άθραίοι ευδύσσαιν, πολίεσιν άλλοσ εξαναδόνται, πικρόν ἀποκελούσαν άλλος πολυβενθός ὁμήν. ένθα σ' ἐγὼν αγκοφόρα ἑι' ἥοτι φανωμένην εὐφάνειας ἐξείης. σοί δ' ἐν κρίσει σαίνθ' ἐταίρος τρεῖς, οὐ τοι παρά νυνὶν ἐσσελλοῦσιν ἀρτίτειν.

10 πάντα δὲ τοι ἔρεω ὄλοφαιν τοῦ ἱέρων. φάσος μὲν τοι πρῶτον ἀρίθμησε καὶ ἐπείσεις· αὐτάρ ἕνην πάσας περιπασσέται ἕκ θήτηται, λέγεται ἐν μέσοις, νομεῖς δὲς πάσει μήλων. τὸν μὲν ἕπην δ' ἐν πρώτη κατευναζότατα ἴδησσε, καὶ τοῦτ' ἔπειτ' ὑμῖν μελέτω κάρτος τ' ἔβη τε, αὐθὶ δ' ἔχειν μεματε καὶ ἐσοφύμενον περ ἀλύκα. πάντα δὲ γρίγυμενον πειρήσεται, ὁσ' ἐπι ματαν

410. Ἑρέω. 412. Ἐνθήται. 414. Σίδησθε.


XVII. 25, ἄθανατοι δὲ καλεῦται ήλιον νάποδες. He also (II. 320) views -σοθήνειν αὐτόν, as Indo-germanisc su-n-jd, and connects it with the fem. of a masc. which in Sanscrit corresponds with the German Sohn (son). Thus “daughter of the sea” (applied thus also to Thetis, cf. θηνύτης ἄλογος γέρων) is the sense. Probably -σοθήνεις may also be akin to θέορ (audor), as in σύνα οὖν, etc. Cf. Virg. Georg. IV. 394 Immania cuius Armenia et turpes pasicit sub gurgite phocas. 405. πολ. άλλος; see on β. 261.

406—8. The rare usage of πώρον as an adj. of 2 terminations, in contrast with ἀλήνην πώρον ἡ. 323—3. See inf. on 442, ὀδοθέως ὁμήν, -σαύρως, see on 440 inf.

410. ὄλοφοι (v. et al., "elvish tricks", cf. ὄλοφοι, ἅμνοι Κλιχες, and Melanthis to Eumenes, ὄλοφοι εἰδάς (mar.); see App. A. 3.

411. ἐπείσεις, "will go over" as items in a total, an easy transition from the notion of traversing a surface cf. ἐγώρειν inf. 451 and mar. there.

412—6. πεπισκασοῦται, this may be subjunct. shortened epice, but need not, see App. A. 9, 4 (end) and 5: cf. Ἑσσ. Eumen. 748, πεματίζετε ὁρόθοι κυρολας ψφίσας, and Pers. 981, μυρία πεπισκασάν, "reckoning by tens of thousands", i.e. the host of Xerxes (Herod. VII. 60); also the Heb. בִּשְׁבָא Exod. XIII. 18 in "ranks of five (or fifty)" where the A. V. has "harnessed"; also the Roman numeral V, which was probably originally the hieroglyphic for the hand with its fingers spread. It suits here the simple humour of the passage to keep the primitive sense of "counting on the fingers". πέρας τε β. τε may have suggested to Eschylus his names of the ministering gods who bind Prometheus; Prom. V. 1. -ἐσοφύμενον, often used as if = μεματε, here bears its primitive sense of "set in motion, struggling", shown also in N. 142, the simile of the stone, which, after reaching the flat, οὔ τε κολιδηνων εὐσυνεϊν περ. 417. πειρήσεται, i. e. ἀλείτης; this given greater force to the ἔπειτ' render "(and to escape) he will endeavour", not by joining πιέσοι, with γρίγυμενος, "will endeavour to become", which Nic. notes as generally a later participial idiom, not, however, without Homeric example, as with ἄροξον and πενωποί, cf. β. 15; B. 378; Γ. 447, N. 815—6, X. 502, and see Jel. Gr. Gr. § 681, 3. 4. Nic. therefore proposes a colon at ἀλείτης. Hor. Sat. II. 3. 73 follows this, varying the images, in Fict aper,
420. Ἐπέλειψαν. 421. Ἡδησθε. 425. Εἴποιον'.


modo avis, modo saxum, et cum volet, arboret. Ovid Met. XI. 243 foll. ascribes similar transformations to Thetis, as a sea-goddess.

The transformations of Proteus have been viewed as allegorizing 1. physically, the various forms assumed by primary (Πρῶτον) matter (Harris' Hermes), or by the watery element as constituent of all things (Thales's theory), 2. ethically, the dangers which beset the sea-faring man, when he meets and conquers by enterprise and resoluteness, and when teach at last by experience, thus imparting knowledge not otherwise attainable. So Longfellow,

"Wouldst thou", so the helmsman answer'd,

"Learn the secret of the sea? Only those who brave its dangers

Comprehend its mystery."

Ni. further notes that Plato applied the tale to express (Euthyd. 426) the wiles of the Sophists; Lucian (de Salt. 19) to the intricate changes of a dance; Himerius (Or. XXI. 9) to the artifices of rhetoric; Horace (Sat. II. 3. 71) to a pettifogger— all involving the notion of versatility or evasiveness. Prof. Conington on Virg. Georg. IV. 388 has other applications collected by Taubmann; who adds, "tot autem ferre allegorias hic figmento inderuint, quot Proteus ipse formare."

To the notion that Proteus was an allegory of the versatility of matter was added that of Eidotheus being an allegory of form (εἶδος). Ovid, Met. VIII. 731 foll., to the transformations mentioned here and 456 foll. adds those of a bull and of a stone. See App. C. 7, and parts of 3.

418—20. Ἐπέλειτα, = ἤπαξ Schol. as ἦπειν ἐπὶ γαῖαν (mar.) includes all motion on the earth's surface. Θεοκρ. ἐπὶ ἀρχαῖος, this epithet applied to fire in its own nature, without regard to its quantity or size, suggests a god as the first giver, and leads up to the legend of Prometheus' stealing it from heaven. ἄλλ' ὅτε, see on ἁ. 16. αὐτός = sponte or utroquo, without being first addressed.

419. πιεῖειν, so Virg. Georg. IV. 412, Tanto, nate, magis contende tenacia vincula, cf. also Silenus bound by Chromus and Mnysylus Bucol. VI. 19 foll.

426. ψαμμαθοσίων, plur. used collectively for "the beach", In one or two places, where the sing. once stood in this sense, the best edd. now prefer the plurr., as A. 486, Ψ. 853. We find also ψαμμαθος τε κοίνα τε to express "the sand of the shore", and ψαμμαθος τον acc. for "a heap of sand" (mar.).

427. πόρφυρος, this word, in later authors transitive, is in H. neut. as applied to the sea rolling and heaving: here the metaphor is from the turbid state of the water when so moved. So Sophoc. Antig. 20 καλυκαννίου ἐπος, and Virg. En. VII. 19, magno cursum fortunat astui. Obs. ἄ, but πορφυρος,
30 δὴ τὸτε κοιμηθήμεν ἐπὶ δρόμου ἡ θάλασσα, ημὸς δὲ ἡ ἡμέρα ἑάντα γονόν αὐτὸ ἐναέριον τρέξαν ἄγον, ὅπις μάλιστα πεποίθηκα πάσαν ἐπὶ ὀλυν. 35 τὸφρα δὲ ἦν ἡ γὰρ ὑποδύσα θαλάσσης εὐφέρει κόλπων τέσσαρα θαλάσσα ἐν τούτων δέρματι ὑπενεκέν (πάντα δὲ ἔσαν νεόδαρτα), δόλων δὲ ἐπεμήνθητον πατρός.

40 ἐνυκός δὲ ἐν φανάροις, ἡ γαλαγή σα ἠλίθην ἦστο μένουσ’ ἡμεῖς δὲ μάλα σχέδου ἤλθομεν αὐτῆς, ἐνθ’ κεν αἰνότατος λόχος ἐξελέτο τείρεσ’ γὰρ ἀνίψς φακάων ἀλιτσεφέαν ὀλοπάτετος ὀδηγή.

440. Γενάστω.


and ζ. 53 ἐλεφθύρων: so porφυρα in Attic Greek, as Εκεχυρικ. Agam. 957.

433. πολλὰ Θεός κ. τ. 1., so Ovid represents Poleus (Metam. XI. 247—8)
Inde des pelagi .... adorat. γονούμενος, γονούμι μια means “to entreat”, often as a phrase of supplication, γονοῦμι δὲ (mar.), whereas γονομίδος is rather the actual taking by the knees, sometimes with γονον, gen. of part seized, added — an energetic mode of supplication.

434. ἐνθ’ in H. only found in acc., has motion for its primary motion. The vulgar English use of “go” as a noun may illustrate the lively image of force associated with motion, “for every go”; cf. P. 725, ἐκκαίναν δ’ (rushed on) κῦναν δικτήν. Sometimes its sense is more general, as “purpose” (mar.). Like ἐνθ’ E. 778, it contains the root of ἐνθ’ ino, as shown in ἐνθ’ its imperative.

435. ὑποδύσα, used, as here, with acc. to “plunge into”, with gen, to “come forth of”, and rarely with dat., of person, as πάσιν ὑπὸ τοῦ γος “took possession of all” (mar.).

444—50. οὐνιαίη, "dainty or solace". Hector is so called by his mother and wife in their fond laments for his death (mar.). ἀμβρωσία, Buttm. Lex. vi. 15 (3) (4) regards this as a noun meaning "immortality", that quality which imparts and perpetuates vigour, a quality partaken of by everything which belongs to the gods and is around them: hence the adj. ἀμβρωσίας. This thought seems to have possessed Milton also in Parad. Reg. IV. 588 foll.

A table of celestial food, divine, Ambrosial fruits fetched from the tree of Life, And from the fount of Life ambrosial drink.

Such a substance, although not used as food, is here meant; not an unguent, as when used by Herō in order to captivate Zeus, and as when applied by Apollo to the dead body of Sarpedon (νόσκε τ’ ἀμβρωσίαν marc.). Virgil’s imitation suggests the image of a casket opened, diffusing odour, and its contents then applied by inunction to invigorate; see Georg. IV. 415—3 and Prof. Conington’s note. But H. here speaks of a substance placed ἐνδ’ ἰππ’ ἐκάστηρ, and, when applied thus to the part aggrieved, quelling the noisome odour of the seal-skin. And so far only as such fetor tends to kill, as

εἰσότατος perhaps suggests, does the immortal quality of the antidote come into view. This brings out fresh force in ἰππ’ος. In the case of Patroclus’ corpse Thetis insists ambrosia and nectar through the nostrils, ἀμβρωσία καὶ ἱππος ἐνθρόνοι στέγες κατὰ δικ’ ἴναν τα ὁμοιὸς ἱππ’ (mar.). But there the notion is probably that the life giving principle, in order to counteract the effects of death, must be applied in the usual channel of life, the nostrils, through which passes that breath which is the life.

447—50. τετεληγεὶ Θ., "patiently". For ἀξιόλαθης see on γ. 165; for ἐπεισόδ. see App. A. 17 (2).

451. ἐπείρηστο, see on ἔπαινον 411 sup. — λέκτη, here and in 453 there is a play on this word in the senses of "he reckoned" and "he lay down"; see on γ. 124—5. λέγει in 453 and ἔλεγην (mar.) are said of reckoning the items; but to express the total also we have here λέκτη. Further in 453 although lying down is the notion which predominates, yet there is a bye-sense of adding himself as the last item to the total, which much assists the humour of the whole.

453—4. τὰ, a var. l., to avoid, probably, the hiatus. is δ’ αἰφ’; but ἱλαστῆς may have the ἰ (cf. however.
DAY VI.]

ΟΑΤΣΕΙΑΣ Δ. 455—465. 135

455 βαλλομεν. ουδ' ὁ γέρανος δολίς επελήθη τεχνῆς,

456 ἀλλ' ἢ το θράσιμος λέον γένετ' ἦγενεν άνώνυμοι

457 κύριοι ἔρειν καὶ πάρδαλες δ άπας σοῦ

458 γάρ νῦν δ' ὧσον ὑπαρχεῖ καὶ δένθυσιν υψιτήτων

459 ημεῖς δ' ἀτεμεχρίσθη ἐχομεν τελέσκον ἦθημον.

460 ἀλλ' ὁπες ῥ' ἀνίσον' ὁ γέρανος, ὀλοφορίας εἶδώς,

461 καὶ τοτε δὴ μ' ἐπέδεισιν ἀνεφόμενον προσέειπεν

462 τις νῦ τοι, Ἀφρος μελί, θεον συμφοράσατο μ' 

463 μολός, δορα μ' ἔλοις ἀκούντα λογοσμένονα; τεο δ' 

464 σε χρή,

465 ἐρατ', καταρέιν μι' ἀμείβομενον προσέειπεν

466 εἰσά, τ' ἄγον, τί με ταῦτα παραπτομεν τ' ἄχρο

467 ἐσείς;

468. Φείδος. 461. Φέωνας προσέειπεν. 463. άγκονα. 464. ποιεῖ

465. Φειδός.


Ἐ. 216) and the δὴ is then long by arsis. ἐπέσεμαι thy 2nd aor. The change of tense to imperf. in 455 (βαλλο-

457. πάρδαλες, Liddell and S. say, "παρδαλες is in H. now everywhere found in the text". Bek., however, prefers παρδαλες, as in II. does Dind, also. Porson says (Postcr. ad varri. 1. ει συχν. Harl. ad loc.), "Apolonius in Schol. supra ad v. 156, παρδαλες ἡ δοσὶ τινι παρδαλες τό λοιπον". The Oxford reprint of Dindorf's ed. of the Scholl, gives παρδαλη...παρδαλη as the reading of this Schol, παρδαλη being (not ad loc.) a correction of Cobet for παρδαλης. This seems more likely to be the true reading of the Schol. Besides the orthography, the gender is very doubtful. In Æ. 573 foll., Hy. Ven. 71, it is found fem., but is classed with male animals, the λέων and the σκύς κέφρος, in that Hy. and in P. 30—1. Prof. Conington from his note on Georg. IV. 408 fulus service leona, seems to take it as fem. But as H. does not seem to have felt any difficulty about sex in his metaphors or similes, neither need he in transformations; cf. Herè to Artemis Φ. 483 ς ἐδόθηνα γνωμη zigōs ὄθιν, and the comparison of Penelope to a lion in ἴδων έπιθ., where see note. Nor is there perhaps any propriety in retaining a tie of sex for Proteus whom form does not bind, and whose metamorphoses transcend all human and even animal limits.

460. ἀνίσον', for the use of this verb, neut., as here, and trans. see mar.

465. παραπτομένων, not found elsewhere in H., has με for object; cf. the use of παραπτομος actively by Eurip.
Androm. 528, and passively by Pind. P. II. 65. We find παρατρέψας of turning a chariot ἕκτος ὅδε, also in later writers of perverting, falsifying, and παρατρέψας of turning away anger (mar.). Ni., thinking that παράφης is more correctly intranstr., as, he says, περιτρέπω is always, defends Aristarchus' reading ἐγείρεσις for διογαζόη, making μα its obj. But in Hy. Merc. 542, παρατρέψας, where Schneider would read παρατρέψα, it seems trans., so certainly is τρέψας in Σ. 324, and παρατρέψας in I. 500.

466—9. οἷς, connects the clause with οἶδα (Löw.). — τέκμορφ, see on 374. — ἐθυμέον = ἀπόφημε, as we say "weather-bound".

472—3. ἀλλὰ is adversative of some statement omitted in the vehemence of the reply, such as, "yes, the gods detain you, for you have neglected them: but you surely ought; etc." Ὀλίγας, see on Ν. 367. — ἀπατήνυμεν, see on α. 210.

475—7. For πρὶν . . . πρὶν with opt. following see mar. at 475: for πρὶν γ' ὄτε with ἀν and subjunct, also with indic. and optat., see mar. at 477.

Bek. (Homer. Blätt. p. 89, 8) notes that nowhere in H. is πρὶν followed simply by indic. διηπτείας is epith. also of the Spercheüs, of the Scamander, and of "a river" indefinitely in a simile (mar.): so Hes. fragm. cxiii. In Φ. 195—7 all rivers, as well as the θάλασσα, the fountains and the wells, spring (νάουσαι) from Oceanus. In Τ. 7, 8 all rivers, except Oceanus, attend as deities the great Assembly of Olympus, and the nymphs come next. The statement in Φ. is that of a supposed physical fact — one great cosmical water-system. Still, the dependence of rivers on precipitation, and their sympathy with drought or heavy rain must have been instantly observed. Hence their epithet διηπτείας, and their mythological relation to Zeus and Olympus, sometimes more closely expressed, as in the case of the Χανθαύς (Σ. 434) by affiliation: in which, however, Zeus' own seat Ida, being the local source, helps out the relationship. The Ocean river was conceived as external to both γαῖα and θάλασσα, and hence is independent (Σ. 607—8, cf. 483) and keeps aloof from Zeus. In Hy. Ven. 4 διηπτείας epith. of οἰνοῦς.
involves the notion of πέτωμα, as "flying". The word occurs as epith. of the image of Ἀτριγής, which was perhaps an aërolith, in Acts XIX. 35.

479. Θεοίοισ, these are not the Egyptian local deities, but those of Homer's own mythology, who recognizes none but his own theistic system.

483-4. ὅδεν, see on 393. — μὴν ἔπεοοςν, here μύθοιν is a var. lect. On reviewing the passages in the Ody, where ὁμαφτεῖ ἀνωθoptic and μύθοις respectively, the former far preponderate; and even if we add to the latter those in which ἀπογομίνη, or some such participle, has μύθοις subjoined, and those in which the phrase ἀνωθoptic μύθον occurs, the majority remains as before. Obs. μύθοι plur. specially means "narrative" or "tales", as inf. 597, μύθους ἔποετος τι, "tales and talk" (cf. l. 379), but also a speech or conversation generally; see n. 47, 72, 157, 233, l. 51, v. 296, φ. 488. The verb μύθομαι means in Ody. either "to tell a tale", or "to declare as with authority, oracularly", etc. At α. 124 mar.; d. 829 mar. the chief passages are collected. In φ. 193 occurs ἔτος τι τι μυθησάμην, "I could a tale unfold".

487. εἰ, Bek. reads ἢ, thinking (Homer. Bk. IV. pp. 59—61) (1) that εἰ and ἢ are only dialectic varieties of the same original word, and assuming (2) that ἢ was the original, and therefore the Homeric form, and further (3) that words so differing should not be found in the same poem — all three questionable doctrines. For "dialectic varieties", "phonetic modifications" seems preferable, i.e. slight changes in the sound to express a recognition of the difference between two forms of thought so closely cognate, as the simple hypothetical and the disjunctive; (2) and (3) seem unfounded assumptions; and (3), if I understand it aright, would tend to exclude εἰ altogether. He follows up (2) by supposing that the copyists favoured εἰ, and, agreeably to the norma laudendi of a later period, let it slip into the place of ἢ. εἰ seems, however, to represent utrum and an in Latin dependent questions, "if" and "whether" in English ones. Thus it cannot be shown by the analogy of language that the conjunction which introduces such bifurcate questions must be the same as that which subjoins the alternative or 3rd branch of them: see further on γ. 90—1.

487. ἀπογόμενος, this adj. and ἐκλαυτος 404 inf. are found, like ἐπιθυμηθας and ἄποις, alike in active and passive sense (mar.); see on γ. 281 also ἀπογομίς seems an accretion of positive meaning to stand sometimes for "beneficient".

488. Νέστορ καὶ ἔγω corresponds
with Αετώς καὶ ἴσω of Nestor's speech in γ. 277.

499. Αἶας, i. e. Oiliades. Virgil's account varies (En. 1. 44—5). There Pallas, after he had been transfixed by a thunderbolt, turned corrupit ecopoloque infra acuto. H. gives a cue to this in saying that Pallas owed him a grudge; cf. γ. 145: but Poseidon would, on his own element, have guaranteed his safety, but for his presumption. Löwe here notices that Lycophron (Cassandra. 392) follows H., and that the story had been painted by Apollodorus at Pergamus, and by Polygnotus at Delphi (Pliny XXXV. 9, Pausan. X. 36. 1). — ὁ λήνης, epiteth of ships or (cf. φηληγεςη 349) of seamen, viz. the Phoenicians, as using long oars, when it has the complementary phrase πανεύθεν αὐθείς (mar).}

500. Πυργίςιν, a mere cluster of rocky islets. Myconus, one of the Cyclades, is the region assigned to them by the Scholl. Spruner. Atlas XV., makes a Gyros Pnt. the S. E. cape of Tenos. Virg. En. XI. 260 seems to take the S. E. point of Euoba as the scene of Ajax's wreck, Euboicas cautes 3torque Capheuros: and so Quintus Cal. XIV. 647 (Löwe). Distinct from both is the Κηρυς to which state prisoners were exiled in the Roman Imperial period Juv. Sat. I. 73. X. 170. As γυρὸς = κυλίνδει the name might be = Cyclades, importing the disposition of the group not the shape of any individual island: But this hardly suits Πυργίςιν πέτρην 507 inf. The name probably imports the shape, "rounded"; cf. γυρὸς in άφωινς τ. 346, and Lat. gyrus "a round", επελεσσί, the var. lect. ἱδαμασσει does not so well suit ἱδαμασσει θαλάσσης 501.

502. Ἀθηνᾶ, H. perhaps tacitly alludes to his outrage on Cassandra in the temple of Pallas, cf. note on γ. 310, where a similar reticence is seemingly used; at any rate Virg. En. II. 403 foll. has embodied a tradition transmitted probably by the Cyclic poets.
503. ἔπαθε, cf. Milton Comus, 760, "I hate when Vice can butt her arguments," and Æschyl. Prom. 932, τοῦτο εἰναι πάντα ἐπει, where the notion is that of audacious defiance; comp. the expression "to hurl defiance." — ἀδέσποτη, "was led to presume," the pass. form points to the current notion of an external agency, leading man to be foolish or wicked, while the i. aor. mid. ἀδώσποτα expresses his yielding to that influence; cf. I. 115–6, T. 95 (where Aristarchus' reading ζῆν ἄστατο seems better that ζῆν ἄστατο as Nægelsbach I. § 46 would take it), 137. Sometimes, as in the self-defence of Agam. T. 91, 139, ἄτη is personified as the Power ἤ παντας ἀπαίσι; she being, by the usual theogonic device, a daughter of Zēs, who, however, hurled her from Olympus in anger when he had himself suffered by her. This her fall supports the view of Gladst. II. 158 foll., as embodying the tradition of the Evil One as tempting by guile. She also includes the notion of the evil so wrought recoiling on him who yields to it, even although he repents (I. 504–12). Yet, as Nægelsbach (I. § 46–7) remarks, her personality is indistinct. Sometimes a power to tempt exerted by some deity, by Erinys, or the indefinite δαίμον, is all that is meant (θ. 261–2, 2. 61, o. 233–4, T. 88, 270); sometimes the notion of injury is most prominent, but probably nowhere without that of wrong as its basis. Thus comrades, sleep, wine, injure a man (κ. 58, φ. 296–7, where the drunkard ἡμείς φέρουν σοι, but just before ἐρχονται with pers. for obj.). Thus the power of external objects or agents to stimulate inward desire, or that of such desire to mislead, might equally be personified by ἄτη, and not improperly, since such "temptations from within and from without coincide and imply each other" (Bp. Butler Anal. P. I. Ch. iv). So as regards the consequences: a man regretful after folly, or repentant after sin, experienced a change in his affections towards certain objects; that change implied a power, which he would at once in Homer's language personify as ἄτη: and if retribution, or a calamity viewed as such, overtook him, this would probably be a function of the same person. Thus wrong done, woe ensuing, temptation exerted, and yielded to, all meet in this complex ethical notion.

504. ἀδέσποτη, cf. Æschyl. Sept. c. Th. 427–8, θεὸς τε γὰρ ἄλος ἐπιστρέφει πολὺ, καὶ μὴ ἄλος ἐπιστρέφεις φης γ. τ. λ. — φυγέως, for this aor. see on β. 280, and cf. mar. Lōwe cites Senec. Agam. 534 foll. Tenad occupat Δερπύδου ἤφημον ἵκνον
Superasa nunc se pelagus atque
ignes; juvat
Vicissae sæculum, Palladem, fulmen, mori,
and a paraphrastic expansion of the present passage from Quint. Cal. 564 foll. Λατειμα θαλ. see App. B. (2) (3).
505. μεγάλη belongs to ἀδέσποτο here not to ἐπει, Homerio usage constantly joins μεγάλα with words of uttering, shouting, and the like (mar.).
506. τρισάντων, so in Æschyl. Suppl. 214 and in Pind. Ol. IX. 30 (τρισάντων) this appears as Poseidon's weapon. It was originally the fish spear (Plat. Soph. 210 c) used for large fish, e.g. the tunny, the hook and line being láthos. τοις ἀθληταῖς, μ. 253. The connotations and convulsions in which sea and land often sympathise were ascribed to the trident-wielding Poseidon; cf. T. 57—8 αὐτῷ ἐπαντεῖ Ἑρένθιας θεσίματα.
γαῖαν ἀπειροειν ὁρῶν τ' αἰλεωνικὴ κάρφων.

507. ἤλασε τοιαὶ ὡς ἠμένη τοίχῳ τέχνῃ βασιλείας

508. ἤλασε τοιαίς ὡς ἠμένη τοίχῳ τέχνῃ βασιλείας

509. τὸ πρῶτον. seems merely to heighten the contrast between his momentary security and his subsequent fall.

510. πατὰ, "down into"; but s. 377 "along." ἀετὴν κυμαλάν, these epithets are not elsewhere found conjoined. Their union is most expressive of the momentary aspect of the sea — "boundless, surging" — to one falling suddenly into it. Out of several other classes of epith. including ἰδροιδέα, λοιδέα, οφονα, ἀφρόγεντα, ἰγκυθίνα, μεγακιτε, [see App. B (4)] none, nor any two combined would have been so forcible here.

511. This v. was current in none of the editions (ἐκδοσεῖς), says Eustath., as being very poor (ἐσειλέ). This reason being assigned seems to imply that the external evidence in its favour was adequate. As regards internal grounds of rejection, the earlier clause is formulaic (mar.), for the latter cf. s. 331 — 3; it suits Proteus, as a grim irony against him who defied the sea and its powers: — "So there was an end of him (with all his boasting) after a mouthful of salt water!"

514. Μελείδασῶν, see on γ. 387.

515. ὸδα is said by Faesi to refer not to ἔσχατον, but to ὄφος; but cf. s. 238 ἦσσον ἐπὶ ἐσχατίης ὁ ἄθλος μακρὰ περιφέρεις, ὃ 563 — 4 πειρατής γαιρός, ὃ ἓκλεψεν Ῥαδαμάντην, s. 489 ἦσσε ἐπὶ ἐσχατίας ἡ πτέρνα γειτονῶν ἐλεάς; from all of which it is unlikely that the rel. clause following the phrase relates to the position of the ὄφος generally rather than to that of ἔσχατον. Besides, to say that Aegisthus lived in the ὄφος of Thyestes is poor; for where else should he have lived who had usurped the royalty wh. was once Thyestes? To say that he lived in its ἔσχατον has some descriptive force. The extremity of Agamemnon's territory trenchcd on that of Fylus, and in I. 150 Cardamylé, and other cities perhaps on the W. side of Tænarus, are apparently claimed by him, but
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all' ote de kal neithen ephiweto cyrostos aphiws,  
20 af de otho ouro to strefan, kai otho otho  
η tov de mewn xarofen ephibheto patridos afhis,  
kal' kivew atomenos hν patrida' polla d' ap' aitou  
dakhvou theme kheow', etal' aspasias' ihe galean.  
ton d' arog' atop skopihe' eide skopos, on va katheste  
25 Atho unh dholomites egen, aπo d' eskoeto mousou  
χρυsoi duo tacanta- φυλασse d' d' γε' elis eniawton,  
meg eladous paxiwv, nηsiauto de thoufrdoc allwv.  
βη' d' ihe anghelawv πroso daimata poimeni laoω.  
auitika d' Athodos dholym μ' ephfrwasto tekhnev  
30 h' proimeno to kata d' hnum elikos faytas aflovs  
eses λôxos, etiowethi d' anwgei daita penevthai.  
auitar' d' bhe kalowv 'Argemvnon poimeni laowv  
ηπoaioun kal 'heosrion, awwea xerpfìzov.  
ton d' ouk eidovi' ωlethrown anhgya, kal katepavnen


521. ephiheto Harl. 524. xadhe Bek. annot. 527. parew Scholl. H. P.

all this side, including of course Malea itself, is out of the apparent course from Troy to Mycenae.

519. neithen, if the whole passage be retained as it stands, this does not suit the notion of the ouros bringing them home 520, which should mean from the pontos not from the ouros. Further their being brought ouros en ouros serves no poetic purpose whatever. Then, too, esti twice repeated with same case but in different sense, esti' ponton 'over the sea', en' esti, 'to the extremity', is harsh. Again ponton esti esti is used elsewhere (mar.) of a storm driving voyagers out to the open sea away from any shore, which makes it less suitable to make ouros en' ouros a mere extension of the same drift. Therefore the lines 517-8 either are spurious or have been displaced from their context. They might, if retained, follow 528, or as Bek. sets them, 520; see App. E. 5.

521. ephibheto is used most commonly of mounting a chariot (mar.).

from the pasture; see γ. 421, also ῥέσεις σαλάνου καταγιόν, ν. 163.

535—6. The sense of the var. lect. δειπνήσας, as measured by the simile, is weaker than that of δειπνίσας, wh. indicates the image of the beast fattened for the knife, and knocked on, the head while at his manger. The same idea prevails in λ. 412—5 where the comrades of Agam. κεῖστο, ou ἐς ἄρρηταντες, σὺ δέ τιν' ἐν ἄρρητον ἀνάγετο μέγα δύναμιν π. τ. — κατέτρεχε, sor. of simile, see on 338 sup. βοῦν ἐξαφ., this simile, designating the helplessness of superior strength (cf. γ. 250) through supine security, seems, as it were, a melancholy reflex of that found B. 480—1, where Agam. armed and leading his host to war is compared to "the bull mightiest of the herd".

539—41. The violence of the emotion of sorrow is even more intensely manifested by Achilles for Patroclus, and by Priam for Hector; but neither does self-reproach or the sense of total ruind and people em-bitter Monelaus' loss here, nor is his loss enacted before his eyes, but only narrated by Protes. 544. ἄναγων, with the sentiment cf. (mar.) οὔ γὰρ τὰς προῖς πίλεται καυχουροῖο γώγοι — δήμευς, Buttm. Ιττ. Verbs s. v. ΑΔ-, (4) gives this as an epic fut. from that stem formed from fut. δαμεῖσκον, δαμεῖσκον ὅγων. So the fut. κηθω- becomes κηθά by contraction, and this is shortened to κηθα, and of these forms we have infinit. κῆθείην and participles κῆθος ἐν, Θ. 315, Ψ. 340, η. 342. The use of the 1st. pers. plur. seems a touch of sympathy between the sea-god and the hero whom his news has so afflicted—shown further (as Eustath. remarks) by his waiting to be further questioned when the fit of grief was over.
55. οὐδὲν ἔκρινεν Ἰάκωβ, οὐκ ὤν πάροικός τοῖς ἔθελον ἑαυτοῦ. οὔτε ὡς ἐκ τοῦ σοφοῦ κατερεύσατα ἑαυτὸν πόντον [ἡς θανάτων· ἔθελον δὲ, καὶ ἀχυρόμενος πέρ, ἀκούσαί.] ὡς εἰρήμεν, οiktο ὡς 'αυτοί ἐμεισμένοις προσέβειν
551. Φοίβου. Φοίβου. Φοίβου. 554. παπάζειμεν. 555. Φοίβου. 556. τοῦ Φοίβου. 558. τοῦ Φοίβου. 559. τοῦ Φοίβου.

553 is said by the Scholl. to be rejected by all the ancient copies as being opposed to the previous statement of the speaker in 496—7 sup. Ni. urges against this that phrases like ἣς θανάτων had lost their distinctive meaning by usage, and become mere formulae meaning vaguely "under any circumstances", and cites Lobeck Phryn. p. 764, who is of the same opinion, and who has added Soph. Ανθ. 108—9, οi̔ τo̔ς ὄντως, oί τ' ὄντως oί τ' ὄντως, adding "quis non videt, hoc tamen dicit quotquot sunt". But the question whether Odys. be alive or dead, is that on which this whole portion of the poem turns. Hence we cannot suppose that words which state that question could here be used without their full significance. It is true that Menel. has a natural tendency to despondency, and of this he has already given a token in 110 foll., 181—2, passages, which, as Löwe thinks, may have given a hint to the copyist who probably inserted this τοι. Hence the question may be somewhat unsuited to the character of Menel. [see App. E 8 (2) (5) (16)]; still it seems too strong a contradiction of Proteus' words να. to occur in the same conversation. That Menel. on Telemachus' visit, seeing that Odys. was still missing, should indulge in gloomy forebodings, is not similarly inconsistent. 559. ἑπιστρέφον, see on β. 403. Crusius s. v. refers this to ἐκάστος, but see § 224 where it qualifies φῆς; and so presumably here. Cf. δολιττηριομα 499 sup. and note. 563—9. Hes. Ὄππ. 170—3 makes those heroes who escaped death dwell ἀνερίδον ὄνυμα, ἐν μακάριον ὅπως τ' ἔλεγεν ἀκαθάρθια, adding paul. sup. that it was ἐς πέμπτα γῆς apart from men and far from immortals, and that Cronus reigned among them; who, however, (Theog. 851) is placed "under Tartarus" with the Titans; cf. Ζ. 274—9, O. 225 and Θ. 478—81, where the πέμπτα γῆς (mar.) are distinguished in their penal aspect by the epithet νεκρατα, and καὶ πάντως is added; "there sit Japetus and Cronus, solaced by neither sunbeam (cf. λ. 15—19) nor breeze (contrasted with 567 here), but with deep Tartarus around". H. only knows Cronus as in a state of punishment and exclusion, but the "ends of earth", from their remoteness, are the seat of
these sequestered heroes, as the "ends of Ocean" (L. 13) are of the dead, the ever glad and ever-fresh, the latter gloomy and cheerless. H. says nothing of Hades, but the Ocean sending Zep. άυτός favours the notion of the Θέλσιον ρηθ. being in the far west. On the passage see App. E. 8 (2) and 9 (8) note.

564. 'Ραδάμνος, son of Zeus and a daughter of Phoinix, and brother of Minos; he is not here introduced as judge, which office has regard to the penal view of the departed (Virg. Æn. VI. 566 foll.), but as sharing the abode of the heroes by privilege of birth, as Menel. (569) by marriage. Yet a glimpse of some such office appears in his being brought to Euboea "to visit Tityus" by the Phaeacians; Tityus being among the doomed (l. 576—9), and his offence having been committed at Pytho not far from Euboea (mar.). Yet Pind., Ol. II. 129—40, who also makes the retreat of the blessed an isle of ocean (ἐνθα μακάρων νάσος σκελευτικός εύρας περιποίεσιν), introduces the "just decrees of Rhad." into the picture, and, more notably, makes Cronus and Rhea — so far from penal humiliation — the centre of the festivities scene.

565. θέστη, the notion is the same as in ἔνθα δέεται τίθεντες (mar.) "living at ease". βιοτή, only here in H., elsewhere βίωσις; in H. VIII. 10 we find βιοτής from nom. βίως. 566. οὔ νυμφης κ. τ. ἢ, the description, chiefly negative, and which may be compared with that of the abode of the gods (mar.), suits the climate of Madeira and the Canaries with their equable temperature; the prevalent wind over the western ocean may be a reflex of the trade-wind. These mere general facts were known to H.; a little later, as the peak of Teneriffe is visible at 100 miles, some of that group may have given He- sidus the outline of his μακάρων νήσοι (above). The Zephyr. "ever" blows, as an element of the delightful temper- ature, and the negatives of 566 imply uninterrupted sunshine. Comp. the absence of the sunbeam and the breeze in the abode of the Titans, Θ. 480—1. Hence Milton has perhaps derived some images in his epilogue to "Comus", although blending others with them. Spirit. To the ocean now I fly, And those happy climes that lie Where day never shuts his eye, * * * * * There eternal summer dwells, And west-winds etc. Wolf (Prolegg. XLIX, 253, note 39) mentions (testis Sallust.) another passage descriptive of Elysium once found in H., but which has disappeared from our texts. νυμφης, snow-storm or drift; cf. νύμφης, νῦμφης is a flake; cf. M. 278 υψός, χίονας; νύμφη is found ιδ. 380.

569 is rejected in some edd. (Scholl.). θέσπις, dat. of special reference, as it were "precious in their sight" (mar.). Was Menel. not to die? The text only says he was not "to die in Argos", referring to the death of his brother there, but to be sent by the gods to the Elysian plain. Yet on the whole this implies not only an extension of life and a
70 oǐς εἰπαν ὑπὸ πόντου ἐδύσετο κυμαίνοντα. 

71 αὐτὰρ ἐγὼν ἐπὶ νῆσος ἀυ' ἀντιδέος ἐκάροσιν ἥμα, πολλὰ δὲ ἦμοι πρὸ φόρμες κινήσταν. 

72 αὐτὰρ ἐκεῖ δ' ἐπὶ νῆσα κατέλθομεν ὡδὲ Θάλλασσαν, 

73 δόρον θ' ἀκαλαμέατο, ἐπὶ τ' ἠλθεὶν ἀμβροσίᾳ νυξί. 

74 δὴ τότε κοιμήμην ἐπὶ θηγμύνα θαλάσσης. 

75 ἦμος δ' ἤργεψεν φάνη δακτύλιος Ἡώς, 

76 νῆας ν' μὲν πάμπροτον ἐφώοσαμεν εἰς ἀλα δίκιν, 

77 ἐν δ' ἱστονεὶ τιθεμέθεν καὶ ἱστνε νησίν ἔδρος, 

78 ἄν ὡς καὶ αὐτὸ πάντες ἐπὶ πλῆθας κάθετον, 

79 ἡμέρας ἐξ' ἐξόμενοι πολίην ἄλλα τόπτον ἐφέσιος. 

80 εἰς δ' εἰς Ἀργοῦ ποδεμέα τουτομοῦ 

81 στῇσα νέας, καὶ ἤθελα ἀκαμάμβας. 

82 αὐτὰρ ἐπὶ κατέπαινασα θεῶν χολον αἰνῇ ἑκόνιαν, 

83 κεν' ἂν Ἀρμαμένου τύμβον, ἢ κακεστον υλὸς εἰς. 

84 ταύτα δὲ τελευτήσας, νεόμην, δίδοσαι δὲ μοι οὐρόν. 

ΟΤΣΕΕΙΑΣ Δ. 570—585.

570. Φειάκων. 577. πάμπροτον ἐφώοσαμεν. 578. ἡμέρας.


solace after its woes, but an ultimate exemption from death: although, as the

Tyndaridae were only allowed by Zeus an alternate life between them, and that

νέος γίνεται, after submitting to death (II. 300—4, I. 243—4), it is not consis-
tent that Menelaus should attain immortality by marrying their sister. The

Tyndaridae probably embody in myth

the natural alternation of seasons, and

so far support the view that the tale of Troy is developed from nature-myth

also. Eurip. Androm. 1253 foll. has adopted from this passage the immor-
tality of Peleus for Thetis' sake, see Thetis' words, δ' οὖν, ἵνα τε 

διδάσκα
d' ὑπὸ τῆς 

μήνις σύνης καρον, ὑ. τ. 

The tale of Proteus being told, Menel

narrates his return from Pharos (sup.

355) to the Nile, how he performed all due to the deities and to his bro-

ther's memory, and sailed home. He

then invites Telem to stay, and offers

him an unsuitable present.

570. Cf. Virg. Georg. IV. 528, Hae

Proteus: et se factum dedit aquor in al-
tum, and Ox. Met. XI. 250, Diu
eat hae Proteus et conditid aquore vul
tum.

571—6. See notes on δ. 425—31, and for ἀντιδέος on ο. 21. On 573 ἠνακλαν 

τ. λ., see App. F. 1 (22). ἐμφιαὶ νεός is here a faint personification, brought

fully out in Hor. Theog. 756 foll., where

Νεός goes forth having Θεσσαλον in her

arms. On Ἱδίσεοι, as being of the

water rather than of the land, see Lid-

583—4. Menelaus' piety and brotherly affection are alike marked here;

see App. E. 8 (3) (8). He might sup-

pose that Άχισθανα's ascendance would prevent any such tribute from being

paid in Argos. See also note on γ. 109. The Scholl. will have it, the

monument was inscribed; but some

symbol only like the oak of Elpenor

(3. 77, ὑ. 15, cf. Virg. En. VI. 233),

would probably be erected. Of course

there would be a στήλη (ὑ. 14).

358—6. Menel. evidently recognizes
OΔΣΕΙΑΣ Δ. 609—622. [DAY VI.


seems to be that of “leaning on” or, as here, “sloping towards” (mar.). On ἔξος τ' ἐφαυ' x. τ. l. see on γ. 374.

611. Menelaus’ enthusiastic sympathy with his juniors, and his delight at recognizing their father’s traits in them are part of the generous elevation of his character; cf. his words 206—7 sup. to the young Pylistratos: contrast with this the barely passing touch which Nestor gives to the same thought in γ. 124—5. Nor in α. 126 does Odys., although noticing a similar fact, so expatiate upon it.

615—7. τετυγμένον does not necessarily imply a high degree of finish, being used e. g. of Polyphemus’ milk-vessels, but only “wrought” or “fashioned”. On the αρφηγη here described see App. A. (8) 1. — Σιδήνων, see App. D. 11. — Φαίδημος, some who take this as an adj. say that Sobulos or Sethlos was his name.

621—4. Wolf. Prolegg. 78—80 (131—3) rejects these lines as “ipse orationis insolentia et ambiguitate duris-simi, nihilque Homerici coloris habentias”. The “obscuritas” he illustrates by saying that Eustath. thought they referred to the suitors at Ithaca, not, as plainly shown by Spohn (de estr. Od. par. pp. 9, 10), to the palace at Sparta. Eustath. also took δατυμαθα-ρες in sense of “cooks”; cf. o. 457. The lines form indeed a very weak bridge over a rather sudden chasm of transition and are probably some disciple’s work: remove them and we have the passage o. 136 foll. From the way in which we suppose the Homerian poems first composed and recited, no abruptness of transition need startle us; and, when reduced to a whole, such points of articulation are just where we should look for padding. Whoever composed 621—4 seems to have had an ἔρωνος in view; as the ordinary form of entertainment by a king; after the extraordinary one of a γάργας had been despatched; see α. 226 and note. The word ἔρωνος implies that the “wives” were according to custom not present at the banquet of the men. Ni... how-
ever, inclines to allow the passage as genuine.

633. καλλίκροω, see notes on α. 334, and on γ. 394.

634. On the part taken here by Antin. see App. E. 6 (α). — καθήγομαι, they sat perhaps as arbiters or umpires to the rest (mar.).

635—4. veit', “returned”. This enquiry elicits that they knew not of his having gone. — Πύλων, see App. D. 4, and A. 12. — χρῆσθαι γίγνεται is an exception to the general usage mentioned in note on α. 235.

635. "Hλο". Ellis, distinguished as καλή (see on α. 1), as a level space between mountains, is to judge from map delineations, the most unbroken plain in Peloponnesus. In A. 678—81 the spoils of this πεδίων are described. Herod. (IV. 30) says, that mules could not be bred there, but implies, that it was a great pasture ground for them. Löwe remarks, that ν. 605 shows why Noémon's mares etc. were not kept in Ithaca. — χρησθονων, the 2nd element in this is γόρος, not χρῆσθαι: the epithet is vaguely applied to any region large or small, if not broken up by crags and ravines. Pind. Pyth. VIII. 57 applies it to the στερεα, "streets" of a town.

636. ἡμόνοιον. Nausicca's car, and that in which Euchar's corpse is brought back by Priest (mar.) are drawn by mules, hence called ἐνθετεία-
643. Ἐστὶν. 645. Ἐστὶν.
646. Ἀγέωντα. 647. Ἐπικόλου. 648. Ἐκατόν. 649. Ἐκατον. 650. Ἐστὶν.


yol, "harness-working". The mule was fitter for heavy draught and burden (τακτεφός) than the horse, as also for mountain use, being sure-footed, hence suited to Ithaca. From ὄργος μόνον comes ὅργης, Ἐπίκολος ὅργης. For war he lacked the weight, speed, and strength of the horse. H. uses ἡμίοιον and ὅρον as synonyms; cf. δ. 697, 716. Arist. de animal. VI. 29 says that the ἡμίοιον is bred from male ass and mare, and the ὅρος by reversing the parentage, sometimes called a "mutate". In B. 852 we read of wild mules, understood by Köppen ad loc. to be the Jiggetai, known in Persia (equus hemionus Linn.). In Ἐπ. 655 one of 6 years old is yet unbroken, but this cannot have been usual; indeed, the poet adds ἡ τῇ ἀγάπησι διάμοιασθαν. Mules afterwards ran in the Olympic games (Pind. Ol. VI.).

639—42. Ὑπάθιαν, see App. A. 12. — ἀνήρ, dep. on ἀγών. ποὺ γιόμενον ἀνήρ. — συγγεγραμμένον, who forms a leading personage in ἀποκρι. and ἐπ. is here first alluded to. — ἐν ἐποκρίθη, see App. A. 1.

643. κοῦφος denotes vigour, but also intimates subordination to the ἀρχάς as senior, cf. γ. 363—4, and Cic. de Sen. VI. 17. Some punctuate κοῦφοι ἐποντὶ Ἰππάκης ἠγάπησες; but no adequate sense can be given to ἦλθεν ἑπικρι- wh. wd. not exclude their being his own dependents.

644—7. τὸ is the manning his ship by his own ὅρος and ἡμίοιον; for these see App. A. 7 (1) (3). The vulg. is ἀκούοντα, which cannot be gen. after βη, the phrase βίον ἐποντὶ Ημίοιον being post-Homeric for "against one's will"; nor can it as in A. 430 depend on ἀκούον- φοι, because it precedes and in a phrase so short a gen. absolute, interposed between the object to which it refers and the verb, is not to be thought of, nor is it justifiable by τὴν ἐνεπάνων of Ὁ. 155—7 (Fa.), where it follows as a separate clause. Hence, the conjecture of Ahmed. de hist. 21, and La Roche 19, that ἄκοντα is right, but was altered by some early critic to avoid the hiatus of -οι (cf. Th. 252 ἐπίπλοιοι-

ξυμφωνίθη ἰτέλη), has been received. See mar. for places where ἄκοντα agreeing with a pron. has βη connected with the governing verb.

653. ἡμέας, the var. lect. ἠμέας perhaps arose from an opinion that μετὰ with accus. could not mean "among", which it can (mar.).

654—6. ἀγαθὸν, see mar. — τότε refers to the start on the evening of Day II. If the words (see on 625 sup.) are spoken on Day VI, ἢμιουν would mean Day V. Telem. made his passage in one night, reaching Pylos the next morning or forenoon. With an equally fair wind back he might certainly have returned, but after a stay of 24 hours only, within the time. Thus Nocton, as such a degree of dispatch was unlikely, is amazed at having seen Mentor on Day V at dawn.

658—9. ἀγάσοκατο here expresses wonder mixed with indignation see on δ. 181. — ἀμφικεῖον, for the form cf. χαμάδες from χαμάλ, and ἀμφιθέσιόν, it is a more intense form of ἀμα, its connexion with which is shown by e. 467, μῆ μὲ ἀμφιθεῖον στριφό τε κακή καὶ σφυρίκειν ἥν τινα ἀνταγγέλῃ. 661—2. These lines were probably transferred hither by some copyist from A. 103—4; see on α. 97—101.

663. μέγα ἔργων, see on γ. 261, with which cf. also Pind. Nem. X. 64, μέγα ἔργων ἐμφάνισεν — ὑπερφυῖα, Buttm. Lexil. 102, notices that this adv. is "free from any meaning strictly reproachful", such as the adj. ὑπερφυῖος sometimes admits: and cites this passage as more clearly showing than others that the word is based on ὑπερφων. That which transcends nature and implies supernatural aid being required by the sense not that which is overbearing or arrogant. Cf. Shakespeare’s "passing strange". Buttm. notes that ἔτελεσθαι is here = ἔτελεσθαι.
is (see mar.), in coupling by δὲ a sentence beginning with a prep. in tmesis, to join the δὲ to the prep. If we text be the true reading, the second δὲ might easily become detached, and then from δὲ seeming repeated, the first δὲ might be left drop. τοσοῦτον is of course from τοσοῦτος the stronger demonstr., "so many as you see here", wh. well suits the passage. Bek. prints ἐν τοσοῦτον, but the leaving the monosyll. ἐν thus isolated is not in Homeric manner. — αὐτῶς with ἐξ ὄληται, "is got off baffling us". "Utrum αὐτῶς an αὐτὸς vīri summī dissertiunt". Löwe. Buttm. (Lexil. 30) writes αὐτῶς. Herm. αὐτῶς always. It seems based on αὐτῷ, the adverbial sense of wh. it bears, meaning in that way itself, hence "in that very way", as is most clearly seen in the phrase αὐτὸς δὲ αὐτῶς, ὁ. 338; and αὐτῶς, if read, seems to imply αὐτῶς as existing, wh. however, is post-Homeric, as is even δέκα for ὁ. H. has ὁ αὐτὸν, οἱ αὐτῶ etc. Beyond this presumption no evidence appears: possibly it acquired the aspirate by a grammatical sympathy with ὄντας. By a slight accretion of force αὐτῶς means "in the same way as before, as usually", etc. Thus Penel. αὐτῶς ἔση τί σα ἄρον "sits just as she was", ὁ. 336. It points also emphatically to a present or actual state, so ὁ. 520 καὶ αὐτῶς, "even as matters stand", or ὁ. 133 "as you see". And by further growing into the sense of "so much and no more", (cf. Latin tantum "only" from tantum "so much") it becomes contemptuous, like French comme ça and our "so so". Thus it is "merely", as in παῖς δ᾽ ἐνήμησας αὐτός, ὁ. 726. But there seems a class of passages (mar.) which demand a more precise meaning, as "in vain, absurdly", and so imply another αὐτῶς, in that sense a distinct word: for 1. in order to enhance "just so" and the like into a notion of μάρτυς "in vain", the mode pointed at by the "so" should palpably involve that meaning, as in ὁ. 82—3 οὐδὲ τῷ μέτας αὐτῶς ἀπέλυσε, where "send us so away as we came" is "send us away bootless", but this condition often fails; and 2. the strong stress so required upon the word αὐτῶς calls for an emphatic position, as (here and ν. 336) at the end of the line, which, however, it often has not. Further, the curious passage π. 110—1, στὸν ἐξωτερικὸν μᾶς, αὐτῶς, ἀνέλεσον, ἀναγκαίως καὶ ἑρωὸς, seems to contain a pile of adverbial phrases reinforcing one another in the same sense, and αὐτῶς should have accordingly as properly definitive a sense as μᾶς or ἀνέλεσον. Thus we have 1. αὐτῶς the adv. as it were of αὑτός, with a range of meaning as above, and 2. αὐτῶς ἵνα, as here. It is impossible to settle the breathing or derivation of this last, but the ὀμνος probandi may be left to those who assert the aspirate. Doeder. 356—7 thinks it is really αὖτες from αὖτα (αὐτὴ Pind.) = αὖτα — a doubtful doctrine. ὁ. 667. προτέρω, with this, as referring to fut. time, cf. πρόσω in the phrase πρόσω καὶ ὄπλοσ, and see note on ὄπλον β. 270. The Schol. gives it as = προφαστέρω, which would similarly mean "further on in time", i.e. "hereafter".

668. For the var. lect. here see inferior mar.: the authority of Arist, claimed by 2 Scholl. for ἔρμος μὲν ὑπ. ὁ. is undecided, since on what ground he preferred it, we know not. It is not strictly consistent with Penelope's words of her son (ὁ. 317, ὁ. 533, cf. ὁ. 317), μέγας ἐστί καὶ ἔρμος μί-
Το ὁσφα μίαν ἀυτον ἰόντα το Χριστόν ἑηθε φυλάξα
ἐν πορφυρῷ Ἰδαίης τε Νάνοιο τε παπαλοιπός,
ός ἂν ἐπισυμμετάθη συντελεσιαν εἴσεκαν πατρός,
ὁ χρυσόν ἐφάνε, οὗ δ' ἄρα πάντες ἐπήνων ἠ' ἐκείλεσον.

15 ὁ αὐτὴ Πηνελόπεια πολύν χρόνων ἑκατόν
μύθον, οὗς οὐκ ἑράτη τοί διὰ φρέσκη μεσοδόμου
κήρυκα γὰρ οἱ ἔκτειν Μέδον', οὗ ἐκεύνιτα βουλας
ἄνθρωπος ἐκεῖν οἳ δ' ἔνδοθι μήτην ὑφαίνουν.

βής δ' ἀμε νεκρολόγια διὰ δομάτα Πηνελόπειαν
τόν δ' ἄκειν ὅσοντ' ἄνετα, προσήνθη Πηνελόπεια
"κόρεν," ταῦτα δ' σε πρόεσον μνηστής ἑγανόν;
ἡ εἰπέμεναι νημνὴν Ὀδυσσέα δείκνυον.

670. ἄντις Bek., mono λογισμοῦ et τυχήσματα Bek. annot. 682. ἡ δελε Bek.

Τρούν ἰσώτι ως ὁ τοπο τὸ θεῖον αὐτὸς ἐστιν;
suit his dispersal by Antin, as a "mere boy" (665). Still, the tone of unfeigned alarm which the speech shows suits better the other reading. And the contrast which ἄνθρωπος offers to ὁ αὐτός strengthens the passage. With πάτεραι see App. A. 9 (4). 671. πορφυρῷ, see ς 844 foll.
672. ἐκσύνεχεσιν, see ς 105. - συντελεσιαν includes, as Νί. thinks, a touch of derision; if so, our expression of "a wild-goose chase" would nearly suit. The mood is subj. shortened epic.
asks this question in anger, viewing him as a partisan of the suitors, "are you come to order the women (off their work here) to wait on the suitors?"

684. μὴ κ. τ. λ., the two participles are negatively conjoined, and with ἄλλοθ (άλλοτε of time, not ἄλλοθι of place) express a condition of the main action δειπνήσας, — "may they, never again suitoring nor even forming a party (here), sup their very last here now." With an aorist verb the participles of condition are often aor. also, as Ζ. 302—3 ἡ δ' αὖ πέπικεν ἔλεος... ὁμήρει; Θ. 218—9 εἰ μὴ εἰναι φρέκι Θηρ.' Λημυδίαν... αὐτὸ παραμέναντες θέος οὕτως ἐμπέσαν ἄμας; Θ. 48 ἄλλ' ἂν τοῖς κλεοφόροις καὶ ἀφαιρεσίας μεθ' ἔργον. Herm. (ad Viger. not. 263), whom Ni. and Löwe follow, gives another construction, in which μὴ and μηδὲ are taken as one strengthened neg. applied to ὀμιλῆσαι only, and μηδὲν stands as — the subj. of the sentence, — "may they who have come hither as suitors never form a party again, but sup etc."

But the rhyming clauses imply a closer parallelism in the relation of the words so linked than wd, allow of one being the subject (qua? ἑαυτοτήθει, rather more energetically put) and the other a part of the predication. In Λ. 613, τὸν περιπαθὴν μὴ ἄλλο τι τεχνήσατε, which Herm. cites, τεχνία is further defined by the rel. clause, ος κ. τ. λ., in 614: but in the similar rel. clause here (686) the tense changes to pres. The participial clause of condition, which is there included in one word (τεχνησ.), is here expanded into two (1) μὴ μηδὲν. (2) μηδ'... φιλοι, the one enhancing the other by μηδ', rather stronger than μηδὲν.

685. δικασκείτες, this change of person from δειπνήσασαν 685 is an angry apostrophe including in the reproach Medon, as abetting the suitors. This ethical point is enfeebled by reading δειπνήσασιν in 685.

687. δαιφρωνος, see on a. 48.

688. ἀκούσει takes for obj. the sentence οἰος Ὀδ. ἠκού ν. τ. λ. For its tense see Donalda. Gr. Gr. 423 (3), "the present is used for the perf. in verbs which express the permanence of a state, or an impression, and its results. Such are ἀκούω, κλώω, etc., expressing the continuance of a perception".

689. Penel. implies that Medon was one of the younger generation, sympathizing chiefly with the suitors.

690. τινὰ and τι belong with ἐξαίσιον equally to both clauses.

691—2. ἄλλ' ἄστι δικη, this phrase appears limited to the Ody.; cf. note on ἡ δῶξιν ἡ κατ' ἔπη. 45. — ἐξαιρεσὶ... φιλοι. In mar. are the passages given Jelf. Gr. Gr. § 899, 2, in which H. interchanges the subjunct. and optat. mood. In all these Bek. edits either both subj. or both optat., thus ignoring
κείνος δ' οὖν ποτε πάλιν, απεστάλτως δὲν ἔσφυγεν. ἀλλ' ὁ μὲν νυμετέρος θυμος καὶ αἰείκα ἐγέν.
15 φαίνεται, οὔτε τῆς ἐκατ' χαρίς μετοπιθυς ἐνθέασον; τὴν δ' αυτὴ προσέπηκε Μέδων, πεπονεμένα εἰδώς "ἄι γαρ ὁ, βασιλεία, τόδε πλεῖστον κακόν εἰη. ἀλλὰ πολὺ μείζον τε καὶ ἀγράλεις τέρων ἄλλο μνήσθητε φράσονται, ὅ τι τῆς τελείες Ἐρυθρίων.

κρονίων. Ἡ θλῖμαχον' ἡμαξίατε κατακτάμεν δέκτε χαλκῷ, οἰκάδε οἰσόμενον· ὁ δ' ἐβή μετὰ πατρὸς ἀκούνην ἐκ Πύλου ἡραθείν ἕδ' ἐς Ἀκαδαιμίων διὰν." ὡς ἀφάτη, τῆς δ' αὐτοῦ ἱντα γονότα καὶ φίλων ἠτόρ.

δὴ δὲ μιν ἀμφασία ἐπέλεγον ἀλλ' τοῦ δ' οὔσα
25 δαμανώφη πλήθεσθε, ταλέρι δὲ οἱ ξέκεθοσ φωνή.

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693. Φέλωρεν. 694. α' Εὐενέκη Ἰάργα. 695. εὐχερεύσεως. 696. προσήπηκε

701. Γείκαδου. 704. Εἰπέων Ὕροι. 705. Φινου.

697. ἦν Ἡραλ. Ἡειμδ. Ἄμβρ. Βέκ. α Ἀθ. Σχολ. Διν. Φα. Ῥω. 701. νεισόμενον Β. νεισόμενον Βαρνε. 702. ἡραθείν Ρίχαν., Σχολ. Ἡ.Ρ. 705. ξέκέτο Αριστ., Σχολ. Ἡ.Ρ. Κ.

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the fact for which Jelf there finds reasons. The text here will hardly bear any such reasoning as Jelf applies, and here even Bek. retains the moods different. See App. A. 9 (16) for some explanatory remarks.

In the sentiment we have a glimpse of "the right divine (Θείων) of kings to govern wrong", which wrought its usual effect. This confirms the tradition of the speedy downfall of the "heroic" monarchies throughout Greece as probably a true picture of history; see the stories of migrations which Virgil has embodied in Æn. III. 399—402. Odys. is spoken of as a noble exception, rather confirming than invalidating the rule.

603. ένθάσεως, this pluperf. has force of an aor., the perf. έγορα retaining always its proper sense "have done".

604—5. Θειάκος καί ... ἔγορα, the one as expressed in the other; see on ἔγορα ἤ γε τ' ἔγορα, γ. 99. Penelope's view of Medon as being of the hostile faction finds here complete expression.

605. καρδία, Löwe cites Soph. Aj. 1283 φεύ, τοῦ θανόντος ὡς ἀγαπή τής

bροτον ταχή γάρις διασφάεικ. τ. ξ. l. and Plaut. Pann. X. 17 Si quid bene factas, levior planum est gratia.

702. ἡραθείν, Buttm. Lexil. 58. prefers the etymol. of ἄγων Θείως, in Pind. συνάθροος, "used only of cities, countries and mountains, to which the idea of divine, sacred, belongs as a fixed epithet": so διὰν here of Laced.

705. ξέκετο, Arist. read ξέκετο = ξέκετο (Schol.) when Βαλερι would become a predicate, "became faint". In 609 inf. we have έκες, but no trace of ξέκετο occurs in the parallel passages (mar.) and the form lacks authority. There (mar. II.) Βαλερι, used of the voices of Antiochus and Eumelus, must be a general epith., as in the phrase Βαλερίων αἰθηνών Κ. 259, and therefore here is probably not distinctive of a female voice, but rather meaning "rigorous". The opposite meaning of "effeminate" comes out in Βαλερίων δ' οἱ έκεσε άθκον, Β. 266. Thus ξέκετο φωνή means "sound was stayed or stifled" (mid. for pass.), as by sobs — a stage beyond the αμφασία ἔπειν, inability to utter
words 704. Varg. Αἰν. III. 308—9 has expressed it with variation thus
Deriguit visu in medio: calor ossa reliquit.
Labitur et longo vix tandem tempore fatur.

705—8. μιχρέος, see on α. 255.
—ἐπιπο, "chariots"; cf. παλαιον ἄρχην Eniip. Med. 1119. Properly ἐπιπο (or ἐπιπο dual, Ε. 13, 19) is a chariot: but, as we cannot pluralize it further, "chariots" would still be ἐπιπο. The all but universal practise of chariot-driving instead of horse-riding in H. favours this. Still, from Pind. Isthm. IV. 5, νάξει ἐν πόντω καὶ ἐν ἀρκαίον ἐπιποι, the simple sense of "horses" might well stand. In simile a ship runs like a team of four horses; and on the other hand Odys. bestrides a plank of his raft like a riderless horse (v. 81, Ε. 371).

712. ὄψος, the more common word with δαιμόν, θεός etc. is ὄϱος, as in
rousing a hero to warlike effort etc. In Θ. 539 ὅφος is not transitive.

716. ἄχος ἀμφυς, the metaphor is that of a cloud or mist involving a person, so ἄψος ἑρμήν ένισχυσ and other like expressions.

717—8. ὅφος x. τ. λ., she could not endure to take her chair of state [see App. F. 2 (30) (23)] and face the company, now numerous, under the shock which Medon's news gave her: she sank therefore with a piteous cry on the threshold of the ἑαμπο. — For πολιγκιμήτου see App. F. 2 (30).

719. ὅμωλον, see App. Α. 7 (1). — μινύρας probably a word based on vocal sound as the μινύρας of Ἑσχ. Αιγαμ. 16; cf. also ψυχορρηπό and our "whine", "whimper", German wimmern.

720. πᾶσι, ὅσι x. τ. λ., we know that 12 of these were guilty of intriguing with the suitors (χ. 424), yet the comprehensive expression here
DAY VI.

721. τῆς δ' ἀδινονο γράφει, μετηήδα Πηνελόπεια "κλίτη, βοιλαι; πέρι γὰρ μοι Ὀλυμπίοιο ἄλγες ἐδοξκεν ἐκ πασαν ἄσσαι μοι ὡμοι τράφεν ἢ ἔγενοτο. ᾿Η' παίν μὲν πόσαν ἑσθόν ἀκάλλει αἰσχύλλονα; παντοτῆς ἄρετής κεκαμήνων ἐν Δαναοῖσιν. [ἑσθόν], τοῦ κλέος εὗρ' καθ' Ὁλλάζα καὶ μέσον "Ἀργος."]

729. Ἐκάστη.


seems to mean that even these were for the while overpowered by the force of their mistress' sorrow.

721. τῆς δ', Ni. remarks that Thiersch rejects the δ', alleging that the ending —γε ought, as is the rule in H., to have a vowel following, and that the nexus of Homeric sentences requires the δ' to be cancelled. No editor has ventured on following Thiersch. Indeed as regards the latter argument we have with the dative sing. and other forms of the article not a few examples to the contrary e. g. μ. 101—4, I. 50—2. On ἀδινον see App. A. 6 (2).

723. τράφεν ᾿Ηδ', ἐγέν', see mar. for examples of similar προσθήκων.

726. This ν., which appears to be genuine in o. 80 and α. 344, where see note, is here condemned by the clumsiness of its coherence with 725, εἰ δεναρ. being feebly repeated in καθ' Ἐ. καὶ μ. 'Ἀ. So in 816 inf.

727. ἀνηρείσαντο κ. τ. λ., cf. α. 241 and note, where the expression closely approaches this: in v. 66, 77 both that and this appear blended (ἀνθυπναν ὑπελάλαι ... ἄρσαμα ἁὑρι—γεφ'). Penell, in the wild surprise of her sorrow overstated with maternal vehemence the fact, suddenly realized, of Telemachus' departure, and refuses to distinguish between such fact and her fears — inconsistently with her own calmer language by and by in 731 —4 inf.

728. ὑπερηθέντος Α., "did I hear (till now) of his having gone?". The aor. is proper here, as also in β. 375, marking the fact as kept from her for some time after its accomplishment: contrast with this 732 inf. οἶδ' ... εὐθὺν Ὑπερήθεντονα where "if I had heard of his meditating this voyage", is the sense, as shown by what follows.

729. σχέλις, this adj. occurs in H. mostly at beginning of line and in quantity σχέλη, but σχέλ. in I. 414. It is always used of persons, save that σχέλη ὅγα occurs several times with a range of meaning like that of Latin impetus, "harsh, unkind, brazen, pertinacious". In position, especially with a contrasted clause following coupled by οὖ, it may be compared with ὑπέρ; both words are also often followed by a clause οὗ τ. λ., stating some act in which the quality of σχέλ. or ὑπέρ is involved. — ἐκεῖ seems rather to belong to ἐπιστάμεναι; it reflects, however, the force of that participle at once on οὖν: "you did not, though you ought, ... as knowing, etc." see on α. 59.

732. ομοιωθεν. i.e. φρεσιν, "meditating" (mar.)

735. Δολιος. This trusty servant of Penel, who tends her garden, has a son Melanthius, and a daughter Melantho (mar.), the former goat-herd to Odys., but taking part with the suitors against him, as does the latter, who has been petted and spoilt by Penel., and repays her by insolence, even becoming the concubine of Eurymachus the suitor (σ. 325). The question whether the Doliou to, which with his Sicilian wife and six sons forms a complete family, is the same as this one, is of doubtful solution. It appears (ξ. 451) that Penel, and Laert, had some joint ownership in or authority over the slaves of Odys.; and that there should be two, both γεροντες, both gardeners, one with Penel, and one with Laert., and yet the former summoned to take him a message is unlikely. On the other hand Dolius here is called by Penel, her "own slave whom her father gave her when she first came to Ithaca," whereas Laer. had his own house and establishment, a γύασι or τιμεσι with a mansion (Fa. on ο. 207; cf. β. 102), with a numerous body of slaves "who did his pleasure," and whose society he shared (ο. 205—10, π. 140—1). It is not likely that the one who was by age his fittest companion (ο. 498—9) and had been the longest with him — the head, in short, of his slave-household — should have been his daughter-in-law's property, and the one most frequently away, as a confidential servant of Penel, must have been. The Dolius whom she sent would certainly have returned to her; but the Dol. of Laer. knows nothing of her more than others, and suggests that some one shall be sent, not offering to go, to carry news to her of her husband's return (ο. 403—5). Further, the treatment of Melanthe (σ. 322—3) by Penel. would rather suggest that she had lost her mother (cf. ν. 67—8), and then she could not well be daughter to Laertes' Dolius, whose wife was living (ο. 389). These questions will be further considered under the passages referred to in ο. 

740. ουραγος, subj. shortened επικε. The sense is "to see if he will," in which sense the phrase is usually led by ατ εκ, as in Λ. 408, 420. See on ο. 304 for subj. with ει. In all parts of this verb Η. has ει, but δοκε and δοκεσι from δοκεωμεν (α. 62). In ο. μεμαςι, Penel, her fears still exaggerating the facts (see on 727 sup.), imputes to all the λασι a share in the suitors' design; cf. what Telem. says of the Αριωλ, μαντηςεις δε μαλιστα, β. 265—6; for λασι see on β. 13; the Schol. errs in
δύν καὶ ὀδυσσάτος φθίναι γόνον ἀντίθενοι."

τὴν δ' αὖτε προςέποιειν φίλης τροφός Ἐδρύλεως ἡ νύμφας φίλης, ὥσ μὲν ἄρισκε ταύτα πηλέοις χαλάρω, ἣν ἐν μεγάφοι· μύθον δὲ τοι οὐκ ἐπίκειναι.  

15 ᾧδε εἶρά τάδε πάντα, πόρον δέ οἱ οὐς ἐκέλευον, στῶν καὶ μέδει ἤδη· ἔμενε δ' ἐλεός ἡμᾶς ὑπὲρ δοκοὺς μὴ πρὶν σοι ἐρέειν πάλιν δαδικαίᾳ γε γενέσθη, ἣ σ' αὐτῆς ποθήσαι καὶ ἀφορμηθέντος ἀκοῦσαι, ὡς μὴ κλαίοντας κατὰ χρόνα καλὸν ἀπτῆς. 

50 ἀλλ' ὑδήμαρεν, ἱκανά μέρα ἐλιμοῦ ἐλοῦσα,
εῖς ὑπερφον ἄναβάζοι σὺν ἀμπιτόλουσι γυναικέων εὐχή Ἄθεους κυρίᾳ Λιῶν θεοῦ πατρὸς· 

ἡ γὰρ καὶ μὲν ἔπεσε καὶ ἐκ Θεοῦ χαῦσας.  

55 πάχυς θεοῦς κακοφανὴς γονήν Ἀρκεϋιάδας ἐχθεοῦς, ἀλλ' ἐτι ποῦ τις ἐπέσεσαι ὃς κεν ἐχθεῖν δάματα· θ' ὑφερεφάν καὶ ἀπόπροθιν πονάς ἀγφόνης."


supposing them the suitors, an appeal to the people is intended, as at β. 228 —41 by Mentor.

743—4. νύμφα, shortened vocat. from nom. νυμφη. — ἦν ἐκ. "or let me (live)"; the var. lect. ἦν εκ (1. pers. imperf. for ἦν), "who was in the palace", is somewhat tame, especially when we come to ἦδε ... πάντα. Obs. that in ἦδα the 3. sing. ἦδο, 1. pl. ἦδοι, 3. pl. ἦδονταν (E. 256, K. 344, φ. 233), all suffer synizesis in the first Greek two vowels. Some forms of this verb were similarly pronounced in Attic Greek.

746. ἐμεῖος δ' ἐλ. μέγ. ὅρκ. the same expression occurs with dat. of pers. (mar.), Τρομόει τ' αὐ. ὅρκον ἔλαμα.  

lάπτες, Ni. says the optat. would be fitter, but the subj. is preferable, as having a lively transition to press. time; see App. A. 9 (12); "he bound me not to (and I have not told) that you may not by wailing etc."  

754. πάχων, imper. pres. πάχως contracted, "do not worry him already worried". We should here rather expect the imperat. aor. πάχως; but Ni. on a similar pres. imper. μεθύσασα in γ. 90, says the pres. imper. may stand in prohibitions of an action before purposed, if one supposes this purpose as already adopted, or the action as already previously present in the thought. This is especially the case in references to a preceding statement of such purpose." He then refers to this passage. The statement of the purpose is that given by Penel. 737—40 sup.
δια τὸ παραπάνω, γάρ, εἰσέλθε ὅσον, οὕτως ὅσα b γόνοι. η δ' ὑδραγμήνη, καθάρα χρυσό εἰσαβηλέονθα ἑλυσά, ἐποὶ ὑπεροβ' ἀνέβαινε σὺν ἀμφικόλυσι γυναικών, εἰ δ' ἐξήνευσε οὐλοχύτας κανέρ, ἀράτος δ' ἀθηνή· 

"κλαίδρι μεν, ἀλληγορίου Ἀδη τίχος ἀποτελήσει. εἰ πότε τι πολύμητρις ἐνλ μεγάρωσιν Θεοσειας η' βοϊς ὃς κατὰ πίνον μηρ' ἔκχειν, τάνυ κ' νῦν μοι μνησάσαι, καὶ μοι φίλον νῖν σάωσον, η μνηστήρας μ' ἀπάλαλκε κακῶς ὑπερηφανεῦσεν." 

"άξις εἰκονος ἁλόλυνε, θέα δέ εἰς κλάμεναι ἀρής. 

μνηστήρας δ' ὁ μάκαρ ἄνα μέγαρα σκόπεναι· 

"αἴδε δέ τις εἰκεσε σέαν ὑπερηφανεύσεν" ἀρτενε, οὔτε τι οἴδεν δ' οἱ φῶνοι νῦν τέντυκαν."

"όσι κατά τις εἰκεσε, τὰ δ' οὖν ἰσαν, ὡς ἐπετεύκο. 

τοῖς δ' Ἀντίνους ἀγορήκατο καὶ μετέπειπεν."

762. κλαίδρι μοι Barnes. 765. αὐθής Bek. annot. 771. ἀρτενείαν Barnes.

758. γόνο ... γόνοι, this repetition offends by its tameness, γόνο should probably be read. It is unusual to find γόνο applied to the eyes; but our double use of the verb "to cry" may be compared, also the scriptural expression "he wept aloud" or "lifted up his voice and wept." Eurip. Phæn. 1583, has ἀκρον γορήσατο, δὲ δοι ἴσιον γόνον ἀποστεροῦσαν.

785. ἄμονιοι, μύθους μὲν ὑπερφιλάτως ἀλέοντες
15 πάντας ὁμός, μὴ ποῦ τις ἐπαγγέλῃς καὶ εἶσαι.
ἀλλὲ ἔγε συνὸς τοῖς ἀνεστάμενοι τελέσκειν
μύθους, δὲ καὶ πᾶσιν ἐν φρεσὶν ἡρασθήν ἦμιν.

Ἔδει πανὸς ἐξοτινὲς ἐκκόσιοι φῶτας ἀριστοῦν,
βάν δὲ τέλα ἐπὶ νῆα θύην καὶ θύσασθαι.

30 νηὰ ἡμῶν πάντα ἀξίωσαν ἀλὸς βένδοξε ἐρυθησαν,
ἐν θὸ στόν τ' ἔστεντο καὶ ἱστῃ νῆι μελανίνη,
ὁρᾶσαντο δὲ ἑρημικά τροποῖς ἐν δραματικὸισιν,
πάντα κατα μοῖραν ἂν ἑλθῃ νῆα λευκὰ πέπασαν.

786. ἱππικὸς ἔστησαν. 780. ἔρυθμασαν. 786. ἔστησαν.


for ἔστησα 3. pl. imp. of ἔστῃ; so α. 11, cf. 15.
774—5. δαμόνιοι is in H. a word of reproach, cf. δαμόνια (mar.). πάντες, Löwe refers this rightly to μύθους, "all words alike (ὁμός)", i. e. concerning both the γαμὸς and the φώνας (770—1). Ni., after Voss, inclines to read πάντες (omorei); but this seems less forcible.
776—7. οὐδὲ τοίον, see on α. 300, and, for ἀνισοὺς' caution and yet contempt of Telem, here, App. E 6 (2). — ἢρας, Buttm. Gr. verbs s. u. ἀράσκων notes the intran. sense (as here) of this reduplicated aor.; in Π. 214 both this and the transit. sense are shown, οὖς οἷς τοίον ἀνήρ ἀράγγι, ... οἷς ἄρα ἄρα ἀράσκων κάργηθαι. Buttm. ibid. compares with the present passage A 135 ἄρασίτες κατὰ θυμῶν, i. e. ἐκ τῆς τῆς γέφυρα, also β. 353 ποιμαίναν ἀράσιν ἀπεκαίρωσαν, and β. 95 ἤρας θυμῶν ἔσπαθη; adding, "it is clear that ἀράσαν ἀράσαν, which is used in the same sense, comes from ἈΡΑΣΙΟΣ with inflexion -ιοι."

780—5. For the various naval details here see App. F. 1 (6) (7) (10) (13), and especially (9) note ** for 783, and

δ' ἐν νηὰς τῆς γ' ὁμοίας, ἐκ δ' ἔστεν αὐτῶι,
ἐνθ' ἐν τοῖς ἕρπον ἔλοντο, μένον δ' ἐπὶ ἐσπερον ἐλθεῖν;
787—841. The poet reverts again to Penel. in the upper chamber, lying weary and sorrow-sick, till sleep overcomes her; Pallas then sends a phantom in the form of her sister, who soothes her anxiety about her son, but on her enquiring about her husband vanishes into thin air.

788. For ἀδικός Rhianns gave ἀναινο-, objecting tautology to ἀνικτ. ἀπάσω. A. P. L. Yet the ἀναινος is merely paraphrastically expanded by ἀπάσων ἀσόν following, as ἀπάσων ἀσόν x. 299 by ἀναινος 300: ποτηριγος moreover adds to the idea.

791. ἔσων, Eustath. says, a lion, not with his courage up, but fearful, undecided and inactive, is meant in this simile: by this he would alleviate the diversity of sex. But Homer's sense of creature-sympathy carries him far beyond such considerations in his comparisons; see that of Menel. to a bereaved dam, and to a fly, (fem.) in P. 4, 5, and 570—1. See also d. 457 and note. Ni. says that the poet aims at laying before us not an imposing whole but a single feature. Better, Homer's simile's are mostly not so much introduced for the sake of illustration as they are the spontaneous re-bound of poetic sympathy from the human scene which he is describing to the scenes of nature, and the "single feature" is the link of poetic keeping which prevents them from being irrelevant. Yet neither must we exclude the element of illustration, as in the workmen with the wimple, applied to the boring out Polyphemus' eye, the tanner and his crew, to "the tug of war" over Patroclus' corpse (I. 384—6, P. 389 foll.); and such are mostly very close in their resemblances. Both elements may perhaps be found in many.

792—3. κύκλος, "circle" of men, dogs etc.: perhaps the Highland "Thinczel", Lady of the Lake, v. 17. A. Schol. says it = ἐκσπεφανος, ἐσκέφθεντα. Bk. Lex. 81 believes this to be nothing but an ancient error for the digammatized ἐκσπεφανος, arising from the separable ν of a preceding word adhering to it when the ἐ was lost; see App. A. 21.

796. εἴδωλον, visions, and phantom appearances in H. are all conceived of as having an objective reality and a substance, "of such stuff as dreams are made of," and their form, although arbitrary, is always human (Penelope's dream, r. 536 foll. is hardly an exception, see 549). Thus Nestor's form is adopted by the ὑπερηφανος in E. 6 foll., as Iphthím's here. Similar in character are the ἐδεικνυς by which in the battles of the H. a deity imposes on an enemy (E.

449 foll., X. 227, 298—9). But further, Pallas herself appears to Nausicaa in the person of a female friend, and there the same goddess, whose massive weight oppressed the axle of Diomedes’ car, modifies herself to be ἄνιμον ὡς πνεῦμα, just as the figure here enters and departs without moving door or bolt (παρὰ κλίσεως ὁ κλίθος ἡ κατάλυσις, d. 838, 821), and vanishes ὡς πνεῦμα ἄνιμον. Still the objective reality of the goddess’ figure is plain, and this tenacity of substance, indicated only in the moments of appearance and of departure, points to the fact that the ὄνειρος, like the εἴδολον on the field, exists not beyond the purpose of the moment and the physical state of the dreamer. Other formulaic tokens of the ὄνειρος are its “standing above the head”, i.e. appearing hovering in air, and addressing the dreamer, “sleepest thou?” To some such substance the departed soul is compared (κ. 207, 222, Ψ. 100, 104), called also εἴδολον, and such souls and dreams have alike the epith. ἀμένης. In Hes. Theog. 211—12 Night bare Ὑδρίμα, τέκε τ’ Ὑπνον, έικε δ’ φόλον Ὠνείρω, unbegotten by any father. In H. 672, 682 Death and Sleep are twin brothers; cf. Virg. Æn. VI. 278 consanguineus Lethi Sapor: so Ψ. 231, Theog. 756, 758—61, where their joint abode is, like the Cimmerian land of κ. 14—9, unvisited by the sun’s rays, either rising or setting. So in κ. 12 the δήμων Ὠνείρων is a stage on the road to Hades; and Virgil. Æn. VI. 283 foll. makes his Somnia roost “in numbers numberless” beneath the boughs of a massive elm in the entry of Hades. So the famous double dream-gate of κ. 562 foll. is objectively the exit of dreams from the world of shadows, and again as it were subjective to the sleeper, ἱν’.

809, who is said, although in her own chamber, to slumber ἐν ὄνειρει, to appear as the sleeping Achilles; and Pallas appears to Telem., and again to Odys., she being no ὄνειρος, and they being not even asleep: yet here the situation governs the manner of the appearance, and we find the formula στῇ δ’ ὑπ’ ὑπνόμη καταλύσις, and in Patroclus’ case the question ἄνειρον, wh. in that of the waking Odys. seems to find its equivalent in τίπτε αὐτὸ ἀγρός (Ψ. 565 foll., v. 50 foll.). The many well attested tales of the appearances of the dead or absent from the modern theories of psychology would be simply accepted, if current in Homer’s day, and fall naturally into a place in his mythology. Penel. dreams of her husband; and thus her dream-life has more solace than her daily life, and seems to be weaning her thoughts from things visible. Cf. her prayer to Artemis — commencing in a petition to the goddess, but passing off into a rhapsody of meditation on what she suffered by day and dreamed by night (v. 61 foll.). So she expects to remember “even in a dream” the home of her youth (κ. 541, 581). Dreams are sent by Zeus, or other god, or by a δήμως (κ. 831, v. 87), and may be true or false, or even intended to deceive (σωλος, κ. 562 foll., B. 6, cf. 80 — 1). The word παῖς applied to them may mean delusive, or, of evil omen (v. 87, K. 496). Hence the function of the ὀνειροτόσιος (A. 63, cf. E. 149); cf. ὄνειρομάντις Ἐσχυλ. Choeph. 33 Dind. 797—8. Ἱδρίμη, Arist. doubted whether this was a common or a prop. term. See mar. and cf. Φαίδρος ἱερός (Fa.). — Ἐννήμης, son of Admetus and Alcestis, daughter of Pelias, led
troops in the Catalogue (mar.) from Therses and Iaicus. This connects the Trojan story with that of the Argos; see Eurip. Med. 5, 6. In Eurip. Alcest. 393 foll. he is introduced as a child bewailing his mother.

Sooc. εἰκός, for ὄποιος (Eustath.), for other examples see mar.; the distinction between an action tending to produce a result, and one to continue until the result has been attained, is easily confounded, for instance often in ἐφος; cf. the use of "till" in the Irish-English common speech.

803—3. καὶ όποιος Ἰαίνων, see App. A. 15. — ἔτη... ὡταρ, see on 796 sup.; cf. Herod. VII. 17, ὅπερ, ὃ προκειμένον... ὅποιον... τοῦ Ἀρκαδίων εἶπε (Ni.).

805. The hiatus ὅποιος μήδε might be avoided by transposing ὅποιος to the end, but it is hiatus in the 2nd foot is found B. 8 ὀποίος ὁνείρεσι, Γ. 46 τοῦ ὅποιος· ἔτω, E. 310 ἀμφί ὑπὸ δοκί, T. 288 τοῦ ὅποιον, μὲν στὰ ἐκεῖνον (Hoffmann. Quint. Hym. pp. 92—3). — ἐταὶ Γεν. not the secundum agere annum of Hor. Sat. I. v. 101, following Lucret. VI. 57, which is quite against the abundant theurgy of H., but expressing an absence, of effort in whatever they do, as compared with mortals; see on 197 sup.; cf. ἐν ὃ μᾶλ· ἄγι τῇ Θεός, T. 444, also x. 573. So Aschyl. Suppl. 93 τῶν ὅπων ναῦβος; see also Nägelsb. I. § 9.

806—7. ἀκάρχης, the participle of this perf. is irreg. in accent, being preparracox as if pres., which sense the infer. here bears: so ἀλαχήμονος τ. 393 and ἀλλαχήμονος, either a shortened perf. or a synccor. aor., (Buttm. Gr. Verbe). The forms in pres. are ἐγχωμα, ἐγχωμα, ἐγχωμα. 809. καὶ ὅποιον, used by Pind. Ol. XIII. 71, Pyth. 1. 8, as by Bion XV. 27, and Theoc. XXI. 65, in same sense as here, of sound sleep. Moschus II. 23 has adopted the entire phrase ὅποιος μ. κυ. The etymol. is uncertain; it may be quaeal πνεύμα from πνεύμα, or corrupted fr. κατανωμή (Doderl. 2480). ἐν ὑπερεχθεὶ ἔπει, see on 796 sup.

811. παλέγε pres., as elided, a tense often found with παλέει (mar.), past action continuing into pres. time, as with Lat. jamdum. The Harl. writes it in full, παλέει, in synizesis, so κελέει 812.
[ἐσθλόν,] τοῦ κλέος ευφί καθ’ Ἐλλάδα καὶ μέσου

"Ἀγος."

νῦν ἀπ’ παῖς ἀγαπητός ἑκὴ κοίλης ἐπὶ νησίω,

νῆσιος, οὗτοι πάνων εὖ εἴδοσί οὖν ἀγοράνας.

τού δὲ ἔγρα καὶ μάλλον ὀδύρωμα ἦν πέρ ἐκείνῳ.

20 τοῦ δ’ ἀμφί τ’ ὄρομένος καὶ θειδιὰ μὴ τι πάθησιν,

ἡ δὲ γε ταῦτ’ ἐνὶ δήμῳ ἐνὶς ὀχέται, ἡ ἐνὶ πάντων

δύσμενος γὰρ πολλὸν ἐκαὶ αὐτὸι μηχανότατοι,

λέμενοι πετάσαι πρὶν πατρίδα γαῖαν ἱερθοῦν.

τὴν δ’ ἀπαραθόμενον προσέφην εἰδώλων ἀμβατον

25 "φοβάσθα, μνεῖ τὴν πάνη μετ’ φρεσί δειδιδί λήπνης,

τοίχοι γὰρ οἱ ποιμὲς δὲν ἔρχηται, ἂν τε καὶ ἄλλοι

ἀνέρες ἡμῖν παρεσάρωμεν, δύναται’ γὰρ,

Παλλάς Ἀθηναίης σε δ’ ὀδύρωμαν ἔλειτο ἢ

νῦν με προθήκη τεῦν τάδε μηδήθοισαι.

30 τὴν δ’ αὐτὴς προσέπην περίφορων Πινελόπειας

"ει μὲν δὴ Θεός ἐσοὶ Θεότοις τε ἐκλυνεον" άσθης,

εἰ δ’ ἄγε μοι καὶ κείνον ἀτυφιον κατάλελον,

α δ. 728 mar.
β δ. 727.
γ δ. 725.
δ δ. 104 mar.
ε Π. 290; cf. Φ. 507, Χ. 241.
ει Π. 242, N. 53, Κ. 93, Π. 240.
θ cf. Δ. 508, Ο. 123, Φ. 328.
ζ 1, 27, 55, Θ. 313, Κ. 127.
η π. 134, φ. 496.
i ν. 362, π. 436, ο. 537.
k Κ. 152, β. 296.
λ ο. 93, δ. 162, Η. 390.
μ δ. 812 mar.
ν β. 297, Ι. 89.
νδ. 767.
ο γ. 98, δ. 325, ε. 105.

818. Φειδάς. 823. Σίδηροι. 824. Φειδαλος. 826. Ιαλ. 830. προσέβεσαι.

823. μηγανόσασθαι Harl. ad om. supra susp. 826. pro τι τοι Barnes. Ern.
Cl. ed. Ox., of Harl. Woll., mos αἱ ἔπαιναι Vr. Harl. var. lect. quan natam
e glossā ἔπαιναι jure suspicatur Buttm. 827. καὶ εἰνότε Vien. Heidelberg., δῦ

ναται γαρ Schol. P. 828. Παλλας’ Ἀθηναίης Bek. annot. 831. Bek. con-
tra omnes αὑτὴν fretus b. 297, Ι. 89. 832. κατέλευν Vr. Harl.

816. See on 726 sup.
818. νυσίζεις, οὔτε, see on 729 sup.
— πάνων εὐ εἴδοσ, the personal verb
also takes gen. (mar.): cf. ἄροσ κα-
κών, Ἐσχ. Suppl. 453; see Jelf Gr.
Gr. § 493, 1.
819. καὶ μάλλον, the novelty of her
anxiety makes it at the moment
more severe. Ni. cites Ἐσχyl. Prom.
26—7, ἐκεῖ δὲ τοῦ παράνου ἀγαπή-
δραν κακῶν τρέφη σ’.
820. ἀμφητικὸς, takes gen. as ἀμφη-
τικομαι Ο. 391, Π. 553; but perse-
ículo has dat. (mar.). The physical
sensation of tremor pervading (ἀμφή)
the frame is probably the basis of the
compound notion. Ni. refers δειδᾶκα also
to τοῦ, but it is best referred solely
to μή τι π. following.
821. τῶν. The constrm. is, "should
suffer from those in the region where"
etc.; this gen. of origin or cause is
assisted by ἐκ in b. 134. For the unas-
sisted gen. cf. Eurip. Electr. 173—4,
Paley, σάξ ἀλόγου σφαγῆς Ἀγά-
θεον τ’, Ἀγαμέμνον.—for δήμων,
see on a. 103.—ὑπ’, "where", some-
times also "there"; see mar.
824—6. ἀμφαροῦν, see Liddell and
S. s. v.: this enth. seems to refer to
the appearance to the sense, that of
ἀνάγχης 841 inf. to the effect on the
mind, "unmistakeable".—ἐρχεσθαι
Buttm. on Schol. ad loc. rejects the
var. lect. ἔπαιναι or ἔπαινα, the forms
of ἐπαίνη—found in H. being all aorists.
831. Θεος, as Hermes is Zeus' messen-
ger: αὐτῆς implies a reference to
προσέκει 829. For the var. lect. in-
volving αὐτῆς (mar.) see on a. 281.—
εἰ δ’ ἄγε, "come then", so often;
only here the εἰ μὲν of 831 seems com-
plemented, but really is not so, in εἰ δ’;
the hypothetical force of εἰ in εἰ δ’
ἄγε being sunk in colloquial usage, so
that it means merely ἄγε vero.
833. ἡ ποι Bek. Fa.  846. αὐτῆς addito serius ippet ab eadem manu.

836—7. Eustath. remarks on the economy shown by the poet in the interest of his tale by leaving Penel. thus uninformed. — ἄρατος  ὁ γ' ἡ τ', see on β. 132.

838. Ἀστερίς, Buttm. Lexil. 77, connects this, in sense of "to go aside, turn away from", with ἄλλως, and disconnects it with λειμένους akin to λιπαίμαι.

841. ἐγγαγοὺς, see on 824 sup. — ἄμολγος, Buttm. Lexil. 16. considers "in the depth or dead" of night, and accepts the Eustathian gloss on O. 324, that the Aegeans call ἄμολγος τὴν ἐμαίνην; the ἄλογα ἄμολγαίνη of Hes. Opp. 590 he regards as ἐμαίνη in sense of "exactly baked". Doederl. 377—8 connects it with μολύνω, μολίς, "black".

846. Ἀστερίς, Strabo X. p. 700 ed. Cassaubon, calls it Asteria, and says that Scepsius and Apollodorus differed, the one denying, the other affirming the continued existence of the λιμένες ναυλ. Gell., Ithaca. p. 78, names the modern Dascallo, as the only island situated in the passage; but adds that no vessel could lie safely there, and that it is out of the way for the purpose of intercepting one returning from Peloponnesus, which could only be safely done by lying in the southern harbour of the headland Chelis, partly formed by that same island.

The 6th Day of the poem's action here ends.
ΟΔΤΣΣΕΙΑΣΕ.
SUMMARY OF BOOK V.

On the seventh morning the gods are assembled in council, and, at the instance of Pallas, Zeus despatches Hermes to bid Calypso dismiss Odysseus. His errand is received by her with reluctant submission, and on his departure she seeks out the hero pining on the shore, and bids him prepare a raft (1—179). He distrusts her at first, but is reassured by her oath, and in their conversation the seventh day ends (171—227).

On the eighth day he sets about his work, which is completed in four days. On the twelfth she furnishes him with stores, and he departs alone (328—77). On the eighteenth day* of his voyage and twenty-ninth of the poem’s action he sights the land of the Phæacians; when Poseidon, returning from the Ethiopians, catches sight of him and raises a tempest in which the raft becomes unmanageable (278—332). Ino Leucothoë rises to his rescue from the deep, and gives him her immortal scarf; bidding him quit the raft and the scarf will support him. He yet clings to the raft till it goes to pieces; when he puts on the scarf and swims, while Poseidon departs to Ægeus (333—81).

Pallas sends a fair north-wind; and, after drifting yet two days and nights, on the thirty-first day of the poem’s action he reaches a river’s mouth in utter exhaustion and naked; there he seeks the shelter of a wood and falls asleep (382—493).

* The first of the eighteen days of his run is the twelfth of the poem’s action, and is further marked as the fifth from the commencement of the work of raft-building (§ 263): see notes on § 262—3, 279. It is not absolutely certain, perhaps, from § 278 that that fifth day, on which he starts, should not be reckoned distinct from the eighteen, instead of coincident with the first of them; yet I think it safer on the whole to regard it as so coincident.
"Hów b dé ék léxéan par’ égánu Τιθώνοι ὀρνυθ’, ἐν’ ἀθανάτωι φώς φέροι ἢ δὲ βροτοῖς ὡς ὅθε θεοὶ θάνατος καθίζων, ἐν δ’ ἄρα ὑπὸ τοῦ Ζεὺς ὑπομείνη, οὐ τε κράτος ἐστὶ μέγιστον. τοῖς δ’ Ἀθηναίη λέγει κῆδεα ἐκ πόλ’ Ὅδυσσεος μνησίαν μέλε γάρ οἱ καὶ ἐν καθίσαι Νύμφης. "Ζεύς πάτερ ἧς ἄλλοι μάκαρες θεοὶ αἰεὶ ἑόντες,

which makes through heav’n Grateful vicissitude like day and night: Light issues forth, and at the other door Obsequious darkness enters, ’till her hour To veil the heav’n; etc.

— Τιθών. He occurs in the Trojan pedigree (T. 215—40) as a son of Lao- medon and elder brother of Priam. In Hy. Aphrod. 218—34 we find the story of his being the darling of Eos and of his joyless immortality (cf. Tennyson’s Tithonus). Payne Knight considers it as “e seriorum opinionibus de diis profecta”; which, although he is disputing its genuineness in Λ. 1—2 only, would condemn it wherever (mar.) it occurs. Hes. Theog. 984 mentions Ἀθηναίθιον and Memnon sons of Tith., the latter only being named in Ἰ., see δ. 188, λ. 322.

3—5. θάνατος, the locative δὲ implies their going thither before sitting there. λέγε,”was enumerating”; see mar. for this sense, and note on δ. 451. — κῆδεα πόλ’ , including the
obduracy of Calypso, and the ever rising insolence of the suitors in Ithaca.

8—11. A man so just had deserved better of the gods, who treat him as though a righteous character were of no account with them. The topic is borrowed from Mentor's appeal to the Ithacan Assembly in β. 230—4, where see note. Indeed the whole passage 1—48 is largely made up of lines which occur with or without modification elsewhere; see mar. passim. On this J. C. Schmitt de IIdo in Odys. Deor. Concil. has framed an argument against its genuineness. He constructs accordingly a commencement of ε in which Pallas' appeal is omitted, and supposes ε to start anew on the same day as α. — a notion quite against Homeric usage; see on δ. 594. Further, the delay in sending Hermes, as she had suggested in α. 84—7, is not inconsistent with Zeus' character, who, as a rule, is indolent and requires to be moved, whereas Pallas is prompt, eager and bustling [App. E. 4. (4) (7)]; see below on 22—7. His reply to her also in α. 76—9 leaves a door open for procrastination, and even implies that further deliberation should precede action (περιφροφοξόμεθα). Nor in point of fact had Poseidon yet "relaxed his ire". That deliberation, we may suppose, was now to take place, but the urgency of Pallas outbore: she carries the Assembly with her, and the still absent Poseidon is forgotten.

12. This v. seems certainly out of place here. It is nothing to the speaker's purpose that the Ithacans forget their king. It is Zeus and the gods who should remember him and do not. Omitting 12, 6 τις of 11 would then mean "no one of you" — an apt reminder of the resolution which she had assumed as taken in α. 76—87. The line probably crept in here from β. by the force of the attraction of its context. Similarly in α. 96 foll., where see note, the descent of Pallas drew after it the description of her spear from E. 745—7, which does not suit her errand in α.

13. ἕλεται conveys a notion of inactivity, of which it is the proper posture, as in Ε. 688, κατέναν γὰρ ἐν νησε... ἀνισλεικ. The same line (mar.) describes the forced inactivity of Philoctetes in Lemnos; and, by a singular change of νησε to νυσσα, is in τ. 395 adapted to a totally different image.

14—17. See notes on δ. 557—60.

18. μεμάσιν, omitting 12, this stands without a subject expressed, but this omission in a speech of rapid urgency is insignificant. Nor could this attempt be fairly charged on the λαοι; see Ε. 375 foll. It is easily understood of whom she speaks, as Zeus shows by supplying μεμήσεις in 37. The passage 18—20 is not here incon-
οἰκάδευ ηεσάμενον· δ' ἔβη μετὰ πατρὸς ἀκούνην
10 ἐκ Πύλου ἤγαθέν ὁδ' ἐκ Λακεδαιμονίας ἦταν;"
τὴν b δ' ἀπαμειβόμενος προσάρην νεφελήρητα Ζεύς
"τέκνον ἔμοι, ποτόν σε ἐπος φύγειν ἐρχος ὀδόντων.
οὗ γὰρ ὅ τοῦτον μὲν ἐβουλεύσαν νῦν αὐτήν,
ὡς ἦ τοι κεῖμον Ὀδυσσέας ἀποκόσμηται d ἔλθων;
15 Τηλέμαχον δὲ σὺ πέφυσιν ἐκμικτάμενος1 (δύνασαι
μάρ)

ἀδ' κε μαλ' ἀσκηθῆς i ἂν πατρίδα γαταν ἤκηται,
μνηστήρας δ' ἐν νη παλιμπητῆς ἀποκόσμηται.71
δ' ἦ διᾳ, καὶ Ἐμειλάν uivὸν φιλὸν ἀντιλον u ὑδα
"Ἐμειλάν· σὺν γὰρ αὐτό τ' ἄλλα περ ἄγγελος ἐσοὶ.
30 νύμφας ἐυκλασάομαι ἐκεῖν ἑυμερήτα βούλην,
νόσον Οὐδήσσος ταλασσίφρονος, ἄγια κε νέκται,
οὔτε δ' ἢ θεον ποιμήν οὔτε θυματάν ἄνθρωπον.
ἀλλ' δ' ἤ ἐπὶ σχεδὸς1 πολυζώμον πήματα u πάχαν
ἡμιτι'1 π' ἐκισσόφω Σχεδῆς ἐξισβόλων ἱκονο,
Φαϊκών u ἐκ γαταν, οὗ ἀφήλθοι γεγάσων,
35

19. ῾Ολκάς. 22. ῾Εκατ. 26. ῾Εν. 30. ῾Ερικ. 34. ῾Ερκοσθὲ φιμίσζον ἔξσι τ'.

sistent with her assurance to Penel. in δ. 825—8, since the insolence of the suitors remains the same, and to contrast this with the heroic but unheeded endurance of Odys. is the main point of her opening speech.

22—7. Zeus in a. had given no explicit assent to Pallas' proposal about sending Hermes; but she had assumed his compliance and acted on it. He lets things rest for six days in statu quo, and when she renews her appeal throws the responsibility upon her, as though the executive were her province exclusively. Thus his character for laissez faire and hers for energy are effectually contrasted. This ethical point is lost by those who impugn the passage; see on σ—11 sup. νῦν = βουλήν; of the hendiadys βουλήν τε νῦν τα, δ. 267. 25—6 could be spared: 27 coheres exactly with 24, since subjunct. may stand as = fut. after ὅσο, ὅπως etc., in final sentences [App. A. 5. (15)]. The other reading ἀπονεύον- ΔΑΥ VII.] ΟΔΤΣΕΞΙΑΣ Ε. 19—35. 171

a d. 701—2 mar.
 b a. 63—4 mar.
 c a. 479—50.
 d y. 216, 2, 118
 e 399.
 f l. 369, u. 101, 22
 g 6, 369.
 h a. 144, 168, r. 78,
 i l. 256, 2. 212,
 j i. 247.
 k ii. 396.
 l c. 305, O. 305.
 m z. 333.
 n l. 500.
 o cfr. o. 540, q. 273.
 p cfr. O. 144.
 q a. 96—7.
 r t. 521; cf. l. 337,
 s a. 171.
 s a. 219.
 t c. 338.
 u cfr. a. 171, q. 274.
 v cfr. 444, 524.
 w E. 170.
 x l. 365, Ξ. 67.
 x κ. 278—90, ψ.
 535—11.


27. καλιμπητῆς cannot be καλιμπητής with a elided, see Butt. Led. 51 (1).
28. Ἐμειλάν, see App. C. 2. and Gladst. II. iii. 231—41.
30—1. See note on a. 82—7.
32. This is verified by the hero's departure on his solitary raft 263 in.,

35—36. ἀγχίθεοι, cf. η. 205, ἐπι
οῖ κέν μου περιλήψις, θεόν, ὥς, τιμήσομεν, πέμφουσιν ὅ ἐν νηλ θείαν ἐς πατρίδα γαῖαν, καὶ καίνου τε χρυσῶν τε ἄλλης ἐρήμη τε ὁδόντες, πόλλαι, ὅτι ἂν ὀδύθη τῷ θαυματίῳ ἐκθράττον ὁ θυσιεύς, ἐξ ἀπεξάρτων ὦ λήπθε, λαγχαῖν ἀπὸ λήπθος αὐτῶν. 4 ὁ γὰρ οἱ μοι ἐκτὸς φίλοις τῷ ἱδέων, καὶ ἱεράθαι ὡς ὑψώμον καὶ ἑρᾶν ἐς πατρίδα γαῖαν," ὄκ ἐρήτρι, ὦ ἄπειρος διάκτορας Ἀργείονής. αὐτίκα ἐπειθῇ ὑπὸ ποσόν ἐδήσατο καὶ πέδιλα, ἀμφότεροι ὑμεῖς, τὰ μὲν φέρου ἢμέν ἐφ' ἡγήν ώδ' ἐπ' ἀπεξάρτων γαῖαν ἀμα ἄμεσος ἀνέμου, ἐλεφό δὲ ὄμβρον, τῇ ὁ ἄνθρωπος ἡμεῖς ἐθέλημα ἀνέθελε, τούς δ' αὐτῷ καὶ ὑπάρχοντας ἐργαίνει τὴν μετὰ χερσίν ἔχον πέτετο κρατὺς Ἀργείονής. Περιήγην δ' ἐπιμᾶς εἰς αἰθέρους ἐμπνεύσαντο πόντῳ.

38. Δάλτης Φεσθήτας.  41. Σαίλυς Σιδήων.  42. Φοίνικος Εἰρήν.


αὐτίκα ἐγγὺς θεὸν ἔκλειν.—περὶ πνῆμα, a phrase found also with νεαρόστας, παιζό, ἐγκάθισον etc., cf. the κηρεύμα μάλλον of ο. 284 et al. (mar.). On the question whether to take περὶ in such sense as if it had πάστων following (cf. α. 235), i. e. "excessively," and retract the accent, editors differ, nor is it an easy point for ms. to settle. We find, however, such phrases as περὶ θρώμα and περὶ φρέσου (X. 70, cf. Φ. 65, Π. 157), suggesting that words relating to the mind are governed by περὶ with a peculiar local force, based probably on the physical notion of κηρεύμα, an analogy which νεαρόστας follows.

38. δόντως, gifts as a token of honour and source of profit were in high esteem with the Greeks from the heroic age downwards; cf. πατρίδων ὅ δέ ῥα και θεοῦ λόγος, Eurip. Med. 960. So here it is a mark of divine favour and recompense after neglect, that Odys. should return home richer than if he had come straight from Troy. We may compare the "end of Job" (Job XLII. 1). Ni. seems to think 39—40 superfluous here, as the gifts are "mentioned only incidentally" (beiläufig). Perhaps he did not give due weight to the connexion just pointed out with the main subject.

43. In this passage, Virgil has (Aen. IV. 238 foll.) followed in the footsteps of H. with unusual uniformity and close-ness, allowing for the divergence in the line of his Mercury's flight. For διάκτορος see on α. 82—7; for Ἀργείονής see App. C. 2.

45—6. See on α. 88—98.

47—8. These lines suit the expedition of Hermes in 2., which involves the casting of the Greek sentinels into a sleep; but have no special pertinence to his errand here, and perhaps followed their context by attraction as in 12 sup. and κ. 97—101. However, the όμβρος, as specially sym-bolical of the god who is χρυσόφαρμα (37 inf.), may certainly be allowed even without such pertinence.

50. Περιήγη. Ni. remarks on the geographical definiteness of the abode of the Gods, as being on Olympus, an
actual mountain, in II., and the less precise tokens of such relation, and greater ideality given to their abode, in the Ody.; in which Olym. does not bear the usual epithets which mark it as a mountain. Here Olympus, although not named, is suggested in Pierió as its northern extension. Olympus appears to retain even among the Turks its celestial celebrity (Hammer ap. Kruse’s Hellas I. p. 282). — ές αθέος, this is distinguished (2. 288) from ἦν the lower and denser air, which, when thickened, is viewed as homogeneous with mist etc., so that ἤν πόλη means “in gloom or haze”; so ἤν καὶ γενέθλιον. Pallas descends from heaven through the αθέος, and the flash and clang of arms goes up to the αθέος through the same (T. 351, B. 458, P. 425 (Nl.). ές αθέος should go with ἐγίζας, not with ἐμπέσει πα. Thus Pierió is a stage between the αθέος and the sea — a platform from which the god plunges seawards. Otherwise the αθέος would be at no higher level than Pierió, which hardly agrees with the passages cited. His course seems meant to be north-westerly; see App. D. 2. By ἐμπέσει contact with the surface, not immersion, seems meant. The poet appears to adopt Pierió as the point of view, and to mark and describe his deity’s flight from thence. Any one who has watched from a headland the birds shoot down upon and sport along the sea, will easily realize this.

51–4. σενάτ’ ... ἐπί, this describes motion skimming the surface; so 53 in/ the wings are wet with the spray. λάφω, this bird, as described by Aristotle (Hist. Anim. V. 9, cf. II. 17, VIII. 3), may be either the larus canus, parasiticus or marinus. For ὀρνιζω with λάφω see on ἀνύψαμ, App. A. 13. Observe λάφως; but λάφος adj. in β. 350. — έχελες, a simile is shown by this word, and not an assumption by Hermes (as often by a deity) of the bird form. This may be a special reason for the insertion of ν. 54, which Eustath. and Payne Knight reject. We are thereby assured that it is Hermes in propriid persona.

52–4. κόλπους, not “depths”, but “bays”; σενάτ’; σενάτ’; perhaps alike so to navigators by their crage and reefs, and on the land side by their precipices. έχελες, as also δεις or τοίνι, lead the formula by which H. thus binds the simile to the thing illustrated. Possibly ἐμφασις was originally ἐμφάσις, a lighter form of ἐμφασις (Nl.). Payne Knight based his rejection of this line and of §. 435 on the non-Homeric form of the name ἐμφασις.

55. νήσον. Those ancients who regarded the wanderings of Odys: as being in the Mediterranean wholly, viewed the isle as being on the coast of Lucania; see on §. 4–5.

56. ἦπειρον, ἦπειρος is used of land as limiting and excluding the sea, whether it be island or mainland.
67. Ἐφαγά.


59 foll. With the description of the abode of Calypso, cf. that of Cirenis in Virg. Æn. VII. 10 foll. — ἐχαρόφιν, see App. F. 2. (19) (20).

60. εὐκεκατοῖον, the notion is that of logs split (κάτω καῦμα) for fuel; and the word is not based on καῦμα κηδῆς, as if reinforcing δῆμη. — θύου, "qualis arbor fuerit ... jam veteres ignorasse videntur" (Löwe). Doubtless some perfumed wood; cf. Pliny N. H. XII. 17 Non alta arborum genera sunt in usu quam odoratia, cibosque Sabarí coquunt thuris ligno; and Virg. Æn. VII. 13 Urit odoratam nocturna in lumina cedrum. Macrobr. Saturn. III. 19 identifies it with the citrus of the Latins, its fruit being the feix malum of Virg. Georg. II. 127.

61—2. δουλ., the number of open vowels in this word is excessively adapted to express vocalization, especially as distantly heard, the sound predominating over the words of the song. So in the case of Cirenis (mar.), ἐρωτημοῦ, Löwe cites a Schol. on Pind. Phæ. 12. 33 (18), ἵστοι παλιμβάνοντο · ἐκ τοῦ θεοῦ the effect that constant movement to and fro and turning about were required in ancient weaving. — 64—5. ξῆλθας, the species of alder meant is perhaps the alnus oblongata, as the best known in Greece (Dunbar Lex. App.), αἰγείρος, populus nigra. ἐνθα δὲ τ', the ' he is probably τοι. 66—7. καρκίς, Eustath. describes it as smaller than the γλατζ, having lead-coloured plumage with whitish spots. Εἰλιαν. (de Nat. An. XV. 28), alleging Aristotelian authority, rejects the σ here, writing κάρας, in which Athenaeus (IX. 10) concurs, citing also four other ancient authorities. There is an owl called the Strix Scops (Linn.) apparently identified with this.

καρκίνας εἰναλ. Aristot. (Hist. An. VIII. 3) and Εἰλιαν (de Nat. Anim. XV. 23) apply this name to what is probably either a cormorant or a coot (Dunbar Lex. App.). Eustathius says the αἰγείρος (see on 337 inf.) were anciently so called. — Σαλάλλοια ἐφαγα, such as diving, fishing etc. Ni compares Hes. Theog. 440, ὁ γλατζα ἐφαγας νεκ. To the Arcadians, to whom Agam. furnished ships, the phrase is adapted negatively (mar.).
71 ἂλλῃ, pro vitiioso notat Schol. V. 72. μαλακοῦ var. I. Schol. H., mox fuisse qui lūn in óleō mutatum vellent notant. Eustath. et Athen. II. 61. 80. pro el' τοις Aristar. ἃτις, Scholl. H. P.


70. κρήναι, we may compare the two in the precinct of Aelcinous' palace, one for the garden and one for the house etc. (η. 129–31). The larger number here bespeaks the abundance of a divine abode. πέσυρες or πέτροι was "the oldest Greek form" for τέσσαρες, Donalds. New Crat. 158. — λευκῷ, contrast this epith. with μέλαν υδόρ, ṭ. 359, expressing perhaps the sheltered basin, as this the springing rill, and with κηρημελάνυρος, 1.14. 73. ἐν, for this Ptolemy Euergetes proposed to read ὄλων, "marsh-plant", as more appropriate to the neighbourhood of parsley than violets; this seems trivial. Both parsley and violets were used for garlands; cf. the song in Athen. XIV. 27, ποῦ μοι τὰ ὅδε, ποῦ μοι τὰ γα, ποῦ μοι τὰ καλὰ σιλίνα, and Hor. Carm. I. xxxvii. 15—6, II. vii. 24, apio coronas.

73–4. This whole clause might be spared, as in 75–6 Hermes actually admires. Yet it generalizes the effect of the previous picture very happily: cf. similar phrases in which οὐκέτι or οὐδὲ . . . οὖν συνέπεια occurs with similar force to that of ἐνθάδε here (mar.). Moreover in 77–80 inf. the line of thought is inverted; since there the statement of a particular case, οὐδὲ μοι κ. τ. λ., is followed by that of a general principle, οὐ γὰρ κ. τ. λ. For the whole manner here cf. ν. 96—112, especially for ἐνθάδε repeated and for ἐνθάδε δ' ἐπείπτα "there accordingly", in 106. In some other instances (mar.) ἐνθάδε followed by ἐπείπτα the latter has a distinct sense of "after" something else has taken place.

Φήσις. Buttmann (Gr. Verses) gives as Doric forms θύσαι, θάλαμος, epic ἡμοῖς, whence (σ. 191) ἐνθάδε, and ἐαυτός, which last is most common in H. With this verb here thrice recurring in as many lines Ni. compares ἡμοῖς 5 times in 5 lines, τ. 204 foll.
[DAY VII.

ἀλλ' ὅ γ' ἐπ' ἀκτής κλαίει καθήμενος· ἐνθα πάρος

[δάχνουσι καὶ στοναχήσι καὶ ἀλγεί θυμὸν ἐρέχθων,]

πάντονι ἐπ' ἀτρίγυτον δέρκεσκεν δάχνουσι λείβαν.

'Εμείαν δ' ἐρέενε Καλυψόδι· διὰς θεὰν,

ἐν ἡ θέρων ἱδρύσασα φαινών εἰρήλευντε,

"τίπτε μοι, 'Εμεία χυσόφραξ, ἐλλήλουθαν,"

"αἰδοῦς τε φίλος τε; πάρος γε μὲν οὔ τι θαμβίεις."

αἴθαμι δ' οὐ φρονέεσθαι τελέσαι δὲ μὲν θυμός ἀναγιν,

εἰ δύναιμα τελέσαι δὲ καὶ εἰ τετελεσμένοις ἐστίν."
DAY VII.

ΟΔΥΣΣΕΙΑΣ Ε. 96—106.

καὶ τὸ τέταρτον ὑπενεύσας ἀμεβόμενος προσέειπεν

"Εἰράττε μέν ἑλθότα, θεά, θεοῖ, αὐτὰρ ἔγα τοι

νημερτέοις τὸν μύθον ἐνισχύοσθε κέλευς γάρ.

Ζεύς ἐμέ γάρ ἡγνώικεν δεδέμενον οὐκ ἐθέλοντα

καὶ τὸν ἐκάκη τοσοῦτο διαδόμη μοι ἑλέος ἐσπέτου;

οὔτε τῷ ἄγγει βρωτῶν πόλει, ousi τε Θεοῖσιν

ἐραθεῖν τε ἐξοντος καὶ ἐξαιτοῦ ἐκπόμπας.

ἄλλα μάλ' οὖ παρὶ ἐτεινὰς Ἀδωνις νόον ἀληθός

οὔτε παρεξελεύειν ἄλλον πάλιν οὐδ' ἀληθῶς.

ο θύμω τοι ἀνδραὶ παρεῖναι ἀλήθους ἄλλον,

τῶν ἀνδρῶν οὐχίν πέρι Πριάμου μάχηνον

96. Ταῦτα δεικνύειν προσφέρειν. 106. Πάντως.


Θομασία applied to ἄλλον in ψ. 332; I. 336.

97—159. Hermes states his message — reluctantly, as shown by the two opening lines. He exhorts Calypso to bow to Zeus and ἄδων (113) and send Odys. away. She replies, stung with indignation at the selfish jealousy of the male gods, of which she cities several other instances: but concludes, "since Zeus is irresistible, let Odys. go," and promises to show him how. Hermes departs, and she seeks Odys. solitarily on the shore, to tell him what change awaits him.

98. νημερτέοις κ. τ. λ., cf. Merc. 352, τῶν οὖν ἐκάκη τοι ἐκήκεισιν ἀγῶν, οὗτος ἐκισίστη.

100—2. Hermes speaks as a human messenger who had traversed a desert with no places of refreshment might speak. There is something playful in his manner, pleading his own hardships in bringing the message, and as it were tacitly setting them off against the vexation which it would inflict; "but," he adds, "Zeus" will must be done, no other god can evade it" — leaving her to apply the maxim to herself, as she in fact does (137—8 in.). He also carefully abstains from all allusion to her passionate love for Odys.


105. ὡς δ' ar., the superl. stands here where we should expect the comparative (which is also read, but probably as a corrupt device to ease a difficulty), meaning "more wretched than (any one of) the others;" it is inconsistent, because the sense of ἄλλων expressly excludes what the superl. form requires should be included. Indeed ἄλλων after a superl. may by an idiomatic abuse of language be taken as = πάντων. See mar. on ἄλλων for similar examples. Milton has a parallel to it in Par. L. IV. 323—4.

Adam the goodliest man of men since born

His sons, the fairest of her daughters Eve.

Similarly, Thucyd. 1. 10, τὴν στρατευοῦσαν ἡτανάσαν μὲν γλυκάρθησι τῶν προδρόμοις, and Eurip. Med. 941, ἐκπευγματισμοῖς ἔστιν τῶν ἄλλων μία; so inf. 118 ἵππον ἄλλων is to be taken as a superl. with compar. force.

106. There is hardly a doubt that τῶν ἀνδρῶν should be taken in closest connexion with ἄλλων, not merely depending partitively on ἄνδρα preceding. It then forms, (since what is said of "the men" implies πάντων), a justification of the preceding note.

HOM. OD. 1.
107. εἰνάτεσιν. 108. Φοίκαδ'. 113. ἀληθέω.


108—9. These lines no way relate to Odys. and his fortunes, but in the mouth of Hermes they are perhaps good-humoured gossip. He is telling Calypso, who lives so remote, the news, or what he takes to be such, as an ordinary συγγείος might. We learn from p. 389—90 that he told her more besides.

108. ἀλιτὸνο, see on γ. 126: cf. Hes. Scut. 76—80, ἀφανατος μάχαγες, τοι Ἡλίωμον ἐκουνίν ἡλιεν Ἀμφιτρίων.

110—1. These lines seem proper as a part of Calypso's words to Hermes 133—4, and therefore less proper here as a part of what he says to her. Three Scholl. omit them here, but admit them there, although there Eustath. rejects them. Two Scholl. reject the entire passage 105—11, urging that the storm raised by Pallas had nothing to do with the wreck of Odys., as neither could ἄθροιστο apply to him, but see above on 108—9. But as regards 110—1 merely, if they are retained, the word ἔθις would seem to connect that wreck with the storm so raised, which is against Odysseus' own statement elsewhere, and is a further reason for rejecting these lines here. Below (133—4) ἔθις properly connects the wreck with Zeus' thunder, which is exactly in accordance with that statement.

111. ἡμῶν, for the retention of the χ in this termination see Bek. Homer. Ἐλε. p. 29, who pleads the authority of Aristarchus, Zenodotus, and Aristophanes, as being, according to various Scholl. in favour of it, Eustath. on Z. 170 calls this an Ionic form, as being the more ancient, and retained by the Ionians, from whom the Attics also adopted it, as in ἰδέω (Löwe).

113. ἀληθεῖα, cf. μοίρα in next line.

The two words have here a shade of difference, which the context aptly illustrates, ἀληθεῖα being used by H. in relation to the evil, μοίρα to the good which befalls a man. Absolutely taken their import is often indifferentily "fate" or "lot". The former special meaning is shown by the epithet κακὴ or by the context, as in δειμονος αἷσα κακή λ. 61, cf. τ. 259, Ε. 209, ἱππεῖ νυ τοι αἷσα μιγνυθαι περ. ο νεῖ μάλιστα δην Α. 416, ἁδόν οι αἷσα κακὴ πλάθες τε βωρεῖται γεγομένω γῆς τοιτί λόγῳ η. 197, 50 Τ. 127, ἤν η χρυσόμεθ' αἷσα Χ. 477, Π. 441, ἐν γανατοιο περ ἐληρι Α. 428; the latter by μοιράν τ' ἀμοιρόον τε κακαθυρινόν ἀνθρώπον ο. 76, ὃ μακάρι ἀειρέθη, μοιροθεν ενεθ' ἀλικδαιμον Γ. 182. Yet we have γανατος καὶ μοιρᾶ Γ. 101, τίνι δ' ἐπι μοίραν ἔθηκε (Ζεὺς) λ. 560. cf. τ. 592 and μοιρ' ὀδηγή 5 times in Ody. and 3 times in II. So αἷσι μόνι δεπὶ καὶ μοιρασμένι δεπὶ, αἷσι μοίρων ήμερ καὶ μοιροτόν ήμαρ seem equivalent; cf. also κακή Δίου αἷσι παῖζέτω ἡμῖν αἰνομορφίοις ο. 53—5, which latter passages show that the line of distinction is not rigid.
114. For ἑδείνον ομισχον τ'. 115. Σοίδος ὑπὲν. 117. φανέρασα βέβαια.
112. Φοι.


οἵτινες, Hermes views Odysseus' staying in the island as all one with "perishing": he would so indeed be lost to his friends, to heroism and to fame. Perhaps Calypso in 135—6 intends a reply to this inscription.

114. ἴνεσθαι rhymes with 113; cf. mar.

116. φανέρασα expresses the sudden seizure of alarm, not paralyzing, but prompting to some utterance or action (mar.).

118. σχέτιοι, "hard-hearted"; the clause of τε κ. τ. λ. 119 is to be taken in close connexion with it, see on δ. 729. — Θεολ., distinctively of the male deities, as opposed to Θεαης 119. — ζηλήτωρ, this better suits ἡγασθαι following, than the var. lect. δηλητώροι.

119—20. ἡγασθείς, see on δ. 181. — ἁμαρτά, the force of this, which belongs strictly to εὐφήμ, is continued into ἣν τις τε κ. τ. λ. cf. Musaeus Hero et Le. 179, ἁμαρτάνον σε ὑστέρα—μεθά γάμοις ὀλίσσοι πελάταις. She professes the open and honourable union of wedlock, as opposed to the amours described by ἀντιληθέντο λέθη B. 515, Θεα βροτό εὐφήμων B. 821, which had yet provoked no similar jealousy. — ποιήση, subj. shortened epic for ποιήσει.

121—4. In Eōs carrying off Orion, since he is also a hunter and a famous constellation, we probably have the obscure trace of some nature-myth, the true import of which was lost. Even among the stars Orion retains his "dog" (mar.). There is an essay on Orion by Müller in the Rheinisch. Mus. (1834 p. 1—29). Strabo (IX. ii. 12) mentions Hyria in Beotia as his birth place. Eōs also carried off Clettus (mar.) and Tithonus (Hy. Aphrod. 218). For Φο-δοῦσα, see on β. 1.

123. ἡγασθείς, although in thesis; cf. ἡγασθεὶς 119 sup.; an instance of the elasticity of epic usage as regards quantity, so ἡ 39 μεμάχαι, π. 431 μεθά, ς. 38 τρύφασθαι.
These lines are probably an interpolation due to some Syracusan, who found the name Ὄρεγύη in H., meaning probably Delos, (q. 404, unless it be there also an interpolation), and wished to glorify his city and Artemis by enshrining its local legend here. Ὄρεγύη occurs thrice in Pindar, always in connexion with Syracuse, Artemis and Hiero (Ol. VI. 92, Pyth. II. 6, Nem. I. 2), but Syracuse, where Ὄρεγύη was the name of the island incorporated with the city (ἐν ἤ τοις σύντης περιχυμενή ἡ πόλις ἡ ἐκείνος ἄτον θυγυδις Thucyd. VI. 3), was not founded till 734 B. C. (Clinton’s Fast. Hellen.). Nor it is likely that that island attracted attention much before. Vücker, however (p. 24 § 17), thinks that that island is meant in o. 404, which he, with Hermann, views as genuine. The passage which mentions Ἀρτέμις in Hy. Apoll. Del. 14—16 is now viewed by most critics as spurious. Later mythology retained the name Ὄρεγυν. in connexion with the cultus of Artemis; cf. Ἀρτέμις Ὄρεγύηαν ἐκαιροδολον ἐκφυγον, Soph. Trach. 214, Dindorf, and Nossis Locrissa, Fragm. 3. Ἀρτέμις Δήλου ἔρχεται καὶ Ὄρεγύηαν ἔρρεισαν. In o. 403 foll. Apollo and Artemis are joined, which suits Delos; and they operate on their respective axes, just as elsewhere Artemis sends sudden death to women, or as Penelope longs for her painless arrow (v. 62). Her killing Orion is inconsistent with this her limited function. Also Φ. 483—4, where Ἡρᾶ says to her, ἔτι πεὶς δολον γυναιεῖν Ζεὺς ἦκεν, suggests that the death of Orion, the “mighty hunter”, had not yet been ascribed to her. Further, if Ὄρεγύη in o. 404 stand for the Syracusan island, what can the island Ὅρη be? There is no other island near Syracuse which could be said to lie ἀκολουθοῦν; whereas that relation well suits Rhenea and Delos. The epithet χειροπόθονος is applied in II. chiefly to Ἡρᾶ, but once to Artemis, in Ody. solely to Εἰσ, save here. It is probably based on some chair of state usual in a temple (cf. Hermann Τρομ. VII p 310 foll. and Ni. ad loc.

ἡγή has, as Ni. remarks, a religious character, being applied to Artemis, to Persephoné and to the festival of Apollo (mar.).


Ἀρτέμις μὲν Πλοῦτον ἔγεινατο, δία Θεᾶν,

Ἰασίου ἦταν μεγίστη δίκαιη φιλότητι,

νεῖρος ἐν τριπόλοις, Κος ἐν πλοῖς δήμοι.

Ni. cites also Theocr. XXV. 25 foll., βασιλῆ πολν καὶ ἄδισφατον ὅλον ἄμφοτεροι ἔνομοι ἐν πελάτοις ἐνθ ὧν βάλλοντος, καὶ τετεραστάς ἀρδόλας .

and adds that Iasius was localised by later writers in many places, as the hero and discoverer of wheat cultivation, as the propagator of Demeter’s worship, or as one of the Samothracian Cabiri.

The νεῖρος by icetus.— ἀνύστος, see on a. 243. — ὡς δ’, it seems better to render this “as”, just as in 121,
Zeús, ὡς μὲν κατέκεφεν βαλὸν ἀργητῆς κεραυνοῦ. ὡς δ' ἐν νῦν ὡς ἀγάθε, θεός, βροτῶν ἄνδρα παρεῖναι.

30 τὸν μὲν ἔγον ἔσσωσα περὶ τρόποις βεβαιώτα ὅντων, ἐπεὶ οἱ ήθη Θηγήν ἀργητῆς κεραυνοῦ. Ζεῦν ἔλασα ἐκέασε μέσῳ ἐνιὸ πιάστρω. ἤνθ' ἄλλοι μὲν πάντες ἀπέφθεγον ἐσθλοὶ ἐπηρέας, τὸν δ' ἀρα δέμος ἀνέμος τε φέραν καὶ κύμα πέλασεν.

35 τὸν μὲν ἐγώ φίλεστε τε καὶ ἐτέρευεν, ἦδε ἐφαινον θησεῖς ἀθανάτον καὶ ἀγάρατον ἡμας πάντα. ἀλλ' ἐπεὶ οὐκ ἔστι Αἰδος νόον αὐτοῦ συνοδοῦ ὁπλεθέντων ἄλλων θεῶν οὐδ' ἀλώσας, ἐρρέστω, εἴ μὲν κενόν ἐποτρίναν καὶ ἀνάγιε.

40 πάντων ἐπ' ἀφρόγειον πεπίσαν δέ μιν οὖ πη' ἐγώ γε. οὐρὸς γὰρ μοι πάρα νήθες ἐκφράσετοι καὶ ἐπηρέας, οὐκέν μιν πέμπον έπ' εὔρεα νότα ταλάσσης. αὐτὰρ οἱ πρόφοροι ὀποθῆσομαι; οὐδ' ἐπικεύσας, ἀμθ' ὡς μάλ' ἀσκηθης ἦν παραθὰ γατάν ἵπποις;"

45 τίν' δ' αὕτη προσεῖπε διάκτορος Ἀργιφόρην ὁμωτὸ χαίνν ἄποπτεμε, Αἰδος δ' ἐποτρίνες μηνιν.'

131. 143. Φοί. 132. Φίλσος Φοίνικης. 139. Φερρέω. 144. Φήν. 145. προσέ·βεινε.
proportionate the concession of 143—4 as a virtual consent, which it proved to be; cf. infra. 161—7. — ἔκπτωσις, ἐκπολείματος (mar.), means the overnight, visitation or punishment of men by the gods; cf. θεῖον ὑπάρχον ἐπιζημένον, Theog. Gnom. 732, 1144.

153—5. νῦμῳ, the reading νῦμῳ, which would make νῦτος the subj. of ἑνῶσαι, seems rather the feeler even if we take νῦτος as "not yet": if as "no longer" it seems to imply what is not the fact, that it once had pleased her. Whereas it seems natural that Odys., when newly rescued should have found content at first, which was afterwards exchanged for pining home-sickness, — οἷς ἐξέλειμοι ἔδρα, cf. Soph. Trach. 198 οὗ δὲ ἐκὼν ἔκειν δὲ. 156. ἑν, Aristarchus preferred ἐν, on what grounds there is no evidence to show; and it seems hardly worth while to alter the received text in the absence of evidence. Ni. prefers ἐν, comparing ἐν λάμψισι Θ. 441, and as regards euphony he is right. We may cf., however, 2. 614, ὅπ' ἔν ποι ἔν πείρας, ἐν ὑπάρχω, a rejected (ἀποτυπώμενον) line, yet doubtless of a period when the Homeric spirit was alive and procreative, and Hy. XIX. 10, πέτρας ἐν ἰδιατάσει. — θανάτου, as πέτρα is a single mass of rock, so should ἔλαχι mean some single object, and in H. it seems to mean a slope of beach down to the sea; see especially the epithet βεθετὶς, and the position assigned to it as between ἐκεῖνος (mar.) see also Buttm. Lexisi. 59 (1).

157. The line is here retained, since the structure admits it with perfect ease: two participial clauses left asynchronous are not uncommon; see on 83 sup. 160—70. Observe that she makes no mention of the mandate of Zeus by Hermes, and her words in 188 foll. would lead Odys. to ascribe his departure entirely to her own kindly feelings; she seeks, however in 206 foll., to deter him by mention of unknown perils. These few touches pourtray her as a being of plausible but selfish wiles; cf. α. 56—7, and see note on 119 sup. In accordance with this the reply of Odys. 173—9 seems to show that he had learned to distrust her.

160—1. πάρμασε, this expressive epithet, especially with its emphatic
ἀλλ’ ἄγε δούραταν μακρὰ ταμὸν ἀμύδιον χαλκῷ
έφορεν ἐπὶ σχεδὸν ἀταρ ἱκανὸν πέξαι ἐπί αὐθὴς
ὑψοῦ, ὡς σε φέρωσιν ἐπὶ ἥροοθεία πόντου.

65 αὐτὰρ ἐγὼ στέψον καὶ ὕσσω καὶ οἴνον ἐφύρων
ἐνθήσας μενουκέ"; ἢ κέν τοι λιμὸν ἑρύκοι,
εἰμι καὶ ἠμισόν, πέμφαν δέ τοῦ οἴνου ὑπόσχον,
ὡς κε μᾶλ’ ἀκτήσῃ σὴν πατρίδα γαταν ἤκην,
ἀ’ γε Θεοῦ γ’ ἑδέσαι τοῦ οἴνου οὐρίν ἐχουσιν,
70 οὐ μεν φέροικ εἰς νοθήκα τε κρήναι τ’ επ’


164. ἥρας-ειδεία. 165. ἰδίνοι. 166. μενοφεινέ. 167. οἰομένη εἴμι.θέασο. 171. σέσις εἰς. 175. ἐκθέασθή.


addition πάντων περὶ φωτὸν is be-
stowed by H. solely on Odys. προ-
φορασσ’; "in earnest"; a solitary epic
form of which a masc. form προ-
φοραθα may be supposed. It is applied
also to Athené and Circe (mar.) for
the termination cf. ἄγαςα θάλασσα
Περσέφονας. φωτό contains the root.

163—4. σχεδὴν, see App. F. 1. (2)
(4) for this and its details. ἡφαῖν,
indicates the height of the vessel in its
vertical section, the ἱκαν (see App.
F. 1. (3) indicating the highest point.

168. ἵππατε, ὡς ἔστω final after a pres.
or fut. prefers the subj., as in A. 32,
Π. 84 (in which last, however, Eustath.
read ἐποίησο για προκόπε, ἄρακ), unless
the clause appears put hypothetically,
as in β. 52—4, where Icarius would ἔπνο-
σισκε ὑπέθεται in case the suitors went
to him; so in ψ. 135 ὡς ἔστω τοὺς φιάλης,
"that one might (if he heard it) say";
and so even more plainly in ψ. 163—

5 with ὡς ἔστω, where we have in 163
the hypothesis expressed. The var. lect.
ὡς ἔστω would imply a degree of doubt
unsuited to the passage; see App. A.
9 (19) and note 9. 169. τοι ... ἔχουσιν. Ni. says this phrase occurs in Odys. 14 times, in II.
only twice. It has remarkable force as
used by Calypso, who belongs to the
more earthly order of divinities, and
admits the Olympian gods as her
superiors, although contrasting herself
(211 foll.) as superior to Penel.

173—4. ἄλλο τι ... τοῖς με, "thou
art plotting something else in this", a
form of phrase rare in H.; see mar.
for one instance of it. — κέλευς,
scanned in synizesis. λατρεύ να, see
App. B (3).

176. In εἰκοσιοι and ἀγαλλίμα-
ναι, also used of birds, horses etc.
(mar.), there seems a reminiscence of
the image ὕλος ἑκατοι as applied to
ships in δ. 708.
181. έπος. 182. θείδης. 184. ισώς.


In Hy. Ap. Del. 84—6 this form of oath recurs verbatim, where cf. 79 with 178 μύ. The great powers of nature are viewed as above the individual god; see Nögelab. (V. § 24b) who remarks that Zeus in his nod (A. 324—6) as it were swears by himself, and that in his oath to Herē (T. 108, 113) nothing sworn by is named. See Hes. Theog. 793 foll. for the penalty, if a god swore falsely. In the oath of Hector to Dolon and in that of Herē to Zeus (mar.) the statement sworn to is introduced by μύ with indic. (μύ επο- χήσησαι, μύ πημαίνεις), but where Agam. swears on his reconciliation to Achilles μύ with inúν, as here, is found. The oath of Herē to Hypnus, being affirmative, contains μέν with inúν. (mar.). As regards the Styx, see App. D. 14.

182. αποφ., this in H. means "useless, bootless" (mar.). Doedelr. (1997) probably enough connects it with ἀπώ-

φικαν ἀποφάσα, but his taking καλ as καλ περ is clearly wrong. The sense is "a sly rogue thou art, master of no bootless arts." The tone is that of playful banter.

183. οἶνον ὃ ... ἀγοράσασι, this is a mere expansion of ὃ ἀγοράσασιν of δ. 611, and stands in similar connexion with the phrase next before it.

188. ἄλλα κ. τ. 1., "but I think and will contrive for you, just such a plan as I would wish to frame for myself etc." Observe that the pres. φάβα

μαι is used by H. always of mental action, the aor. sometimes of recognizing at sight (mar.), and in α. 273. Σ. 335 the aor. πέρασαν means "declare, tell." οὔτε, "whenever", the optat. following is, Ni. remarks, rare in H., frequent in Ody. It marks possible recurrence without definite time.

194. θεος, generically, as contrasted with ἀνήρ, so in 459 inf. and A. 516.
15 καὶ δ' δὲ μὲν ἔνθα καθεξῆ ἐπὶ θρόνου ἔνθεν ἀνέστη Ἐρμεῖας, νυφὴ δ' ἐνθεὶ, πάρα πάσαν ἐδώδην, ἔθενοι καὶ πίνειοι, οἷα δ' ἐθεοὶ ἀνάθημα ἐδοσιν· αὐτὴ δ' ἐντὸς ἤκουσεν Ὀδυσσέας θεὸν,
τῇ δὲ παρ' ἀμβροσίᾳ δομαι καὶ νεκταρ ἔδωκαν. ἢ οὐ δ' ἐπ' οὐκαθ' ἐξοικείντο περικτεῖναν ἐχθραὶ θαλλόν.
αὐτὰρ ἐπεὶ τάρπακαν ἐδητύοι ἢδε ποτῆρος,
καὶ ἠδὲ νῦν ἔχει Καλυψός ὑπάρχει θεᾶν.
"διογενῆς Λαερτίαδι, πολιμνῆρας Ὀδυσσέας,
οὕτω δ' ὁμολόγως φίλης ἡ παρθένες γαῖαν
25 αὐτίκα νῦν ἔθελες ἱερὰς; οὐ δὲ χαίρε καὶ ἔμπυς,
εἶ γε μὲν εἰδείας' σοι φροσών, ὥσις τοι ἀλάτ
κηδὲ ἀνακλῆσαι, πρὶν παρ' παρθένες γαῖαν ἱεράς,
ἐνθάδε κ' αὖθις μένον παρ' ἐμοὶ τὸν ὅμηρον
ἀκατάστατός τ' ἐντάξει, ἰμερόμενον πέρ ἰδέσθαι
τῷ σὴν ἄλοχον, τῇ αὖθι ἐξέλειν ἤμοιο πάνω.
οὐ μὴν τὴν' κεῖσθαι τῷ χερεῖον ἐνχόμει εἰναι,
οὔπω δέμας, οὐδὲ φυθήν, ἐπεὶ οὐ ποιεῖν ὁμοίως

204. Φοινίκα. 206. Εἰς τὸν Φειδέα. 209. Φειδέας οἱ οἱ περικείμεναι. 211. Φειδέας.


196. 'Ερμ., in m. 389—90 we have a mention of some other conversation, both between Hermes and Calypso and between her and Odys., than is here recorded; see the passage. There is nothing to show that Odys. knew at this time of Hermes' visit.
197—9. οἷα agrees with ἐδώδην taken collectively; see also note on 136 sup. We may observe that she waits on Odys.; but the attendant nymphs (δοραί) on her. The whole action may be compared with that of Circe (x. 348—73), where the nymphs perform subordinate ministrations only, the goddess herself attending to his bath and food. The personal graces of heroic hospitality are uniformly preserved. For ἀμφιβοσίαν see on δ. 444—50.
202. τοῖς is used where one speaks to an individual; see mar.

208. ἐνθάδε κ' αὖθις, cf. for the double adverbs of place ἐνθα, αὖθις, the sense being both there and here much the same as that of ἐνθάδε, which in H. only occurs in 1. 601.
210—2. Ἀλοχον, the mention of her shows a touch of feminine jealousy. The Schol. remarks that Calypso urges her personal charms only, omitting the ἐργα often coupled with them in praises of women; and that Odys., admitting this personal superiority, hints by the epithet περίφρον (216) his wife's mental advantages. In such gifts — it is worth observing, as illustrating Homer's conception of deity — a mortal might be even superior; so that such language, for instance, as that of Polyxena in Eur. Hep. 356 ἐν θείοις πλὴν τοις καθανασὶ ἄνθρωποι, which sounds
Θητής ἄθανάτης, δέμας ἐν καὶ εἴδος ἐρήμενον.

τὴν δ' ἀπανεμώμονος προσέρχεται πολυσύνες Ὀδυσσεύς
"πόντα β' θεά, μή μοι τόδε καθο'-οτ' οἶδα καὶ αὐτός
τοῖς μάλ', οὖνεπ' σεπερίφορον Πηνελόπια
εἴδος ἀκιδοτέρον' μέγεθος τ' εἰσάντα ἱδέσσανεν
η μὲν γὰρ βρότους ἐστιν, σὺ δ' ἄθανατος καὶ ἄγραφος.
ἀλλὰ καὶ ὦς θεόλε καὶ κολάομαι ἡμαται πάντα
οἰκαδέν' τ' ἑλθέμεναι καὶ νόστιμων ἡμαρ ἱδέαν.

2: εἰ 1 δ' αὐ τ' εἰς ἡμᾶς θεῶν ἐνὶ οὐνοίκ' πόντων,
τηλοραμαι, ἐν στήθεσιν ἔχουν τ' αλαπενεκτέα θυμον'
ἡδονα γάρ μάλα μ' ἄλλαν ἔπαθον καὶ ἄλλαν' ἐμφανίσα
τ' ἑλθέτοι καὶ πολέμιο μετά καὶ τόδε τοιαὶ γενέσθων.'

ὡς ἐπαι', ἡλίος δ' ἅρ' ἐθν', καὶ ἑλν' κνήερας ἡλίαν. 2
ἐλθόντες δ' ἔρα τὸ γε μνήμα σπέρις γλαφυροῦ
τερπέοντας φιλότητι, παρ' ἀλλήλους μένοντες.

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to us hyperbolical, according to this standard was not necessarily so.

215—6. Πόντα, Θ., Ni remarks, on Wolf's reading Πόντα Θ., that there is no other instance in H. of Θεά being a monosyllable, and only one of Θεόλ (Ἀ., 18), and that πόντα elsewhere occurs always in the 5th foot. Πόντα is always, as it would be here, vocat., but in Hy. Ceres 118 πόντα Θεασάν occurs as nom. Also Hes. Theog. 11, 926 has the accus. πόντιοι. — μέθο... σοφείον; cf. Eurip. Med. 157 κείνη τοῦ ἡ μη... σοφείον. — μαλά goes with πάντα, "all — quite"... περιφρονων., see on 210—2 sup.

217. ἀκανθον., the Schol. says some interpret this ἀκανθον., some εἰσαλθον., "more ordinary"; the latter is preferred here by Apollon. Lex. p. 98 ed. Par. 1773. In a. 130 the sequel seems to explain it as "helpless"; perhaps akin to ἀκιδοτέρον, 515, which is from χύνεις or χύνεις "strength" l. 393., εἰςάντα, if Aristarchus' reading εἰς ἄντα be taken εἰς is in tmesis with the verb.

221. εἰ... δαίσις, for subjunctive, with εἰ see on a. 168; the optat. after what Calypso had said, would intimate too much uncertainty. Her mention of the σκέδη and his own previous experience easily lead Odys. to think of shipwreck as the form of κηδεία to which her words point in 207 sup.

222. Ern. cites Hor. Sat. II. v. 20 Forticm hoc animum tolerare juvabo, ut quondam majora tuli.

225—8. The close of the seventh and dawn of the eighth day here takes place.

227. τερπέοντας... μένοντες most editors have recently adopted with Bek. the pl. where a particip. dual would end the line with a short vowel. Yet Bek. himself says that Aristarchus, Zenod,
and Aristoph. preferred the dual; see note on δ. 33. Here, however, there is no doubt that ἐλθοῦς is the true reading in 226, which seems almost to require μήνοντες in 227. The intermixture of dual and pl. forms in the same clause is common enough; e.g. τοι τοῦ ἐσταντίου κ. τ. τι ἐκντο τω κ. 153—4.

228. See on β. 1.

230. ἐφύσαναι, the unsullied freshness of the wool or other material is meant, elsewhere it is epithet of the nymphs' grotto; see on β. 11, latter part.

231—2. ζωήν, Löwe remarks on ἴδιον being the woman's, ἴδιον the man's—καλύπτων, "veil," distinct from the κρηθέντων or "head-fillet"; see on α. 334, also Exchyl. Suppl. 114 Σέλωνις καλύπτων and Foley ad loc., who cites His. Theop. 575, ἐκαμάτεντο. The elaborate toilet, as in the parallel case of Cercè (x. 524—5), denotes a solemn farewell.

234. δοξέω, join in παλ., "gave into his hands"; άρμενον (2 aor. mid. part. syncope, not adj.) "fastened" or "joined"; it seems used of πέλαγος the axe-head, as the correlative of εν ἐγκυρός (inf. 236), of the handle. — ἐν καλάμῳ occurs in E. 558, Φ. 469 with a verb of fighting, in the sense of "hand to hand," but more commonly bears its present meaning.

237. σκέπασμα, on the vowel short before it see Spitzner de vers. her. p. 99, 105, and note on α. 246. In κατέχος for σκέπτο and ἐπικάτδος for σκέπασμα we trace a similar evanescence of ε before κ, cf. our "emerald" from σμαραγδός, also our words "splash, splash," "smoulder, smoulder," "sneezee, sneezee."
243. Ροι Ἐσόγων. 244. Φέλεσις. 250. Φειδώς.

247. τέχνης ῥ' Barnes. Ern. Cl. ed. OX., τέχνης ῥ' Wolf. et recentt., τέ-
χνης δ' Eustath. 248. ἀροματικὴν Bek. Fa. secuti Scholl. H. P., ἀροματι-

244. πάντα, "in all", for this use of the adj. see mar., and cf. Herod. I.
165 ἱδίως πάντα εἰκοσι καὶ ἔκατον ἱκάνα. Jelf. Gr. Gr. 454 Obs. 1. seems
to think the article τὰ would be regularly
required; but this is not so, as πάντα is a further
predication.

245. στέθεις, the line of the plummet, the plummet itself being
called σαφῆς. B. 765; when used, it was rubbed
together. οὐκομενη (ὑπομε-
μιλτωμένη Schol.) to leave its mark
or timber.

247-8. ἀροματὴν, "fitted"; the actual
fastening comes in 248. With
ἀροματικὴν cf. Ἐσχυλ. Suppl. 440, 846
Dindorf, γεγομένων σαφῆς, γομφο-
δέτας ἔν δολ. For the process here see App. F. 1. (4). — τὴν γε, i. e. σχε-
δινά, — ἀφετέρων, "knocked (together)", i. e. with the hammer; so it
is used of fastening bolts in Ἐσχυλ.
Prom. 58 ὅσα σι σάλλων, σφύγω. The reading
ἀφησιν may have arisen from
361 inf. ἐν ἀρομ. ἄρησι: but this perf.
form is not transitive in Ἰ., the sor.
ἀροματὴν is both trans. and intram.
see on 777 σφύγω. The perf. also short-
tens the -η- into -έ- in particip. ἀρο-
ματικῆς (cf. τεθαλωτες), but the aor.
never lengthens it.

249-51. ἄσασιν τις τ', i. e. ἄσασι
τις τις; see mar. τοποφόρον, the primary
notion is that of circular
motion; see mar. and cf. Lat. torqua
"lathes". So Eurip. Ἀρετή 1006
—ἡ κυλιόμενον δ' ὀλίγον ἡ χαρ-
τὸς τοιοῦτος, τὸ χρύσωμος περι-
φοράς, ἐκεῖν δρῦμον: here the ronder
form of the φρόνης or νοῦς συγγε-
γυλά, as contrasted with the galley,
seems implied. Ν. says the verb is
here subj. shortened epic, but we have
in a subjoined clause of a simile, X.
27 ὅς (ὁμοῦ) δὲ τ' ὀπάσας εἶναι, a
verb clearly indic. and probably fut.,
and in L. 223—3 ὁ δ' ὅς introduces
the main clause of a simile by indic., ἄφ
δ' ὅς... γὰρ θαλασσὸς ὅραλην,
where the image is continued by
the fut. and pres. ind. κατάστηκαται and βδο-
μεν, cf. also N. 795—6; thus the
ind. may clearly stand here. οἰκεῖος,
contrast the expression ὅσις μαρά
for a war-galley in the historians.
τοποφόρον ἦν, "in such proportions".
251 foll. on the various parts of
the vessel down to 257 see App. F. 1 (3)
(4) (5) (7) (9) (14) also for ἐκάνει see on
DAY VIII—XII.

264. Είματα ἀμφίβεσσα. 265. Φοί Φοινίκαι. 266. Φοί μενοβέσσα.

257. οἰονύσονων Βτ. 257. πολλῇ ... ἔλη MS. G. C. et Schol. V. 259. ποιη-

σεόντας Harl. 252. τεταγμόν contra metrum Harl. 264. εἰματα δ' Harl. 271. Φοί.

263. τεταγμόν, i.e. of his work = eleventh of the poem's action, since the first of these four days was itself the eighth; on 235—8 sup.; thus πέμπτος is the twelfth. Obs. in πέμ-

πτος πέμπτος a play of words.

264. A πρωθύτερον; the bathing would come first.

266. μέγαν, a Schol. gives the proportion as threefold. In 2. 209 twen-
thyfold is given for mixing — an evident exaggeration. θα, see on 2. 280.

266—9. ἄπειρον, see on 2. 457. — λειαρ Bản is also epithet of blood and

of water; and ἄπειρον λι. λι. form a joint epithet of sleep (mar.). On γνω-

θόνυν χ. χ. l. see App. F. 1 (9) note εν (end).

271. Ni. compares Ἑσχ. Sept. c. Th. 190 ἀργυρίων πανδηλίων, Lycopt. 386 ἀργυ-

ρίων τέχνην. The same notion is involved in Palinurus' struggle to

resist Somnus Virgin. Ἑν. V. 347 foll. 371 foll. The Hesiodic calendar is

marked by the Pleiades, Arcturus, Hyades. Orion, Sirius, Opp. 381—5, 561, 570, 382 cf. Scut. 1 ran. 397, also Virg. Georg. 1. 146, Ἑν. III. 514—6. — Πλημα, the

derivation commonly given is πλεῖ̇ρον.

273. "Δρακόν ... ἐμαγεῖν, with the second name cf. the Latin Septimurio, and Orv. ex Ponto IV. x. 39 Proxima sunt nobis planissimae proximissima sidera. The name θύρας (ὑπατεύον) Varro de ling. Lat. VII. 74—5) points to the same fancy—the husbandman's notion; as that of the bear and Orion in connexion with it was the huntsman's. Mythology accounted for the Bear, as being the nymph Callisto, loved by Zeus, but by the jealousy of Heré transformed into a bear; Ovid represents Juno as imploring Tethys, ne puro tingatur in aquore pellex, Met. II. 530, accounting thus for the statement θύρας, which Virgil applies to both the Bears and by implication to the Serpent, perhaps, also Georg. I. 246, Catullus (ut supra) with a qualification (ultr), to Boötes. — ἐπιτελ. καλ. should be taken as a whole phrase, "they surname". Properly the "Wain" is the seven larger stars only. The "Bear" contains these with others of less magnitude.

274. οὖν οὖν, local gen., "upon himself", as indicating the locality where the motion takes place. ζηρετεται, "turns", as it were, to bay; cf. ζηρετεται of a hunted lion in a simile (mar.). There is, however, in this phrase a recognition of the conspicuous change in the attitude of the constellation manifest towards morning, as if "revolves upon his own pole" were meant. Όρολον, his attitude is described in 572—5 as hunting beasts κατ' ἐφοδεῖον λειμαχα. — δοκεῖνα, as a wild animal at bay, "awaiting" the huntsman's charge; so the hound θεοκράτον (λέων) δοκεῖν (mar.). Löwe cites Manil. I. 491. fol. Arcos et Orion adventus frontibus tant. In X. 26 foll. Orion has a dog, not named, but evidently id. q. Sirius; see above on 271 foll.
ΟΔΤΣΕΙΑΣ Ε. 275—282.

15 οὖν δ' ἄμμορος ἐστὶ λυτρῶν ὁ Χειανότος.

tὸν γὰρ δὴ μὲν ἁνάγκη Καλυπτό δία Θεάων

ποντοπορεύεσθαι β ἐπὶ ἀμφιθέρα ἐν χείρος ἔχοντα.

ἐπὶ δὲ καὶ δέκα μὲν πλέον ἡμᾶτα ποντοπορεύουσιν ἡ

οικωκαδεκάτη τ' ἐν ἔφανη ὄρεα εἰς ἑπέντεντα b

ŏς γαρ Ἐλείμυχος, ὅπι τ' ἀμμοστῶν πέλευ αὐτῷ

εἴσατο δ' ὡς ἐτε Ἰμνὸν ἐν ἑροειδῆ πόντῳ.

τὸν δ' ἐξ Ἀδιόκων ἁμών κροεον ἐνοπάξαν.

281. Ἐἰσατο ἑροειδῆ.


281. εἴσατο, "appeared!" or, keeping the sense of the pres. ἑλθατο, so 283 inf., whereas the fut. ἑλθατο otherwise follows the perf. ἐλθε in sense of "know". Another εἴσατο from εἴμι occurs in L. 138, N. 191. For ὡς ἐτε without a verb following cf. L. 462 Ἰμνὸς ἰδ σ' ὡς ἐτε ποργὸς ἐν κρατερῇ ναύμην and Pind. Isthm. VI. 1 ἔλαυντος ἄργον ἐτε συμποσίου (NI). Ἰμνὸν neut. and Ἰμνὸς fem. both occur, meaning a "hide", or the "buckler" or nursing tub, made of it (mar.). Now a buckler might certainly stand as the type of the islands in the Ionian sea, as delineated in Geil's Lyra. They rise with a mountain boss in the middle and flatten down round the edge. Scheëri is not certainly an island; but to regard it as such would assist the view of the isolation of the Phocaeanians (§ 8). A prominent cape or peninsula of it might at any rate have at a distance an insular appearance. The Scholiast's mention of the sense of νάρος or ναῦς being given to Ἰμνὸν by certain remote tribes is not worth attention; as neither is the reading ὡς Ἰμνὸν, "fisc", which they ascribe to Aristar. 282—4. Ἀδιόκων, see App. D. 1. Σολ., Lycia, or thereabouts, is the
region of the people Solymi in Z. 184, hence the Taurus might be here understood. A Schol. gives Σαλ. διδ γῆς Πισιδίας. Similarly in Virg. Æn. VII. 286 fol. Juno sights Αἰνεα' fleet on her return from Argos. έλεισον see on 281. μάλλον adds an indefinite vehemence to έρωταν. 285—6. κινήσας δὲ κ., this is formulaic, as expressing indignation; so with άκινος, where suppressed wrath and postponed vengeance is intended (mar.), as that of Odys. and Telem. against Antinous and Melanthius, μετέβουλ. this was in fact the case: the gods at the urgency of Pallas had outvoted him in his absence; his wrath being all the while before their eyes as irreconcilable with their resolve in the interests of Odys. 288—90. άλος, see on 113—4 sup. άδην, see on App. 6 (6). — κακοκόντως, here “suffering” or “woe”. 291—3. νεφέλας ... νεφέλεσθαι, if these are to be distinguished, in νεφέλα form predominates over matter, in νέφος matter over form: thus νεφέλα will be the single distinct cloud, νέφος the general cloud-mass. Thus the drama of Aristoph., in which the clouds have individuality, is entitled Νεφέλαι, but there 287—8 (Dind.) the Cloud-chorus says, άποσειαμέναι (Νεφέλαι) νέφος δρόμισαν άκακατίος έλθος, “having shaken off our immortal shape the humid cloud-mass.” The words are, however, as might be expected, not sharply distinguished, especially in metaphors; thus we have νέφος άγλινος in O. 668 and άγλινος νεφέλη in P. 591. The god, while supposed to have reached his element (F.α.). Cf. Virg. Æn. I. 85 foll., III. 196, V. 11 foll. 296—7. αἴθησις, the Scholl. interpret producing αἴθησις (clear sky) or αἴθός (chill), and so Αιππόλ. ἁρπ. Hom.; but the analogy of αἴθησις is, epiphany of the gods, rather points to an intransitive sense “born or produced in the αἴθησις”; cf. also πυρο- 

γενέται χάλινων “furnace-forged”,


Ad XIX.

Ode semi E. 398—313.

οιχήσας δ' ἔρα εἶπε πρὸς ὅν μεγαλήτορα θυμόν

α' ἔδρα δ' ἔδρας τί νῦν μοι μῆχισα γένηται; 1, 4

δειδώ μὴ δὴ πάντα θέα νημέρτεκε εἶπεν,

ἡ μ' ἔρατ' ἐν πόντῳ, πρῶτον παρὰ πάνω ἦσθαι,

ἀλλε' ἀνακλῆσεν' τα δὲ δὴ νῦν πάντα τελεῖται

οὐσι τούτω νερέσσει περιστέρεις οὐρανῶν' εὕρον

ζεῦς, ὑπάρχει δὲ πόντου, ἐπιαπέρχουσι' δ' ἔκλησι

τ' παντοῖον ἀνέμου. νῦν μ' μοι σώσ αἵτως ἀθρόος.

πρὸς μάκαρες α' Δαναὸι καὶ τέτοιες, οὐ τότε ὅλων

Τροίη ἐν εὐρέθη, χάριν Ἀτριόθδης φέροντες.

ἂν δὴ ἔ γω γ' ὕφελος Σαννείν καὶ πόρων ἐπιστεν.

ἣμας τοῦ ὅτε μοι πλεῖστον χαλκήσα ἔδοξα

Τρῶς ἐπεφυγαν περὶ Πελειών χαναντὶ.

τῶν ἑλακτὸν κτερέων καὶ μεν χλόες ἑγὼν Ἀχιλλ.

νῦν δὲ με λεγάλως οἶαντι ἀιματό ἐλοίναι.

ἂν εἴρα μὲν εἴποιν ἔλασεν μέγα κύμα κατ' ἄχρη.

298. Φειδ. ἵππον. 300. Φειδ. 312. Φειδ. αὐτόν. 313. Φειδ. αὐτόν.


Ath. Sept. c. Th. 207, Dindorf, and ὁ δίος γενέτας, Soph. Od. Tyr. 470

Dindorf, genius not genitor. In II., however, a class of adjectives are used both actively and passively; α κατ' ἄνωθεν, καταρρέσσει etc. With έπεται γρώτα τ. l. cf. Virg. Æn. I. 92. Aeneas salvator frigore membræ.

298. οἰχήσας, connected with αἵ-

Ἰσχιάλ. 207, 212. unter. Legl. 90.

299. μὴστά, "the furthest off"; hence the phrase means, "what will become of me at last?" Ni. cites Quid miserò mili denique restat? Virg. Æn. II. 70, γένηται, the subjunct expresses the uncertain future.

300. μὴ ... ἐπίθεν, on this indic. see App. A. 9 (s).

304—5. ζεῦς, Odys., being ignorant of Poseidon's agency, ascribes the cloud-gathering to Zeus as νημέρτεκεν — αἵτις ἀθρόος, see on a. 11.

306—10. With this soliloquy cf. that of Æneas in Virg. Æn. I. 94 fol. O terque quaterque beant etc.

309—12. ηματι, the fight over the corpse of Achilles lasted all the day (mar.). λεγόλαξ, "ignoble", cf. Æn. 61 λεγόλαξ τ' ὁδροῦθα καὶ αὖ δεθησάμενες ἀλαχίν: the sentiment is primarily that death by drowning excluded those sepulchral honours, so dearly prized by a Greek, mentioned in 311; cf. Æn. 584 and note, Heos. Opp. 687, δει-

vον δ' ἔστιν θανάτῳ μετὰ κύκλους, and Æneas' words to Palinurus Virg. Æn. V. 871. Tudus in ignota Palinara jacobis arend; but also implies an inglorious contrast with death in battle (306), the lot most worthy of the hero, cf. indigna morte perpetum. Virg. Æn. VI. 163.

313—4. κατ' ἄχρης, often said of a city destroyed, captured etc. (mar.) Ni. cites Virg. Æn. I. 114 ingenus a verbo pontius and Soph. Æd. Col. 1242—4. Dindorf, ός καὶ τόνδε κατάκρας δεινα κυματογεῖς άταὶ καλόννασι.
ο ἀετὸς δεμοσίουν, περὶ δὲ σχεδίας ἐπελειθεῖν. τῇ λέξι δ' ἀπὸ σχεδίας αὐτὸς πέπει, πηθάλιον δὲ ἐν χείρι, προσπέχει μέσον δὲ οἱ οἱ λατον τεκνέων δεινὴ μισογομένων ἀνέμων ἐλθοῦσα θύελλα, τηλευτᾷ δὲ σπείρων καὶ ἐκπλήθει ἐμπέσει κὼντα. τοῦ δ' ἀπ' ὑπόβορον χα θήκε πολὺν χρόνον, οὐδ' ἐδυνατὴ (πλήρως)

πληθυσμόν ἀνασκέδαιμον μεγάλου ἀπὸ κύματος ὅρμης: εἰμια τά γὰρ ὑπὸ βάρυντος, τά οί πόροι διὰ Καλυψί. οὐδὲ δὲ θὴ γ' ἀνέθε, στόμϊος δ' ἐξέπτυσεν ἀλλήν, πιθηκόν, ἦς οἱ πολλ' ἀπὸ κρατοῦσα λαμάρχεν. ἀλλ' οὖν οὐς σχεδήσες ἐπελήθετο, ταυρόμενός περ, ἀλλὰ μεθορμηθεῖσα ἐνι κύμασιν ἠλλίβετ' αὐτῆς, ἐν μέσῃ δὲ κάθεσθε τέλος ἑπανατόν ἀλλεσυν. τὸν δ' ἔφορε τιμία κύμα κατὰ δύον ἐνύτηκ' καὶ ἐήθη. ὡς δ' ὅτι ὁποφανὸς Βορέας φορέσκει ἀκανθάς

316. Ἱππανή. 321. Εἰμιατα. 323. Φοι.


αἰὲν χαορεῖ, όπου κατ' ἀφαράν should perhaps be read. Distinguish from this καταφοράν (κατ' απαρόν, but κατ' ἀφαράν ap. Bek.) Π. 548. With ἐπεστικα, perf. pass. part. proparox. cf. ἀλαχήνου ἀκατήμονον ἀλητιμένου ἐξελημένου. 318–9. σπείρον ... ἐπικρ., see App. P. 1 (β), σπείρον means elsewhere "shroud" or (pl.) "wraps," ὑπόβουρα, Buttm. Lexi. 36 (9) prefers to view this as metaplastic acc. for nom. ὑπόβουρος, but adds, "ὑποβρυσία was more in use in the Hymns, Herod, and elsewhere": see Hy. XXXIII. 12 ἄνεμος τε... καὶ κύμα... θύκαν... ὑποβρύχιν, cf. ὑποβρύχιον Herod, I. 189, who also in VII. 150 ὑποβρύχια of Thebes in flooded by the Peneus. The subj. of θύκε is ὡκελλα in 317. 321–5. εἰμιατα, see on 136 sup. Ernesti cites Virg. Aen. V. 178 fol., where the description is strongly adapted to Menestheus thrown overboard, rising drenched, and rejecting the salt water he had swallowed — one of the few touches of humour admitted in the Αἰνειδ. μεθορμηθεῖσα, "rushling after" — meta as in μετέχουσα ἵ. 83. 328. ὁποφανὸς θ., the epithet is forcible. In X. 27 the Dog-star rises ὑπὸν, in Φ. 346 the ὁποφανὸς δρ. dries a newly watered plot of ground, and thus the hot season when irrigation was needed, as opposed to the rainy, seems pointed at: so the θέρος τεβαλεύει τ' ὑπαρχέ, ἰ. 192, cf. ξ. 384, shows by old Laertes' then sleeping out of doors that the late summer (ἡ ὑπαρχέ ὑφή), when the grapes ripen, is meant; cf. Soph. Тρικ. 703, Dindorf, γιακής ὁποφάς ὡς πόνος ποτόν ξυδέντος εἶν τῆς Βακχάς ἀπ' ἀμφίλοι. So in μ. 76 ἀθέρα "clear weather" may then be expected. Then the "thorns" would of course be dry, and may be supposed then cut for winter fuel. Thus our word "autum-
ἀν πεδίου, πυκνιαὶ δὲ πρὸς ἀκριβῶς ἐχονταί,
330 ὅς τινὶ ἀν πέλαγος ἀνέμοι φέρον ἐνθα 
ἀλλοτε μὲν τε Νότος Βορέη προβάλεσθε φέρεσθαι,
ἀλλοτε δ' αὖ' Εὔβοια Σεφὺρφι εἰςαμε δίακινιν.
tos δὲ Κάδμου Θυγατέρα καλλίστηρος Ἰνω
Δευκόλει, ἡ πρὶν μὲν ἐνη ὧρα τοῦ δευτέρου ἀνθίσσεσα;
335 νῦν δ' ἀλὸς ἐν πελάγεσι καθι' εξέμμορο τιμῆς.
ἡ ρ' οὖν τίνος ἐλέσσεν ἄλωμενον, ἄλψε' ἐχοντα,
[ἀλθείας δ' εἰςναίκα ποτῆ ἀνεκύπτατο λίμνης;) ]

331. Φελλασκε. 333. Σίδεν. 337. Ἑλικυθια.


... would convey an incorrect notion. However in Π. 385 ἤματ' ὁ ποιητὴς means the rainy season, and in Hes. Opp. 674—5 the navigator is hidden, in the same sense, μὴ δὲ μένει ἄξιον τε νέον καὶ ὀπαριστὸν ὅμισυ καὶ χειμωνίᾳ ἐπίστευ νοί τε διακεχαρέθα; which proves that the transitional point of the weather is intended, where the dry season breaks up in rain; also shown by τίνας "early" in Ἀθην. Fratm. 341 τ Dind., τίνας δ' ὀπαριστος ἡπι' ἀν ξανθεῖ στάχυς.

332—9. φοιήσιν ... ἐχονταί, for the mixture of moods see App. A. 9 (3), where some similar examples are explained: the subjectivity of the whole image is here given by the subjunct., but when the assumption has been made, the "thorns' clinging together" is marked as an objective fact by the indic. 

330—2. ἄμ. πέλαγος, see App. B (3). Observe the force here of the frequentative form of the aor. in -σαν. The pairs of names of winds imply the chopping and shifting of the gale's direction.

333—79. Ἰν. emerges from the sea, and bids Odys. abandon his raft, strip and swim for it; giving him also a magic scarf to ensure his rescue, which, after using, he is carefully to return. He gives a qualified acceptance at first to her words, till his raft parts asunder, when he has recourse to the scarf. Poseidon perceives him, and dooms him yet to suffering, till he reach the Phaeacians' land.

333. Κάδμου ... Ἰνω ... ἀνεῖκνα. ... αὐτής, see App. C. 8 (1) (2). The name Κάδμου is perhaps based on a Phoenician word representing the Heb. יַבָּד, "the East". The son of Ἰν. was Πάλαμον, otherwise Μελικέρας, a name based apparently on the Tyrian Μελκ, and seeming to show that these sea-gods were of Phoenician origin; cf. Eurip. Iphig. Taur. 270—1 Diudorof.

335. ἀλ. ἐν πελάγει, see App. B (1) (3). On some expansion of the idea of this line Milton has founded his beautiful legend of Sabrina, Comus. 827 fol.

336. ἐλαίσσειν, Löwe cites Ov. Ibis 275 Solertiique viro, lacera quem fructa tenientem, Membr a ratis, Sepel e mis erata servor. Somolé was also daughter of Cadmus.

337. External evidence inclines against this verse. The "doubts" of Aristarchus (Scholl.) are perhaps due to the felicity of the insertion, if such it be. Ἰν. was before (335) spoken of as ἄλογ ἐν πελάγεις, and the line forms an apt link between that statement as to her abode and the otherwise startling abruptness of ἠς δ' ἐν x. τ. λ. in 338. If εἰς ἐκαί meant "taking the form", this would, on compar-
having 353 inf., be against its genuineness; since to mention the figure of transformation both at the appearance and disappearance of a deity is not usual with H., and even so 548 is probably an addition, although there is properly speaking no disappearance of Pallas there. But ἐκκαίρια may better mean to describe her movement, not her form; cf. λάφα δεμεῖται ξομαί (of Hermes) in 51, χρώματα ἐκεῖνοι μ. 418, τρόφιμός πελεκαίων ἦπια ὅμοιοι, E. 775; and thus the objection disappears, and we have a verse exactly in Homer's manner (mar.). This view of ἐκκαίρια probably suggested the reading πάντα, which would correspond with ἦπια just cited. Aristar. read ἐνδυσάματο, grounding it probably on 137, ν. 53, but the passages adduced for ἐνδυσάματο (mar.) offer a closer parallel. The objection to Λευκής is easily answered by γ. 1, see mar. and note there. Still it is rare in the sense of "sea" and an imitator would almost certainly have said πῶντον, πάντον or κύμα (A. 496); πῶντον occurs indeed in 352. It thus becomes an argument in favour of the verse, but hardly inclines its balance in its favour. ἀλονία, "cormorant", Lat. mergens; cf. Aristot. de Anim. Hist. I. i. 6, VII. iii. 7. Dunbar Lex. App. cf. the verb ἀλονία used, especially as compounded, by Pindar, of rapid glancing motion, as in Ol. VII. 95, XI. (X) 73. Pyth. I. 87, IV. 83. 338. πολυδέσμου, see App. F. 1 (4). 339. κάμμορα, see on 160—1. 342—5. ἀντινόσεα. cf. Hec. stunned and senseless, κατά τινα σον, (mar.) in the physical sense, = animo acscient, here desipere. ρώστον γαίης, "arrival at the land"; cf. γελείς τηλον νόστον Αργαίδος (mar.) and Eurip. Iph. Taur. 1066 Dindorf, γῆς πατρίδος νόστος. 346. ἤθελεν, Buttm. Lexiv. 99 (2) takes this from the verb root τα- of which the existing pres. form is ταϊνω or τα-νω. Thus τα-ω would give impe-
350 ἀπόλλων ἦς ἥπερ, αὐτὸς δ’ ἀπονοσφόρο χρασέασθαι.”

Octavia, does not view it as a pron., citing Sophron. We may compare ἀπαντησιων κατακτεῖν, βασίλεια βιών: perhaps an adj. τάσις τῆς also existed, hence τάσις and τῆς with its compounds; so τίγγος γ. 316, and τῆς = μέγας, πολύς (Hesych.). The object of τῆς is always supposed held out to the person addressed; here the κροήδεμον, which she was probably wearing, and unbound from her head as she spoke.

349—50. Χειρόσθενς κ. τ. λ., of Virg. Æn. VI. 360 Frenantique uncis manibus capita aspera montis. ἀπόλλων ἦς πρὶς, “a long way out from shore,” as suiting a goddess who dwelt ἐλώς ἐν πελάγεσιν. Cf. Tennyson’s Morte d’Arthur, “Take Excalibur, And fling him far into the middle mere”; there too the recipient is represented as “sitting in the deeps. Upon the hidden bases of the hills.” ἀπονοσφόρο τῷ, Odys, receives from Circe (mar.) a similar injunction regarding his sacrifice to the dead: cf. also Virg. Bucol. VIII. 101—2 v vineq. fluenta tranquise caput facit nec resperexeris. Similar in the principle of the Divine Command to Lot in Gen. XIX. 17, based on the feeling of reverential awe due to the working of superhuman power. No mention is made of Odysseus’ observance of the direction; see on 453—7 inf.

355—64. On this soliloquy as characteristic of Odys, see App. E. 1 (1) end, and (g).

357. ὅτε, causal with indica, assigns some present fact just happening, as the cause of what precedes. The reading ὅτε is just worth noticing; if adopted, it may be better to take ὅ as διό; see 8. 204—6 and note. Bek. apparently would make ὅ γιν in O. 468, a very similar passage, but reads ὅτε here.

361—4. ἄν μὲν ἔχειρ, for examples of ἄν and ἔχειρ thus combined see mar., where soi δ’ ἄν ἐγὼ ποιμέν καὶ ηὲ καὶ άντικ δ’ ἄρνος ισχίου shows that the ἄν is not in such passages due to the
presence of ὅποιος, ὅς or such relative word. — ἐπεκ ὁυ, not here in synneuseis as in δ. 352.

The mood is subordinate, as here, is very rare; it would be more consistent with usage if the ἔγραφον ἔγραφον clearly spoken of as merely the better one (or διεξόδους) of a chariot-team, as was Ἀθηνα on Ὁ. 409. It is true that Diomedes in the Dol neurica mounts the "horse" of Rhesus; but he does so δὲ ἀνάγλυφα (Schoell), for Rhesus' chariot was plainly not carried off, K. 513. cf. 498, 501, 504—8. In Hen. Scut. 286 riders are mentioned as forming part of a bridal procession, ὅποιος ἔγραφον ἔγραφον.

374—5. προβαίνει ἐκ, he "plunged headlong," abandoning the plank, which seems to have served only as a support whilst he stripped. In proof of this there is no more mention of the plank; but here and 399, 417, 439 inf. he is constantly spoken of as swimming. 

378. ὑπερεφ., nowhere used of a whole people save of the Phaeacians here (so 35 sup. τοῦ ἀγαθοῦ γεγονός, cf. note on β. 267 end), elsewhere
of kings and princes only, to whom διατεθείσας is a customary style of address; e. g. Menel., see δ. passim. In the same tone Alcinous boasts that the gods came in person to the feasts of the Phaeacians and met them by the way, ἐπεὶ σφισμὸν ἐγινόμεν εἰμέν, ὡς περὶ Κυκλοπῆς τῷ α. τ. λ., η. 205—6. Further, the Phaeacians "in a measure represent the θεὸς φεία ζώοντες. We must not look too rigidly in them for notes of the divine character, but rather for the abundance, opulence, ease and refinement of the divine condition." Gladst. II. p. 320.

379. οὐδέν' ὦς, "not even so", i. e. when you reach the Phaeacians. — κυκλόμμα, this verb is nowhere else found with gen., and Bek. gives a reading κακότης; still, μέφρομαι and similar verbs have a gen. commonly enough to justify this: render, "will think too lightly of your suffering", wh. is borne out by Odyssey's own words concerning his hardships in Θ. 182—3, 231—2, cf. 138—9. Pind. Isthm. III. 68 has ὅντας ἤδειν, "of small account to see to". (Milton).

380—464. On Poseidon's retiring Athenæ orders home the other winds, but rouses Boreas, before which Odys. drifts two days and nights, and on the third day (thirty first of the poem's action) nears the Phaeacian coast, where, after much peril from its cliffs and crags, and self-debate how to avoid them, he lands exhausted at a river's mouth; the river-god, whom he suppliantly invokes, checking the rush of his waves to allow of an easier landing. He then lets go the magic scarf, and kisses the earth as safe at last.

381. Ἀθηνᾶς, the town so named in Achaia on the G. of Corinth is, from the mention of Helicon in connexion with it, the one probably meant in Hy. (to Poseidon) XXII. 3, and would best sit the situation here. Pliny also mentions (N. H. IV. 18) a rocky hummock so called between Chios and Teos, which ἀγεως μαρι μονήν dedi, but this is too obscure, and Pliny's authority for the name too late. Another ἀγεως on the W. coast of Euboea, nearly opposite Opus, is mentioned by the Scholl. as understood by some here, and seems clearly meant in Hy. Apol. Det. 32. The Αἰολικικικαὶ and Cilician towns so named are less suited for the site of the sea-god's palace.

388—9. παγᾶς, Curtius II. p. 98 recognizes a connexion with παγὰς, which
πλάζετο, πολλὰ δὲ οἱ κραδίδι προτίσσετ' α ὁλεθρον. 
αλλ' ὅτε δὴ τριτόν ἡμαρ ἐπιλόκαμος τέλεος Ἡδός, 39
καὶ τὸ τ' ἐπείτε άνεμος μὲν ἐπάναστο, ἦδὲ γαλήνην ἐπέλευθην νημείην, ὃ δ' ἀρα σχεδὸν ἐξεδέ μανήν,
δὲν' μάλα προϊδών, μεγάλον ὕπο κύματος ἀρείνης.
ὡς δ' ὅτε ἀν ἀσπάσιος βίοτος παῖδεσσα φανή 
πατρός, ὃς ἐνοῦ νοῦν κεῖται κρατέρι ἄλγες πάσχον, 31
δὴ ὅτι τρομήμενος, συγκρόμα δὲ ὃ ἔχοντι διάμων,
ἀσπάσιον δ' ἀρα τόν γε θεολ κατότητοι ἐλέναν,
ὡς μ' Ὕδωρη ἀσπαστόν ἐξίσοι γατα καλ ἥλιν,

Doedelr. 40, (cf. 44—5) also implies πα-
γός, "sturdy" is used (mar.) of horses;
cf. ἀνήρ παγός "a sturdy fellow", Ari-
stop.h. Resp. 288 Dindorf; so we have
the Πίγμασος ἔσσοι in Hes. Thesp. 281,
(cf. also πνευκαλλός in 1. 197) and
παγός, πνευκή "frost, ice". With κα-
μαρινο μή cf. for the sense τροφή κύμα
and καιματα τροφήν τα (mar.). So
the Scholl, explain πιγνή ἐς ευεργετή
καὶ εὐεργετή. For προτίσσετε see
note on α. 115, and cf. for another
shade of meaning β. 152 and note.
391—3. Aristarchus' reading ἦ δὲ
seems less suitable, as there is noth-
ing in the sense to require it, and ἄνε-
μος μὲν, with which it would then
 correspond, has not the δ' γαλήνη,
as explained by νημείη in 392, means "a lull of the wind" merely, for the
sea was still running high. It was not
yet the λευκή γαλήνη of x. 94, which
occurs first at 452 inf. within the ri-
ver's mouth. With ὅξι τ. λ. cf. the
phrases ἐν νόησι ὑπὸ σκοῦσε, ὅξι βο-
ικάς or λελίμως, and the like (mar.).
The Virgilian imitation, Ἐν. VI. 357,
Prospezi Italian summā sublimis ab ulla
omits the "sharp" look out of Odys.
here.
395. νοῦσῳ, the latter part of this
line sounds like a queer parody on 8.
13, where substituting ἂνοιγμα for νοῦσο,
it is applied to Philoctetes; cf. s. 449
with η. 147. Agents causing a νοῦσος
are Zeus, Apollo, and here δαίμον:
no human remedies seem to be con-
templated, but recovery, as here, al-
though unexpected (cf. ἐσπειράτα 408 inf.)
to be possible. In 1. 411—2 the Cy-
clopes tell Polyphemus, supposing his
affliction a νοῦσος λίμος, to pray to Po-
seidon for aid. Perhaps the ἐποιῇ,
used in 1. 457 for staunching hemor-
rhage, might be applied to a νοῦσος;
but we know nothing of the use of the
φάρμακα ἑσδιὰ of δ. 230 save the
solitary case of the νηκτηνίδας there;
and it seems heroic medicine
was confined to the treatment of hurts.
In φ. 383—6 the list of δημόσια μαχαί
puts the ἱππήν κακῶν (hurts) next to the
μένιν. The δημόσιν ταῦτα here is found
nobly expanded (1. 201) into νοῦσος
της δὲντι συγκρόμεν ἔμμελην ἐξίσοι 
φανῆν: see Wolf. Hom. med.
398. Ὅδωρη', Bek. contends for and
prints here Ὅδωρηι, alleging that after
a diphthong or vowel the elision of an-
other vowel is imperceptible to the ear.
On the same grounds he would
write (although he has not in his edi-
tion 1858 so printed it) μενονίσια for
μενονίσια in β. 248, and δημό 
ἐμον for δημο 
ἐμον in δ. 726, the latter fol-
lowing the analogy of γέκα and ἤδω 
(Homer. Βιλ. p. 41—3). This canon
involves a question of pronunciation
which it seems impossible in this mo-
day to settle.
ΟΔΤΣΕΙΑΣ Ε. 399—411.

403. ἔλευσις. 407 ὑπ. 289.

403. ὀφθαλῆι γὰρ Ηαρλ. et Schol., pro γὰρ Apoll. et Etymol. Mag. ἔδει δέ ηὐκατατε κατατομαί τοῦ προβλήτης· ἔλευσις, εὐχαρίστως λέγει καὶ τὸν ἔλευσιν διαρκείαν εἰς οὐδὲν ἐπιδέχεται, ἀλλ' ἐπιστολέον δή τις εἰς τὸν τῆς θαλάσσης, εἰς τὸν τῆς θάλασσης. οὕτως ὕπ. 290 ὑπ. 298.

404. νῷν ὡς τοῦ ἕλεκτρον, ἕλεκτρον, “receptacles for ships”, ἐπιστολέον δή τις εἰς τὸν τῆς θάλασσης. οὕτως ὑπ. 290 ὑπ. 298.

405. ἐπείκεια, “projecting bluffs” — the grander features of the coast, the σπ. πάγος, τὸ τῆς παρακρημνίας, τῶν πιο περιστερικών, τῶν πιο παραπολεμικῶν. 411—4. The description seems to imply a precipitous face of cliff running...
423. Φοίδα.


sheer into deep water, which broke it at bottom into sharp snags; or these might have been fallen fragments, scoured and fretted to fine points by the washing of the waves. They would thus lie ἐκκύρωσθεν, and be first presented to the swimmer.

415. μὴ, anticipates δεῖδα, which does not occur till 419 inf., the same anticipation occurs in 467 inf. as compared with 473. For the sequence of moods here see App. A. 9 (5).

417—8. παραγήγοραι may after εἰ δὲ δὲν be fut. indic., as shown by E. 212 εἰ δὲ δὲ οὐ στήτοι καὶ ἐσόφοραι ... παρόπλοι ἤμην, see also φ. 114, q. 82 (Jul. Werner de condit. enunc. ap. H. formis, p. 31).—ἡν πον ἐπὶ, “to try if I can find”. For ηῖνας see on 156 sup. With παράκλησις, “smitten obliquely”, cf. αὐτοκλήσις ἡν ἄκτω, Soph. Antig. 593 Dind., “smitten point blank”.

421—2. Ni. mentions suspicion as attaching to these lines as possibly interpolated, and says they overload the thought, and leave an impression of redundancy. Yet we may compare the dread of beasts of prey by land expressed in 473 inf. Nor is there any objection to the notion that Poseidon, as a last resource of baffled wrath, might send a monster. Αἰφιστή (is the watery element personified (cf. καλὸς άλοσθήνης ὑ. 404) queen of the life moving in its waves, and emphatically of the larger forms; she is therefore subservient to Poseidon: so in γ. 91 we have κύμασιν Αἰφιστής (Nügelsb. II. 8). So Hes. Theog. 240—3 she is daughter of Nereus and Doris and sister of Thetis. For θάλαμοι see on β. 134. —εἰς ἀλὸς. “from seaward”, he being now close to shore, so T. 148 κῆτος ἀπ' ηῖνας.

427. Ὄμης, the object of this verb is the action stated in λάβε (428); so in λ. 54—5 ἀγορηθὲς καλέσατο λάον Ἀμπλίντιος, τὸ γὰρ ἐπὶ φρ. Ὄμης where Ὄμης has for Ὄμης τὸ καλέσατοι λάον.
Illustrates the ἐπιφοροῦν of 437, the "reflux" him before he could reverse his (ἐπιφοροῦν) of resisting the prolandward rush of the wave, and him from his hold.


442. ἔστε ἔσθε συνεχόμενοι, ὑπερτάσσεις, τὰ τὰ ἔφευγαν ἡ "περικόνθες, ἐσ" παρεῖ, ἡς γαῖαν ὁμάςτος, ἤτοι ποῖοι ἡμών τε παραπληγής λιμῶν τε θαλάσσης.

443. οὔτε ὁ δὴ ποταμοῖο κατὰ στῶκα καλλιροῦν" εἰς νέαν, τῇ δὴ τῇ ἐλεύθερήν χώρος ἄριστον, λεπός πεπράσαν, καὶ ἐπὶ σχεδὸς ἡν ἀνέμων· ἐγὼ δὲ προφέροντα καὶ εὔθην δυνατὰ κατὰ θυμόν "χλόε, ἁναξ, ὅτις ἐσοι· πολὺλλιστον δὲ τὸ ἱκάνον, φεύγων ἐκ πόντου Ποσειδάνων ἐνιπκάς.

444. αἰδώτος μὲν τ' ἔστι καὶ αἰπανάιτοις θεοῖν ἀνδρῶν οὗ τὰς ἱκάνες ἀλλομενοι, ός καὶ ἔρα νῦν σὸν τε ὀφεί αὐτά ἱκάνον πολλαὶ μογήσας.
Odyssey E. 459-464

Hektor's son was Σκαμάνδρος. These tokens of τα of rivers, as also the tremendum styl by Styx (see on 179 sup.)-obably to be connected with genaturalism, as remnants of Pelagistic belief; cf. B. 751 et seq.; τα τα, see on 391 supra; ταν, "brought safely"; so mar. - 7. This picture of a weary seer, drooping and dragging his person. The hero to the lowest point of procris with which the poet carries him whole. The service of in supporting him may be understood; we only trace his fort and the river god's aid. Her own given 348-50 are perhaps conformed with in 459-60, as far as circumstances permit. Instead of casting it into the sea a long way from land he "lets it go into the river", apparently floating away. This tacitly adds a further touch to the image of utter devastation. 455-6. θάλασσα κ. η. λ., see App. B. 2. Εκπέμφοντο λαλανθός, cf. Penelope's condition, κείς κείς, ἄπαυσσος, 2. 788, and Heg. Theog. 797, κείς λαλάωνον και ἀναυάδος.

457-8. With οἰλιγχισίον, and 468 infra. οἰλιγχισίον, cf. οἰλιγχισίον in X. 337. - φιγνίν in the physical sense, "his chest".

462-3. λιασθεῖσα, see on 8. 838. κονδύ, the pres. is κονδύ; cf. 8. 522. Λείποι, ζειαλ occurs in 8. 41 as a grain, see note there, and cf. Soph. Philoct. 1161. Dindorf, πελεστή με, κατά περασφή σε, Heg. Theog. 693.
66—93. Odyss. in his "choice of difficulties" resolves to sleep in a neighbouring wood; there creeps under an olive-tree, and embeds himself in fallen leaves. Athenæ sends refreshing slumber.

665. See note on 299 sup.

666. ἐν ποταμῷ, "in the bed or cavity of the river," so mar. φυλάσσω is probably subjunct., since εἰ μὲν ... τὴν ἡμέραν to ἄρας, as in α' 71, γ. 48, but a mere coordinate of the clauses would satisfy the sense. θέει. Ni. takes this as a form of the gen., but Donalds. Gr. Gr. 156 as dat. It probably is, like the termination -φι, common to both cases (για according to Donalds. 148 (b) is accus. also). Here and in θέει διορ σφιχτό (mar.) and in ἔθη = ὁυ it is gen.; but in the adverbial forms θέει, θεβάς, ἐγγέω, ἐγένετο, probably dat.

671. μεθέηγε, epic subjunct. with οἳ; see on α' 168. There is no difficulty of syntax in the var. lect. μεθέηγε op- tat., when the clause becomes parenthetical, and γι. δὲ μ. ἐπάνω ἐπάνω following must be read conjointed with οἳ ... κατάκαθος. But this condition within a condition is foreign to the simpler Homeric style. εἰ δὲ κεῖν ... γι. is commonly found with aor. subj.; see Jul. Werner p. 31.

474. This recurring formulaic line is followed by inh. — "thus it seemed best — to do so and so" — save in two other passages: in one, as here, an indic. succeeds (mar.), and in the other an optat. with ὅποιον.
DAY XXXII.

ΟΔΥΣΣΕΙΑΣ Ε. 476—488.

έν πεμφαραμένοις, διόυς δ' ἄρ' ὑψήλαθε θάμνους εἰς ὄμολον περιφαστας. δ' μὲν φυλίζον, δ' ἐλαίζον, 
τούτως μὲν ἀρ' οὖν ἀνέμοι διαί μένος ὕγρον ἄλτων, οὐδὲ ποτ' ἄλισον ἀκτίους ἐβάλλεν,

οὐτ' ὄµορφος περάσκει διαμπερές. ὑς ἄρα πυκνο

αὐλῆλαιον ἔνυν ἐξαμονάδις. οὖς ὑπὸ Ὀδυσσέα 

δύσει. ἄρα δ' ἐνυν ἐπαμήνατο τοῖς φύλεσιν 

εὐρεταῖς. θυλλαν γὰρ ἐν ἥνυι ἀλλὰ ἔκκαλη, 

δοσιν τ' ἣ διὸ ἦν ἄρτες ἄνδρας ἐρυθάωι

85 ἄρ' χειμερείῃ, εἰ καὶ μάλα περ χαλεπαίνωι.

τὴν δὲ ἵδω παῦσαν πολίτας διὸς Ὀδυσσέα,

ἐν δ' ἄρα μέσον' ἐκτὸς, χύσιν' δ' ἐπεχείατο φύλλων. 

ὡς δ' ὅτι τις δαλῶν. σποδ' ἕνεκρυψε μελάνη,

486. Φιδίας.


Ern. Cl. ed. Ox., max γεγονός var. I. Scholl. H. Q. T., περιφάτε Schol. ad E. 

245. 478. διὰν Bek. Fa., διὰν omnes rell. 479. οὐ' αὐ Eustath., οὐδὲ 


οὐτε μὲν vel μὲν Bek. annot. 482. ὑπὲν pro ἐπήν Vr. et var. L. Eustath.

483. γὰρ ὅτι ἐν Harl., γὰρ ἐν Eustath. vulg. et add. omn.

477. ἐξ ὄμοθεν, "from a common stem". Ni. interprets it of size, "grown equally"; but for this H. would probably have said ἐξ ἱσων. We need not supply ἦς with δ' μὲν: it is an instance of anacoluthon in apposition, such as (mar.) ἐν ἀκαλλήθρον ἐγοντ' 

ταῖς: μὲν τάξιν εἰς ἵθος π. τ. ὧν, cited by Ni. The statement is probably meant to convey a poetic marble. We have no trace in H. of the sacredness of the olive to Pallas, or this might be significant of her favour for the hero. φυλίζον, the Scholl, explain "a wild olive", or, "a kind with leaves like a myrrh tree". Obs. the var. lect. δάνεις, from the Schol. on E. 325. 

478—80. ἀνέμοι .... μὲν, ὕφε α. 

Hes. Opp. 625 has adopted this phrase. It is more forcible to refer ὕφε as adverbial accus. to ἀνέμοι than as nom. to μένοι. Ni. remarks that διάδιες refers to the fact at the time, but περασθείς to what was usual whenever it rained: cf. with the whole passage Soph. 

Od. Col. 676—8, Dindorf, φύλακα ... ἀνύλλον ἀνήλεμον τε πάντων χει-

μοιών.

481. ἔφων (ἦν by ictus), "clung", as in ἄδει ἔν χεινεις φυτὸν ε. 381. 

— ἀλληλοίοιν may best be governed by ἐπαμιθείς, as if, "each taking in

the other's place", i.e. interlacing"; unless we were to read ἀλληλοις ἐνεφυν.

484. ἐρυθάωι, Buttmann's leading conclusions on this verb are (1) that the ν is naturally short in both senses, to "draw" and to "save"; (2) that, when metre requires it long, ἀκόμα, ἐξαπόθετο, etc. should be written; (3) that the ν is due to the Attics; (4) that ἠφοτο ἐρυθάωι ἐφοτο ἐρυθάωι cannot in sense be perf. or plup., nor the last two even in form; and can be aorists only when, as in E. 538, the action of saving etc. is completed at the instant; and therefore (γ) that, as a continued action is mostly intended, these forms are pres. and imperfect. syncopated from ἐφοτε etc., and so here from ἐρυ-

θάωι; (6) that the ep. fut. of ἔφων is also ἔφω (Lexil. 53. Gr. V. s. v.).

488. ἑνέκρυψε, nor. of simile; see on δ. 338.
Hom. XXIII.

490. μὴ... αὖν, "he may not have to kindle", akin to αὖν. "dry" 240
sup.; cf. ἐναίω, Herod. VII. 231. αὖν,
Ixion’s reading, would throw the clause into pres. time giving us, as it were,
the actual words of the τις aforesaid; see App. A. 9 (17). This 32nd day of
the poem’s action ends without any of
the usual forms ἦλιος κατέθη κ. τ. λ.;
but its end is implied in συνεκε 466;
also in η. 283—4 Odyss., tells Alcinoüs
that at this juncture ἕκι δ’ ἀμφοίσιθ
νῦξ ἤλιοθ'.
ΟΔΥΣΣΕΙΑΣ Ζ.

ΚΩΜ. ΟΔ. 1.
SUMMARY OF BOOK VI.

The night of the 32nd day closes with a visit of Athenê, as the daughter of Dymas, to the sleeping Nausicaa, daughter of Alcinoûs king of the Phaeacians (1—25). On her suggestion early on the 33rd day Nausicaa obtains leave of her father to drive with her maidens to the river, to wash linen for the household (26—84).

The laundry work done, the maidens dine and amuse themselves with ball-play. The ball being lost, their outcry rouses Odysseus; who, emerging from his covert as a suppliant, terrifies all but Nausicaa, whom he addresses in a speech of much compliment (84—185). She answers his enquiries, rebukes the alarm of her maidens and clothes him, on which Athenê gives him a surpassing comeliness (186—246).

Nausicaa then directs him how to find the city, the palace and the presence of her father (247—315). She then drives away. He follows, and by the way implores the aid of Athenê, who for a politic reason does not yet appear to him. The 33rd day here ends with sunset (316—331).
'Οδυσσέως ἀφιξίς εἰς Φαίακας.

'Ως δὲ μὲν ἐν θανάσει πολύτλας δίοις ὁ Οδυσσέως ὑπωρχὼ καὶ καμάτῳ ἀρημένος· αὐτὸς Ἀθήνη
βῆ δὲ ἐς Φαίνικαν ἀνδρῶν δήμῳ τε πόλιν τε,
οἷς πρὶν μὲν ποιεῖν ἔνοικον ἐν εὐσυχίᾳ ἤ 'Ὑπερτήρι,
5 ἄγχου Κυκλάπων ἀνδρῶν ὑπερηνοεύντων,

Cf. ed. Ox. 2. ἀρημένος var. l. Eustath., βεβαρημένος (e gloss. natum) Bek.
annot.

1—48. The night following the 32nd day of the poem’s action is continued in the visit of Athene to Scheríá, and her appearance in a night vision to Nausíkaa, daughter of Alcinous the king, to whom she suggests an excursion from the city to the river-side in order to wash linen in its laundry-pits; reminding her that such provision will be needed for her approaching marriage. As Athene disappears the dawn of the 33rd day takes place.

1—5. πολύτλας, the epithet has especial force here, by reason of the toils and perils recently surmounted. It occurs by Seber’s index 34 times in Ody., and 5 in Il., a difference suggested by the subject matter itself. ἀρημένος, the Scholl. render this by βεβαρημένος, which seems too severe a rendering for l. 136, φ. 383, which speak of the quiet torpor of old age ending in a painless death. Thielsch (Gr. Gr. § 232, 24) suggests an etymology, which removes this difficulty and satisfies all the passages (mar.). It is that ἀρημένος is contracted by loss of the f from ἔρημημένος of ἄρημα = βαρέω (βᾰρέος), when “overwhelmed, or sunk, in slumber and fatigue”, would be the sense; cf. ἐρημήτης = ἔρημητης (App. A. 6 [6]), also found with καμάτῳ and ὑπωρχ. It uniformly occurs in the same place in the line with the χ in thesis, showing that the quantity is natural. Doederl. 1044 prefers to take it from ἀρημημένος, ἀράμα, id. q. ἀράμα, for which see on s. 248; virtually = the βεβ. of the Scholl. It is found elsewhere (mar.) with δύο and γήματι as instrumental dat.

4—5. εὐσυχίᾳ, see on s. 635. − ἤ 'Ὑπερτήρι ... Κυκλάπων, see App. D. 15. Ukert takes in the main the same view of the question as there given (Hom. Geogr. 28), and concludes; with Callimachus and Aristarchus, and against Crates, Eratosthenes, Apollo- dorus, Posidonius and Strabo, that Odysseus wandered in the “inner” (Mediterranean) sea, only just touching the “outer” or ocean (ibid. 5—7, 34). Völcker (§ 55—64) and Ni. in his remarks prefixed to § adopt a similar view. The three Cyclopes, Brontes, Steropes and Arges mentioned Hesiod. Theog. 140, as sons of Kronos, show a total diversity of legend.
οἱ σφεῖρας σινεσκοντο, βίοφυς δὲ φέρετοι ἢσαν. ένδεεν ἀνεκτής ἂρε Ναυσίνοος θεωδής, εἶδεν δὲ ἐν Σερῆ, ἐκάς ἀνθρώπων ἀλληθῶν. ἀμφὶ δὲ τεῖχος ἐκέσει πόλει, καὶ ἐδείκατο οἶκοι, καὶ νησὶς πολύσει θεῶν, καὶ ἐδόσασθ’ ἀροφας. ἀλλ’ δὲ μὲν ἡγεὶ κηρὶ δαμεῖα Ἀιδόσδε βεβήκειν, Ἀλκίνοος δὲ τὸν ἤρη, θεῶν ἀπο μήδεια εἰδάς. τοῦτο μὲν ἐβι πρὸς θάμα θεὰ γλαυκάκοις Ἀθήνη, νόστον Ὀδυσσή μεγαλήτερο μητίωσα. βηθ’ δὲ ἤμεν ἐς θάλαμον πολυκάλῳ, ὃ ἐν κούρη ἰ’ κοματ’ ἀθανάτης φυήν ἐν καὶ εἴδος ὀμοί, Ναυσίνα. θυμάτηρ μεγαλήτερος Ἀλκίνοοι. πάρ δὲ δύ’ ἀμφίπολοι, Ἡρώτων ἀπὸ κάλλος ἔχονσι, 7. Θεοδήσσης. 8. Ηκάκα. 9. Φθοράς. 11. Ἀθηνάδε. 12. Θείας. 16. Δραμάς.


7—8. Ναυσίνα, son of Poseidon and Periboea (π. 56). The Phaeacian proper names are chiefly derived from the sea or ships, with some exceptions as regards the royal family, whose name denote vigour, wisdom, way etc. — ἀλληθῶν, see on κ. 349. ἐκάς ανθρώπων αιμι, means to say, in a position of safety “out of the reach” of such intrusive adventurers, who might molest their serene inactivity. Migration under pressure of troublesome neighbours was not strange probably to any age. Later the Phaeacians, when besieged by Harpagus, embarked with their wives, children and treasures in quest of a new settlement, and left their vacant city to the enemy (Hec. I. 164).

9—10 concisely depicts all the elements of an ancient πόλις, providing for defence, habitation, public worship and sustenance, according to the αὐτόνομον θρῆν of the Greek mind; cf. κάμος παιρίδον χθόνος θεῶν τ’ ἐνορον δίκαι, ψυκτικά, Soph. Antig. 355, 368, Dindorf. The only temples mentioned in Scherē by H. are the Ποιεδώμοι 266 inf., and the ἦλθον Ἀθηνάδες 332, which perhaps implies one, although strictly a mere epithet of ἄλλως. The half-wild shepherd life of the Cyclopes (πελ φυής 61 οὐδὲ θᾶμα) and the developed political humanity of the Phaeacians (πελάθειν καὶ οὐφι νοσὶ ἵπτε θεοῦ 120—1 inf.) stand in typical contrast, as it were the wild and the cultivated stem from the same stock (π. 477); both Nausithoüs and Polyphemus, mightiest of the Cyclopes, being sons of Poseidon (π. 56, α. 70—3), and the Phaeacians claiming kindred with the gods both for the Cyclopes and for themselves (π. 205—6). Nausithoüs may be compared with Thesaus in Attic legend as regards political institutions. The name is also given in Hes. Theog. 1017 to a son of Ulysses by Calypso. 18. Χαρίτων, the Graces attend upon Aphrodité in the toilet and the dance. In II. beautiful hair is described as locks like the Graces', the veil of Aphrodité is of their weaving, and Pasithē is mentioned by name as
"one of the younger Graces", but no number is fixed for them. Charis is there too individualized as the wife of Hephaestus (mar.). Hes. Theog. 907 mentions three, and gives their names Aglaia, Euphrosyne and Thalia. In v. 71 beauty is the gift of Herē, but this might be ministerially through the Graces. Pind. Ol. XIV. 9-11 calls them πάντων ταῦτα ἔργων ἐν σοφίᾳ, χρυσόσπορον δέμενα παρὰ Ποσεидὸν Ἀπόλλωνα Θρόνον.

19-21. Σταθμοῦν ἐκ, 30 placed probably that the doors might not be opened without arousing them. For σταθμοῦν "door-posta" see App. F. 2 (16). — Θυραί, these would be of course secured with a bolt (μπῆς) and thong (ματιος); see ο. 442, o. 801, 838, 5. 241: thus in η γονιένος ὃς πν. the ὃς is emphatic, "but (in spite of these obstacles) as a breath of air she glided in". For λείην φερέντε μυκητικὴ semillima somno. Virg. En. VI. The Homeric deities are corporeal; but the θεῖος of Pallas is here adapted to the sleeper's state, and referred subjectively to its consciousness: see on o. 803. — δέμνης, probably derived from δεμα, as enwrapping the body. στῆ δ' ἐ. t. l., see on o. 803; cf. Virg. En. IV. 702 Devolat et supra caput assistit.

25-8. μεθήμων, cf. ἦν ἐκὼν με-θημα, ο. 372. — γείνατο μ., to speak of qualities, claimed or disclaimed, as imparted or withheld at birth, is a Homeric formula of self-assertion; cf. ο. 61 ἐμοὶ πάρα πάντων ἀνάλυκα μ. κ. καὶ ο. 275 ἐμοὶ καὶ νομίμων καὶ κακῶν καὶ ἀνάλυκα φανεροῖς; so ἐμοὶ ὑμῖν ὑμᾶς γάρ ὑμῶν ἐξομαί εἰς θελήμα γείνατο καὶ αὐθαίρετα, and με-νυθαίδος δὲ με μήτηρ γείνατο (mar.). It is common, however, to other poetry, Eurip. Alcest. 677-8 Dind. οὐκ οἶδα Θεσαλόν μικροῦ ἀπὸ Θεσαλοῦ πατρὸς γεγονὼν
Hor. Carm. III. X, 11 Non te Penelopea dislicent procis Tyrrhaena genit matern. On γείνατο see App. A. 20. — πείτε μικρὸς αἰθήται is the predication: σφαίρων, as a fixed epithet, describes the normal state of the ἀθάνατο rather than their exact condition at the moment. γαμοὶ σχέδων ὑπ., she being of marriageable age, is assumed as a matter of course that she will soon marry; although from ο. 245, η. 311 foll. it is plain that whom she was to marry was not settled. — ο. ἐγονωσά, see the
descriptions of wedding festivities in 

Σ. 493-4, νύμφας δ', ἐν θαλάμων 

διαδόν ὑπὸ λαμπρομένων γη'γνέων 

ἀνὰ ἄστρον, and Hes. Scut. 274 foll., 

γη'γνετ' ἀνάψιλ  γυναῖκα κ. τ. λ. (Nl.). 

The ceremony is that of bringing the bride from her father's house to her future husband's, and is a public spectacle: see on 159 inf.

29—31. τούτων, the same as τούτων in 28.
parts as ἀκρός, ἄξον, ὑπερτερία, ἁπάντης, ἡγον, where, however, if four wheels were an essential characteristic, we should expect ἄλογος, even as ἄντυγες, plur. To those parts the ὄμος "pole" (Σ. 271) should be added. The epithet ψηλήν, applied in 38 inf. to ἄκτην = ἄκμαζεν, since it is never found with ἀκμάζειν, or ἄκμαζος, probably implies that it stood considerably higher on its wheels than they. The annexed figure of a mule-car is from a coin of Messana.

43-7. ψαλς, this word seems to condemn the whole of this fine passage as an interpolation, although a very early one. Homer's view of Olympus as the dwelling of the gods has a fulness of objectivity inconsistent with it. See, however, note on ε. 50 for certain differences in this respect between II. and Ody. We find also (κ. 307, ο. 43, ν. 55) a departure of Hermes, and again of Pallas, πρὸς μακρὸν Ὀλ., where the narrative runs on, as it would here, if this passage were omitted. Further, ψαλς in this connexion is used by H., apparently (mar.) of some non-constant or purely local tradition; and the passage is itself a panus purpuræus, there being no reason why, between the view of the sleeping Nausicaa in her Ἐλαμος and her meeting with her parents, we should be carried off to the glories of divine abodes. Contrast it in this respect with the passage somewhat similar regarding the "Elysian plain" in δ. 563 foll., which springs directly from the subject of the moment. The hint of it was probably borrowed from Η. Θεομ. 117-8 τάυτον ἐδοδον ἀποκαλεῖ ἀθανατόν ὥσπερ κάθε μορφῆς Ὀλυμπος, (cf. also Fidn. Nem. VI. 3, cited on γ. 2) and dressed up from δ. 563 foll. Olympus, even when spoken of as the divine abode, is recognized by H. as "snowy", as in Σ. 186 ἀθανατόν ὥς Ὀλ. ἀγάμνηραν ἀμφικυνδείμοναί. In Π. 364-5 "the storm-cloud comes from Ol. when Zeus wields the whirlwind", and in Ε. 759-1 the πνεύμα κέφων appears as a special property of Ol., which the Seasons (Ἑυκαί) raise and let fall — a physical fact perhaps woven into the theo-mechanism of poetry. All this the present passage flatly contradicts, and its descriptive touches savour of a later age; cf. Soph. Antig. 609-10, Dindorf.

43-5. Clarke cites Lucret. III. 18, Apparat Divitum numen sedesque quietæ; Quas neque concurrunt venti, neque nubila nimbas Aspergunt, neque nix acrida concreta pruinæ Cans cadens violent, semperque in nubibus aether Integrit, et large diffusum lumen ridet.

So Lucan. II. 271, cited by Ni., Nubes excedit Olympus Lege Deum: minimas rerum discordia turbat; Pacem summna tenent. The ἀθρός ἀνέφελος is doubtless
pēπται ανέφελος, λευκὴ δ' επιδέδρομεν αγγῆς ε' 4, τοῦ ἔνων τερπνονται μύκαις ἔθελον ἦματα πάντα.

Ενθ' ἀπεβη γλυκάκις, ἐπεὶ διαφεραζέ δοῦρη]

αὐτίκα δ' Ἡδως ἦλθεν Ἐδώρον καὶ μεγαλοί πατέρylon καὶ μητρὶ διηγήστε δ' ἐνδοῦκ' ἑντάς,

θ' μὲν εὐσφημοίρ χοίρον δ' οὖν ἄμφιπλοισιν γυναιξιν, θ' ἑλάκτα στρυφός ἀλιπόρφις τῷ δὲ Τύραξε

ἐξηγομένων ἱμιβλητῶν μετὰ κλειτοὺς βασιλέως ἐς βουλήν, ἣν μὲν κάλεσαν Φαλκής ἀγανολ.

ὥ δὲ μᾶλ' ἄγχοις τάσας φίλον πατέρα προσέξειν "πάπια φίλ', ὦν καν ὅμοι οὐ διδόμενος αὐτήν"

56. προσάζουσιν.


παντ' 


based on the physical fact of the clouds being seen from a mountain top floating far below; see Kruse's Helias I. p. 311 foll.

45—7. λευκὴ ... αγγῆ, "unchequered splendour", διασφαῖρας, on the whole ἐπιφάνεια (A. 794, Π. 37, 51) is probably from simple φάνα, although Thiersch (Θρ. Θρ. § 208, 13) says from ἐπιφάνεια; comp. η. 49 with π. 111, and ε. 3 with σ. 423. The meaning of πιέραδον is "pointed out" or "appointed", as in the passages cited and in ξ. 127, and the δι' here as is in διασφαῖρας σ. 215, see note there.

48—84. The 33rd day of the poem's action here begins. Nausicaa, now awake, asks her father's permission to go in a carriage and wash linen at a distance, suppressing all mention of "marriage", and substituting other pretexts. The permission is granted and she departs with her handmaids.

49—51. ἀπεθανάμαντο, ἀπὸ with sense of utterly, as in ἀπεκτάφασα, ἀπαντητοράσα etc. ἐνδον, not gone forth; her father, however, just going.

52—3. ἐσθαρφύς, the position was not so much perhaps for warmth as for light; see App. F. 2 (19) (20). — ἀλιπόρφις, used only of the wool of the Phoenicians here and of that of the nymphs; cf. the ἱδρωπήριθ ἵρος used by Hellen (δ. 135) and applied to describe the fleece of Polyphemus' sheep (A. 446). In all these some thing rare or marvellous is probably meant, as in Virg. Bucol. IV. 45, Sponte sub sanduz pascentes vestitae agnos. Through the Phoenicians foreign dyes might have become known to the Greeks, although unskilled in the art, sufficiently for a poetic purpose. So we have ἔρας epi-
58. Fēmat'. 60. Ἐφοιν. 61. 64. Fēmat'.

58. 


60—7. For rhyming lines or members of lines see Bek. Hom. Blätt. ch. xvi and s. 114 mar. It is probable that H. neither studied nor avoided them. Observe a poetic economy in male attire being included in the errand, as thereby Odys. is enabled to be clothed.

62. πέντε τ. τ. 1., Nausicaa is sisterless: she is “all the daughters of her father's house”, and is evidently the cherished darling of the family. Thus, on her return, her brothers at once surround her and stand upon her equipage, although the servants had prepared her departure (69—71 inf., cf. 7. 4—6). Thus it was, too, that the charge of linen for the household devolved upon her exclusively, and the
thes of iron, descriptive of its greyish-blue colour; for if among metals it came nearest to a “violet” tint, that would suffice for a poetic purpose; and, iron once χαλάς, χαλάς τοῦ ἡδύτος S. 56 need cause no scruple.

54. βασιλῆς, so the suitors are called βασιλῆς Μαυαν in c. 391.

57. πάπατι, hence πάπατι (E. 408). Ni. cites Aristoph. PAX 120 πάπατι με καλοῦσαι. — οὐκ ἂν τ. τ. 1., see mar. for places where the question thus introduced requires an affirmative, and where a negative, or perhaps ironically affirmative reply. The reading ἐξοπλίσεως or probably arose from a wish to be minutely in accordance with the sequel in 71 foll. For αὐτὴν see on 37 sup.

66—7. αἰθέτο, this maidenly reticence prevents Nausicaa's words from being a mere reproduction of those of Pallas in the vision (as in the normal's are those of the dream-god in B. 60—70, cf. 23—4), and gives play to the free, unhampered cast of her character. πάντα, including probably the γάμος, which she had suppressed.
"οὖτε τοῦ ἡμιόνων φθονόν, τέκος, οὔτε τεῦ ἔλλου.

εἰς τῦν; ἀτάρ τοῦ ὄμως ἐφασπάσσουσιν ἀπήνυν

ὑψηλήν ἐκυκλωσόν, ὑπερτερή ἀφαρωύν."  

75

αὐτῶν ὄμως ὑπεξέλετο, τοι δ' ἐκῆθοντο.

οὐ μὲν άρ' εκτὸς ἀμαξαὶ ἐπέθεον ἡμιονέεσιν

ἀπλέουν, ἡμιόνων θ' ὑπαγον βεβαίων θ' ὑπ' ἀπήνυ.

κοινή δ' ἐκ θαλάμου φέρεν ἐσθέτα θαυμασῖν,

καὶ τὴν μὲν κατέθηκεν ἐκεῖστρι' ἐπ' ἀπήνυ'  

75

μήτηρ δ' ἐν κίστη ἐνίθει μενοκείσθαι ἐδοθήν

κατοίκησιν, ἐν δ' ὄψιν τίθηι, ἐν δ' οὖν ἐκεῖνον ἀκαπάτω ἐν αἰγείνα κοίρη δ' ἐπεβήσετο ἀπήνυς.

δώκεν δ' ἐκ χαρασί ἐν ληχύνω ὑψών ἐκλαιον,

εἰς ἥπειρασαίτο συν' ἄμφιπολισθοι γυναιξίν.  

8c

η' δ' ἐλεβεθάν μάστηγα καὶ ἰδία διηγάλοντα,

71. Ἱεράνων. 74. Φερσέστα. 76. μενοαίτωσθεν'.

68. οὔτε τοι Ηαρλ. sed του var. 1. Scholl. H. P. 72. ήμιο

νεοῖς cum var. 1. ήμιονων Ηαρλ. 73. ἄπλεον Υρ. Barnes. Ψελ. Bek. Dind.

Löw., ἀπλεον Eustath. Ern. Cl. ed. Οξ. Ρα. 74. 75. φέρον κατεθήκειν Ευσαθ.

Ιστρόπ. Σχολ. H. P. Ita Ηαρλ. a man. pri. quod κοίρη, κοίρης

(Buttm.) ant κούρας posceret, φίληθα Heidelb., max ἐκεῖστα Bek. et ἐκεῖστα

o. 33. 78. ἐπεβήσατε Ηαρλ. Υρ. 79. δώκεν δ' χαρασί Ευσαθ. Φλο. Λουν.

χαρασί Υρ., δώκεν δ' χαρασί Ηαρλ., δώκε δ' χαρασί Barnes. Ern. Cl. ed. Οξ.,

δώκεν δ' χαρασί Ηαρλ. Ψελ.

69, 73. ἀπήνυν, see on 37 su.

70. ὑπερτερήθη, this was perhaps specially fastened on (ἀφαρωύν) to receive the linen, as the πείρως in Στ.

297 πείρως δὲ δῆμον ἐπ' αὐτῆς. The Scholl. call it a πλατύνων "platform", or "tray", and describe it as "four-square" and "fitted on to the top" of the vehicle to receive baggage. This seems to imply four wheels to the carriage; the pair in front supporting the sitters' place, and that behind the receptacle for baggage, including here the κίστη, 76 in.

72—5. ἐκτὸς, "out of doors", as opposed to the collecting the linen and provisions, which would be done indoors; cf. ἐκ θαλάμου. ἡμιον, see on Θ. 336. — ἐνεξέστρι, Bekker's reading ἐνεξεστρι may be justified by such instances as αἴγιθ ἀστάςκημ. E. 447, πόλεως εὐπαιρείας, E. 460, ποιήσθα, ἐπαλείτιν, φ. 407.

80. μητηρ, the queen prepares the provisions, the princess the wash-

linen, who also 253 inf. harnesses the mules, and so in ή, 5, 6 the young princes cooperate:—a picture of primi-

tive manners the more forcible, as the Phaeacians embody the Homeric ideal of refined and luxurious life. 

With this harmonious domesticity the reading of Aristotle of Byzs. κοίρη ... φέρον ... κατεθήκειν, would sadly in-

terfere. With the ψάμ. cf. the εἴδασα πόλιν cf. α. 140, the ἐνδοιακτο χαρασί there. So the γνῖ ταυμάζεσ φέρε αὐτόν ταυτόν ἐφίλα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτόν δίκα ταυτό

81—4. σειαλόντα, see on 36 su.
DAY XXXIII.

μάστιγα ταύ, expresses the sustained intensity of the effort in the draught, not the rapidity of the pace, which, as the handmaids accompanied on foot was evidently slow. Thus we have καναρή δεν ήμισεν, as if substituted for the formula with horses, τοι δε άνων πεπηνθήσαν; see γ. 484. — ἀλλα, see α. 132 and notes on α. 79 and ε. 105. There is no further mention of the daughter of Dymas, who (see on 32 sup.) should have been, and may be supposed to have been, of the number.

84—126. Nausicaa with her attendants, after reaching the river, despatch their laundry business, bathe, dine and play at ball. An accident in the game causes a sudden outcry, which arouses Odys. Wondering where he is, and what reception awaits him, he resolves to explore for himself.

85. θαυμαστος, those near Troy are described (X. 153—5) as τοιοι καλοι, λατινοι, δειξησιν συγκεκριμένα πλωτον Τρώων ἄλογα. Fresh water of course was preferable; cf. σταματον δοσος 85. — ἐπηκτανολ expresses the sustained supply, or continuous oozing of the water into the πλωσολ, see on δ. 89: the sequel, πολο δεν ὑδάρ καλὸν ὑπερκ., then paraphrases the epithet as in γ. 383, α. 1, where see notes. Ni. compares Hes. Opp. 517 ἐπικτανολ τρίχες of sheep's "wool thickly matted". This sense of continuity will be found to suit the word, wherever occurring in H. or elsewhere; as (N.) in Pind. Nem. VI. 10 cornfields supply βίον ἀνάραν ἐπηκτανοι πεδίου; and so Theocr. XXV. 20. πλακάνεσται ἐπηκτανολ; cf. Cowper's "boundless continuity of shade". The word is not found in H. πολο̣ goes best as predic. with ύπερκ., "oozes in plenty".

88—91. θαυμαστος, the θάυμα expresses the release from under the yoke, the προ̣ the free action of the mules when released. — ἀγοςτειν, the "couch-grass" (triticum repense Linn., see Dunbar Lex. App.), or, as it is called in some parts of England the "squitch". Theocr. XIII. 42 gives it the epithet ἐλλεινις "spreading in the marsh", so here, on the river's brink. Enstath. says it has diuretic properties. Billerbeck (Flor. Cl. p. 23.) says it is the Panicum dactylon Linn. "Agrostis" is the name of a large class of grasses. ἐφωρος, x. l. l., cf. φωρος ἐλματα εἰς μέλ. νδ. — μέλαν ὑδάρ, see on 70 sup.

91—5. ἄροις qualifies στειφόν, and ἐφαίδιον resembles Virgil's fa-
93. Ἐλεματα.

95. ἀποπτύσεις Harl. Vr. et duo Vindobb. MS. G. C. Ambros, B. Schol. V., ἀποπλάκ-

πέσσεις Eustath. Heidelb. Ambros, var. 1. Schol. B. ἀποπλάκπεσεις Harl. mar., ἀπο-

πέσσεις var. 1. Vindob. 96. χρεσάμεναι Harl. Vr. Wolf., χρεσάμεναι Eust-


sed ὑπὲρς citat Horcsl. Pontic. (Ern.) quod malunt Scholl. H. P.

vourite word certatim, as in Θεον. II.

618 et al. ὡρα, metaphorical plur. of ὡρα, like ἠλένθω, λήγω, νυκτα etc.

Jelf Gr. Gr. §. 85 obs. 2. — ποιεῖται, cf. (mar.) βωδεῖ ποιεῖται ἐπὶ ὃς ποιεῖται "curled (as it rolls) a shuttle", so some

verb of motion might be easily understood from ἀποπλάκπεσεις, "was scouring". μάλιστα indicates the preference for that particular spot. To bring out this notion more clearly in the expression itself Ni. would read ποιεῖται-

σον adj., but this seems needless.

96—9. ἑιπ' ἑιλαίρ, see on γ. 466.

— ἅτεν ἦν, the mid-day meal, the sun being high; cf. Α. 86 and note on δ.

194. — μένον has αἱ (96) for subject better than ἄπασα; although neut. plur. nouns take pl. verb sometimes in H., see on γ. 298. The imperfect in this and ἐκεῖνον ... ἡμέρα (100—1) appears to have its exact force. — αἰτά-

ταρ seems explanatory of μένον, "were waiting, and so, when they had dined,

were playing".

100. ὑπαλήγω, the men of the place excel in a similar calliestic exerci-

cise — a touch of effeminacy (mar.). Ni. finds fault with Athen. I. 25 (14) for supposing that a dance here formed part of the game, but surely μάσθη 

in 101 justifies the notion. Of the readings here δ', γ', τ', the first is cumbersome, the second imparts a sharpness to the personality which there is nothing in the sense to re-

quire; τ' has therefore been restored, to which the weight of authority also seems slightly to incline. "κρησόμενα, see on α. 334: these would have im-

peded freedom of movement.

102—9. Virg. Θέω I. 498—502 has borrowed this simile, exquisite as it stands here, to adorn the view of Dido, 

who there appears in the midst of her princes, and in the heart of her capit-

tal, insita operi (the work of masons and builders) reginque futurus. All the surrounding circumstances of the Vir-

gilian scene are entirely the reverse of the Homeric, and there remains but 

the solitary central image of the queen — a widowed queen too — on which 

the simile may fasten. Indeed the
line which is the gem of the whole passage here (108) is dropped by Virgil as beside his purpose. Anl. Gallius N. A. IX, 9 cited by Lüwe ad loc., similarly reviews the Virgilian simile. Helen and Penelope are also likened generally to Artemis in δ. 122, ν. 37, τ. 54. We have a glimpse of the Homeric Artemis as "queen of the quarry" (πότνια Ἕρμιον) in Φ. 470 foll., her death-dealing power over women being also alluded to (cf. ν. 410, 478, ν. 202 -4); and in Ε. 51 foll. she bestows skill in the chase and the gift of a "dead shot". See further on ν. 123. Winckelmann on Ancient Art says of Diana, p. 133, "her figure is lighter and more slender than that of Juno and even of Pallas. A mutilated Diana would be as readily distinguishable among the other goddesses, as she is in Homer among her beauteous Oreads"; and mentions (note ibid.) a Diana in the palace Colonna, "the wonderful head of which is probably the most beautiful of all the heads of this goddess now remaining. The features are delicate, and of exceeding beauty; her bearing divinely lofty". Compare the well-known Diane Chasseresse of the Louvre.

Τοια, κατ’ οὐράνια, the other reading οὐρανός seems condemned by the accusatives in the next line, which particularize the general expression of this. The change to οὐρανός may be accounted for by the probable anxiety of certain critics about the hiatus, and perhaps also the all-but homoioteleuton of οὐράνιος λοξέως. The gen. too is less proper, as it should mean "down from" as in καθ’ δὲ καρφοῦς in 230 inf. "down from the head", and Λ. 44 βῆ δὲ κατ’ Οὐλαμοσάω καρφοῦς, which sense there is nothing in the thing compared to require; cf. also Φ. 485 κατ’ οὐράνιον θύρας ἐναέρον. — λοξέως, Döderl. 2065 justly prefers to derive this from τέός; cf. Ο. 590 βίσια πέντεο. For the ending cf. νίος νίφαρος νίφαις, μέτας μέγαρα μεγαλῶ, which seem to show that we need not suppose with Döderl. -έιαρα as in πεντάλτια to have been the original, and -έιορα a later form based on a supposed connexion with χώρος.

103-4. Ταύγητος is the mountain spine stretching down to the promontory which parts the Messenian and Laconian Gulfs, περιμήκητον, however, probably (cf. mar. περιμήκης ὅρος) refers to height rather than extent. Erymanthus is the ridge between Arcadia and Elis. Κάπροι, the proper appellative of the male, Λ. 131, sometimes added distinictively to σά, to mean "boar-pigs".

105-6. νίμφαις, these in Η. are distinguished by name as Νεάδες, of the springs, and Orestiades, of the mountains (ν. 104, 348, 356, Ζ. 420). Those of the πέλας "fens" are not distinctively named by him, as neither are those of the ἄλας "groves", T. 8. Later writers, as Hesiod Theog. 363, seem to include the τενάρφοι Ουκεννων among them, and the Hy. Φεν. 264-72 has the elegant fable of the Hamadryads. They all are impersonations of the power of life and beauty in God's works: "— the poet's uplifting and vitalizing process is everywhere at work. Animate nature is raised even into divinity, and inanimate nature is borne upwards into life" (Gladst. III. iv. § ii. p. 423). His idea disengages the life which we view as bound up in nature, and gives it an objective existence. So in Tennyson's Talking Oak, the days were brief Whereof the poet's talk, When that which breathes within the leaf

Could slip its bark and walk. Yet in such passages as ν. 250 -1 and in the Nymphs' affiliation to Zeus (see note on θυελλός δ. 477), their elemental relation is seen underlying the poetical idea. Man abhorred the moral vacuum of an impersonal nature, and peopled the scene about him
with the reflex of his own consciousness. Their cultus in Ithaca (v. 350, 
§. 435; q. 208—11, 440) perhaps implies that in every region the local
nymphs were so honoured. They attend the divine synod of Olympus, and
assist mortal weakness or sympathize with mortal sorrow. There is nothing
in Homeric mythology to correspond to the Fauns and Satyrs of the old
Italian and later Greek: — a remarkable testimony to the superior purity
of the Homeric conception, since this unisexual idea opened no door to li-
centious imagery. A fragment of He-
siod CXXIX. ed. Götting adds what
is perhaps the earliest mention of the
Satyra,
Yet here, too, the epithets show that
impurity formed no part of the first
conception of the Satyra. But see Hy.
Pen. 263. Another curious fragment of
Hesiod CLXIII ibid. computes the
duration of the nymphs' existence as
10 times that of the phoenix, 90 times
that of the raven, 270 times that of the
stag, 1080 times that of the crow, and
9720 times that of man; which
gives a greater intensity to the idea of
longer than a mere statement of du-
ration without limit. Calypso is called
a νύμφη; not so Circe, who, as daught-
ter of the Sun-god, is δευτερα λατ-
ήσσα, and has nymphs to attend on
her. — ἀγρόνομοι, some ancient crit-
ic made this word propa roxytone;
but the analogy of ἀνδρόφοιος, νύ-
lόμος etc. seems against this. γε-
γηθεὶ δὴ τε, in A. 683, where this
phrase recurs in a strictly similar con-
text, we have, owing to the tense being
past, γεγήθης (here pres.) : the δὴ also is
dropped, and an example of the elasticity
of Homeric practice as regards partici-
bles. 107, ἐφεξῆς, in thesis for
ὑπαρχεῖ "exceeds" (κάρα γὰρ δὲ μέτοχα
being accus. of relation) or is, as we
say familiarly, "a head taller". Such
phrases as καλή τε μεγάλη τε, v. 289,
and εἶδος τε μεγάθεος τε. κ. 152, con-
stantly remind us that largeness of
scale was a constituent element of
beauty in the Greek ideal. Thus H.
elevates the goddess; conversely Pope,
to dignify the nymph, sinks the distinc-
tion in *Windsor Forest*.

“Scarce could the goddess from her
nymph be known,
But by the crescent and the golden
zone.”
\[ \text{Dox XXXII.] OΔΤΣΕΙΑΣ Z. 116—122.} \]

\[ \text{άμφιπόλου μέν ἄμαρτε,} \betaασθήθι \beta' \nuμαβλε δίνη· a') άτι εἰπ μαχρῶν δύσαν. \β' \γρεγοτ διὸς Ὀδυσσεύς,} \]

\[ \text{ἐξόμενος} \beta' \νίμανε κατά φρένα καὶ κατὰ θυμόν} \]

\[ \text{οὐ μοι ἐγώ,} \text{τέου αὐτοῦ βοηθὸν εἴς γαταν} \]ικάνω; \]

\[ \text{οἷ} \]h' \o' \γ' \ὑβρισταὶ τε καὶ ἄμφιοι οὐδὲ δίκαιοι, \]

\[ \text{ἡς φιλόξευσι, καὶ φιλόξευσι} \]

\[ \text{τε με κοινάς} \text{ἄμφιπόλος} \]θήλιος \a' ἀνή, \]


123. ἄνη Harl. ἄνη 

122 foll. οἷς, "to such an extent", i.e. as to lead to the answer to his question (119) suggested in the question of 125 inf. For θήλιος with fem. noun see on δ. 442. The false reading θήλιος is probably an echo of μ. 369. Ni. and Bek. rightly condemn 123—4 as impeding the sentence, and the latter as betraying, by its clumsy over-developement of the sense, the interpolator's hand. Ni. rejects the explanation of the Scholl. who take νυμφῶν κ. τ. λ.; nor does the notion of their being possibly nymphae rather than nymphae, which questions are put very plainly, as in 120—1 here: nor does the notion of their being possibly nymphae suit that previous question in 120 1.—For νυμφῶν see on 105 sup.
ΟΔΥΣΕΙΑΣ Ζ. 123—137.

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νυμφάων, α’ α’ ἑχονό, ὄρεστοι ἀλεπευνά κάργακα καὶ ἥμιλνς ποταμῶν καὶ πίεσα πουρευνά.]

η νόμ πον ἀνθρώπων εἰμὶ ἄχρων αὐθηντῶν;

αλλ’ ἄρ’ ἐγών αὐτὸς πειρήμας ἢ ὅδε ἰδομαί;”

οὐς εἰπόν θάμμων ὑπεδύσετο δῖος θεοῦ σήμενος, ἐκ πυκνίς δ’ ἦλθ’ πτόρον κλάσα χειρὶ παχεῖρ

φύλλαιν, οὐς δύσατο περὶ χροὶ μῆκενα φατός, β’ δ’ ἔμεν ὡς τε λέων ὀρέστορος, ἀλλ’ πειροῦσος, ὡς τ’ έτο οὐμενος καὶ άμενος, ἐν δε ο’ οὐς διαεῖται. αὐτόρ δ’ θουλι μετέχεται  ἡ ὅτες πάνῃ ἔστερ’ ἐλάφων πάλιν ὅτε ες γεοτού μηλαίον πειρήματαν καὶ ἐς πυκνοί δόμον ἐλευθίνον, ἦ ο’ θεοῦ σοι σήμενος ἐπικολυμάτοι ἐμὲλεν

μέγεδοι, γυμνόν περὶ ἱών ξειώδ’ γάρ ἤκανεν.

σμεράδλος β’ αὐτής φάνη πεκακαμένος ἄλημα.

126. Φίδωμαί. 127. Φείτων. 131. Φαλ. 133. Φυ.


αὐθηναῖον, see on s. 334. — πειρήμας ἢδε ἐς, for fut. followed by subjunct in same clause see App. A. 9 (4)—(6); the “seeing” is a sequel to the “trying”.

127—85. Odys. emerges from his covert; the maidens shrink away, all save Nausicaa, who, by grace of Athené, unabashed confronts him. He addresses her in a speech of refined homage, and moves her pity by the tale of his sufferings and by his forlorn appearance.

127. ὑπεδύσετο, the genitive ἄλημα that is of local removal, just as the accus. (mar. δ’) is that of motion towards.

130—4. The point of this simile, which recurs with slight variation (mar.), seems to be, that the hero moves forth from his covert with forlorn desperation, heedless whom or what he may encounter, even as the hungry lion endures wind and rain, and all prey, wild or tame, comes alike to him. Further, the effect produced on the maidens resembles that by the lion on the animals. The constancy of Nausicaa alone is not included in the simile. The simile dignifies a passage which seems to us perhaps to need such relief, but nothing in the whole context is more remarkable than the simple and unruflled gravity of its tone. No later poet could have attempted such a scene save in the Satyric vein, as indeed Sophocles in his Πλέγματι (see on 115—6 sup.) it seems, did. αἰμενος. Ni remarks that ἅγεται occurs with passive sense (mar.), and so perhaps ἅγεται in Pind. Isthm. III. 27. — μετ’ ἐλάφων, for accus. with μετά “among”, see on δ. 652: μετέχομαι in sense of “pursuing”, like μεταλθομαι, takes properly an accus., see γ. 83, Z. 380. The sense accordingly here is that of “coming among”; and this makes the change to the accus. more remarkable. It is doubtless metri gratia, since the epic
τρέσαν δ' ἀλλιώς ἀλλ' ἐπ' ἡμιας προφυσιώσας: οὔτ' δ' Ἀλκινόου θυγατέρη μένε· τῇ γὰρ 'Αδήνη
gοθάρσος ενι φρεσι θήκε καὶ ἐν δῶς εἴλετο γυναι. στῇ δ' ἄντα σχομένη· δ' ἔδε μεμηρίζεσθαι Ὀδυσσέως·
ἡ γούναν λίσσοτο λαβαν ἐν διάπεκα δια κούρης, ἡ αὐτῶς ἐπέσεσθαι ἀπεστάθηκε κειλίτσιοι
λίσσοις εἰς δείξετε πόλιν καὶ έλαμπά μοῖρι.

15 ως ἀρα οἱ φρονεόντες δοῦσατο πέρδον εἶναι, λίσσεται ἐπεσσαι ἀπεστάθακε κειλίτσιοι,
μὴ οἱ γούνα λαβόντι χολόσατο φρένα κούρης
ἀνακά μειλίτσιον καὶ περδελέον φάτο μοῦθον
"γούνωμαι" σε, ἔνωσα· θεός νῦ τις ἡ βροτός ἔσσα;
50 εἰ μὲν τὶς θέας ἐσά του οὐράνον εὐφραν ἔρωσιν," Αρτέμιδι σε ἐγὼ γε, Δίως κούρη μεγάλαιο,
εἰδός στε μέγεθος τε φυν στ' ἐγκυμοστά ἔδωκα."  

143. 145. 148. Σεπτέεσσα. 143. Φελιματα. 145. 147. Φοι. 149. Σάννασα. 152. Σεπεός Φασίωνα.


form of dat. plur. would be ἀγορέτας: διάφοροι. — σκεφτέονος, this keeps up the moral attitude, which the simile at first gave. 138 τρέσαν, "τρεῖν est fugere non tremere". Lehrs p. 91.
141—3. ἄντα is best joined with στῇ, but might (mar.) go also with σχομένη. — σχομένη, "checking herself" (from flight). — γούνων, depends on λαβαν. — αὐτος, "as he was" on τα 665.
144—8. εἰ, "to try if she would". — σκοπούματα, see on διατ' ins. 243. — σκεφτέονος, the sense of "winning"; from πέρδος suits well enough as seconding μειλίτσιος; so in 5. 451 περδελέον is exactly the North-country word "winsome".
150—6. θεός ἵσει, τοι, for plur. relative following a sing. antecedent see on τ. 438. — Δίως κούρη μεγάλαιο is a phrase elsewhere applied to Athenā (mar.). The nymphs are also collectively called κούρης Δίως 105 sup. With this address of that cf. Anchises to Aphrodītē, Η��, τεν. 92 foll., χαῖρε ἄνασα, ἡς μαχάριν χ. τ. 1, — μενεθός, see 107 sup. and note there. The well-known passages from Virg. Ἴναιον. 331 foll. 606 are cited by Ernestei, as also Museus Hero et Lean. 138 δίμοις δ' σ' ἐφύνεσεν, καὶ δόλῃ ἡ τείχος μῆτησ, γαστήρ ἡ σ' ἐλέονει μακάρον; and by Μ. and Λūve Οv. Metam. IV. 34—5 dé le genuere beatit. Et frater felix, et fortunata profecto Si qua tibi soror est, et qua dedis ubera nutrix. That the strain of feeling was not confined to the gentile world is
ος της ἐσσι βροτῶν τοι ἐπὶ χθονὶ ναυταόνους, τρὶς μάκαρες a μὲν σοι γε πατήρ b καὶ πότωνα μήτηρ, τρὶς μάκαρες c δὲ καθάρνητοι· μάλα που σφιξὶ στόμος I, αἰτὶ ἐφεροσύνην λαυτεῖa εἰςκε σεὶο, λευσόντων' τοιοῦδε θάλος c χρόνον εἰσοχνεῦσι. πενθός d α' αὐ τέρις κηρὶ μακράτατος ἔξοχον b ἄλλων, δε κε ε' εἴδοος i βρώσακ οἶκον δ' ἀγάγητα. οὖ γάρ καὶ τοιοῦτον ἴδον' βροτῶν ὀφθαλμῶν, οὔτε' άνδρις οὔτε γυναῖκα· σέβας μ' ἔχει εἰσορθῶντα. Ἅλθνί δ' ποτε τοιοῦτον 'Ἀπόλλωνα υπαρμὸν d ὑπό μεσίν φωικὸς νέον ἐγὼν e ἀνερχομένον ἐνόσα. ἡδὸν γάρ καὶ κητεί, πολὺς d' δὲ μοί ἐστετο λάδ, τὴν ὕδων f ἄ' δὲ εμελέν ἐμὸν καιάς kηδὲς g ἐσεθάτα. 160. τοιόν ἐσεθάν. 165. ἐεδώται. 169. τοιόν εἰσεδον.

159. εἰσεδώναι, ποικιλή. — 160. τοιόν εἰσεδον.


clear from the benediction pronounced in S. Matt. XVI. 26.

157—9. λευσόντων, for the anacoluthon apparent on comparing this with σφιξὶ in 155 see examples in mar., and cf. Jell Gr. Gr. § 710 Obs.—The fem. εἰσοχνεύσι is by a construction κατὰ σύνων; cf. Hy. Ψελ. 272, τὸν μὴν ἐκείνην ἔσεθ άλος. Ni. also cites Enridip. Bacc. 1307—8 Paley, τὸ δ' ἐνώς καθανάτντα καὶ the more remotely illustrative passage μ. 78—4 μὴ ἐκείνη δὲ μὴν ἀμφιβοληκὴν κακητίκῃ μὲν οὐ ποι ἐσαί, in which to seems to suppose καθετός as having preceded. For πολυν κηρί see on s. 36. For ἐεδώναι see App. A. 14. Ni. says that according to Hellenicus and Aristotle the “happy man” of 158 was Telemachus; but see on γ. 464. βρώσας, “preponderating in gifts,” Löwe remarks that βρίοθ in H. is always nouter (mar.).

162—5. Voss (cited by Ni.) says in his Mythol. Br. Part III p. 108 that “in Agamemon’s time Delos had for sea-voyagers the most frequented oracle of Apollo, as Pytho for land-travellers”. The Scholl. suppose that the tree intended was that under which in Delos Letô bare Apollo (Hy. Ap. Del. 18, 17); but vén... ἀναχειρίων clearly means a tree which was still a sapling at the time of Odysseus’ visit. Cf. Theognis 5—6, Φοῖβος ἄναξ, οὗ μὲν σ' θέα τε καὶ πότινα Ἀπεί, φωικὸς βαθύνθερον ἐφαρμαμένον. Löwe cites Enridip. Hec. 458, ἐνθα προτόγονος τε φωικὺς δείκνυς τ' ἐρωτ' ἀνέφε Λαότοι φίλας πτόρθων ὀδνὸς ἀγάμα διας. Cf. Enridip. Ion 919 foll., ἑρ. Παύρ. 1100 foll. in both of which the olive and the palm are combined. Cicero de Legg. I. 1 says, Quod Homericus Ut 배 시 이해될 어떤 파민 바심 이치, 주력으로 멋진 쟁점;
Day XXXIII.]

OΔΤΣΣΕΙΑΣ Ζ. 166—179.

ος δ’ αυτως καλ κενως ιδων, έκενθηκεν θυμιν δήν 1 έπει ου πω τοιον ανήλιον εκ δορυ γατης, 2 ος σε γυναι, αγαμαι τε τεθηπα τε, δελιας τι αλων γουων αναφανε χαλεπον δε με πενθος ιακανε.

10 χείδεις έεικονες φυγον 3 ηματι οινοπα λότον τοφρα δε μ’ αει κυμα φορει κραπναι τε ηλελλαι, νησουμ αν’ ογνης νιν δ ένθαδε καβαλε δαμον, δορ’ ει πον καλ τηδε παθω κακον. ου γαρ ηω πανεσθι 7 άλλι ειπολλα Θεολ τελεους παροιδεων.

15 άλλα, άνασοι, ελεαις ει γαρ κακα πολλα μογης εσ πρατην ικωμη των δ’ άλλων ου τινα οιδα άνθρωπων οι ητιεδε πολν καλαν έχουνιν.

άστυν δε μοι δεξιον, δος δε βαχος αμφιβαλεσθαι, ει τε πον ελλυμα σπειρον ήης ένθαδ ιυσα.

166. Φεδών. 170. έεικοστο Γοίνων. 175. Γάνασι. 176. Φόλα. 178. Ιάστυν.

so Pliny (N. H. XVI. 99, 44), Nec non palma Deli ab ejusdem dei state conspicitur; by all which passages we may understand that there was always a sacred palm cherished in Delos. We may compare the olive-trees on the Mount of Olives and other sacred trees in Palestine (Dean Stanley, Sinai and Pal. p. 141 foll.). Ni. remarks that no trace of any locality being honoured as the birth-place of a god occurs in H.

167—70. δορυ, here bears the sense (rare in H.) of “tree”. πενθος is explained in 170—2: render λυσαν “is come upon me”. φυγον, “I escaped, was quite of it”.

173—7. έφειν τω ν. τ. L, he pleads not only what he has suffered but what he expects to suffer, and alleges the infliction as from the gods, to move the sympathy of man. — τελεους is fut. and πανεσθι means “here after”; more commonly words connected with priority refer to past time in H., those with posteriority to the future, so έμα προσω κα κατασας; see on β. 270. — άνασα, this title is equally applicable to a divine and to a human being, thus he sustains the tones of his exordium in 149 sup.

178—9. Odys. seems designedly to ask the least possible favour at his first overture; a hope of more solid benefit is subsequently held out to him unasked in 189—90. Thus the due delicacy on his part who seeks, draws forth generosity on hers who shows the kindness — a bright instance of the refined standard of heroic manners

15
180—5. This proprietorial peroration resembles that with which \textit{Egyptius} concludes his opening speech in the Ithacan Assembly (\textit{b}, 33—4). In the petition of Chryses (\textit{A}, 18—9) such a phrase forms the prelude. It here derives extra force from the mention of \textit{Thol} in 174 \textit{mp}, "may the gods, who afflict me, give every blessing to you!"

183. \textit{έκλυον}, this verb does not seem to bear in \textit{H}, the sense, "to hear one's self spoken of", or \textit{μάλιστα κλύνω} would be closely parallel to the \textit{εὐ} or \textit{κακὸς άνώτερων} of later Greek. It seems to mean here not the outward sense but the inward recognition; cf. Tennyson \textit{Lotus Eaters}, "Nor listen what the inner spirit sings." Its object doubtless is the \textit{διμοφροσύνη} itself. "Strong as is the testimony of enemies and friends, they themselves feel it most profoundly of all." Yet this is an unusual sense of \textit{έκλυον}, and so slight a change in the ms. would convert \textit{αὐτόν} or \textit{αὐτῷ} into \textit{αὐτῷ} that it seems likely one of them may be the true reading, which would furnish a more effective close — "men listen most to them," i.e., unanimity begets influence; cf. \textit{τῆς μάλα μὴν κλύνω}, 247 \textit{inf}.

186—246. Won by the entreaty of Odys. Nausicaa promises relief and declares her parentage, people and country. She then recalls her handmaids from their needless flight, and bids them succour the stranger, whom they then assist to dress and bathe. He accepts their services with due reserve. Meanwhile Pallas confers on his other man the comeliness of youth, until it is Nausicaa's turn to admire.

187. The sense is suspended from \textit{έπεις} ... \textit{ποικὰς} to \textit{νῦν} \textit{δ}' in 191. 187—90. To the same purport speaks Helen in \textit{δ}, 236—7, where see note. The sentiment, however, here arises directly from the facts:—his misfortunes need not detract from his merit, since Zeus bestows his blessing without regard to character. The only difference is that in the man of merit misfortune draws forth fortitude; cf. Theogn. 444—6, 1162—4, \textit{αθάνατον δὲ δοξής παντοτι \θυμοῦντας ἐπίργουν}: \textit{αὐτὴ} \textit{ἐπιτελόμενα χορὸς δε}, \textit{αθάνατον, οἷα δίδωσίν μεῖν}, Sophoc. \textit{Trachin.} 139—30, \textit{ἀλλ' ἐπὶ ημῶν καὶ} \textit{χαρὰ πᾶσιν κυκλοφορεῖν}.  

\textit{ΩΑΣΣΕΙΑΣ Z. 180—191.}
191. \(\text{πάλιν}\) is inserted by anticipation, and implies assent to his request \(\text{έκα}\) \(\text{δέ} \ \text{μοι} \ \text{δείξου} \ \text{in 178}.

193. \(\text{άντισκόπας} \), \(\text{Νι}\), thinks this a participle for \(\text{ininf.}, \text{referring to Mat-}
\text{thisis p. 179. Jelf. Gr. Gr. § 601 obs.}
\text{2. prefers supplying \(\text{μη} \ \text{διέσωθα} \) after \(\text{ἐπίσεσα}, \text{to govern \(\text{σω} \)}; \text{this requires us}
\text{to render \(\text{άντισκόπας}, \text{"having met}
\text{(some one)," as in ν. 312. The other}
\text{construction would require the sense of}
\text{"to obtain"}, as in A. 66—7 \(\text{εκ \(\text{κως}
\text{αύτων} \ \text{καί σων} \text{τε ταλιών}
\text{σωμάτειαν} \ \text{άντισκόπας} \ ... \ \text{αύτων}.
\text{197. \(\text{ἐξ} \) governs \(\text{νο} \), \(\text{Νι}\), thinks this}
\text{a reason for giving it \(\text{ιε} \) acute accent (\(\text{ια}); \text{but the \(\text{κοσμος} \text{of editors is}
\text{against him, since \(\text{ι} \) intervenes.
\text{199—200. \(\text{πόσε} \ \text{φεύγει}, \text{the question}
\text{implies that flight is absurd; the answ}
\text{er implied being, \"you need not flee}
\text{any whither.\" \(\text{μη}, \text{for this conjunction}
\text{with questions where the verb is in}
\text{dic. see App. A. 9 (5).}
\text{201. \(\text{οὐφος} \ \text{x. t. l. The word \(\text{διερος,}
\text{and perhaps \(\text{βρότος} \) also, is doubt-
\text{less corrupt here. We need for \(\text{οὐφος}
\text{some predicate corresponding in sense to}
\text{δυναμενής, so that, \"this man is not}
\text{one whom you need dread\"}, is the}
\text{sense required, carrying on the re bucke}
\text{of \(\text{πόσε} \ \text{φεύγεις. A colon at \(\text{βρότος}
\text{would exhibit this better, and that}
\text{stop was read by Voss, see on \(\text{διερος}
\text{below. As the text stands, our only}
\text{chance seems to be to take 202—3 as}
\text{far as \(\text{φεύγω}, \text{as a completion of the}
\text{subject: \"that man who would come}
\text{to the Ph. land with hostile purpose
\text{is not a living mortal, nor can he\".}
\text{But I cannot believe that \(\text{H. wrote}
\text{this. To interpose the predic. and then}
\text{go back to complete the subj. by a fur-
\text{ther clause, is a departure from his}
\text{usually direct style. Assuming, how-
\text{ever, this sense, the words \"living}
\text{mortal\", so taken, give force to the}
\text{manner of stating, although they add no-
\text{thing positively to the statement: and}
\text{the vehemence so imparted shows the}
\text{feeling of the speaker, viz. triumphant}
\text{assurance, as in saying, \"the man}
\text{breathes not on the face of the earth\",}
\text{instead of simply \"is not\". In the}
\text{somewhat similarly worded \(\text{ανδρῶν}
\text{δυνατόν τις εξως} \ \text{βροτός ... δεια}
\text{πεπελευθερας } \psi. \ 187, \ \text{εξως} \ \text{βροτος is part}
\text{of the subject and the passage is no}
\text{true parallel to the present. So also}
\text{in ν. 437—8 \(\text{οὐδὲ} \ \text{οὐφος} \ \text{οὐδὲ}
\text{δυνατός, oὐδὲ γενέθη, δὲ κ. τ. l. a}
\text{sentence modeled somewhat similarly,}
\text{the predicate is contained in \(\text{ουδὲ} \}
\text{which precedes the whole; there is,}
\text{however, a similar extension of the}
\text{subject in δς κ. τ. l.}
\text{διερος means originally \"moist", as}
\text{shown in Hes. Opp. 460 \(\text{αὐρ} \) καλ}
\text{διερήν, \"dry and moist\", Pind. Fragm.}
\text{74, 11 \(\text{νοσίον} \ \text{θέρους} \ \text{γε} \text{κατορ} \ \text{διε-
\text{ρον: hence, referring perhaps to the}
\text{blood, as fluid in life, concealed in}
\text{death, it means \"living\" or \"lively\",}
\text{as in διερος κοιλι, i. 43, = \"with all}
speed” (cf. the word “quick” in its two senses); although possibly that may refer in a literal sense to escape by sea (the liquido pede of Lucret. VI. 638). The reading of Callistatus, διεφυ, from δύνα, “causing woe”, is worth notice, but it is a question whether it may be used in English; and if διεφυ properly contained any notion of fear, this might be accepted. But it does not.

οὐδὲ γένηται, not strictly subjunct. as = future, as shown by οὐδὲ ἕσοσται οὐδὲ γένηται, π. 437; see App. Α. 9 (10): render “nor ever can be”.

204, ἐστιν, the subjunct. marks the statement as general — as true of whoever comes; if it were indicative. it would denote that the fact of some one’s coming had an independent existence, if it were optat. (not being due to the past or narrative tense of the principal sentence), it would denote that such coming were regarded as a pure contingency by the speaker — a thing which might happen or not. The line rhymes with the preceding. Bek. (Homer. Blatt. p. 185 f.) has collected many examples of such as, π. 573—4,
211. The reading κέλευνον is perhaps due to a wish to avoid so nearly a repetition of the same word in 212 κέλευς; but in τ. 428—9 the same word ἐστὶ closes both lines, and other instances might be found. The handmaids, rebuked, "standing, calling to each other", is a happy picturesque touch; it shows each, uneasy render reproof, endeavouring slyly to throw the blame on her fellow, and it indicates that flight had scattered them. Thus we get a lively notion of the group.

214. φαρὸς τε καὶ τ. λ., here male attire; see on 60—5 sup. at end, but also on γ. 467.

218—9. οὐκο, the word would be assisted by a gesture. ὅφει, see note on δ. 800. — αὐτοῦ, "by myself", without aid from you. It is, however, evident, as he declines such aid, that they were offering it. Contrast this with note on γ. 454. Possibly the poet means here to indicate the Greek standard of female delicacy as less refined than the Greek, although for dignity's sake he avoids including the king's daughter in the rebuff; just as Phaecian manliness is made to be somewhat effeminate (η. 246 foll.). But again, it is possible that, for the reason which Odys. assigns in 220 ἢ γερ δην ἀπὸ κ. τ. λ., he uses the word γυναύθεια in 222 in an unusually literal sense. His long privation of such comforts required his bath to be now more thorough. This would also account for the emphatic πάντα λοίπασιν, 227, not found in any of the parallel passages. Either reason will explain εἶπον δὲ ἔρω κούρη in 223, they told their mistress that he had declined their aid — words which seem to hint that Odys. spoke aside to them unheard by Nausicaa, and this seems a further tribute to the refinement with which the poet invests her character. ἀληθῆ, so (mar.) Diomedes and Odys. bathe in the sea and afterwards take a fresh-water bath.

223. See last note.

224—5. νίξεσθαι has here two accusatives, as καθαίρεις, λοίπα, mar. but in τ. 376 τὸς αὐτοῦ νίψω the two
are really in apposition as whole and part: in 219 sup. ἀπολογούμενος has sec. and gen. ἀπολογούμενος, "clung about," 222. παίτερα, see on 218—9. — ἀληθή', see on γ. 466.

220—31. See mar. for similar enhancement of beauty by Pallas. Beauty is the special gift of the Charites (τ. 18) or of Herē (v. 70—1); but as a means to an end, viz. here the procuring him the favour of Nausicaä, the prerogative of Pallas includes all such special resources. πάσης ὥσιν παῖς, like ἱλασόμενος for ἱλάσασα, βρασόμενος for βρασάς (although some say βρασός), μασσάς akin to μάσσας. — ὀυλάς, see App. A. 3 (2). — μασσάς ὅλα μασσάς, at the critics suppose colour only to be intended, and there is a hyacinth, common in Greece, which is black. It may be questioned, however, whether the delicate curl of the corolla of the flower at its edge, be not intended to represent the line of the hair φυσικῶς ἐνυψαλμένη (Aristen. I. r. p. 3, cited by Ni.).

222. ἀργυρός is not with silver but on silver, so, of silver cups H. usually says, ἴδον τ' ἐνι οὐλίῳ κυριακήν, 6. 616; the gold, being thinly but entirely overlaid, represents the χαρίς or grace superimposed pervading every part: so κατέχεται, 233, corresponds with πε-

232. ἔκετεν, ἐπάνευθεν κιόνι ἐπὶ θεία δαλάθης,
καλλεί καὶ χάρισι στέλβων ἡ ἡθεῖον ἔτι κοῦρη· δή ἃ τοῦ ἀμφικλούσιν εὐπλοκάμοισι μετήσα
κλοὔτε μὲν, ἀμφισβητοὶ λευκάλενων, δόρα τί εἶκον
οὐ τῶν πάντων ἀκήρετο. Θεών οἳ "Οlympων ἔξων Ἠσιό
Φαιήκεσσ' ὄν' ἀνήρ ἐπισώπηται ἀντίθεουσιν. πρόθεν μὲν γὰρ δὴ μοι ἀεικλείοκ δέατ' εἶναι,
νῦν δὲ Θεότων δοξεῖ τοῖς οὐρανον εὐφόρ ἔχουσιν.
αὐτ' γὰρ ἐμοὶ τοιώδες πόσις κεκλημένος εἶπι,

15 ἐνθάδε ναυτάδων, καὶ οἱ ἄδεις αὐτοθύσι, μίμειν.
ἀλλὰ δότι ἀμφισβητοὶ, ἐξίπρον βρασόν τε πόσιν τε· ὅς ἐφραθ', αἰ τ' ἄρα τῆς μάλα μὲν πλύνων ἦδ' ἐπὶ-θόντο,

239. Φείσσα. 240. Αἰγέκτησι. 241. Αἰγείλειος. 243. Φέδονα. 245. Φοί Φείδονα.


239—46. Her previous speech had merely expressed pity for the forlorn suppliant; this one rises to glowing admiration for the now attractive hero, for "pity is akin to love". Perhaps the poet meant to intuise her discernment of Odysseus' merit as superior to her Phaeacian suitors, the inward man being presumed to correspond with the outward. But observe that this is addressed privately to the maidens, he being seated ἀπάνων, 236. This seems to obviate the repugnance of Aristarchus, who rejected the lines 244—5 as unadmitted to maidenly decorum. οὐ ... ἡθεῖον means "with their goodwill", cf. γ. 28 note, and οὖν γὰρ θεῶ εἰ ἐπιλόγους, I. 49. — δέατ', restored by Wolf from the best mss. and oldest editions for δώσατ', the previous reading, which arose from a mistaken association with δοκί "doubt", and the deceptive use of δοκεῖσθαι, δοκεῖτο by Apollon. Rhod. (III. 819, IV. 576) for a person deliberating, or labouring under indistinct impressions. Buttm. (Lexil. 38) traces δέατο here to δέαινα δαίμων, and from it deduces δοκεῖσται σωτ., I. 474, 1. 145, δοκεῖσται φου, I. 339, the change of σ to o in verb forms being common (Irreg. Verbs s. v.). He hints also at a connexion with ἄνεδε δοκεῖ, "for a x too much or too little can be no objection to the affinity of words", and wholly rejects δοκί, remarking that δοκεῖσται occurs where resolve is intended after doubt has elapsed. κε-χημένος εἶπε seems to be "might be", as shown by the next line; cf. mar.—ἄδειον, on the connexion of this word with ἄδηστε ἄδηςες ἄδην, and
πάρ δ’ ἕρ’ Ὀδυσσὴς ἔθεσαν βραδύν· τε πόσιν τε· ἤ τοι ὁ πίνει· καὶ ἠδὲ πολύλας δύο Ὀδυσσείων ἀρπαλέος· οὐρὸν γὰρ ἐδητυός· ἦν ἀπαστός.

αὐτὰρ Ναυσικαῖ· λευκάλενοι ἀλλ’ ἐνόθης· εἶμαι· ἔρα πτύσσατ’ ἵππον καλὺς ἐκ’ ἄκτινς, ξύδες δ’ ἡμίουνος κρατεράνυχας, ἕν δ’ ἐβγ’ αὐτή. ἀφενενί· δ’ Ὀδυσσήα, ἐποκ’ τ’ ἔφατ’· ἔκ τ’ ὀνόμαξεν· ὁρεσιν· δὴ νῦν, ξεῖνε, πολύν’ ἤτεν, ἄρα πε σε πέμψα 2, πατρὸς ἐμοῖ πρὸς δάμα δαφρονούς, ἐνθα δὲ φημὶ πάντων Ψακίων· εἰδεῖσμεν δοσιν ἁρισκον.

αλλ’ ἐμα’ ὄδ’ ἔρεθιν, δοκεῖς δὲ μοι οἰκὶ ἀκινύσσεις· ὅφρ’ ἐν μὲν κ’ ἁγροὺς ἱμεν κε ἐβγ’· ἀνθρώπων, τόρφα σὺν ἁμφιπολικοῖς μεθ’ ἡμίουνος· ἐμα’ καρπαλίμος ἐχεσσάτι· ἐγάδ’ ὀδ’ ἠρμ’ ἤγεμονουσα.

αὐτὰρ· ἔπην πόλος ἐπιβείσεμεν· ἤ πη περὶ πύργος

252. Φαίηςτ’. 254. Ἐκόπος. 257. Γειδησίμεν. 258. ὡς Φερείναν. 259. Φερ’.


the relation of the rough breathing to the Τ’, see App. Α. 6, especially (8).

247—315. Odys. refreshes himself with food; Nausicaa packs her linen and departs; first giving him directions to keep company with them till they enter the city, and then, in order to avoid scandal, to let them precede and reach the palace first, that done, to follow, enter boldly, and supplicate not the king but the queen.

252—3. τιθει … ξεῖνειν, in these actions ascribed to Nausic, the ἄρπινολοι are of course to be understood as assisting.

254—5. ἐποκ ι. τ. l., see on γ. 374 —5, but observe the absence of any such action as the ἔτια there, or έν τ’ ὃρα οι φιν ξεῖν in β. 302, which would have been unseemly familiarity. ξεῖνει, might be r. pers. plur. "we are going", but to take it as infm. for impar. is more in Homeric manner, cf. 298.

256. δαφρονος, see on α. 48. οὗ is more naturally the subject than object of ἐδήσειμεν.
yet much frequented by its people. He is therefore to stop before he reaches all this, viz. at the ἄγαλμα of Alcinoüs, 293—5 infra, and he would know that by the grove of Athena close to the path—doubtless a striking object. Her object is to drop his company before they could attract notice as fellow-travellers. The apodosis of αὐτὰρ ἔχην is suspended. What he is to do when they approach the city, is postponed till 295—6; the interval being filled as far as 372 with a detail of the local features, accounted for by the characteristic pursuits of the people, and thence to 286 with her reasons why he is so to act. Then she resumes with a minute indication of the spot where he is to wait, and at last gives the direction, which is the path of the whole, “wait there till we have reached home”. πύργος, no gates are mentioned. We are to conceive that they were open and unguarded—a token of Phaeacian security.

264—5. λεπτὴ δ’ εἰσίθημι π. 1., “and the way in is narrow, for ships line the approach”. The “haven on either side”, 263, accounts for the ships being there. This gave rise perh. to the reading εἰσίθημι of Aristoph., as if from ἐσθήμι. It is, however, like ἔσμαι “a going”, E. 778, directly from εἰμί, imper. ἔιμι, “go”, εἰσίναι, nearly = Lat. servari; see on ἐσθηθίς, s. 484. This perf. pass. with pluperf. means “have or had been drawn”, viz. in position, passes over into an absolute sense, “keep” that position, or, as here, becomes trans. with object ἄγαλμα; cf. mar. In π. 463 it further acquires the sense of “keep a look out for”. In some passages the α, long naturally, as in ἔσμαι (if this be a pluperf., see Buttm. Irreg. Verbs, s. v. ἐσμα), 90, becomes short before α, but may be lengthened by ictus (mar.). ἔσθητος, Enastathius explains this by ἐσθητος “shed” or “hut”, as if a compound adj. from ἐσθητος, epist. ἐσθητος, citing Herod. I. 44, τὸν μὲν ἅγα εἰςθητος καλως, “invoking Zeus who presides over the hearth”, and so in V. 72, 73, as noun, “houses” or “households”. But the sense of ἕσθης, being wider than that of ἔσθη, makes it easy to take ἔσθητος as an addition to the ἕσθης; whether adjoined or detached, and so = “shed” or “hut”; but we cannot analogously conceive of ἔσθητος as if an addition to the ἕσθη, especially as the ἕσθη is in this case locally remote, being within the wall, while the ἔσθητος is without it. Yet we may get really closer to the sense of Herod. by taking ἕσθη (mar.) as it were in the moral sense, as the centre of family life; when ἔσθητος ἔσθη might mean “it, viz. shipping is a matter of domestic business”, as opposed to the semi-foreign aspect of ordinary navigation; or even locally, “each has a spot (viz. where his ship was drawn up) belonging to the family”, as we speak of “a family vault”. And this, as giving greatest force to γας seems preferable. The scope of the whole passage is to illustrate the extent to which among the Phaeacians sea-faring habits were taken up into domestic and civic life. Thus their ἀγορή, usually in the heart of the city, and the Πολιτής, doubtless its chief sanctuary, which in ordinary cities would have formed the centre of everything, are here at the sea-side without the walls; and these are attached to the ἔσθη of the state, even as the spot where his ship lay was to that of each citizen; hence we derive a special force for ἔσθη. The aspirate dropped in ἔσθητος for ἕσθη need be
no more objection than the shortening of the ι. Thus we have (Eustath.) Ανθικήνα Ασκίκηνας (Hy. Ceres 418, Hy. Apol. Pyth. 34) τό άρησα, and Ασκίκηνας, as well as Ασκίκηνας, from Ασκίκηνος (ξ. 320, ο. 320, cf. Θ. 122, 128). Certain Scholl. derive the word for λόες, "a place for masts," and so by synecdoche—νεφώδων, — a likely snare for a prosaic interpreter.

266—8. αγορη, see previous note. Ποιοτήτων, see on νησα 10 sup. — ισοτοιαν λ., see App. F. 2 (6) and note * οπλα, see App. F. 1 (7).

268—9. σκελε, the reading σκελες perhaps arose from a repugnance to lengthen the -υ in the 3st. person; certainly to lengthen the final short vowel of a proparopomenon is an extreme case of arsis, but in this pentameteric measure H. lengthens anything: see on s. 318 and App. F. 1 (7) for the sense. Άποδεμνουσ, Buttman's correction (Lez. 16, 4) has been adopted, the word being άποδον (= εξω) to "shave" or "plane".

270—2. μις οὐδὲ ϕ., much less therefore the sword and spear of the stand-up-fight. This measures the interval between them and the Greeks. άγαλλόμενοι, as if for [the mere pleasure of the run. Their vessels are, as it were, all pleasure yachts in which they give a free passage to an occasional stranger.

273—5. άδενεκα, cf. the name Πολυδήκης, and the adv. άδενει, used of all kinds of ministry to another's comfort; so Curtius, who refers both (II. 293) to a sanctum root, traced in Lat. as doc-um, dec-um, and related presumably to duus (II. 77). For the sentiment see on 39 sup. — άπερφιλιασ, "unscrupulous". Some commentators rejected 275—88 for the same reason as 244—5, vid. sup. But the more repugnant such female freedom was to later Greek notions of decorum, the more certain the genuineness of the passage.

276—9. τές ϕ', the δι marks surprise "why! who is this?" — ευρε, "picked him up". επει ου τινες ι. τ. λ., Löwe takes this ironically, "since forsooth there are none (for her to marry) near home!", but it seems more simple to take it as epexegotic of ιτιδέαςων, and stating the fact on which the Phaeacians were fond of dilating — their remoteness from all men.
ΖΩΣΤΕΙΑΣ Z. 278—292.

278. Ἰ. Ἡ τις ποια πληγαθόντα κομίσατο, ἵππος ἀπὸ νηὸς ἀνδράν τηλεσακών, ἐπεὶ οὐ τις ἐργάζετο ἐρεῖν. ὅτι τίς οἱ εὐδαμένη πολυφήτης ἂν ἔλθῃ, ὑστανόθεν καταβάς, ἔχει δὲ μνήμης πάντα. βέλτευρον, εἰ κατηγορεί περ ἐποικομένη πόλις εὐθέν ἐλλευθερικὴ ὑπο τού τούτος γ᾿ ἄτιμωθεν κατὰ δήμων Φαϊνον, τὸι μνήμην ἐπεξερείται τε καὶ ἐσθολλ. ἤ τοῖς ἐρείσον βοιλὰ ἐχον δ᾿ ἀνάδικαν τοῦ ὑποθέσονον καταθανάν, ἤ τοῖς τιανακῇ γῆς ἄθροις, ἤ τοῖς ἀνάδικοι, ἢ τοῖς ἑφαρμόζοντες ἐν δυναμικῷ καὶ νόοτο τούτῳ πάρα πατρὸς ἐμοίο. δηλαδὴ ἐν ἐκατοχῇ ἄθροις ἀνακάθεναν αὐθηναίντες ἐν δὲ κηρήνην νάαι, ἀμφὶ δὲ λειμῶν.


280.—πολυφήτης, "much prayed for (to come)"; see mar. — βέλτευρον, "t'were better so", i. e. "that she should wed, though her husband be one of her own picking up from abroad, since she refuses all her Phoenician suitors": the implied alternative is, "than remain unmarried". Another interpretation of the Scholl., that "if she marries any one Phoenician, she must needs put a slight upon the rest", does not seem suitable. κατηγορεί, see mar. for similar cases of crisis of καλ with pronoun; although these are not found in all mss. and edd. (Bek. Ημ. Βλάττ. p. 173). Hermann (Ni.) rejects this crisis in H., reading καλ for καλ, or γ᾽. 286—γ. εὐμετάβω, indic. where optal. would be regular; see App. A. 9 (2). — ἐκτάντοις, could be spared: it seems to have arisen from a confusion of two constructions, "against the will of her parents", and "her parents being unwilling". "In this remarkable passage we have such an exhibition of woman's freedom as scarcely any age has exceeded. For it clearly shows that the marriage of a damsel was her own affair, and that, subject to a due regard freely rendered to authority and opinion, she had when of due age a main share in determining it" (Gladst. II. p. 484). 288. μισθώσεις, "mixes with": the mood is certainly anacoluthon to ἐξερείται in 286: the change of ἐξερείται to ἐξερείται a different modal key: thus τοιαύτα γε ἐξερείται is a case viewed as purely hypothetical in the 2nd clause she seems to put a case contingent indeed still, and therefore not indic., but which is not purely hypothetical, as being in fact her own; and this difference is what the subjunct. probably marks. See for some somewhat similar, exx. App. A. 9 (16). — ἐμφάνισθον, see on s. 120.

289—90. σοῦ δ᾿, the δ᾿ denotes contrast between her suggestion in the sequel and what she had just been deprecating. πομπής, he had made no


request for this, but she builds partly on his evident need, partly on the well known habits of the Phaeacians in despaching strangers to their homes (v. 151—2, 174).

293. τέμενος, Thucyd. III. 70 mentions that a site in Corecyra in his time passed traditionally as the τέμενος of Alcinous.

300—2. καὶ ἄν παιδ, “even a child might say,” ὁ δὲ refers to τοῖς implied in ἱεροῖς τοῖς.

302. ἄλογα, see on App. F. 2 (3) (g) (6). Observe ήμοιος, doubtless the true reading, an instance of the elasticity of epic quantity.

305—7. ἐπ’ ἑσχάρῳ x. τ. 1. and
ο τὸν παραμενόμενος μητέρας ποτὲ γούναται χείρας
βάλλεις ἡμέτερης, ἱνα νόστιμον ἦμαι ἱδαν
χαλάρων καρπαλίμος, εἰ καὶ μάλα τηλόθεν ἑσιά.
τοι γὰρ τοι τεῖν γε φίλα φρονήσῃ ἐν ἡμιβ,
ἐπιφερ' τοι ἐπειτα φίλους τ' ἱδεῖν καὶ ἵκεσθαι
τοῦ ὀφείν ἐς ύψοφοιν καὶ στὴν ἑς πατρίδα γατέων.]

ως ἃρα φανήσας ἵμασεν μάστιγις φαινὴν
ἡμιόνοις· αἳ δ' ἀκα λίπων ποταμοῖκ ὀδέθρα·
αἳ δ' εὖ μὲν τραχαῖς, εὖ δὲ πλισσοῦντο πόθεσιν.
ἡ δὲ μάλ' ἤμισεν, ἃκα ἐποιατο πεζόλ
το ἀμφικόλιο τ' οἶδες τε, νόμι δ' ἐπέπειτα λιμασθήνην.
δύστεο τ' ἱέλος, καὶ τοι κλυτὸν ἔλλογ' ἱκοντο
ἰρών Αθηναίης, ἐν ἀρ' ἐκείνον διὸς ὀδυσσεύος.
αὐτός ἀκουεῖ· ἱράτος λίθως κυρίρη μεγάλῳ
"κλοθῆς μεν, αἰγυρόχοιο Ἀττικός τέκος, Ἀττικάνη.

25 νῦν δ' πέρ μεν ἀκουσάρι, ἐπεὶ παρος οὐ ποτ' ἀκουσάρι

314. Ἑλκύσῃ ἄφενεν ομίσεως τ'.

315. Σοἰκὼν.

not before". ἐσιμομένον ὦτε μ’ ἐφαρίσεω, with the repetition cf. T. 316—1, όποσ ἀν Ὥσοι... δάπεδοι, δα-ιῶσεν, δαί-ομένη, δαίωσι δ’ ἄρτοιοι νής Ἀργο-ῶν, and π. 103—5, δόμανα μιν Ζηνός τε νόσο καὶ Ὅσοι άγαλοι θάλλον-τες... δευτὴν δὲ περὶ προκάρδια φαινεῖν πῆλὶς βαλλομένη καναγής ἔχε, βάλ-λετο δ’ ἄει κ. τ. λ. — δὸς μ’ κ. τ. λ., the words are a little abrupt through the asyndeton. In 2. 309 they occur as the first clause of Λ’ιαν’s prayer (with Ἀρχής for Φαίης), where he is about to visit Achilles to ransom his son.

329—31. αἰθέτο. The feeling of respect extends, in the politic and calculating goddess [see App. E. 1 (8)], to the forbearance of direct and outward opposition only. Her appearance in τ. 19 foll. is accordingly cloaked in a strict incognito, and is her only interview with Odyss, in which the veil is not thrown off. Thus appearances as regards Poseidon are saved. πατρο-πατησιόντων, a sense of seniority pervades the word, and we may remember that the Erinyes, as Poseidon himself is reminded in O. 204, attend ever upon the elder members of a family. δ’ ὦ, δ’ ὦ here, as often, see on o. 21—4.
APPENDIX A.

I.

ἐννεψε. (1) Buttm. (Lexil. 21. 15—23) regards this as a mere lengthened form of ἔνθε fr. ἐπα, root ἐπα-, and no compound; he takes ἐννεψε as its direct verbal noun, and views ἐμφα as similarly related to a verbal form ἐπα = ἐννεψε; with this relation he compares ἔγκος, ἔγκα = ἐννεψε. Negatively, he argues that ἐν the prep. in no other compound doubles ἐν. He seems to have overlooked ἐννεψης, of which the parts are ἐν-ἐπης. But, supposing ἐννεψε compounded, it need not follow that the first part is ἐν the prep. There are a number of words, as ἐπμάτης, ἐπαισιος, ἐπιακομι, ἐπαίρω, ἐπαρθ, in which ἐν- appears, but its prepositional character is very doubtful. The forms akin to ἐννεψε (omitting all those from ἐντεκω or ἐνσεω to repudiate, which he rejects as distinct), are 2 aor. ἐνεσον, imper. ἐνεσης, and ἐνηπτε, and, there being no pres. indic. found, ἐνπευμο and ἐννήψαμε fut. Now as we have ἐπεπεβε, (comp. ἐπίποιη, στει, σκειο from ἐπομεν,) it is not easy to regard ἐν in ἐνεσον, etc., as part of the simple verb, and Buttm. seems to have felt some difficulty. Indeed, elsewhere he inclines to regard ἐπετε (τ. 203, χ. 31) as a form of ἐπετε (κ for κ, as in ἐπας, equus). This is probable, but tends to make the rejection of ἐνεψε as a compound form doubtful. With these varying forms ἐν-ἐπα, ἐπετε, ἐν-επαν, comp. ἐπα, ἐπαν, ἐπα, an analogy which suggests that the ἐν- is adventitious, not, as in Buttmann's view, radical. The Lat. inquam probably represents the same form as ἐπετε (κ for κ again), and is equally puzzling, but can hardly be simple.

(2) As regards ἐμφα ἐννεψε, the first may be simple and the second compound. ὡς the voice, ὡς a hole, ὡμα fr. ὡντομαι (unused pres.) ὡντομα, ὡςις, ὡς τοίς, ὡςίους, (Donalds. New Crat. § 216) seem all modifications of a radical sound based on the vowel o in connexion with a labial or some sound representing it. The simple notion of which that sound is the symbol may be assumed to be a hole or orifice, of which the letter o is indeed the shape. The verb or adj. "open" stands in close connexion. Hence the above words expressing "mouth" or "eye" deduce themselves at once, for there is nothing which we open so frequently or easily as these organs. Hence ὡς "voice" comes straight from the root, being the os "mouth" open for the primary purpose of emitting sound. Then, we may suppose, came the strengthening of the root by the accession of the F, in voc, Ἐκας, Ἐκάμα, this F containing the labial of the root, with the guttural (comp., as above, inquam) into which that labial sometimes passes, as in coquo = πεκκω πεκμ- (Donalds. ub. sup. and Gr. Gr. § 18 j.). Now, the ἐπα in ἐννεψε may be from the simple root before the F

1. E. 894.
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was added, and the noun ἐνόης of course from ἐνέκα, but ὄμηρ merely ὄη, strengthened by the further labial μ, as in χρηματα, γνώμη, and many other words.

(3) Thus an answer may be offered to Buttmann's remark, "one well may wonder why in this compound alone (ἐνέκα) the F of the root ἐκω ἐκος was so passed over". And the ἐν may be received as a form of "the intensive prefix. probably a residuum of αὐτά," (Donalds. Gr. Gr. 374 d.) conveying to the root ἐν- the sense noticed by Butt. to "announce, declare".

### 2.

**EPIC FORMS IN -ἀω -ἀω FOR -ἀω.**

Ahrens Grieo. Formei., § 51, gives a table of Epic forms expanded with short or long vowels from the ordinary contracted forms of verbs in -ἀω, nearly as follows.

<table>
<thead>
<tr>
<th>Contr.</th>
<th>Expand. short</th>
<th>Contr.</th>
<th>Expand. long</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indic. Pres. sing.</td>
<td>ὄρω</td>
<td>μενοινό</td>
<td></td>
</tr>
<tr>
<td>Indic. and Subj. sing.</td>
<td>ὄρης</td>
<td>μενοινή</td>
<td></td>
</tr>
<tr>
<td>Indic. Pres.</td>
<td>ὄρας</td>
<td>ἡβώσα</td>
<td></td>
</tr>
<tr>
<td>Indic. Pres. plur.</td>
<td>ὄρασι</td>
<td>παραδρώσι</td>
<td></td>
</tr>
<tr>
<td>Optat. Pres. sing.</td>
<td>ὄρομι</td>
<td>ἐμνάσθε</td>
<td></td>
</tr>
<tr>
<td>Infinit. Pres.</td>
<td>ὄραν</td>
<td>ἐμνύσθις</td>
<td></td>
</tr>
<tr>
<td>Part. Pres.</td>
<td>ὃραντος</td>
<td>ἡβώντες</td>
<td></td>
</tr>
<tr>
<td>fem. nom.</td>
<td>ὃρασσα</td>
<td>ἐμνώντο</td>
<td></td>
</tr>
<tr>
<td>Mid. Indic. Pres. plur.</td>
<td>ὅρασσε</td>
<td>ἠμνώντο</td>
<td></td>
</tr>
<tr>
<td>Mid. Infinit. Pres.</td>
<td>ὅρασθαι</td>
<td>ἠμνώμενος</td>
<td></td>
</tr>
</tbody>
</table>

Various parts of the act. or mid. verb.

Part.

With short vowel evolved

vowel evolved

vowel evolved

(1) ὀλοφόρων, ὀλογός, οὐλός (Ἀρης), Φοῖλος, οὐλίς, ὀλοφώος, ὀλοφυνός, ὀλοφόραμα, (2) ὄλη (λάρνη), οὐλια (ὅλια), οὐλίγηται, δίλαί, οὐλιομός, οὐλίχας, Φοῖλος, (3) οὐλός (ὁλός), οὐλή (σκαρ).

The first eight of these are clearly related in sense and form. Our notion of ὀλοφόρων is assisted by a play upon it, Ζυγύς ὃς ἐκ τοῦ ἀντὶ οὐ μέγα ὁλός πάνω ζῆν; here it means "mischiefous or baneful"; so Ἀχιλλής ὀλοφόρων κηθ "heart set on mischief", οὐλίς ἄστηρ "baneful star"; so Ὀνέιμος in 2. 6 is Φοῖλος nearly = ὀλοφόρων, comp. τὸ ὀλοφόρων ἀριστοκράτει. οὐλός μελήγοντες? (comp. Soph. Trach. 346. ὀλόει ἀντίς) resembles ὀλοφυνόν ἐκος, and ὀλοφόραμα, and expresses an alarm-cry for mischief felt impending. The φ of ὀλοφώος suggests a form ὀλοφός, especially as we have ὀλογός. For this ἐν the F in οὐλοχία may be received as compensative. By metath. this ὀλοφός becomes again Φοῖλος (comp. the name Photóe) Φοῖλος.

(2) Distinct from these is probably ὀλή, fem. adj. applied to λάρνη, "woolly.

3. * Π. 567—8. 7 Hesiod. Theog. 591, where see Mr. Paley's note.
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down”, or other soft nap, hair, &c., οὐλαμός, only found with ἀνθφόν, “a close band of men”, and λευκός “downy first beard”. It is difficult to say whether the Φ is proper to these forms or not. Probably it was an inconstant element in the root: thus Bekker writes ἑυλεὰς, & adj., epith of γλαύς, but, as our text now stands, οὐλαμάρχηνίσκε rejects the Φ. Οὐλαμός might, but need not, be οὐλαμός. Under this group should also probably be brought οὐλαῖο, ὀλαὶ οὐλόγενα, οἶλος (coupled with κρί ἵππῶν as horse meat). Here again we find the form οὐλ- in the harvest-cry to Demeter οῦλοι λευκοί. Buttm. thought them distinct, referring this οὐλαι to μόλος, and taking οὐλη (λάχη) from ἐλίσα, to press close. But it seems better to connect them, if possible. What common notion, then, can lie at the root of images so far divergent as wool, fleece, hair, down, corn, and grain? Probably the growing plant, especially in its nascent state, the young wheat with its soft beard, or even the first green crop before the ear is formed, is this radical idea. As we use “corn”, properly the hard esculent portion, for the whole plant, so we may suppose the Greeks used οὐλαῖο, properly the plant or crop, with such fine wavy fibrous aspect, for the grain or produce. The ι seems radical in οὐλ-, or ἑυλ-, as shown by Wolfe, wool. ἅρεσιν ἀρὸς may probably mean a loaf of these οὐλαι.

The word ἀνθφόν always added to οὐλαμόν might suggest that it is a metaphor connected with οὐλη λαχη, or with οὐλαι the growing crop, men “thick as down or wool together”, or men “thick as blades in a corn-field”, might be meant.

If Buttm. notion of οὐλαι being connected with μόλο, molo be correct, what shall we say of μόλη μυληφατος? Surely these last represent mola molo.

As regards the meaning of διλφαί, it is variously rendered by the authorities quoted by Crusius s. v. as triticum monococcum, or triticum seceta.

(3) Distinct again is οὐλης, in later Gr. οἶλος, to which seems akin οὐλη, either = sahe! a fragment of a lost verb, or an adj. in vocative case, idiomatically used as if a verb imperat., comp. lat. macte. It is only found in Homer in οὐλην τε και μάλα γειτη, ὅσι δε τοι δίσια δοῖεν; where δίσια following suggests διερος becoming, with -λη- for -λή-, διλφος, and, with -λή- transposed, οὐλος. To this belongs οὐλη healed flesh, scar.

4-

βουλη, ἀγορη. (1) Mr. Gladstone’s essay on the ἀγορη (Gladst. III, 1) may be recommended almost without reserve. If I venture to differ in any point from this noble picture of heroic politics, it is in favour of giving even greater weight to the popular element than there is given. The case of Thersites is no argument against practical freedom of speech in the ἀγορη;

* It always occurs in the verse ending ἀνών οὐλαμών ἀνθφόν; there is reason to think with Ahrens de hiatus legitimis quiubudam generibus, and J. L. Rothe über den Hiatus und die Elision, that in what they call the “bucolic disereisis”, i.e. where the 5th and 6th feet are separate in word or words from the 4th, the hiatus between the 4th and 5th foot may stand. α. 6, 60, 61, 623 are examples of it, on the other hand see α. 209, 397, β. 26, 51, for elision in the same place.

† β. 50. ‡ τ. 246. † E. 196; Θ. 564. ‡ ο. 343. † ο. 432.
for he is rebuked and chastised for sullen and personally offensive remarks; and Odys., though using the argumentum baculimum, clearly carries the voice of the people with him. It is worth observing that v. 212 might have ended, — and perhaps would in any other speaker's case have done so — with ἀγορητής, for Odys. concedes to Thersites the quality of an ἄγορητης, but the poet substitutes ἐκλογή as more descriptive of his tone. Further, in the important question raised in the Iliad, viz. the reception or rejection of the Trojan offer to restore the property carried off by Paris, but without Helen, Diomedes alone speaks, and there is properly speaking no preliminary deliberative action of the βουλή, or council of chiefs, in managing the ἄγορης, as is ascribed to it in p. 95. In the writer's own words p. 129 "the Assembly shouts its approbation (of Diomede's words). Agam. immediately addresses himself to the messenger; 'Ἰδεὺς, you hear the sense of the Αχιμανδρός, they answer you; and I think with them.' At the least, this is a declaration as express as words can make it, and proceeding out of the mouth of the rival authority, (i.e. the ἄγορης viewed as the rival of the kingly power,) to the effect that the acclamation of the Assembly was, for all practical purposes, its vote, and that it required only concurrence from the king to invest it with the fullest authority. In the ninth Iliad, as we have seen, the vote held good even without that concurrence.”

(2) In that ninth Iliad, Diom. says "I will contend with thee (Agam.) giving rash counsel (not in the βουλή but) in the ἄγορης"; where, accordingly, “the proposal of Agam.”, to return homæ re infecta, was “heard in silence, the mode by which the army (which was nothing more, so to speak, than the State in uniform, p. 118) indicated its disinclination or its doubt. But the counterproposal of Diom. to fight to the last was hailed with acclamation,” p. 106. The statement of p. 98 may on the whole be accepted: — "the βουλή seems to have been a most important auxiliary instrument of government; sometimes as preparing materials for the more public deliberations of the Assembly, sometimes intrusted, as a kind of executive committee, with its confidence; always as supplying the Assembly with an intellectual and authoritative element, in a concentrated form, which might give steadiness to its tone, and advise its course with a weight adequate to so important a function." It ought to be kept in view that the members of the βουλή were always included in the ἄγορης. This is plain from the instances quoted, and from the presence of the γέρωνες in the ἄγορης of Ithaca. In that ninth Iliad another critical point in the fortunes of the war presents itself, and there is properly speaking no action of the βουλή. Nestor only advises Agam. to consult it after the decision of the ἄγορης has been taken. * The moving forces lie in the king and in the ἄγορης, and to the latter the speakers appeal as overruling the former

* It is remarkable that at Nestor's suggestion the meeting of the βουλή here takes the form of a banquet, as perhaps most likely to smooth the passage of unpalatable advice, I. 70, 89—90. The topic discussed, involving a retraction on the part of Agam., was too delicate to be treated in public.

when unequal to the crisis. Diom. challenges the decision of the whole host “young and old”, whether a reflection previously cast by Agam. on his war-like spirit was deserved; ney treats him as an isolated chief, who might go his own way if he would, in short, as bereft of authority when advising against the sense of the ἄγορη. Again it is the ἄγορη, not the βουλή, to which belongs “the grand epithet κυναγίας”, confined by Homer “to two subjects, battle and debate, the clash of swords and the wrestling of minds.... Thus with him it was in two fields that man was to seek for glory, partly in the fight, and partly in the assembly” (p. 103). And the analogy of the one may guide us in estimating the part of the aristocratic as compared with that of the popular element in the other. Homer’s battle-pieces resolve themselves into duels of the ἄριστης, and his Assemblies into similar debates between them. Still, in the serried ranks, locked shields, and pretended spears of the mass lay the weight of the shock of war; in the shout of unanimous approval, or the cold silence of distrust lay the weight of substantial decision*. They who deny practical weight to the ἄγορη must in the same degree deny it to the βουλή. At any rate it is important to note that the two cases are in Homer parallel. Of course I am even further from Grote’s view, (Hist. of Gr. vol. II. p. 90—2) of “the nullity of positive function in the ἄγορη”, than is the author whom I quote.

(3) In the Ody. there is no action of the βουλή whatever. This is, doubtless, due in great part to the extent to which the Suits’ faction had corrupted its spirit and usurped its functions. Yet this of itself shows that the βουλή was more, and the ἄγορη less, dependent upon the king, and so in his protracted absence easily lapsed into insignificance. The “maiden speech” of Telem. in the ἄγορη is really an appeal to the popular element against the aristocratical τῶν ἄριστων φιλοι νῦν οἱ ἐν τῷ δρόμῳ ὑπέλειν ἂντίον. He says the people countenanced them, and thus “caused him sufferings without end?”, and implies that, but for that countenance, the Suits’ annoyance would cease. He appeals with confidence to their sense of justice, — “if you had been yourselves the devourers of my substance, I could recover damages by urging my plea”*. The γέρωντες made way for him when he appeared in public, but clearly sided mostly against him. The other speakers in the Ithacan ἄγορη confirm this view. Halitherses says, “let us devise plans to stop (the suits)”*. Mentor chides the apathy of the people in terms which plainly show that they had the right and power to rebuke and check the suits, and that only their will was to blame. Even Eurymachus, threatening Halith, with a mulct (Φωνή), must be presumed, speaking in the ἄγορη, to mean one imposed by its authority; cf. Φωνή Ἀχιλλέας N. 669; and Leocirotus, as though in some fear lest Mentor’s words should rouse the λαός, proposes, with some air of an

* I do not follow Mr. Gladstone in his criticism upon the “Drunken Assembly”, on the break up of the victorious Greek armament (p. 130—3), as, when flushed with victory and wine, they may have exceeded constitutional limits. Perhaps the Epic aspect of the ἄγορη was, that in opinion it was never divided save when under this bad influence.


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evasive compromise, that Telemachus' project of a voyage should be carried out by his own friends, and that the assembly should break up." Indeed, the plan which Pallas-prompts, to summon the ἀγορα, is superfluous, but for this view of its powers. Why, otherwise, would he not have been on as strong, or stronger, ground, in denouncing within his own walls the arrogance of the devourers of his substance? Accordingly the suitors never trouble themselves about any βούλη, but have a vivid apprehension of the vigorous measures likely to be taken against themselves personally by the ἀγορα in case Telem. should summon it. The loyalty of the λαὸς, too, had slumbered for their absentee monarch, but gave a tardy though ultimately a true response to the symptoms of manly spirit in his son, whom therefore, the suitors plot to slay before he can ὀμηγγεγεμαθαι Ἀχιλλ' εἰς ἀγορήν.

(4) The ἀγορή, then, must, it seems, be moved, but when moved acts with a will of its own, though habitually expecting the lead, whether from the king, from his son in his absence, or from some of the γέροντες, — a word which had already lost all meaning of age and become an official designation — δικαστής, — to whom it looked up with deference and respect. But, alike where the βούλη was in full force and where it was in abeyance, it is the ἀγορή whose will is to be set in motion. Here in the II. and Pallas in the Ody, have no other machinery by which to work. The hero, supplicant for return, sits ἅπαντα βασιλεύς τὸ πάντα τος δήμος. The Ithacans, — though here we dip into the doubtful last book, — on the news of the Suitors' massacre, go in crowds to the ἀγορή, and proceed to action after deliberation there; and there, it is to be presumed, on their return to the city, the oaths of loyalty were renewed which reunited the people to their king. The δήμος is also represented as giving the γέροντας to the men of rank and mark. The νῆσος ordinarily summons the ἀγορή. Accordingly in T. 1—10, where we have an ἄγερος, Themis, the personification of inviolable right, performs this function. So she is coupled by Telem. with Zeus in a solemn appeal, as really sanctioning (lit. "seating and breaking up") the ἀγορά of men. In that Olympian ἄγερ, the nymphs and rivers — the rank and file of deity — are all present, whereas, ordinarily, what we see in Olympus is the βασιλεύς of Zeus. The summoning authority is that of the king or some one of the δικαστῆς. In the II. Achilles convoked it, as one of the latter. In the Ody. Ἄγγελος asks, "who has collected the assembly, on whom has come such an exigency, whether among the young men or among the elder?" But as the king Odys. had been away twenty years, and there had been no ἄγερ held all the while, this case is too exceptional for anything positive to be built upon it. The ἄγερ had also judicial functions. In a group on the Shield the λαὸς sit on a trial of compensation for homicide; the γέροντες τὸ δικαστεῖν, "judicial decisions", in store for such occasions is entrusted by Zeus, hold the σκέπασμα, symbolical of that office, in their hands, and sit in a sacred circle, and the people's province seems to be to award the fees to the most just adjudicator.

5.

πεσσολ. Herod. I. 94 says, this was the only game common to Lydians and Greeks which the former did not claim as their invention,—a testimony to its antiquity. It is familiarly spoken of in the Purānas, the Sanskrit name being Chaturanga, nearly = quadruplicate, and there being four parties, each of four pieces and four pawns, which in the modern game are clubbed, as it were, in pairs. Hence πεσσολ is no doubt fr πέντες four, not, as the Etym. M., fr πέντε; a mistake caused by the Greek board being ruled with 5 lines (cf. Soph. Fr. 381, καὶ πεσσολ πεντάγωμα καὶ κύβων βολικ), crossed by other 5, each representing doubtless the fingers of the hand. The middle line of each set was called the ἱσσα γραμμή, on which a single piece,* the king, was stationed, probably common to both players, and standing at the intersection of these ἱσσ. γ. He was only moved when no other way of deciding the game was left; hence καυνός δ’ ἱσση καὶ τὸν ἀρ’ ἱσσαῖς, Sophron. Fr. 93, = to use one’s last resource. Thus the playing πεσσολ were four on a side; cf. also the Lat. tenerea (τέσσαρες).

Another kind was played with counters, κόψες, of greater number, and the game was won by enclosing a black χώνευ between two white,—like forcing a stale-mate. Plato de Rep. VI. 487 uses this as a simile for Socrates’ driving an adversary to self-contradiction or absurdity. This latter sort was like the Roman latrunculi. These games differed from our chess in not having difference of value in pieces denoted by difference of form; nor were they based, as the Hindu Chaturanga, on the idea of mimic war, which, however, the word latrunculi points to. And it seems most likely that this idea was later evolved by the more sedentary and meditative oriental, while the versatile and practical Greek made war itself scientific, but retained the game crude. So in Eurip. Med. 68 it is the aged loafer’s game as here the youthful idler’s; comp. πεσσολωρνω, Eschyl. Supp. 12, arranging as πεσσολ on the board. See Forbes’ Hist. of Chess, App. B. from which most of the above remarks are taken. He refers also to Pollux VII. 206, IX. 97—8, Saleius Bassus in Wernsdorf’s poet. lat. min. p. 236.

6.

(1) ἀδήσει, ἀδήκον. (2) ἀδινός, ἀδην, ἀδην-ένος acorn, ἀδοξ, ἀτοξ. (3) ἀνέδωκα, ἀνέδωκα, ἀνέδωκα, ἀνέδωκα, ἀνέδωκα.

(1) Butm. Lexil. s. v. takes ἀδησεί from ἀδέω for ἀδείω. He does not mention that the Cod. Vind. has in a. 134 δείκνυν ἀνάδησεν. On the question of this individual word, this reading might perhaps be viewed as confirmatory of Buttmann’s view, so far as that a verb ἀνάδησε was recognized; although exactly in proportion as it confirms this, it must go against such a harsh contraction as α- for ἀ.

* Athenaeus (I. 14) has a story, that the suitors played πεσσολ to see who would win Penelope, giving her name to the single central-piece, and that Eurymachus had hitherto won. He understands it as a game in which counters were thrown.

(2) But ἀδήσεσι may be better connected with ἀδημότες in παράτιος ἀδήν. ηδὲ καὶ ὑπνος, and both with ἀδήν, ἀδίνος. For thus we get a common germ of meaning for forms stamped with resemblance. The common Latin phrase satis superque shows how easily the notion of “enough” passes into “too much”, satiety into disgust. Thus ὑπνοι ἀδήν means “might have too much of the supper”, taken with all its accessories of upnor, &c.; and παράτιος ἀδημότες ἡ ἀ. ὑπνος represents how over-toil leads to oversleeping. The ἄ of ἀδήσεσι may be compared with ἐδουεῖν ἀδήν, where any who consider the ictus metricus insufficient to cause the ā may read ἄδον, and hero ἀδήσεσιν. The meaning of ἀδίνος is more nearly covered by the expression ad libitum than by any other: so it is used of sound, as weeping, singing, and of motion, as applied to which last, ἀδίνον κηκο is “restlessly beating”.

(3) The root of all these seems to be ἄο-, where ο, though radical, is not constant, as in ἔχεω-ος ἔχειν, ἔφασαν ἐλθαν, ἔπεσαν γάζω (χάζω) γάζος. But with this syllabic root the F is separably combined, at least a strong presumption of its being so arises from saí = ad- i.e. Fād-, auitum = ādhn, i.e. ōdhn, and still more from the curious correspondence of Fādhn ἔλαιαν with satigo timidus, i.e. sātis or sātis ago. From the same comes directly ἄδος passing equally into the sense of satis superque, in τέμνων ἔλθεις μικρά, ἄδος δὲ μὲν ἀκούης ἀσμένων, where, since hiatus is allowable after the bucolic dieresis in 3d foot, either ἄδος or Fάδος might stand. See footnote on p. III.

(4) In same sense we have ἄοι, Eurip. Med. 245, showing that from this root ad- the ἄ falls away, so that we have from a possible present Fάδω the verb-forms δωμι, ἄσαμι, ἄσασθαι, &c. All with ἄ, which may be due to the ictus always found to fall on this syllable, or may be owing to Fα. This verb means “feed” and to “satisfy”; comp. ὄφον τ' ἄσαμι προσαγμόν, and ἐπέντε παντολον ἄφαμον ἄοι: to the same verb belongs ἐμένων i.e. ἄ(ΦΘ)τε-μένως.

(5) This same root appears with vowel ə in ἐμεν, but the F should probably be ə; read therefore ἐπεὶ ἐμεν πολέμου. This vowel-change illustrates the relation of ἄον to ἔδωμα, “eating” and “having enough” having in primitive thought an obvious connexion, as is further shown by ἄον – ēνος meaning “an acorn” or “mast”, viewed as an esculent. But see Crusius s. v. ἐμεν.

(6) In all these forms the F fluctuates greatly; in ἄδινος it had perished from Homeric speech, in ἄδην it is inconstant; thus we might read μὲν φημι Fάδην ἔλαιαν κατόπτησον, but θρασύς ἄδην ἔλαιαν πολέμοιο. In ἐμεναι ἄदην it might possibly be ἄοδην, auitum, as above. In ἀδημότες it retains its force. Assuming a pres. Fάδω, a grammarian, mending the text whence the F had been lost, might easily write the perf. partic. ἀδημότες by contracting ἀδημότες, i.e. Fαμαθότες. Horace in Ode III, 4, 11 guided by poetic instinct, hit on fatigatum as the equivalent of Fαμαθότα, which is etymologically correct, see on ἄδην ἔλαιαν above, and substituted undo, of the boy, for καμάτω of the man.

(7) In Hesiod. Σεκτ. 101, where the same verb occurs, the true reading is prob-
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ably **ἐσται ποιήματο, where ἐσται i. e. ἐσται is fut. mid. of ἔστω; as ἐλάω fut. of ἔλαε, ἐλαύνω, by syncopation.

(8) The third class of words with a rough breathing are still related to ἔστω, ἔθω, the earliest known pleasure of sense being eating to one's fill; in ἕσατω, really ἔσατον, the ' is lost, being a substitute for the '̣, and, disappearing when it appears as v. * So the curious νοθήμος in which the v was epenthetic of previous word, see Buttm. Lexil. s. v.

(9) The great difficulty in these words arises from the two fluctuating elements δ and ἃ, though the former are confined to one marked branch of forms, ἐσομ ἀκαδέοι &c., to which ἐσος = ἄκας, as if ἀ-ά[θ]τος fr. ἀθω above, should be added.

7.

δούλη, δομῆ, δμαῖ, ἐφῆτος, θής, οἰκεῖς, ταμίη, ἐφιπόλος, θεσπερός, δροσιφέρα,

(i) The word δούλη is regarded as doubtful. It occurs twice, but in one place the Schol. rejects the whole verse, in the other b reads δούλης, as a prop. name, or by a var. lect. wholly alters it. We have however δούλοιντα, and the adj. δούλιος, δούλως, which favour the genuineness of δούλη. The word δούλος, as explained by Athen. 6. pag. 267, included those who had been slaves and received freedom, libertus as well as servus. This cannot be affirmed of its Homeric use. It, however, seems by δούλος &c. to describe more precisely the state or condition of liberty lost, the opposite of ἐλεύθερος; see especially Ἲ 421-3. The δμαί, —ἡ, rather denotes the doing actual service to another under compulsion (δαμήσει) to serve his will. The δμαῖ and δμαλι constantly occur. They were obtained by war or piracy, as captives, or by purchase, or birth of such parents as were δμαῖς, and were an important part of the property. The males were cattle keepers, field labourers, gardeners, &c., the younger seem to have been generally set with flocks and herds on account of the activity required. Homer's estimate of slavery is that it destroys half a man's vigour. The female slaves were concubines to their lord, or personal attendants on their mistress, with whom they shared the labours of the loom; we find them as domestic attendants preparing the bath or the banquet, fetching water, cleansing the hall and the vessels, spreading seats and couches, grinding meal, going on errands, &c.

(ii) The number of slaves of Odys. is doubtful, save that there were 50 females besides Euryclea and Eumomé. The high trustworthiness of Eurycl., who is called δία γυναικῶν, makes her an important character in the poem. Her personal love for the house of Odys. and deep zeal for her lord and lady are among the most delightful features in the poem. She is probably

* See Butmann's Greek Verbs, s. v. ἄνδανον.
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the one pointed at in the advice of Pallas to Telem., on the assumption of Penelope being about to remarry, to set forthwith over his household διμώος, τῆς τοιούτου φαίνεται εἶναι. She has supervision of the δομαλ generally, and is subsequently taken into the confidence of Odys. and Telem. in their measures to destroy the suitors, and renders them important assistance. She is also called on to point out the faithless δομαλ, as having had oversight of their female slaves. The males would probably be much more numerous than the female slaves. The swineherd Eumaeus, himself a δομάς, was also an ἄρχων ἄνδρων, and would have several under him, 4 were in the actual hut; but it seems unlikely that these, with 4 dogs, could have been enough to attend to 12 herds of swine of 80 each. Melanithus the goatherd has 2 slaves in attendance in merely driving to the city the goats on which the suitors were that day to banquet. Probably there could not have been less than 2 to each herd, besides the headman, Ὠμης, ἄνδρος, under whom they served. Alcinous had 50 female slaves, Circè had 4.

(3) The θης was a hired labourer, the term of engagement mentioned is a year. He retained his prospect of independence, but whether during his year he differed from a δομᾶς is doubtful. The term is used of field-labour (ἐπάρμοσος) and of building. Telem. had θῆτες as well as δομᾶς at his command. Hes. in a line which has been suspected, but needlessly, Opp. 602—2, bids the master, when the harvest is got in, ἐχέω τοῦ ἄντων χοίρων “take to him a homeless hireling”, because the θῆς would usually have an ὀίκος of his own; now he was wanted in his employer’s, to guard the housed crop; and “look out for an ἐγνατος (female servant) without any child”. The ἐγνατός in Homer is a male, and only reaps, but the word ἐγνατος of fem., merely meaning “assistant”, occurs also. Doed. 248 makes ἐγνάτη, after Schol., ἐγνατφρης “wool-worker”, properly therefore fem., and catchantically masc. We may under this head class the χερυγνης γυνη, who works for small pay and is not a slave. Slaves were not commonly allowed to marry; the privilege is specially promised to the two faithful ones by Odys.

(4) The remaining names are rather those of special occupations on which the servants, slave or hired, were put. The ἀμφίσπολος (fem.) rises by usage almost to the corresponding condition of the δομάς in the other sex, but the radical difference seems to be the servile origin of the former. She shares the company, labour, conversation, and sometimes bed of her mistress. The δηνιης, ἀνδριη might be a free-man; certainly Odys., when he proposes δηνιης ὑπερονθη, does not mean slavery, but the attending on the person, going errands, lighting fire, and so earning a livelihood or maintenance, not a payment, but a support received. On the other hand the δομαλ, slaves, are called δομάτειοι. Thus the word denotes occupation only, not condition. Similarly the ταμής, or γυνη ταμής (see on β. 345), is a slave, who has charge of provisions, and sets the ἐστορό before the guest, and also attends

1 o. 25. v. 147—56. 2 τ. 15—25. 3 ὸ. 380—7. 4 ζ. 390—433. 5 η. 26. 6 η. 103. 7 π. 349. 8 ζ. 357. 9 π. 360; Φ. 444—5. 10 Λ. 489. 11 Φ. 444. 12 Ὀ. 446. 13 Ν. 550—60. 14 Λ. 552. 15 Μ. 433. 16 Φ. 313—16. 17 o. 330—44. π. 248. v. 160. 18 o. 321—4. 19 o. 313—4. 20 o. 316. 21 τ. 345. 22 β. 345; comp. α. 435. π. 152. 23 α. 139 (mar.)
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XI

to his bath; the τεμήνας before Troy1 is a free-man, i.e. one of the force so acting; perhaps at home he would have had no place, the τεμή doing duty there. In Pindar ὅψητας appears distinguished from Ὑπάτων (Pyth. IV, 187), Donalds, (note ib. 41) thinks, "as slave from free", but this is not quite certain. In the Ody. the δηστήρ would have been lower than the Θεό, but yet not a slave.

(5) The word ἀντάρπασον1, of doubtful Homeric usage, may be added. The Schol., in the only place where it is read, condemns it as a modernism and rejects the line. [Chiefly from a dissertation de servis ap. Hom. by H. Richard. Berlin, 1851.]

8.

κρητής, δέπας, χύτελλον, ἀλεισον, κισσοῦσιον, σκύρος. The κρητής was the large bowl for mixing wine with water. Achilles2 receiving the envoys calls to Patroclus for a bigger one, and bids him mix the wine stronger. It was often of rare skill and costly work (ἐστυγμένος), ascribed e.g. to θ Hephæstus; a history even attaches to it, as to that of Achill,3 given as a prize; this was of Sidonian workmanship, brought by the Phœnicians over sea, and given as a ransom for Lycaon son of Priam. It was mostly of silver, as being large; that of Achill, above, contained 6 μέτρα; sometimes finished with gold as far as the γείτερα or shallow upper portion which met the drinker's lips.4 The same description is given of Helen's work-basket (τάρακος) which was perhaps shaped like a cup. We once read of a golden one, that used by Achill,5 when pouring libations all night to the dead Patroclus. One κρητής was enough for a party; each guest sat at his own table and had a δέπας or χύτελλον to himself. The κρ. was then probably at the upper end of the μέγαρον,6 as Ceciades is said to have sat by it μνησκότας άσιλος, and Phemius7 who in the μνηστηριακία was κάρα δροσοθύρη, and had doubtless retreated with the rest towards the μεγάς or upper part, deposits his lyre between the κρ.8 and his seat. It would also be in the middle of that upper part, as a handsome object would be there most conspicuous; thus the guests of Αξιασ. Agamem. and friends) lay, when slain, ἀπέλευσεν κρ.9 (on both sides). For a large company there would be several or many κρητίδες; each party probably grouping around its κρ. Agam. speaks10 of ten as forming such a drinking party, where the whole company was large, each party having its οἰκεῖος, and, doubtless, its κρ. too. The κρ. was11 filled or crowned (ἐπιστεφέως κύκλω) with wine by younger attendants, and a κήρος12 or Θεάρων filled the

* On Ἀσκ. Agam. 792, Mr. Paley's note, referring to Aristoph. Eq. 814, ὡς ἐποίησε τὴν πόλιν ἤμων μετάνυ ἑυφόρων ἑπιμελή, suggests that the γείτη of the cup reached some way below the actual brim. The Homeric phrase ἐπὶ γείτη καταφέρει favours this view, the gilding would probably cover an upper section of the cup, not be a mere edging.

8. a κ. 110; Γ. 269—70; 295. b I. 203. c δ. 617. d Ψ. 741 &c. e δ. 615—6; l. 203: ν. 356—7; o. 122; comp. 103, 115—6. f δ. 616. g δ. 131. h Ψ. 219. i θ. 36. k. 146. 1 ι. 333. m ι. 270. n ι. 340—1. o k. 419. P κ. 110; v. 253 (comp. 158); θ. 271—2; ι. 470—1; l. 175—6. p ι. 126—8. q comp. ι. 9; κ. 110, 148. r Θ. 232; κ. 110.
drinking cups from it. So, in pouring libations, the "cup" was only, it seems, used for the cups to be filled from. So Hector speaks of setting up the "cup" of freedom (ἐλευθερία) to the gods, whenever the Achæans should be driven out of Troy. The "cup" of the nymph's cavern near Phorcydes' haven are, like their looms (ἴστολοι), of stone (λάθος); meant, probably, to be something marvellous and exceptional.

(2) δίκας seems a general word = cup, including κύκλος and δίκας. But not κυκλός; it was commonly of gold. Homer knew of nothing finer even for the gods. There often occurs a δίκας: ἀμφικύπτειν, perhaps an upper and lower cup with connecting stem, of the figure of which an hour-glass may give one a notion. The advantage of this, probably, was that, though one part only could be used at once, one would be clean if a rarer wine or stronger draught were introduced; or, if such a potion as that of Nestor, Phanimean wine mixed with grated cheese and meal (comp. that offered by Circe) were required. Or, one might be used for pouring libations, the other for drinking — actions often succeeding one another. The Gods who pour no libations use the δίκας (ἄνευ κυρίας); but as the ampest and grandest vessel, Nestor's δίκας is elaborately described, as brought from home, his favourite cup, material not stated, studded, however, with gold, having four "ears", being probably handles to lift, and pairs of doves about each, and with two rims or bases below; so big and heavy that it was not easy for a man to lift it when full. The size was evidently unusual and may have been from 1 to 2 gallons. Cleaning the δίκας (πλ.) and κυρίας formed a duty of female servants. Achill had a δίκας (πρώτον) which none but he used, and in which he poured libations only to Zeus. So he alone had (above) a κυκλός. The word κύκλος, like 'goblet', is a diminutive of which the primitive has not been retained; both contain the root ναο-(κύκλω, δικαίο, comp. κυνος curius, and Κύκλος prop. name of a place).

(3) ἄλεισον, nearly always in connexion with sacrifice, perhaps was only a solemn, ceremonial name, as our "chalice", for the libation cup, as the same which is called ἄλεισον first, is called δίκας ἀμφικύπτειν afterwards. Its derivation is doubtful. It was of gold, the epith. κλαυν or κυμακλαδίς sometimes added, and once ἀμφικύπτειν, which gives a notion of some size and weight, though inferior to Nestor's δίκας above; yet three are carried off from a house in hasty escape, ἐν τῷ κόλπῳ, by a woman. Of course size, fashion, &c. might vary, and she would choose the best worth taking, if equally easy to take. Priam offers one to Hermes (incog.) to recompense services of great moment.

* It is characteristic that the day of the suitors' massacre is the festival of Apollo; the suitors never pour libations to the god; and yet the ἄλεισον out of which Antinous is drinking, when shot down, is consistent with a sacred occasion; comp. φ. 265—8, χ. 9—10.

¹ A. 596—8; K. 578—9.  a Z. 527—9.  b v. 105.  w A. 584, 596; o. 469—70, (comp. 466); χ. 9—10, (comp. 17).  x α. 142; γ. 41, 472; θ. 58; x. 316; b. 121; A. 3; Ψ. 196; Ω. 285.  y v. 57; o. 102, 120; χ. 86; A. 584; Z. 220; Π. 656; Ψ. 219, 656, 663, 667, 690.  β. 340, 350; l. 204—11; I. 203.  k A. 634—40.  ° θ. 70, 89; H. 480—5.  ° A. 362—6.  ° Ψ. 264, 513.  t v. 61; u. 152—3.  s Π. 225.  b B. 748.  i v. 50, 53, comp. 63; θ. 430; o. 85; A. 774.  k χ. 9, 10.  ° o. 469—70.
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(4) κισσοβιδον a more common (wooden?) vessel. Odys. has\textsuperscript{m} one on board ship, used on an occasion when he would not have risked a precious article. Eumæus has only one in common use. It corresponded to the καρίκιμα, or καστηλ. Odys. gives the Cyclops drink out of the large bowl which men would have used for mixing — a monster goblet.

(5) σγύρως, lat. scyphus, cup for drinking, probably of wood, used by Eumæus, corresponds to the handsomer metal κύπελλον, as the κισσοβιδος to the καρίκιμα.

(6) The φιάλη does not appear to be used in Homer for drinking, but as an urn for bones of the dead, or for holding fluids (άπυτοσφός). For carrying wine, the ασικος, particularized as ατγειες, was used, and the ἀμφίφορος.

9.

ON THE USE OF MOODS BY Homer.

(1) Homer's modal usage of verbs is less regular than that of later writers, and the rules of his usage, where ascertainable, are often peculiar. Preeminent among these is the employment of the indic. mood in clauses conditional, dependent, or otherwise not positive. By a rugged boldness which gives his style a picturesque quality, he asserts where others would obliquely intimate; hence the thing narrated by him has a point-blank directness of incidence, and the expressions which convey it an ever-lively vigour. This use of the indic. is part of the general characteristic of objectivity which stamps his poetry. We have not only the use of the indic. common to Attic writers, as in εἰς τὸ καλέν ἔδιδον ἄν, exemplified in εἰς ξώον ἐν άλγειον . . . ἐπετειν αὐτός ὑπερθέλησε . . . τὸ κεῖν οὐδὲ ἁμώνει κυθήν ἐπὶ ηλικίαν ἐκεύον, and in εἰ δὲ καὶ ἐπετειν γένετο νόμος . . . τὸ κεῖν μὲν παρέλασε, and so also in λ. 317. Π. 587—8, but we have, further, the indic. and infin. without even καὶ or ἀν at all; thus καὶ μὲν ἔρημον ἐδίδετο φιλημέρειν ἐξχώρον ἄνθων . . . εἰ νόμον . . . νόστον ἐβασμεν . . . Ζεύς, and, ἐπειδὰ τοῦτο θέρσιον ἔδωκεν, εἰ νόστησα ὁ Ὀδυσσέας καὶ ὀπεροπόσον ἐκεῖτο δώμα. The same feature of style prevails where there is no formal protasis, but here καὶ καὶ καὶ assists the meaning; as in η γὰρ μὲν ζώον γε μιχήσεισα, καὶ καὶ Ὀρέστης κτείνειν ὑποφθάμενος. Here we have a mere alternative of fact to be ascertained at some future time; "when you reach home you will find him alive, unless it be that (καὶ) Orestes has killed him first,"\textsuperscript{*} is the sense; and καὶ καὶ κτείνειν is nearly so a perf. subj. or fut perf. So where a supposed case is the object of a wish, the optative and indic. are found as parallel expressions of the same notion; as in, καὶ καὶ τὸ βουλολήμεν, καὶ καὶ καὶ καὶ καὶ κάποτε κέρδιον ἕδωκεν. There is an example,

\* The disjunctive might of course be reduced to the hypothetical form, when the protasis would appear; — "If you do not find him alive, Orestes will have killed him". Here the fut. perf. is shown.

\textsuperscript{m} l. 346. \textsuperscript{n} ξ. 78; π. 52. \textsuperscript{o} ξ. 112. \textsuperscript{p} Ψ. 243, 253, 270, 616. \textsuperscript{q} l. 196, 212. \textsuperscript{r} β. 290, 349, 379; l. 164, 204.

\textsuperscript{9.} \textsuperscript{s} 7. 256—8. \textsuperscript{b} Ψ. 526. \textsuperscript{c} δ. 171—3. \textsuperscript{d} v. 331—2. \textsuperscript{e} δ. 546—7. \textsuperscript{f} Γ. 41.
perhaps unique, of αλ' κεν with a fut. indic. in αλ' κενοι είναι ελίθευς (says Heré of Zeus) ἤλθεν απένθες, περιθήσεται οὗτος εστίν ἐνεργείαν. Hence in a doubtful instance as, ἐκ Οδυσσείας έλθοι... αδηλός χείριστεται, we may reasonably take αδήλος. to be indic., not subj. shortened ἐπικέ. The case of ἔσωτ' ἄγ' τί ημερη, without a verb like οἵδα &c. preceding, is not difficult. In brief phrases, where the sense is clear, such as notens volens, bon gré, mal gré, the omission of the particles &c. which mark the alternative relation is admissible by the idioms of many languages. To render it literally, “he is alive or dead”, is trivial. The assertion is, that Odysseus is ἀλόθη γαϊή, i. e. “not in Ilthaca”, and so, “whether alive or dead”, makes no difference. Hence it is resolvable into a pair of hypothetical propositions, “if he be alive, he is not in Ilthaca”, and “if he be dead, the same”; which falls under sl with the indic., and is regular.

(2) Homer uses the indic. where the common rules require subj. or optat.; as in dependent sentences, those expressing final cause, or the temporal or conditional relations, as also in sentences which are the objects of verbs like ἔφη, οἵδα, &c. The indic. for optat. is found also in those subjoined after historic tenses in the oratio obliqua. This latter case is common to other writers, but amounts in them at most to a frequent exceptional usage, to be accounted for by the wish to impart to some circumstance mentioned an independent truth external to the statement; see the exx. given from Herodotus, Xenophon, and others by Jelf Gr. Gr. § 886. 2, 3, and § 890. In Homer it is not the exception, but the rule, as regards the optative mood. His choice lay between the optat. as expressing the view of a fact taken by the speaker, and the indic. as expressing the fact of itself, however hypothetical. The subj. was out of the question, as pervaded by the notion of contingency and futurity; and he prefers the indic., as developing the fact into relief, and giving it an objective prominence.

(3) To return, however, to the use of the indic. where the subj. is regular. This, except where the tense is future, is exceptional, and to be specially accounted for, as in other writers. Thus in ἄφρος καὶ Ἐκτώρ εἴπεται ἦ ή ζα καὶ οἷς εἰςέτησεν πολεμάζων ἡμέτερος θρασύν, ἢ οἱ τότε χείρας ἄκρον μαίνονθ' ὀπόσις ἤγη περ ἐνα μετὰ μάλων Ἀγησ: here to match ἐπιστρεψεν, μαίνονθ' should be μαίνονθ'. The reason of the change is that the speaker, Achilles, has in his mind a vivid sense of the latter alternative as expressing what had been the fact so far: — his comrade had hitherto fought only when he himself had mixed in the struggle. Again, in ὥς δ' ὀπολος... προφίλησι μάστον' ἐπεί καὶ ἐλάβης, καυκὸν δ' ἀφ' οἱ πέλει αὐτῆ, Achilles is expressing his own hard case in a simile, the very pith of which is contained in this last clause. On this he would fix attention, and he does it by the indic. The other verbs here are in the subj. of simile, — a well-known Homeric usage.

(4) Where, however, the indic. verb is fut. in tense, its substitution for the subj. is one of the broad features of the poet's style. In the passage in

*N. B. Bekker always ignores αλ', writing ελ' for it. Surely this is wrong.

which Agamemnon threatens to compensate his own loss of Chryseis by depriving some other, the fut. commences, and to this the subj. succeeds, then the future is resumed —

Although μέν δέσπομεν γέφος μεγάλομοι Ἀχιλλ, ἄφθας κατὰ θυμὸν ὡς ἄντάξιον ἦταν, (apodos. understood, "good"), ή δεῖ κε μή δέσπον, ἕγω δέ κεν αὐτός ἔσομαι ή τειν, ... ή Ὀδυσσῆος, ἐξέ ἐλον' ο δέ κεν κεχολοκάστει οὖν κεν ἡμοι. Perhaps we may say that the alternative of the Achaeans' giving is considered first, and that of their not giving made to stand more remote, and contingent on the failure of the former. It is to be observed that ἐξε may possibly be not fut., but subj. aor., of which other forms occur in Θ. 505, 545, Θ. 663; it might, however, clearly be fut., as a more positive threat growing out of κεν ... ἡμοι previous. Again in κεν κεχολοκαστει the irritation of feeling to be produced is contemplated as a matter of course, and so put in fut. indic.; whereas the question of "whom I shall come upon", is left pending, and so is expressed by the subj. ἡμοι. The fact, however, is that our own language is so much less perfect a mechanism, as also is the Latin, for rendering these delicate shades of modal power, that we are obliged to trust the Greek for a sense which we cannot reduce to adequate words, and which, in a writer of English, would certainly have been lost without being missing. A Latin writer might have begun si dabunt ..., and have gone on sin minus dederint, but he would hardly have said tum ego absulterim or absolvero for ἔγω ... ἡμοι, much less could he have simulated the subtle turn into the paulo p. fut. with κεν. There remains the expression of the final cause by ὡς with fut. indic., exx. of which, however, exist in the great Attic prose writers, Jelf, Gr. Gr. § 811. 2. Further, the subj. pres. subjoined parallel to the future, as the sentence runs on, occurs in τήν μέν τε ἐγώ ... πέμψα, ἔγω δέ κεν ἰγω Βραχηδα; but here the second verb expresses an act depending on the first act, and on the refusal of the Greeks supposed in the previous passage. So in οἷος ἀλλε οἱ κεν μετέρει Θρός κεν ἀλῶ the latter clause seems put as depending on the rejecting of the first.

(g) This fut. indic. by exchange for subj. is used even in final sentences, where, after determinate tenses of principal verbs the subj. is the proper form (Jelf, Gr. Gr. § 805. 3). And this not only with ὡς where Attic usage, vid. sup., allows the substitution, but with ἰγων or ἵστ, as, ὑες κε δόλῳ φθέγη, τάδε δὲ αὐτόλ πάντα δέσποται, and perhaps with all conjunctions except ἦν which usually introduce the subjunct. Even μή "for fear that", of a fut. event, has a fut. indic. in μή φοι τοι Κρονίδας κεχολοκαστει. Thus we have Θάραννων ... ἰγων κοι Ἑκατο ἐλευτεῖ κ. τ. l.; from which, in ἰγων μέν ... λοὶκομοι τῇ φυλαξῳ the verbs may clearly both be fut. indic. Again, we have seen above that, in parallel alternatives, the second clause, as presented less immediately, may be put under the form of dependence on the first, this being indic. The apparently inverse case of this, μή ... μή, is
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ἐκβαίνοντα βάλη ... κύμα μή ... μελέτη δέ μοι ἔσσωται ὄμη, is really a case of protasis implied in the dubitative (μή) clause, and apod. then expressed by indic.; render, “lest the wave dash me in trying to land ... , (for if that happens,) my attempt will be disastrous”. The δέ here marks the apodos. μή dubitative introduces direct questions in the indic. mood, and also dependent questions when of an act completed; of the former we have an ex. in μή τής τοιν δώμενσιν φάσθεν' ἐμετίκαι ἁγνόν; and again in μή τής μὲν μῆλα βροτῶν ἀέκοντος ἐλεύθεροι.

μή τίς αὖτιν κτλ. ἐπὶ δόλῳ ... ; where Bekk. and Faesi read indic. in both; Jelf. Gr. Gr. § 74. 1, ἐ δὲ κτλ., but the reply to the question μαύ ἐν /"; shows that the indic. is right. Of the dependent question, when the act referred to is completed, an instance occurs in τάς θεον μή τί μοι άσκοντηκε ... ἀγοντες, and in δεῦτοι μή δι' ἄλλα Θεᾶς γηραίωτα ἔκειν, where ἔκει means “are gone”, and ἔκειν “have spoken.” The time therefore being completely past, the mood is indic.; the subj. could not have been used, the optat. was theoretically possible, but here, as before, Homer prefers the indic. and Attic usage in this follows him. Jelf. Gr. Gr. § 877 d. has overlooked this, stating that μή is thus used only in subj. mood, when following a principal tense in previous clause. In δεῦτοι μή άσκοντηκε άγον καὶ κύμα γένωμαι, the object of fear is future or contingent; so in καταβρήσαντες ὅρθρα θάμνον μή τι ... κοίμησαντες; and after historic tenses this subj. becomes optat. ὁ δ' ἦδη τόδε νόμα ... πεφράσμενος ... μή κύμα ἵππες ἐδοκεῖν. With this we may further comp. the negative oath of Heré expressed by μή with indic. O. 41—2, and the phrase μή δέρες I. 968. cf. Θ. 312. But, in ὃς τε ποσποντύζομαι ἰδ' ἔρχομαι, as the verbs are similarly applied to same subject and object, ποσποντύζει. is an epicé shortened subj., and so in μήτε ἡμέρα ταύτα βρώμνης μηδὲ τρυφώμεθα λιμφ. In ὃς ἐλέγον ἐκαθαρίζον Πιθενόπεια ζώει the verb is pres. in form, but with a future shade of meaning implied “so long as she shall continue to live.”

(6) It may suffice to add examples of temporal and conditional sentences where the dependent clause is subjoined in the fut. indic.: ὅπποτε καὶ πολύβουλον ἐν τοῖς θησεὶς ἄθικαν νέωσα μέ νεπ ο λό το άτομο, and ἀλλὰ σφαίρας δόλος καὶ δεσμός ἄρπω, ἐλαὸ τέ καὶ μάλα πάντα παντεῖ ἀποδοθεύτε ἔκειν, where ἔσσοι and ἀποδοθοῦ might have been used with no appreciable difference of meaning. In cases of orat. obl., where rules require the subj., the indic. is not found in Homer; nor in Attic writers does this change seem to occur; at least, in discussing such a formula as φησι δώσειν ἓκασ τι ἐγκαθίστω γραμματικοί do not notice the substitution. (Donalds, Gr. Gr. § 593, cf. Jelf. § 887—8.) It seems doubtful whether φησι δώσειν ἓκασ τι ἐγκαθίστω ever becomes εἶ τι ἐγκαθίστω. However, the relative clause in orat. obl., is subjoined in Attic Greek in indic., as Αὐτικ. 193—6, κηφώσας ἐξω ... Εστιοῦλα μὲν, δὲ πόλεως ὑπερακαμέν άλισε τοίωθε ... ταφις τι σφαίται π. τ. λ. In Homer after verbs of knowing, enquiring, considering, deliberating whether, and the like, the indic., mostly fut., with εἶ or ἕκασ, with or without καὶ, often occurs. Thus, Ἑκαθέρ εὐλαβεῖται ἥ καλ ἡμῶν δόμιν μᾶλλον τέρμασιν ἕκαστρον μήτε ἐπιστεύεται.
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taxi; and in the ex. given above, σὺνιων′ el xev μοι ανίσει θεός; so Ζῶς ἀλέιον ... el xev σφον ... τελευτήσει κακὸν Ἰμαρ, and φισοσαυτήν η xev ... Ἀθηναίοι σον Αἰλ πατρί ἄρησεί, but also, though less surely, the subjunct. is found, τῶν συν οἰκονων′ ... el t' ἐπὶ δέξιμα ταύτῃ προφήτης ἡ xev t. λ.; and ἀλλ' ἄνεα μοι τοῖς ἐκεῖπον ... ἡ καὶ Δαίμον αὐτήν ὁδὸν ἄγνωσεν θεό; and that more frequently when xe, xev is added, φοσσομεθοῦν η xev νάμ μεθοῦθεν ... ἑτερ' ἡμετέρ' η καὶ μένωμεν. Thus the deliberative subjunct., as it is called, and the ind. fut. are used to a great extent in common by Homer, as it is above shown, likewise the ind. fut. and the final subjunct.

(7) Homer uses the indic. for the optat. even with greater freedom than, except when in the fut. tense, for the subjunct. Hermann adding ἀφετέροις τοιούτως γένοιτο ὁδὸν ἔσομαι· τάχα κεν ἐν κύνεσι καί γίονες ἔδοντο εἰσενέκειν· η καὶ οἱ ἀνδρείας ἐπὶ πράξεως ἀνδρός ἔδοθα, says, "sensere grammatici, hic, ut in re prorsus incerta, non esse indicativo locum, unde alii ἐδοτον, Aristarchus recte ἐδοτον posuit," but the fut. indic., especially with xe, may stand in parallel subordinate clauses with the optat. as in καὶ τ' xev οὐδεὶς φοιξιοῦς Μεσόφακος ἡ Ἡεροπότης, πόλη ἀκατορίσθη, κατετήρη δ' ἐπὶ κισέετ' ἀνάγχῃ, therefore in X. 42 ἔδοται may be read. The optat. and the indic. have two grounds in common. (a) the superior liveliness imparted to mere assumptions by putting them as facts, (b) the implication that the fact is not so, which we make when we say "if it were so" (εἶλεν εἰ αἱ ἔνδοθαν ἰδον); for this implied fact, to which the indic. mood is as much due as to any other fact, is an element in the whole assumption. On the latter ground Homeric and Attic usages meet; on the former, Homer's preference of indic. to optat. is far more frequent. (b) we have an incomplete instance in Virgil's "Si non alium late jactaret odorom, laurus erat", Georg II, 132; to make it complete, "si non jactabat" would have been requisite.

There is a case exactly in point in ὅτι γὰρ Ζῶς εἶσαε Κρόνιον τῷ κέ μιν ἦν πασάμεν. It might have been εἶ γὰρ Ζῶς εἶσαε τ. λ. which would have been of the form we are discussing; by putting σοῦ, the negative fact in question is not merely implied, but stated.

(8) Under (a) may be ranged the use of the indic. in subordinate clauses of the oratio obliqua., which amounts to the turning such clause into the recta. Some examples are ὑπὸ ταχειότατος καὶ ἐπιρρήτου ἔμμιν ἑπαρφος, ὅλ' ἴπν μὲν πέμψομαι, the rule of oratio obliqua. would require πέμψοι. ἐξετοίτο ... Μενέλαος, ὅτεν χρήζων ἱκόμην Ἀκεδάμωνα, the rule would have required ἱκολομήν. The following is a repeated passage: Hector tells Dolon what he wishes done, and then Dolon, captured by Diomedes, declares his errand from Hector. Our present example lies in Dolon's statement; "Hector," he says, "bade me ἔλθεισιν ἐκ τε πυθέσασθαι, ἣν φυλάσσονται νήσος Ὀλύμπιος, ὅπερ τὸ πάρος πέρι, ἡ ἦν χειρόσθην ὅπος ἦμερεν ἰδοὺ καὶ ὄρει ἐνέτειλε μετὰ σφιν υὐὴ ἐθέλοιτε τ. λ. Here the strict English is, "he bade me go and ascertain whether the chips were guarded," &c., but as the state of things continues up to the then present moment, and as the person addressed has a present interest in the question, the present indic. might be as easily substituted ("are guarded" for "were") in the English as in the

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Greek. It is clear, also, that by the pres. indicat. the fact as it is, not as a subject of enquiry, is held up to view. In Hector's own preceding speech, the indirect question does not, so far, differ from the direct, but has the indic. throughout. But Dolon, repeating Hector's words, breaks off into the optat. in the latter of two alternatives, both stated by Hector indicatively. Hector spoke of the Greeks in their absence; Dolon repeats his words face to face with two of their prime warriors, whom he seeks to propitiate; so he says, not, "or whether they", but, "or whether ye were meditating flight, etc. (βουλεύοντες)". The reason is that Dolon feels the imputation he is casting on Greek courage, in quoting Hector's words, and varies the mood to show that it is Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt.*

The indic. for indirect questions is common in later writers; see the examples in Jelf. Gr. Gr. §. 877, obs. 1, 2, and b. Comp. with the previous example, Ἀθηνᾶ... ἀρετήν, ὡς ἂν πύθην κατὰ μνησθήσεσθαι ἁγείω, γνωि θ', ὡς πνεύτεις ἔλευσιν ἐναίσιν, οτὲ ἄθρισσον, where the last clause has εἰςω indic., just as a question in orat. rect. would have had it. Again, Tele- machus bids his mother εὐχετο πάσι ται θεοίσι τελέσσασαν ἐκατόμβας ἐδείξαν, α' η' ποθα Ζεὺς ἄν τις ἔργα τελέσῃ. This corresponds with the regular formula, Donalds. Gr. Gr. §. 593, φημι δώσειν ἔναν τι ἔργα. The narrative tells us, she did just what he bade, εὐχετα πάσι ται θεοίσιν χ. τ. l. verbatim. Her own actual words would be δεῖξαν α' η'... τελέσας, corresponding with the formula for orat. rect. δώσει ἔναν τι ἔργα, ibid. §. 504. But, agreeably to rule, the words of the narrative should have been εὐχετα δεῖξαν α' η'. τελέσας, corresponding with ἔφη δώσειν εί τι ἔργα, ibid. §. 593; instead of which they retain the tense of present statement. The last example, then, is one of orat. obl. become recta: the following, though not strictly orat. obl., yet are included with it under the general form of an objective sentence, (Donalds. Gr. Gr. §. 584, 593) πατέρα... προσέθετον δέγμανος αἰεὶ ὑπόστο... ἑτερας ἐφησε, (one cod. has ἑρεία which would be regular) giving the actual word of his own thought. Similarly Pallas says to Odys., ἐπέκα τῷ θεῷ ἄν δομεῖσαι γυναῖκας. Again, in a mere piece of narrative, πεζολ δέ μενοῖτον εἶ... τελέσας (fut. indic.) occurs; where, if the πεζολ were speaking, they would say, "we are considering τελέσαι, whether we shall i. e. can accomplish it". Thus the verb differs in person only from what it would be in orat. rect.

(9) We often find the subject matter of a deliberation or question in the indic., following the statement of the deliberative or like action in the optat., οὐκ ἢν δὴ τις ἅπερ πειθῷ... ἑβο αὐτοί θημῷ... ἔδειξαν; εἰ τινὰ πον ὑπαν ἐπὶ ἑργα τοῖντα; ἡ τινὰ πον καὶ φήμην ἐνὶ Τράουσι πόδοιτο αὖσα τε μη- τυκάσας μετὰ σφιδα, ἡ μυθίας αὑτῷ μένειν... ἠ... τ. l., and in the example quoted in (8). "Athenē urged Odys. to gather broken victuals at the suitor's feast, ὡς... γνωρίζεις ὡς ἔλευσιν ἐναίσιμα, οτὲ ἂθρισσον, i. e. the dependent sentences which state such subject matter, are put as if independent.

* Beckk. has wholly slurred this striking point by printing the indic. throughout the passage.

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(10) The instances towards the end of (6), however, lead us on to the remark, in discussing the Homerico subjunct., that a clear distinction* occurs between it and the fut. ind.; thus in οὐκ ἐσθ' οὐδ' ἄνη, οὐδ' ἐσθ' ἵνα συνεται, identity of modal power is not supposable; and thus in οὐ γάρ τω τοῖς ἓν ἕνας οὐδέ τῇ ἀρμαί, we cannot say that ἀρμαί is = ὁρμαί; it rather means "am likely to see"; so οὐδέ γένοται sup., "nor is likely to be."

(15) The subjunct. follows determinate tenses in the leading clause regularly, and historical tenses under the following limitations. It follows the aor. indic. when that tense denotes a review of a past act or series of acts from a present stand-point, comp. Donalds. Gr. Gr. § 427 (dd). So Eurip. Orest. 1672, καὶ λέσχη ζήνην ἔνας ἐν δίδων πατή; and Homer has ἄδικος τε... γαρφηπη νην ὑποσεν, ή λυγος οὐρος ἐπενεϊςειν ὀπισθον; and δε καὶ θεος ἐπιπελειθηκε μιμα ντ' ἐκλυνον αὐτην. So Diomedes says, "when two go together, καὶ τε πρὸ ο τοῦ ἐνοῦσεν, ὑποκας κήδος ἐγα. Again, οὖν γὰρ οὐδὲ τις ἄλλος ἄνη τάδε φόρμας ἄνεκτη, ἃς κε πλην. But for this latent present force, the subjunct. through its affinity with the future, could not subordinate itself to the simply past. But in οὐ γάρ εκ τος οὔτος ἐπιστείθην πολο σὲν ἄνδρον προσομανων, οὔτε τε Ζεὺς εἰν φόρον ὁμοθν, the reading ὁμοθθν should certainly be preferred, as the whole is simply a historical statement.

(12) Very frequently the act &c. is not thus reviewed, but carries in its own nature a quality of permanence into present time. This arises vi materiae not vi formae. So οὐκει τίνι ἀγγελίαν... ἐκλυνο... ἣν θ' ὑπίν σάφη εἶναι, where the past bearing implies present knowledge. ἐμφυομεν... Ἡω δισαν, Τηλεμάχον λογοσθενες, ἦνα φθ' ὁσμωμεν ἔλοντε, where the subjunct. intimates that the speaker’s murderous purpose was cherished into present time, as if further clearly proved in the sequel of the same speech. So τον δὲ (Ἰλίου οἰνον) Θεοι μὲν ἔσχοντο, ἐπεκλώθανοι δὲ ὀλίθρον... ἵνα ἃ καὶ ἔσωμουσιν ἀσομη, because it had then just been the theme of song. Phoenic again tells Achilles, "I adoptei (ποιεται) thee, as my son, οὐκο μοι ποι' ἀπεικο λογον ἀμύνην, where the subjunct. denotes the continuance of the motive. Thus, the wish and effort of Odys. to return being a permanent fact, we read τὸν δὲ ἐς Αδαμκάνα λάθος βιβευνα, δόροι θεοί... βούλην ἐπαναλαμβάνα, ὑπακο αὐτής. This is especially common in the dependent subjunct. after a principal verb of motion whose past tense means "am come or gone", &c. The form is not rare in Attic writers Eur. Med. 214 ἐξῆλθον δόμων, μὴ μοι τι μέμψησαι (Jelf Gr. Gr. § 806. 1. 2), but in Homer, and especially in the Odyssean narrative, it abounds, and largely contributes to graphic

* Buttm. says Gr. Verbē s. v. γέω, "the word γέωμεν may be the conjunct. (subjunct.) aor. supplying in Homer’s usage the place of the fut." It stands in a passage (H. 331—41) in which six verbs at least occur in a form which makes it impossible to pronounce whether they are fut. ind. or aor. subjunct. And, though the distinction above noticed is sometimes so clear, yet in many passages the fut. indic. and aor. subjunct. shade off imperceptibly into one another, especially in the epic usage of the latter with the shortened vowel, so that no valid difference can be traced.

* π. 437. 1 A. 262. 2 δ. 356. 3. 4 L. 218. 5 Κ. 224. 6 π. 378—8; cf. P. 689; l. 414—5. 7. 6. 321. 1 β. 42—3. 3. π. 368—9; cf. s. 384. 4 δ. 579—80. 5 l. 495. 8 π. 327—9. 9. γ. 15; l. 102, 377; ά. 93—4; A. 202 3; v. 418.
vividness of delineation. There is a passage to which this will not apply, or at least in which this principle supplies no satisfactory reason; it is ὁν ὅτε λαβομένοι διάταξιν τεταγμένον ἀπὸ βιλοῦ, ὥσπερ ὠν ἔκτησα γῆ. Hermann says, it exemplifies "morem Graecorum, cogitata e praeterito tempore in praesens transferendi." I do not think this will serve. Zeus is narrating his past triumphs over the other gods in a very straightforward historical way. Probably the ὥσπερ ὠν ἔκτησα γῆ, transferred to the mood suitable to a pres. or fut. preceding, implies a general threat that he will do so again, if they provoke him.

(13) In adjectival sentences connected by the relative words ὦτ οὐσίας with or without ἄνω, Jelf, Gr. Gr. § 829 obs. 3, distinguishes the use with subjunct. from that with indic.; the former, he says, relates to the indefinite chances of the thing spoken of happening, the latter to the thing's own indefinite nature. We must however rate the fut. indic. rather with the subjunct. as specifying such "chances"; so, "It all awaits the god's decision οὐσίας ἐν ἀμφιάλῳ Ἰθάκης βασιλεύουσα Αχιλλον". When these sentences become substantival, as standing for the object of a verb of telling, knowing, asking &c. their mood does not change, as 2. 379—80. The signification of contingency peculiar to the subjunct. is common to all Greek writers, and occurs in adjectival and adverbial sentences, signifying that the realization of the statement is regarded as probable only.

(14) Hence comes the use of the subjunct. in simile, usually the aor. but also the pres. Thus we have ὅι δ᾽ ὅς τ᾽ αἰγυπτίω ἀνωτέρωσιν ὡς οὐκ ὑθάνησοι ἐπάγωσιν aor., and ὅς δ᾽ ὅς προκειμένος Βοιῶς φορέσειν ἀκύρως pres. In the indic. the pres. aor. and fut. are also used. In simile the modal fluctuations increase, as the same idea may be presented by turns under any or all of the following aspects, accomplished fact, possibility, present occurrence, probable contingency; and indeed in Hector's speech, where he contemplates the future captivity of his wife, successive touches of sorrowful imagination break out in optat. indic. and subj. all in the space of six lines; the varied tone of his anticipative grief is similitistic in the fulness of its compass.

(15) The optative relates to things existing only in idea, and which have of themselves no special relation to time. Hence, dependent and subordinate clauses may by this mood be subjoined to principal clauses in all tenses of the indic., though such clauses in the optat. have a special propriety where a historical tense has preceded in the indic. Further, even probable contingencies, properly expressed by the subjunct., so far as they are not real, and as they have no tendency to be realized, are the creatures of idea, and may fall into the optat. Indeed whatever merely can be done but is not yet accomplished, is capable of the same expression. This accounts for the tendency, constantly indulged by Homer, as leaning less on fixed laws of language and trusting more to impulsive consciousness, than poets who composed with the pen, to mix ὅπως the subjunct. and optat. in successive clauses of the same sentence.

(16) This admixture also arises from the fact that the probable consequence of a probable contingency recedes further from the practical chances of realization, and this remoteness is often expressed by the change of the

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subjunct., with or without κε, κεν, into the optat. And hence even of two parallel alternative clauses, the one, being presented first, takes the lead of the other as regards probability, and assumes the subjunct. This being done, it was perhaps felt to be illogical to ascribe, as it were, the same probability to the other, which accordingly falls off into the region of the possible and conceivable. The two lie in perspective, though parallel, the one beyond the other. Thus ἀλλὰ μαλὰ κεντόνσαι, ἢ κε φέροις μέγα κράτος ἢ κε φησίν ὅτι, and ἄλλον κε ἡ χάρις μους βοτάν, ἄλλον κε φιλοῦν. It is remarkable that Dindorf in N. 486 gives both verbs optat., in Σ. 308 varies the moods as here given, while Bekker prints both in the optat. in both places. So ἕστη κε νέπται is followed by ἀλλ' ἄγε γκριτο. So again ἴδεις δ' ἐνθάδε οἱ φροντίς οὐκέσον δηλοῦν Θηλεύσασθαι, μηθ' ἡμας ὑπεκφύγοι ταῖς ὑποποιοί τ' εἰπέσχεν ἢ ἐποίχωςας. So in the use of subjunct. for imperat. the subjunct. changes into optat. in ἄλλα φθορίων εἴλατε ἔκ' ἀγρόυ (Τηλεμάχου).... βλέπων δ' αὐτόν καὶ κεντημένας ἱχομένες, ... αἰλία δ' αὐτέ κενον μητέρι δοιμένου τ. ἣ. Here perhaps the αὐτέ marks the last clause as an afterthought dependent on the previously stated resolve for its success. So just below 389—92, comp. also Χ. 75—8. Of course where the first of two such verbs is optat., there is no reason in the above remarks why the second may not be optat. also; as in ἀνακεφάλευς δη κεφαλὲς ἄριστον θηλεύσασθαι, and νῦνα δ' αὐτός με δυσμος ἄνευν σημεῖαν αἰτία σειοῦ ὅλομι κεν η κένον ἀλοίπην, where the mere chance is expressed. Thus in Pallas' evil counsel to Pandarus: "I guess you might venture (optat.) to let fly an arrow at Menelaus, then you would reap (optat.) honour and glory from all, especially Paris, τοῦ κενον δη πάμπρατα παρ' ἀγκλαί δώρα φέροιο, εἰ κε ἤγη (if he sees, as he probably may,) Μενελάου σώ μη βλέπε δησιέντα. The passage is one of pure supposition, but is reduced to a practical suggestion of likelihood by the last clause. The mixture of the optat. and subjunct. together in a subordinate clause after a historical tense in the principal takes place because the optat., being grammatically correct, may of course so stand, whilst some of the subordinate clauses, for some of the reasons contained in (11) and (12), are changed to the subjunct. Thus, in the ransom of Hector's body by Priam, καὶ δ' ἐλεύθη ραμος δύο φάρε' ὑπνυμόν τε χειμώνα, ἄκρα νῦν πνεύματος δέ αἰσχρα βρέφεως. This merely transfers the subordinate action, as it were, to present time. Then follows μισθος δημος δ' ἐκαλέσας λούσαι κέλες ἀμφι τ' ἀλλείφατο, ... ὡς μη Πρώμος ἵδοι νυν, μη δ' μεν ... οὐκ ἔσώσαι τοῦτο καὶ δ' καταπείνειε, μισθος δ' ἀλληλαθαι ἐφεστάν. So Herò resolves ἐλευθερίας εἰς ἢθην ἐκ ἐντύμασα ἢ αὐτήν, εἰ παρόλησαιτο (Ζεύς), ... τοῦ δ' (Ἀκηνοῦ) ἐπονομάσα τε λιμένα τε γένη τους; the poet means the whole to be thrown before the mind as present, when the subordinate clause would be properly subjunct.; but then, εἰ παρόλησαιτο is purely speculative, referred to another subject, whereas the γένη following is referred to herself, hence the former is optat., the latter subjunct. Again Zeus is μεμήριζεν ἢ ἤθην καὶ κενον (Πάτραςκον) ... ἅπασσαι καλὶς δ ἱματία, 

w N. 486; Σ. 308.  | x δ. 692.  | y Χ. 31—4.  | z π. 371—2.  | a T. 250.  
e Ω. 582—6.  | h Σ. 162—4.  | i Π. 647—51.  

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Although ὑπάκουε ὕμων preceded, it is plain that, here too, the action is substantially present, and the question really is, how to account for the optat. — Probably it may fall under the principle laid down for alternatives just above.

(17) The same love of what Aristotle calls ὁ ὑμμᾶτων ποιεῖν (Rhet. III. 11.), or what we call the graphic style, leads Homer to diverge from past into present, or from ὀρατ. obliqu. to recta. Which same effect is sometimes gained by the precisely opposite change of pres. to past in σταθμοῦ ἀνθρώπων κεφαλείσθεν δρα καὶ κυνὸ... κατέκασθεν. In the statement by Hector of Paris' challenge to Menelaus, "Paris proposes," says Hector, "that the rest should put off their arms, and that he and Menel. should fight (μάχεσθαι) in the midst": so far ὀρατ. obliqu., he then diverges into the actual words of Paris' offer, ὁπότε ὅπως ἡ δίκαιος πρὸς ὑπνοῖς τι γίνεται, κ.τ.λ. in the subjunct., as proper to a subordinate clause in ὀρατ. rect. Similar obliqu. is turned into recta ὀρατ. by transforming optat. to subjunct. in ἦτοι ἐφησ γε οὐ πρὸς μηδὲν καταπανοῦμεν, ἀλλ' ἄκοψ ἅ ν ἢ ν μᾶς ἄρχῃ καταβαίνῃ κατ' ἐν πολεμωμέν ὑπε. Indeed it is very doubtful whether Homer contains an instance of ὀρατ. obliqu. carried consistently through three subordinated clauses. I may take occasion here to point out that these simple rigged features of the antique style have suffered a good deal from Bekker and other recent editors, who sometimes alter the mood of the text to obtain a tame uniformity, and sometimes break up a sentence by arbitrary punctuation into the mere disjecta membra poetae. The above characteristic I cannot but regard as genuine; as it is like what we should expect in a recitative style of poetry. There, every clause, as pronounced, filled the ear by itself, and whatever was thrown into past time, could not be kept from emerging again, often in the next line, as by a native buoyancy of style, into the present, nor an oratio, commenced as obliqua, from speedily rectifying itself.

(18) Telemachus, in his speech to the ἄγορη, takes up the words of the previous speaker a few lines back, but changes a mood: "I have heard no news (ἐλθον is a completed act) of the army ἦν ζ' φίλω σάφα εἰπον, ἦτε πρώτῃς γε πολεμοῦμεν". There are really two statements (1) "I have no news to tell", and (2) "if (ὅτε, in case) I had chanced to hear news first, I might have told some"; but the apodosis is suppressed. The former statement is of the form ὅτε έχει εἰπον, the second of that, [ἐκποιεῖ τώ] εἰ (ὅτε γέ) τι πολεμοῦμεν. The previous speaker runs* them both into one; as if he had asked, ἦτε έκποιει εἰ (ὅτε γέ) τι πολεμοῦμεν; affiliating εἰπον with πολεμοῦμεν following rather than with ἦτε preceding; and forcing an irony into his words, as though pointing his own suggestion (about news of the army's return) with a tone of doubt. With ἦτε πρώτῃς γε πολεμοῦμεν may be compared εἰ πολέμου ἐθέλοι, quoted below at the end of (19).

(19) Under the principle laid down in (16) above, as regards the extended consequence of an act which is contingent, may be brought the following,

* There words are, ἦν κιν' ἄγγελεν... ἐλθον. ἦν ζ' ἠρένα σάφα εἰπον, ἦτε πρώτῃς γε πολεμοῦμεν.

\[557-8. \] Π. 71. \[= II. 61-3. \] \[b. 42-3; cf. 30-1. \] \[ζ. 443-4. \]
APPENDIX A. XXIII

eis ὅιοι κε πασίαν φυγεσ ἔξαφελησθε καὶ ἐκλειάδοινε θρο�ίης; but in ἦν δ' αὐτοῦ πέλας ποιήσαμεν εὐ ἀφανίας, ὅφω δ' αὐτών ἱππηλασία ἂν ὑπεκ Εἰγη (Bekk & Dind.) we should read εἰγη, epic subjunct. (recognized by Buttm. Gr. Verb. e. v. σιμι; Donalds Gr. Gr. § 321); this passage is continued by ἐπιστάμενη δι' ... ὄρχαις ἐγγύθη τάφρον ἡ γ' ἔπειρος καὶ λαὸν ἀθυρακάοι οὐρις ὑπάκου, here the fut. ind. (or subj. aor. deliberative) is followed by optat. aor. of final cause in a matter quite beyond the control of the speaker, viz. the effect of his proposed defences on the enemy, hence the speculative uncertainty is shown by the optat. Again, in τῶν ποσ' ἔγων ... ἔχω τῆλ ἠθάκης, ἵνα μοι βιοῦντι πολύν ἄλφοι, means "on the chance of his fetching me much wealth there" (ἵνα υἱόν), i. e. in the place to which I would take him; compare with this οὖν αὖ τοι χράσμα ἔχως ... οὗτ' ἐν κοὐναρί μιγῆς; "in case you ever met", desirously = if you dare; and ἀλατ' κατά πάντων εἰς το ἄνθρώπων ... μιγῆς, optat. desirously = "if thou canst:" and οὔτα πολίνδε ἔγορας, εἰ μή ποι τι περίφρον Πηνελόπης ἠθάκην οὔτε ἐν ὁμοίαν, οὗτ' ἀγγέλη ποθὲν ἢθοι, where the optatives put the bare chance of such a thing happening, and the subjunctives express a probable contingency in case of its being realized; so in Λ. 386—7 where the order of clauses is inverted, the subjunct. being put after; and so in οὖν αὖν ἀγγέλης ἢ στείρομαι, εἰ ποθὲν ἢθοι, οὔτε ἀσκοποῦς ἔμπασας ἤπειρα μήτης ... ἐξερήτητα; where the optat. infuses,* as above in Β. 42—3 (18), a tone of doubt into the supposition. On the subjunct. ἐξερήτητα see note ad loc.

(20) The optat. is used correspondently with the imperf. and frequentative -σκοιν, to express that any assumed case of the action in the dependent clause would prove to be a case of the principal action. Of this we have a strongly marked example in ὀσάκυν γαρ κυψει' ὁ γέρον πιέων μεταίθετο, τοσακυν' ἀπολέτει ... τῶν ὅποι' ἠθανετο' ὁ γέρον ἐπὶ θερα μάκασθαι τὸς δ' ἀνεμος διέπασας κ. τ. λ. Others occur τ. 49, Α. 610, Γ. 216—7, Κ. 188—9, Λ. 549. We have a negative instance in οὔτε τι Νέλευν τῷ ἔθελον ὡς μή ἔλιασ πᾶσα εὑρηματισθοῦν ἐν Φυλάκης ἐλάσσει, the case of any one's not driving the cattle was a case of Neleus' not giving; which seems to show that there is nothing properly frequentative in the optat. itself. There is also a rare instance of an aor. indic., with παλακοι however, followed by such optat. in Γ. 232—3. The optat. has a special relation to past time arising out of its representing that which exists in conception only; since whatever is conceived must be so by a past act of conception. Hence its fitness to express this aspect of a past act. Donalds. (Gr. Gr. § 513) regards it as merely a form developed from the aor., as the subjunct. is from the fut.; and it is remarkable that in δ. 356—7, Ε. 63, Α. 218, the aor. or imperf., standing alone, has a character of indefinite frequency.

(21) The following references are to instances of εἰ with subjunct., an usage

* With this use of the optat. ironically or desirously, to insinuate a doubt of an event's happening; we may comp. the English vernacular, "I wish you may get it".

very rare in Attic, but common in Epic syntax; a. 188, 204, s. 221, 471, η. 204, μ. 96, 348—9, 6. 373—4, π. 98, 116, γ. 86, A. 86, 340, K. 225, A. 116, O. 16—7, Π. 263—4, X. 191. (J. Werner De cond. enunc. ap. Hom.)

Many of the examples and some part of the arguments in the above article are borrowed from Hermann's Dissertatio Ima de legibus quibusdam subtilioribus sert. Homer.

IO.

οὔτε. On the point whether this adverb ever has the local sense "here", "hither", great difference exists; Buttmann, Passow, Voss, and Günther, affirming, while Heyne, Hermann, Lehre, Rost, and others, following Aristarchus, deny it. (Funk vid. inf.) It is difficult tantas componere lites. The places which most favour it are, Ἡρακλῆς, ἐρείποι, ὁ δὲ ὥσπερ ὅπου ὁ δὲ ἔπιθην τὸ κρότον ἐπεβολής ἔρειπον ἐκατέτησεν, where ὅπου is so remote from ἔπιθην and goes so naturally with ἔπιθην as to fall into the local notion; and similarly ἔδειξα μοι τὸν ξεινόν ἐκατέτησεν ὅπου καλέσσων. On the other hand is a passage which at first sight seems to turn wholly on local adverbs, "Go and call Ajax", says Menenheus, ἐκείνη μῶς μετείχον οὔτε ἔδειξαν Ἐνθάνων ἄγων, ἐκείνη μῶς μετείχον οὔτε ἔδειξαν ἄγων, ἐκείνη μῶς μετείχον οὔτε ἔδειξαν ἄγων. The message is repeated verbatim, but mutatis mutandis as regards the adverbs, when ἔδειξα becomes καθίθηκε, καθίθηκε becomes ἐνθάδε, but οὔτε remains unchanged, and accordingly must mean "as you see". A monograph on οὔτε and ὅπου by Funk, Neubrandenburg, 1860, rejects the local sense of οὔτε. But the passages above from Σ. δ. and φ. are too strong, coupled with the analogy of ἐντρακυνοῦς, αὐτοῦ, in connexion with the pronouns ἐνετεῖον, αὐτοῦ, to allow the exclusion. Thus οὔτε may mean "here!" but in a. 183, β. 28, φ. 196, it is nearly impossible to say whether it means "here" or "thus".

II.

(1) ἐν..., ἐν... (2) ἐπειδή..., ἐπειδή... (3) ἐπειδή..., ἐπειδή... (4) ἐπειδή..., ἐπειδή... (5) ἐπειδή..., ἐπειδή... (6) ἐπειδή..., ἐπειδή...

Of these (1) (2) (3) are varying forms of the ordinary disjunctive, (4) is the mode in which most editors print the particles which introduce a dependent question, after verbs of telling, considering, knowing and the like. So a. 175, ἐπειδή..., ἐπειδή, follow καταλίθον, and so, λ. 493, ἐκείνες; but the distinction, though grammatically convenient, seems arbitrary. (5) is similarly used to introduce direct or indep. questions as ζ. 120—1, φ. 197. Jelf. Gr. Gr. § 878 has Ἐντρακυνοῦς has Ἐντρακυνοῦς, and so, ζ. 142—3, where Dind. has Ἐντρακυνοῦς, Bekk. Ἐντρακυνοῦς, and similarly in τ. 525—8, τ. 11, 12; and passages where these editors thus differ might easily be added. In δοκεί... ἔγγον τεῦνης, where the ἔγγον occurs once only, ἔγγον may be understood.

as preceding (see App. A. 9. (1)), which will make this a case of (g) said by Jelf, "sup. to express "a determination* to see the result of the uncertainty", which, however, belongs, where it exists, rather to the preceding verb άνόησις, γνώμηνει, or the like, expressed, as in Θ. 532—3, X. 246, or understood, as in i. 267—8. A clear example of (g) without such determination being expressed is γ. 93—4. "I come (to see) if you will tell me of his fate, if (εἰ ποι) you chance to have seen it... or (γ) if you have heard another tell it". An instance of such determination apparent but really due to γνώμηνει preceding, is B. 349, εἰ τε ψήφος ὑπάγεις η ἡ καὶ σύν. Which really comes under (6) for which also see Soph. Elect. 930 ὡν, εἰς θοῦρες, ἤγειρεν ἀρατηγήν πρόνεις, γέγλευσεν ὀλονοίν. Hence the retention of εἰ, where Bekk. reads γ, δ. 437, is justifiable. Of (7) the occurrence in Homer is doubtful. Of (8) M. 239 is an instance; in γ. 91—2 it rather belongs to the dependent question, being epexegetic of ὁποῖος δὲ ἦμεν in 89; so in Α. 65. N.B. it is probable that there is a close etymological kindred between γ and εἰ, being both referred by Donalds. (New Crit. 139, 199, 205) to the second pronominal element, but γ assertive and directly interrog. is probably a different word; γ and εἰ, the former standing in the Boeotian dialect for the latter, are remnants of a lost pron., in fact the dat. case of it, the nom. being ἐ or ε; similarly εἰ lat. is related to ἢ-ε, ε-ε.

12.

Πύλον ἡμιχθέντα. Most Grammarians assume that the adj. in —ετε is to be esteemed of two terminations επίκε here, and in Πύρασον ἀνθεμένεν and the like (Donalds. Gr. Gr. 210 d. obs. 2), but; as we find Πύλον Νηλίην and yet Νηλίηιαν Εποι, it is more likely that the proper name should vary in its gender, especially as Homer gives even such a form as η Λίθος* in a common noun, than that the adj. should lose its inflexion merely because used with a proper name. It is better therefore to view Πύλος, Πύρασος, &c. as epicene. Thus we have Ζακνόνθον υήνεντα, but also όληςςα Ζάκννθος. This is confirmed by our finding the fem. —οςσσα termination in Homeric proper names as Λονίςσα.  

13.

ἀνόξαια. Such is the reading and accentuation of Aristarchus with sense "a kind of eagle", the specific term being added to the generic, as in ἐτήςην ὄηνιςς αἰγυπτιαίς. Homer, however, certainly favours the use of the specific, alone as in χελιδονίνειν ἄντην, or combined with the generic, as above, and so in the case of the bird called χελιδιά or κοτελίδην, whose form Hymnus took. Indeed Homer never is vague but always precise; he never introduces a "bird" into his story any more than a  

* This "determination" is expressed by εἰ ποιε, εἰ νε, or αἰ νε, very frequently in Homer, without any disjunctive η following, as B. 97, α. 378—9.
“beast”. Rarely do we find that generality admitted even in a simile.⁴ And ὄφης is here no simile, but an eidolon of Pallas. A sparrow—not a bird—and her young are swallowed by the serpent; Zeus sends an eagle; Pallas a horn; the heroes shoot at a dove; Penelope dreams of geese.¹ Once indeed “fish and fowl and whatever came to hand” is used to give a collective picture,² as Cowper makes Selkirk say, “I am lord of the fowl and the brute”; but we have no such collective image here. Some name of a bird is thus required. Further, ἀν’ ὅπαινα διήστατο, “flew up the smoke-vents”, the only rival reading worth noticing, is a harsh use of prepositions; the parallels adduced are feeble;¹ for in them ἄν and διὰ are applied to different objects; and the real parallels are those in which διήστατο occurs without an object, as here. The adverb ἀνωτάτως, “upwards”, would emasculate the passage, for what other way, from the ground, could she fly? The same in sense of “unseen” would contradict the ὄφης ὅς; for a bird would surely be visible. Against this the authority of Voss, Anm. Gr. and Rom. should be set. He says, “lectio ἄν’ ὅπαινα sola est Graeca cum verbo διήστατο. Ionis veteres ὅπαινον dixerunt foramen camerae aut laquearis, per quod funus flammæ in foco et ignitabulis senecis quibus pro lucernis utebantur ardentis exibat. Cum vero Ulysses aedes binis constare contingitionibus, bina etiam, alterum lacuarius alterum tecti foramina, sive ὅπαινα, fuissse necessæ est.” According to this view the upper story, ὑπέρφον, Penelope’s own apartment, would have had the smoke from below as well as its own—an absurd arrangement. As regards the structural question see App. F. 2. Thus Voss’s authority here is of little weight.

14.

Εὔνα, Εὔνα. Both forms occur in the Od., only Εὔνα in the Il.; εὐνωτάλ “betrothers”, however, in N. 382; cf. εὐνωτάσιος ὕπνατος β. 53. The early form of marriage was by purchase from the wife’s father,⁴ to which agrees the Homeric formula; a husband takes a wife ἐκεὶ πάγος μυρία τίνα. Sometimes she seems to have been put up, as it were to auction, and carried by the highest bidder, ὅς πλείστα πόλοι. So the suitors’ presents to win Penel. are called Εὔνα.⁵ These are all personal ornaments to bespeak her own favour, and such is the idea of εὐνωτάτα βρίσις.⁶ Yet some substantial value to the father is implied in Hephestus’ words,⁷ who, when honoured, claims back the Εὔνα given for Aphrodité to her father; so we have παρθένων ὑπεραίμην,⁸ and so Agam. offers Achill. his daughter ἄναλευκην, as a privilege.⁹ Yet it is supposed that the father and friends of Penel. would provide Εὔνα for her on her remarrying, and εὐνωτάλ N. 382 implies the same. These may have been mere personal presents, or μεμοίρα to grace the house, &c., and show a princely liberality. These are doubtless what Telem. says he shall have to pay back (ἐνευκαίρια) to Icarus, if he sends his mother

* See Gladst. vol. II. p. 468, note i.

⁸ μ. 331. ¹ 1. 2; K. 298. ² O. 83, 173; E. 99.
¹ 14. ³ π. 399–2. ⁴ φ. 161–2; cf. A. 243–5. ⁵ π. 378; τ. 539; o. 18; π. 391. ⁶ κ. 159. ⁷ δ. 318. ⁸ Σ. 593. ⁹ I. 146, 288.
APPENDIX A.

away from the house to which she has a right. On the whole the value received by the father was the basis of the transaction, the presents, personal or domestic, were customary but not essential, like the presents between guest and host. Pindar (Pyth. III. 166—7) makes a married pair receive ἑνακλητεις from their guests at the nuptial feast. The word is doubtless ἑνακλητεις in its original form and perhaps akin to our "wed".

15.

κλητεις. This word means (1) the bar or bolt with which the door was made fast; equivalent in this sense to ἑκλητεις or ἄξεως, and (2) the key or instrument for unfastening such bolt. We read of two ἑκητεις ἐκτητειοι in the Greek wall, closing double-leaved (δεικτηας) gates, and into which one key (κλητεις) fitted. One ἄξεως might have been attached to each leaf and have had its fastening in the other, — thus ἐκτητειοι. The bolt either fell, we may suppose, like a latch, or was shot horizontally. A thong is mentioned as instrumental in shooting it, and occurs also as itself tending to impede entrance from without, and fastened to a hook-handle, (κοκάνη) which was also used in pulling the door to on going out. The thong, until released from the handle, would resist the action of the key in forcing back the bolt to which it was attached; hence Penel., on going to open the store-chamber, ἵμαρτος ἑπεῖος ἑκπανσας κοκάνης, ἐν δὲ κλητεις ἔτις — "into" what then does ἐν δὲ mean? Doubtless the thong passed through a hole in the door, — the Schol. even speaks of two holes and a thong through each — and into this hole the key, a crooked-headed one, able to catch the bolt and force it back or upwards, according as it slid or fell, was inserted. The security mainly depended on the massive strength of the bolt; thus Achilles' hut had one which three ordinary men lifted, but he alone was able to manage it. So Penel. opens the store-chamber evidently with great effort. Thus ἐπὶ δὲ κλητεις ἑκπανσας ἵμαρτος means, "she (having gone out and pulled the door to with the handle) by the strap pulled the bolt", or let it fall, across the door into a hitch or socket. It could then be opened, we must suppose, by hand from within, but from without, not by the strap any more, but by the key only. There is still a difficulty in seeing how the bolt could be withdrawn from within, without releasing first the strap from the handle outside. Perhaps there was a crook on the bolt to hitch the thong on to; if so, the thong might then be slipped off the bolt within as easily as off the handle without. The "key" was crooked, perhaps at the extremity. N. B. κλητεις also means a "ship's bench", and a "collar bone".

16.

ἀκόνη, ἀκὸν. Buttman's view of this word (Lexil. 13) is far from satisfactory. Doderlein's (Glossar. 26.) is somewhat better, but hardly acceptable; he views it as the same verb, used as neuter, which in ἀνακόμει "to heal" is transitive, and connects the two by the idea of staying or assuaging pain &c.,

15. 1 Ψ. 240—1; Π. 166—8; Π. 455; Ψ. 442. 2 Ψ. 453—6; Ψ. 47. 3 M. 455—6. 4 κ. 442. 5 δ. 802; Ψ. 46. 6 Ψ. 453—6. 7 κ. 442. 8 Ψ. 6; cf. 6. 294.
but even this is forced. We may perhaps view the unused verb ἀκίω, whence ἀκίων is participle,* and ἀκίνης a noun acc. from the same root, as having a wholly different source, and compare it with lat. tacéo, as terra with ἔχω, traho with ὑσσῶ, ἑσσῶ, and conversely τιθέος with latus, the t being moveable. ἄκιων, losing participial force, passes, as an adj. may, into a mere adverb; comp. Φ. 89, Θ. 459. So εὖς, ἐδος.

17.

(1) δῆλος, δέκελος. (2) ἐνδιός, δείλη. (3) εὐδείελος. (1) In all these the root is probably the δι—of Zeus, διός, δι-ες; for —λος, comp. ἀκατηλός, μεταθελός: δείελος from δι is not more remote than ὑπερφελελος from φελος, and means “plain as day”, see K. 466—8, where the sequel, “lest he should miss his object in the gloom of night,” helps to point the sense of δείελος. This is confirmed by the clear connexion of δείλη, δείλησα, coward &c., with δίος δείμα. But more clearly shows the sense of δείλη to be (1) “the afternoon” in its widest yet strictest sense: indeed this is at once, as regards Homeric use, clear from Φ. 111, ἔσται ὡς ἡ δείλη, ὡς μέσον ἡμας, where the whole is equal to the parts; (2) in a sense shifted and restricted by later usage, the “early afternoon” and the “actual evening”.

(2) ἐνδιός seems to have the sense of “in the glare”, i.e. the unintercepted fulness of the sky’s radiance, when all the shade and all the air one can get, is most acceptable; hence ἐνδιός “to lounge in the heat”, ἐνδιέω “to pass the afternoon”; so ἐνδιανταί said of moon beams at their brightest is “to make themselves a noon”, Hy. XXXII. 6. comp. the probably physical sense of διός in αὐθίνη καὶ διός αὐγάς, Ν. 837. Thus ἐνδιός (for which in δ. 450, ἐνδιος is a var. lect.) includes the noon as the terminus a quo of δείλη, — the μέσον ἡμας as in contrast with the ἡμῖν, δ. 447, — but would stop short of the extension of δείλη which includes all the rest of the day to sunset, as seen in Φ. 331—2 ἐκ δ’ ἐκεῖ δείλης ἐνδιος ὡς ἐδος. Certainly, whilst δείλη exhibits a practical time-division, ἐνδιός points rather to the aspect of heaven, as does ἐνδιός.

(3) This leads us to εὐδείελος, of situation, “well-sunned.” The vast number of small islands with which the Greeks were early familiar, clears up the word at once as an epithet of νησος. One might stand on a central point of, perhaps, any of the Cyclades and see the summer sun go round from N. E. to N. W. completing the circle all but a quadrant. So from Neritus in Ithaca, (the island being conceived as θεμελιωθηκεν, or commanded by the mountain) a similar view might be had in the poet’s conception; hence τις νησον εὐδείελος, Πελαθην εὐδείελον, &c.

* Homer’s use of ἀκίων as a partic. seems clear from our finding ἄκιωσα, ἄκιωσα, άκιωστε, άκιωστα, 565, 569, Ε. 195. Further in Ε. 193—5, we have a construction, common with participles, (Jelf. Gr. Gr. § 707—711) an anaclouthon involving interchange of cases, but rarely if ever found with another part of speech; — it is, εὖς μὲν νοόν ἐπὶ ὠμον ἥμεν ἔδοθεν ἤδη μὲν γλυκόν πιεῖς ἐνθάπεν ἔδοσαν, δικασθείς ἀκίων: Surely this decides the question. Buttmann Lexil. 13, (1) thinks that Homer’s use of ἄκιωσα etc. is a mistake! Malo cum Homero errare.
APPENDIX A.

18.

(1) ἦ παρθενός Χίου νεολεθά παπαλοίσης, ἔντοι Ὡφείς, αὐτήν ἐν᾽ ἁμιστῷ ἔκοιμη. γ. 170—1.

(2) ἐν ἁμιστῃ χειρός ἔκοιμη. ε. 277.

In Gladst. III. 349—65 an attempt is made to give a modified but really opposite meaning to ἐν ἁμιστῃ in Homer as compared with its sense “in later Greek”. For a detailed examination of the argument there this is not the place. But generally, the view could hardly have been maintained had N. 308—9 and 326 been duly compared. That view is that ἐν ἁμιστῃ means “looking towards the left”, and therefore, really, “on the right”, i.e. precisely the opposite to ἐν or ἐν ἁμιστῷ or ἐν ἁμιστῃς χειρός. Now in N. 308—9 Meriones asks Idomeneus where they shall make their joint attack on the Trojans.

(a) ἦ ἐνεκέφων παντὸς στρατοῦ, ἦ ἀνά μίσους, ἦ ἐν ἁμιστῃς χειρός.

Idom. replies that others are defending the centre, and adds in 326

(β) ναῦν δ᾽ ὀδ᾽ ἐν ἁμιστῇ ἔχει στρατοῦ.

Now in (a) ἐνεκέφων, ἁμιστῃς χειρός, must be gen. or dat., and therefore strictly “on the left” must be the meaning, and whatever ἐν ἁμιστῇς χειρός means in (a) that ἐν ἁμιστῇ must mean in (β), especially as the object which furnishes the standard of view, στρατοῦ, is expressly inserted. Nor does it in any other passage mean anything else. To show this in detail would be tedious. In E. 355 μάχης ἐν ἁμιστῇ is not necessarily στρατοῦ ἐν ἁμιστῷ, for each party in the μάχῃ might view it from his own side. Possibly, therefore, the meaning there may be “on the Trojan left of the fight”. In M. 219, ἀνεκώ ὀριστῆς ἐν ἁμιστῇς λαῶν ἐβγαλε, the question is complicated by the possibility of ἐν ἁμιστῷ referring either to the speaker or to the λαῶν spoken of, and further, perhaps, by that of its qualifying either ἐβγαλε following or ἤλθε preceding; but that it means “on the left”, not right, of some one or something there can be no doubt. Generally, this phrase, like some other expressions regarding place, seems to combine the notions of situation in and motion to or towards, and herein to be exactly represented by own usage; as in saying, “the town lay to (i.e. on) the left of the road”, or, “you must keep the wood to the left” (comp. sup. ἐν ἁμιστῇς ἐβγαλέων). Perhaps the notion that to get from the point of view to the point intended one must go towards the left, may be the account of this idiomatic fact, but of its existence as a fact there can be no doubt. In reference to (a) it may be added that Idom. seems from a further passage, M. 117—8, to have been ordinarily in position on the Greek left. There the fall of Asius by his hand is accounted for by Asius having come up to the attack, νηὼν ἐν ἁμιστῇ.

In (i) the sense of ἐν ἁμιστῇ is made more clear by the context and a reference to a map: for, in γ. 171 it seems clear that αὐτὴν must mean Chios; further, ἐν εἶ means “in the direction of”, so that Psyrria would not be either right or left, but in front; they would in fact bear down upon (ἐν) it. Now, αὐτὴν meaning Chios, to keep Chios “on the right looking towards the left”, would necessarily mean the course suggested as the alternative in
APPENDIX A.

172. ἡ ὑπένθερες Χίου παλη ἡμείς εν Μιμαννα; for, the course from Lesbos being southward in order to bring them upon Chios at all, in going southward between Chios and Mimas, the latter, which is on the mainland of Ionia would be on the left, and Chios “on the right looking towards the left”. But in the previous alternative stated in 170—i the course proposed is plainly westward from Chios in the direction of ἐναί Pagria, which in fact lies due W. of Chios. Thus they would be passing W. or S. W. from some point of Lesbos, keeping Chios to the South or S. E. of the line of their course, i. e. on their left hand.

Hence there is no reason to depart from the ordinary sense “to or on the left”, or, introducing γειφός, (“hand” being taken in the abstract as a mere index of direction), to the “left of hand”. Possibly an ellipse, ἐν' ἀντισερα ἀντισερός γειφός, might yield the full construction. As his keeping the Pleiads in view denotes a generally southerly direction, so keeping Arcinus to the left denotes a general easterly direction, or his course from Oggyiš bore S. E.

The phrase ἐν' ἀντισερά γειφός occurs Hy. to Metc. 418—9, 424, 409—500 where λαβών includes ἐξων, “having taken (and holding) on his left the lyre, he was essaying it (with his right)”.

19.

νάσσα, (ναίω, νάζω), is found in καὶ κέ ο "Αργεί νάσσα πόλιν". This and the longer epic form ναεῖα, transitive and neuter, belong to a root, the primary sense of which appears to be that of “piling, raising above a surface”; a sense still found in the strengthened form νάσσω, 1. aor. ἐναγίᾳ, as óμφα δὲ γαίαν ἐναγίῃ, “he raised or ridged on both sides the earth” (from the ἄφρος); and in Hy. Apollo 298 we have νηνον ἐνασσαν, aor. 1. of ναια, “they built a dwelling, shrine”. This verb belongs to a class in—ω, not contracted, as being originally —άω, which ἄ is represented by the ἕ in ναίω. Thus χλάω, κραώ, καώ, are often called the Attic forms of χλάτα, κατα, (lat. scabo, and perhaps our "gnaw," ) καίω, from which we have κλατόμας, κλατός, κατό, κατάς, where the ἄ appears as ν; comp. ἐνασσάν, App. A. 6, (8). That ναίω = ναῖω, is confirmed by ναῖω, given in Hesych. as ΑΕοικ of ναίω; accordingly ἐνασσά is a softened form of ἐναῖα. The noun ναίδος, cp. νηδός, retains no trace of the ἄ unless in the ἕ, and this, Atticé, becomes ναω. Further, νεω “to heap up”, Herod. VI. 80, IV. 62, doubtless exhibits the same root under the form ἓ; this in Homer appears as νηξό, νηνά, of piling up fire-wood, bread, &c.; and Butt., Gr. Verbs s. v. νέο, thinks that even νέο, νῆθα, “to spin”, is connected with the same root in the sense of glomerare. We have from ναίω also a pass. ἓ aor. νάτθη, in παντῆ ἓ ἐνόδος "Αργεί νάσσα, "was settled", as well as νάσσα πόλιν above; so Hesiod Opp. 168, of the Titans, Ζῆς Κροώνιδης κατέ νασά πανῆ ἐς πελάτα γαής.

There is no obvious connexion with this root of the verb νέεςων τεῖές ταν "to go, or go away", pres. having force of future, of which νέο, νήθα, "to

19. a δ. 174. b ψ. 122. c ο. 322; τ. 64. d α. 147. e Ε. 119. f β. 238.
APPENDIX A.

swim, is probably a form; yet here, too, the fut. νείνομαι, and the undoubtedly cognate ναῦς, νηθός, νάυς, indicate plainly the $f$ by their $v$. In l. 222 ναῦας ὅψι we should perhaps read ναῦον, or with digam. ναῦον.

20.

γεννομένων. Buttman. Gr. Verbs s. v. ΓΕΝ —. says, "γεννομένας has the proper and simple sense of to be born; its pres., which belongs to the Epic poets only, is used in both senses, to be born$^a$ and to beget,$^b$ e. g. γεννάθαι the s. sing. conjunct. aor. 1. midd. for γενναθαί". He gives however, no instance of the pres. in the latter sense. He adds, "the aor. 1. midd. ἕγειν ὡμοίως, ἐπὶ γενναθαί, is trans., to beget, bring forth, and belongs to both prose and poetry." γινομαι, or γίνομαι, he says, means properly to be born, and generally to become. Further, "the old ep. poets... used γενομένων, on account of the established usage of γενναθαί, in sense of being born, γίγνομαι in that of to become$^c$". In all the places$^e$ where the phrase, "whatever destiny (αὐτα or μοῖρα) spun for him (γενομένως al. γιγνομένῳ) at his birth", occurs, Bekk. gives γεγομένων with no notice of var. lect., so also Faesi, but Dind. γενομένων, and there is no trace of γενομένων; but in K. 71, Bekk. gives Zeus ἐπὶ γεγομένων ἔτη ἀκούστη, with var. lect.; γεγομένως, Dind. has γεγομένων τι συνέχει; in ἐν δέκα γεγομένῳ ἀποθ. Bekk. has no var. lect.; Dind. has γεγομένως, which seems wrong, for the sense is passive; comp. A. 280, E. 800, η. 61, Θ. 312, v. 202; in all which Homer uses this aor. as trans. Hesiod too has γεγομενός, ἕγεινατο, &c. transitive passim. There is indeed a var. lect. γεγομένως in Theog. 283, where γεγομένως is preferable. Hesiod also constantly has γεγομένως in sense of "at birth", just as in ὀ. 208, e. g. Theog. 82, 202, 219, Op. 181, 804; once, Sc. 88, γεγομένως means "we were born", but is probably imperfect unaugmented.

21.

σύλαμος, νολεμές νολεμέως. It may be questioned whether the $v$ is a real part of these two latter words, or whether it be not, according to Buttman's view of νηθόμος (Lexil. 81), a mere adventitious prefix, arising probably from the $v$ commonly called epheleystic. We might then view it as akin to σύλαμος, comp. the phrase αὐτοί σύλαμοι ἀνθρώπων. The two phrases ἔγει νηθόμος ὄνος (Buttm. ἔγει ηθόμος ὃς) and ἔγει νολεμές αἰτέ would equally yield this $v$, and the latter might similarly be ἔγει ὀλεμές αἰτέ. In some places, as Od. 19, 208, ἐμάραιο τολεμέως αἰτέ, the open vowel preceding would not take this $v$; but this hiatus will be found to be always after the 4th foot, where Akrereis and La Roche* contend it is legitimate; further, Heyne (Excursus III. ad II. XIX.) gives σύλαμος as really σύλαμος, see App. A. 3 (2), and so Bekker, in his edition Bonn 158, prints the word, just as ἕδυς, ἕδυς. On this view θολειμές would be the true and full form, and its meaning, "close together, pull-mell", — in short in the σύλαμος ἀνθρώπων, passing into the general notion of "leaving no interval" of space or time, something like

* See note on page III.

lat. *continuus, continuō*. One of these shades of meaning will be found adequate wherever *φολέμες, φολέμειος*, occur.*

22.

† *λέγω, λέγεστε*, &c. Buttm. *Lexil.* 76 assumes a root *ley*— for this verb in sense of to reckon, collect, recount, and another *lex*— in sense of to lay and (mid.) lie. He bases the distinction of root on the forms *λέγος, λόγος, ἔλογος*; still we have *συνελέγω* perf. of *συλλέγω* to collect (Buttm. *Gr. Verbs* s. v. *λέγω*); and *λόγος* (Spartan division of troops,) seems more probably from this latter than from *lex*— lie. Similarly *μᾶσσω* "to knead" has perf. *μέμαχα*, *Ae. Ep.* 55, yet we have *μάγευσος, μαγείς*; nor can we doubt the affinity of *παχύς παχυνθή* to *πάγωμε, ἐπάγγελψ*; the distinction of root, therefore, is not positively clear; and it seems at least as likely that *laying* side by side, "putting this and that together," is the basis of counting. He adds that in Ep. poetry the only forms found are *ἐλέγο, ἐλέγας, ἐλέκτο, ἐλέκτο*, in sense of lay or lie, and should have added the imperat. of the mixed form of aor., *λέγο λέγεσθε*, *ν. 320*, *Ω.* 650, v. 598; comp. *δέκο, T.* 10.

* The passages are, for *φολέμες* p. 191; *χ.* 238; *I.* 317; *Ε.* 58; *P.* 148, 385, 413; *T.* 232; and for *φολέμειος* *δ.* 288; *λ.* 435; *υ.* 412; *μ.* 437; v. 24; *Ω.* 430; *Ε.* 402; *Ν.* 3, 780.
APPENDIX B.

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

(1) ἄλς is the sea in its purely physical aspect, the salt-water, into which the ship is dragged, and which the oar blade smites, the great element which may be touched, and which wets us in touching; its epithets accordingly are few and fixed, and are either the indefinite δίκη, θάλα, the commonplace βαθύθαλα, or words of light & shade, μαρμαρεόν “twinkling,” πολιή, (shared with θάλασσα), ἀνέφωτος (with that and πόντος), πορφυρέα, and the rarer ἄρεσσαμήν and πολυβενθής. It is the home of monsters, comp. κῆτος εὐώλιος, a it characterises the φάμαθος; we smell it, and the breezes smell of it (ἄλασσας) b. The purely elemental gods are ἄλμιοι γέροντες. c It has, as might be gathered from etymology, a closer connexion in sense with θάλασσα than with either πέλαγος or πόντος.

Thus we find ἰχνημένη θαλάσσας and ὑπό λίπος πολιῆς, but never πόντου or πελάγους; so we have βένθεα ἄλμι and θαλάς. Yet, here too, preciseness is lost at times; so Proteus comes εἰς ἄλος but his seals ἐν πόντου; d so we find ἅλα κάτισας and ἐμπεσε πόντα, e and even ἐν πελάγεσσαν ἄλος, and πόντος ἄλος, expressions which point to ἄλς as the material salt-water, the πέλαγος and πόντος being certain forms of it.

(2) θάλασσα is properly the sea in motion, and doubtless by its iteration of the sound of ἄλς, quasi θάλασσα (comp. σαλέων), means to express thus image. It presents the sea in contrast not with the land (as πόντος with γαῖα and ὄρεα), but rather with the shore, the “sea-side”, as we say; that it groups with the πέτρας ἀμβατος, f and offers the picture of the beach with vessel moored, in the oft recurring line

νῆα καθήλουσιν ἡδὲ θάλασσαν.

So we find it in the waves b washing on the strand, and κλύονθη δὲ θαλάσσα f describes the effect of the rock hurled by the Cyclops from the cliff into the sea below. Thus it bears most of the epithets suggestive of noise or motion, ἄγχυσα, πολύφωτος, ὑφνύμην, and is found in the κόρδα ναών or κόλπων, ἑαυτός; also the singular attribute ὁγχυμαθής belongs exclusively to it as applied to its depth close to land. It is curiously used of the rush of salt-water from the weary swimmer’s nose, ears, &c. g. It grew to be the common word

\[ \text{footnotes: a δ. 443, b δ. 438, 405—6, 361, c δ. 365, d δ. 450, 436, e ε. 374: δ. 508, f ε. 335; Ὠ. 59, g. 34—5; cf. δ. 501. h ζ. 95, i l. 484—541, k γ. 142; δ. 435; ε. 413, l ε. 455.} \]

\[ \text{Hom. Od. App.} \]
for the sea in later Greek; so Xenophon’s soldiers (Anab. IV. II. § 23) cried θάλατα, θάλατα, when they came at last within sight of it. Nay, even in Homer it soonest loses its distinctive features, and, when there is no special stress to be laid on the extent or depth of the watery surface, occurs as the readiest word. So we have the ὀμφαλὸς θαλάσσης, and θαλάσσια ἤγα. Occasionally also, by poetic license, it puts on the image proper to πόντος, as when it bears the epithet τύρφωμα, comp. γαῖς τύρφωμαι. Epithets peculiar to it are γλάσιον “fashing,” (of motion yielding light, comp. the γλαυκός epithet of Pallas, App. E. 4. (20)) and ἀθάνατός, commonly given to any vast or striking object, ἀλεθεινὲς ἀθάνατοι, ἀθάνατον ὅρμον.

(3) The marked difference which strikes us at once in πέλαγος as compared with the parallel expressions, is that it appears in the plur. which they never do, and is marked by no epithet save μεγά. Its use, in the phrase ἐν πελάγεσιν, appears nearly = εἰς βλέψεις, in the “depths.” At any rate the context seems to require the notion of the lower regions of the sea-basin, those parts which are concealed from human eye. We may compare with these πελάγεις or βλέψεις ἐλὸς the λαῖκα ἕλος or θαλάσσης, i. e. the great gulf which swallows up. So the expression ἐν πελάγεσιν μετὰ νύμφων ἄμφατον ἀμφατίς, opposed to ἐν ἂνταρα on terrâ firmâ, denotes the extreme opposite, the “waters of the great-deep”, whose vast and unknown perils are as far as possible remote from the familiar aspect, even when perilous, of land. On the whole the use of this term denotes a sense of awe, mystery, and terror, attaching to the sea viewed as engulfing and destroying. Possibly the Hebrew אדפ, “division or separation,” used in reference to waters, may after all contain the root, and the word may have been an importation from the Phoenicians, who, as there is good reason to believe, supplied the Greeks with the materials of most of those tales of sea-marvel which adorn the Odyssey. The Greeks may have consistently preferred an outlandish word, to embody the notion of unknown profundity and peril which they gathered only by hearsay. The only passages apparently inconsistent with this view are a few similes in which poetic latitude of diction may be allowed to rule, e. g. the raft of Odys. is driven along the sea, as the winds whirl brambles ἐπὶ πελαίνον; here, then, the horizontal surface must in strictness of speech be intended; but here the expression is ἐπὶ πέλαγος. Again, in the beautiful comparison of the swell waiting for the winds to lift it into waves, we might expect some other word, but here too we find πέλαγος. But we must always assume that there will be a few instances in which the reverse of preciseness will prevail, and the mere love of poetic variety will introduce laxity, and erase the lines of critical definitions.

(4) The Homeric use of πόντος, again, has this peculiarity, in common however, with ἀλς, it is found in compounds. The words ποντόπορος (μῆλος), ποντόποροφυς are significant. They suggest passing over or along the πόντος.

* Of ἀλς we have the compounds ἀλόκολος, ὀμφάλος, ὀλύκρυφος, ἀλόκολος, besides those mentioned in (1).

m c. 335; Λ. 358.  n Φ. 561; δ. 504; ς. 174; l. 260.  o γ 90—1.  p ε. 330.  q Δ. 16 foll.
This brings an expanse or surface before our eyes. Breadth of prospect and wide horizontal range are also suggested by the epithets ἀπελών, ἀπερίς, ἡροειδής, λεοντής, οἶνος. Hence the πόντος is what a man sees around him when land is out of sight, the nihil est nisi pontus et aër of Ovid; comp. περιστερός οὐφανόν εὐφόν Ζεώς, ἔσχαθε δὲ πόντον". In another passage we have οὐρανὸς ἔτει Θάλασσα, but there the sea near shore is spoken of, as shown by διέσκομαι shortly preceding, in the same passage πόντος in the sense of "watery surface," follows. We may nearly express the contrast of πόντος and πέλαγος in Pope's line, "and seas but join the countries they divide." Compare especially πολύκορος νηῆς, and the description, πέλαγος μέγα τοῖον ἐδεῖν τι περ ὁ νόος οἰλανοὶ ἀπόκτως ἀληθῶς. Πόντος then is the wide prospect seen from land: thus the seaward stretching promontory stands ἐν ἡροειδεί πόντῳ, "the mariner says, "we", on leaving the island, ἐνηγκαμεν ἑυρέθη πόντῳ;" and so on nearing the land he fears to be swept out again πόντον ἐπε', "and partially experiences it in τηλοῦ δὲ μὲν ἔμβαλε πόντῳ. So the πληκτις comes ἐκ πόντοιο, and how full is the image which we get of sea rising over land in boundless prospect in the νῆρον, τὴν περὶ πόντος ἀπελώνος ὑπερφάνοντα. Further, as regards the epithets ἡροειδής, λεοντής, οἶνος, whatever their precise meaning, they clearly require as their basis a distant view of a considerable expanse. Again, the epithets μεγακρής and πολύκορος present us with the image of huge cavities and multitudinous waves. The former might seem rather suited to πέλαγος as before defined, but this is too vague to receive any image-building epithet, and is left indistinct by μέγα τοῖον. Πόντος is distinguished by its repeated occurrence in the actual sea narrative of Odys., and in the whole poem is found nearly thrice as often as in the Iliad, whereas θάλασσα is found only about twice as often, and ἄλς in about equal frequency.

Perhaps the expressive phrases "the high sea" and "the great deep" may proportionately represent the proper force of πόντος and πέλαγος respectively.

* 303.  μ. 404—6.  γ. 322.  γ. 294; δ. 368.  ρ. 401.
  e. 420, 431; cf. 446.  486.  x. 195.  δ. 354.
APPENDIX C.

I.

(1) The legend of the oxen and sheep of the Sun is regarded by Mr. Gladstone (vol. II. vii. 410—1) as a trace of brute worship in Greek mythology similar to that which pervaded the Egyptian. It seems even more nearly related to the Brahminical sanctity attaching to such animals, which he also recognizes, and possibly is a tinge of very old eastern superstition, connected with sun-worship, and derived, with the names Perseus, Persè, Medea, Persians and Medes (ib. I. x. 355 foll.) from the cradle of the Aryan race. The number is also remarkable, 50 × 7 being the number of days in the non-intercalated year, and in the expression used of these cattle, γόνος δ’ σύ γένεσιν ἀέτων σύδε ποτε θενύθουσι, we see the meaning of the myth peeping out through the language of poetry — the ordinance that "Day and Night shall not fail;" comp. Soph. Antig. 607—8, ἀκαματοι δεόν μήνες.

(2) With regard to the sacrilege, "it is impossible to conceive a case, in which the offence committed is more exclusively of the kind termed positive, or more entirely severed from moral guilt. . . Still, when once we let in the assumption that these animals had essentially sacred lives, which might not be taken away, then the offence becomes a moral one of frightful profanation, and the vengeance so rigorously exacted is intelligible." It ought to be taken into view, however, that they had been expressly warned against the act and its consequences.b

(3) However this may be, we have Hy. Pyth. Ap. 234—5 a mention of the flocks of the Sun as feeding at Tænarus, and Herod. IX. 93, has a story of sheep sacred to the Sun at Apollonia, which illustrates the awe with which their destruction was regarded, even though accidental. Pausanius (V. 22, 3) also speaks of some in Corecyra, which like Apollonia was a colony of Corinth (Thucyd. I. 26). The "Stabula Gortynia" (Virg. Buc. VI. 60) and Aristæus' herds in Ceæs (Georg. I. 14) pertain to the same custom of keeping flocks &c., regarded as sacred (Welcker Gr. Gött. I. p. 404); so do the geese of the Roman Capitol, "quibus Sacris Junoni in summâ inopâ cibi tamen abstinebatur" (Liv. V. 47). Such sacred herds &c. may have actually existed in Heroic Greece, and be merely poetised here as grazing in the holy island under the care of Guardian Nymphs. At Apollonia there was clearly a fixed number of them, through Herod. does not state it. Similarly the flock of Proteus, the seals, sacred to Amphitrite, are counted by him.

2.

HERMES.

This god appears in Homer as the "conductor" of matters or of persons (διάκριτος) not only to Zeus but to the Olympian assembly, and may be com-

1. a. 129—31. b. 112—3; m. 137—41. c. m. 131—6; cf. l. 154. d. 404, 431.
pared with the *χήρα* of heroic life; still, he nowhere sinks to a mere go-between, but has the charge of conveying through perils or preventing evils; as in the errand on Priam’s behalf, the warning to *Εγισθέους*, the deliverance of Odys. from Calypso, the counteracting Circe’s spells, the rescue of *Αρές*, the convoy of *Ηρακλῆς* through *Hades*, comp. *Hy. Ceres* 314, where *Ιρις* is the messenger, as in the II. but Hermes the agent 335–8. On several of these occasions his managing influential tone far exceeds that of the mere perfunctory messenger. The epith. *χειροδόταξις* implies, as in the case of Circe, a magic power; see *Hy. Merc.* 210, 529. The “lulling to sleep and rousing” is the effect ascribed to this wand, but the book ω. is tinged with suspicion, & the office of *ψυκομικός* is not elsewhere part of the Homeric idea of Hermes. This “lulling” is actually exercised on the Greek sentinels in conducting Priam. He is called *ἔσκοπος*, and *ἄιδες*, and addressed as *δώσοι εἶων*, “giver of gods—sends, or increase,” as to Phorbas, who was *πολύμπορος*, comp. *δωτήρς* εἶων used of the gods in general; also *γεινόνιος* —νος is an epithet, and sometimes a prop. name of Hermes, as is *κούσθησιν* of *Ποσείδαν*. *Odys.* mentions the special gifts in his patronage as those which conduct to *δήσασσόμενα*, clever dispatch, over-reaching, and adroit evasion, even by falsehood and the use of the oath. He enjoyed local worship in Ithaca with the nymphs, and a promontory is named from him there. The epith. *Κυλλήνος* shares the suspicion of ω., found, however, often in the *Hy*. The constant title *Λαμπρόνης*, found in Homer, Hes. and the *Hy.*, is probably a form of *Λαμπροφόνης*, “brilliant shiner”, and connects him with the idea of the dawn (Welcker *Gr. Gött.* I. p. 336), and *ἔσκοπος* is found only as attached to it. (Nägelsbach *Hom. Theol.* II. ii. § 24.) Mr. Gladstone, reviewing his sonship to Maia daughter of Atlas, his apparent relationship to Calypso, who calls him *αἴδοσις* εἰς φιλος εἰς, his being found uncommissioned in Circe’s island, his youthful impersonation, πρόσωπον ὑπηρήσις, and lax moral tone, (G. II. iii. 231–41) concludes probably that he was of Phoenician origin, and young in the Greek Olympus. He mixes most affably of all Olympus with men; comp. Milton *Parad. L. V.* 221–2 “Raphael, the sociable spirit, that designed to travel with Tobias.” This attribute, and his passionless, prudent bearing, e. g. when paired against *Λέτο* in the conflict of deities, as also his patronage of unscrupulous shifts, go far to identify his character with that of the people who first exemplified sharp practice in trade. His quality of messenger, agent &c., also seems a reflex of the Phoenicians as the go-betweens of mankind in the heroic age. His conveying the sceptre to Pelops may express Phoenician influence, as supporting in Peloponnesus that founder of an Asiatic dynasty.

Atlas in Homer’s view is primarily related to the sea; of him, as of Proteus, it is said that he *θαλάσσης παίης βενθής αἰδη*, — such knowledge as an ex-
perceived seaman gains; to Protens the epithet Ἀτλαντὸς ὑποδομός is added. Each has a daughter, the one long detains Odyssey, but at last speeds him on his way, the other of her own free will aids Menelaus when similarly detained. Of Atlas it is added, ἦμε δὲ τε πλώς αὔτὸς οἰκήτως ἀλ γαῖαν τε καὶ οὐρανὸν ἀμφός ἔχοντα, where the word αὐτός is added as if to import "in his own right," giving something of dignity to the person intended. His daughter Calypso is a goddess, recognized as such by Hermes, and her island is the "mid-point of the sea." Another daughter, Maia, is a νώμη in Hy. XVIII. 7, but the same term is applied to Calypso, and from the expression ib. 5 μονάδων δὲ θεῶν ἀλέειν ὀμλον, Maia was evidently of the same goddess-rank, and was mother of Hermes by Zeus. In all this there is no trace whatever of the penal aspect which Hesiod and Aeschylus make Atlas exhibit; with them he is a Titan, son of Iapetus and brother of Prometheus, Theog. 507—20, Prom. 355—8, 432—8; the former poet says 'Ἀτλας δ' οὐρανὸν εὐφέρετο ἔχει κρατερῇ ὑπ' ἀνάγχῃ, πείθεσαν ἐν γαῖᾳ, πρόπαξ Ἐσπερίδων λιγυρότων, ἔστηκεν, κεφαλὰς τε καὶ ἀκαμάτης χέρειας, but makes no mention of the Homeric pillar; the latter, ὡς πρὸς Ἑσπερίων τούτων ἔστηκεν τέ καὶ χθονός ἀμώς λείψανος, ἁχήσας εὖ τύμβοικον.

In short, Atlas with them comes into the myth of the Titans' overthrow by Zeus, of which we trace only a faint rudiment in Homer, the "sitting of Iapetus and Cronus at the farthest ends of earth and sea, unrefreshed by sun or breeze and with deep Tartarus about them," and in Herè's oath to Hymnus, by the gods ὑπ' ἐπομαιται λόγος Ἡττήμερος καλέονται, so Hy. Pyth. Apoll. 335—6; but with Iapetus, Cronus, and these Titans Homer noway connects Atlas. He stands unattached, and the next development of mythus in the Tithonos, easily drew into itself such unattached elements, especially any stamped as ὀλοφρονία, "fiendish," and related to a non-Hellenic source. The contrast of the Homeric and post-Homeric Atlas culminates in the line ἦμε δὲ τε πλώς αὐτὸς της older, and that οὐρανὸν εὐφέρετης ἔχει κρατερῇ ὑπ' ἀνάγχῃς of the later poet. Mr. Paley adopts ad loc. Hes. et Aesch. the notion of Humboldt that the peak of Teneriffe was the physical basis of the legend of Atlas, and Herod. IV. 184 speaks of a mountain in W. Africa, slender and wholly rounded, said to be so lofty that its peaks cannot be seen, for clouds never leave them, and adds τοῦ ὄρου τοῦ οὐρανοῦ λέγουσα ἐκείμενος εἶναι. This is supposable, as the Phoecian colonists, at Carthage, for instance, might easily reach the groups of islands outside the straits at a very early period. Nägelsbach views Atlas and Protens as impersonations of the maritime enterprise of the Phoenicians, one at either end of the sea which they traversed; they alone having then explored the straits of Gibraltar. The epithets ὀλοφρονία, ὀλοφρονία.

* Welcker (Gr. Gött. I. p. 261) thinks the overthrow of the Titans by the later gods describes the establishment of the Olympian cultus of Zeus, Herè, and the rest, in place of the nature-powers worshipped by the primitive Pelasgi.

b δ. 386—7. c τ. 229—49. d δ. 365 foll. e cf. α. 117, 402; β. 53. 287; γ. 402; δ. 649. f η. 245—6. g δ. 97. h Θ. 479—81. i ε. 279.


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tιδός, denote the unscrupulous acts of plunder and violence which they combined with trade. He further remarks that, as children are named from an attribute of the father in Astyanax, Euryaces, Telemachus, so their daughters’ names are similarly expressive. Καλύψα, the “Concealer” may indicate the efforts of voyagers to conceal the real facts in order to impose upon others, or the actual concealment of persons seized by Phoenician kidnappers, and Κιδοθέν, the “Knowing One”, may illustrate the information, new facts, &c., really brought home. The relation of Atlas to Proteus is further confirmed by the “pillars of Proteus” (Virg. Aen. XI. 262) in the East. He compares Atlas with the Tyrian Herakles, the two being brought into view in the story that Herakles awhile relieved Atlas (but of this Homer knows nothing) of the load of heaven and earth. In support of this symbolic view of Atlas he quotes Hermann de Atlante, Opusc. p. 253. “Ibi ergo, ubi tales columnae solum sustinerent, ipsi orbis terrarum termini esse credebantur; ad quos qui perveniret constantia sed et fortitudine, teneret istas columnas utissimo verbī significātu diceretur”. He further remarks how astronomy, and having in his power the treasures (golden apples) of the western main, the commercial results of discovery, were functions added to Atlas by later writers, as Virg. Aen. I. 741. Cic. Tusc. V. 3. The Phoenician relations of Atlas are further brought out by his grandson Hermes as the patron of trade, &c. see App. C. 2. [Hom. Theol. II. § 9, 87—90.]

4.

Phorcys is one of the oldest names for a sea-god. Alcamus gave Nereus the name Πόρφυς (Hesych. s. v. Νηρεύς) plainly related to this form in -νυς. Hesych interprets it as of colour, “grey”; Pind. Pyth. XII. 13, has the gen. Φόρπωο from -ος (Welcker, Gr. Gött. I. p. 645—6). He is a mere vague sea-deity with no precise functions in Homer. It is on the whole probable that αἴλος αἰχμάτου μεθόνου, not μεθόνε, is the true reading. A haven in Ithaca was named from him; perhaps one of the shorter offshoots, now called Dexion, on the east side of the great inlet which almost divides the island. The cavern of the nymphs at the head of it is one of the most famous pieces of Homeric description. In Hesiod Phorcys is son of Pontus, brother of Nereus, and father of various monsters; see Theog. 237, 270, 333, 336; in Homer, father of Thoása, the mother of Polyphemus.

5.

Τηλεόνεια, Pallas is so addressed with the addition of φίλον τέκνος by Zeus. She is always spoken of emphatically as his child; so Αρες says σὺ γὰρ τέκνες ἀφρόνα κούρης, ... ἐπεὶ αὐτὸς ἤγειναι παιδίς ἄδηλην; and so in the narrative, αὐτὰς ἄγανάς ὅμως Αἰδώς θυγάτηρ ἡ δήσετο Τηλ. comp. the speech of Nestor. Here, probably, the development of mythus left the question of her origin in Homer’s time. Hesiod says further that Zeus swallowed (ἦν ἤγαναύς θεό τινος ἡγέω) his own first wife Metis, as she was fated to bear children of great wisdom, and that Zeus afterwards produced ἀκεφαλής γλυκανάζις Τηλεόνειας. [S. 238—9; 0. 415 foll.]

4. a α. 72.  b v. 103—12.  c α. 71.
5. a Θ. 39; X. 183.  b Ε. 875, 880.  c Δ. 514—5.  d γ. 378.
γένεσις. The Hy. Apoll. Pyth. 128—32 makes Herè at this time wife of Zeus, who became jealous of his producing Athenè from his head, and herself of bare Typhon. The Hy. XXVIII. (ἐλιξ Δημηνίων) 4—13 develops this still further, making her leap forth from his head in golden panoply brandishing her lance, whilst Olympus quaked at her vehemence, earth and sea rocking and rolling and the Sun staying his chariot. This Milton has imitated Parad. Lost. Bk. II. 757—8 where Sin says to Satan

"Then shining heavenly fair, a goddess arm’d
Out of thy head I sprung."

The association of words in Hes. and the Hy. certainly favour the interpretation of Τριτός. as "head-born." Homer no more explains it than he does the Epithet ἔξωσιφόντος of Hermes. Æschylus adopts the local legend, Eumen. 283, that she was so called from the rivulet Triton at the S. W. corner of the Copaic Lake in Boeotia; whence, doubtless, the name was transported by colonization to the similar stream and lake in Africa near the Syrtis minor,* where Herodotus found her worship: see the story of her origin there, IV. 179, 180, 189, cf. 150. But, as Homer knew nothing of the mode of her birth, so he knew nothing of its place, or we may assume that he would have told us, as he has of her connexion with Erechtheus and Athens. At any rate had she been connected with the locality of the Copaic Lake and the little town Alalkomene thereon, we should most likely have had some hint of it in his copious list of Boeotian towns,† but Homer's Pallas is localized, if at all, at Athens, and the town Alalkomene probably did not exist in his time. Nägelsbach (Hom. Theol. II §. 21 p. 105, note) names** some commentators who regard τριτός as a name connecting Athenè with the element of water, and one who would refer it to the Indian Tritas = Indras = Zeus. The simplest source of the name may probably be the real one, viz., "third-born" in connexion with her union with Zeus and Apollo in the highest functions of deity; see App. C. 6. In this sense Zeus would be πρωσυνης. The quantity of the ὅ need cause no difficulty, as nothing gives way sooner to metrical convenience than the quantity of this vowel; see instances given by Spitzner Gr. Pros. § 64. c. Anmerk. 3. 2. b. 2. c. e.

6.

Al γὰρ Ζεὺς τε πάτερ, καὶ Ἀθηνάη, καὶ Ἀπόλλων.

(1) Friedrich, quoted by Gladst. vol. II p. 139, says, "this Triad of Zeus, Athenè and Apollo bears an unmistakeable analogy to the Christian Trinity, of Father, Holy Ghost, and Son: Jupiter answering to God the Father, Athenè

* Wheeler, Geogr. of Herod. p. 541, says, "By the lake Tritonis Herod. seems to mean the gulf of Khabs (lesser Syrtis)"... "His information, however, was evidently derived from some Argonautic poet, and he could have been very little acquainted with the real geography of the coast". The Arabs, he says, have a tradition that a great salt-lake in Southern Tunis once communicated with the river near, but it is not clear from his words whether any river now exists, or whether it is only "represented" by a Wady.

** Such is Welcker, who (Gr. Gött. I. p. 300) makes Τριτός, = "born on the water", which appears to have this name from the trembling wave-motion, etym. τρέω, τρήσι, Τρίτις, as in Μυριτείτης, Τρίτον, comp. Νησεύς, Νησέτης.

* η. 78—81; B. 546—51. † B. 496—508.
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to the Holy Ghost, and Apollo to the Son of God, the declarer of the will of his Heavenly Father: like as, furthermore, the early Christians have largely compared Christ with Apollo.”

(2) Paschke in a monograph de Minervae qualem Homerus fingit, Sorau, 1857; quoting the above line, says “aliquid in se habet divini illius mysterii quod de Deo Patre, Filio, Sanctoque Spiritu uno numine conjunctis doctrina Christiana exhibet;” agreeing with Friedrich in his distribution of the persons. A different view is given Gladst. II p. 139, viz. that the “primitive tradition” is “disintegrated and subdivided,” Athenê and Apollo embodying respectively two aspects of the Redeemer or Second Person, viz. (1) the Ἀϑηνᾶ or Wisdom, and (2) the Son of God incarnate as Messiah. He points out the absence of evidence for any such primitive tradition respecting the Holy Spirit as would afford the basis for the character of the Homeric Athenê; and he argues that tradition would not have been in that case inverted the order, by postponing the 2nd to the 3rd person, as is done not only in the above line, but in the practical precedence enjoyed by Athenê in the poems. Nägelsbach Homer. Theol. II. §. 23, in discussing this line takes no notice of the question, but says, “In this formula which the Greek consciousness has made the depository of its deepest theological perception (Anschauung) — a formula known also to the Attics — the Greek coordinates the deities, which were in his view supreme and had the closest mutual connexion, in a partnership combining also the highest sanctity (das Heiligste). This coordination is as little fortuitous as in the oath of the Athenians; (Schol. II. B. 371) since it is natural to men in their highest wishes, and in their most sacred affections to direct their looks to their supreme deities. But this is important chiefly as giving proof that the Greek had a consciousness — not, to be sure, speculatively developed — of the complete mutual relation of these three deities.”

(3) “Apollo is more largely endowed than Minerva in regard to the future, though a less conspicuous figure in the direction of the present” ... “Each of the two great traditive deities had begun to give way to corruption, and each in the point at which, according to the respective sex, its yielding might have been anticipated. As unchastity is more readily pardoned, according to social usage, in the man, so is deceit in the woman. And in this point the standard had already fallen* for Minerva.” (Gladst. II. 96, 112.)

The most important marks which denote their Olympian preeminence are 1. a dignity coordinate with, whereas in rank they are junior to Zeus. 2. A superior antiquity to that of the other Olympians being Zeus’ children. 3. A peculiar precedence especially assigned to Pallas, and a singular union of will and affection with Zeus, to Apollo. 4. Heaven defended by Apollo against rebellion, and other indispensable assistance rendered similarly by Pallas. 5. These deities, with the exception of Apollo’s servitute*, are never baffled, disgraced, or worsted. 6. Their honour among men, like that of Zeus, is peculiar, and universal throughout the Homeric world. 7. Their immunity from any local residence. 8. Their being the objects of prayerful invocation

* This does not sufficiently represent the low moral tone of some of the deeds and words of Athenê; see further under App. E. 4. (2) ... (7).

irrespectively of special circumstances. 9. Their exemption from the chief physical limitations laid down for gods. 10. Their punishing independently of Zeus. 11. Their power of revelation, and of such miraculous action upon nature as scarcely any other deity approaches. 12. Apollo's peculiar relation to the life-power and to death. 13. Their superior moral tone to Zeus as well as to other Olympians. 14. Their large share, with Zeus, in the highest and most ethical parts of providential administration. 15. Their attributes belong personally to them, instead of these deities merely being embodiments of attributes or, at best, stewards of certain gifts. 16. Their attributes outnumber and range beyond those of the other Olympians, and they yet have a capacity for new ones. Thus Pallas combines some of the attributes of Hephaestus in metallurgy, gives skill to the artisan, collects and breaks up the ōγοφί, and thus Apollo ultimately absorbed the distinct functions of Ealius the Sun-god. 17. The whole conception of these deities, viewed mythologically, is anomalous; but is explicable by the theory which refers them to a tradition. (Chiefly abridged from ibid. 134—137.)

Welcker (Gr. Gött. I. p. 143, 144, note 9) quotes Plerel's view in Philolog., that "Kronos, in theogony the antecedent (Begründung) of Zeus, is mythologically derived from him, as the Ζεύς Κρονίας, whose worship gave rise to that of Kronos". He notes the preferential use of Κρονίας, Κρονίδης, by Homer and Findar for Zeus, in a sense equivalent to the Hebrew, "The Ancient of Days".

7.

PROTEUS AND EIDOTHEE.

In Herod. II. 112 Proteus is the name, in Greek, of a king of Egypt, round whose τέμνος in Memphis the Tyrian Phoenicians had their quarter, so that the region was called their σπεραπεδεω. Herod. gives another, and as he thought, truer, version of the connexion of Prot. with the tale of Troy, — that this king, hearing of the crime of Paris from the slaves of the latter, who was driven to Egypt by storms on his return to Troy from Sparta, detained Helen and her treasures, that the Greeks, disbelieving the Trojans' statement that this was so, on capturing the city found it true, and that Menelaus then went to Egypt and reclaimed her. Herod. (116), from the agreement of names Proteus and Thonis, (custos, according to Herod., of the Nile-mouth, comp. δ. 228, Θειος) and from the local shrine of a foreign Aphrodite, identified by him with Helen, in the said τέμνος, supposes that Homer knew of this version of the tale, but adopted the other on poetic grounds. Thonis is in Strabo, XVII. p. 801 (435), the name of a town on the Canobic mouth, given it from a king Thon. The Tyrians, then, might be well informed concerning

** Among the professions or demiurgic functions enumerated φ. 383, viz. (1) μακεις the seer, (2) δεμηης κασων the surgeon, (3) τεκων δαφως the skilled artificer, (4) δαπάς the bard. (1), (2) and (4) come under the functions of Apollo, (3) under those of Pallas. To these Gladst. II. 64 would add the παξιχρης or merchant, but this seems an unwarranted addition, and Hermes is clearly the deity to whom that function pertains. Mr. Gladstone's theory of "secondary" deities has perhaps carried him too far in making Hermes a "secondary" of Pallas, and the παξιχρης thus a function pertaining to her.

* But see the last note.

b ζ. 233 - 41. ψ. 159 - 60. c O. 413. d β. 69.
Proteus and Thon or Thonis, Pharos*, and the Aegyptus (Nile), and they alone probably knew of the strange creatures of the Northern and Western seas. The "foreign Aphrod." is doubtless their Astarté. The powers of transformation and prophecy sound like an Egyptian priestly myth; or the former may be a reflex of the same pretensions which we gather from Holy Writ, Exod. VII. 10, 11, but might have reached Homer through the Tyrians. The statements of Proteus are only what a widely travelled mariner, who had picked up information in every sea, might make, save the one of Menelaus' migration to the Elysian plain. Hence he presumably dressed up a tale of marvel from North-western seas in Egyptian accessories of scene and person. The epithet Ἀλγοτέριος* added to Prot. confirms this, as it would hardly have occurred in a tale properly Egyptian. So does the improbability of the φωκας having been ever found in Levantine seas. The Pelagius monachus, Phoque a ventre blanc, is said to inhabit the Hadriatic and Sardinian coasts; other varieties save one or two belong to much higher latitudes. As all their organisation favours swimming, they come on shore only at intervals to bask in the sun and to suckle their young. When they swim, one seal often serves as guide, or, when they sleep, as sentinel to the rest. Perhaps we have a suggestion of Proteus here. Yet, though Egypt was in Homer's thoughts, scenes with which he was personally familiar supplied the details. Thus the cool wind springing up at noonday, or soon after, is a well known phenomenon at Smyrna. It comes from the sea (ἐκφυγός) and is called the Subat, and the inhabitants, who mostly take a siesta during the sun's greatest altitude, rouse up at its approach. (Werry's Memoirs p. 37, and Wood p. 54, quoted by Völcker, Hom. Geogr. § 43, p. 82.) The disguise of the voyagers is also a touch of fact. The Esquimaux adopt the masquerade of a seal's skin, the fresher of course the better (σέθαρμα), to come within striking distance of this shy and sagacious creature. Sir E. Beecher, in a dissertation on Esquimaux habits before the British Association at Oxford 1860, told a story, that he was once levelling his rifle at a supposed seal, when a shipmate's well-known voice from within the hide arrested his aim with the words, "don't shoot! It's Husky, Sir". It is supposable that the device was current in the earliest ages, and that it was known to the only real seamen of the period, the Tyrians, who could not fail to notice creatures so curious by their large size, uncouth form, and high order of instinct, basking on remote promontories, shunning human haunts, and not easily caught, save when asleep, nor even approached, save in such disguise. It is observable that the word φωκαλικι may mean not "the ripple", as usual, but, μεταστήματα φωκαλικις, "clad, or coated, in swart fur": — having the appearance, in short, of a seal. This would render the participial con traction more easy, as the participle past with verb. fut. sias must otherwise mean, "having been hitherto concealed": for, at the time of his coming forth the concealment would cease. Comp., for this sense of φωκαλικι, the name of a horse Φωκαλικις, from his briskly mane, Pind. Pyth. X. 16, and φωκαλικις ευ λοιμήν, of the boar, τ. 446. Possibly the poet intended a play upon the world.

* Comp. Eurip. Helen. 5, where Proteus dwells in Pharos and is ruler of Egypt.

XLIV

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The Homeric story has over the Virgilian imitation (Georg IV.) the advantage of appositeness. Proteus has no connexion with the loss of Aristeus' bees, but a close one with the perplexity of the wind-baffled voyager in strange waters.

There is an elvish archness about the old sea-god's daughter kindly accosting the wanderer at his need, and volunteering, without it seems knowing who he is, a fraud on her own father, if so he be, to relieve the distress which she yet sports with. Cyrenë, the anxious mother, is as far below her, as Aristeus weeping for his ruined hives is below the forlorn but unshaken hero; who, though "crushed at heart" at the toil which awaits him, is only unmanned and overwhelmed at the news of his brother's dreadful end.

8.

(1) Inô Lenchothe, Cadmus. Of the latter Homer tells us nothing; but Kàth-
èmuoi, Kadmeìnoves, are his constant terms for the people at Thebes, in five passages referring to events there under the dynasty of Oedipus. The Boiaoi are the people of Thebes fighting at Troy after the capture of Thebes from these Cadmeans by a pure Greek force, the first expedition — or famous war of Seven — having been unsuccessful. Legend ascribes to Cadmus a Phoenician origin. Homer speaks of the Cadmeans in terms of exultation over them as vanquished foes. Tydeus was with the Achæans against them. Both he and Mecistus easily vanquished παντας Καδρ. The relative superiority of Greeks over them is far greater than over Trojans. Thebes however was founded by Zethus and Amphion, sons of Zeus and Antiopê daughter of the Aeson, i.e. of an autochthonous stock. The legend of the introduction of letters by Cadmus marks the means by which he obtained ascendency; we may compare the case of Tarquin at Rome. Gladst. thinks (I. 240) that the six Cadmeid generations of tradition, viz. 1. Cadmus, 2. Polydorus, 3. Labdacus, 4. Laius, 5. Oedipus, 6. Eteokles and Polynices, give a period too long. He assumes that they make 7 generations before the Trojan war; but the last three, in the best known form of the story, succeed each other so rapidly as to contract the period sensibly, perhaps to 120 years. His argument that some "other adventurer" before Minos would be "found to repeat" the experiment of founding a dynasty in Greece, seems inconclusive, for how do we know that none other did so attempt? Homer's persistently stigmatizing the people, or their ruling order, as Cadmean marks the want of amalgamation. The argument (Gladst. I. 241) that the "groups" are apparently introduced "in chronological order" in the νεκταρ seems to rest on slight grounds. Tyrô's descent from Zeus (ib. 427) and her amour with Poseidon form perhaps the reason why she has there precedence. Antiopê, therefore, and her sons may be earlier chronologically than Tyrô. The epithet "Ogygian" (whatever its origin, and probably it is Phoenician, see App. D. 2.) seems to have grown into the sense of "olden", and to stamp Thebes and Athens as of the highest known antiquity (Soph. Philoct. 142, Aesch. S. c. Th. 310, Pers. 37, 154).

* Comp. δ. 371 ὁ Ἐἰσίν, with 462 Ἀτρεῖος ὑλέ, the address of Proteus.

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(1) But, indeed, the harmonising chronologically genealogical statements in family legends is almost sure to break down. Legend says that Semelé and Ino were daughters of Cadmus: the former committed her son Dionysus to Ino’s charge. Athamas, Ino’s husband, through misunderstanding, became jealous, and persecuted Ino, till, with her son Melicertes, she plunged into the sea, and, in recompense for her care of Dionysus, or, as Pindar says, Ol. II. 29—32, for her great sorrows, gained immortal privileges (Eurip. Iphig. Taur. 270). She was before βροτός (μόρος mort) αὐθήσασα; comp. Hes. Theog. 144, of ἄει ἄθανάτων θυγατερὸν τρέφειν αὐθήσετες. The precise force of the epithet is obscure: comp. μορόπων ἄθροισκοι: Circe and Calypso are each called θεὸς αὐθήσας. If μεσ. ἄνθρ., distinguishes men from beasts, αὐθήσει specifies the individual* voice of man or God. She was perhaps raised to the state to which Calypso proposed to raise Odys., ἄθανατος καλ ἀγήσας. She gives Odys. an “immortal scarf”. Welcker (Gr. Götterl. I. p. 644) cites the Schol. upon Apoll. Rh. I. 917, who mentions a ταμία which the devoted in Samothrace received, to wind round the body, in order to obtain rescue in storms. He adds the Αἰεσυσία, mentioned by Aristotle as a name given to the island Samothrace. The name Αἰεσυσία suggests to Nitzsch the λευκὴ γαλήνη.† Thus she would benigly preside over the fair and calm weather which succeeds the tempest, (comp. “albus deterget nubila Notus”, and “candidi Favonii”, Hor. Carm. I. 7. 15, III. 7. 1,) and rescue the mariner; so Virg. Georg. I. 436—7. “Votaque servati solvent... nautae Glauce et Panopeae et Ino Melicertae”. Here, however, the storm rages with greater fierceness after her disappearance,§ staving the raft, &c. and it is only on the third day that the γαλήνη† succeeds. Her connexion in legend with the sea seems not likely to have been due to Thebes, an inland locality, but is in keeping with her Phoenician origin. The name Leucothea may be compared with Eidoteus. Perhaps, “white-foam” (comp. the White Spectre in Undine) may be the meaning of λευκο-, and the Mater Matuta, otherwise Albunea (Alba), of Italian myth may be compared. This is rather favoured by her emerging, ἀθηνή δ' σίκωσα ποτη, from, and disappearing into the billowing main — μέλαν δε ἄγα μάρα καλύψειν,κ expressive of the wave crest lost in its dark water. The whole legend was, doubtless, derived by Homer from a Phoenician sea-tale, from which same source all his more remote geography probably came. Gladst. I. II. § 4.

* αὐθή appears to be the distinctive voice by which we recognize an individual; hence βροτός, or θεός, αὐθήσασα, “a mortal, or goddess with a voice of her own”.† i. e. distinctive of either in her own class, and as belonging to it; comp. “nec vox hominem sonat. O Dea certe”. Virg. Aen. I. 328. Hence it signifies “voice” or “speech” in its most dignified aspect, as that of Nestor A. 249., the oracular voice with which Hérē gifted the horse Xanthus, T. 407, 419, and the minstrel’s voice compared to a god’s, η. 371, i. 4. It is observable also that only once does αὐθή, and only once a form of the verb αὐθάσα occur as plural, η. 125. (where see note) x. 418.; and αὐθή the noun is invariably sing.

† s. 335; cf. l. 304; Θ. 539—40. ‡ η. 94. § s. 366—70. ‡ s. 388—92. κ s. 337, 357.
APPENDIX D.

I.

Ἄθλοιςες. The Ethiopians a are placed on the ocean river which surrounds the Homeric world; so that their land b is apparently the shore of its stream. There are eastern and western Eth., c respectively "the remotest (ἐξαυτού) of men". Yet all Homer says of them, especially when viewed in conjunction with Hesiod and the Hymns, fixes rather on the eastern section. The east has strong attractions for Homeric legend even the abodes of the dead, there is reason to think, lie in the furthest east. Thus Poseidon, returning from the Eth., d sees from the Solymi mountains Odys. voyaging on his raft from Calypso's isle, "the mid-point (δυσαλός) of the sea", to Scherî N. W. of Ithaca. These mountains must lie E. of the Ægean, where lies Poseidon's favourite abode, and thus could not lie on the way back thither from any western Eth. But again, we find Ethiopians e in Menelaus' voyage grouped among a set of nations certainly situated on the S. E. angle of the Levant. Next, the legend of Memnon, f recognized by Homer, though reduced to form by Arctinus B. C. circ. 770, points eastward. Memnon was the son of Tithonus and Eos, and prince of these Eth. (Hes. Theog. 984—5). Tithonus while young enjoyed the love of Eos, and dwelt παρὰ Ρεξέλωνος ἄξος ἐν πείρασι γαῖς (Hy. Aphrod. 228), and his "bed" in Homer symbolizes the region of dawn. The name Eth. has, also, a connexion with αἰθώψ, "sparkling or flashing", epith. of wine g, armour b, and smoke, i — the latter as emitting sparks (Cruius s. v.). The notion of swarthy or sunburnt is not traceable in it, nor applicable to the Eth. of Homer. The "splendid son k of Morning," who excelled Eurypylus l and all others in beauty, cannot be easily supposed of darker face than the Greeks. It is true, Homer does not call Memnon an Eth., but the connexion of that race with the "rising Hyperion", and of that hero with Eos, suggests the link which Hesiod and the Hymns supply. The Eth. of Herod. VII. 69. 70 were all black men, and the Post-Homeric Greeks sought to connect the name with αἰθώ in the sense of blazing sunshine, under the popular notion of their being blackened by it. There is reason, however, to think that "the name Eth. is probably an adaptation of the native Egyptian name Etheaush". Their "twofold division" is the main fact of Herodotus' description of them. He says, "now of the Eth. beyond

1. a L. 423. b Ψ. 205—6. e α. 22—4. d Ξ. 283. e Ξ. 83—5. f Ξ. 188; Λ. 522. g Ξ. 402; Λ. 259; E. 341; Ζ. 266; Α. 775; Ξ. 5; Π. 226, 230; Ψ. 372, 250; Α. 641, 791. h Σ. 495; E. 562, 681; N. 305; P. 3, 87, 593; Ψ. 322; T. 111, 117; Ψ. 434. i Ξ. 152. j Ξ. 188. k Λ. 522.
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(Ἐλλην) Egypt and of the Arabians Arsames was leader; but the Eth. from the [land of] sun-rise, (for indeed two sorts of them were going to the war,) were marshalled next to the Indians, differing from the others not at all in appearance but only in speech and fashion of hair, for the Eth. from the east (Ὑποδομένος) have straight hair, but those from Libya have the most woolly hair of all men. And these Asiatic Eth. were equipped for the most part as the Indians &c."

A writer in Dr. Smith's Dictionary of the Bible s. v. Cush and Ethiopia states that, "there are strong reasons for supposing two streams of migration from Africa into Asia in very remote periods ... the later one of Cushites from Ethiopia properly so called, through Arabia, Babylonia, and Persia, to Western India;" and "there is an indication in the traditions of Babylonia and Assyria of a connexion in very early times between Ethiopia, southern Arabia, and the cities on the lower Euphrates; the Cushite name of Nimrod himself as a deified hero being the same as that by which Meroë is called in the Assyrian inscriptions. (Rawlinson's Herod. I. pp. 442-3). ... "Thus we may suppose the Hamite nations soon after their arrival in Africa began to spread to the E., to the N. and to the W., ... the Mizraites along the S. and E. shores of the Mediterranean."

This harmonizes with the half-poetical aspect of the Homeric Eth., who hover faintly on the margin of the world, and, save in the voyage of Menelaus, converse rather with gods than men. In that voyage we have a glimpse of geographic reality, localized near the S. E. angle of the Levant. Homer recognized the great eastern offshoot of the Cushite migration, yet knew of a stock who dwelt further west. The Phoenicians might be his authorities, trafficking perhaps with both, and grouped m (under the name Sidonians) with the Eth. of Menelaus visit. His pushing them to the extreme W. where Hyperion sets filled a blank in his world-system, and gratified the simple minded love of symmetry traceable in all semi-mythical geography. Yet it, so far as the Phoenicians went westward, they still found nothing but the Mizraites in Northern Africa, among whom their colony of Carthage was founded, the poetical statement is justified by the then state of knowledge. He could not know how the gap was filled up, and represented wide diffusion as remote division. The position of Eth. tribes in Nubia and S. Arabia on both sides of the Red sea and again as far west as the pillars of Hercules, perhaps suggested the Ocean-stream as their neighbourhood and limit. The ivory of Menelaus' palace may be supposed intended as an Ethiopian product.

2.

OGYGIE.

It seems clear that this island lay N. W. from Scherî, see App. D. 15, or at least that from it Zephyrus was a fair wind to the latter. Odys. reaches it in 9 days floating on spars, rowing with his hands, and Notus is the wind last named previously. a He does not say the "wind and water", as elsewhere, but the "gods" brought him (πέλασαν) thither; i. e. the whole course is

m θ. 84.
2.* μ. 444; cf. 427. b μ. 448.
regarded as due to their interposition. By this contrivance the poet seems to
intimate that no ordinary reckoning of distance or rate is applicable. He
thus breaks away from the group of eastern localities which lie in connexion
with Ἀέα, viz. the Sirens, Thrinaciē and Scylla, and lands us in a new region.
The name, if meaning, as Mr. Paley on Aeschyl. Eumen. 989 thinks, a dark gulf
or chasm, suits well the idea suggested by that of Calypso “the Concealer”; si-
milarly Hes. Theog. 804 applies it to the water of Styx, see App. D. 14 (2). It
probably became traditional as an epithet of Thebes, to which Aeschylus
applies it, Sept. c. Thè. 310, and might thus be of Phœnician origin. Atlas,
the father of Calypso, points also to a Phœnician source, see App. C. 3.
Thus by the very names Ogyg. and Cal. the poet may mean to hint that their
whereabouts is not to be retraced, and that this part of the hero’s course
is not to be squared with previous notes of time or place. The same idea
suits the ὀμφαλὸς Θαλάσσης, i. e. a centre of the sea where it rose high, as
land rises highest in some point far inland, and thus of unknown remoteness.
So from Ogygiē reaching Scherēi in 206 days, he is from Scherēi brought back
into known regions by a supernatural machinery, the magic galleys* which
knew not human laws, and therefore baffle calculation. Thus the poet locks
up his mystery, and all attempts to open it are idle in themselves and are
a violation of his idea. The direction of Hermes’ course from Olympus, making
Pieria his first stage, confirms the N. or N. W. direction of Ogygiē from the
This suits his interpretation of ε. 276—7, ἐπ’ ἀκιστερά χειρός ἤχοντα, which,
however, (see App. A. 18) cannot be allowed.

3.

SPARTA.

The journey from Pylus to Sparta takes two days by chariot, stopping
the night at Pherē. The distance from Coryphasium (Pylus, supposed the
most southerly, or Thucydidean Pylus) to Catamata (Pherē) at the head of
the Sinus Messeniacus is 35 miles by road, that from Catamata to Sparta 28 m.
The former is chiefly level, the latter chiefly mountainous, crossing Taygetus
(Gell. p. 234). “These three places lie exactly in a direct line”, (Leake vol. I.
p. 423). The Stenclerian plain lies N. from Pherē, or on the traveller’s left
hand, as does the smaller plain of Pamisus, ibid. p. 60—3. At 40 min. from
Scala, on the N. as he approaches Pherē, having hitherto skirted the plain, the
traveller enters the flatterest part of it...; there are many buffaloes in the marsh.
At 5 min. nearer Pherē he finds “the plain cultivated, beyond is the great
marsh”. ibid. 64—70. This tract is what Telem. speaks of in ἐν γαφ πεδίον ἀνά-
σεσις εὐφές κ. τ. ἔ. (to Menel.) where especially comp. the κύπες ἂς "marsh-plant".
Going from Pherē towards Sp. the narrow glen of the Eurotas is entered, and
brooks with narrow valleys, glens, and hollows, through which the road passes,
mark the itinerary; comp. the epithets κολῆς and κυρώμας as applied to Laee-
δεμον, the region of which Sp. is the chief town, standing in a valley
“irregular and full of hillys, only 11/4 stades broad, (Polyb. V. 22.) There

* Π. 170, 7. 268—97. Θ. 558—63. 3. Θ. 1; B. 581.
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lies a larger swamp far lower down at Eurotas' mouth, called Hella (Ἑλλη), (Hy. Apoll. [410] 232) which, however, Telem. could not have seen. The word Φίλος (Hy. Apoll. [427] 249) is doubtless a false reading for Φίλος near Elis, whence Ithaca, as the Hy. says, could be seen.

4.

PYLUS.

Of the three towns so called on the W. side of Peloponn., commemorated by Strabo in the line, Ἑστι Πύλος πρὸ Πύλους, Πύλος γε μὲν ἐστιν καλὸς θίλος, he considers the Triphylian to be that of Nestor. The reasons assigned by him against the Southern, or Messenian Pylos (Corphusium), are shown by Gell to be weak. That, in particular, based on the adventure of A. 671–761, seems to arise from not strictly heeding the notes of time. Gell describes Corphusium as a hill over-hanging precipitately what was a flat sandy plain on its E. side in the time of Thucyd., and has probably since formed into a large lagoon. This accounts for no lagoon being mentioned by Thucyd., and for the epithet ἄμφοτέρες applied by Homer, which Strabo strangely explains as lying on the Amathus, a river called in his time Mamas. On Corphus. stood, Gell thinks, the Ἀθηνοί Νηλίαν: the Nališan kingdom extended southward to the Messenian Gulf and northward beyond the Alphóns. (Leake vol. I. ch. X.) Thus the Πύλος would be close to the sea; which best suits the idea conveyed by γ. 4—33. The Triphylian Py. lies, and probably always lay, 3 or 4 miles inland. Further, had Nestor's Pylos been the Triphyli., how absurd to make Areô, a point to the S. of it, and therefore remote from Elis, the trysting-place for a foray against the Eleans, in which the characteristic is vigorous haste. Whereas, going from Messenian Pylus, they would be at Areô a stage in advance. The more northern site is excluded, as well by the conditions of that foray, as by the distance from Phere in one day. For the gender of Πύλος see App. A. 12, Völcker § 32, p. 59, seems to think the distance from Ithaca to the southern Pylos too far for a night's voyage; yet it cannot be over 100 miles; and a ship might, running before the wind, make that between sunset and 9 or 10 A. M. next day, or even by soon after sunrise. In Hy. Apoll. [408] 330—[435] 260 we have a coast voyage from Crete round western Peloponn. noted by the places passed, but their order seems hopelessly confused.

5.

THE TAPHIANS.

This people, of the stock of the Leleges, a Pelasgian race, occupied part of the Acarnanian mainland, Leucas, and the islands called Teleboïdæ in its neighbourhood. The largest of these, Meganisi, is represented as Taphos in Spruner's map. They had no share in the Trojan war, and probably profited by the absence of the Achaeans princes and armies to extend their opera-

b 0. 297—8. 4. a. 712. b A. 711—26. 5. a. 417.

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tions which had previously molested the Thesprotians. They were expert oarsmen (φιλήθεσθαι), marauders (ληστεύειν), kidnappers, trafficking in metals and slaves eastward to Sidon and westward perhaps to Italy. Millin Hom. Mineral. p. 67 says, iron mines were probably situated in Cuzzolari, an island, one of the Echinades (but these are not the Teleboidæ, Strabo X.); or the iron of Mentes might be supposed obtained in traffic or by plunder. Odys., being ἐνοπτόρος ἀνθρώπων, had hospitable relations with Mentes a Taphian prince, (though he was also allied with the Thesprotians whom the Taphians molested,) and obtained from his father the poison which Idas of (the Thesprotian App. D. 8) Ephyrë refused him. The Taph. probably were checked as the Corinthians extended their colonies in the Ionian sea; but, like their Illyrian neighbours under the Romans, their tenacity of piracy is remarkable, and is said, to have been exemplified to the alarm of a modern traveller, Dodwell. (Kruse's Hellas III. cap. xii. 3. c.)

6.

TEMESE.

Two places of this name are mentioned: one in Cyprus, (Spruner's map gives it near the middle of that island) the other in Brutium, identified with Βρανδισίου (Brundisium) both rich in copper. The latter is believed by Millin Hom. Miner. p. 80, together with Strabo, Eustath. and others to be meant. So Vö lcker §. 37 p. 70. South Italy would have been much nearer for the traffic, indeed almost within sight; as we hear, however, of the Taphians getting slaves from Phoenicia, it was in the highway of navigation to trade with Cyprus. Further, the Cyprian breastplate of Cinyres shows by its refined workmanship a high pitch gained in metallurgy, and consequently a probable demand for metal-barter there. Also in p. 448 the suitors threaten Odys. (disguised) in a way which implies that he could be suddenly dispatched to Cyprus, as though communications thither from Ithaca, or its neighbourhood were quite usual. And, even if Ithaca lay more in the way for Mentes to S. Italy than to Cyprus, yet the detour would be accounted for by the pretended news of the return of Odys. alleged by Mentes, νῦν δ' ἡλθον· δὴ γὰρ μν ἐκαρTELHEΜΑΤΩΡ ἔλθει. Nitzsch objects that S. Italy was not known, but the mention of Σιλεσίων, Σικελία, as a place of slave-traffic rather imply the contrary. Millin ibid. says that Bochard referred Τεμένως to a Phoenic. word Temes meaning a "foundry," regarding the place as a Phoenician trade-station. Τέμενα, Τάμαςα, Τέμψα are subsequent varieties of the name. p. 82.

7.

DULICHium.

The wealth and populousness implied in the statements about Dulichium seem to show that Homer regarded it as the largest of the group. In one passage, which recurs, a single line enumerates three islands, which in an-

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other are enumerated each in a separate line, but in the same order of precedence. Lying beyond the sea, i.e. the Crissaean gulf, under the land and probably flat, its form might easily blend with that of the continent, and an unduly large space have been ascribed to it. It has the epithet πολύπυρος, and is said to have become now united by the deposit of the Aechelous to the mainland of Lacedaemon. *

In the II. it appears to be subject not to Odys., but to Meges, son of Phyleus of Elis, who migrated thither in a family quarrel. Yet there need be no inconsistency between this and the Ody.; there Odys. makes the best of his tale, and would leave the hearer, perhaps, to infer, what he does not assert, that all the νῆσοι μάλα σχεδόν ἀλλήληγοι were his dominion. Dulichium would appear from several passages in the Ody., however, to have belonged to another rule: we read, *”there happened a ship of the Thesprotians to be going to Dulichium”, ἐνδ' οὐ καὶ μεγάλη περιπατεῖ βασιλῆς Ἀκάστη, “king,” clearly of Dulichium or some part of it. And the tale of the disguised Odys. requires that the king of the island to which he was kidnapped, should not be sovereign over the one which he was treacherously prevented, through being sent thither, from reaching. The suitor Amphinomos is called Αμφινόμος and so is his father: see further on Amphin. in vol. II.

8.

EPHYRE.

The Schol. on α. 259 gives three cities so called, (1) the Thesprotian, (2) the historical Corinth, said to be μεγά λεός Ἡπειρότοιο, (3) the Elean. (1) and (3) are said to have been each on a river Selleis. Strabo, who adds a fourth, in Thessaly, (VIII. p. 339) supposed that in the Catalogue and in the Ody., b the Elean was intended, as also in O. 531, where Phyleus, father of the Meges, who led the Dulichians to the war, is said to have brought a corset from Ephyre on the Selleis, given him by Euphetes there. For intercourse with Dulichium the Thesprotian site, as nearer, is more suitable, and even more clearly so for a place which might allow a voyager from Ithaca to visit Taphos on his way home. * But as the Odyssean site is marked as the emporium of poisons, and as the knowledge of "all the drugs, or poisons, which the earth produces" is distinctly ascribed in the II. to the daughter of an Epean prince in Elis, and, further, as a Phyleus, Nestor's antagonist in his youth, appears among the Epeans of Elis, the question between (1) and (3) is nearly balanced, though the local difficulty as regards Taphos inclines it in favour of the Thesprotian. This is further confirmed by the Thesprotians being spoken of as allies (Ἁθροι) of the

* Völcker § 33, p. 57—60 assigns to Dulich. a site further S. covering Elis on the W. side: his arguments are weak here, but his conclusion is said to be confirmed by a modern Greek legend that the old Dulich. lies covered by the sea near that position.

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12.
EREEMBI.

The name may contain Aram, the early name of Syria, or it may be a corrupt form of Ἀράβες. Posidonius indeed stated that the Arabians in his time were called Erembi; Strab. XVI. p. 784; comp. I. p. 4 Ἑρέμβους οὐς εἶναι λέγειν τοὺς Τρογιλοδύτες Ἀραβὲς, this suggests the Horites, mentioned as "living in caves", Genes. XIV. 6. It has also been supposed that the name is akin to ἐρέμος, ἐρεβιννός, and signifies a dark or, swarthy race.

13.
LIBYA.

In the time of Herod. IV. 197 there were Phœnician & Greek settlers (ἐκθλοῦσις) in Lib. Its limit westward was the promontory Soloeis, II. 32, IV. 43. As Cyrenæ was colonized about 637 B. C. it is not likely that any earlier settlements of Greeks lay W. of it. Hence cursory intercourse with the Phœnicians or their colonies was all that could afford knowledge of Libya.

14.
STYX.

The remarkable source, cascade, and torrent so called, form the upper waters of the Crathis, rising in a mountain of the same name in N. Arcadia, and flowing from that watershed down its shorter or northern slope to the gulf of Corinth. At the source stands the town Solos, on the high ground above the district now called Kuklines. Thence the torrent rapidly descends through a deep rocky glen, at the upper extremity of which the eastern part of the great summit of Khelmos terminates in an immense precipice. Two slender cascades of water fall perpendicularly over the precipice, (cf. αἰλβα ἔσσθεν) and, after winding for some distance along a labyrinth of rocks, unite to form the torrent. The fall is the highest in Greece, and the foot of the precipice is said to be inaccessible. The water is said by Pausanias (Arcad. c. 18.) — a statement confirmed by Plutarch (Alexand.) — to be poisonous (ὕκασον, a intensely-mischiefous?), and this effect by the latter writer is ascribed to its intense* coldness. Vessels made of hoof of horse or ass are said to be alone capable of resisting the action of the water, Plin. N. H. XXX. c. 16. The people on the spot still tell the same story as of old, that it is unwholesome, and that no vessel will hold it. A body of water marked by such strange characteristics became the object of marvel and of awe. In the time of Herod. (VI. 74)** the spring was fenced in with a wall. Leake's Topography of the Morea vol. iii. ch. XXVI.

* Strabo p. 389 says of it λιβάδιον διεθριόν πνεύματος.
** His words are θάραν ἔλγον φανόμενον ἐν πέτρῃ στάξει ἐκ ἄλγος, this seems to describe it in summer, when the volume of water is so slender, that a high wind will blow it about in the air.

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(2) Some of these physical features seem traceable in the epithets and allusions of the poet. Thus besides ἄλκις ἔθσαρ vid. sup. we have the ἀκατακτόνον Στενός ὑδάς, Ἰν. Apoll. Del. 85, the epithet ὄγυγον, Hes. Theog. 806, probably in its infernal aspect, comp. γὰς ὑπὸ κατατυπόν ὄγυγας, Aesch. Eumen. 989, but based on the dark clefts and chasms of its descent, to which is added τὸ θν ηῆς καταστρώτου διὰ τὸ χώρον, "the deep rocky labyrinth", vid. sup., also ἀμελελκτόν, based perhaps on its baneful potency, Ἰν. Ceres 259, and ἄμβοσμον, Ἰν. Merc. 519, of its falling weight. Similarly the fact of two streams combining to form the torrent is perhaps seized upon in Circè's description, πέτρη τε σύνεσις τε δύο ποταμῶν ἐφιδούπων. There the Coamyus is a branch of it. Homer makes the Tithæsus a branch also (ἀποφραγμένος) of it, the starting peculiarity of its not mixing with the Peneus, though joining it, making it worthy of such awful sisterhood as the Styx. Hesiod has a tale that Zeus assigned the nymph Styx the highest honour of being the oath revered by the gods, because she came the first of the immortal powers to his aid against the Titans. Ἰν. 385—400. In a wildly exaggerated description, which proves that the physical scale of the real Styx was wholly lost to poetic vision, he makes Styx a tenfold stream, rolling nine times round earth and the waves of the Ψάλασσα, and falling at last ἐς ἄλα, (Virgil's "novies Styx interfusæ", Ἄειν. VI. 439) whilst the tenth head pours down from the rock, as aforesaid, an object of awe to the gods. Ἰν. 789—92.

15.

SCHERIÉ.

This lay, from τ. 271—84, probably near the Thesprotians, a well known site on the ο. side of Epirus, to whose land the stranger personated by Odysseus, see the tale there told, came from Σξ, when the Phaeacians were willing to take him home. Hence an easy divergence from the homeward route from Σξ would have brought him to these Thesprotians. It is clear too (see App. D. 2.) that Odys. voyaging from the N. W. towards Ithaca with a fair wind (for Hermes told Calypso nothing of Σξ and she starts him ἐς πατρίδα γαῖαν) sights Σξ in 18 c. days. Further, Boreas brings him, after losing his course, to Σξ and, as the Phaeacians at once launch the ship and moor it with sails ready, it is presumable that Boreas was still blowing and would be fair for the intended run (Völcker Hom. Top. p. 126). The ἄνδηλα παντολον ἄνδρων, which wrecked his raft, seem to have sent him on the whole eastward, i. e. from a course in which a north-west wind was taking him toward Ithaca, to a point whence Boreas took him thither. The words of the king, that Eubaea was the furthest land known to his sailors, speak certainly for a site on the ο. side of Greece. Our rough latitude and longitude are therefore N. of Ith., and W. of the Greek mainland, near Thesprotia. Corfu so closely satisfies all these conditions, that the tradition which assigns it as the site of Σξ may be safely accepted. The first territory of these Phaeacians was Hypereî near the
Cyclopes. The epithet ἱπποτικός, "having wide tracts," hardly suits Iapygia, where Gladst. (III. 322) would place it, better than Sicily to which on that ground he demurs (ib.). Yet some part of Italy or Sicily, perhaps the same "plain between Syracuse and Catania" (Gladst. ib.) which forms the exception to the general configuration of Sicily, can hardly fail to be meant; from which the legendary migration of Nausithous, to escape the violence of the Cyclopes, would have been easy to Scherîa, supposed Corfu. It remains to be noticed that the assumed remoteness of this Σχ., ἡμας ἄνθρωπων ἄφιστάον, would form no difficulty to Homer's hearers, although there is no objection to supposing Σχ. to have lain further from shore in his idea than the actual Corfu. Lastly, Pallas quitting Σχ., goes to Athens πόλεος ἐκ ἀρχόντων. And on the whole the poet's description of Σχ. accords best with the notion of an island; see note on s. 281 χιλιόν.

† s. 5—8. ‡ η. 79—80.
APPENDIX E.
THE LEADING CHARACTERS.

I.

ODYSSEUS.

(1) The ancestry of Odys. is derived from Sisyphus Aeolides, κρόκηστος ἄντρον, and from Autolyceus who surpassed all by the gift of Hermes, λειπωνάρης ὀξικός τε; and this, which tinges the Homeric conception of his character, wholly rules it as drawn by later poets. A brief review of his appearances in the II. (where he is kept more continually in view than any except Achil. and, perhaps, Agam.) will best precede the examination of his character from the Ody. In the II. his relations with Agam. seem more intimate and confidential than those of others except Menel., and he is at his side whenever calm policy and foresight are required, contrasting nobly with the plausible paltering and moral cowardice of his chief, especially in the rebuke given to the frivolous and abject proposal to make off in the night. So in the actual return, amid the division of opinion, to speed home or stay for the scruples of Agam., Odys., though siding first with the former party, returns from Tenedos to abide his chief's behest. Here even Menelaus forsook the latter. Toils had united, but victory parted them; but Odys. was to Agam. the "friend that sticketh closer than a brother." Any embassy or negotiation of tact and delicacy are his. So he conducts home Chryseis. So Pallas chooses him as the fittest instrument for checking by his ἔγνωκε ἐκτέσσει the result of Agamemnon's rash experiment, in which he, perhaps alone of the princes, had

* Not in perjury, which Homeric morals repudiated (Τ. 264—5), and which in A. 66—125, is contrived by the poet to deepen the guilt of Troy, but in the use of the oath, by exacting which Odys. commonly guards against suspected danger (e. 178, α. 343, υ. 288, α. 55 foll.). Thus Menelaus, aggrieved in the chariot race, tenders the oath to Antilochus, Τ. 581—5. Hence the κλαστος. and the ἅρης are the offensive and defensive sides of the same character. What were the limits of κλαστος. in the Homeric moral system need not here be settled; the dealings of Odys. with the Cyclops, and his various personations and disguises are examples of it. But he differs from his Homeric fellow princes not in being less scrupulous, but in being more wary and able. The moral limit of κλαστος. sank with the moral standard of the age, and the Odyssean character with it; see Gladst. vol. III. iv. 600—2.

5. γ. 149—68.  
6. A. 311 foll.  
8. B. 180.
not touched¹ his ship to launch it. To him,¹ as to Achilles, Thersites was especially odious. Here, too, is noticed his politic¹ dealing with various ranks of men. The common soldiers discern² and dwell upon his merits in the council and in the field. In actual prowess he seems³ rated after three besides Achilles. He is admiringly marked by Priam and enquired about next after Agam., on which occasion Antenor⁴ especially commends him for eloquence. He stands,⁵ like Antenor to Priam, as a sort of second to Agam. in the ratifications of the truce, and to Menel.⁶ in the duel with Paris, like Hector to the latter. He lacks the instinctive unreflecting ardour of Diomed. who, on one occasion,⁷ keeps the field and rescues Nestor, when Odys. and all the rest had fled, but only before the blazing bolts of Zeus. It is observable, however, that Odys, is the only one whom Diom. tries to recall from the panic. He shows⁸ a spirited resentment of Agamemnon's undeserved rebuke, and makes good his promise of soldierly conduct. He is¹ prudent in his choice of foes, and the last¹ to rise to Hector's challenge and to Nestor's¹ proposal of the night adventure.** His ship was in the post of caution, the centre¹ of the line. He is the gallant² comrade of Diom., whose keen and rushing courage contrasts finely with his large-minded, staid, and provident valour. In return for the occasion of Nestor's rescue, he animates Diom.,⁷ whose courage flags, and stands in the gap at the crisis of battle. Even when Diom. quits the field wounded, Odys. though wounded,⁶ alone, and overpowered, states the point in self-debate, πρὸς ὑπὲρ μεγαλήτος θυμὸν, and then deliberately fights on till rescue comes. This scene is itself an Odyssey in little; there is no more gallant picture in the poem.

(a) In the embassy to Achilles he⁴ leads throughout. Nestor summons⁵ him first to the night council; as a sole comrade Diomed.⁶ prefers him — "how could I," he says, "pass him by?" — and the plan⁴ and generalship of the whole Domenes are his; he goes into it as second, but comes out first. He reappears, though yet unfit for the field, in council, as the politic⁵ negotiator, the man of well-timed suggestions, and in preference to Nestor,— a piece of excellent poetic keeping for all the characters — is the final consummator of the reconciliation. Perhaps he alone would have ventured to stem the rash eagerness of Achilles to fight instantly. He fills the foremost place in every scene in which he appears, unless Achilles too is personally on the stage. He disappears, like all others, to make way for the long pent up fury of Achilles; but reappears with honour in the funeral games; worsting the Aja-

¹ Πόλεμον σε κορύσσει; by which may be understood giving the last touch of policy to the councils of the war; for the helmet was put on last after all other armour; comp. Shaksp. "There's a divinity that shapes our ends, Rough hew them how we will."

** Or at any rate he is mentioned last as rising, which seems to amount to much the same thing.

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cess, one in wrestling, a mastery of skill over weight and muscle, the other, ope Palladis, in speed; thus alone winning two prizes, and those in contests of great and sustained effort, and moreover consecutive. At some subsequent period, but previous to the Odyssey, occurred his dispute with Achilles at some banquet, (undetailed, save that Agam. malignantly rejoiced at it); as also his victorious prize-contest for the arms of Achilles; also, perhaps, his visit to Troy as a beggar. He also distinctly claims the chief command of the daring enterprise of the wooden horse, and the assault on the house of Deiphobus — the last blow struck in the war.

The prominent features in his character in the Ody. may be noticed successively.

(3) Prudence, as regards persons and things, shown in his distrust of Calypso, Circe, and even Ino, (as a sea deity, and therefore, for Poseidon’s sake, probably hostile,) on whose advice he only acts in a desperate alternative; in following, however, Circe’s direction how to deal with the Sirens. The readiness with which he devises and sustains a character, telling tales suited to the part, and procuring a garment by a hint so conveyed; his baffling the questions and the vigilance of the stupid Cyclops; his keeping outside the Lestrygonian harbour, where the others entering, perished; his selection of a landing-place when swimming, and of a shelter when houseless; his advice to retire at once with the advantage gained over the Ciconians; his question to Circe, who will be his guide, and his lying awake meditating plans against the suitors, all exemplify this. So, he commonly sends out a party to reconnoitre, or himself ascends some post of observation. And, perhaps to spare her feelings, in the sketch of his own real wanderings, which in disguise he gives Penelop., he judiciously omits all mention of Circe and of Calypso, making himself come direct from his first shipwreck in μ. 424—5 to the land of the Phaeacians. When recognized by her, however, he no less frankly tells her all.

(4) Presence of mind in actual peril. This power of μῆτις is his distinguishing feature. πολέμητις occurs as epithet 80 times, if not more, in the poems, besides the remarkable expression ἄλ μῆτις ἀκέλεινος; and Palladas, inciting his son to follow his example, singles out this special excellence for his emulation, and recognizes a spark of it in him;

οὐδὲ ὡς πάγχυς γὰρ ἤδης Ὁδοιπόρος περιέλλομαι.

We may render πολέμητις “fertile in resource.” In his visit to Troy in disguise he saw Helen, obtained information, damaged the enemy, and came safe off. In the wooden horse he restrained Diom. and Menel. from betraying the ambush, under the influence of Helen’s voice; and suppressed the perilous talker Antilochus. He forbore in the moment of their approach to Scylla to tell his fearful knowledge of the monster to his comrades, lest it
should unman them. Amidst the valorous impulse to stab the Cyclops, the new peril* of being shut in his den strikes him, and he holds his hand. Under this head falls that large-minded and many sided versatility, power of calm reflection,* (ἐπισφυρονύμη, sometimes represented as the special gift of Pallas,) and pliability to circumstances,—the πολύμηχος character. He finds the keel and mast clinging together by the stay, and lashes* them fast. The keel, a solid balk, would float below the mast, the round smooth spar would be a seat above. The keel alone would have been a painful seat, the mast alone would have rolled over and over. His raft is1 shattered, he bestrides a plank; he watches his ship engulfed* in Charybdis, and hangs on to a tree to await its reappearance. Amidst the new perils of a supposed strange land he* sets about counting over his treasures and stowing them safely away. In the combat with Irus, he strikes with* deliberate feebleness in order to escape suspicion. He shuns the fire-light on his scar,* and stops the mouth of the nurse* as she is on the point of divulging his identity: and, when the suitors are slain, he orders the rest to strike up a dancing revel* to divert the attention of the neighbours from the catastrophe. Akin to this are his

(5) Resoluteness and prompt energy. Thus he binds his lotus-charmed* comrades and forces them on board; and cuts his cable* to save his vessel from the Lestrygon. He represses† the mutinous spirit of Eurylochus and the crew, and, for a while, and until his back is turned, checks the unscrupulousness of his comrades amidst the cravings of famine. To this belongs that self-debate of alternatives* or doubtful chances occurring in the II. but in the Ody. repeatedly—the working up his resolve by a mixed reflectiveness and ardour.

(6) His social tact and influence with men, (ἐπισφυρονύμη ἀνθρώπων, πολύμηχος, &c.) shown in his friendship and wide intercourse, and especially displayed in the II. among the Greek confederates. (See (1) and (2).) Thus his intercourse with Iphitus* and the tale* of the Pseudo-Mentes, but above all his behaviour at the Phaeacian court, exhibit this. So Nestor supposes* that he might obtain the support of all the Achæans to rout the hostile faction of the suitors. We may instance the chivalrous politeness* and punctilious decorum of his address and behaviour towards Nausicaa and her maids, his* exempting Laodamas, his host, from the possibility of rivalry, his rebuke* to a rude courtier veiled under compliment to his good looks, his politely putting by the offer by Alcinous of his daughter in marriage, and* answering the earlier part of his speech only, also his opportune eulogy* of the Phae-

*a) Of all the actions of Odys. perhaps the one which offends most is the threatening Euryclea, of whose fidelity he might have been assured, and whose indignant reply places him at a disadvantage in comparison with her.

1 i. 299-305.  b ε. 437; cf. i. 317-8.  c α. 205; cf. II. 29.  k μ. 423-5.
2 ε. 370-1.  m μ. 431-43.  n ν. 215-8.  o α. 93-4.  p τ. 479-80.
3 ν. 130-40.  q τ. 498-102.  r κ. 156 foll.  s κ. 429-48.  a Δ. 403 foll.;
5 γ. 216-7.  η. 149-222.  θ. 207-8.  ι. 174-7.  τ. 331-3,
6 cf. 309 foll.  e θ. 382-405.
cian dancers, which leads Alcinous to order an apology from the man who had insulted him. The absence of all boastfulness should be noticed in connexion with this. He introduces himself in the heroic style as the man, "whose fame has reached to heaven," but he only does this in answer to enquiries. He tells his tale, when called upon; yet confesses that the Sirens did lure him to bid his comrades unchain him, that the dread of Gorgo’s head appearing overcame him, and that by the dismal tidings of Circe he was driven to wail rolling on the ground. He puts forth his own prowess when taunted to display it, and, thus challenged, sets his own merit in a clear light. Thus roused to honourable jealousy he dwarfs the Phaeacian holiday champions; but he never brags, and seeks not to excite their sympathy by his wondrous tale: he will not grudge them the story if they wish to listen, but states his comrades’ sufferings as more piteous than his own, and only prefers the claim of the stranger and the supplicant.

(7) Akin to this is his delicate courtesy to women; (for Nausicaa, see (6) above) e.g. Areth the queen, who is the first and the last addressed by him at the Phaeacian court; to whom he wishes "joy in her house, children, people and royal husband". Similarly he propitiates Calypso by acknowledging her superior beauty; and in a strain of respectful admiration addresses in disguise Penelope herself.

(8) His venturesome spirit is specially commended on the field of heroes at Troy, and is shown in his gallantry, when a youth, at the boar-hunt with Antolyces, in the attack on the Ciconians, in his volunteering with his own ship to explore the Cyclops’ land, in his keeping within danger in order to hear Polyphemus with his taunts, in his arming to attack Scylla in spite of the warning of Circe, in his exploring her charmed palace, but above all in his awful visit to the mansion of the Dead.

(9) His home affections. With the greatest devotion to home and tender recollection of its features, and with the hardest endurance of toil in attaining it, he yet has no trace of the ascetic in his character, nor does such a trait enter into the Homeric ideal; the words of paq’ on lthai wphloq, if interpreted by his conduct elsewhere, only specially describe his longing for home, and repugnance to the fond duresse imposed by the goddess. Nor does there seem any strong personal tenderness towards his wife; she enters into the home picture, as do his father and son, but there is hardly an expression of feeling towards her personally during his wanderings. On the occasions where such expression would have been most natural, when Calypso provokes comparison, and Alcinous offers his daughter in marriage, he sup-

* The poet says of him, 

"Aetel gαρ οἱ ἐν τῷ φρεῖδὶ Θυμός ἔστὶν," Χ. 232.

and Diomedes adds,

"οὐ περὶ μὲν πρόφητον κραδίη καὶ Θυμός ἀγήνωρ," 244.
presses mention to the former of any love* for Penelope, and to the latter never says that he has a wife nor ever makes mention of her till (v. 42) the moment of his farewell, save indirectly as the object of enquiry in the ἰενοῦτα. One would think that, amid the genial home-tone of the Phæacian court, with female influence so predominant; the topic might here have found sympathy if passed by elsewhere. Nay, in the picture of home's delights with which he works upon the mind of Alcin. at the commencement of his tale, there is an emphatic mention of parents but no allusion to wife. And in his enquiries after her in the ἰενοῦτα, he merely takes her in as the guardian of his child and house, not as part of himself. He puts child and father before her, deems it quite possible that, in that 2nd year of his wanderings, she has already remarried, and all the tenderness in the mention of her proceeds not from him but from the shade of his mother, who inverts the order to dwell on her sorrows first. So before Troy he describes himself as "the father of Telemachus"; whose name suggests that father's feelings at going to the "distant war". This leads us to

(10) His strength of feeling, but command over it. His tenderness towards his mother will not let her, however, drink first of the necromantic blood. His love of home pervades and sustains him like a religion, but, save in the inactivity imposed by Calypso's detention, he does not pine. The nearest approach to his feelings overcoming his judgment is when Ithaca, within sight, vanishes from his eyes, and the released winds blow him off again to sea. Then he hardly forbears launching himself overboard. With apathy he receives the news from a seeming stranger (πυθαγώγης Ἰθάκης κ. τ. λ.) that he is at home at last; contrast with this his kissing the ground, when alone, in Scheriben. In grave and simple k language, without any glow of feeling, he declares himself to his son. Observe also his distrust of Penelope's self-command, and the iron restraint which it imposes on him, and which he endures; the profound n and ominous dissembling of his resentment for the outrages heaped on his house and wife, and on himself, the seeming beggar, by the suitors, their parasites, and paramours, — especially the curb laid on the vehement yearning for prompt vengeance on the latter, as he witnesses drop by drop the overflow of the cup of their insolence; his abiding Penelope's slow conviction, through all her lingering doubt, to her final test, (comp. Telemachus' reproach for her slowness of credence;) his resistance of present transports in calm thought for the morrow, and for the consequences of his righteous but unpopular deed; just as amid the raptures of his comrades, when they saw him returned alive from Circe's palace, he reminds them of the ship and her stores; his essay upon the feelings of his aged father in the last scene, and the outburst of sympathy between them, resisted, however,
by Laertes till the token is shown; thus displaying a strong resemblance in the basis of character between father and son, and making the one reflect and illustrate the other. His hiding w his face during the minstrel's song on the theme chosen by himself, is perhaps an artful device of the poet to enhance our estimate of the sublime power of the minstrel's art. Thus to rob Odys. of his self-command was like drawing the iron teardown the cheek of Pluto.

(11) The religious element of his character. This can hardly be brought up to the demands of Christian criticism. Yet the instance of simple prayer x for help in dire distress, prayer in self-sought solitude, comes nearer to it than one could expect. According to the Homeric standard this element found expression in the special tutelage of Pallas which he enjoyed, and his wife and son, it seems, for his sake. A corresponding trust in her, and in the power of God, as a general influence on the side of suffering right, appears in him. y This tutelage is generally recognizable even in the II. z in the Odys. however, it supplies part of the groundwork of the poem, and to modern readers undoubtedly weakens its interest. The due performance of all customary rites, consulting what appear as the personal interests of the deities, is another point of religion. But the great beneficence of his paternal b rule, and his kindness towards those who recompensed c him and his with outrage and treachery is a yet fuller and deeper trait. Zeus, the guardian d of the outcast, and avenger e of the suppliant, must love and protect such an one — such is the uniform moral leaning, often the expressed doctrinal γεός of the poem.

(12) Among the subordinate traits of his character his good fellowship is prominent. It springs from that broad basis of human feeling which drew forth his raptures on sight t of land, and those with which f he looked forward to his home. In the same spirit he shares the wailing h of the forlorn remnant on parting from their no less "forlorn hope", sent to explore the fearful isle; and we can understand how by it he kept his comrades under some restraint when respect for his prudence and awe for his authority failed. Thus he thinks for them and cares for them, cheers i their despondency, casts lots for j his share of the danger with the craven Eurylochus, shows his k compassionate contempt for his fears, and rebukes them by going himself. So he will not m taste Circe's banquet till his comrades are restored. So he portrays the touching n scene of their restoration which melted even the cruel goddess, and his unlooked for return and rapturous welcome o by the rest. So he weeps for p them in Polyphemus' den, and dwells on the horror with which he witnessed q them shrieking in the fangs of Scylla and vainly imploring

* Pallas becomes a leading character in the poem, invincible and, save during the sea wanderings of Odys., (accounted for perhaps ξ, 335—337.) ever at hand to overwhelm opposition. That the poet was partly conscious of this seems likely from χ, 238—240; see App. E. 4, (3).

w δ. 521—35. x μ. 335—8. y ν. 389 foll.; ξ. 273, 283, 300, 310; χ. 207—12. z Υ. 245; ψ. 782-3. a x. 66—7. b δ. 688—93; ξ. 138—47. c χ. 421—33. d i. 270—1. e ν. 213—4. f χ. 394—8. g η. 244—5. h χ. 209. i x. 172—7. k χ. 190—209. l χ. 264—73. m χ. 383—7. n χ. 395—9. o x. 408—21. p i. 204 5. q μ. 255—9.
his help. So his whole wanderings and toils would embrace their safety as well as his own; he roams,

ἀφυμένης ἢν τε ψυχήν καὶ γόστον ἐκλαμον. ¹

So he watches,² though in vain, against their trespass on the oxen of the Sun. All the rashness, presumption, and diffidence are theirs, the conduct and management all his. But amidst the loftier heroism of the self-poised and well-versed sage of adventure, there glances a touch of genial light-heartedness, which makes the great mind and the small feel akin, which enjoys the present moment, taking its chance for the next, has a tear for the lost and a smile for the survivors, as they sail on their course,

ἀρέου ἐν θανάτοιο φίλοις διέλθαντες ἐκλαμον.²

(13) The boast of the disguised Odys. that he could do a field-work, reap and plough, as well as fight with the best, was no doubt meant to be taken as true, and viewed as an important complement of the character. Even the skill with which he could knot a cord was not below mention by the poet, nay he adds that Circe³ had shown him how. The loftier character of Achilles would reject such traits, but Odys. is the hero in whom the widest expanse of human nature — "all that may become a man" — is to be found to meet.

(14) Among the less agreeable traits of character must be placed, first, the enjoyment of revenge, long looked forward to, closely plotted, and wrought out in cold blood. No old Greek would or could have felt pain at this — such pain would have seemed unnatural to him. Penelope herself asks to see the corpses, as though they had been at once removed — as a loyal wife, according to Greek notions, should. A terrible picture is drawn of Odys. the avenger standing among them. Yet he will allow of no insult to the dead, not even of a shout of female triumph from the old nurse. The moral tone is measured and awful, and the pollution of the hearth and hall is purged by immediate fire. The unpleasing character of the catastrophe in the massacre of the suitors, to our notions, disparages the whole poem, though only consciously felt throughout its latter portion. And the strangling of the dozen wretched women who had yielded themselves to the dissolute influence of the de facto anarchy in the palace is worst of all. Of course it can be explained: they were slaves who had intrigued and rebelled, and advanced through impunity to insolence, in the midst of which they were surprised by retribution. The extirpation of the suitors' faction was politically necessary, however revolting in its form of massacre, but these were powerless and helpless victims. Yet a solemn sternness of justice pervades and somewhat redeems the whole. Nor should their addition to the trials of

¹ c. 5. ² μ. 271—303. ³ i. 63, 566 foll. ⁴ c. 266—74. ⁵ Θ. 443—8. ⁶ π. 233—307; θ. 149—50; τ. 1—13, 31—41; ψ. 5—43; Π. 379—93, 431. ⁷ Ξ. passim. ⁸ ψ. 83—4. ⁹ Ξ. 381—9, 401—6. ¹ Ξ. 407—12. ¹ Ξ. 481—94. ¹ Ξ. 404—5. ² v. 5—7. ³ Ξ. 417—77.
Penelope be omitted—they, her own servants of her own sex, had been lost to loyalty and womanliness, and had forsaken her part of lofty endurance to side with the misrule of the moment. It is enough, however, that the ἐθικός of the poem as a whole is good and pure, though it rise not to the loftier lesson conveyed by the words, “neither do I condemn thee, go and sin no more”.

Fondness for gifts may be noticed as another minor feature of the great Greek ideal; and this, principally, for the honour which they signify, and as the pledges of that hospitable tie, which, next to marriage, is the purest and noblest bond of old Greek society; yet also for the gratification of material wealth. This fondness which he displays for “gifts” strikes us as an exception to be deducted from the heroic side of his character. Nay his anxiety about them at one crisis seems almost ludicrous. But Homer means nothing comic here. Nor would any Greek—perhaps of any age—have felt it odd. Even Achilles includes this trait in a measure and negatively. He does not at the final reconciliation reject the gifts of Agamemnon. It pourtrays more powerfully his master-passion at the moment, that he should not. He is careless whether they are proffered or not, but he does not by refusing, insist on disinterested revenge. His words are

δῶρα μὲν αὐτοῖς ἐθικόνα, παρασκέψας, ὡς ἐπιεικῆς,

ηὐ ἐθικόν πάρος σοι,\(^1\)

and the gifts are accordingly taken to his tents and revised by his Myrmidons; and every body else seems to vie the receipt of the gifts as a matter of course. The whole point of the argument of Phœnix to Achilles had turned on the probability that the latter would render the assistance sought, but too late to obtain the δῶρα,\(^1\) as it is also point of the example\(^m\) of Meleager and the Eteolians which Phœnix cites. The more blunt Ajax\(^n\) is utterly puzzled at Achilles rejecting a handsome compensation, and continuing angry for a girl. The warrior souls of the Greek chiefs at Troy, even as those of the prior generation,

δωρητοὶ τε πάντων παράφροτοι ἐπιεικῶν.\(^o\)

Hence Odys. has a keen sense of the value of property, is delighted in disguise to see Penel. “drawing” the presents of the Achæans, and, although he is content overnight with the destruction of the suitors and the recognition of his wife, yet thinks\(^a\) of his κχέματα and of compensatory gifts for what he had suffered in pocket the first thing next morning.

2.

PENELOPE.

Next to Odys., the character of most sustained interest in the poem is Penelope. She has her\(^a\) Odyssey at home—one of passive suffering and heartsickness at hope deferred—matching his of restless and active adventure. The

hero's mother had given way under the lingering anxiety which Penelope yet endured. Her hopes worn out; her palace beset by the suitors, her son's substance wasted, her servants insulting her, she has yet succeeded in protecting Telemachus up to the period of manhood. This duty performed leaves a vacuum in her motives of resistance to the suitors. Telemachus and his interests urge her remarriage, as his only release. There is a fearful but suppressed contest going on within, whilst all without is a calm of despair. She moves up and down the palace-stairs with mechanical monotony, still keeping her queenly state, and rebuking the insolence of a saucy handmaid, amidst her deep woe at heart, as if to support the new authority of her son, and to check by the influence which her presence carries with it, the irregularity and growing anarchy of the palace. Yet she seems to have a sort of absence of mind in this routine, and an imperfect consciousness of outward things (save when the memory of her husband, as in the lay of Phemius, is brought back), and her real life escapes in dreams and prayers. In the midst of this, a keen spur of new and active sorrow reaches her in the departure of Telemachus, and the discovery of a plot against his life by the suitors. She is calmed by a dream, assuring her of his safety; then by the news of his return, and the sight of him. Then comes the crisis of her fate; Pallas inspires her resolve — 1. To appear among the suitors and receive their gifts; 2. To propose the contest of the bow, and then — a fate from which she recoils with horror — to end the long siege her heart had borne in vain, and throw herself into some unworthy suitor's arms. The keenness of her regrets is freshened by the strange presence of a beggar with tales eloquent and stirring as a minstrel's song. Nay, she had forbidden the lay of Phemius, as too acute a reminder of her loss — especially as overheard when sung to amuse the hateful revel of the suitors. But she eagerly listens to and questions the wanderer, and on no previous occasion shows such sustained and animated interest in any present scene.

His stories of her husband reopen the sources of her grief, but do not change her abhorred resolve. The bow is produced, and she retires, and sleeps, above, the sweetest sleep she had known since her lord had gone. During this slumber deep and sweet, the poet exquisitely contrives the enactment of the catastrophe, and she awakes to the news that Odysseus is returned and the suitors slain. Then follows the slow break up of that long frost of sorrow and despair. And she, in the double night which Pallas gives them, tells her tale to him, as he isis to her. The special points on which one may dwell are —

1. Overpowering and absorbing devotion to her husband. No quotations or references are needed to show this; it is the lamp which shines from within her whenever she appears; but we may contrast this intense personal devotion with the more general home feelings of Odysseus. Her mind ruminates and feeds upon its woes. The constant dwelling on Odysseus

b l. 203—3. c x. 424—5; 462—4. d v. 91. e α. 329—40; σ. 165—7; 230—5. f δ. 675 &c.; u. 83—7. g δ. 762—6; ρ. 59, 60; σ. 202—5; τ. 535—501; υ. 60—42, 88—90. h δ. 795 &c. i π. 328—32; ρ. 41—44. k σ. 158 &c. l φ. 1 &c. m τ. 570 &c. n ρ. 513—31; l. 368. o φ. 302—9. p 6. 128—30.
makes her speak of him as ἄρρητος, ἀνήρ, &c., pursuing these thoughts aloud, and therefore not introducing him by name. She rejects all tidings which assure her of Odys. as yet to return. Yet she pursues all stray clues of information about him, listening to all, yet laying none to heart, and catching at them rather as a diversion of melancholy than a source of hope. She confesses her neglect of the persons usually most entitled to her regard — "guests, suppliants, and heralds." The tale of the disguised Odysseus about himself, his dress and ornaments, and the sight of his bow, retouch her sorrow, and open its wound more widely. She sits on the threshold of the chamber where it had lain so long, with that bow on her knees, the token of her rightful lord, but soon to be the means of handing her over to some usurper of his bed. She rejects all compliments, and they only suggest the remembrance of Odys. His fame survived, but her beauty had perished with him. Her prudence partakes of her husband’s character; we may compare her fraud played on the suitors with his imposing on the Cyclops, and her struggle against hope to escape from remarrying, with his efforts to keep his comrades from their own sacrilegious rashness. So she boasts to the stranger (Odys.) how much she is above other women in sense and ready-witted counsel. In conversation, accordingly, she shows power and readiness. She silences the brutal Antinous with a reminder of his father’s danger and escape, and draws Eurymachus on, by her rebuke for their manner of suitoring, to promise presents. The style in which she is addressed by the suitors marks their view of her position; their speeches to her begin, "O daughter of Icarius" &c., as if with an intimation that she is a single woman, and by right subject to her father’s will. Contrast with this the touching and respectful address which two persons only use, the one the soothsayer Theoclymenus, the other her husband in disguise. Every speech in his dialogue with her commences, "O lady wife of Odysseus". The business of the soothsayer is, as Mr. Gladstone says, merely to prepare for the catastrophe, by prophetic forebodings. So nicely even in the forms of address does the poet preserve the propriety of his characters.

(3) Her love for her son is shown in her receiving with deference his manly words as the head of the house and her husband’s representative. She honours him in the suitors’ presence more than he her. The same appears in her swoon and agitation at the news of his voyage and danger, when she lies not tasting food, till exhaustion brings sleep; in her keenly taxing Antinous with his treacherous design; in her reception of Telem. on his return and gentle reproof for his departure; in her zeal for him and care of his in-
terests dictating the fearful resolve\(^a\) to remarry, feelings which the sense of his danger from the suitors may perhaps have sharpened. She fears for his\(^b\) inexperience and with delicate care\(^c\) separates him from her female household.

(4) Her dreams and prayers. Paralysed by affliction to a sense of outward things, she lives inwardly in such aspirations. And this half-spiritualized existence of her contrasts finely with the carnal revels of the suitors, and with the ever-changeful adventures of Odys. She prays for her son's safety,\(^d\) pleading the sacrifices of Odys.; or for vengeance\(^e\) on the suitors, vowing sacrifices to all the Gods; or that Apollo\(^f\) might smite Antinous, that Artemis\(^g\) would release her by death, or the Harpies snatch\(^h\) from the scene of woe; and ends in a plaintive peroration for her loss of sleep. Pallas bestows slumber\(^i\) as a special gift, and subsequently enhances\(^j\) her beauty, as that of Odys. Her vision of Iphthimé\(^k\) assures her of her son's safety, and she asks in her sleep if her husband be alive or dead? This is quite consistent with the despair which in her waking moments she constantly proclaims; but the vision declines to answer. In another dream Odys,\(^l\) seems to be with her, and again, the eagle who in another dream\(^m\) chased and tore the geese, declares himself her lord returned. She expects to recall in her dreams, when remarried, the home of her youth. Her elegant myth\(^n\) of the double dream-gate has been adopted into a piece of poetical machinery by Virgil Aen. VI. 894 foll.

(5) Her desponding incredulity has become a fixed habit of mind not to be influenced by probabilities or testimony. Her judgment bides her to conclude Odysseus' return hopeless, she weeps for him as dead; but we see there is a steadfast spark which those tears will not quench, an instinct of hope which beguiles her reason.\(^o\) Thus\(^p\) she would have Telem. tell her in private any tidings he may have heard of his father's return. In reply to the assurance of the disguised\(^q\) wanderer that Odys. would surely soon be back, she, with a fond irony\(^r\) wishes it might be so, but adds that there is no chance of the promise being demanded which she had given him in case of that event. The news brought by Telem.\(^s\) and the solemn asseveration of the wandering\(^t\) seer scarcely impress her; she only answers in the optative mood. Telem., too, has adopted her despondency. She indeed accepts the\(^u\) omen (of Telem. sneezing) that the suitors' doom is near, and receives the news\(^v\) of their death, as by the visitation of the gods, not as by her husband's hand. The fluctuation of her moods in ψ. 11–84 is highly natural. She first wakes up cross, and rates the nurse soundly for breaking with an idle tale that sleep, the sweetest she had ever known since Odys. went to cursed Troy; then she seems for a moment to accept her protestations, leaps from the couch, subsides into her attitude of fixed incredulity,\(^w\) and will merely "go after her son,\(^x\) to view the suitors dead and see who has slain them"
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(6) Her suspense arises from the fact that she could not, though she declared Odys. was dead, bring herself to tolerate the step of remarriage, which was certainly expected, perhaps demanded, by the social voice around her. She had no right, in Greek society, to continue single. No speaker ever supposes single life a suitable state for her. It is at any rate assumed that, if Odys. be dead, (which, save the see Theoclymenus, no one ventures to dispute) marry she must. Telem. finds fault with the suitors, not because they urged her to marry, but because they beset the palace and lived upon him, instead of demanding her of her father. Nay, even her own view is αὐτ' ἑκφυγεῖν δύναμι γέμων, and she pleads her husband's parting injunction to marry when her son should be grown. Telem., too, undertakes to settle the matter himself by giving her in marriage, if, on his return from his tour of enquiry, he finds that his father be dead; and, similarly, she pleads that she and her parents and kindred urge her to marry.* She could only hold out on the supposition that Odys. yet lived and would return to claim his own; on that view she might still be the guardian of his rights, εἰνών τ' ἀδόμητη πόσιος δήμου τ' ζημίων.

Her state of mind on the whole rests in such an unstable equilibrium of paradox as suspense is prone to produce. She is pertinacious in despair, as shunning the slow agony of hoping in vain, but she cannot endure to cut the thread of hope, and sever her existence from his memory, and cease to be that living monument of his loss which she had grown to be. Thus she lives on expedients of procrastination, and prays with heart-rendering earnestness for sudden death as her last resource. She declares the day is come for the fatal and hateful step, and then projects the contest of the bow, probably with some dim instinct of delay, in case the conditions might not be fulfilled, and a loop-hole of escape be thus left open. It is Pallas, however, who puts into her mind the actual execution, which is closely connected with the plot; as Pallas also suggests her visit to the suitors, ἀρχαὶ πετέσθελ μελίσσα θυμίων. The crisis of her suspense, protracted so long beyond the sufferings of Odys., freshens up the interest of the narrative. When she sees him, the door has so long been shut on active hope, that she cannot bring herself to believe it is he; her feeling is mere εἴωρος (comp. "they believed not for joy and wondered," Luke XXIV. 41) shown in doubtful** and troubled looks, hesitating speech, &c. Pallas later on assists to her by presenting Odys. in heroic youth, as when Telem. was to be convinced; but she has made up her mind to one test and slights all else. She feels, the awful peril of the stake, so much greater for her than for Telem.; for, if she received an im-

* It seems likely that some special urgency on the part of her own relations to this effect is to be conceived as occurring during the absence of Telem. from Ithaca, in O. 16—23.

** She hesitates before she descends, "whether to enquire of him apart, or at once embrace him", (although her words to the nurse had just expressed disbelief that it was he) and when she comes into his presence she in fact does neither; \( \psi. \) 80—65.

β. 52—8. τ. 156—7. \( \sigma. \) 259 &c. \( \beta. \) 230—3. \( \tau. \) 158—9 cf. \( \sigma. \) 16—17. \( \tau. \) 545—7. \( \epsilon. \) 471. \( \psi. \) 1. \( \sigma. \) 160—1. \( \psi. \) 93 w \( \psi. \) 94—5. \( \psi. \) 156—63, cf. \( \psi. \) 106—7. \( \epsilon. \) 215—7.
postor, the jewel of her heroic endurance would have vanished in the moment of grasping. Thus she seems to Harden instinctively against evidence as it grows stronger. Her reply to the rebuke of Telem. for her incredulity, harsh as that rebuke had been, falls as though she had not felt its severity. She cannot accept or measure probabilities, she craves the strong irrefragable certainty, and insists on the one token which is all her own, which none but he could give and none but she could recognize, and which she knows must be uppermost in his mind as in her own. This ineradicable credential given, she lapses at once into assurance; but the previous pause is terrible: it is the pang of returning animation after a living death of so many years. Then she, as it were, passes at a leap from purgatory to paradise, she is absorbed in her new life of joy, and his intimation of further wanderings in store for him, amidst the fulness of present emotion, excites but a languid interest in her. She merely dwells in the brighter aspect of "relief from toils".

(7) In contrast with other characters. The maid and matron, Nausicaa and Arete, besides their intrinsic moral beauty, offer in the picture of their domestic felicity, the one hoping for, the other possessing and honoured by a husband, the finest contrast to the forlorn despondency of the heroine. In no other way could the grand lesson to be learnt from this poem, of the moral superiority of endurance over enjoyment, have been so clearly set forth; nor has all heathen antiquity such a bright anticipative comment on the text, "Blessed are they that mourn, for they shall be comforted". How wonderful in Homer is the deep-seated perception of this truth, side by side with the cold abnegation of all prospect of a consolation future and imperishable! Throughout the poem, too, we have a dark glimpse constantly recurring of the guilt and fate of Clytemnestra; the opposite catastrophe of that wedded pair is pursued for the sake of its moral contrast with that of the hero and heroine — the more instructive, since Clytemnestra is not in Homer the Titanic traitress drawn by Aeschylus, may was once pure in mind, but fell beneath temptation. Helen too had yielded to siu, and what she suffered she had brought upon herself. This is the burden of her gentle presence, and the point of her contrast with Penel. She is a valetudinarian in happiness, whilst the ultimate bliss of Penel. isbraced and invigorated by all she has endured.

3.

TELEMACHUS.

In the character of Telemachus there are no strong or great qualities apparent, nor any incident to bring them out or to mark the want of them. He is the young man brought up at home under female superintendence, but under the repressive influence of a gigantic evil growing up with him there. He is grave, brooding, and melancholy; the thought of his father is the centre

* He once "smiles looking at his father" xx. 477, but on no occasion throughout the poem he is said to laugh. As a young man, this is significant.

\[\begin{align*}
&\psi. 105 - 10. \quad \psi. 260 - 2, 285 - 7. \\
&\alpha. 29 - 43, 298 - 300; \gamma. 248 \&c.; \\
&\delta. 512 \&c.; \lambda. 400 - 34, 439 - 56. \\
&\amma. 265 - 6. \\
&\gamma. 264 - 75.
\end{align*}\]
on which his mind seems to turn. The arrival and counsels of Pallas, as Mentes, open a new conception of life to him; he starts with a mechanical obedience to the orders of Pallas, as Mentor, whom he follows like a dog, quite different from the independence shown by his father when consciously guided by her. He is laboured in his attentions, resolves well, but through inexperience is weak, leans to despondency, is plastic to advice and answers the helm of influence. He shows the young man recently emancipated from female control by constantly stating the fact, ε. g. ἵππος ὁ ἰππεῖν, ἄντρον ηφα, sometimes by patronizing his mother, sometimes by being rather severe upon her, and parading his independence, authority, &c., at any rate by not indulging much fondness of manner. He, however, preserves essential kindness, and considers her feelings, especially as regards his departure and return. He is shamefaced before his seniors Menelaus and Nestor. He shows the suitors and their adverse party in the council a bold front, maintaining his rights as regards his mother and himself, but confessing his weakness and appealing to men and gods. His "maiden speech", though laboured and self-conscious, is not unworthy the son of such a father. So Nestor compliments him. His reply to Antinous is rather an exposition of his helplessness, well meant, but weak. He rejects with spirit the insidious advances of Antin. and fearlessly denounces enmity against him and the suitors. His reply to his mother's rebuke, spirited and, under the circumstances, just, is weak. It is true he could not then disclose all the reasons for enduring, but his assertion of his discretion in σ. 228-9 is rather in ludicrous contrast with the immediately following plea, that the suitors drove his wise thoughts out of his head, and the statement of 233 is not true. His general characteristic is, however, a plain-spoken and ingenuous simplicity. He shows something of his father's prudence in binding Eurycea by an oath not to divulge his absence, in shunning the delays of Nestor's hospitable garrulity, in resisting the suggestion of Eumæus about telling Laertes of his return, as also that of Piræus regarding the delivery of the treasures, and evinces a care for his companions in case he should be cut short by the treachery of the suitors. There is a perceptible improvement in Telemachus' character after his intercourse with his father has begun. Thus the suitors crowd about him and speak him fairly, while they plot mischief, but he no more sits among them as before. Nay his tone of increased independence of mind is shown at the conclusion of his stay with Menelaus, ἑκκοποιοῦσα δ' τικότερα οὐκ ἔνομαι κ. τ. λ. We may observe in passing the easiness of his faith (which of course no recollection of his own could assist) in the stran-

* Mr. Gladstone remarks that she and he "understand one another thoroughly", I should be inclined to qualify this, and limit it to the statement that she understands him.
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ger's7 assertion that he is his father, as compared with the slowness of Penelopè to believe. He still preserves2 outward peace in addressing the suitors; as a premature rupture would have exposed his father to needless insult, perhaps have detected his disguise, and ruined their plan. Yet he adopts3 the bold tone of Odys., answers4 Antin. sarcastically, as it were repaying him in kind, and, though "taking his cue" from his father throughout, especially in the restraint5 which he imposes on himself at witnessing the suitors' violence, shows a collected mind, a power of acting a part, and a self-command, which astonishes6 others. His blunt and spirited speech7 to Agelaus is especially in point. It is a passage of six lines only, but every one of them teeming with vigour and decision. He carries his point boldly in point-blank contradiction8 to the suitors in ordering the bow to his disguised father — an incident happy and natural as coming after his successful effort9 in bending it. So he orders the decisive10 measure of closing the doors, but makes a slip, which his father would never have made11; on this he concertsk measures and suggests ready expediants. He even disregards, on a point of detail, his father's orders, acting12 on his own judgment about the fittest mode of executing the women, and the courage13 which he subsequently shows in the field, extorts from old Laertes a delighted encomium14 on his son and grandson as rivals in prowess. There is a happy stroke of character15 elicited mutually in him and Nestor, who concludes a long tale by a mention of Orestes' valiant deed; observing pointedly, "how happy a thing it is for a worthy son to survive a lost father", and bidding him "be valiant too". Telem., with the self-consciousness proper to him, rises to the hint and declares the state of his home, but adds that to redress the wrong is too much happiness for him or his father to expect. Nestor politely resumes — "since Telem. has himself put him in mind — men do say that the suitors &c.," and then asks him, without further mincing the matter, how it was. The old man drawing out the young is here happily managed.

4.

PALLAS ATHENÊ.

(1) It has not been sufficiently observed that this goddess is a character in the plot of either poem, inseparable from its texture, and, in its relation to the dramatic element, similar to that of Mephistopheles in Faust part I. With one great drawback her character forms in the two poems taken together a more wonderfully varied but complete and sustained whole than that of any hero or deity — even than Odyseus the hero of the tale. The other gods, save Zeus himself, and that only in the Iliad, are mere golden shadows when compared to her; they are thrown in, like special heroes, each to have their écœure; but of her, the protagonist of Olympus, we never lose sight. Her pressure is in every direction, like a fluid. One might

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throw into the crucible Herē, Poseidon, and Apollo, besides the lighter forms of immortality, without finding the metal to make a Pallas. The drawback of the character is its want of the suffering element, and its total lack of affection. We miss the grandeur of heroic endurance, and the touches of deep feeling, however restrained, which give such a mellow fusion to the Odysseus.

(2) The Pallas Athéné, like other Olympians, is more properly infra-human than superhuman, in spite of the wondrous moral energy which moves in it. It must be so: a human being, with far-reaching plans, and means ready for every end, with restraints removed and powers vastly enhanced, becomes degraded by the loss of equilibrium so caused. Thus on Olympus the morals are on the whole impure*, the sentiments paltry, the motives ordinary — mostly mere selfishness. For lofty character we must look below Olympus; but, given the condition of beings with almost nothing to hope or fear, free from change, or death, or wane, and with nothing to aspire to, and the resulting character is such as Homer gives us. It was perhaps a more astounding triumph of genius to succeed under these conditions than to draw the highest type of man as imagined from experience. And on the whole, as her great march of action in the Odyssey corresponds with the relief of the sufferings of the hero, and as she thus borrows something of moral radiance from him, the rigid harshness of her ethical form is mitigated. But indeed, it is in both poems essentially the same type, and if a strong argument at this time of day be needed for the unity of authorship of the two poems, I would commend to the sceptic the study of Pallas Athéné. For, of all characters ever drawn, she is the most wonderful and the most difficult, though far from the most admirable or the most interesting. Yet it will be found she is sustained through a greater number of scenes, if we except the Odyssean panorama of adventures, than any character in either poem. It is only by watching her closely from scene to scene that we get a due notion of the tremendous vigour which marks her — her, but she is not feminine, save perhaps a touch of spite; for, in all its main features Pallas' character is utterly sexless. It is moral and mental power concentrated on a purpose with only a tacit and implied reference to a law — that of Moisēs. So far as Moisēs involves a moral element, Pallas' character includes it. The moral side of her character comes out in the action only indirectly — her favourites are model men, Achilles, Odysseus, Diomedes. We note her indignation at wrong and her championship of the right, but she has little hearty sense of sympathy with right as such. Her character is without tenderness or tie of any sort, it never owns obligation, it never feels pain or privation, it is pitiless**, with no gross appetites — even that of sacrifice,*** conventionally necessary to a God, is minimized in it — its activity is busy and restless, its partizan-

* Gladst. II. 106—7, 133.

** As in Hector's fall, for whose goodness, valour, and piety she shows no spark of the compassion shown by Zeus, and whom she beguiles to his doom.

*** Compare the succinct dismissal of the fact in ὑ. 435—6 ὡλεθά δ' Ἀθηναίες ἡρόων ἀνθρώπων, with the gratified sense implied in Poseidon, in α. 25, 26.
ship*, unscrupulous, its policy* astute and dissimulation* profound. It is keenly satirical, crafty, bantering, whispering* base motives of the good,† nor "afraid to speak evil of dignities", beating* down the strong, mocking* the weak, and exulting* in her own easy superiority over them, heartless* as regards deep and tender affection, yet staunch* to a comrade, touched by a sense® of liking for its like, of admiration for its own faculties reflected, of truth to its party*, ready to prompt and back its friend through every hazard, — the divinity of human society, in short, a closer impersonation of "the World" than any Christian (not to mention heathen) poet has ever produced.

(3) Hence Pallas includes friendship and enmity, policy and war — but its higher aspect, as Ares its lower — intellectual energy, artistic skill, readiness amid surprises, a dexterous finger in every knot and tangle of circumstances, a sure footstep on every precipice of events, all in short that man is and does, as γρατίζει πολέμικος. Neither poem would be complete in structure, much less consummate in brilliancy, without her, but in the Odyssey she is of the fibre of the plot; perhaps the second character in the piece, not in regard, of course, to interest, but to dramatic importance. And it is the more wonderful that, having so much in common with Odysseus, she does not offend by repetition. The subtle shading off and varying of her character in disguises, seldom permitting its undiluted harshness to be felt, is one prime resource of the poet. The secret of her interest is, that she works on the whole morally rather than mechanically, through human motives rather than by supernatural constraint. In the II., however, she partakes less of the moral and more of the violently mechanical, taking, in this respect, the colour of the poem; hence in the II. we sometimes feel that the characters are overborne by her presence, and wish her operations away. It is probable that Homer's hearers felt not this repugnance to "machines", as he used them. Why we feel so differently from Homer's hearers on this point is beside the present question.

(4) The precise features of her image are chiefly the following: — her policy, under which head may be classed the craft, or κεφασιωτις, which imposes* for one's own advantage on an enemy or a stranger, or artfully suggests* to him conduct morally wrong, but serving a purpose of one's own; her warlike attributes, the business-like personal energy which she carries into all operations, and the extent to which she throws herself into the position of her protected hero; to which belongs her confidential relation with Odys. and to a less extent with Diomedes and Achilles, her unruffled tenacity of purpose, as in the overthrow of Troy and in Odysseus' safe return. The various detached physical effects which she produces are, as in the case of other deities, the means of furthering her end, but they are more frequent, and their relation to a specific purpose is com-

* Thus, on Zeus' permission of Herê's request, Pallas tempts Pandarus to break the truce, and herself arms for fight against Zeus' orders. A. 70—103; Θ. 420—4; cf. E. 827—8. See also note on p. LXXVII.
monly clearer than in other examples. Such are the mental or corporeal gift most needed at the moment, the breeze furthering the desired course, the mist to conceal dispersed at the right instant, and the like. The patronage of all useful and fine arts lies in her. Her epithets, besides a few common to other deities and heroes, have a remarkable connexion with some such feature of her character. Some few relate to her worship, or illustrate the character of her worshippers. As regards her policy; the detailed examples are, her being dispatch-
ed* by Herâ to stay the violence of Achilles. That she is apparently the messenger and Herâ the sender, is due merely to the greater reserve with which Herâ, even as Zeus, mixes with men in scenes of earth. Athenâ here exercises the gifts of remonstrance and persuasion; these she exerts by promising him thrice as splendid gifts thereafter, and by bidding him use only keen words, not blows. Similarly in the crisis* caused by Agamemnon's rash order she descends at Herâ's suggestion to stay by her ὑγνωτὶ ἱκίεσαι the return of the Greeks. She makes use in turn of Odys., who is among men as she among gods. In the passage preceding* her truce-breaking mission, one should notice that the fate of Troy is viewed as not doubtful, but Zeus has a lingering fondness* for the Trojans, as well as a bye-plot of his own with Thetis, which Herâ and Pallas, too, it should seem, though less directly, grudge as interfering with the course resolved on. Now, Zeus† proposes, not seriously perhaps, to thwart that course wholly by a peaceful issue. This is too much for Herâ, who, after long scolding, while Pallas sits by in scowling silence, suggests the breach of truce by the Trojans. Pallas, "eager before," accepts the mission and discharges it by tempting the reckless Pandarûs to shoot, suggesting the great renown and the splendid gifts from Paris which he would so ensure. He is the "crack shot" of the Trojan force, and a fair mark has perhaps a fascination for him. To his vanity and cupidity Pallas exactly adapts the temptation. She next bids him, with irony, "pray to Apollo for success," and herself then frustrates the dart she had suborned. She has no attachment to the Greeks, as Greeks, contrasting herein with the "Argive" Herâ, and has, in particular, no attachment to Agamemnon, a rash, weak, and vacillating leader. She bids Achilles insult,* though not slay him. Herâ regards him and Achilles with equal favour. But the moment Troy is captured, Pallas* sows strife between the Atridæ, and gives the armament a disastrous return.

(5) She is, however, marked as strongly by the absence of high-minded moral sense. Let any one read Fénelon's Téthèmes to appreciate this fully: nearly all that Minerva, as Mentor, there is, the Pallas of Homer is not. There is not a single noble or lofty sentiment ascribed to her in the poem; there is no trite moralizing, no prudish severity; there is (see(a)) a good deal of Machiavellian* morality. In the Ody. Mentor, is an older, graver eidolon than the brisk adventurer Mentos, but Mentor does not discourse ethical common-places. He tells his young friend what to do, and when, but leaves him to gather wisdom for himself. The want of moral tone arises from no want of occasion. There is, for example,

* The word is used in its popular acceptation, which some have lately sought to show to be unfair towards Machiavelli.
no particle of indignation expressed against Aphrodité for her proceedings in I. That such a weak helpless creature should venture into a field of fighting men is the presumption meant to be rebuked and punished by the spear of Diomedes. There is utterly no sense of her being the adulteress deity and contriver of the foul wrong which lay at the root of the whole war. Aphrodité never appears so amiable, as when she throws her arms and slim robe, with only the mother's instinct, around her son, and is rudely hurt in defending him. The triumph of the sexless Pallas is over her feminine weakness and maternal fondness, not over her lust and arrogance. Accordingly, instead of any magnanimous reproof, we have a passage of satirical banter from the so-called goddess of virtue. It does hint, with a reminiscence of Helen's elopement, at her patronage of depravity, but all moral tone is struck out of the rebuke: "—she² (Aphrodité) has scratched her hand on some Greek lady's brooch, whom she was trying to induce to run off with some Trojan."

(6) Again in Ὑ. 394—433, where Ares and the same goddess are discomfited by her, the latter with a mere sportive touch, the prominent notion is certainly that of mere power beating down inferior force or mere weakness; so Herē flouts the weak girlish Artemis, and sends her sobbing to Zeus. The vi- rago and the shrew triumph over the trailer and softer members of the Olympian sisterhood. We may suspect that an older legend existed, in which Pallas, defeating Ares and Aphrodité, had embodied αμφορέουσα as superior both to θυμός and to ἐπιθυμία, or to brute vehemence of animal passion in both its forms. As regards Ares, we trace it still in the line in which Zeus describes Pallas as his usual chastiser, also in the above examples; as well as in the famous scene where she drags him back and disarms him (see further under the next paragraph). But the legend, if it existed, had let slip its second lesson — had become as salt that had lost its savour — when Homer sung.

(7) Her well-timed resoluteness on the occasion of disarming Ares is worth special note. She "fears for all the gods" on account of his disobedience: having found by experience that Zeus was in earnest at last, and likely to show it very indiscriminately if provoked, she forces Ares back when starting, reviles, confounds, and intimidates him in a speech of fourteen verses, which, as a model of terse, sharp vehemence, is unmatched in Homer. In this promptness on an emergency Odysseus is just like her. We may compare his cudgelling¹ Therites, his stopping the mouth of Antíclus² perilously bent on talking, his seizing⁴ and threatening Euryclea. Her own rebellion⁵ is the most difficult part of her character. But it only needs a retrospect. Pallas is set from first to last on working out the fate of Troy. Zeus, sketching the future course of the war, says the city shall fall through her βουλαρ. She has no lofty horror of their guilt — so far as any motive⁶ indeed is ascribed to her, it is the lowest one of which Homer takes notice — but she will not hear of truce or trifling with the work of destiny, and does her best to evade it. Thus, when Zeus prohibits action, she artfully⁶ distinguishes between that and counsel. She seems to have a subtle knowledge of the character of Zeus, who is apt to linger fondly over favourites while destiny waits,
and whose marplot tenderness for the house of Priam, and dallying with the tender mother Thetis, she seems to contemn. Hence she drives unswervingly the plot of doom against Troy, listens to no counsel of delay, and her rebellion, shared by Hérè, is only an essay on the temper of her father, — a bold stroke by which several points in the game may perhaps be retrieved. Yet she at once see exactly how far it is safe to dare; but is utterly calm, and desists in silence.

(8) As regards the Ody., her policy is the mainspring of the plot, moving it forward at every stage; to show this in detail would be to abridge the larger part of the poem. She guides at once the threefold clue of Odys., while wandering abroad, and of Telemachus and Penelopé, in his travels and their joint endurance at home. The dialogue between her and Odys., newly landed and ignorant of his country, is the centre-point of the whole plot. Her politic excuse for not having sided him, that she dreaded Poseidon's wrath on his own element, is worth marking.* Her calm and unimpassioned admiration of him paints finely their mutual characters. Her confidence in him, and his in her, are the complement, not the iteration of each other. She is so much the deity of means-to-end that we forget her practical omnipotence. She turns up one expedient after another, finely economising divine power and the interest of the plot. ἥν οὖν ἀνδρὶ ἡλικία ἐσάρας Θήσα becomes a commonplace of the poet. She keeps the insolence of the suitors from subsiding; indeed her influence seems to aim at directing it into wanton personal outrage against the concealed hero, in order that his revenge may be more deadly. She yet in the crisis of that doom which she is urging, lets victory appear to waver, though here the expedients to relieve the pressure of omnipotence are weak and tame. It is too plain there can be but one issue. The suitors, for all their warlike front, are obviously like sheep in a pen before a butcher and his dog. Yet the treachery of Melanthius does what can be done for the interest.

(9) From the II. one example of ἄργος, that of Ἀ, has been cited. Soon follows her doluding the stupid Ares. After first inspiring Diomodes with the necessary μάρτιος and ἔριδας, she arranges for Ares to quit the field, so as "to leave the issue to Zeus and avoid his wrath." She then, having left the battle too, anon returns with Hérè (for Ares has broken the compact). They shroud their chariot in the mist and take the form of doves, for no other purpose save to delude him. She then, as she must at last approach him in person, puts on the helm of Aïdes, and thus he is to the last.

* So is the reason which she assigns for befriending him; (v. 330 foll.) "That is just like you", she says, after he had expressed his doubts whether she was not imposing upon him, "that is why I cannot abandon you amidst your misfortunes, because you are so shrewd, so ready, and have your wits about you so. Any one else would go home at once to see his family and wife, but you will sound and prove her first." (For this meaning of ἓρμης see Crusius s. v.) The confidential tone in this tête à tête is what makes these words so forcible. We scan the features closely because the mask is off.

in ignorance that she foiled his spear and guided that of Diomedes, whom he only thinks she had set on to the attack.

(10) The role Δηλανέας is a νεφέδουσην, and Odys. is chosen for it as being specially her favourite: she also in answer to their prayers at starting sends an omen of success, receives the dedicated trophies afterwards, and is on the way “first invoked of all immortals on Olympus”. Diomedes advert to an exploit of his father — not in detail — but from the mention of “honeyed words” as preceding “ruthless (μουσεφά) deeds”, we may assume it to have been a form of νεφέδουσην which she had guided. So now she prompts return at the lucky moment while success is unimpaired by detection. And a libation to her ends the episode and book. The death of Hector is contrived by a distinct νεφέδουσην. Among the more striking examples of this same feature in the Ody. may be noticed that great variety of disguises which she both uses and confers. The rapid and repeated changes in the form of Odys., his enhanced majesty, and that of Telem., the beauty added to Penel., even the mist which she first raises and then disperses, all exemplify it. Odys. himself dreads and deprecates it. It is with him a foremost faculty, but so is the distrust which completes and arms the character against it. So she misleads the suitors to facilitate Telemachus’ departure, and, later in the plot, makes their own tones and features unwittingly convey awful portents of their doom.

(11) Her epithet in regard to this side of her character is μούσεφαλος. Her admonition, delivered in her own person and under no eidolon, to Telemachus lying awake in Menelaus’ house, is a specimen of unscrupulous insinuation. It is directed to instil into his mind suspicion of Penelope the good and prudent, whom it represents as being on the point of being overpersuaded by the influence of her own family and the splendid gifts of Eurymachus. Thus she urges the young man home to prevent the plunder of his house by his own mother; bidding him place some trusty servant over it, as a substitute for that mother now tainted by hostile interests. Our estimate of Penelope will be the measure of the moral lapse in the tone of the goddess, see App. E. 2.

(12) Her close personal application to the work before her may next be mentioned. When Pallas wants a thing done or said, she commonly does or says it herself; thus she lengthens the night for Odys. and Penelope on his restoration, and herself raises the dawn at the end of it. When a plan is devised with another, she commonly executes it: thus, she it is who actually gives oδηνος to Achilles, though Poseidon with her had given him the verbal assurance of it. Her personal descent to advise Achilles in the quarrel, and to Odys. as a herald in the threatened return, her mixing μηγας-clad amongst, and glaring round on the Greek princes arming for war, her hurling herself, on the errand of truce-breaker, downwards from Olympus as a blazing star — a magnificent description — all exemplify this trait. This busy energy is nowhere more remarkable than in the opening of the Ody., where she starts

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\(^{a}\) K. passim. \(^{i}\) K. 277—82, 275. \(^{u}\) K. 462—4. \(^{v}\) K. 285—6. \(^{w}\) K. 290. \\
\(^{x}\) K. 511. \(^{y}\) K. 577. \(^{z}\) X. 247. \(^{a}\) v. 312. \(^{b}\) Θ. 18—24; ν. 393; π. 176, 207—12, 451, 461—7. \(^{c}\) σ. 70; ζ. 229—30; ψ. 63. \(^{d}\) σ. 188—96; ψ. 358. \\
\(^{e}\) v. 189, 352. \(^{f}\) v. 324—8; 335—6. \(^{g}\) v. 330—5. \(^{h}\) β. 394—6. \(^{i}\) v. 345—50. \\
\(^{k}\) o. 16—26. \(^{l}\) ψ. 242. \(^{m}\) ψ. 347. \(^{n}\) Φ. 387; cf. 304. \(^{o}\) Ι. 74—8.
the plot by calling the attention of Zeus to the case of Odys. She bespeaks the services of Hermes for one branch of it and undertakes the other herself. The latter is executed instantly, the other we find is yet unfulfilled when the fifth book opens, on which Pallas recalls to the mind of Zeus this omission; but see note ad loc. One term applied to her is ἐπιζιθησομετος or ἐπιζοιπομετος, (applied elsewhere to Zeus or 'some god' indifferently, where probably Athenæ is implied) a "second", or "backer" of a champion, but including substantial succour. Diomedes, his father Tydeus, and Odys., are those whom she most regularly thus favoured, also Achilles on occasion. We may contrast her fiery ardour in fight with the more easy Phœbus, who shouts to the Trojans from the city, or, after animating them for a while by his presence and setting on Ares, retires to sit on Pergamus. She "goes among the host where she saw them relaxing effort". She drags Sthenelus, the charioteer of Diomedes, from his car, and assumes his place. She answers one favoured warrior's prayer in mid-fight by the gift of strength newly served in his limbs; and, when he is deprived of his whip in the chariot race, she instantly restores it. She makes a hero her representative for the time, as Diomedes, or Achilles, and in a more sustained way Odysseus. Thus Achilles has the σεισι thrown around his shoulders, his voice magnified by hers, his head made radiant with a golden cloud and blazing fire. The same hero, when faint with the fast of sorrow, is by her specially visited and supplied with the food of heaven to support him in the fight. She sees on one occasion the Greeks perishing in battle and rushes from Olympus to rescue them. Nor are her energetic efforts made to date from the Trojan war only. She "came running as a messenger from Olympus" to bid Nereus' party arm in the night. Tydeus, too, of the preceding generation, and Herakles, were the objects of her timely succour; she with Hermes conveyed the latter from Aides, she, with the Trojans, raised a wall to protect him from a ravenous sea-monster pursuing him from the beach; besides which she bad repeatedly (μᾶλα ποιήσα) preserved him in the labours imposed on him by Eurystheus. She not only plots with Odys. and aids him in the struggle, but herself bears the light, the portentous lustre of which amazes Telem., in the preparatory arrangements.

(13) The department of war is hers in all the nobler part. Ares exults in the onslaught and havoc, and slays and spoils the slain with his own hands. To these two "belong deeds of war", but to him subordinately. Pallas lays low the ranks with her massive spear, but there is no corpse of her making on the field. Pallas constantly inspires some favoured champion with μένος καὶ Δήλος and overthrows by him. Ares never so. He seems to have no power of communicating moral qualities. He is more man than god and more brute.

* There is a remarkable passage in P. 306—12, in which Ἁρης stands for a sort of phrenzy of war, with which Zeus specially endues Hector, that he may have one day's glory before his last. As he arrays himself in the spoils of Patroclus, this Ἁρης ἔσθενός, ἐνόω, enters into him (δῶ μου), but this is not the personal deity Ares.

† A. 390; Ἡ. 770; Ε. 808, 828; Φ. 289. ‡ E. 485—6, 510—11. ‡ A. 515—6.
† E. 787—882. † E. 119—31. ‡ Ψ. 386—90. ‡ Ζ. 341—54. ‡ H. 17.
‡ A. 714. † Λ. 626; 366—69. ‡ T. 146—8. ‡ Θ. 362. b τ. 33—43. c Σ. 516.
than man. His senses have no celestial range. Ajax Telamon, is a warrior approaching his type, but immeasurably superior to Ares in character. There is an obscure personage, πτολίσσος Ἐννώ, rated with Pallas as “a goddess who sways the war of men”; the same appears siding with Ares in defence of Hector, and leading Κόσμημος who is “a glutton of strife”. She hovers in the nebulous state between a personal deity and a mere allegorized quality; is compared for illustration’s sake with Pallas, but in presence is a mere female shadow of Ares. The ordinary use, by Pallas, of the aegis, which Φθεός assumes only at Zeus’ bidding, her assumption of the tunic of her father when arming for war, her breath diverting the rush of Hector’s spear, her approbation of a faultless battle-array, her implied power of leading a warrior safe amid the storm of darts, that he might enjoy the same grand spectacle, all give a varied aggregate of functions which her epithets faithfully represent. Thus she is φθαίμορφος, ἐφωίπτολης, ἀγέλειη, ἀτεκνῆς, ἀλαλουμενής, ιασσοῦς, αἰγύχιοι Δίως, τεκνωτος, ὅμοιος, ἄρα τοῖς εἰς κοινήν, ὅμοιος, ἄρα τοῖς εἰς κοινήν. The last four titles deserve special notice. The “child of Zeus the aegis-wearer”, who seems to wear the same terrible garment by some mysterious right of her own, is marked by a special prerogative of Deity. The repeated invocation to “Zeus Athanō, and Apollo”, and the delegacy of the same aegis by Zeus to Phoebus only — that aegis “which not even his own thunder quells” — invest these three with a profound relation to each other and an elevation of God-head above the average Olympian level; see further under App. C. 5. Thus she is invoked first of all the Olympians by Menelaus in extremity, and is pleased at the preference shown for her.

The epithet ὅμοιος, ὅμοιος points in the same direction; “wielding her father’s power” is perhaps as near an approach to its force as we can make. With it couple ἄρα τοῖς εἰς κοινήν, (which may be a patronymic like ἀδριστοψών, Σ. 319, “daughter of the ἄρα τοῖς εἰς κοινήν”) found always conjunction with αἰγύχιοι Δίως τεκνωτος. These combined titles are found only in addresses to her, Θ. 762 (mar.). It is remarkable that Pallas is not diminished in dignity by any suffering or humiliation. She appears, however, as a member of a lower triad also: acting with Herē and Poseidon not only in common enmity against Troy, but in a rebellious attempt against Zeus. Φθεός had been hurled from heaven, Apollo and Poseidon had served for a year for hire with Laomedon, and by him been dismissed with fraud and threats. Αριστερός and Aphrodite bear the marks of special ignominy, and the latter is consoled by Dionē with the tale of the woes which other gods, including Herē and Aidēs had endured. Nay, Zeus himself was once, it seems, only rescued by Briaeres from the durance to which Herē, Poseidon, and Pallas would have consigned him. But the prerogative of Pallas is entire. Zeus indeed threatens her, but intimates at the same time his surprise at the hav-

* Comp. Aristoph. Pax, where Ἐννώ is among the dramatis personae as a minister of Πόλεμος.
** Her epithet Δίως ἐκχέγωνις is also shared by Helen.
APPENDIX E.

λ. ταῦτα λεγώμεθα, περὶ δὲ αὐτῶν ἔτει σὺ μὲν ἵσοι βροτῶν ὑπὸ ἁγιασμοῦ ἀπάντων
βολή καὶ μέθοιμι, ἔγω δὲ ἐν πᾶσι θεοῖσι μὴ τε κλέομαι καὶ πέρδεσιν.

This is to be viewed as the extreme mark of confidential confidescence on the part of Pallas, and the crowning encomium of all the praise earned by Odys. It is well for Pallas to say it herself, for no one else could have said it without presumption. Achilles, indeed, says in scorn he "would not wed Agamemnon's daughter even though her beauty should rival that of Aphrodite, and her works equal those of Athena"; but then in beauty several women are in fact compared to Aphrodité, but to Athena none in any quality whatever.

(16) There is a remarkable passage in which Achilles says "not even Ares nor even Athené could pursue the wide breach of so great a conflict and do the work of it". This seems to be not merely a hyperbolic description of the battle, but a real limitation of the notion of power in a deity.

(17) Her gifts, besides that of warlike courage and prowess instantaneously swelling in heart and limbs, (or contrariwise her privation of those whom she was bent on destroying of all sense), presence of mind, and the second sight which knows the gods, were those of manual skill needed for civil and domestic life, the works of metallurgy which she shares with Hephæstus, of carpentry, or building, and, for women, those of the loom, embroidery &c.; so especially gifted by her were Penelopè, the Phæacian women, the daughters of Pandaros, &c. She wrought a πέπλον ἑαυτῆς for her—

ing to do so. No one is allowed to insult or offend her with impunity; one of the doomed suitors threatens her, meaning to threaten only Mentor; of Ajax Oileus it is said that he might have escaped, though he had incurred her hatred, but this seems only to mean, he might have escaped the death at sea, had he not offended Poseidon.

(15) Another remarkable fact is that no hero or woman is ever compared to her. Agamemnon is on one occasion likened to three deities at once, of whom Zeus is one. This distinction, perhaps, she shares with Apollo, (but then Apollo enjoys, as has been shown, App. C. 6 (3). a prerogative somewhat similar), and with Heré, but Heré offers hardly a point suitable for comparison for hero or for heroine. We may compare with this absence of direct comparison the remarkable prayer of Hector, "that he might as surely attain immortality, and be honoured as Athené and Apollo are, as that day would bring woe to the Greeks". The warlike prowess of Pallas and of Ares recurs repeatedly; and to Ares warriors are repeatedly compared, but never to Pallas. The counsel and wisdom of Zeus and of Pallas occur repeatedly, and repeatedly — for it is quite an Epic commonplace — is a hero called "ὁ ἄκλος ἔπειτε"; but no one is ever compared with Pallas in this or any other respect. Once indeed she herself says that the sage hero was like her — the words are most remarkable:

δὲ γὰρ μηκέτι τὰϊτα λεγώμεθα, περὶ δὲ αὐτῶν ἔτει σὺ μὲν ἵσοι βροτῶν ὑπὸ ἁγιασμοῦ ἀπάντων
βολή καὶ μέθοιμι, ἔγω δὲ ἐν πᾶσι θεοῖσι μὴ τε κλέομαι καὶ πέρδεσιν.

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HOM. OD. APP.
self, and one for Herê, and built the wall to defend Herakles from the xýros.

(18) Her worship was probably established in the family of Odys., who, when at Troy, set up a temporary shrine with offerings at the stern of his galley "till he could prepare a temple". In Scherê her shrine was close to the private estate of the king; in Troy her temple was in the Aeropolis; and Theanô, wife of Antenor, perhaps the foremost among the Trojan matrons after the queen, was her priestess. The story of the Palladium appears not to have been known to Homer. In Pylos we can hardly doubt that her worship was established, although the sacrifice described there is extraordinary. In each of the poems occurs one remarkable passage which connects her locally with Athens, where, in historic times, her Parthenon became so famed. We may perhaps connect with this the fact that, in the array of the Greek army, Odys. and his Cephallenians stand next to the troops of Athens.

(19) There is perhaps only one slightly traced touch of feminine weakness recorded in her character, the fact that her grudge against Troy, shared with Herê, was grounded on their common disappointment in the judgement of Paris; but this is so obscurely hinted, that we could not gather the facts, had we not other sources of the legend. It is but justice to Homer to mark his entire delicacy of reserve, where even our grave and grand Milton bas spoken broadly out (Parad. L V, 381—2); introducing to serve as a simile, and therefore gratuitously, what Homer only distantly points at out of view. She and Herê had both sworn never to rescue a single Trojan, and keep their oath.

(20) The personal epithets which pourray her are few. "The large-eyed majesty" and "white arms" of Herê are sufficiently distinctive, but save the "glaring" or "fierce" eyes of Pallas (γλυκωμίς, δοσκ ἐπικυρῆς, φαινων) there is nothing beyond the "fine hair" (φυκόμος ἐπικυρωμος), which is too general for the purpose. Yet this of itself, though jejune, is distinctive. Our sense of her personal presence is concentrated in those self-luminous eyes, by which, it seems, Achilles at once knew her. And indeed her constant use of some εἴδωλον or other prevents the need of outward personal recognition. Even the woman

καλὴ τε μεγάλη τε καὶ ἀγαλα ἐφιετὸς εἴδωλα

is not herself, but an adopted mask. In the first and second appearances to Odys. after his return to Ithaca she brandishes, like Circe, a golden wand to effect transformation, but unlike Circe, transforms within human limits.

(21) There is just a touch of somewhat outwardly feminine in this epithet φυκόμος shared by Helen, Leto, &c., but it is remarkable that it is nowhere bestowed on her in any of the vast number of enterprises which she conducts. There some moral, mental, or military quality moulds the epithet of the moment. Thus unobtrusively, but powerfully, does the poet bespeak our awe and veneration for this grandest of his supernatural creations. But

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1 Ξ. 178—80.  k Θ. 146—8.  i Θ. 753.  1 Κ. 571.  m Ξ. 291.  2 A. 297.
w A. 206 et passim.  4 X. 200; Φ. 415.  5 Z. 273.  4 η. 41.  4 A. 199—200.
b π. 158.  6 ν. 429; π. 172; cf. π. 237—8; 293; 319.  4 Z. 273.
only in the repose of her own temple and that, too, only among the somewhat effeminate Trojans and Phaeacians does the poet indulge in the ἡσύχως aspect of her. It is to her weapons and equipment that we must look to complete our portrait of Pallas Athenē. The fearful σέγη, thunder proof, with its hundred tassels of massive gold flashing round Gorgo’s head, its inwrought forms of Strife, and Might, and Rout, the γυναικός of Zeus himself, the weapon which laid low the ranks of heroes, the firm-knit hand which snatched the reins from Sthenelus and himself from the car, and which hurled the rock that felled the monster Ares, the mass and weight which made the axle groan beneath it, all come in to assist our imagination of the grand virago with her keen eyes sending out a glare of fire under her helm and the long beautiful hair escaping from it — the noblest form of demon ever drawn. Still grander is the plunge from Olympus, when her form seems lost in the splendour of her leap, and her track sheds fire-flakes, like a meteor seen by mariners. Yet she enters the maiden’s chamber, “as a breeze of air”, or from some fair or many form escapes into a bird of varied shape and size, any from dove to eagle seeming to serve her equally; and in the Ody. seldom appears in her real person till the last grand crisis comes, when she brandishes the σέγη as the minister of doom. Here then we have the broadest and most ubiquitous conception of Deity to which Homer could attain. If his Phæbus Apollo in some respects rises higher, he is on the other hand far more restricted and remote. It is the prerogative of Pallas to mix to the utmost with human ways and means, and yet to be not only powerful and crafty, but majestic too. Then again we have the profound mystery of her origin. On this side we never perceive that Homer received nothing and invented nothing. She is the sole daughter of Zeus — all else as to where and how is later legend, see App. C. 5. In the lofty assertions of his and Hesiod’s poetry respecting her, c. g. Ισόν ἤχοναν πατρὶ μένον καὶ ἀκιδώνου σαλπίγγα, Theog. 856, we seem to have the very echo of Holy writ in such passages as Prov. VIII. 22—30, whilst in the deprivations of her character we have the accommodations of a lofty conception to the crooked ways of human policy. Neither can we by the closest analysis detect in the Homeric Pallas an elemental vein, as we can in Zeus, witness the Ατός αὐγαλ and the Αἰτεῖς παραμολ, and perhaps, but greatly obscured by her passionate nationality, in Herē. If she is a mythical expression, it is one not for physical but for moral agencies, as in the overthrow of Ares and Aphrodītē. And to the last her cultus resisted the degenerate specialties traceable in the Jupiter Pluvius, and the Juno Lucina. Ovid indeed says Fasti III, 821:

Hanc colo, qui maculas levis de vestibus auferas,
Hanc colo, velleribus quiquis ahenas paras;

* Welcker, Griech. Göttlerl. vol. I, p. 300, connects ᾿Αθηνᾶ, however, with αἰθηρ, αἰθω, as personifying the pure elemental fire; the ending -ηω being as in τιθηναι, τιθηναι, γαληνη; he compares Virg. Aen. VI. 747, aurat simplicis ignem. This may be so, but no existing from of myth indicates it.

* p. 41. ¹ E. 733—44. ¹ Φ. 400—1. ¹ E. 835—6. ¹ Φ. 403—8.
* Φ. 838—9. ¹ β. 74—8. ¹ η. 70; η. 222; θ. 86. ¹ α. 320;
* γ. 372 et alibi. ¹ E. 778. ¹ ι. 297—8. ¹ Ψ. 347—51.
but these are merely provinces in the general territory of intellect. The stream
of her idealization narrowed, but it remained pure. Those who believe in a
higher than human Wisdom revealed to man, will not easily dissociate from
it the highest and fullest, however comparatively low and sullied, conception,
which the human soul had previously entertained. And where our research
finds the furthest stepping-stones of evidence fail us, we should surely look
across the gulf in the spirit of faith.

5.

ÆGISTHUS.

Ægisthus, son of Thyestes, deriving regal claims through him, he having
ruled after Atreus. The epithet ζωλύγιον, in contrast with the attributes of
regal sway, and with the moral grandeur of ποιμέν λεών, mark him as a
pastoral and unwarlike character. If the Atrids were young at Atreus' death,
the transfer of the regale to him would be natural, and also the subsequent
reversion to Agam., whose superior personal qualities would also further his
preferment. But Agamemnon's long absence and the royal birth and wily
parts of Ægis., if regal duties devolved on him during that absence, enabled
him, we may suppose, to raise a faction in his own favour. The return
of Diomedes and Nestor seems not to have disturbed his usurpation. His
character and pursuits make it likely that he lived at a distance from
Mycenæ the capital, accordingly μυγγον ἱππος, is the designation of Ægisthus'
dwelling, and he is said to have taken Clytemnestra ὑπὸ δόμον, a though
different locality from her own. This probably corresponds with the ἀγγέλον
δακτυλί, if the passage be genuine, "where Thy. formerly used to dwell, but
where Ægis. dwelt τοῦτο," i.e. when Agam. was returning home. It is natural
that the influence of Ægis. should have been strongest in that μυγγον ἱππος,
where he and his father before him had dwelt; after the murder the people
(i.e. those who had not before,) become his subjects and he "was king in
Mycenæ", it is emphatically added, "for seven years", during which Orestes
was in exile at Athens and Menel. wandering. This relieves of some difficul-
ties δ. 514—37; although 517—8 have become transposed and should probably
find place after 528. Agam., after beating out to the open sea i from cape
Males, obtained an ἄγγελος and came ὁλαῖθε, i.e. to the port of his-capital,
where the σκόπος i would most naturally have been stationed to look for him,
and prevent his slipping by and taking thought of resistance", i.e. rallying
his own supporters about him in his own capital, where he would at once
have found his son and discovered Ægisthus' treachery. The σκόπος started
off to carry the news to the latter at his palace; then should come in the tran-
posed lines which show that the messenger went ἀγγέλον ἐκ δαμ. &c. This
accounts also for the "horses and chariots" m used to convey Agam. to the
palace of Ægis., and harmonizes with the narrative of Agam. to Odys., which
implies that he had not seen his son or household servants. Nor is it incon-
sistent with the statement that Agam. perished ἐφιάστοις, i.e. oλαι ἐν Ἀγγί-

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σοφος, since Α egregious, had invited him οἰδήσης. It also accounts for the escape of Orestes, and for the small retinue who were with Agamemnon being unable to call any rescue, his troops being perhaps disbanded, his citizens at a distance, and only supporters of Α egregious near. Emboldened by success Α egregious and Clytemnestra, set up their court at Mycenae, but there was loyalty enough left for Orestes on his return to dethrone and slay them. The Homeric narrative is thus freed, by a harmony of small circumstances, from much of the difficulty which besets the dramatic versions of the story, and exhibits precisely the sort of difference usually found between a tale told as it befell, and the same when worked up for a poetic purpose.

6.

ANTINOUS.

(1) Antinous and Eurymachus are said more than once to be ἀρχω τοις στρογγυλοις and ἀρχω εἶμοι ἡμείς, and of them Antin. is selected by Penel. as the one looked up to as leader, and taxed by her with the contrivance of the mischief. His is a hard coarse character, and his moral influence depends on a mixture of qualities which imply strength bereft of all goodness or shame. On two occasions of a spirited remonstrance by Telemachus, the rest of the hearers are silent through shame or sympathy, but Antin. has a reply ready: Λ. δι μίν οίος ἀρετοῦς προείλετο. He is a man of braced forehead and tongue, with no sportive raillery, but a cold cast-iron sarcasm, and a well sustained mixture of irony and impudence, which leave it doubtful whether he is in jest or earnest. He is logical and argumentative, avowing and justifying by cool sophistry the suitors’ proceedings, fixing the blame on the deceit of Penel., and leaving Telemachus to bear the consequences. In Penelope’s presence he is mostly silent, while his compeer Eurymachus is specious and complimentary. He does not seem to sue for favour, but in his one speech to her is firm, blunt, curt and even rude, as if his aim were not to win but to intimidate her into consent. Thus in the assembly he says point-blank to Telem., “we shall not go about our business till she marries Ἀχηλόων φίλος ἔθικμασι;” to her, later in the poem, he repeats the offensive speech, and points it with another phrase Ἀχηλόδων δαίσις ἄρετος — by which he doubtless means — though in guarded general language — himself. With sardonic irony he reproaches Eumaeus for wasting his lord’s substance by bringing a beggar to share the crumbs, as before he had cast on Penel. the blame of her son’s household wasted. He pursues without, relenting for a moment, his bitter jests at another’s want, and maintains a cold, fixed refusal while others give; which changes to arrogant impatience when the beggar’s appeal is pressed. Yet he never loses his temper, is satirical on his fellow-suitors as giving freely of what is not theirs, implying, of course ironically, a zeal for the substance of the house, is perfectly cold-blooded, and when he hurles his

q 439. r 410.

6. a 369, φ. 417; comp. φ. 277—8. b π. 419—20. c α. 381—2; β. 82—3

d α. 383—7; β. 84 foll. e β. 85—128. f π. 418—33; φ. 311—9. g ε. 285—9;

h β. 127—8. i σ. 288—9. k π. 419. l φ. 375—9; 459—52. m β. 126.

stool at Odys. does not miss his mark as the others, but strikes a heavy blow. He rises into boisterous jollity at the prospect of the beggars' boxing match; indeed it is he who gets up the whole affair, proposes the prize, and reviles Irus, when faltering and craven, with taunts and threats. When he gives Odys. the dainty as a prize, he does it in silent contempt, in marked contrast with the courtesy of Amphinomus. The suitors themselves are shocked at his violence to the humble guest, and remind him, but to no purpose, of the gods ever, and often secretly present. His bearing towards Telem. is marked by coarse cajolery when they are alone together, and by open browbeating in public. He treats him with great tact as a mere boy still, easily fooled by a jovial manner and affected frankness; his ironical admiration and alarm are transparently put on. He has one style of address for him throughout. In his first speech he says the gods are teaching him to be ἀφανός, this term he fastens on him, and maintains the scoff of that first speech as a nic-name, or derisive style, throughout — Τηλέμαχος ἀφανός, μὲν οὖν ἄχετε, ποῖον ἔπεσε. His last speech to Telem., feigning compliance, still harps on the same idea of ἀφανός. It is observable that, as the firm element in the youth's character is developed, Antin. shuns direct address to him, and in the bow-trial of φ. gives orders as if simply ignoring his presence.

(2) He is throughout the master spirit of the suitors' faction. In the bow-trial he gives the word to commence and fixes the order of shooting. Noeom. applies to him when enquiring about his ship. His acute enquiries, prompt resolve, and unscrupulous hardihood of resource, show the secret of his ascendency. He asks whether Telem. had obtained the ship by influence; or taken it by force, whether it was manned by his own dependents, or by volunteers picked from the people; and estimates the danger to their faction accordingly. He forms his plan at once and himself commands the λόγος to intercept Telem., as is clear from Eurym. taking a temporary lead in his absence, and from his use of the first person in his account of it. His contempt for Telem. is plain from his demanding only an equal number of followers to that taken by him, and by the banter implied (τιν. ad loc.) in the expressive term ναυτιλέξεις. Finding the plot has failed, he is ready with another, — to murder Telem. in his own island — detecting at once the danger of his denouncing that first plot to the people. He has great quickness of perception. Seeming to discern that his hearers recoiled from this second outrageous proposal, though they had not shrunk from his first design, his tone changes, — εἰ δ' ὑμῖν δὲ μοῦν ἀφανός ἄφανόν με. τ. 1., and he artfully reminds them that, to be consistent with such scruples, they ought to desist from their whole policy of devouring his substance. With similar penetration he seems to divine that Penel. somehow knew of their plot, checks idle talk as destructive of its success, and covers it, as if apprehending an eavesdropper, in cautious and general phrase — τελέωμεν μοῦθον, ο ἡ να τι ναῦν
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εἰς φοδίν ηταρεν ἡμέν. He is fertile in resource under difficulties, will not hear of failure, and accounts for it as only temporary, rebuking the weaker mood of despondency in others. ¹ His wrongs to the absent Odys.¹ have the dark stain of ingratitude in return for kindness. He is no native Ithacan, but the son of a refugee; without ties of kin, without any interest save his own personal ends, and resembles Shakspeare's Falconbridge in the unswerving selfishness and bold reckless bitterness of his bearing. He is hated or feared by all. The blunt-spoken Eumæus² tells him an honest servant's mind; Penel. and her women curse him as "like to black death";³ and even his fellows are shocked at him.⁴ His purpose at bottom⁵ seems to peep out at last in the speech of Eurym., as a design upon the sovereignty of Ithaca. His sudden fall,⁶ with the goblet at his lips, by the first arrow from the bow with which he had vainly hoped to win the prize, and the consternation ensuing, is a grand picture of poetic justice.

7.

EURYMACHUS.

(1) This is a man more of words than of action. He, however, in debate is hardly more than second, oftener taking up a conversation or turning it off than starting a leading idea. Thus he continues the first debate between Telem. and the suitors with profoundly affected moderation;⁷ — "the gods will decide, who shall be βασιλεὺς Ἀγαμε̣, but Telem. might hold his own and enjoy it, he depreciates — in utter falsehood — the notion of any one coming to deprive him of lawful ownership and lordship, and then diverts the discussion by enquiring about the guest. He is specious and artful, offering as it were a suggestion of a middle course;⁸ — Telem. should send Penel. to her father, who would settle the matter by authority; adding less offensively to Telem.⁹ — at rather than to whom he talks — that "he thinks the nobles will not cease their suit",¹⁰ which he speciously views as a rivalry for a prize of honour.¹¹ Yet he uses insolent dictation, coarse imputation of motives, and open threats to the augur Halitherses,¹² while he menaces Telem. in passing only, and in rather covered language.¹³ The design of ambuscade on the news of Telemachus' voyage¹⁴ belongs wholly to Antinous, in whose absence subsequently he assumes the direction of affairs,¹⁵ but feebly and with no action ensuing, since his advice comes too late. He can tell the foulest falsehood with the fairest face,¹⁶ and cloak his asseverations with a pretence of gratitude. He is courtly and personally complimentary to Penel.¹ on her appearance; and his flattery is happily turned¹⁷ to excuse the suitors' persecution of her, as an inevitable tribute to her charms. Yet all this while he has an intrigue with her hand-maid Melantho;¹⁸ and it is on behalf of this worthless creature, — at any rate as if to cover her frightened retreat¹⁹ that he leads the conversation in banter on the seeming beggar's bald head. He

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is the wit of the party, and pursues his raillery till somewhat sternly rebuked by Odys. with a sort of challenge, on which he loses his temper, threatens, intimidates by superior numbers, and uses violence, but only hits the unoffending cupbearer. He is goaded by mortified vanity and sense of shame in the bow-trial, and gives over in despondency, which Antin. rebukes. (2) He differs from Antin. in being a native Ithacan: this is hinted in his mock offer to Odys., of placing him as a θηγός ὁμοῦ ἐκ' ἑκερίης, also in his intrigue with Melanthô. It is significant that there were twelve suitors from Ith., and twelve women of the household with whom the suitors made free. Of these the only pair named are Eurym. and Melan. Thus Telem. refers Theoclymenus to him as one "looked up to like a god by the Ithacans", and as the man of highest mark among them. His appeal also ad misericordiam to Odys., εὐ δὲ φειδέσσα λαὸν σῶν, is more forcible on this supposition, especially in connexion with his statement of the designs of Antin. on the island just before; but his proffered compensation, ἄμμες ... ἄρσενάμενον κατὰ δὴ μον, x. τ. λ., puts the matter beyond doubt. A glimpse of manly spirit irradiates his fall; his offer rejected, he stands boldly at bay. His resource and skill rise with the emergency, but without avail; save that, rebel and traitor as he is, he dies the death of an Achæan noble, sword in hand and rushing with his war-cry on the foe.

8.

MENELAUS.

(1) Menelaus, the very opposite of the complex and many-sided character of Odys., is pourtrayed in a few deep and simple lines. The poet has selected for him the type of soul precisely most telling for the position in which he stands, as the injured man in whose wrong the occasion of the whole grand quarrel lay. He is of deep and tender feelings, most capable of all of appreciating the happiness which had been snatched from him, and of feeling the havoc which treacherous aggression had wrought in his household. But sorer than his sense of private suffering is his consciousness of sanctity violated, and pernicious wrong defiantly maintained. Hence he betrays in no thought or word, so long as that wrong is unavenged, his tenderness for Helen. He alludes to her once only under the title of his κοιμισθή θλογος, but only in a passage which wholly turns on his indignation against the Trojans for the wrong which they had done him. He never utters her name throughout the Iliad. Nay, his avoidance of it seems studied, for Hector in propounding the challenge expressly speaks of her, Menel. in reply says "let him die whom god ordains for death, and let the others separate without more ado". When she comes forth on the battlements and reads the features of the heroes, once her loving kin and friends, and names their deeds and virtues distinctively to Priam, it is not easy to suppose that she could have been concealed from his eye — that eye which, when searching

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[^3]: s. 350—1; v. 361—2.  
[^4]: s. 366—86.  
[^5]: s. 387—92.  
[^6]: s. 396—8.  
[^7]: s. 357—68.  
[^8]: s. 357—8.  
[^9]: π. 251.  
[^10]: ζ. 424.  
[^12]: ζ. 54—5.  
[^13]: ζ. 49—53.  
[^14]: ζ. 55.  
[^15]: ζ. 70—3.  
[^16]: ζ. 74—8.  
[^17]: ζ. 79—88.  
[^18]: ζ. 626.  
[^19]: Γ. 61.  
[^20]: Γ. 101—2.
for a trusty comrade up and down the line of battle, is likened to the gaze of the eagle on his quarry — had he sought to mark and know her. Some poets would certainly have seized the occasion and improved it by forlorn raptures of affection; but Homer preserves a profound silence unaugmented by look or sign. Menel. is absorbed in the one thought of Paris' hateful presence, and the prospect of summary vengeance for his wrongs. His affections are for the time concentrated in his companions in arms. Hence his evidently 'great popularity with the host. Agamemnon fears that, should he fall, the Greeks would at once abandon the expedition, and cease to strive for the right, when not embodied in its champion. Hearty love for him is what binds those mighty souls in their joint purpose. Agam. doubtless is ever ready to over-rate a danger and anticipate an ill; yet his view is doubtless in this case the broad and popular one. Men would begin to think of their own wives and homes, and prefer them to rescuing the wife of the dead, and kindling up the fires of a hearth that had grown cold. The same probability may have dictated the counsel of Antimachus to kill him, when an ambassador with Odys. to Troy.

(2) This gives Menel. an importance which is the key to his whole position in the Iliad. Of no great prowess, and unheard of in debate, the poet has assigned him that cast of intense amiability which is often akin to intellectual inferiority. His strength and his weakness exquisitely harmonize, and the poet has poured around him an atmosphere of moral beauty in which he moves and shines apart from all. He is the man who loves so deeply and has been wronged so foully, and whose affections are now devoted to those who toil and bleed for him. No cast of character could have served so well as the passive, historical key-stone of the whole piece; and in no other way, probably, could poetical economy have made Menel. so effective in every scene in which he mingles throughout the greater poem, and yet have left so large a sphere for the more active and towering qualities of the grander chieftains. In the Ody, the finishing stroke is given to his portraiture with the rare and unerring felicity of the great epic master. He reigns in a gentle melancholy of chastened enjoyment; tempering the joys of home with a brooding and regretful love for gallant comrades lost through him, a man of world-wide wanderings and many tales, of sobered piety and generous uncalculating friendship; and in tranquil assurance of a blissful state, to which the favour of the gods would call him, with his Helen, in "the plain of Elysium at the furthest ends of earth", where nothing that could chill or ruffle should molest them more.

(3) Among his qualities may be first noted in detail his strong vein of practical piety.

This is the basis, generally, of whatever is amiable or noble in Homeric character. He not only dictates the religious ceremonial to solemnize the conditions of his single-combat with Paris, but, when about to hurl his lance on the evil-doer, he puts up a special prayer commending his cause to Zeus, as the cause of all that was most sacred in Hellenic eyes, "Subdue thou

* See some valuable remarks by Mr. Gladstone vol. II. § viii. p. 426.

him, he prays, "by my hands, that others hereafter may dread to violate hospitality and outrage kindly ties"; and when his sword breaks in his hand he "looks up to broad heaven" and groans out a prayer of remonstrance with the god who had not avenged the right. This is remarkable, for the words used σὺνις σείο... ὀλοκληροὶ ἄλος occur twice elsewhere; but in one place they are addressed to a present injurer, in the other they have the air of a mere apotrophe to Zeus, unconnected with prayer, in a speech addressed to the disguised Odys. by his friendly hind Philoctetes. We compare with them the address of Achilles to Apollo, Θεών ὀλοκληροὶ πάντων, but there, too, Apollo is present on the field. Coupled with his upward look and with his previous prayer, the fact that this plaintivæ outcry (ἀμωξεν) is to the God whose presidency over hospitable ties is stated more than once, has great significance. He seems to feel and speak to a present deity. We may compare the final words with which he signifies his will to accept Hector's general challenge, αὕτη ὑπερθεύν νίκης πέλατε ἐγὼν τε ἐθανάτιοι Θεοί. He could not be ignorant of the risk he ran; but he thinks only of the honour of the Achaean name and leaves the rest to God. His very boast over his fallen enemy is sublimed into an address to Zeus, demonstrating with the permission of iniquity so long, and arising from his own reflection that the Trojans set at nought the wrath of Zeus ἡξίων when they injured him. In the chariot-race, as at the challenge, he dictates the solemn ceremonial which is to add awe to the oath. In this he begins by an appeal to man but ends by one to God. His first thought is to empanel, as it were, the chiefsains present and call upon them to attest and adjudge, his second to adjure the defendant, and leave upon his conscience, in case of his persisting, the weight of his wrong. In the same tone of piety he checks his young guest at once, though the remark, not intended for him, reached his ears by accident only, when Telem. compares the Spartan palace to that of Olympian Zeus, reprehending the notion of mortal man contending with the God whose abode is immortal. Compare also his own account of his wanderings; he had not sacrificed due hecatombs, and the gods would have their injunctions remembered. And when questioned by Eidotheë, he at once makes

* The men who are φιλάξειν have also the τόσοι θεοῦσι, and πρὸς Δίὸς εἰδον ἀπαντεῖς ἐξεῖνοι, cf. Ζηνὸς... ἐξεῖνοι.

** Doubts have been raised about the latter verse which marks the sentiment as Menelaus'; compare with it Diomedes' words to Pallas, άλλ' ἐν σίων μεμνημαὶ ἔρημιον, E. 818. The right interpretation seems to be that, in the hurried and ill-advised break-up of the armament after victory, much neglect of sacred duties took place. In the shock of joy at recovering Helen, and the sufferings of friends on his account being ended, even he might have forgotten the gods. The ἔρημοι were probably some warnings given by Calchas or such like seer. Of course it is not told us what they were, for we have not a professed history of the war in toto. Yet as Pallas and Herë had promised him triumph and had kept their word, a special recognition was doubtless due. Zemonotus rejected the. V. I can see no reason for his scruples.

\[\text{h \(Γ.\) \ 350 - 4} \quad \text{1 \(Γ.\) \ 365.} \quad \text{ι \(Ψ.\) \ 439.} \quad \text{k \(v.\) \ 201.} \quad \text{1 \(X.\) \ 15.} \quad \text{m \(Γ.\) \ 364.} \]

\[\text{ου \(Δ.\) \ 101-2.} \quad \text{α \(N.\) \ 631-5.} \quad \text{ρ \(δ.\) \ 70, 76.} \quad \text{q \(δ.\) \ 78-9.} \quad \text{r \(δ.\) \ 352-3.} \]

\[\text{σ \(δ.\) \ 377-8.} \quad \text{κ \(Δ.\) \ 121, \(δ.\) \ 576, \(ι.\) \ 176, \(v.\) \ 202.} \quad \text{υ \(ε.\) \ 207-8, \(ε.\) \ 57-8.} \]

\[\text{τ \(N.\) \ 624-5, \(ε.\) \ 283-4, 389, \(ι.\) \ 270-1.} \]
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up his mind that he must have transgressed against the immortals, and wants only to know whom he must appease.

(4) *His feelings for his comrades.* These are in the II. ever uppermost yet not superficial. It is because the events around him bring out what is in him that he so perpetually evinces them. There is constant occasion to bewail the loss of the dead, to haste to the rescue of the emperilled, to admire the fortitude, and sympathize with the toils of all. Amidst the host, he, the man for whom all has been and is being endured, duly feels it and "loves himself last". It is the first feeling which rises in his mind and breaks from his lips when he hears Hector's proposal for his combat with Paris, not that he may now win Helen back by his own sword, but that now the Argives and Trojans have ceased their strife, "since ye have suffered", he adds, "so much in my quarrel". So, while the cares how to meet on the morrow the foe, now presumptuous in his advantage, keep Agam. from sleeping, the simpler thought exercises Menel., "μη γὰρ πάθωσιν Ἀργείας, τοι δὴ ἐθεῖν εἴλεκα πολεμοῦν ἐφ' ψυχὴν ἡλικοῦν ἐς Τροιῶν". It is characteristic of him that he first hears the voice of Odys. when hard pressed in fight, knows it by the sound, and conjectures the exact circumstances of his position cut off and alone amidst hostile numbers. The few lines of this urgent speech and with dwelling on the "great regret" which would ensue among the Greeks for the loss of such a man. Similarly his first reflection on seeing Patroclus dead upon the field is, "he lies there in defence of my honour", and when momentarily quitting the melée around Patroclus’ corpse to summon Antilochus, he charges the Ajaces and Meriones to stand fast, "now", he says, "should one remember the merit of our hapless friend, for, while he lived he well knew how to be tender to all".

(5) It is evidently the death of Patroclus which draws out his δυστραχία. His feelings are briefly summed up in the simile with which that portion of the poem opens,—that of the young dam standing forlorn over her first-born offspring dead. We may contrast it with the different simile for Ajax sharing the same situation, that of the lion guarding his cubs in the forest depths, scowling at the huntsmen who beset their path: "so Ajax encircled Patroclus, but," the poet adds, "Menel. stood on the other side, cherishing in his bosom profound sorrow". Patroclus had come out to aid the war waged on his account, had effected a great rescue, and then through his own overweening gallantry had fallen. This is why Menel. is so deeply stirred; "his death", he says, "has touched me sorely". Hence Pallas appeals to him on the most assailable side, when she proclaims, "that confusion and shame will be his, if the friend and comrade of Achilles be torn by Trojan dogs". This is a thought unendurable to him, and under its influence he returns again and again to the charge, with the pertinacity of the gad-fly, ready, if driven off, to sting again with unappeased longing for blood. We may notice also his feeling of the heavy news with which he charges Antilochus, and the tender expressions which fill the short speech in which he delivers the tidings. Nor can the detachment of Antil. divert him from his chosen

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post over the body of Patroc.; he will not supply the place which Antil. has left; he sends the other son of Nestor, Thrasymedes, thither, and repairs at once to the point of fiercest onslaught, and it is by his and Meriones' hands that the corpse is at length borne out of the struggle. Further, when evidently greatly provoked, in the disappointment of the lost chariot-race and calling on gods and men to witness his right, he remembers, when mollified by concession, the noble services of Nestor and his sons, one of whom, Antilochus, is the offender at the moment—"thou hast toiled and suffered much for me, and thy gallant father and brother"—and as the thought masters him he at once resigns the prize to retain which he was so ardent just before. The same feeling shows itself in his enquiries of Proteus regarding the fate of those comrades whom he left, when he set sail homewards from Troy. Nor does he, though heart-stricken with the news of his brother's fate, omit to follow up his enquiry to the end.

Amid the tranquil joys of home the painful thought of companions loved and lost seems the one bitter which lingers in his cup. His wealth and splendour was hateful to him when he thought of his brother's dreadful end—"ah! would that he might forfeit wealth and splendour if he could but bid his well-loved comrades live again!" But amid this ebb and flow of sorrow's tide—for no one can for ever weep—his grief brims most deeply over when he thinks of Odys., who for him had borne so much, and whose toils and wanderings were not yet ended, unless, haply, in an unknown grave. "As I think of him," says he, "I loathe my sleep and food." Under the same general head comes also

(6) His constancy. This trait of character is presented as the one by which he is distinguished in the enumeration of the Catalogue, like the counsel of Odys., the tactics of Menestheus, and the personal beauty of Nireus. There Menel. is emphasized as "relying on his own zeal, and chiefly bent on avenging the unrest and sighs of Helen". Athenaës (I. 19) has preserved a tradition in accordance with the silence of Homer, that Menelaus alone of the Greek chieftains had no concubine at Troy. The son Megapenthes, born to Æthalis, (though the verse has been marked as suspicious see App. A, 7, (1),) as he was of age to marry when Telem. reached Sparta, could hardly have been younger than Telem. himself, and must therefore have been born before the war began. This constancy to Helen becomes constancy in the line of battle, and conspicuously maintains him in the van when the most powerful champions of his side, save Ajax, have withdrawn wounded from the fight, and makes him shine more brightly amidst the reverses and disasters which precede the return of Achilles to the field.

(7) His forgetfulness of self is a corollary of the foregoing. The volunteering to meet Hector on behalf of Greece and to save her honour is an example, and it may be added that he was fully bent on it, for he was bracing his armour on when his brother interposed. In an earlier book when
he was wounded by the soul arrow of Pandarus, it is said of both Agam. and himself ὤψγες, each “was shocked”; but Agam. volubly deprecates the possible consequences in 27 lines, Menel. in 4 bids him not alarm the army, for the shot had barely pierced his accoutrements. When Machaon the surgeon, whose presence he does not ask for, arrives, he is found still standing in the midst of his comrades, and seems to be fighting again immediately afterwards. In the night-colloquy of chiefs which introduces the Dolonela, it is Menel. who first makes the suggestion of sending a spy to observe the enemy. Agam. takes no notice of the hint, but when the same idea is seized and expanded by Nestor, it is found at once acceptable. Here it is observable that Menel. claims no credit for the original suggestion made previously by himself, but, when Diomedes has volunteered as principal, merely rises among the rest to offer to accompany him. His unobtrusiveness draws the undeserved censure of Nestor, as though it were want of energy, on which Agam. at once does him justice — “his apparent slackness and backwardness arise from no such cause, but from a wish to act under authority and from waiting for the word of command”.

(8) His brotherly allegiance claims notice next. It is the earliest trait which the II. opens to view, where in the first council he comes αὐτοῖς, “for he knew his brother, how much trouble he took”. He, accordingly, after a hard fought-day and wakeful night, is first stirring, and goes forth to visit his brother whom he finds not yet fully dressed and armed, and from whom he asks and receives with simple deference precise directions as to his movements. So when Diomedes is foremost in fight, the Atrides forming a pair are next, and so Agam. generously shields him, as has been seen, from the wrongful imputations of Nestor. He appears in fact though not in form to fill the place of ἔρραξεν to his brother. Of course this does not prevent his having also a Θεοπάρος of his own. The loyal devotion of Odys. to his chief has been dwelt upon. That, however, seems to have been a matter of principle and far-seeing discernment. Yet Odys. has necessarily an independence of action and judgement incompatible with the true therapeutical position. The devotion of Menel. springs from brotherly affection. The Atrides, when on foot, combat together, just as, Achilles says, he and Patro. had done, and when they are so, Agam. guides and directs, and Menel. acts only as second, and so Agam. speaks of him as ἐκάθεν περιεδέμενος ἐρωτήμ. Hence Telem. on hearing of Agamemnon’s fate, at once enquires “where was Menelaus?” And Nestor approves the question. The utter abandonment to his outburst of sorrow, which he himself describes, on the news of Agamemnon’s death, is a picture fraught with noble tenderness, and bespeaks how the impression of that dismal scene had sunk into his sensitive heart. And on the foreign shore, where he had heard the tidings, he at once honours his brother’s memory with a cenotaph, ἡμῖν ἀδείτες κλέος σιῆ. On one occasion this brotherly deference was abandoned and “Pallas sowed strife between the Atrides”. It was when victory intoxicated them, and when Menel.
had at length recovered his Helen. That in such a reunion his usual de-
ference for Agam. should have been infringed is not unnatural, Menel., we
find, was bent on instant\(^1\) return. His home-yearning, we may suppose, was
at the moment an overwhelming impulse; thus he neglected the gods, parted
in strife from his brother to meet no more, wandered far and wide, and came
home too late to avenge him, the last,\(^5\) save Odys., alone, of all the princes.

(g) A general tenderness of disposition. This is exemplified in the
case of Adrastus,\(^b\) whom, when prostrated in the mêlée by an unlucky acci-
dent, Menel. is going to spare, being moved by supplication. Seeing this,
Agam.\(^c\) with hot haste interposes, “ὦ πίσιβος, why care for men? &c.” re-
minding Menel. of all the wrong the Trojans had done him, and hardening
his mind against mercy. Menel., accordingly, pushes away the suppliant from
him, but leaves the ungrateful task of slaying him to his brother. Now, it
is clear that the poet regards Menel. as foolishly weak, for he describes to
Agamemnon's advice as “a word\(^d\) in season.” And certainly no other hero
on either side, unless perhaps Achilles,\(^e\) would ever have spared a suppliant
out of mercy, though he might have been tempted by a heavy ransom. It is
clear, however, that it is mercy and not lucre which prompts Menelaus, and
which his brother rebukes. Homer thought mercy to an enemy foolish, which
we think right, but he made mercifulness a consistent part of this hero's
character, although it could not consistently have entered into that of per-
haps any of his fellows. The poet's conception is nobler than he himself
could be conscious of, and rises by the very fact of a higher moral standard
being applied.

(10) The same gentleness of bearing\(^f\) is shown in his rescue of Odys., when
surrounded and alone. He takes the wounded comrade by the hand and leads
him out of the fight. So at home he tenderly dwells\(^g\) retrospect on the
devoted services which that hero had rendered, speaks of how he would have
transported him, people and all, to Lacedæmon, and given him there a city
of his own, where nothing but death should have interrupted their delight in
each other's society; and at the thought of the happiness so lost to him by
the envious decree of the gods, breaks out and weeps aloud with a depth of
earnestness which carries all the company in tears around him. Nor are
they recovered from the abandonment of sorrow by any words of his, although
the senior and the host, but by the much younger Peisistratus,\(^h\) who, though
himself remembering\(^i\) his own share in the havock of war, yet interposes a
well-timed protest against unseasonable indulgence in' such feelings. Menel.
courteously accepts the reproof, eulogizes\(^k\) Nestor in his age, "growing old" —
as if in contrast with his own almost childless state — "with wise and warlike
sons around him". In the same spirit of delicacy he, when touching\(^l\) on a
questionable act of Helen, which had endangered the final success of the
Greeks' last stratagem, and, but for Odys.,\(^m\) would have caused the ruin of the
enterprise, says, "some deity who favoured the Trojans must have prompted her",
as though to anticipate any pain the reminiscence might have caused.
He shines most signally in his own house: the perfect gentleman, the tender

\(^{1}\) γ. 141—5, cf. δ. 352—3.  
\(^{2}\) γ. 311; cf. 249—57; α. 286.  
\(^{3}\) Z. 45—54.  
\(^{4}\) Z. 55—65.  
\(^{5}\) Z. 62.  
\(^{6}\) Φ. 101—2.  
\(^{7}\) Z. 485—8.  
\(^{8}\) δ. 170—85.  
\(^{9}\) δ. 190—5.  
\(^{10}\) δ. 187.  
\(^{11}\) δ. 204—11.  
\(^{12}\) δ. 274—5.  
\(^{13}\) δ. 285—9.
friend and husband, the host who studies the welfare and comfort of his guest with a considerate solicitude, are all met in him. He forms in this a fine contrast with the somewhat over-bearing, jovial hospitality of old Nestor in the previous book. He is indignant at the question of his ἄρετάκτων, whether the guests are to be received or sent further. And here again there springs to his lips an expression of grateful remembrance for all the hospitality which he had himself received in his roaming voyage, till Zeus had given him rest. He discerns the rank of his guests, though not knowing who they are, and expresses his genuine admiration of their gallant appearance. He seems to make the guest his study and to forget self to an extent unmatched elsewhere.

(i) On Telem. declining his offer of a chariot and team as a present, he is only pleased, and says, "well then, I will change this for something else, for well I can". His being up before his guests and coming forth to meet them is of a piece with his sentiment, which, in Pope's version of it, has become proverbial as expressive of the duties of the host, "welcome the coming, speed the parting guest!", but which is even more pointed and weighty as Homer puts it. "I cannot bear the host who, while he is kindness itself, is really doing the most unfriendly thing (in pressing the unwilling): — better all things in due moderation. It is just as bad of him who hurries off the guest who has no wish to part, as of him who detains the one who is eager to be off." And beyond the usual offer of the 1 banquet and the parting present, he urges a further and unusually friendly offer, "if you wish to make the tour of Greece, let me accompany; I will horse your chariot and guide you to all the cities". On the offer being decisively declined, he without a word bids his wife and servants prepare the banquet, and busies himself about selecting a present the most splendid and most precious he possesses. There is an air of ceremonial and punctilious courtesy about the presentation which is very characteristic, and together with the preceding speech, which commences with a solemn commendation of his young guest to Zeus, is probably meant to mark the man. Helen with less formality adds at the end of her brief address, νὁ δὲ μοι ζηλόν τῷ μοι νόμον ἐπικήρυνεν καὶ σήν ἐστὶ παρθενὸν µαῖαν. The parting ceremonial includes a message of loving remembrance from Menel. to Nestor, with once more a glance back at the battle-fields of other days.

(ii) Yet he is withal of quick temper — a characteristic often allied with great amiability and generosity of soul. Thus he is kindled at once when Antil. shows signs, as he thinks, of over-reaching him in the race, and tartly tells his seneschal Eteoneus, in reply to a question reflecting on his hospitality, "you used not to be such a fool".

(iii) His sense of right prevents this predominance of feeling from issuing in weakness. It is as constantly present to his mind as the toils and sufferings of his comrades. Thus he rejoices at the sight of Paris in the hostile van, "for he said to himself that he would punish the wrong-doer". So in both his addresses to Zeus he refers expressly to the same vengeance due,
as likely to deter similar transgression and to recompense wickedness. In the heat of a later battle-field, having slain an enemy, he takes occasion to denounce his in set terms the Trojans, as all guilty of his wrong as well as regardless of the wrath of Zeus, and points out that they had been well treated first by Helen, which makes their crime the blacker. His feelings then work him up to a remonstrance addressed to Zeus for being so indulgent to transgressors, "for all these things are", he says, "ex aia". The same sense of wrong in the abstract, and of personal injury allied to it, are shown in the dispute after the chariot-race. He is delicately scrupulous in the enforcement of his demands. "No one shall say he has overborne the right by false pretences", and, in the midst of his call upon his fellow to decide between them without partizanship, suddenly prefers making the defendant's own conscience umpire in the case, and tended him an oath to purge himself of guilt. There runs moreover a moral tone throughout his several addresses on this subject which marks him more than any other speaker. Even at the moment when injured, he shouts angrily to Antilochus that "he shall not bear away the prize without an oath"; his recognition, too, of the previous good character of the offender is remarkable. It is evidently in his mind all along that he is bound to respect on personal grounds the man who has injured him. But it comes out gradually; when, for instance, he feels the smart of wrong, he exclaims on the instant, "the Achaeans, and I among them, gave thee, but untruly, a character for discretion". When he has had a moment to cool down and the herald has placed the sceptre in his hands, he though vehemently angered, softens this down into, "Antilochus, heretofore discreet, what a deed hast thou done"! After the concessions of Antil. have mollified him he commends him as "not having been given to transgression or indiscreet before", and makes allowance for him on the score of youth, but bids him beware in future of over-reaching his betters.

(14) This is a curious scene, because, to our notions of the right and the wrong in such a case, Antil. had probably the right on his side; yet, although the verdict of the is not given, and the oath is waived, it is probable that Antil. could not have sworn that he had not acted δειλος. His not replying to Menelaus' first remonstrance, and "making as if he heard him not", would probably, if nothing else, have prevented such a denial. Further, Nestor, who had given Antil. special instructions and advice how to use μηθες to counterbalance the inferiority of his team, and who was evidently deeply interested in his winning, is silent under the reproaches and appeal of Menelaus. We may surely presume that Nestor thought the case too clear against his son, for him to interpose his great authority and his persuasive tones, and therefore that Menel. was upholding the cause of fair play, as then understood. The whole question turns of course upon the further one, "what amount of artifice (δειλος) is allowable in a contest of speed?"

(15) To the same head belongs in part his scrupulosity regarding the ritual of justice, ἵνα δίκης έστιν, both in this case where he bids Antil. "stand before

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Footnotes:

- Γ. 365—6.
- Ν. 620—5.
- Ν. 627.
- Ν. 632.
- Ψ. 575—6.
- Ψ. 573.
- Ψ. 581—5.
- Ψ. 426—8.
- Ψ. 420.
- Ψ. 441.
- Ψ. 440.
- Ψ. 430.
- Ψ. 581—5.
his horses and chariot, hold the whip with which he drove, take hold of his horses and swear by Poseidon”, and in the former, where he prescribes “two lambs, one white, the other black, as sacrifices to the Sun and the Earth”, to be brought by the Trojans, and “another” by the Greeks “for Zeus”. The same scrupulous anxiety for the securing justice speaks in his demand for Priam’s presence to be a party to the covenant, as he had learned to distrust his sons.

(16) Akin to this is a somewhat staid and earnest cast of character strongly tinged with the gentler shade of melancholy. This is rather more fully developed in the Ody. amid the regrets roused by the occasion of Telemachus’ visit. The name of his only son, Megapentes, though he was not born of Helen, may have been later given in remembrance of his father’s “great woe” (μεγάλη πένθος). Yet he retains elasticity of spirits, and smiles with delighted approval at the shrewd refusal by Telem. of a chariot and horses as a present. To this belongs his preference for age as a guarantee of discretion, and his frank acceptance and endorsement of the excuse of Antil., “that youthful impulse had got the better of his good sense”. Here may also be mentioned Nestor’s assurance that Telem. might rely on Menelaus’ tidings, μάλιστα γάρ πεπνυμένος ἔστω, and the emphatic declaration of Menel. himself, “I will not deceive you, but as far as I have heard I will keep back no word nor hide aught from you”. In this there seems something more of a conscientious tone than ordinarily appears.

(17) An intellectual inferiority, however, marks him. In the council he is silent. He was sent as an ambassador with Odys. to demand the reparation of the original wrong, but this was because he was the person principally injured. Antenor said, he “learned” on this occasion “to know the outward man and the deep counsels of both of them”, but as he does not know Odys. by face when he sees him in the field, this is evidently rather vague in meaning. Menel., though here, we may suppose, obliged to speak, yet left on Antenor by his discharge of that duty the impression of an impulsive speaker, (ἐπιστροφήγον ἄγοραν) lacking command of language, though what little he said was to the purpose. In agreement with this, his speeches in the II. are the shortest of any among the leading chiefs, except those of Ajax. In the Ody. he is in his own palace, and draws largely on narrative for the material of his discourse, but his only really long speech includes an entire tale. His longest in the II. would be only 10 lines but for the prayer to Zeus which it embodies. The one in which he speaks with strong feeling under recent wrong, sums up all invective and appeal to men and gods in 16 lines. When rousing and conversing with his brother he commences in 5 lines, to which Agam. replies in 11, and continues in 3 which are answered in 7. He is directed and tutored by others, not only by Agam. but by Ajax Telamon., who sends him about the field like an aide-de-camp even in the battle known as his ἄρατος. He is evidently somewhat undervalued, in part owing to his modesty and deference, yet also owing
to a want of outspoken firmness, in place of which his style is timidly suggestive. Thus he throws out a hint, when he rouses his brother before the night-council, "why are you arming? Are you thinking of dispatching a scout? I much fear that no one will undertake that duty ... one would need be of sturdy courage"; — thus he half damps his own suggestion, which accordingly Agam. deigns not to notice. It has been before remarked how different is the reception of the same advice from Nestor. But let one mark the difference in the way of advising, the penetration, foresight and sagacity, which stamp the latter, as compared with the half-hinting, half-hesitating mode of the former. On the field, though acting chiefly under Ajax’ direction, he seems slightly to lose his head. Ajax bids him find Antilochus to announce to Achilles Patroclus’ fall. Menel. gives Antil. the message, but adds, “tell Achilles to come and rescue the body, now stripped, for Hector has the arms”; yet he must have known that the weapons spoiled from the corpse were Achilles’ own, and that he could not take the field for want of them. Antil. drops this impertinence in delivering the message; and Menel., who has nearly recovered his presence of mind by the time he has rejoined Ajax, adds thereupon, what is really an answer to his own request just made of Achilles through Antil., but which he, with still a remnant of mental distraction, addresses to Ajax; “I don’t think Achilles will come now, however enraged at Hector he may be, for he cannot unarmed fight the Trojans”. We need not therefore be surprised at the case with which Antil., over-acting Nestor’s advice, who would, and to some extent does, put an old head on young shoulders, outwits Menel. in the chariot-race. Observing Telem., on his visit in the Ody., weeping at the mention of his father’s services, he is debating with himself whether to let his young guest first open his grief in words, or question him himself; and before he can resolve the doubt, Helen has arrived with her attendant handmaids and queenly state, and taken her seat, and herself assumed the conversation. Another example of the same slowness of wit is the last glimpse which the poet gives us of Menel. He stands hesitating how to answer the young Pisistratus, who calls upon him to interpret an omen, which occurred as he and Telem. were leaving Sparta on their return, nor does he succeed in finding a word, good or bad, till again Helen interposes.

(18) As a fighting-man he is better than he is esteemed, and suffers undue depreciation from friend and foe. The patronizing caution given him by Euphorbus not to meddle, is a proof of this, and in reply to it Menel.’ refers to another foe who had undervalued him to his cost. So Apollo reproaches Hector: “How you shrank from Menelaus, who heretofore was but a milk-soap at his weapons, but now is gone off bearing a corpse away single-handed, besides slaying a valiant comrade of your own in front of the battle”. This is, of course, after Athené has given him βίη and Θάρσος; but then she never bestows these, contrarily to the law of moral nature, on a coward, but only enhances their preponderance where they existed before.

(19) Yet his valour lacks the passive, dogged quality. It flickers with the sentiment of honour, but is damped by the presence of the actual danger

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\[a\] K. 37—41. \[b\] K. 204—17. \[c\] P. 652—5. \[d\] P. 691—3. \[e\] Σ. 18—21. 
\[f\] P. 709—11. \[g\] δ. 116—9. \[h\] δ. 120—37. \[i\] ὀ. 169—71. \[j\] F. 12—7. 
\[k\] P. 24—8. \[l\] F. 587—90. \[m\] P. 567—70.
which it had sincerely defied before. Menel.\textsuperscript{a} rises in uncritical enthusiasm to Hector's challenge, but, after earnest self-debate,\textsuperscript{b} resolves prudentially the question of fighting when Hector appears in front. The words of Ajax,\textsuperscript{c} though they sound not much more valorous, yet are not followed by retreat, but by summoning rescue and standing firm till it comes. The self-debate of Odys.\textsuperscript{d} in a somewhat similar case is also resolved contrariwise, to stand firm; but on that occasion, though hard pressed by numbers, Odys. has not Hector in front. On the whole then, Menel., with more sentiment and sense of honour than all, but a less equable courage than most, makes no contemptible figure in the field, although marked by a certain unsteadiness derived from the somewhat flighty and romantic vein which tinges his character; so that the simile of the gad-fly\textsuperscript{e} expresses a large breadth of his moral quality. So in his offers of friendship his tone is unpractically sanguine, e. g. in the notion of offering Odys. and his people a home in Ithaca, without calculating the difficulties in the way of such an attempt, and in the offer of a chariot with horses complete, as a present to Telem., in whose country he must have known they could not have been used, which compliment the younger man with more discernment declines.

(20) His personal appearance is less clearly marked than we might have expected. Save that he was, like his brother,\textsuperscript{f} tall, there is nothing to mark him but his auburn\textsuperscript{g} hair. The epithet εὐόρης\textsuperscript{h} applied to ἀρμός is a fixed and absolute one, and must not be taken in his case as meaning that relatively his shoulders were "broad". Helen calls him,\textsuperscript{i} generally, "a husband lacking no gift of mind or person", but this must of course be taken cum grano salis, and we may perhaps conclude, that his appearance was somewhat lacking in marked characteristics, except as regards his hair. There is no epithet of any considerable force applied to him; he is, like the other warrior-princes, βοην ἄγαθος, ἄρηςφιλος, δομικύντος, ἄρηςος, and the like, but neither upon him nor his brother is any epithet expressing mental gifts, bestowed, save the common-place πενυμάτως.

(21) He appears to some extent in an official relation, conjointly\textsuperscript{j} with Agam., which fact we glimpse in two or three passages of the II. This is expressed in the line by which old Chrysos' advances are described as made to\textsuperscript{k}

\[ Αρμέας δὲ μάλεστα δῶ, κομμήτορα λαῶ, \]

and he is once called άρχος Αγαλῶν, which, if we compare its use of Sarpedon and Iasus,\textsuperscript{l} should mean chief of the whole army, i. e. in joint chief-tainey with Agam.

(22) The character of Menelaus, in the tenderness and affectionateness which so largely enter into it, in its devotedness to one woman, in its profound tinge of religion, in its chivalrous honour, rigid sense of justice, uncritical and romantic friendship, and no less in its somewhat ceremonious scrupulosity and promptness to a gentle melancholy, more nearly approximates to the medieval romantic type of the true knight than anything else which human genius created in times before romance arose.

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\textsuperscript{a} H. 94—102. \textsuperscript{b} P. 91—106. \textsuperscript{c} P. 238—45. \textsuperscript{d} A. 454—10. \textsuperscript{e} P. 570—2. \textsuperscript{f} T. 210; cf. 193. \textsuperscript{g} θ. 265, et alibi. \textsuperscript{h} Π. 210. \textsuperscript{i} θ. 263—4. \textsuperscript{j} B. 762; H. 373—4, P. 249—50, T. 310. \textsuperscript{k} A. 16. \textsuperscript{l} Ε. 426; O. 337.
APPENDIX E.

9.
HELEN.*

(1) The sentiment of the Greeks regarding Helen is remarkably coincident with the outward facts of her life within Troy. They, and especially Menel., are bent on avenging her “unrest and sorrows,” and we see her there suffering such sorrows. But when we look deeper, those sighs are not merely the sighs of a captive for lost freedom, but those of a sinner for lost purity. She is regarded, by the Greeks — and by all save herself — not as an accomplice but as an injured person. There is a gnawing-horror of self-reproach within her for her own share in the business of her abduction, which makes her impute it to the loathing of her kin, when she misses her brothers on the field, — an absence arising simply from their death, — whilst all the while the opposite sentiment prevails regarding her. In the total absence of details it is impossible to fix on the precise step in the descent of guilty acts at which her will had become defiled by consent. But that there was some such stage of moral declension, after which self-respect became impossible, is certain. Her deep and poignant words cannot be interpreted of mere external position and of the regard of others alienated. The Trojans, if they did “shudder at her,” did so from a sense of their national sufferings, not of her being more or less guilty with regard to her husband. They were more likely to consider their own woes than his. Yet it is natural that she should feel their curses, if they cursed her, as the goads of her guilty conscience, and as the outward symbol of her self-abhorrence within. Nor would her acquiescence in the position which the manners of her age had assigned her, unless there had been some guilty compliance on her part, have of itself sufficed to load her with remorse. Many women, doubtless married women, must have been constantly made captives without their husbands being slain, and their only hope in life would then become to accept their new position and make the best of it. It is hardly possible to conceive a woman, when so seized, having practically any choice in the matter.

(2) The Greeks and Menel. take the view most natural to them, to believe her wholly innocent in the absence of all direct proof of her guilt. Such proofs they could hardly have; they rest within her own bosom and in the consciousness of Paris the seducer and Aphrodite the temptress. But it is plain that the poet means to show, by the ascendency exercised over her, the “Argive” Helen, by this most purely Trojan partizan-deity, how a guilty compliance has enslaved her will, so that she “cannot deliver her soul”. She, while waiting on the battlements to be made the prize of valour to her rightful lord, is dragged back again to share in guilty horror the bed of shame with her seducer; on whom the brand of cowardice has now fallen. She feels a shock of surprise at the appearance of what seemed an aged

* I am indebted to Mr. Gladstone's elaborate vindication of the character of Helen for many of the details of this article, but on one broad ground I differ from him. He seems to me make her a penitent with nothing — one may almost say — to repent of.

follower of her own, summoning her to the chamber of Paris; but before she
recovers herself, the features disclose those of the adulteress deity. It is
possible that this recalls an earlier scene, that the aged wool-spinner had so
wrought upon her before, and that this may shadow forth that step in her fall
for which self-forgiveness is impossible. This would explain very naturally
the preference of Aphrodité for that εἰδολον; but this is conjecture merely.
The scene of hope, alarm, distrust, resistance, contemptuous defiance, and
final submission and self-loathing acquiescence, is in itself a moral epic.

(3) Then comes the counterpart to the picture, the laws of her position
bind her now as the wife of Paris. The chance of retrieving what she was
has disappeared. Her position has its duties and she accepts them with a
bitter struggle — but accepts them still. Practically, the only solution of
the conflicting claims upon her would be victory in arms. That had been
snatched from her hopes, and she remains the wife of Paris. This was the
only view which Greek and Trojan would take of her position. Somebody
must have the rights of a husband over her, and till those of Menel. could
be enforced, those of Paris were valid. “Possession” was “nine points of
the law”, as conventionally understood, if not more. Her recent relapse
from better hopes is what makes her emotions in this sixth book so powerful.
And then comes one of those grand, simple, and effective combinations in
which the poet excels; and its contrast with the following group of Hector
amid his pure family affections heightens its effectiveness. Forced to renew
her acceptance of a husband who is a coward, she seeks to stir up some
sparks of manly spirit within him; and, seconded by Hector, does not wholly fail.

(4) But here again, in making some purer instinct utter its voice of anguish
within her, the poet strikes a root-deep truth; or rather rises to a height of
which he himself was dimly conscious, and which it requires a light from
above to measure in its fulness. Thus “to will is present with” Helen, “but
how to perform that which is good” she “finds not”. Nor can we find a
clearer lesson among the examples of Pagan antiquity of the tyranny of sin

(5) Her words regarding her brothers are the most decisive of her guilt of
any that escape her. She feels that she deserves their loathing, that, if
there, they could only share her shame. These strong expressions, ἀρεσκε
δειδιότες καὶ ὑπείδεα πολλ’, α μα’ ἄπειν, are inconsistent with her inno-
cence. We may compare them with her words of Paris: he care’d not for
the νεῖμεν τε καὶ ἀρεσκε πόλλ’ ἀνθρώπουν, which would certainly follow his
unmanly behaviour in the field. What, then, is the virtue which for woman,
in a rude, but on the whole pure and simple age, corresponds to valour in
man? What is that which, when forfeited, draws down indignation and
shame upon her, even as poltroonery does upon him? Nor do the epithets of
opprobrium which she heaps upon herself admit of any other interpretation
than the same to which these questions point. They are εἰμεθο, κακος

* Mr. Gladstone considers that the expression of Paris (ἀρπαζε) implies
such violence as totally excludes guilty complicity on her part and conclu-
sively decides in her favour the questions “whether the fatal act of quitting her

* Γ. 242.  ' Z. 351.  § Z. 344.
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κακομηχάνον, ἀμφισβήσης, "monster of base practices for one to shudder at". In the Ody., amid the soothing influences of position restored, her style is still ἵππος κυνόβιος, — the exact epithet applied (θ. 319) by Hephæstus to Aφροδίτη taken in adultery — even as when the mortal combat was raging for her sake in the II. She is humbled even amidst her queenly state by the thought of what she had been.

(6) Again, the goddess Iris rouses in or infuses into her mind a love of her first husband, city, and parents, and tears of tenderness well from her eyes, as she descends, deeply veiled in snowy linen, from her chamber. There is no authority for saying that the emotion was wholly new to her, but the words imply that it was not her habitual frame of mind. She herself, speaking of another occasion of similar emotion, says, "my heart rejoiced (at the successful escape of Ody.), for my inclination had for some time been turned to go home again, and I repented of the sin which Aφροδίτη caused when she led me thither". It is of course possible to give a different shade of meaning to the words ἀνὴρ μετέχων; but if it be called "sin"* when we consider Paris' share in it, why are we to change the word when we take the case of Helen? In speaking of the wrongful act to which two persons are a party, Homer never meant to lay the main burden of moral responsibility solely on the one; and strange indeed would be the moral lesson, if all the guilt should be on Paris' side and all the repentance on Helen's. And lastly, the argument of Penel., though its moral tone is not high, and its introduction rather troubles than illustrates the view she is there taking of herself, yet, taken as it stands, amounts to this, "Helen would not so have acted with Paris had she foreseen the consequences", — which plainly postulates that there was, at any rate, at one time, a power in her of resisting, and that she did not resist. The words of old Priam on the wall of Troy have a caressing tone which quite deprives them of any judicial weight: — "'tis not thou but the gods who are, I suppose, to blame", might as easily have been said for Paris, had any one been fond enough of him to say it. The expression denotes a partiality and tenderness for the person, just as do the similar words* of Agam., whose partiality and tenderness are for himself, in the reconciliation with Achilles. And the familiar fondness of Priam, Hector, and Laodice for her, points to the supposition that she had

husband was premeditated and whether it was of her own free choice". The able arguments for the defence are superfluous where habemus confitentem ream.

It is remarkable, too, — although, if any special force lay in the Homeric use of ἀφανές, Herodotus would be of little weight — that in the passage where the latter elaborately discusses the question of Helen and others as between Asia and Europe, he exactly and in terms contradicts Mr. Gladstone's theory: δὴ μας, ἅγια τι, ἐὰν μὴ κατα ἐμοίλικο αὐξὶ ἤμεν ἰσιώδως. Ι. 4. But there is no reason to suspect ἀφανές of any sense in the poet which it does not bear in the historian.

* Z. 356 "Αλεξάνδρου ἐνν' ἄτης, on account of the sin of Paris", Gladst. III. §. 17. 578. It is worth noticing that Helen, in this passage, speaks of herself (ἐνν' κυνός) and Paris in terms of equal guilt, and expects that they will be alike ἀνθρωποι ... ἀοίδιμοι ἵσσομένσιν.

δ. 145.  i Γ. 180.  k Γ. 139—42.  i δ. 259—62.  = ψ. 218—24.  a T. 86—7.
thoroughly accepted her position, and become as one of them, stifling and burying regrets for husband and child, until at the summons of Iris, or the visit of Odysseus, they started again to agony of life.

(7) The poet makes it twenty years at Hector's death since she left Menelaus and ten more elapse before she is brought before us again. It is not inconsistent with what we know of conscience that it should sleep a long slumber, and awake as if invigorated at last. Homer has carried the power of conscience and the reality of remorse to the highest pitch. He does not declare them dogmatically, but he stamps them indelibly on one of the most exquisite of his characters, and charges the loveliest features with the expression due to their anguish. They stand out as real on his page as in the fearful "Last Judgment" of Michael Angelo. He paints them, too, as undying, as yielding not to time, to suffering, or to the diversion of home delights, or even to the prospect of translation, and of some dimly blessed state beyond this world. Helen has all this, but the slow fire of her purgatory, though not bursting fiercely forth as in the Iliad, is still unquenched in the Odyssey, and when her conscience was once roused, it woke to sleep no more. She has no προκαταθέσεις for herself. The gods gave her no child, save the daughter of her pure and early prime. This abiding penal mark of barrenness suggests her continuance under the ban of sorrow.

(8) The lighter tones of her character are in marvellous harmony. Her elaborate embroidery in Troy and her work-basket of state at home are proofs of her taste. Her early love of finery and show appears as a refined and stately elegance. The basket was a present from an Egyptian princess, but to an idle voluptuary would have been as out of place as Menelaus' chariot and horses in Ithaca; see the description of her treasury of shawls παρακλεισμοί, with κάμηλον αὐτῆ. Her present to Telemachus is not only "a memorial of Helen", but "of Helen's handy-work". There is a beautiful light and shadow playing about her dialogue with Priam on the wall, which makes us feel with all the more potency the gloom which overcasts it when her evil genius, the seductress-deity, appears. The sight of the Argive host and its princely lords, which would have elated her had she been innocent, is only humiliating in her guilt. The doting fondness of old Priam, and his aged councillors chirping their admiration for her, whilst she is wrung so bitterly at heart, has the grand power of nature, simplicity, and truth, — those secret springs of all pathos. The delicate grace of her plaintive gratitude to Hector gives a consummate finish at once to his character and to her own. Her ready sweetness towards all save her injurer and temptress, and her grave tone of rooted aversion to the one, and her sharp sarcastic rating of the other, show a fund of deep moral feeling, which the fictions and conventionalities of her Asiatic life had left essentially sound. At home her delicate

* For, surely, if Menelaus was to attain Elysium because he was the son-in-law of Zeus, we must suppose that Helen, in whose right he attained it, was to share it with him.
enquiry, who the strangers were, addressed to her husband rather than to them, her intuition of family likeness, yet hesitation at saying what might embarrass, her easy lead in the conversation, the pure and graceful dignity of her state, her perfect humility unsullied by the accessories of rank, the tone of “rich and rare” which lingers about her, the felicity of her parting gift and parting words to Telem., connecting her memory with his mother that was and his bride that was not yet, her ready wit in reading and interpreting the omen over which her lord and master was hesitating — all impart a mellow and chastened richness to her portrait which exhausts criticism to describe it: she is παμποτικός as the robes she wore.

(g) There is one passage in her later Trojan life which requires a few words of special notice. Homer does not expressly state, but leads up to the statement, which later legend conveys, that Helen after Paris’ death became Deiphobus’ wife. The Greek chiefs in the Wooden Horse were surprised and mystified by hearing their names called in accents of their mother-tongue. Each thought he heard his own wife calling his own name, but the voice was to one all, and it was Helen’s. Deiphobus was close beside her, and “some deity,” says Menel., “who wished to add glory to the Trojans must have ordered her thither,” even as “Pallas led her back.” She plainly acted under dictation, which may be called compulsion, and the act was in Trojan interests. But that the calling the names of the heroes, in what seemed to each his own wife’s tones, was a piece of conscious mimicry, is not so clear. We must allow for strangeness and panic on their parts, and for, perhaps, theurgic assistance on hers. That each should think of her who loved him best, when their lives were all set on the cast of that “forlorn hope”, is not surprising, nor is it beyond the bounds of strictly natural magic that the ears of each should have translated Helen’s voice into that of his own wife. “The airy tongues that syllable men’s names” have had such power before now;

* We ought, however, to remember, that it is the assertion of Menel. that she made her voice sound to each chief like that of his own wife. He, at any rate, may be supposed to have known her voice as his wife’s. For the rest, his sanguine temperament may perhaps be supposed to have overinterpreted their feelings. But on the other hand, in the Hy. Apol. Del. 156 fol. (referred to by Nietzsche on § 279), it is stated that the Delian maid, Θέαμανας of Apollo, have the gift of so imitating all voices that each would think the voice his own. This, taken in connexion with the δαίμονι favourable to the Trojans in § 275, who is probably to be understood as Apollo, may suggest that that god gave Helen’s voice a polyphonic power. Nietzsche suggests (ub. sup.) that the δαίμονι influenced her by rousing eager curiosity and impatience, so that, knowing her friends to be there, she wished to hear their voices at whatever risk to them and herself. Such childish trifling, however, at so critical a moment, need not be imputed to her. What seems clear is, that she had at least no treacherous intent towards the Greeks; for, had she harboured any, it would have been simpler to have divulged to the Trojans what it seems, she knew, that the δαίμονι were concealed within the horse (§ 278; cf. 256).

\[\text{\(d. 141 - 3.\)} \quad \text{\(d. 149.\)} \quad \text{\(d. 239.\)} \quad \text{\(d. 121 - 2.\)} \quad \text{\(d. 145, 235 - 7,\)} \quad 261 - 4, 296 - 9. \quad \text{\(d. 123 - 6, 131 - 5, 219 - 20.\)} \quad \text{\(d. 125 - 9.\)} \quad \text{\(o. 109 - 10.\)} \quad \text{\(d. 276, 517.\)} \quad \text{\(d. 277 - 9.\)} \quad \text{\(d. 276.\)} \quad \text{\(d. 274 - 5.\)} \quad \text{\(d. 289.\)}\]
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and the influence of darkness, danger, and suspense in tricking human nerves and bewildering momentarily the judgment of the wise and the courage of the bold, must be permitted a wide margin of probability. As regards Helen herself, when led up to that grim, silent, wooden image in the darkness of night, and bidden, if so she was, to call out the names of Menelaus, Diomedes and the rest, would the contingencies and consequences of the act be necessarily present to her? Would she necessarily have had the presence of mind which all those heroes, save one, certainly lacked? If not, why should she have been less ready to speak than they to answer?

(10) On the whole, hers is a character which is seen at first in a transitional state, and then sobers down into a definite tone, and from its later aspect and a few stray hints we are to infer its former cast. It was probably light, gay, and impulsive, with quick feelings and tender affections; but easily drawn, at itself fond of display, by superficial qualities; and likely to yield to the fascinations of a handsome foreign adventurer, of courtly ease and polished manners moulded in a home of Asiatic luxury. It is, assuming the reality of the characters and facts, likely that the somewhat pensive and punctilious tone traceable in Menelaus' character, no less than his inferior intellectual endowments, may have repelled the levity and gaiety of her early years, have led her to esteem him lightly, and have laid her open to the temptation to which she succumbed.

* J. 284, 287.
APPENDIX F. 1.

THE HOMERIC GALLEY.

(1) The trees named by Homer for ship-building are the* alder, black poplar and fir or pine, which were doubtless in the greatest esteem for their respective purposes. The two former would perhaps be condemned by modern shipwrights as too spongy and pithy, and yielding too soon to decay, comp. δούρα βίας νεών. The latter is still serviceable for all straight pieces. Virgil speaks of the alder’s scooped trunk as a primitive boat in Georg. I. 136. The tools are merely an axe (πτελνης), a carpenter’s plummet (στάθμη), an adze* for smoothing (σκιπαρνον ἄγγον, in active sense), and some wimble (τέμπερα). The larger augur* (τούφανον), described in a simile as turned by a band (Ἰδός) worked by several men and guided by another, to bore ship-timbers, was of course out of place where there was but one workman. No saw is mentioned, and we are, doubtless, to suppose that Odys. worked without any; although the saw was, from the mention of πεσνον έλεφανος, as well as from the use of αειετας etc. known in Homer’s time.

(2) Two forms of vessel seem to have been known, the war galley, of a lighter and sharper build (νής Θεαί, and Hy. Apoll. Del. 155, εὔκλεις), and the vessel of burthen, broader* (ποτίς τυρφίς), raised on an ἐκαρος (comp. νής δακιδος, Hy. Apoll. Del. 238), and apparently without* a keel, as none is mentioned in the raft which resembles it. The verb by which its structure is hinted at, τορφώοςται, “will round off”, probably refers to the extremities, as opposed to the sharper prow, and also stern, of the galley fashioned for speed in rowing. This latter had a keel1 (τρόμης), — its most substantial timber — left bare (φιλη) when the sides (τοιχοι) part ed, and not too big for a man to grasp it with his arms* (δύνας έλθω). Thus Odys.

* Odys. rides on the keel and mast, lashed together, when his ship founders; but when the raft parts, he ἀμφ’ ενι δούραντι βαίνε (s. 370). He would have chosen the keel, had there been one.

*s. 239.  b B. 135.  c s. 234.  d s. 245; cf. O. 410—11.  e s. 237.
 f s. 246.  g s. 384—6.  h s. 196.  i c. 174 et alibi.  j s. 255 et alibi.
 k s. 249—50.  l s. 130, μ. 421—2, τ. 278.  m η. 252.
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saved himself upon* it, and lashing the mast to it by the back-stay, rode thereon, paddling with his hands. We need not suppose with Grashof (p. 8, note) that this rope parted, and that the mast was lost. The keel, probably a square balk of timber, was far stouter and heavier, and the round mast which, alone, would roll over in the water, being lighter, would float uppermost, when the two were lashed together, and thus furnish a seat. Still the substance of this float was the keel, and thus it is mentioned alone. But the sharp deep keel of our vessels, adapted for sailing with the wind on the beam, a practice not known to the ancients, may suggest a false idea. Their keel had probably little projection below the hull, for convenience in hauling up; still, the bottom must have had a sharp enough curve in a midship section to make the ship unsteady when so stranded without props* (ἐγκατα μαναψα, Hy. Apoll. Pyth. 329) under the sides, and to require a channel (σφοδρ) to slide in, at any rate if long in one spot, when the keel would tend to settle down into the sands. The σάλευς is doubtless only the fore end of the keel turned up, as commonly, to form a cutwater. The wave "roars" on both sides of it (ἀμφί), as the ship goes.

(3) The term δραφύς occurs in simile only, where timbers ranged in an exact line at equal intervals seem required by the image. Grashof views them as stools supporting and fixing the keel-pieces when first laid; but this gives a rather too elaborate notion of the building and launching, although it adds a further point to the simile, viz. that the notches to receive the keel would lie in a line, and be traversed by the eye like the hoops1 of the πελέκες through which Odys. shoots. We may, however, suppose them props to keep the ribs and frame up, while building. Thus they would be laid down first; hence, δραφύς τιθέναι δράματος ἄρχες (Aristoph. Thesm. 52). They are, however, no part of the vessel itself, and rather correspond to the scaffolding in a building.

The ἑσώ can hardly be anything else than the deck, which was laid only at the head and stern, leaving the hollow of the ship amidships for the rowers' seats and hold (ἄντρας). Grashof will have ἑσώ the bulwarks, grounding his view only on ε. 162 foll.; but the bulwarks of the raft there are the "osier hurdles", superadded πύματος ιλλαρ ἔμεν; and surely the words added by Calypso ἑσώ... ὡς ει φέργης εἰπ' ἑρανδέα πότων, favour the notion of that part which actually "beams" the passenger, i.e. the deck. The galley proper has solid sides (ταῦτα) which would each include a bulwark, viz. the upper edge of either side. Grashof, consistently but wrongly, renders ἐν' ἑσώ (γ. 353) "at" not "on" the bulwarks. Why the bulwarks should be mentioned when a part supporting the weight of the men on board would so much more naturally occur, he does not say. But in two passages where

* In the tale to Penelope the disguised Odys. unites some features of both his actual voyages. Accordingly he says (ε. 278) that he reached the Pheacian coast ἐπι πρόσφος, wholly omitting Calypso's isle. So he tells Eumaeus that he came ἱστὼ περιπλεκθεῖσα (ε. 311—3).

* ε. 573—5. ε. 578. O. 382.
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The use of "εἰκώνεις" and the epithet θηρίων is said of Ajax, "was going to the bulwarks" seems poor as compared with "was going along them." Here εἰκών with accus. has its common sense of motion over a surface. Further, Ajax leaves the ζῳα when he retires to the ὑπακοά, which position, being doubtless at a lower level (see below (4)), gave some shelter from the Trojan dart, to which on the deck he would be exposed. Why, again, should Odys. rush εἰκών ζῷα φῶς, if bulwarks only are meant? What he wanted was a firm footing to speak the monster Scylla, from whom no bulwarks could possibly shelter him, even if defence, and not offence, had been his purpose. So the Phaeacians lay Odys. ζῷος ἐν θηρίῳ . . . ἤλπι ὑπακοᾶ τόποι, and Nestor says, Telem. ὡδ . . . . . ζῷος ἐν θηρίῳ καταλέξεται. So where the spear is laid by Telem. ἐν θηρίῳ, and taken up ἀπ' θηρίῳ, the flat surface of the deck suits the action exactly, and nothing else suits it so well.

(4) The unίκε lecta σταμνίσσεισι and ἐπιγνεῖσθωσι are less clear. The former has the epithet ὑμέλιος, an adjective, which, with υπολό, describes the teeth of Scylla and the palisades driven by Eumaeus for his fence. Ποικιλον καὶ ὑμέλιος seem especially to convey the notions of closeness and successiveness, the latter being used also of exactly similar things repeating one another; so ποικιλοῦ ὑμέλιοι, and ἔρχοντ' ὑμέλιες. Hence θηρία σταμνίσσεισι, especially combined with ἄραφος, which is used of stones in a wall, or other things so ranged in an order, suits exactly the notion of ribs springing from the ζῷα, each repeating the other. Thus the line would contain the common Homeric figure of a πρωδοῦστερον, as the laying the deck (ζῳα) would not precede but follow the setting up the ribs. The long ἐπιγνεῖσθωσι (ἐν ἤγιοι ἕτοι ἴπτωμα), with which he finished, can then hardly be anything else than planks nailed horizontally along the ribs. The γύμφος, however, with which these pieces were fastened, might as easily be wooden pegs as copper bolts, comp. πολυσμόρο τῆς Ἡσ. Ὑπ. 660. The ἐρώμοιαι are perhaps dovetailings, or morticings, as the word ἐρωτίσαν (the best reading) means "hammered". The raft (σκεφή) thus constructed is called πολυσμόρο, a word by which both these means of fastening are probably included. There were, no doubt, planks in the galleys proper, forming on either side of the mast a gangway from the aft to the fore-deck, as Odys. says διὰ νῆος ἐφοίσων. These were most likely laid over the rowers' seats which were at right angles with them and the keel. Odys. therefore, so going (φοῖτον), would have a row of oarsmen on either hand. Going aft from the prow, next after the ζῳα, πιόφως, or fore-deck, would come the rowers' seats, then the ξύλος, then perhaps the ὑπακοά, which, from its being called by the same name as the "footstool" in a room, was probably the foot-rest for the steersman, placed so as to give him a fulcrum when steering. It may have been rather higher than the row-benches, and parallel to them, but lower

* Comp. Εσκλ. Sept. c. Theb. 496, τι δ' οὖν, ὁ ταύτης ἄμα μὴ το φοῖτον τινάξαν ἢρε μηχανήν σωτηρίας;

† O. 676. ‡ O. 685. § O. 728—9. ¶ m. 229—30. ¶ N. 74—
≠ ε. 252—3. ν. 335. μ. 93. α. δ. 13. v. 52. ′ L. 552. ε. 207, O. 737. ι. ε. 244. ε. 33, 338, η. 264. μ. 420; cf. 306.
than the aft-deck. As the rudder (πηθύλαυν) was merely a big oar, or a pair of such, trailing aft, see (14), some such fulcrum would be needed with so large a lever when turning sharply in a heavy sea, or working against a strong current. Next to this ὑμένος would come the ἱκμα πρόφυνης. Where then stood the mast? Probably abaft the rowers’ seats and forward from the ἄντλος, into which the tackle (άπλαυ) comes down with a run (κατέχυνθ’), when in a head-wind the mast snapsk and falls backward. The position of Odys. lashed to the mast requires that his comrades, as they rowed, should see his gesticulations demanding release at the Sirens’ song. He says1 λύσαι δ’ ἐκέλευον ἐκαίρον ὁφύοι νευταξιόν· οὗ δὲ προπεσόντες ἀφέσον, and adds that two of them immediately got up and tied him faster. This shows that the mast was in sight between them and the stern. Along the bottom of the ἄντλος the keel would be visible with the ἐπίτονος straining backward from near the masthead to it, and down upon it (ποσὶν τρόπων) the mast is hurled by the gale. A passenger falls into the ἄντλος,a doubtless from the aft-deck. A fragment of Alcæus also denotes that in his time the ἄντλος lay next the mast. It describes the effect of a similar violent head-wind, by which the mast was wrenched from its place, so that πᾶς μὲν γὰρ ἄντλος ἰσοπέδων ἐγειρεῖ; which seems to mean, παραχρῆμα being in tmesis, “the hold affords a mast-step”, i.e. the mast was forced from its proper ἰσοπέδη into the hold.

(Alc. Frug. 4 apud script. Gr. min. ed. Giles.)

(5) The stern appears to have been high and pointed. What is the precise value of the phrases νηῶν ἄκρα κόρυμβα® and ἀφραστον,® comp. also ἀκραστήμα πρόφυνης Hy. XXXIII. 10, is difficult to say. If we may take ἀφραστον to be the latin aplustre, some decorative, easily separable pinnacle or turret would seem meant, perhaps even a staff to sustain some insignia distinctive of a chieftain’s own ship might be included. Hector, in the battle at the ships, seizes a galley by its® stern and has the ἀφραστον μετὰ χειρίν. Grashof takes ἀκραστήμα πρό. to mean merely the aft-deck, but this is part of his misconception of the ἱκμα. It is more likely that some greater elevation, where the side bulwarks ran perhaps to a point at the stern, was needed to shelter those on deck from a sea breaking from aft. The ἱκματ’ κόρυμβα may be such elevated points. Thus the Trojans came face to face with* (εἰσώναλ) the Greek ships, πεζὶ δ’ ἐξεσθένῳ ἄκρᾳ νῆς, which expresses the elevation of the stern extremities, first approached. Hence we obtain a form pointed fore and aft (for the expression κοσμεῖς “beaked”, surely implies a sharp prow), and high at the stern end. The prow would also be higher than the sides and bulwarks. This explains the epithet ἄφθονος® given to ships and oxen, to ships only when hauled in a large number high on the beach’s slope, looking, with their peaks high in air, like a herd of oxen tossing their horns. The expression θωλ νῆς may as easily mean “sharp”, referring to shape, as “swift”, comp. the νῆς μακραὶ of the historical period. The Phœacians’ mode of landing, or rather beaching their galley bespeaks a light sharp build forward, and the description of a ship on her course,‘ τῆς πρόφυνης μὲν ἀείσιν, giving the idea of the prow

nearly burying in the wave; implies the same thing. This burying
the fore-part is perhaps denoted by ἐφίλοντο ἐπικάρωσιν," said of ships in a
violent gale.

(6) The mast, made of fir (ἐστάγω ἔλατευμα), was moveable, and like the
oars and sails, was taken on board when a voyage was intended. It was
set up (στήσαν ἐκφύναντες), no doubt by aid of the fore-stays (πρόστονον),
in the ἑσπερία, "mast-step", which was large enough for a man to stand upon
it against the mast when the mast was up, and was fixed κολήσσαν ἐντοιχία
μετόδωμα. Some think this means a beam athwart the ship from side to side
with a hole for the mast. But the mast must then be lifted vertically above
such hole and dropped into it to reach the ἑσπερία below. This could hardly
be done with a pole twenty feet high, or more, and tackle upon it, when the
wind was fresh. On the other hand a mere notch or vertical groove in the
thickness of such beam would hardly give the support required; while neither
hole nor notch would seem to satisfy the strength of the phrase κολῆς ἐν-
tοιχίας ζυ. which points to some more complete receptacle, enclosing as well
as supporting. It was probably a kind of trough of strong planks, set on end,
two forming the sides and the third the back. The two held the mast between
them, the third kept it from falling forward; see App. F. 2 (41) (42). When
up, the mast was made fast by the πρότονον, two in number, which would
then steady it by their strain on it forwards, counter to that of the single
ἐπίτονον backward to the keel. Thus when the πρότονον are broken by the
squall, the mast came down with the ἐπίτονον on it. When they came to
harbour, or put ashore, they lowered the mast by these fore-stays (πρόστο-
νοιοι ύψαντες, κάθε δ' ἔλον). There was an ἰσοτούκη, of the shape of which
nothing is said, into which the mast fell when so lowered. A shallow trough
carried along part of the length of the keel may be supposed meant.

(7) ἂπλα is the collective term for all the tackle or implements in the
Phoenician navalia, even the oars, and therefore helm (πηδάλια), being in-
cluded. So Virgil calls a ship deprived of its helm, "spoliata armis" En. VI. 353.
In Hy. VII. 32, comp. 16, a direction occurs to "hoist the ship's sail", συμ
πάνθ' ἄπλα λαβών; where ἄπλα would mean the ἐπίπτυς or running rigging
for that purpose. Of course the fore-stays, used to lower and, we may infer,
to erect the mast, would be included, comp. ἄπλα ἐπετείθησα, which order is
given when the mast is to be erected. The mast itself, and of course the
yard, would also be included in the ἄπλα. The sail being hoisted, they
make fast (δησάμενοι) the ἄπλα, and the vessel runs before the wind, which,
together with the pilot, guides her. Hence, ἄπλα ἔκαστα πονησάμενοι κατά

* It is likely that the ἐπίτονον was slipped on (βεβλήτη) by a loop over
the head of the mast before erecting it. When it came down at length on
the πρόστος, and the sides parted from the latter, it would be easy to slip off
this loop and lash the mast on to the keel, to which the lower end of the
ἐπίτονον was, perhaps, permanently fastened.

w t. 70. x β. 424. y δ. 781 — 2, θ. 52 — 3. z o. 288 — 90. a μ. 179.
b β. 424, o. 289. c β. 425, μ. 409 — 10. v μ. 422 — 3. o Α.
a 433 — 4. g o. 496. r έ, 268 — 9. b β. 423, o. 288. x 404, 424.
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εὐακριβώς expresses the crew’s busying themselves about any or all of these parts; and καθ’ δ’ θεών (Hy. Apol. Pyth. 279, comp. 309, 335—6) is to strike sail, mast etc. There was but one sail, as one yard. ιστία λευκά is collective, the sail being one, but of several pieces. Calypso brings φαρές for Odys. to make ιστία, yet the whole is called σπάργον; and so ἵππον δ’ ιστία λευκα, . . . . ἐφοπλην δ’ ἔννοιας μέσων ἰσίον. The sail was only used to run before the wind (ἰσιόν, ἀφύκον, ὀφύκον πλησίστην), when we read τίταθ’ ιστία ποτοπορφυός. The yard (ἐπίκριον) is said to be fitted on (ἄφρενον) to the mast, doubtless so as to slide with ease by its middle up and down it.

(8) The ἐπίκριος “back-stay”, probably stouter than the rest, was βαδίσμος ἐνθύμως; the other cordage was twisted of neat’s leather thongs (ἐνθύμως βαδίσματα, comp. Ὀμάντης βοείας (Hy. Apol. Pyth. 309)). For the cable another material is mentioned, the βόλλος, “rush”; with this ὀκλον βύβλινον comp. Herod. II. 96, VII. 25. The vessel was not only ἐπ' αὐτής γεφυράς βύβλινα τε και λευκόλιννα. Some such ἑπικρισιμα was stout enough to support the weight of the twelve women executed after the suitors; but the ὀκλον of ξ. 346 is evidently a smaller rope, and so probably is that of φ. 390. In an emergency Odys. constructs a rope of ὄγον; twigs or brushwood, or of these and ὀξύσιμος; so in Hy. VII. 13 ὄγον means ropes on board ship. Similarly ropes are called σπαργά, from the vegetable fibre of the shrub σπάργος, the kind best of which, obtained from Spain, was of general use in the historical period. Hes. Opp. 627, bids dismantle the vessel when the season of navigation was over, and stow in the house all the rigging which had been mounted upon her (ὀπλα ἐπάρμενα, cf. ἐπίκριον ἄφρενον αὐτῶ

* From Hes. Opp. 628, it seems likely that the strips of cloth which formed the sail were actually separable, as he directs that they should be wrapped up in good order, ἐνθυμομαστ στολίδας ἔντος πετού. Thus they preserved their individuality and might each be called a ἵππος, really a “piece” from the loom, or a “piece” for the mast, according as we take either sense of ἱππός. It is true that in λ. 125 we find ἔντος ἐφετμα τα τε πετοῦ ἄγνοι πέλοναν, the oars, or rather the broadside of oars spread and moving, called the τάφρος, with their broad blades resembling pen-feathers expanded, are closely like wings, while the rudders trail behind not unlike the feet of a swan (hence πόδα ἐνός, see (14), means “the rudder”), and complete the elegant image. Hesiod, however by στολίδας loc. cit. clearly speaks of the sails, and this is further confirmed by Hes. Frag. 93, 7, which Göttling has edited unmetrichally, giving

ὅλ’ δ’ τοι πρώτοι ξεκίναν νέας ἀμφελλάσσας, πρώτοι δ’ ιστία θέσαν, νεός πτερά ποτοπορφυός.

where read in both lines χρώμα, transposing the second, however, to

Θέσαν δ’ ιστία πρώτα, νεός πτερά ποτοπορφυός.

** By reference to this may be understood a difficult expression in Eurip. Helen. 1535, λέγει θεῷ έλεγεν ἔνν, descriptive of preparations for a voyage, meaning the white sail-pieces were united so as to form the sail.

k λ. 9, μ. 151. 1 s. 258—9. m s. 318; cf. ζ. 269. β. 426—7. 0 β. 420, λ. 7, μ. 149. v λ. 11. q μ. 423. t β. 426. s φ. 390—1. z 405. 

l. 427. x 166; cf. A. 105. w B. 135. e 254.
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(ἐσω). The τέχνες, which the suitors took on board seem not to have pertained to the ship but to themselves, e.g. weapons &c.

(9) The expression στείλαν ἀείραντες used of the sail-pieces, seems to mean "furled by taking hold of them," comp. πλάνας συναίρεται ἔκπονει, where the notion of raising or lifting disappears, so μῆλα γὰρ ἐσ Ἰθάκης Μεσσηνίων ἐνδόει ἀείραν.4 When the sail was rent by a squall, Odys. says τὰ μέν ἐν τῆς καθ᾽ ἔρημον,5 again, the crew when becalmed stood up and νεος ἱστια μηροῦσαντο, καὶ .. ἐν νηθ γνωφυὴ ὑδάσαν.6 In the first case, the mast seems also to have been lowered, as we read subsequently λεκοῦς στρα-σάμενοι ἀνά δ᾽ ἱστια λέων ἐρώσαντες. It is probable, as a gale had succeeded the calm,7 that they in this case struck everything to make the ship snug; and, if so, the mast may have been let down, at once, or at any rate on landing. So we read, on approaching harbour, they λῦον ἱστια καὶ δὴ ἔλουσι λετῶν.8 The ropes, which, with all the necessary rig and outfit, are included under ὀπλα, are specifically called ὄπειρα, κάλος, and πόδες;9 of these the ὄπειρα, perhaps, hoisted the yard and were strained taut on either side below (ἄψη ὑπὸ ὀπλα καταιτόνον, Hy. VII. 33—4); the κάλος, like the "braces" in our ships, may have governed the yard-arms; the πόδες10 were "sheets", or cords at the sail’s foot to keep it square to the wind. In Hy. VII. 32, comp. 26, the verb ἔλεκται is applied to the setting up the mast and sail, especially in the phrase ἱστια ἐκεῖον νηθος, σὸν πάνθ᾽ ὀπλα λαβῶν. This erecting the mast by pulling at the cordage is not mentioned expressly in Homer, but is consistent with his words. The opposite act to μηροῦσαν, "folded or furled", appears conveyed by ἀνά δ᾽ ἱστια λέων πέττασαν,11 expressing the unrolling or unwrapping the canvass (performed in one case, where it does not appear that the mast was as yet set up), whereas ἀνά ἐρώ-σαντες and ἔλουσι are the terms for hoisting sail. The canvass, when torn in pieces by the force of the wind,12 was struck to avoid wreck, and when the mast snapped asunder, the sail and yard were lost together.

(10) The mooring and harbouring, as also the launching, require some special notice. The heroic galleys, and even the ships long afterwards, were merely

* The πόδα νηθος ἐνώρμων of ν. 32, has however another meaning, see (14).
** This phrase, with the line in which it stands, is rejected by Bek. and Dind. in δ. 783, but retained by both in Θ. 54, with exactly the same context. The reason would be stronger against it in the latter passage than in the former. For in the latter if it be retained, the ship, after having sails, oars, &c. put on board all ready for starting, is left in that needlessly early state of preparation for a whole night and part of a day, moored ὑπὸ δυνατείαν. Moreover, Alcinous anticipates a calm (η. 319), and the sails are in fact not used in the voyage of ν. 76—85, for which Θ. 52—4 is the preparation. Possibly they might be taken by custom in any case; and as ἀνὰ ... πέττασαν only means smorapped, the ship with the sail, in that sense, πέττασαν, might be easily left moored in δ. 782 while the crew supposed. In accordance with this meaning, in γηθόσωνος δ᾽ ὑπὸ πέττασα ἱστια διὸς Ὀδ.,1 it is best to take οὕτως with γηθόσωνος, not with πέτασα as if "spread to the gale" were meant; a construction which is confirmed by χάριν γηθόσωνος.
big passage-boats with positively no cabin accommodation. To eat a meal in them was comfortless, comp. Hy. Apol. Pyth. 282—3, and though sleep was possible in them, yet for these purposes the crew ordinarily landed. Hence the sailing 6 or 9 days and nights continuously, or even two\(^k\), would seem a heroic pitch of endurance. They were therefore harboured or hauled up at evening in the usual course. Thus Eurylochus remonstrates against the arbitrary wish, as he thinks it, on Odysseus’ part to make them keep the sea all night\(^1\); with an evident sense of greater risk, which his fellows share. In leaving shore there is, however, no feature of detail corresponding to that uniformly expressed in the description of a ship nearing it by ἐκ δ’ εὐνύς ἐβαλον\(^m\), when they are about to land. Yet the πυρμῆς, cables mooring by the stern, are cast off at starting just as they are made fast before landing. Further, they moored, or at least hauled up, stern foremost; but must have approached the land of course head foremost. Now, something would be desirable to check and turn the vessel, and this was probably the advantage gained by the εὐνάλ. A slab of stone, oblong probably, flung overboard with a rope attached, from the prow, would in shoal water bring her head up, while the stern would from the continued momentum swing round to shore; a second εὐνή would fix her in position for mooring. Such a slab need not have been heavy, for it would, if flat, act by the exhaustion of the air below it, and detain a bulk vast in proportion to itself, especially as it would tend to embed itself in the mud, whence perhaps the term εὐνάλ. It is always\(^*\) plural. Doubtless the rope was only tied round it; otherwise when the εὐνή was cast off the rope would have been lost. Or the εὐνή may have been pierced with a hole\(^a\) and the rope reeved through it, but the risk of the rope being cut by friction would have been greater. It would be easy by inserting the κοντός, or “pole”, to tilt up the εὐνή and slip off the rope, when wanted. Agamemnon, when thinking of decamping secretly by night from Troy, says, ἔψι δ’ ἐκ’ εὐνάνων ἀκελλωσαν\(^o\), i.e. νῆμα; the object being apparently to have all the ships ready launched some time before the crews embarked; hence the vessel would of course be afloat when thus ἐκ’ εὐνάων, comp. ἴππων δ’ ἐν νοσίλι εὐροθ’ ἀκελλωσαν\(^p\). The Phaeacian vessel was moored by a rope passed through a perforated stone on the shore.\(^q\).

(11) This mode of mooring was used when the shore was not suitable for running the ship partly ground, or wholly hauling her up, or when time was important. A vessel thus held forward and sea-ward by her εὐνάλ, and shore-ward and aft by her πυρμῆς, would be as steady in ordinary weather as if anchored. This view requires the εὐνάλ to have been in the ship ready for use; and she probably carried a number of such stones serving as ballast during the run, and some as εὐνάλ at the end of it. Where the harbour was land-locked and smooth\(^r\), no εὐνάλ were required, only the ships were moored (διένεσα). Where the λιμήν εὐναμος offered a natural basin, not even moorings\(^s\) were needed. The mooring by εὐνάλ stern-to-land

\(^*\) But so εὐνάλ is used in l. 188 for one person’s bed, or rather collectively, bedding, as δέμαυ in δ. 301, κ. 20.

\(^k\) 74—6, 82; κ. 28, 80. \(^1\) μ. 279 foll. \(^m\) o. 498; Α. 436; i. 137.

\(^a\) cf. ν. 77. \(^o\) δ. 77. \(^p\) δ. 785. \(^q\) ν. 77. \(^r\) κ. 92—6. \(^s\) i. 136—9.
would be a measure of precaution whenever they were not sure of their reception on shore. So Odys. seems to have done in the Læstrygonian harbour. At least, that position suits best the description\(^1\) of his swift escape. At the island near the land of the Cyclopes, after we are assured that all moorings were superfluous, and informed that the ships drifted aground securely in the mist, we yet find Odys. bidding his comrades ἄναυσι ἀμφαίνεται ἄνα τε παραμυθαία λόσαι. This is at first sight obscure. Yet we must, on reflection, admit, that they could not, when they first grazed the shore in the mist and by night, be aware of the security; and therefore, they, or at any Odys. with his own ship, took the usual precaution. On advancing thence to explore the coast and Polyphemus' cave, he seems, if l. 483 be not interpolated from 540, to have moored head to shore. Thus Polyphemus' first stone might fall before, i. e. beyond, the ship, and yet nearly hit the rudder, if they had not yet turned her. On the whole, however, the probability is that the common plan was followed and, therefore, that the line is interpolated. When Odys. returns to the island, it is distinctly asserted that he beaches his galley (ἐτέλλασεν)\(^2\) and the customary command on departure, παραμυθαία λόσαι,\(^3\) may apply to the crews generally, although his own had in fact not moored.

(12) It is a difficult question what are the θεών ἔμματα νηῶν: the somewhat similar expression ἔμματα πυργαῖ has led some to think supports, stays, to keep the vessel upright, were meant; but what else are the ἔμματα μακαία than such supports? Comp. Hy. Apoll. Pyth. 329. Nor would it be easy for a warrior to dislodge at once a stone thus supporting; nor would stones so serving be "rolled about in great numbers at the feet of the combatants".\(^4\)

On comparing ἔμματα in the simile of the irrigator who throws them out of the trench, and in that of the stone wrenched and hurled by the torrent, the notion of clogging, or clinging to, so as to impede movement seems meant, and this would very well suit the notion of ballast. Now, the στήλαι, which the Greeks had "placed foremost", to be the ἔμματα πυργαῖ,\(^5\) probably mean stones jutting out in front of the masonry, to keep it from slipping. Of course ἔμματα might be taken actively, as "that which holds", or passively, as "that which is held by" the ship. It is true, we have no mention of ballast specifically, but neither have we any mention of στήλαι, or stones so to serve, as being taken on board. And yet such must have been so taken, and may perhaps be included among the ὁπλα πάντα τα τε νῆς ἐντέλεσιμοι φορέουσαν.\(^6\)

But indeed the difficulty of sailing a keeled ship without ballast, and the simplicity of the mechanical contrivance, might warrant us in an assumption of its use where nothing in the narrative contradicts it. Hesiod speaks (Opp. 624—6) of embedding the beached and dismantled galley in a mound of stones for the winter. But no such treatment occurs in Homer. He also mentions a plug (γείμαρος) in the bottom, to be drawn out when the vessel was not used, that the water might not lodge in and rot her.

* At any rate, if ἔμματα νηῶν mean stones supporting or embedding a ship, we must suppose that this treatment was not used for those to which the ἔμματα μακαία were applied: either mode of support might suffice.

\(^{1}\) N. 137—40. \(^{2}\) Φ. 257—9. \(^{3}\) M. 260. \(^{4}\) β. 390—1.

\(^{1}\) N. 137—40. \(^{2}\) Φ. 257—9. \(^{3}\) M. 260. \(^{4}\) β. 390—1.
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(13) We have constantly the epithet ἔσσαμαρι applied to ships, but no mention in Homer of ἕλματα, which word occurs Soph. Antig. 717, as also Ἀesch. Agam. 1417, Pers. 360—1, meaning the "benches" of the rowers. Comp., however, ἐπὶ ἕλματος ἄγριον Ἰ. VII. 47. The term χληθες may mean the individual seats, viewed as "locking" the plank or gangway in the middle, see (4) with either τόπος, as the human collar-bone, also called χλης, in a similar position, ἀπολέγοι· αὐξενά τε στήθος τε: The σκαλμὸς, "tholepin", also does not occur in Homer, but its use is implied in the term ἰησάμαρι of applied to the oars, and in τρόποι ὀθραμίσειν. These latter mean the loops on the oars, which, fitting round the upturned peg, or thole (σκαλμὸς), kept the oar from slipping when the rower reached out to row. That the σκαλμὸς was vertical, is likely from Ἰ. VII. 42, σκαλμὸς σεκφάνοις ἔχων. Its use is clearly pointed at in Ἀesch. Persow 378—9 ναυβάτης ἄνιχρ τροκοῦτο κόπην σκαλμον ἀμφε ἐνήθετον, "was looping his oar round the thole". The ἰησάμαρι ἐπὶ χλητὶ might mean another mode of fastening; but Alcinos uses the words in his directions to the crew and they execute them by "fitting the oars in the leathern loops". Possibly the loop may have been attached to the σκαλμὸς and the oar have played in it. Thus ἰῃς ἐπὶ χλητὶ means, that the men, being on the benches, so fastened the oars, agreeing thus with ἐπὶ ἅλ κάθειν; although ἐπὶ in such usage does not always mean "upon", but often "at or near", as sometimes in ἐπὶ νήφαμα, and ἐπὶ νησίν.

In the ship of Alcinos the gifts and treasures are put ὑπὸ γηγὰ, that they might be out of the way of the rowers, ὡστε σκεφολατί ἔθεμοις. The provisions needed room and perhaps filled the ship's cavity so that under the γηγὰ might be the only space left for the treasures. The comrades rescued from the Lotus-eaters were secured ὑπὸ γηγὰ; where a modern captain would have clapped them under hatches. We may infer that there was no room under the decks, and account probably for this by the narrowing of the lines of the ship at both ends. For a consideration of the γηγὰ see below at (17).

(14) The oars were of fir ἔλατης; the proper word for oar is ἔθεμον. The shape of the oar was far broader in the blade than our modern fashion. Thus a stranger to the sea and its uses, seeing one carried on the shoulder, might take it for a winnowing-shovel (ἄφημολογος). Κώπη was strictly the handle only, as appears from its being also applied to the sword and the key. So πηθὸν is properly the blade. Oars were regarded rather as an appurtenance of the men, like weapons. So Elpenor begs that his own oar might be set up as his memorial; comp. Virg. Aen. VI. 233, suaque arma viro remunque tubamque. Thus, as the rudder was only a larger oar, or a pair of such (πηθῶλα, ὀθίς), the steersmen had personal charge of them while the ships were hauled up, and before Troy appeared with them going to the ἄγορῃ. The Phœacians used no rudders, their ships being guided by instinct—a

* A coin engraved in Smith's Dictionary of the Bible p. 45, shows a rudder represented which illustrates this shovel-shape.

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4 β. 419 et alibi. * E. 146; Θ. 375. ' Θ. 37. " Θ. 782; Θ. 53. η Θ. 475; Ν. 762; Ε. 32. 65; Ο. 385. ' Θ. 389; Ι. 428. ν. 21—2. ν. 71 2. m 499. n μ. 172. η λ. 128; ψ. 275. η. 489; ν. 129. ν Θ. 493. λ. 53; Α. 219. η. 78. η. 328; v. 78. Θ. 37. u λ. 77—8. w Θ. 558 62.
poetic marvel. In Hy. Apoll. Pyth. 240 the ship, overruled by divine agency, ού πηδαλίων ἔκπεζο. The sharpness and height of the stern made a pair convenient, one on each side of it. Perhaps this may give a greater precision to the fixed epithet ἐμφαλίσσω. The broader raft has a single πη
dαλίων, and its rounder build aft might make a second needless. Sometimes the singular occurs where two existed, as one at a time would be handled. Each probably had its thole and loop, like the oars. A short phrase, perhaps in the sailor's vernacular, for πη
dαλίων, is πόδα νησοί, just as the oars or sails are the πτερώ. This seems likely from the word ἐνομος, the proper one for steering, being employed where πόδ. νη. occurs. The "sheet" of the sail, as in (g), cannot be meant, for he needed not to touch it as they ran before the wind. Heiod. Opp. 45, 629, recommends that the πη
dαλίων be hung up in the smoke of the hearth to season it, when not used; comp. Virg. Georg. l. 175, suspensa focis explorat robora summa. Some think the ξεστόν ἐνομος was the rudder; comp. ξεστής δηλάτης for the oars. If Homer meant this, it is strange he should not have said πη
dαλίων, which equally suits the metre, instead of this unice lectum. It is more likely a plank for disembarking; ξεστόν, like the similar word ξυστόν, being used as a noun, and ἐνομος meaning "dragging alongside". Such a plank would be constantly useful, and almost necessary in embarking sheep and oxen.

(15) Notice should be taken of the πουτός, "pole", or ξεστόν, ship's pike, for shoving off, of 22 ells long, as used by Ajax. They appear to have been fashioned of many slender rods fastened with metal rings (κολλήστα, κολλητὸν βέλοςμα) and pointed like a spear. For spear, indeed, δίκωv and ξυστόν are nearly synonyms, the latter being strictly, perhaps, an epithet of the former. With such a pole or pike Odys. saves his ship from being washed back to shore by the wave raised by Polyphemus' stone.

(16) The size of the vessels and number of their oars is very variable. We have one, a ship of burden, mentioned as pulling 20 oars; the η̄ς θοῡl would pull more in proportion to their size. The ships of Achilles are said to have had each "50 comrades on the row-benches". Assuming all to have rowed at once, we should have that number of oars; and perhaps in ships of this size this may have been so. In Philoctetes' ships there are precisely said to have been "50 rowers", which confirms this notion. But we cannot suppose that the vessels were increased by merely adding length and oars; so that, it would not follow that in the Boeotian galleys with 120 men each all would row at once. And here the men are not called "rowers" but young
den (πουτός) merely. Æneas, in a passage which bears traces of hyperbole,

* Comp. Orph. Argon. 277, εκλ δ' αὐτ' οὐνάς ἔδησαν, πρωτονθόν αὑτή

ςαντες, ἐπειράζομαι δ' ἐμαυσίν. In later ships the contrivance for keeping the πηδαλίων in its place was called a γεγυλη "couple". (Paley on Eurip. Helen. 155).

** This interpretation of πόδα will also suit Soph. Antig. 715—6 ναὸς δής θεῖος ἔγνατής πόδα τείνεις ὑπείκει μηδέν, κ. τ. λ.

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b ι. 487.  7 κ 323—3.  k II. 170.  8 B. 719.  m B. 509—10.
speak of a ship of great size as ἐκατόγυος; and that the number of the ἰβα was one test of bulk is implied in πολύγυος, as also in πολυπλής, with reference to the ἀλήδες. Possibly, therefore, ἐκατόγυος may not be meant to describe an actual fact. It is, however, to come to the consideration of the ἰβα, unlikely that Homer should call the same piece a ἀλής and a ἵβο, both being words of relation to other parts. Of course, as regards that relation, any cross-piece might be a ἵβο, as joining the opposite sides; hence seats, as being cross-pieces, would be included. Besides it seems almost certain, that in a galley from 50 to 100 feet in length, or possibly more, there would be need of other cross-timbers besides the seats, to secure solidity to the structure, and keep the sides rigid.

(17) Again, the height of a galley of the larger size would be such that, as the men sat to row, their feet could not nearly reach the bottom and keel; even assuming that they did so in the smaller one. The same ἰβα which braced the sides would however serve as stretchers, and probably yet leave a considerable part of the ship's depth below them. Here then we have the position described as ὑπὸ ἰβα, in which persons or things would be, if lodged and tied, more secure and further out of the way than if put simply under the benches. We should observe also the uniform difference preserved in the phrases ἐπὶ ἀλήδες and ὑπὸ ἰβα, we never find in Homer the converse of these, ἐπὶ ἰβα or ὑπὸ ἀλήδες. This seems to imply that the underneath position of whatever was stowed below, was in the poet's mind related, not to the rower's seats but to some other timbers, placed, we must suppose, lower in the line of the galley's depth. Cattle also on board ship form a difficulty which is thus most easily solved; as, if they broke loose, being, when stowed ὑπὸ ἰβα, below the level of the rowers' feet, they would be comparatively harmless; and when we find that a fast ship (not a φωγής) with 20 oarsmen, had perhaps as many sheep on board, the question of stowage becomes somewhat pressing. It is quite suitable that Odys. should treat his lotus-charmed crew like so many head of cattle and send them so "below". The stowing low would also conduct to steadiness—an important point where the build was so long and narrow. The number of ἰβα might be no clue to that of ἀλήδες, and yet either number might be a standard of size. In the hold there might be none; this indeed seems implied from the mast's falling right to the keel in Odysseus' shipwreck, from which such ἰβα would, if there, intercept it. Odys. fears that his comrades, if he told them of Scylla, would leave off rowing and crowd or pack (πυκνάζουσι) themselves within. Now a retreat to the ends of the vessel, into the dark and narrow spaces covered by the decks fore and aft, is unlikely to be intended, though certainly not impossible. To sink down from their seats under the ἰβα, which, with the seats, would to some extent protect them, would be a move far more readily made. As the ship's length and oarage increased, her breadth, though probably in a less proportion, must have increased also; and more men could sit on a ἀλής than two. How the space thus gained was economized, we have no hint: but the non-rowing members

of the Boeotian crews may so have found place. The number of Odysseus' own crew on leaving Troy is reckoned by Grashof (p. 18, note 17) from the details given in the poem, at 57. On long voyages supernumeraries, to allow for casualties, would be needed; or at least, a sage chief like Odys. would take some. Philoctetes' crews are put at fifty per ship, as if an outside total. Twenty hands was a common complement for a galley going on a short errand, i.e. one of that size would suffice. Telem., and the suitors in pursuit of him, and Odys. on his voyage to take Chryseis home, are furnished with that number.

(18) The general length of voyages throws light on the character of the shipping. Thus Nestor calls it a long course (διαλιθῶν πλόων) from Lesbos to Peloponnesus, although it appears from his own statement that it was run within four days. So Odys., in dilating on the Greeks' length of absence, says a month away from home ordinarily made a man uneasy, and accounts for such a protraction of the voyage not by any distance gone, but by the weather-bound state of the voyager. The distance from Crete to Egypt was, we know from the statement of Odys., only five days' run, but Nestor seems to view it as an immense distance, "whence the very birds returned not the same year", suggesting the inference, that much less could men. Odys. seems to speak of this run as a feat of navigation performed under circumstances of unusually favourable weather. They went, he says, "with a stern-wind and a smooth sea as if down a stream." All this seems to show that mere coasting voyages were usually thought of, and that the galleys were not expected to encounter high winds and heavy seas. This suits the view taken of their build, as long, narrow, light in draught, and low. The fear of rocks and shoals was reserved for a more advanced navigation. We read of one only wreck from such causes, and that in the case of a highly presumptuous man; neither do we hear of peril of foundering from leakage. Short runs made before the wind or with the oar would indeed be less exposed to such risks. We read, however, in a simile, of a sea breaking in over the bulwarks beneath a boisterous wind.

(19) The colours ascribed to a vessel are either the commonplace "black" or the vermilion and ruddy colour (μελικόπαρσος, φωσσικοπάρσος) applied only to the παρεύλο, doubtless the sides of the bow. Pitch is only mentioned in a simile to give an idea of blackness. We have no knowledge of its use on shipping as a fact, but their blackness may be probably ascribed to it. The epithets κυκνόπαρσος, κυκνοπάρσειος also occur, and share the general obscurity of the κύκνος which is their basis. As a colour κύκνος certainly appears as the deepest black. If κύκνος were the darkest-hued of known metals, it might be poetically borrowed as a general standard of darkness;

* A statement in Herod. III. 58, that "anciently all vessels were painted red", may as well relate to this part only as to the whole ship.
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or even, taking the description of Thetis' garment literally, no darker dye for raiment may have been known. It is observable that Hephaestus' foundry includes only four primitive metals, yet besides these χύσας appears in the shield;* and, if we assume, as we probably may, χύσας to be bronze, its components, copper and tin, occur among those four metals. Bronze is ordinarily darker than copper, as shown in the familiar form of bell-metal; hence the epithets χυσαμαγές, χυσανότερος (Hes. Theog. 406) are justified; hence, too, we find χύσας in juxtaposition, as if by way of contrast, with τίν. Exposure to the atmosphere would deepen its tint. Its depth of hue would account for the cornice (Θυικώς) in the palace of Alcinous being of χύσας;* for such an upper projecting portion would contrast effectively with the brighter metal below, and would at any rate be more appropriate in that position than any other then known metallic substance. Hence the important part borne by χύσας in Agamemnon's armour† is explained, and justified both by its strength, its ductility, and its hue. We know also that bronze was in fact of very high antiquity. Gladst. (III. iv. 499) doubts Homer's being acquainted with the fusion of metals. It is clear, however, from his mention of χύσας that he knew of smelting, and Hesiod. Theog. 861—7, dwells at length upon it.

(20) Thus χυσάνθης, applied to a ship, is probably not a mere word of colour, but descriptive of material, being an anticipation of the well-known copper-sheathed beaks of a later age.* This view is justified by the epithet χοραφίς, so often applied†, which refers to the form only, as χυσάνθης to the substance. We may compare the χοραφή, "handle" of a door, which seems to have been also of metal.‡ The whole aspect of a ship seems to be contemplated under the image of a bird. Now, as the spread of the oar-blades forms a wing, and the two big rudders trailing behind represent the feet, see above at (7) note; so the prow seems viewed as the head, having its beak and its "cheeks" (for παρειαλ is actually applied to the eagle†). The epithet χυσάνπξια of a table‡ refers also, no doubt, to the metal as forming its foot; justified there by its massiveness (Gladst. III. iv. 464), as in the Θυικώς by its hue. The adjective χυσάνθης certainly in a later age meant "blue", and, taking copper as a basis of departure for the meaning, the "native blue carbonate of copper" referred to by Gladst. (ib. 498) may have given rise to this. With this, however, we are not primarily concerned. The ψάμμος χυσάνη, χυσάνει αφάλαγγες, need cause no difficulty; sand may be black, and troops, though armed with copper, might in the distance show the darker hue.

(21) Homer's fondness for ships is shown from the number and variety of their descriptive epithets in his verse. The principal of these are, from their speed, size, and build, ἀνεύζω, ἀνύκλασι, ἀνύκλασι, θόλο, θρόνοιμα, μέγα-

* Perhaps the oldest historical trace of this feature is that in Herod. III. 59, who speaks there of the extremities of the galleys, which had prows like bausnouts, being knocked off and hung up as trophies in the temple of Athenai by the Εἰγίνης; where, though metal is not mentioned, it is unlikely that wood should have been so honoured.

* Σ. 474—6. = Σ. 564. = τ. 536; N. 563. = Α. 24—5, 34—5; Σ. 564—5
* η. 87. = Α. 24 foll. = Σ. 470. = τ. 182, 193; B. 207 et alibi. = α. 441
* et alibi. = β. 153. = Α. 629. = μ. 243. = Α. 282.
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κήτης, κοίλαι, γλαφυραλ, ὕπαι, ἄρξαι, φορεῖς; from their colour, μέλαναι, μισσαπάργυς, φωνικοπάργυς; from some prominent part, ἔπραγμα, κυκλόπαργυς, κυκλοπαργίας, ἔύσιλμος, κορανίδες, κολυκίδες, ἄνγγοι, πολύγνοι, ἐκατόγνοι; from their oars, ἀμφίβλησα, ἐπηρέα, ἐπηρέα, ἐλιθρέα, ἐσκόρφος; besides the more general ones, ποντόκορος, εὐφορές, περικαλής, ἐνέλεια.*

Perhaps no single word has been so fully decorated. The oars, too, are σύγγραμα and προσκές, the sails are λευκα, the ropes ἔσσεται, the raft is σφεία and πολύνεμος. The poet never tires of describing the attitudes of his vessel, quietly grouping with the shore and rocks, or reposing in her sheltered basin, or charging the waves with swelling and straining sail, high-heaved stern and burying prow, or again, running before a fair breeze with the ease and speed of a chariot and four coursers along a plain.

Again, he gives us the raft whirled like a faggot of trammels before the gale, the tattered sail, the splintered mast, and the crashing wreck.

The service of the sea, too, was a service of danger, and had its charm, even like war itself, for the bold adventurer who scorned the easy joys of home, ἀλλὰ μοι οὐλε νῆς ἐπηρέας φίλαι ἡσαν, καὶ πόλιμοι καὶ ἀοιδίς ἐδώρες καὶ ὄντολ. It is an aggravation of the barbarism of the Cyclopes, that they had no ships, nor men who could build them; and Odys. is to wander forth and meet his doom in some land of mystery amongst "men who know not of the sea".

How grand, too, is the picture of the lonely raft with the forlorn hero on board, clinging sleepless to the helm, while the heavens spread their bright map above him, and keeping slumber from his "Eyes grown dim with gazing on the pilot stars!"

It is in his similes, however, that Homer's sense of the sublime in the vast picture of the sea most frequently escapes; but upon these it would be foreign to our purpose to enter.

[The monograph of Grashof on "das Schiff bei Homer und Hesiod" has furnished some valuable hints for the above article; although on some important points its authority has not been followed.]

* As most of these epithets have been above alluded to in their specific relations, and the rest will easily be recognized, it seems unnecessary to load the margin with references in proof of them.

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b l. 121, 125 et alibi. c µ. 205. d δ. 428—9, 577—9, 779—83. e l. 13b—g. f β. 427—8. g β. 427; l. 11; A. 481. h µ. 84. i l. 70. k ε. 253—6. l ε. 81—6. m ε. 357—369. n l. 70—1. o ε. 316; µ. 422. p µ. 415, 421. q ε. 224—5. r l. 125—7. s l. 121—5; ψ. 268—72. t ε. 270—7.
APPENDIX F. 2.

THE HOMERIC PALACE.

(1) The δόμος, δόμα or δῶ, or plur., δομοι, δοματα, was the building, and όλος the dwelling. Hence the plur. ὁλοι hardy occurs in Homer as meaning one man's house*. The component members of a Prince's palace, as most simply enumerated, are Θάλαμον καὶ δόμα καὶ αἰλήν; b where the word δόμα, commonly used of the whole pile, probably means the large hall (μέγαρον) which was its basis. To this last all others seem secondary. It was the abode of the family, and served for their common in-door life. The lord and lady slept commonly in a recessed portion of it, the μηχή. c The Θάλαμος might serve for various purposes, as the work-room and sleeping room of the female slaves, the store-room, &c. The male slaves slept round the fire-place, d towards the upper part of the hall, which had a smoke-vent in the roof, serving, as did the door, to admit light also. This hall had its porch, and the αἰλή, e "court", or "yard" also, which was in front of the hall, had often a porch and threshold of its own. This court served the open-air life of the family in various uses. A childless prince, like Paris, would find all his wants met in what is above described; as would one with infant children merely. When children grew up, chambers might be added round the hall, opening off from it; a story might be raised over it or part of it; a portico of considerable depth might be thrown out along its front towards the court, within which also, if the enclosure were on a large enough scale, other detached chambers or wings might be included. The portico also might be carried round the court; and in any or all of these ways accommodation might be extended, and a more ornate aspect, by the mutual relief of parts, might be ensured. Hence, of the palace of Odys, it is admirably said, ἐς ἐκ τοῦ ὄμον ἐπὶ ἐπί ἐπι, f various corresponding members rising out of each other to the eye.

(2) Some or all of these extensions were in fact adopted. Θάλαμοι clustered about the hall; g the ὑπέρωφον was its upper story, h see, however, below at (33); each portico, extending along the house-front from the porch (πρόθυρον), was called an αἰθωνια (Fig. I. CC). The whole of this front structure was named the πρόδομος. i The relative position of the parts in the more highly complex form, and the mode of access to each, often admits of doubt; particular phrases, too, regarding the details of the structure are ambiguous. Another difficulty arises from the looseness of Homeric phrase, in which the specific names of the parts are not strictly used. We have just seen an instance of the whole δομα used for a part; another passage gives μέγαρον καὶ δόμα καὶ αἰλήν, k where probably the δόμα καὶ αἰλήν would have sufficed to convey the meaning; but the μέγαρον is emphatically before the poet's mind in

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* o. 417. b Z. 316. c γ. 402, δ. 304, η. 346. d l. 190—1. e q. 130.
 f θ. 266. g Z. 344—8. h α. 362, B. 514, et alibi. i θ. 57, l. 471 et alibi. j δ. 301, e. 5, o. 5, 466, v. 1, 143. k ζ. 494.
respect of the facts of which he speaks. In another, Iris personating Lao-
dicē finds Helen ἵνα μεγάλον, who, however, is said at once to go forth ἐκ Ὠλαμοῦ.1 Penelope, again, tells Eurycle, that but for her age she would have dismissed her ἵνα μεγάλον; which probably means, ἵνα θαλάμον: and so the faithful handmaids ἵνα ἐν μεγάλοις ἔσωτε τὰ περὶ τῶν ἀποστεια,

where θαλάμος is meant; unless, as is less likely, Odys. had by this time in his fugitation passed into the αἰλη. Similarly ἔσωθεν αἰλη,2 “the court on its inside,” is used for the μέγαρον, for one within the latter would be necessarily within the former.

(3) The question of materials occurs before going into the detail of parts. Stone for the walls, various kinds of wood for the door and its fittings, roofing, and pillars, copper3 for the threshold, and for platins or facings on some of the walls, gold, silver, electrum,4 and ivory for some of the mural and portal decorations,5 are found. The doubtful ψυκτος furnishes copings or cornices to the walls; see App. F. 1 (19). The Phæ Acc. palace is not to be taken as a fact to the poet’s mind in the same sense as the Ithacan and Spartan are. The more magnificent decorations which mark it are a fancy-picture only, the others are enhanced imitations of a real state of life and manners. The specimens of ancient masonry in Ithaca, as elsewhere in Greece, consist of massive polygonal blocks ranged in the style called Cyclopic, without any trace of cement (Kruse’s Hellas, Atlas Pl. VIII), nor is there in Homer’s simile of the builder any mention of such a substance. It is difficult to think that, with his tendency to minute reality, he would have omitted to name cement had it been in use. “Helmet and shields built in like a wall”7, is even more exact when compared with that Cyclopic style, in which smaller stones wedge the interstices between larger ones. Homer’s builder works with πυκνοῦσιν λεθαίας, and Hector’s monument is strewed πυκνοῦσι λέσσας.8 Odysseus built his chamber πυκνοῦσι λεθαίας.9 These builders are especially said to build loftily, and to guard against the force of the wind; and one of them, in so doing, uses ἄντηπομπται,10 “rafters crossed,” to support the masonry or timber-work; see below at (14). So the towers being the loftier portion of the Greek line of defence, have jutting masses (κτήλεις προβληγᾶς) for buttresses (ἴσχατε),11 by which may be compared the palisades round the stone wall of Eumæus’ lodge, driven ἵστας; see below at (6).12 The wall was topped in this last case with a fringe of the prickly-pear (ὄφθαλμωσιν ἀχέρον),13 with which our spike-topped walls may be compared. In Polyphemus’ cavern we find a court in front with a similar fence on an exaggerated scale, “built loftily with earth-fast stones, with tall pines-stems and stately oaks.”14

(4) Thus some of the masonry was uncemented; whether any was cemented it is impossible to decide; for where no such stockade was used, superior skill, in choosing and setting the stones, rather than the stability ensured by mortar,

* See note on δ. 73 on the meaning of ἕλεκτρον.
APPENDIX F.

may have been the cause. Still, the mention of stones ἀποστίλισσες άλασ-
ψευδος, though said only of such as formed a seat, makes it difficult for us
to conceive that so near an approximation to the cement, which joins, as the
stucco which whitens, should have existed alone; especially when the art of
cementing stone was so early known both in Egypt and in Asia. There is,
evertheless, equally little trace of the art of brick-making, though certainly known
in those countries at the time. Nor need the epithets ὑψιόν, ὑψοφορόν, and
the like, shake our opinion of mortar not being used; for, though great
height might not be attainable with walls of blocks, yet wood-work might
easily be erected upon them to the necessary elevation. Thus the ἀμφίβασ-
τες, may have sustained an upper-structure of wood. The timber named is
fir, oak, ash, cypress, and, for finer work, cedar. The method of building with
plank-work engaged in the stone, or brick, or mud of the wall is common
in most European countries. The stones are often particularized as ἡσ-
στολ, i. e. dressed so as to present an even surface; porticoes so built are
accordingly ἡστοστολω. For λάσσων ἡστοστολω see (6) note *. The doors are con-
stantly spoken of as of planks, σανίδες, which word often stands indeed for
doors, with such epithets as κολληταί, εὐ合适ες, and Homer
takes pains to tell us that the angles were duly squared by the rule. The
metallic plating over stone would be such as we have still vestiges of in the
so called "Treasury of Atreus", where holes, probably for bronze nails, are
yet visible in the stone-work of the chamber. The floor was of native earth
in Odysseus' palace, nor do we trace any other material in other floors.
Thus a great mixture of rudeness and richness predominated, especially in
the Spartan palace-hall, embellished with the gifts of Egypt and the spoils
of Troy. From our knowledge of what Greek art was at its maturity we
may be sure that, adequate taste was not wanting in its early period, and
that the grains of the wood and the outlines traced by the beams would be
turned to account in giving finish and beauty to the interior. The roof rested
on beams (δοξολ), and in the upward interior view of the palace timber
seems predominant. (g) The order of parts should begin with the αὐλή, "court". Its outer wall
was called ἡστος or ἠστον. The phrase ἡστον ἐς μέγαθον ἐς, that indicates
the whole palace, αὐλή included, viewed as lying within the ἡστος. One description of it as "ornamented (ἐκκονομᾶς) with side-wall and copings", implies
some degree of sumptuousness in its appearance. Outside Alcineus' court
lay a large square orchard close by the gates, with fountains, one of which
passed under the threshold of the court itself. We may observe the pre-
dominance of symmetry in Homeric conceptions, and suppose the αὐλή to
have been, like the orchard, quadrangular. Similarly, a local connexion be-
tween the cultivated estate (ἐκμεγαθος) of Odys. and his αὐλή seems intimated
in the fact that the manure (κόπος) for the former was gathered up from
the latter and removed thither. On such a heap in the αὐλή, the dog Argus

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lay as Odys. entered. The quantity of this refuse is accounted for by the constant presence in the αὐλή of the animals slaughtered for sacrifice or daily food; and by the horse-chariots &c. which drew up there. This αὐλή had a gate of its own, with πρόθυρον, or porch. In the first peaceful group on the Shield of Achilles, the women stand admiringly, ἵνα προθυρὸν ἐκάστη, to see the marriage train go by. Here the προθ. of the αὐλή seems intended, which would be nearer to an object passing outside than the προθ. of the house. Pallas, as Mentes, alights ἵνα ἔχωρ ἵνα προθυρὸν Ὀδυσσέως αὐλαίος ἐν αὐλεῖον. This seems to mean the porch of the αὐλή, and the sequel confirms it to be so. For Pallas finds, on entering, the suitors, who enter the μέγαρον later, now certainly in the αὐλή, playing πανοπλοῦς before the gates of the actual palace. Had the αὐλή been empty, a guest would doubtless have passed through it towards those gates. But a pause at the outer πρόθυρον gave more time for the host’s courteous reception, as matters stood. Here, accordingly, the ὀθόνες αὐλείου is the actual entry of the αὐλή. Elsewhere, however, we find αὐλείαι πόρας, and θύρας αὐλῆς, used of the actual palace gates, so called as leading into the αὐλή; and so αὐλής θύρας. But the distinctness of the gates of the αὐλή appears from ἐπιθετημεῖν δι’ οὗ αὐλή τοίχος καὶ θύρα δεῖ αὐλείας εἰς τὸ δικαίως. This epithet εὔφραγος is often applied to the αὐλή itself, as “fenced” by the ἔσχεος; see Fig. I. A A A A.

(6) The court might have porticoes along its front wall facing inwards, corresponding to those of the house. Odys. drags Irus out through the πρόθυρον, αὐλή, and outmost gates, and there seizes him propped against the court-wall. Similarly in Phoenix’ narrative of his escape, the first watch-fire was in such a portico (ἐν αὐλείαις εὔφραγος αὐλῆς). In such an one were piled the corpses of the suitors, to rid the hall of them. From Phoenix’ tale we must suppose the court-wall to have been, where not lined with porticoes, not higher than an active man could vault; perhaps not much above his own height; as Medon, apparently unseen, hears from without it the suitors’ voices within it. This height included its ὑφαίνως, “coping-stones.” If the wall were lined with porticoes and had a gate-way, it would no doubt, so far, be higher. This wall was of stone: it would perhaps be such an enclosure as fenced the Pheacian ἄγγος, said to be ἡωτόον λάσσα καταφυγέσσει ἔφο- πει. Similarly, the court of Eumæus’ lodge is fenced ἡωτοῖον λάσσα, and

* Explaned by a Schol. a “stones which must be dragged”, as too big for lifting. But, probably, the word is the same as in the old Latin legal formula rute caesa; where the Pandects (XIX. 1, xvii. § 6) explain rute, as whatever material is dug (eruta) from the estate, “arena, creta, et similia”, and caesa, as whatever is cut down upon it. Varro (de L. L. 9, p. 154, ed Bipont., 1788) expressly notes that the u is long. Stones dug from the ground, as opposed to such surface fragments as might be picked up, may probably be the sense. Another Schol. gives ἡωτεῖασ αὐτοῖο τοῖο. ἄγγος: but Homer would doubtless have said ἄγγοις or ἄγγοις λάσσα, had he meant this; besides, there is the improbability of “polish” in the stones where all else was rough.

1 a. 250, cf. Z. 334—6. 2 δ. 20, o. 146. 3 Σ. 496. 4 a. 103—4. 5 a. 144. 6 a. 106—7. 7 ψ. 49. 8 a. 249, 389. 9 A 137. 10 q. 266—7. 11 a. 100—3. 12 I. 472. 13 ζ. 449. 14 I. 476. 15 Σ. 677—8. 16 ζ. 267, of 1. 185. 17 ε. 10.
coped with the prickly-pear (ἄχνισθάσας), with palisades thick and close together, made of heart of oak, driven έκτος... διαμερίζεταί ένθα καὶ έκθα, "all along outside (the masonry) right and left,"1 i.e. as viewed from the entry. This last resource probably assisted the rustic masonry, which, though massive, lacked compactness. It might not be needed in the more skilful structures in towns. In the court before Odyssey's palace was a τυγχάνον δίπλοσ,² meaning probably "paved", for quoit-play &c. The αὐλή was a place of assembly for Alcinous' nobles,³ and in the Olympian palace for the deities, as well as the palace proper and its porticoes. In the midst of it stood the altar of Zeus ἐρείσσος.⁴ In Circe's palace the σφερίζος, "stv", was probably in the αὐλή, as she goes δελτι μεγάλω to open it. On the lamentations of the retransformed comrades, it is said άμφι θή δάμας αμφιθάλεων κανάκτες; where άμφι may point to αἰθέον παραγων, along the house-front, and to the opposite wall of the αὐλή. In the Pylian αὐλή stood a θρόνοσ⁵ of polished stones before the palace gates.⁶ Here the sacrifice to Athené,⁷ and probably ordinary household sacrifices, were performed: goats and swine fed there in the enclosure,¹ and were there prepared for the banquet by the guests.⁸ Rumpf supposes (I. 7) seats joined to the wall of the αὐλή outside. This is probable, but not necessary, from π. 343—4. The seats used may have been mere hides, as in α. 108. In the αὐλή, whether wholly detached from the main building or not, several θάλαμοι might stand. These will be further considered under θάλαμος.

(7) Going from the αὐλή to the main building, the πρόθεον would be passed through first; in which all the range of vestibule and adjacent porticoes seem to be included. Whether the vestibule was wholly or in part walled off, or distinct by columns only, from the latter, may be doubted. The vestibule, πρόθεον, pl. πρόθεα, seems used in a lax sense to include some space in the immediate front of the door, though not overhung by the roof of the vestibule. That the πρόθ., closely adjoined the αὐλή, is clear from the expression πρόθ. τοι καὶ αὐλής, used when Melanthon is dragged "forth thither." So the Centaur Eurytion was punished somewhat like him, evidently in the αὐλή, being dragged διὰ πρόθεων θύρας thither. The corpse of Patroclus is laid along (dεξιά) the πρόθ. of Achilles' hut.²

(8) It is likely that the αἰθέον projected beyond the vestibule, and that the space between them, whether overhung by it or not, was called πρόθεον (Fig. I. B). It was ample, since we find the gods in the house of Hephæstus there assembled, and all able to view the interior of the palace; and, although the female divinities are absent, they are mentioned as though there was room for them too. The αἰθέον in Zeus' palace, and in that of Alcinous, are used as places of assembly.³ The recurring line, of travellers departing, ἐξ δὲ ἔλασαν προδύναμο καὶ αἰθέονᾶς αἰμούπου, may be explained by the fact

* Voss conjectured that this stood outside the gate of the αὐλή because Telem. in γ. 484 is not said to drive, as in γ. 493 and ο. 145, 190, ἐξ προδύναμο καὶ αἰθέονᾶς αἰμούπου. Rumpf thinks this an error (I. 7).

that some part of the portico was used for a stable; probably the part at either end remote from the main entrance. The arriving chariot naturally drew up in the πρόθυρον; when empty it was set against the ἐνώπια πυλακώνες; probably a facing of polished stone or wood work, or stones faced with metallic plate, see above at (3), forming the lower course of front masonry along the αἵθουσαι and in the vestibule, see below at end of (15). The chariot, being low, would touch, as it stood, these lower courses only; hence Homer, precisely describing, speaks of it as resting πρὸς ἐνώπια rather than πρὸς τοῖχον. On departure the horses would probably be yoked somewhere in one of the αἵθουσαι: thence, too, the chariot would drive out into the πρόθυρον, and thence away. As final greetings were exchanged at the door of the μέγ., the guest paused there after driving from the αἵθουσα, and drove out, after leave taken, by the αὐλείαι θύρων. The chariot's driving out of the αἵθουσα is marked by the latter having the epithet ἐνδούντων, expressive of the tramp of hoof and din of wheel echoed by its roof. In other portions of the αἵθουσα it was customary to make up a bed for a guest or for a bachelor son.

(9) That the αἵθουσα was esteemed part of the πρόθυρον, seems clear from the fact that Helen orders bedding to be laid in the αἴθ., for guests, who are said afterwards to have slept ἐν πρόθυρῳ. That the πρόθυρον was also part of it, seems probable from the fact that Eumæus, who is found sitting in the πρόθ., rushes out ἀνά πρόθ. to succour Odys. against the dogs. Naturally, also, a projecting porch would form part of the most prominent portion, which the πρόθυρον was. Thus the πρόθυρον and its adjuncts have their importance in regard to the out-door life of the inmates and the reception of visitors. The αὐλή of Eumæus' lodge was chiefly tenanted by his swine, and fitted up with sties for the females, and also in the αὐλή (πάρ δὲ) were his dogs. Telem. is seen by them crossing the αὐλή, and they bark not: Odys. also, within the lodge, hears his foot-steps there. In the αὐλή, therefore, it was that they flew at Odys., and into it Eumæus rushed ἀνά πρόθυρον to drive them off.

(10) The proper name for the principal apartment is μέγαρον, often used, especially the plur. μέγαρα, as in the phrase ἐν μεγάρωι, for the whole pile. The access to it was directly through the main entrance, over the συνδός, "threshold", which seems to have been double, either an outer and an inner, or an upper and a lower συνδός; see below at (23). The doors, through which it was entered from the πρόθυρον, were probably double-leaved (διπλίδες), like those of the αὐλή in the palace of Odys. Looftiness and splendour (ψη-
characterized them. As a good view of the interior of the μέγαρον, including its μνήματα at the upper end, could be had from the προθό, the doorway would seem to have been spacious; see further at end of (23). Similarly, the angr Theoctyomenus, looking forth from the μέγαρο, sees the προθό and αυλή full of ghosts hurrying to Erebus. Loftiness and spaciousness are the features of the μέγαρο. It was the room of state in a palace, but commonly used by the family. All the ancient commentators, including Eustath., suppose that there was a women's apartment of somewhat similar proportions on the ground floor. Voss, Rumpf, and many other German scholars follow this opinion. It is a figment, however, based on the habits of the later period of Athenian splendour; and those commentators seem to have been beguiled by their familiarity with the usages of that later age.

(11) Homer contains no passage in which such a γυναίκη need be assumed. Further, all the entries and exits, as well as fixed positions of Penelopé, Areté, Helen, and Hecuba, testify against it, and the whole habit of social life, as shared by the sexes, is opposed to it. It suited the view of women's position and duties in the Thucydidean and Euripidean period, that they should be secluded and remote from the men, whose keenly political instincts led them to affect a life in public; and their extreme domestic abandonment, improper for the other sex, tended to a masculine isolation, which sentenced or privileged their women to a proportionally profound privacy. If further Homeric proof were needed, it may be found in the palace of Zeus, modelled on that of kings below. It is wholly opposed to the relation of Herē and the other goddesses with Zeus, to suppose a γυναίκη in Olympus. The whole episode of her fraud upon him in the fourteenth Iliad is against it. Her toilet-scene is in a private θάλαμος made for her by Hephaestus, which no other deity could open. She goes out of it and calls to her Αφροδίτη, with whom she converses "apart from the other deities", i.e. evidently, in that privacy. Aphrodité departs πρὸς δῶμα, to the μέγαρο, i.e., of Olympus. On her return, discomfited, to Olympus from Ida, Herē goes to the same δωμάτιον, where she is exposed to the remarks and questions of the other gods, and where her statements provoke the rash sally of Αρες which Pallas checks. Here, then, we might surely expect a clear token of the γυναίκη, if any existed; but here, on the contrary, is the ampest proof of a hall shared by male and female deities in common. Precisely in proportion as the γυναίκη suited the advanced notions of historic Greece, it was repugnant to the simpler morals and manners of the olden time, and to the unchecked circulation of male and female thought and feeling in the Homerian age. That age had a home: the later artificial period broke it up into a "liberty-hall" for the men and a prison for the women.

(12) The peculiar position of Penelopē, as the mistress of a house beset by intrusive revellers, and the widow-wife of one too long missing to be deemed its lord, craves for her an exceptional habitat; and hence arises the prominence of the ἐπεξέσθισα in the Ody. This may perhaps be regarded as the sleeping apartment of the female members of the family, slave or free,
save such as were of rank to enjoy, like Nausicaa, a separate ὑλάμος, and as the working room of those who pursued sedentary labour. But, to descend to detail, Penelope, sitting in ὑλάμα, bids Eumæus summon the disguised Odys. to her, who postpones the interview till late, when the suitors would be gone. When on their departure, and that of Telem., Odys. is left in μεγάρο, she comes in ὑλάμα, to see him. Here, as she is seated awaiting him in the μεγάρο, the female slaves leave it, carrying away the tables, vessels, &c. of the previous banquet, and among them Melantho reviles Odys., who replies. This is evidently in the presence of Penel. seated παρὰ πυλῆ, who hears the words, rebukes the offender, orders a chair for Odys., and opens the conversation. Between the first message through Eumæus and this interview she had visited the suitors, descending from the ὑπερών, and retired, ascending thither. But that message had been sent from a ὑλάμος, and on Eumæus’ return she speaks to him ὑπερών, which seems to show that some ὑλάμος on the ground floor is meant. Probably a personal and private ὑλάμος of her own, like that of Herê, should be understood (Fig. I. L or M). Helen similarly appears in ὑλάμος in the same sense. Besides this, “Eurymomè the stewardess” is found mingling in the conversation before Eumæus is summoned. Now, her business certainly lay in the μεγάρο, among the suitors; whence she might easily speak with Penel. in an adjacent μεγάρο, but could hardly have gone up-stairs to do so. Further, Odys. in the μεγάρο among the suitors, after her visit to them, rebukes the handmaids for attending on them and bids them go to their mistress; μοι ὦ Θεωσίας δὴν ὀλυμπίου εἶναι κατό, λέγεσθαι πρὸς δάμαθ’ ἐν’ αἰθαίρε διασκεδασμὸ, τῆς δὲ παρ’ ἡλικία σπουδαιότερα πέρπηκε δ’ αὐτῆς, ἦμενεν ἐν μεγάρο, ἦ εἴρικε πειλῆκε σεβασμὸ. Now Penel. had only just before ascended to the ὑπερών, of which fact, he was probably aware. It is plain, therefore, that the expressions, πρὸς δάμαθ’ ἐν’ αἰθαίρε διασκεδασμὸ, and ἦμενεν ἐν μεγάρο, refer, not to any gymnæceum, but to the ὑπερών itself. So Eurycles, going to summon the waiting-women to Penel., is said to go διὰ μεγάροιο; where, from the sequel, the ὑπερών, in which Penel. then was, is plainly meant. Further Melantho, in her flippant speech to Odys., says, “wilt thou annoy us here by roaming all night about the house, and peeping at the women?” These words would be excellently adapted to the presence of a male stranger in the gymnæceum, had any existed;

It is not easy to trace Penel. consecutively through all her movements in 23, 24 and 25. At the commencement of 25, she is with Telem. in the μεγάρο. Her words in 23, 24 express no intention of going up instantly, see note ad loc.; neither does she ascend till after Eumæus’ departure, 589; nor are we then told of her ascent; but in 24, 25 we find her descending; and infer that she must have ascended some time in the afternoon with which 25 concludes. She reascends in 302, and again we are not told of her descent, but find her again in a δάμα, adjoining the μεγάρο, doubtless that in which she had previously conversed with Eumæus; and, here, again, Eurymomè is found in attendance.

1 o. 595—11. 2 τ. 1, 51. 3 τ. 53. 4 τ. 60 foll. 5 τ. 55. 6 σ. 205. 7 o. 302. 8 o. 506. 9 o. 575. 10 δ. 121. 11 o. 495. 12 o. 259. 13 σ. 313—6. 14 σ. 185—6. 15 σ. 206. 16 τ. 65—9.
and here, therefore, we might expect to find the scene so laid. But what is the fact? That the whole takes place in the μεγ., which the suitors have recently left, and where Penel. is already seated by the fire, like Aretè in the μεγ. of Alcinous, to hear the stranger's tale. And on her departure again to the ὑπερών she bids him take a bed τιόδε ἐνι οἴκοι, which, if spoken in the οἴκοι of the women, ought to mean that οἴκοι itself; but which means the common οἴκοι or μέγαρον still, of which the πρόδομος is viewed as a purile, and in that πρόδομος his bed is accordingly made of the fleeces &c. which lay about on the seats in the μεγ.; and into the μεγ., whence it had been taken, he accordingly takes the bedding again in the morning. Further, as he lay there, he marked the paramours of the suitors who had gone to their homes, going forth ἐκ μεγάρων to join them. This must have been through the same chief doors of the palace which Eurycles had previously closed. Thus μεγάρων has here its proper meaning; although in two passages just quoted it stands for the ὑπερών.

(13) As regards the evidence from character and habits, though less critical stress can be laid on such things than on the facts stated or implied in the narrative, it seems inconsistent that such a character as Nausicaa should have been reared in the hot-bed of a γυναέcum. She acts most unlike what we should expect had such been her nurture; and this, in a poet on the whole so true to moral nature as Homer, should have its weight. The notion of a young and high-born maiden driving out with no companions but of her own sex and condition to a distance from home, is out of the question when measured by such a scale of manners as the γυναέcum implies. Her bearing on meeting Odysseus under the circumstances would be equally inconsistent with moral probability, and the independent self-possession with which she directs his movements, if possible, even more so. But indeed, the whole Phaeacian court atmosphere is one in which the women have rather more than less of their sex's usual influence. Homer has drawn the men effeminate, but the queen and princess with exquisite and equal firmness and yet delicacy of tone. But as regards palatial arrangements, he has one set for all, and applies it alike to Olympus and to Scherle, and to the households of Hecuba, Helen, and Penelope. But of all most unlike the life of the γυναέcum is the reception of Nausicaa by her brothers on her return:

ἡ δὲ ὅτε δὴ ὦν πατρός ἀγαλματικὸ δόμαι Ἰκανον, στίγμαν ἄρ' ἐν πρόδομοι, καλλιγνητον ἀν ὑψιφός ἤσπερ τιμωτικὸς ἐπιλέγοιτο, αὐτε ὁ ὅτι ἐκκείνης ἡμιόνους ἔλθον ὑσθείτι τε ἐφθανον εἴσον.

The idea of the young men receiving her and carrying in her clean clothes is irreconcilable with the manners of separation. And the more we examine the arrangements of the sexes in detail the more extravagantly wide of possibility will the notion of such a separation between them appear.

* In the view taken below (33), the ὑπερών. is supposed to have been built over the πρόδομος, forming one front with it, as viewed from without, and, like it, therefore, part of the μεγ. Thus, as τιόδε ἐνι οἴκοι means the πρόδο., the word μεγ. may with equal justice stand for the ὑπερών.

v. 55. a ζ. 305. o τ. 594—8. v. 1. q v. 96. r θ. 428. s v. 6—13. t τ. 30. u π. 3—6.
APPENDIX F.

(14) The roof of the μήν. was ordinarily flat; the only case precisely in point appears to have been the palace of Ciscé, shown by the fall of Elpenor from it. The roof there appears to have been of the sort called solarium by the Romans — the terraced top so well-known in the East, and still used as a sleeping place in modern Palestine. A simile in which the reciprocal grasp of the wrestlers’ arms is compared to that of

\[ \text{ἀμέλβοντας, τοὺς τὰ κλείνοντα ἰκτύνων} \]

\[ \text{δῶρατος ψηλοῦτος μικρὸς ἄνωθεν ἀνείλισθαι,} \]

is explained by a Schol. of “joined rafters (συντάκται) which”, he adds, “form the shape of the letter Λ”. And this idea is supported by the previous description of the attitude, ἄγκας δ’ ἐληλών λαβόντας χειρὰν συμβαφὴν. There is a stratagem in the Cornish wrestling, in which each adversary grasps the other round the waist and endeavours to throw him over his shoulder, which may be here intended. The bodies thus lean on each other at their upper extremities while their lower ones stand apart (διεστὰς Eustath. ad loc.). This suits the Λ form. Beams so set might combine to keep up a flat roof, although they suggest a pointed one more obviously. Homer’s usual word for roof is τέγης, which appears also to bear by synecdoche a different meaning, see below at (16). The gen., τέγης, occurs five times in the Ody. with epithet πύκνα ποιησοτο, and once in Hy. Ceres 185. Elpenor also fell καταντεικών τέγης, having forgotten to go back to the ladder or stair by which he had mounted. This does not mean that he fell over the edge, but, probably, down through the smoke-vent (ὀψη), there being no other apertture. This was not vertically over the fire; see below at end of (20).

(15) The word ὁφαρή is once found, of the roof as seen from within; the masc. ὁφαρός, with epithet λαχνηδός “shaggy”, also once in sense of “thatch” — that which covered the hut of Achilles before Troy, and was gathered from the meadow there. Eustath. on s. 559 foll., supposes a flat roof overlaid with earth to be meant; but this is a hint which he probably borrowed from later structures. The principal feature of the roof was its central beam, μέλαθρον, so explained by the Scholl., the name originating from the discoloration (μέλας) through smoke, or, according to Eustath., through sun and weather; the one suggesting the inside, the other the outside view; but an overlying stratum of earth, tile, or other material, would, if it existed, intercept the latter influences. The derivation from μέλας is favoured by a passage in which our present texts have,

\[ \text{αὐτὴ δ’ αἰθαλόπενος ἀνὰ μεγάρῳ μέλαθρον} \]

\[ \text{ἐγεῖ τε ἀναίκεσεν κηλιδόνι εἰδὴν ἀνίσην.} \]

* Comp. the precept of Deut. XXII. 8.

** Rumpf (II. 11), to whom I am indebted for this quotation, adopts the view of the Schol., and quotes words from Hippocrates as interpreted by Galen, which signify, “the triangular vertical extension of the roof”, in fact a “gable”, being an explanation of αἰσθαμα there. The same slop-sided form of roof is alluded to by Aristoph. Ap. 1110 under the term άστις; but Hippocrates and Aristophanes are far too late for our purpose.

\[ \text{v. 559—560, cf. 1. 6 foll. \quad w. Ψ. 712—3. \quad x. 333; \Theta. 458; π. 415; σ. 209;} \]

\[ \text{φ. 64. \quad y. Ζ. 298. \quad z. 451. \quad * Ζ. 139—40.} \]
where αἰθαλ. seems disjoined by hypallage from μέλαθρον, to which Voss wished, by reading αἰθαλέενι...μέλαθρον, to restore it. In a similar passage the eagle in Penelope’s dream α ICMP ηθ ων και’ α ICMP ηθεν’ εἰς πρού- 
χουν μέλαθρον. A beam on which a bird could sit must be, not a rafter in the plane of the roof which it supports, but perhaps one inclined at an angle to it, like the ισοίδωνες in the simile applied to the wrestlers; see above at (14).

In the net of Hephaestus the light toils drop from the beams (μέλαθρον), like fine cobwebs, down into the θάλαμος and over the sleepers there. Episthë destroyed herself by "fastening a vertical noose from the lofty μέλα-
θρον." Demeter in Hy. Cerr. 188, "with her feet made for the threshold", καί δ’ 
μέλαθρον κάρη κάρη, πλῆσον δὲ θύρας αέλους θείου. So Aphrodite (Hy. 
VII. 173) εἰποητὸν δὲ μέλαθρον κάρη κάρη, see below at (16), where the 
roof-beam, or rather the whole roof composed (εἰποητὸν) of such is spoken 
of. The μέλαθρον had a special sanctity attaching to it, in regard to hos-
pitalable duties, perhaps as overhanging the hearth and blackened by the 
fumes of its sacrifice on its way to heaven. So Ajax appeals to it, say-
ning to Achilles, αἰθάνασι δὲ μέλαθρον ὑπορόφιοι δέ τοι κελευν. (16) The expression σταθθρός τῆγος πύρινος ποιητοῦ stands only in one 
connexion: where a lady of the family from the ἄντεται enters the μύγ., we 
read, "she took her place παρὰ σταθθροῦ τῆγ. πύ. ποι." The foot of the stair 
by which she would descend might be in the μύγ. itself, and her standing 
παρὰ σταθθροῦ χ. χ. might then mean "by an (engaged) pillar" of the wall, 
supporting the roof. More probably the stair would land her first in one of 
the θάλαμοι, whence emerging in the μύγ. she would still become visible first at 
its wall. In the Hy. Ceres 186, the queen is seated with her infant παρὰ 
σταθ. τῆγ. Νow τῆγος appears to mean, not only the roof, but any chamber 
or room, considered as roofed in; (Crusius sub voc.) Probably here the 
ὑπεράφων itself or upper story, or else the θάλαμος into which one descended 
from it (Fig. I. M), is meant. Now σταθθροῦ occur elsewhere simply as meaning 
door-posts; and the σταθθρός τῆγος may therefore well mean the door-way, by 
synecdoche, of that θάλαμος. So Penel., sits spinning, to hear Telemachus’ 
tale, παρὰ σταθ. μυγὰροίς; for the door-way, as leading from the τῆγος 
(Θυλ. or ὑπεράφων) into the μύγ., might be called the σταθ. of either. But 
where one has just emerged from the τῆγος it may be viewed as pertaining 
thereeto, otherwise to the μύγ.; see below at (32). Some take the σταθ. τῆγ. 
to mean an ordinary "pillar of the roof"; but the proper term for pillar is 
κιλον. It is more consonant with queenly dignity in Penelope, and with ma-

* In the prayer of Agam. that he might set on fire the palace of Priam that very day, αἰθαλέεν is joined to μέλαθρον, perhaps, however, as a sec-

ondary predicate, describing the effect of the fire.

** There is much doubt about this station of the eagle. Was he inside or 
out? Probably ἐν μεγάγωροι, said of the geese destroyed, is a general ex-
pression covering the specific sense ἐν αἰθαλ. Some of the beam-ends may 
have projected on the palace front; certain ornamentations of the Doric style 
are said to be nothing but beam-ends, conventionalized in sculpture, so pro-
jecting over a porch; on one such the bird may be supposed perched.
den modesty in Nausicaa, to suppose that neither advanced further than to be just visible to the party in the μέγ. That the σταθ. τεύ. was a doorway is further countenanced by Hý. Ceres 188, ἥ δ' (Ἀμφύνη) ἔξ' ἐν' οὖθ' οἰκή τοιούτου τοίου, i. e. she "made for the threshold". The poet adds, κατ' ᾗ μελάθερον κύριον κάρ' ἀναβαίνειν, i. e. her stature expanding, her head touched the main beam. Some take μελαθέρον here to be the lintel of the door; but, as the queen was sitting in the μέγ., though near its door-way into the Ῥαλ., the door would be behind her, and one approaching her in front would not come under the lintel, although the brightness of the divinity approaching would cast a glory on the doors (v. 189). Those who will have a γυνακείον in the rear of the μέγ. consider τεύγος to mean that apartment, and the σταθ. its door-way from the μέγ. This entry they think was at the μνοχός, the door being at its further end, see at (34). Some take the σταθ. τεύγ. to comprehend in lax usage the floor adjacent, as far as the hearth, and thus the spot where the queenly chair is usually set, so that the queen in Hý. Ceres 188 would sit where Penel. and Nausicaa on entering stand, and where Arethi also sits. The σταθμὸν, μεγάρωσο also occurs, meaning the main entrance from the court without. There Odys., when his arrows are spent, τὸ θου τὸν πρὸς σταθ. ἐντραχθείς μεγάρωσον ἐπικύλιν ἐστάτημαι, πρὸς ἐκώπ. περιπλανώμει. He seems to set down the bow on the threshold whence he had shot. Here, therefore, σταθ. may well mean, literally, the door-post, which the ἐκώπ. or "facings" of the vestibule would meet; and the bow set at their point of juncture may be described as resting against (πρὸς) either or both. From the conspicuous feature of its various σταθμοί, one of which is described as νυκταίρισσοσ, the μέγ. may obtain its epithet of ἐντραχθής.

(17) The floor of the μέγ. has been described as of native earth; see above at (4). It was duly levelled and hardened to what is called a καταισκεδόν οὐθας. Damp in the climate of Greece is not much to be dreaded; and the floor's level, in order to ensure more support to the walls, may have been lower than that of the αὐλή. This would give greater vantage-ground to one standing on the threshold. From its being the native earth we understand how the fire is thrown out on it from the λαμπτήρεις, how Telem. digs a trench along it for the axes in the bow trial to stand in, and how the same expressions ἐφάξε, ἐν κοινήν, which would suit out of doors, equally apply to it. Thus foot-cloths were spread below the more costly couches, as an additional compliment to a guest, but carpet there of course was none. The polluted surface is removed by scrapers (λίστρασι); the same tool is placed in the hands of old Laertes at his garden work (λιστρασάτων φυτῶν).

(18) The μέγ. may be supposed a parallelogram with its short side to the αὐλή. Of its size we have indications in the following incidents. The bow-

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*Rumpf (III. 80—1) interprets μελαθέρον here as a wooden structure (cratitii operis) erected on the μνοχός and laterally connected with μεθαύριον on either side of it, in his view, "galleries", hanging between the end wall and a parallel row of pillars thrown out in front of it, see (41). He views the μελαθέρον above and the μνοχός below as together making up the τεύγος.

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1 ζ. 305.  k φ. 340.  l ψ. 46.  m τ. 63.  n φ. 120—1.  o χ. 20, 329, 383.  p χ. 455.  q ω. 227.
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 Trial was meant to involve a feat of no ordinary difficulty. We must allow for a reasonable interval between the axes, and for a sufficient distance between the nearest axe and the marksman. The wépons used against the suitors, arrows and spears, with the various charges of the combatants, especially when we consider the length ascribed to the spear in the II., imply a considerable range. Telem. also "runs", at his father's bidding, from the central entry of the μέγι to the Θάλαμος on its side, perhaps by way of the λαός. After the massacre Odys. looks about to see if any enemy is skulking anywhere. The suitors, above a hundred in number, daily banquetted there, each at a separate table, and room for their attendants had also to be found. Epithets of amplitude, as ἄνεργας μέγι,α are applied to it; so also it is οίγνι, from its echoing walls, and σκιά, of somewhat doubtful import, whether through the shadows cast by figures from the fire, or the prevailing gloom caused by the absence of windows, and the admission of light only through the smoke-orifice and the door. That there were no windows in the μέγι may be regarded as certain from the fact of no mention of such an important detail anywhere occurring in Homer, Hesiod, or the Hymns. In the attempts of the suitors to devise means of escape, the windows, had there been any, would probably not have been forgotten. They could not, had they existed, have been above reach from the floor, for how then could they have been closed and opened? They must have afforded an exit either into the αῖλη, or into the street of the town, and in either case it would have been important to Odys. to close them up beforehand, as he does the door, or to the suitors to escape through them if unclosed. Even in the later Roman architecture, as shown in the remains at Pompeii, windows except in the upper story are rare. (Smith's Dict. of Antiq. s. v. fenestra.)

...(19) The aperture in the roof, and there may have been more than one, would be towards the further end from the door, in order to distribute the light through it and the door more equally; even thus the sides of the room, remote from the central line through door and smoke-vent, would be very gloomy. This suggests the sense of σκιάν. For this reason, if for no other, the greatest length of the room would probably be in this same line, and in the same line would probably be the three λαμπτήρας or fixed light vessels raised above the floor. The smaller portable one borne by Pallas being golden, these may be supposed to have been of copper, and so Eustath. calls them κεφαλησφίννα, and explains their position and form by the words διάφανη μετάφορα, ἥ χειρόποδες "lase-footed" (Rumpf. II. p. 31). On the floor lay the fireplace (διάφανη), the mistress of the house or a principal person commonly sits ἐν πυρῷ αῖλη, even when it is broad day-light (Diós αίγαλ) without. This seems to show that gloom prevailed but for the fire. Nearly on the same central line the group of principal persons in the μέγι are to be looked for, in whatever palace interior the scene is laid. The pre-

* In Herod. VIII. 137 the sun is spoken of as looking down into (ἐκεῖνω) a house, by the κατοδύνα, and throwing its light on the floor (ἐδώρα).
vailing gloom is portentously deepened when Theoclymenus denounces woe against the suitors, but he alone seems to perceive it. They retort, "let him go out of doors then, if he finds this so like night"; the retort comes with greater force when we remember that a degree of darkness was the condition on which alone the comforts of in-doors could be enjoyed.

(30) The pillars cannot have been fewer than four in a quadrangular building, and may have been any number not too large. Those in Odysseus' palace seem to have been few, to judge from the sight which goes on there, which was as freely fought as if the stage had been clear. They probably stood in pairs, opposite to one another, and beams may have run horizontally across the head of each of them to an opposite σταθμος in the wall. Their only epithet is expressive of height, and once, in a simile, stoniness is implied; but there is no hint of ornamentation, save that suggested in the last note, although they must have been very prominent objects. From their mention in conjunction with the fir beams, the μεσόδεμας, &c., it is probable they were the trunks of trees, barked and smoothed. The chair of state is placed against a pillar for Αρετή "in the blaze-light of the fire", and her royal husband's close beside it. Similar seems the position of Penel. in the same "blaze-light" at the further (ἐπίθεμον) wall, i.e. furthest from the door. Also the principal chair (Θρόνος ὁρυγρότος Fig. I. 1) seems indeed to have had a fixed position there, not far from the principal ἀνέμος (see below at (22) Fig. I. 1) and the διοδόντιον, or opening into the side-passage; see below at (38). This was also near the νυχὴς or extreme upper end of the μέγυ. The position of the host or hostess at that "further wall" is confirmed by the place of reception occupied by Achilles in his hut, in the interviews with the ambassadors and with Priam, in which last his κλεισμὸς πολυβαλδάλος is also specially mentioned. Hence the hearth seems to have been at the upper end of the μέγυ., and Nausicaa's direction to Odys., μεγάρωι σιελθέμου, ὁφρ' ἀν ἵματι μητίς ἑμῆν ἑμῆν implies, perhaps, that a considerable portion of the μέγυ. would be traversed to reach her. This confirms the view taken above of the smoke-vent, as not central, for, if central, it would be remote from the hearth; yet it need not have been vertically over it, for then a sudden heavy fall of rain might have damaged the fire. The δοξάδη, seems to have been always on the mere flat of the floor, like our "hearth-stone" (Fig. I. 7). It is said (Rumpf II. 29) to have been oval (στρογγυλοδέσδη). It was the place sacred to supplication, and bears in that relation the more solemn name of ἀφίλη. From it the house derived its sanctity, to which it was as altar to temple. The stranger sweats coupling it with Zeus.

* The position of Melanthius, when hauled up to the top of a pillar, is close to the beams (δόξαν); this, however, is in the Ἠθικόν or armoury, χ. 192–3.

** It is said of the olive-stump built into his bed-stead by Odys., πάντορος οτις κλητος ἔνεκο, ψ. 191: this increases the probability that the pillars were tree-trunks. They seem to have had some protuberance, the rudiment of a capital perhaps, at top, as otherwise there would be nothing to fix the rope by which Melanthius was slung.
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went and sat as a supplicant ἐκ ἐκείνης ἐν κοιλίσαν πῶς πυρί, whence it seems that the fire on it was ample enough to shed its ashes on the floor around. Near it (ἐν κοιλίσαν) the house-servant slept for warmth's sake, probably not having bedding, and old Laertes in his woe slept so with them. Against another more central pillar the seat is placed for the minstrel μεσόφ 
δαίμονον, and his lyre is hung from the same within easy reach.

(21) Against one of the pillars (Fig. I. FF) stood the δορυφόρη. Some question has been raised, whether this pillar was external in the πρώτην or internal in the μέγας. The former view, held by Rumpf, (I. 29) has been based on what is probably a πρωτόστροφος, i.e., a pillar, and went in, and crossed the stone threshold. It is clear that the parts italicized are to be so inverted in sequence, and probably, as what stands last, the "crossing the threshold", is really first, so what stands first, the "setting the spear", is really last. In visiting Eumaeus, Telem. gives his spear to a slave in the αυλή and himself goes in &c. This may possibly have been because in that lodge the proportions were small, and the entry or interior too small to admit the weapon, if large, or there may have been no δορυφόρης, or Telem. may have wished to give the slave something to do for him. At most it is inconclusive. The spears which Idomeneus had gathered as spoil were certainly in the πρώτην. There is good reason why they should have been, as the incident shows which occasions the mention of them, viz. that they might be ready at hand for instant use; possibly, also, here again the dimensions of the weapon and of the hut may have occasioned the δορυφόρη to be outside the latter. But in the Odyssean palace, the spear is deposited at a column after entering the μέγας, and the μέγας, certainly contained spears. The explanation given by a Schol. α. 128 of the fashion of the δορυφόρη is not clear: it is, ἀπέλεσον τὰς κλονάς καὶ ἐν αὐτάς ἐπετίθεσον τὰ δόρατα. Here ἐν αὐτάς may imply some cavity or receptacle resulting from the action called ἀπέλεσον, which must then be used in the unusual sense of "scraped". The latter sense lies directly in Eustathius' words, on α. 128, ὡς ἡ δοράτων κινοεῖτι. ἦ μάλατο, ιὴ κίονα ἔγγεγυλομυνη, ἐν ἦ πόρος ὑποτεκτα τὰ δόρατα ἐπέκαρο. A fluted column with spears set in the flutings might easily be understood from this; though something would still be wanted to catch one end of the spear and steady it. Boarding pikes in a vertical rack used to be seen round the masts of ships, where, there being no grooves, they were secured by both ends. The phrase ἐν τοῦτος δορυφόρη is well suited to such an explanation; comp. κοιλίς ἐν τοῦτος μεσόδομης, of the Homeric mast, and see App. F. r. (6). Rumpf ub. sup. explains the δορυφόρη as fixed between two columns, engaged, he probably means, in the wall.

(22) Close to the upper wall appeared ἡ σκηνή, probably of large size. We may suppose a stand for it. It is uncertain whether it lay left or right of the central line from threshold to μνημόσυνος, or it may have lain even in that line. A

* Schraiber and Rumpf place it on the right side, Eggers on the left; see the plans, Rumpf part. 1 ad fin.; of these Rumpf places it within the μνημόσυνος.

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η. 153—54. ι. 188—91. θ. 65—6, 473. φ. 29—30. π. 41.
N. 261. α. 127 foll. τ. 33. β. 424; 0. 289. ψ. 145—6; θ. 341.
man who sat by it was μνηστασος, i. e., probably, closest to the μυγες of all the guests. The spot whence the cup-bearer began his rounds is probably its place; from it he moved towards the right. Phemius, standing by the ὀρθοδυνη just before, sets down his lyre, between the κρηπης and the chair of state. These were probably near the διακης but not in the μνησις. It seems likely that the chair was on the same side as the ὀρθοδυνη, as more convenient for the occupant’s access to the αυλη without, if needed; the κρηπης may then be assumed to be probably on the opposite side, and as the cup-bearer went towards the right, i. e. left of one entering the μεγε from the αυλη, it would be more convenient to view the κρηπης as itself on that side, and the chair and ὀρθοδωθυς on the right (Fig. I. h. i). This so far agrees with a Schol. on χ. 126, who places the ὀρθοδυνη “in the right corner”.

(23) The threshold (σωδος) has been several times mentioned. It was the outer limit of the μεγασων proper, as the μνησις the inner, being the furthest point from it; hence ἐκ μνησις ἐκ σωδος διαμαρμερης means “from one end of the μεγε to the other”. The threshold of Alcinous’ palace was of copper (χαλκος), corresponding with the extravagant splendour of silver posts and lintel and a golden handle. He himself styles it χαλκοσωδος δωδος, which is elsewhere applied only to divine abodes. In the description of Tartarus, characterized on the contrary by massive strength, we have a copper threshold and iron gates. There seems no doubt, as stated above at (10), that the σωδος, spoken of as of stone (λαυνος), and again that of wood, (μελινος, compamous that said to be δεκανον) belonged to the same main entry, and were both passed in going from the αυλη into the μεγε. Rumpf (I. 29) supposes a passage or entry of some length, flanked by the ένωσια, leading from the αυλη to the μεγε, with outer doors on a threshold of stone and inner doors on a threshold of wood. As opposed to this may be noticed the seat placed for Odys. by Telem. within the μεγε, beside (πατε) the stone threshold, where he might sit and drink wine among the company. It is equally clear that he had previously “sat upon the wooden (μελινον) threshold within the doors, resting against (πλακανων) the door post of cypress-wood”.1 The two passages can most easily be reconciled by supposing the wooden threshold superimposed on the stone one, which latter projected considerably further than it into the μεγε inwards, and towards the αυλη outwards. The wooden one would thus form a bench on which one might sit with his back against the door-post, his feet would then rest on the stone threshold forming a broad lower step, and a seat placed beside the latter on the floor of the μεγε would be near enough to the company for the guest so seated to be counted as one of them. The two pairs of doors, which Rumpf probably supposes, may then have stood, one at each end of the higher wooden threshold. They seem distinguished as the ποτος κε Θυρως, i. e. first towards the μεγε, and the αυλης καλα Θυρως, as leading directly to the αυλη. The width of the threshold may be inferred, not only from the general phrase τυρων μεγε ένως, but from the fact of four men standing on it with space to wield

1 φ. 142. 1 η. 96, cf. 87. 1 η. 83, 88, 89. 1 η. 90—1. 1 η. 91. 1 η. 84. 1 η. 321; A. 426; Φ. 173, Φ. 438, 507. 1 η. 15. 1 η. 255—3. 1 φ. 339—40. 1 a. 255; η. 250. 1 η. 137. 1 η. 385.
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their spears. That of one of the Ólaimoi may be gathered from an eagle with spread wings being compared to the width of the door of a lofty Ólaimo. The main entry of the mély. would probably be wider still (Fig. I. EE).

(24) It is always mentioned with an air of loftiness and size (mégyon ou- dòn). Persons upon it are upon an eminence. Philoctetus leaps ἐκ ἀπειρίτων θυμονίας, which means from the threshold. Odys. leaps upon it and shoots from it at the suitors. The external threshold projected into the πρόθυρον. The place of a beggar was naturally on the oudòs; comp. the words of Melanthus, that Odys., in disguise, would “rub his shoulders against the doorposts (φίλαιν).” Irus, quarrelling with Odys., bids him quit the πρόθυρον, who replies “this threshold will hold both,” and comes back to the oudòs after defeating and expelling him. Their quarrel took place προπάροιχης θιμιάων υψηλάων (i. e. before the outer gates) οὐδόου ἐκλ πεστού, which epithet would suit either wood or stone. The same phrase is used for the internal threshold from which Odys. shoots. Odys. tells Irus that he will not, after being vanquished, return ἐκ μέγαρον, meaning the palace generally, of which the oudòs was regarded as the outer limit; so Achilles says, “all the wealth that the stone threshold (—all the temple) of Apollo includes” and hence the metaphor, ἐκ γῆς μονος οὐδό, meaning perhaps to view old age as the threshold of the house of death; so Virgil places old age “prima in faecitis Orci”, Aen. VI 723—5.

(25) The Ólaimoi might be added at discretion, but not in front. The πρόθυρον, including the door-way and αἰθοσας, then remained full in view. But, round the sides of the mély. and opening into it, and as wings attached to it, or perhaps in distinct and detached blocks, the Ólai may have multiplied with the demand for them. They not only furnished private chambers for principal inmates, but were used also for household stores and treasures. The famous passage in which the Ólai of Priam’s palace are described enumerates fifty as tenanted by his married sons, and twelve others, distinguished as τέγευοι, by his sons-in-law. The fifty are said to have been ἐν αὐτῶ, i. e. ὕδωρ, built near each other: the twelve are ἐν τεπομένοι ἐνάντιοι ἐνδοθέν ἀυλής, and have the epithet τέγευοι, and these, too, are “built near each other”. All alike are said to be of polished (ἐξοστο) stone. A Schol. on Z. 248 interprets τέγευοι as meaning “distinct and partitioned off from each other”, so that there might be no thoroughfare, “because”, he adds “they were in the upper story (ὑπερώοι)”; another Schol. makes τέγευοι mean ὕπερωοι, further explained by ἐκ τοῦ τέγευος ὑπάρχοντες, which Eustath. confirms by the interpretation ἀνάγειοι (Rumpf III. 73).

(26) It seems to savour of assurance, perhaps, to withstand this array of authorities, yet the plain sense of Homer is irreconcilable with their judg-

* τέγευοι, antiqui interpretex ad unum omnes explicant ὕπερωοι (Rumpf I. 23, note 29).
ment. The fact that the twelve Θάλμοι were “on the other side opposite”, would require surely all alike to be either above stairs or below. The whole picture is otherwise marred, to say nothing of the comforts of the inmates. The whole must have been on the ground; the fifty were ἐν δόμῳ, the twelve ἐν τοιοῦτον αὐλής. Here ἐν δόμῳ means in the same block or pile of building as the palace, and the site of the other twelve is marked as being within the αὐλή, but distinct from that pile, to which, or to the fifty Θάλμοι which partly composed it, they stood opposite. Thus they were τέγων, as having a roof of their own, distinct from the general palace roof. Their standing ἐπί τοῖς, “in the other (part or space)”, is vague; but may be probably interpreted by the expression τοίχον τοῦ ἐπί τοῖς, explained above at (20) as being “at the further wall from the entry of the μέγαρον”. So, while Achilles sleeps μετὸς πλαισίον, Patroclus lies ἐπί τοῖς, “at the further or opposite side”. Such Θάλμοι could not have stood between the πρόδομος and the gates of the αὐλή without being incommodiously remote from the μέγαρον, or else blocking up its front view; whereas its polished porticoes plainly are seen. If they were disposed all on one side of the μέγαρον, this evacuates the sense of ἐπί τοῖς — a word which implies a duality of objects. Further, the one-sided aspect of such an arrangement would offend all symmetry.

(27) They might be supposed ranged, in two rows, facing the two sides of the central block composed of the μέγαρον with its contiguous Θάλμοι; but it is difficult to make ἐπί τοῖς include two exactly opposite positions, right and left, as if it had been ἐπί τοῖς. The phrase πίλητος ἀλήθεα δέμητρον would also seem to exclude this separation into two rows, unconnected and out of sight of each other, and having the whole of the central pile between them. The only remaining supposition is that they were in the rear, but that their front elevation, seen full, outflanked the μέγαρον with its contiguous Θάλμοι, seen end-wise, so that they might be partially in sight as one entered the αὐλή at the opposite end. If we suppose the μέγαρον very deep from front to rear in proportion to its width, this might easily be the case. Those contiguous Θάλμοι might be ranged five and twenty on either side of the μέγαρον, in the rear wall of which there might be a postern door for the access of the inmates of the twelve Θάλμοι. At the same time we may notice, that the number fifty, is used probably, in the feebleness of Homeric arithmetic and geometry, without calculating the extent of wall-space which so many would require. The elements of the reckoning float loosely in the poet’s mind, as great items in a great total, and we are not to bring him to tale and measure and find fault with the result. See the plan Fig. II. It is difficult to read the description of Eumaeus’ lodge with its twelve swine-sties ἐπιστος ἀυλής πίλητος . . . ἀλήθεα δέμητρον, without suggesting the feeling of a sort of parody on similar features in the palace of Priam. All we can say of these sties is that they were so arranged as not to intercept the view from the gate of the alpha to the πρόδομος of the lodge. The αυλή and the swine-sties have, however, here the primary importance, the lodge was merely attached as convenient for the keeper. In the palace the αυλή is subsidiary to the μέγαρον.

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(28) Here she retires to her Θάλ., a place of perfect secrecy constructed by Hephæstus for her, and with a secret key, when about to make her toilet for Zeus. Telem. had a Θάλ. in a part of the court, in a conspicuous (περισκέπτω) spot there. Whether detached from the μύη., or a wing of it, is not quite certain, but probably the latter, from the fact of his going out from the hall (διὰ μεγάλου) to reach it after the main entry of the latter was shut for the night. Phœnix, the son of the house, like Telem., had a personal Θάλαμος, which certainly had a door into the πρόδομος, as the fire lit in the πρόδομος was before the door of his Θάλ.. He needed not to enter the μύη., therefore, in passing out. Still his Θάλ. may have had another door into the μύη., and that of Telem. may have had another door into the same. And of such a door there appears a trace; for, although in β. 5—10 we do not know how he reaches the ἄγωρος, in v. 124—46, going thither from the same Θάλ., he traverses the μύη., and therefore probably did so in β. The situation of Tele¬machus' Θάλ., and of Phœnix', is easily understood to be the same, viz. in the angle between the back of the αἰθώνας in the πρόδομος, and the side of the μύη. The Θάλ. built by Odys. for his own use, enclosing the olive tree, was probably a counter-poise to the Θάλ. of Telem., or rather the latter was so to it. See Fig. I. I and K. This position would be adequate to what περι¬σκέπτω 1. q. implies; as it would be in view both from front and flank, which the other Θάλαμος, save that of Odys., would not. The Θάλ. of Nausicaa may probably have been similarly situated to that of Telem. This would suit her encountering her father going forth from the μύη. to the council. She might leave her Θάλ. and come by the αἰθώνας, contiguous to it, to the palace doors, as he issued from them, or might have entered the μύη. directly from her Θάλ. The Θάλαμος of Paris is enumerated as distinct from

* Doederlein, 2353, wrongly, I think, takes περισκέπτω as meaning i. q. σκέπασται, "sheltered". There is a clear difference in sense between σκέπασιν, σκέπτος, σκέπτος, wherever found, and σκέπης, σκέπαση, σκέπασμα, formed by the addition of α to, possibly, the same root, σκέπ-. These latter forms always have the meaning of "shelter", as in Homer, σκέπης ἑνίκων, ε. 443, and ἑνίκην σκέπασμα...νόμα, ε. 99, said of headlands "sheltering" from the waves; comp σκέπασι μιασμοῖν, Hes. Ópp. 532, adduced by Doeb., where σκέπασι is doubtless the apoc. plur. of σκέπης, though he denies it. σκέπασμα means to "look closely, watch", σκέπασμα εἰς νήμα καθίζειν, and hence to "spy", as the result of such watching; so Μετάνεια...ἐν Θαλάμωι σκέπτο, Hym. Ceres 243—5; comp. Hym. Merc. 360. One passage, Π. 360—1, seems capable of the meaning "sheltered himself from"; there Hector, covered under his shield, σκέπτετε διότι τὸν τι δοῖζον καὶ δοῦναν ἀκόντως. But, as he is covered as to his ἄκοντα ὁμοσεως, he is manifestly looking out over the top of the shield, as is further shown by η μήν ὅθε γίγνεσθαι ε. 363, "he clearly marked the turn in the tide of battle". Nor is any trace of σκέπτοι in sense of "sheltered" to be found in post-Homeric Greek. Further, in what sense the Θάλ. of Telem. could be more "sheltered" than any other building in the ἄγωρη it is not easy to see. The same expression is used of Eumaeus' lodge, and of Cercè's palace, which, though approached by cliff and forest, might easily have stood in a clearing, so as to be conspicuous when reached.

b ε. 166—9. c α. 425—6. d ε. 47, cf. 30. e I. 469. f ζ. 15—7. g ζ. 54.
the δάμα, i.e. μέγασον; and Paris and Helen are conveyed thither by Aphrodite, after his combat with Menelaus. Those who hold the view of a gymnæceum find place for it here. But, even supposing Homer meant to draw a so far different view of domestic manners in the case of this Asiatic voluptuary, the exception would only tend to prove the rule as regards the simpler habits of Greek life. The θάλαμος may, however, have been only such an one as Odys. built for himself, and no gymnæceum at all. Whether it is there or in the μέγ. that Hector finds Paris tending his armour with Helen and her handmaids, is also uncertain.

(29) The θάλαμος of Odysseus' palace were several; as is shown by one being spoken of as ἔσχατος. He had built himself one by enclosing a part of the αὐλή with a tree growing there. Of the store-rooms there were at least two; for we must suppose that the one in which Euryclaea in person or by deputy "abode night and day", was different from that furthest (ἔσχατος) one which Penel. unlocks in person to find the bow. The one which is converted into an armoury by Odys., when clearing the μέγ. of weapons, is probably distinct from both. The one in which Euryclaea and the women abide during the massacre is most likely the store-room in which she usually abode, as Telem. bids her not come forth if she heard any alarm, but "stay where she was, about her business" (παρὰ δρῷα). The armoury and this θαλ. were mutually accessible, as seems clear from Odysseus' thinking that some of the women there (ἐσχατοῦ μεγασοῦ) might have helped the suitors to weapons (Fig.I.76). But the doors she is bidden to shut are those of the main entrance to the μέγ. Eumæus conveyed the message to her to that effect, probably by going round by the λαύρῃ, into which doors may have opened from these θάλαμοι, being the servants' way, we may suppose, to the offices in the αὐλή without passing through the μέγ. and chief doors; and by the same unobserved way she passed round and secured those chief doors, viz. the outer pair towards the αὐλή close to which the λαύρῃ terminated. This gave Philoctetus time to go down and secure the further gates of the αὐλή before those from the μέγ. to the αὐλή were closed. The direction of Penel., when indignant and incredulous, to Euryclaea, to go down and back to the μέγ. must be taken as uttered on the supposition that she had come from there, which Euryc. negatives subsequently. The θάλαμος were approached from the μέγ. by doors and a threshold of their own; that of the bow-chamber being of oak. From the word ἀστείβος being used of a person going from the μέγ. to the θαλ., its floor must be supposed lower than that of the μέγ.

From the marked expression ἐς θάλαμον Ὀδυσσῆς ζ. 143, it is likely that these θάλαμοι had mutual communications (Fig.I.85), and that Melanthius, entering ἄνα δῶγας μεγασοῦ and passing out by the door, would pass through more than one; comp. Hy. Ceres 143, ἔγρας στορθαιμι μυκὸ θαλάμοιν ἐνπίκτων. For δῶγας see below at (35). So Euryclaea tells Penel. she was μυκὸ θαλάμων ψ. 41, during the massacre, being perhaps the last of the range.

h Z. 316. i Γ. 382. k Z. 318 foll. l φ. 8—g.
ζ. 155; ψ. 42, cf. ζ. 19. y φ. 43. a β. 337; o. 99; Z. 288.
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CXLII

In the Θαλ. of Nausicaa a fire is lighted and refreshment served.\(^b\) The fire implies an escape for the smoke, probably into the μήγαρον, through some chink or opening left there; and so through the general smoke-vent see below at (35). The Θαλ. is spoken of as κύυρος, ψυγλός, ψυφόρος, ψυχρεφής, σύσκεπθής.\(^a\) There is a pillar, perhaps several, in it to support the roof.\(^a\) These epithets probably imply that it had the height of the μέγι. The Θαλ. of Hephæstus, in which the μέλαθρον appears, was probably the μυχός (Fig. I. H), at the further end of the μέγι.\(^b\)

(30) These details of the Θαλ. bring out with great force the story of Meleager as told by Phoeniç.\(^1\) It seems he had shut himself and his wife into his Θαλ., while the embassy of priests, and his father heading them, were in the μέγι.\(^*\) beseeching him in vain;\(^*\) the latter shaking the chamber doors, which Men. had fastened, to urge his appeal. The Θαλ. is spoken of as κυωνές, θαυμάζεις, ευσκότας, all which epithets of perfume may be accounted for by that of material, κύους;\(^c\) also as πολυκαθαλάς, πολυκείμενος.\(^d\) Most of these refer to θαλάμων tenanted by ladies of rank, and give one a high idea of refinement and rarity. More common-place are the epithets ψυφόρος, πόρη ποητής,\(^\ast\) relating to substantial strength. We find the μυχός θαλαμών νεοτός, in sense of the chamber of a newly-wedded pair.\(^\ast\) The woman in attendance on the occupant is called θαλαμήπολος.\(^\ast\) We find an analogy in the θαλάμη, "cell" of the polypus, and in the name θάλαμος, given in later Greek to the lowest and darkest stage of the ship, the rowers in which were called θαλαμίται.

(31) The word θαλ. is used for the υπερφόον where Penel. slept.\(^w\) She occupies, however, a θαλ. below, and in a burst of sorrow sits weeping on its threshold.\(^z\) She probably is sitting among her handmaids in one of the θαλάμων when Medon and Eumæus bring her the same message of Telemachus' return.\(^j\) She was not in the μέγι, for there is no mention of her in the suitors directly after;\(^\ast\) nor is it likely that the messengers went up to the υπερφόον to find her. On another occasion she is μετὰ θαλάμης γυναίξιν, ἡμένη ἐν θαλάμω, when she hears a heavy blow struck in the μέγι.\(^g\) Thence she calls to her Eumæus, who is in the μέγι.\(^b\) After her private conversation with him he takes her message to Odys. and returns, and she addresses him ὑπερφόον σὺ δὲ ὅμως,\(^c\) meaning the "threshold" of the door from the μέγι into the θαλ. This θαλ. was probably that into which the stairs (κλαμές) from the υπερφόοον descended, see below at (33). Hence this θαλ. in connexion with the υπερφ. is sometimes apparently spoken of as in itself an οἶκος, or apartment more frequented by the women.\(^d\)

(32) The υπερφόοον, υπερφόον, υπερφόοον, or plur., -ἀγα, -ϊσια, was on the first story from the ground, reached by a ladder or stairs (κλιμαξ). Penel., though fre-

\(^{a}\) Or perhaps in the πρόδομος, if, as is supposeable from the sequel, θαλαμος πυκνα βάλλετο, v. 588, the θαλ. was, like that of Telem. and the private one constructed by Odys., accessible from the αἰλή, by way of that πρόδο.

\(^{b}\) η. 7. 13. \(^{c}\) α. 436; 6. 338; π. 285; Γ. 423; Ο. 317. \(^{d}\) δ. 121. \(^{e}\) I. 582. \(^{f}\) ψ. 178. \(^{g}\) χ. 176, 193. \(^{h}\) ι. 279. \(^{i}\) I. 574 foll., cf. 356. \(^{j}\) ο. 99. \(^{k}\) Γ. 382; Ζ. 288; Ο. 191. \(^{l}\) δ. 121. \(^{m}\) Γ. 382. \(^{n}\) ο. 192. \(^{o}\) ι. 15. \(^{p}\) δ. 718. \(^{q}\) α. 436. \(^{r}\) P. 36. \(^{s}\) η. 8; ψ. 293. \(^{t}\) ι. 432. \(^{u}\) δ. 802, cf. 787. \(^{v}\) δ. 718. \(^{w}\) π. 335 foll. \(^{x}\) π. 413. \(^{y}\) q. 595—6, cf. 492—3. \(^{z}\) q. 575 foll. \(^{a}\) α. 356, 360—3. \(^{z}\)
quently appearing below, mostly lived, slept, and worked in it. A Schol. on I. 125 says that the Θάλαμος was the lodging (κτίσιαίμα) of the married women, but the ὑπερφόν that of widows and maids. Penel. lived, therefore, as a widow. The name Θάλαμος is given to it, and such by use it was; that of ὑπερφόν relating to its situation merely. The arrangements were such that the minstrel's voice below in the μύη. was audible there above, and the sound of Penel. weeping above was audible to Odys. in the πρόδομος. Whoever descends from the ὑπερφόν stands παρὰ σταθμῷ τίγεσ, on emerging in the μύη. The same place is taken by Penel. when appearing in the μύη. among the suitors, although she has not descended just before. It is probable that she reached the μύη. by the same entry as if she had so descended, and that she came from one of the Θάλαμοι, as above stated. If this be so, it seems nearly certain that the foot of the descent from the ὑπερφόν lay in some such Θάλαμος; and that is more reasonable than to suppose that the women could not leave their ὑπερφόν without coming fully into the μύη. and into view of all there assembled. From such a Θάλ. the μύη. would easily be reached, and the station παρὰ σταθμ. τίγ., explained above at (16), was probably the nearest part of the μύη. to that Θάλ. In fact one standing there would not have passed over the threshold of the Θάλ., if we may judge from the last descent recorded, of Penel. to meet Odys. Then only she does not take her usual station by the σταθμ. τίγ., but ἠλοπίζειν καὶ ὑπερβη λάζων σώδόν (the threshold of the Θάλ.), ἵπτεν ἐκείν Ὀδυσσος ἐκατέρ, ἐν πυρὸς αἰγὶ τοῖχον τοῦ ἑτέρου. It may be inferred that her pause παρὰ σταθ. τίγ. in other cases, then, is a pause on the threshold, which opened from a Θάλ. somewhat on the side of the μύη., not on the τοῖχος ἑτέρος, or end-wall.

(33) As regards the epith. λάζων, here applied to σώδος, it is probable that every threshold had the two layers of stone and wood described above as forming that of the main entrance. From the ὑπερφόν rose perhaps the further stair-way, mounting to the actual roof, which Elpenor missed. But the question what the ὑπερφόν. rested on is doubtful. The roof of the μύη. was certainly that of the whole pile, and not the floor of the ὑπερφόν. If we suppose an ὑπερφόν. partly covering the μύη., the aesthetic difficulties are great on any but a directly front view. It may have been a story raised on the deep portico which fronted the house, and which, including the porch, is known as the πρόδομος, being very probably not more than half the height of the μύη. There can be no reason indeed why this range of portico should have more than the height sufficient for the door; or, if we allow the door ten feet and this twelve, every purpose of use would be satisfied. Now, as these porticoes were used for men to sleep in, see above at (20), the same width above might suffice for the women's apartment, and the ὑπερφόν. might thus stand on the πρόδομος, forming the upper part of the general front elevation. This is favoured by the fact of Penelope's weeping above being heard by Odys. in the πρόδομος. The greatest length of the ὑπερφόν. would thus be equal to the width of the μύη. including, perhaps, that of some adjacent Θάλαμοι; for, if they were less high than the μύη., some of them might...
support a continuation of the ὑπερ. along the upper parts of its sides as well as in front. Thus in the plan Fig. 1. the space included by the dotted lines represents the ὑπερ., extending over the ἀλώνσια in front and four chambers on either side. It has the epithet σμαλλόςσα expressive of polish and beauty; comp. some of the epithets of the ἀλώμος in (39).

(34) A few details of the structure remain to be noticed. The μυχὸς appears to have been a recess at the upper end of the μύ. used as the chief sleeping chamber for the lord of the palace and his wife. It was not so used in Odysseus' palace, who had made a separate θαλ. for himself, and Penel. in his absence used the ἀνθρόπον. Hence the μυχὸς there appears to have no separating wall or door, and the suitors, shrinking and worsted, retire thither. But in the palaces of Nestor, Menel., Alcin., and in Achilles' hut, and in the palaces ofCeleus (Hy. Cer. 143) and of Hephæstus, see above at end of (29), it was so occupied, and must be presumed so enclosed. Those who support the notion of a gymnæcum make the μυχὸς the passage between it and the men's apartment (Rumpf III. 76—7_t., 80), the “stone threshold”, which Penel. passed in ψ. 86, that of the gymnæcum, and the σταθμὸς τέγμων or μεγάλωμο, pillars or door-posts on each side of that passage (ibid. 81). In the Trojan palace Andromaché weaves μυχ. δόμων. We find θαλάμωμο μυχὸς, and μυχ. θαλάμων, the former in the account of the arms deposited there by Odys. and found by Melanthius. Whether any exact recess is here intended, or only the furthest, most retired, part, as in the Cyclops' cave &c., (cf. Hy. Venus, 263) is doubtful. In the latter sense we have μυχ. Ἀγαθ. to describe the situation of Corinth and of Ἀχιλλεία's abode. The chair of state for the mistress stood by it, close to the blaze of the hearth. (See Fig. I. H.1.) The word is akin to μύ. to close, cf. μύκαι δώρα.

(35) The ἀναφέρεται or ἀκούει offer a difficulty of which no satisfactory solution has been found. The senses given by the ancient interpreters are manifold. Rumpf (III. 47—8), chiefly following Favorinus, 1628, 3 foll., gives the following. 1. The passages in the upper story, or even passages in the palace generally; 2. the ἄμεσος, or side-door, itself; 3. windows (an interpretation followed by many); 4. steps to ascend, or a ladder; 5. some read ἀνάφερεται, rendering it, "up the narrow places", and in Sophoc. Philoct. 937, καταφέρεται, adj., stands as epithet of πέτρας; 6. the roof beam or some others.

* This suggests the meaning of σταθμὸς κοιλά Θυράνον οἶκον, Theocr. Idyl. XXIV. 15, and of κοῖλα κληρον. Soph. Cr. T. 1262, as being a "recessed door-way" or "enclosure".

** So Pindar, Nem. I. 41, τοι μνησθείσαν πολύν ἐς θαλάμων μυχόν εὐπήν ἔβαν· with him μυχὸς is a most favourite expression for any retired place; Isthm. I. 38 Pyth. X. 8. and V. 64. Comp. also Ἀντων. ... μυχ. θάνατος εὐφυότατος, and ὑπερ. ηράμων, Hes. Theog. 119, 1015.

*** Rumpf cites a Schol. on Theocr. Idyl. XIII. 13 ἀλώνσια πετάλεον, who explains it to mean some part of the roof-timber whereon birds may roost, and quotes, in explaining it, ἀλώνσια ἐντὸς φαγός, as if from Homer, who explains probably a confusion of 1. 239 with Ζ. 143. But there is no ground for thinking

* ψ. 189 foll. 0 χ. 270. 0 χ. 402. 0 δ. 304. 0 η. 346.
* I. 663. cf. Ω. 675. 0 Θ. 290. 0 Ύ. 440. 0 π. 385; ζ. 180. 0 ψ. 41.
* λ. 236. cf. v. 263; ω. 6. 0 Z. 152; γ. 263. 0 υ. 308; η. 153; τ. 55; ψ. 89. 0 Ω. 637. 0 Ζ. 143.
covering of the roof. All these, however, alike presuppose that the θάλαμος of arms was somewhere in the ὑπερών, and that its elevation had in some way to be surmounted; hence their various notions of 1, 3, 4, 6, all implying ascent. It is plain, however, from a comparison of τ. 4—40, where Odys. and Telem. deposit the weapons, with τ. 101—141, that the θάλ. is on the ground-floor, or perhaps a step down from the μέγ. The rapid evolutions in the latter passage are not suitable to the notions of a staircase traversed and a height attained. I conceive the θάλ. to have opened either by a side-door into the μέγ. in which the fight goes on, or into the κατώτης, or possibly both ways; and I conceive that by ἀνά δάγας ἀνέβ. some mode of ingress into the θάλ. at a higher elevation is intended. No positiveness of statement as to what that mode was is admissible. Let us consider, however, δάγας here, from a nom. of which the compound form ἀποτρικυβάς occurs, comparing διαπέτευ, ῥωγαγας (ῥήγυμα), and its kindred adjective ῥωγακός, which means “rent and gapping”. The meaning “gaps or chinks” will well suit the noun, but the way in which gaps &c. could assist the ascent is not obvious. We may glean, perhaps, from structural considerations some hints, which may suggest a possible meaning.

(36) The θάλαμος, if arranged sideways along the μέγ., must have suffered greatly from want of light. The μέγ. itself was sombre, and, as there is no reason for supposing windows in it, so neither is there in the θάλ. It is unlikely that there was a separate vent-hole above in the θάλ. Still, we hear of a fire lighted in that of Nausicaa. In this θάλ. of arms there was not often a fire, to judge from the removal of the weapons thither from the μέγ., in order to be, as alleged, “out of the smoke”. Nothing is more likely than that gaps to allow the escape of smoke, as also to admit such light as was admissible from the μέγ., should be left in the wall parting it from the θάλ. An active man might then, likely enough, especially with the help of comrades, climb up to these δάγας and into the θάλ., and might so be said ἀνα-βαλεσθαι ἀνά δάγας. Telem. does not appear to have marked Melanthius’ entrance, but supposed it was through the door left by himself insecure. If that entry was, as supposed, from the μέγ. itself, the fact of the sides of the μέγ. being less lighted than the central line, see above at (19), or the intervening obstacle of a pillar, might easily conduce to conceal his climbing up. The sense ἀνά given to δάγας by a Schol., as above, πρὸς ὀφθαλμοῖς, “windows”, would agree with this. Suidas gives “a kind of stone” for δάγ: comp. rupes cognate with rumpo; see Rumpf, III. 50—1, who traces also some curious verbal analogies in favour of another sense, “gratings, cross-bars, &c.”, as evolved from the meaning of “shoots, sprouts, twigs”, which belongs to a kindred form δάγος. He adduces also δάγος from Hesych., as meaning “barns”, and suggests that δάγας might be a part of a dwelling-house similar in structure; but all these considerations are of light weight. Favorinus ὁμ. sup. notes that some took δάγας to be, like κόσμος, a neuter noun.

δάγας connected in meaning with πέπνυμα; and its occurring to the Scholiast’s mind in connexion with αἰθάλ. is probably, therefore, a mere mistake.

a ν. 514; l. 359; B. 755, cf. ν. 98.  d ε. 402; μ. 60.  e ν. 435, 438; f. 343.

f. 155—6.
APPENDIX F.

(37) Of the other senses g. arose from one party among the ancient commentators always doubling the initial liquid in arsis after a final vowel, while others left it single; later copyists, ignorant of this, seem to have written two such words, where the sense allowed, in one, coining thus new compounds, such as ἀνακαυγὸς. Also 2. is unlikely in the extreme. For why, in points of detail, should two names so different be given to one and the same thing, especially as άν' ὀριστονθην might have stood for άνα θογαν without marring the metre. Nor could Odys. have been puzzled to know how the arms could have been brought in, if the way άνα θογαν had been the same as άν' ὀριστονθην, for of the latter he was plainly cognizant, and knew, doubtless, what access it afforded. Further, if Melanthius knew that Telem. had brought the weapons out for Odys.'s party by the λαυρή, supposing that the armoury were entered from it, he would think that the door into that armoury from the λαυρή (Fig. I. 99), and therefore from the ὀρισθ., which is merely the upper exit of the same passage, was in possession of the enemy and presumably unavailable. We know that in fact that door was unguarded, and probably Melan., finding it open, returned from the θάλ. by it, — an easier way for one heavily laden — and so by the ὀρισθ. back to the μέγ. Thus Melan. is observed in the armoury by Eumæus, sent to shut its door (probably by the way of the λαυρή), who reports, and asks if he shall seize and bring him back (probably by the same way), and finally lurks with Philoctetius on either side of that door, where they both seize him while crossing the threshold. (See below at 40).

(38) The ὀρισθοπή occurs in two places. Phæmius stands by it when the suitors are slain, and from the sequel he must have stood near the μεγας at the upper part of the hall. In a passage just before it is said to have been "in the well-built wall", and to have communicated by a side-passage, into which it led, with the main doors of the palace, close beside the threshold (ἀρτοστον οὐδον) of which it opened. By this exit Odys. bids Eumæus keep guard, seeing the two openings were so close that he could do this without quitting the other. If the suitors could have forced it, they would have been at once in the θάλη and might have raised the city. The ὀρισθοπή at the one end corresponds apparently to the σανίδες ἐν θαραχία at that towards the οὐδας. The clearly marked difference in the name seems also to denote a different form of door. Whether it be for ὀρισθοὸν (ὁρος), an "upright door", or (from ὁρευμα, ὁρεω) a "raised door", or whether a mere single door, in contradistinction to the θύραι δυλιδες, is not important. It appears to have been at the height of the threshold above the floor of the μέγ. This would account for ἀν' ὀρισθ. ἀναβαίνῃ; for, as there was no threshold to mount by, there may have been some other mode, as a short ladder, to reach it. (See Fig. 1. k.)

* This, it should be added, is the view taken by the Schol. Vulg. at x 120 ὀρισθο. ἐν το τοῦ ὁμοίου ἑναντίον τοῖχο θύρα ἅν. δι' ἡς ἐς τὸν διάλομον ἀναβίναι, ἔθετα τὰ ὄπλα ἐκεῖνα. The phrase αναβαίνειν ἅνα, used of each, may perhaps have suggested this view.

** Hasychius ὀριστοφρα. θύρα μεγηθά καὶ θάλη δι' ἡς ἐκεῖν ὀρισθοι καταβαίνεσσαν, ἀλλο πᾶσα θύρα μὴ ἔχονα τὸν βαθύον πρὸς τῇ γῇ, ἀλλ' ἄν— ἔχονα τὸν ἄνθροφον, σὺν θύρῃ, ἡ θύρα ἐς υπέρθεν ἀνάγουσα.

x 181—3.  b ξ. 126, 333; cf. 340.
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APPENDIX F.

(39) That there was no threshold would be further confirmed, if we could rely on a Schol. on Eurip. Med. 135, quoted by Rumpf, in which a person standing ἐν τῷ ἄφωνῳ hears voices in the hall; the Schol. says that this ἄφωνος was so called as having two doors, one the regular one (τῆς ἀφωνίκης), and the other the Homeric ὀροσθήρη; but the identity of the ἄφωνος of Eurip. with the ὀροσθήρη of Homer is very questionable. The absence of threshold, however, agrees with the account given by Hesych. in the last note, see especially the words there, μη ἐξούσια τὸν βασιλέα π. τ. γ. The ὀροσθήρη seems to have been in the wall of the further part of the μέγ., near the μνῆμα, to judge from the station of the minstrel there, and from his lyre being set down between the κρήνης and the ἱερόνος ἀναφόρις; for these were near the μνῆμας; and that further part was also least exposed to Odysseus’ arrows. If the ἀφωνή, into which it opened, followed the outer line of the house-wall, the ἀφωνή may have run through any ὑάλαμος on that side of the building, or may have gone outside the Θάλ., as in the plan Fig. I., in which case light would reach it more easily. The Schol. gives the ἀφωνή the former direction, but assigns only one chamber to that side, ἡ τ. the armoury. It is probable that the ἀφωνή was used by the women from the ὑάλαμος, and the servants generally, in order to reach the ἀναφόρις without passing through the μέγ. Hence it was probably connected, see above at (39), with that Θάλ. which formed the female servants’ hall, and by a κλίτα with the ὑπερφον. If that Θάλ. had, as supposed above at (32) the stair-foot in it, the connexion of these related portions of structure would be clearly made out. But probable suppositions are the utmost that can be advanced. For reasons why the ὀροσθήρη may probably have lain on the right of the central line from the threshold inwards, see above at end of (32). It is quite uncertain whether the ἀφωνή was, as Rumpf (III. 61) supposes, unclosed above (substilates), or roofed in, with, as must then be supposed, apertures only to admit light. If it passed through a range of ὑάλαμος, it would of course be so far strictly enclosed (Fig. I. II).

(40) The exit (στόμα) of the ἀφωνή was along the topmost (ἄφωνατον) threshold, that of wood, close to the main gates of the palace (ἀναφόρις Θάλαμος) (Fig. I. m). These during the massacre were shut, but the suitors did not necessarily know it. Hence Agelaus thinks some one could escape by the ἀφωνή, the στόμα of which seems to have been just inside those gates. It was necessary to guard that opening, as otherwise a party entering the ἀφωνή by the ὀροσθήρη from near the μνῆμα, might fall upon the rear of Odys. guarding the inner threshold. Eumæus therefore, thus guarding it, would be slightly in his rear, yet near enough to cooperate in spearing the suitors from that inner threshold, the doors of which may be supposed open the while. It has been supposed possible that the ἀφωνή led to the armoury, so that one might return from the latter either to the main-gates, as did Eumæus, or to the ὀροσθήρη and further end of the μέγ., as did Melanthius. The fact of the ἀφωνή opening on the upper threshold would give it a high level, and account for the use of ἄνα in describing the entry into it by the ὀροσθήρη, which could not have been at a lower level than it. Those who hold that the thresholds
were not upper and lower, but outer and inner, may render ἄροτρατον παρ' ἕδω. "beside the utmost threshold", yet still allow this view of the λατρή in connexion with the ὀθις. and armory. The στόμα is described as ἀρ-
γάλεος, so that one stout champion might hold all assailants in check. Its narrowness was presumably such, therefore, as to admit persons only in single file.

(41) Another word little elucidated is μεσόδμας, as applied to a house; for its sense in sing. as part of a ship see App. F. i. (6). The μεσόδ. are con-
joined with walls, beams, and pillars, and again with walls only. The following authorities should be cited.

Three Scholl. on τ. 37 interpret μεσόδ., alleging Aristarchus' authority, 'as μεσόσωλα, "intercolumnar spaces", adding that others take it to mean the "intervals between (διαστήματα) the beams."

Another Schol. ibid. says, the "filling-up (διαφράγματα) between the pillars inserted about (παρ) the walls to support the ends of the beams."

Eustath. p. 903, 49 (Rumpf) says, "some say they were masses (στήλες) projecting, called ἀντίηες." He evidently has in view στήλες προβλήτα. We find ἀντίηες in Thucyd. VII. 36, where "beams to resist crushing blows on a ship's bow" are meant, also in an unknown dramatic fragment. Thus ἀντί-
ηες may mean "buttresses". And Etymol. Mag. p. 537. 35, explains ἀντίηες in a sense which amounts to this.

Other senses of μεσόδμη from writers quoted by Rumpf, III. 30—4, are 1. a great beam passing (as often in old houses still) across a room from wall to wall. Hippocrates directs in a case of dislocated hip that the patient be slung up to it by the legs. 2. A partition, let down apparently from this beam, dividing the interior into two compartments. 3. A shed, booth, or other small erection; 4. any hiatus or void space in the midst. 1. occurs also in Q. Smyrnæus XIII. 451, where a blazing μεσ. falls on a fugitive, with which Rumpf compares Agamemnon's prayer that he might κατα προφήτης βολίσῃ Πρώτεος μελαθοῦν αἰθαλῖσεν. Pollux, VII. xxi, explains κατη-
ηήπως by μεσόδμη. Now κατηὴήπως is also explained as μεσ. by Hesych., who adds, "a partition" (μεσότοιχον), "a beam supporting the roof", (which are senses 2. and 1. given above) and further, "the raised-flooring (ἐκρωματό) in a house, which is better". This suits Aristoph. Ran. 566 ἐπὶ τὴν κατη-
ηήπον ἐπιπρότεσιμας, but does not suit the Homeric palace. Favorinus, 1239, 36—45 adds nothing to the above shades of meaning, save some unimportant ones as regards a ship. 3. comes close to the sense given to μεσό-
σωλα by Ducange, as quoted in the last note.

(42) Rumpf gives an elevation of a μεσ. in his plans at the end of ΠΙ, precisely resembling that of a gallery, as familiar to us in a church, sup-

* Or, Rumpf says, "rooms or sheds built in such spaces", referring to Ducange Gloss. p. 914, who gives, s. v. μεσόσωλα, tabernas in intercolumnitis ex-
struere, or tabulae intercolumniales affixa.

** κηρήθνη εἰς τάνδρα ἐκ μέσης ἀντίηες, ascribed to Eurip. by Etym. Mag. p. 112. 26. The μελαθοῦν is used for the same purpose in Homer 1. 278, ἑφι-
μένη βρόχον αἰτήν ἀνὴρ υψλοῖο μελαθόν.
APPENDIX F.

This would require probably a width of not less than 18 feet for this narrow space. This suggests a standard of measurement for the court itself. For this interval of 18 feet to have been relatively narrow, we can hardly suppose the distance across from the \textit{Θόλως} to the opposite further wall of the court to have been less than four times that space, or 72 feet, giving a total of 90 feet, besides the diameter of the \textit{Θόλως} itself perhaps amounting to 10 more. This gives 100 feet for the minimum length of the court, and probably it may have been larger. The height of the \textit{Θόλως} was probably not less than that of the fence-wall and \textit{αἵθευς}, which may reasonably be put at about 10 feet. The fact of the women being in a space whence there was no escape suggests an obstacle effectually closing it on one other side. This was probably the palace itself or one of its outlying \textit{Θάλαμοι}. In short the \textit{Θόλως} would stand best in the angle made by the front-line of the main-pile with the fence-wall. It was, according to the Schol. round (\textit{πυκνότερος}), and was used to put away household vessels and furniture in daily use. The historical \textit{Θόλως} at Athens was round, and was the dining hall of the Prytaneum (Plato \textit{Apol. XX. Andocid. de myst. 7. 11}). For these parts of the structure see Fig. I. D and C C.

[The essays referred to above as Rumpf I, II, and III, are respectively entitled \textit{de aedibus Homerici pars Ima}, \textit{de aed. Hom. pars altera}, \textit{de interioribus Homericorum aedium partibus}. To Dr. Rumpf I am indebted for most of the references to the Etym. Mag., Hesych., Q. Smyræus, Pollux, Ducange, Suidas, Eustath., and Schreiber, given above; and I wish to acknowledge his courtesy in sending me a copy of one of his essays which was out of print.]

\* \textit{πίνως ἐξάψας μεγάλης περίπαλις Θόλου}: where the rule of position seems to favour the rendering; "having made it fast from a large pillar he passed it round the \textit{Θόλου}". The following, \textit{ψως ἐπιπαγόσας}, would suit either pillar or \textit{Θόλως}, but the latter best, as the nearer noun. Its top perhaps tapered so that a cable might be passed round it. A pillar of the \textit{αἵθες} indicates an \textit{αἵθευς} on that face of it next which the \textit{Θόλως} lay, but which face of the \textit{αἵθες} that was, we cannot determine. It was not improbably the same \textit{αἵθευς} as that under which the corpses of the suitors had been deposited, v. 449. The height of 10 or 12 feet, assigned above (33) to the \textit{αἵθευς} and its pillars, would give an ample distance from the ground to satisfy the requirements of ξ. 467, 473
quently appearing below, mostly lived, slept, and worked in it. A Schol. on Γ. 125 says that the Θάλαμος was the lodging (ἐνθαλάσσον) of the married women, but the υπαρξάθων that of widows and maids. Penel. lived, therefore, as a widow. The name Θάλαμος is given to it, and such by use it was; that of υπαρξάθων relating to its situation merely. The arrangements were such that the minstrel's voice below in the μέγ. was audible there above, and the sound of Penel. weeping above was audible to Odys. in the πρόδομος. Whoever descends from the ἐνεψ. stands παρὰ σταθμὸν τίγεος, on emerging in the μέγ. The same place is taken by Penel. when appearing in the μέγ. among the suitors, although she has not descended just before. It is probable that she reached the μέγ. by the same entry as if she had so descended, and that she came from one of the Θάλαμοι, as above stated. If this be so, it seems nearly certain that the foot of the descent from the υπαρξάθων lay in some such Θάλαμος; and that is more reasonable than to suppose that the women could not leave their ἐνεψ. without coming fully into the μέγ. and into view of all there assembled. From such a Θάλ. the μέγ. would easily be reached, and the station παρὰ σταθμ. τίγ., explained above at (16), was probably the nearest part of the μέγ. to that Θάλ. In fact one standing there would not have passed over the threshold of the Θάλ., if we may judge from the last descent recorded, of Penel. to meet Odys. Then only she does not take her usual station by the σταθμ. τίγ., but ἐντὸ ἐπὶ ἅπασα λήτην ὄντων (the threshold of the Θάλ.), ἡσυγε ἐκείνι Ὀδυσσῆς ἐλατοπιθ., ἐν πυρᾶς πρώτῃ τοῖς τοῖς τοῖς εἴφοροι. It may be inferred that her pause παρὰ σταθ. τίγ. in other cases, then, is a pause on the threshold, which opened from a Θάλ. somewhere on the side of the μέγ., not on the τοῖς ἐνεψ., or end-wall. [33]

As regards the epith. λήτως, here applied to ὄντως, it is probable that every threshold had the two layers of stone and wood described above as forming that of the main entrance. From the υπαρξάθων rose perhaps the farther stair-way, mounting to the actual roof, which Elpenor missed. But the question what the ἐνεψ. rested on is doubtful. The roof of the μέγ. was certainly that of the whole pile, and not the floor of the υπαρξάθων. If we suppose an ἐνεψ. partly covering the μέγ., the aesthetic difficulties are great on any but a directly front view. It may have been a story raised on the deep portico which fronted the house, and which, including the porch, is known as the πρόδομος, being very probably not more than half the height of the μέγ. There can be no reason indeed why this range of portico should have more than the height sufficient for the door; or, if we allow the door ten feet and this twelve, every purpose of use would be satisfied. Now, as these porticoes were used for men to sleep in, see above at (20), the same width above might suffice for the women's apartment, and the ἐνεψ. might thus stand on the πρόδομος, forming the upper part of the general front elevation. This is favoured by the fact of Penelope's weeping above being heard by Odys. in the πρόδ. below. The greatest length of the ἐνεψ. would thus be equal to the width of the μέγ. including, perhaps, that of some adjacent Θάλαμοι; for, if they were less high than the μέγ., some of them might

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* β. 358; δ. 751; ρ. 101; τ. 594 foll.  f. 514.  e δ. 802, cf. 787.
† κ. 328.  1 α. 92.  2 11. 414—5.  1 ψ. 85—90.  m υ. 92.
support a continuation of the ἄναψις along the upper parts of its sides as well as in front. Thus in the plan Fig. I. the space included by the dotted lines represents the ἄναψις, extending over the ἄλθονα in front and four chambers on either side. It has the epithet αὐγαλόσενα expressive of polish and beauty; comp. some of the epithets of the θάλαμος in (30).

(34) A few details of the structure remain to be noticed. The μυγός appears to have been a recess at the upper end of the μελ. used as the chief sleeping chamber for the lord of the palace and his wife. It was not so used in Odysseus' palace, who had made a separate Ἡλ. for himself, and Penel. in his absence used the ἄναψις. Hence the μυγός there appears to have no separating wall or door, and the suitors, shrinking and worsted, retire thither. But in the palaces of Nestor, Menel., Alcin., and in Achilles' hut, and in the palaces of Celenus (Her. Cen. 143) and of Hephæstus, see above at end of (29), it was so occupied, and must be presumed so enclosed. Those who support the notion of a gynécæum make the μυγός the passage between it and the men's apartment (Rumpf III., 76—7, 80), the "stone threshold", which Penel. passed in ψ. 86, that of the gynécæum, and the σταθερὸν τέγμαν or μεγάρον, pillars or door-posts on each side of that passage (ibid. 81). In the Trojan palace Andromachē weaves μυγὸς ἴδων. We find θαλάμου μυγός, and μυγὸς θαλάμων, the former in the account of the arms deposited there by Odys. and found by Melanthius. Whether any exact recess is here intended, or only the farthest, most retired, part, as in the Cyclops' cave &c., (cf. Hy. Versus, 263) is doubtful. In the latter sense we have μυγὸς ἄργος to describe the situation of Corinth and of Ἀγίνθου abode. The chair of state for the mistress stood by it, close to the blaze of the hearth. (See fig. I. H1.) The word is akin to μῦνα to close, cf. μῦναν ὅπας.

(35) The ἄγος μεγάροι offer a difficulty of which no satisfactory solution has been found. The senses given by the ancient interpreters are manifold. Rumpf (III. 42—8), chiefly following Favorinus, 1628, 3 foll., gives the following, 1. The passages in the upper story, or even passages in the palace generally; 2. the ὄφρον, or side-door, itself; 3. windows (an interpretation followed by many); 4. steps to ascend, or a ladder; 5. some read ἀναφάγος, rendering it, "up the narrow places", and in Sophoc. Philoct. 937, παταφάγος, adj., stands as epithet of πέτρας; 6. the roof beam etc., or some

This suggests the meaning of σταθερὰ ποιήσαντον ὅμοιον, Theocr. Idyl. XXIV. 15, and of κοίλα κλήθησαν Soph. Óed. Tyr. 1362, as being a "recessed door-way" or "enclosure".

So Pindar, Nem. I. 41, τοῖς οἰκεῖοι οὐκ θάλαμον μυγὸν εὐφυν ἱβαν; with him μυγὸς is a most favourite expression for any retired place; Isthm. I. 56 Pyth. X. 8, and V. 64. Comp. also Τάφρων... μυγὸς τιθοῦσαν ἐνυφησίς, and μ. εἰκόνων ἱεραῖς, Hes. Theog. 119, 1055.

Rumpf cites a Schol. on Theocr. Idyl. XIII. 13 ἀθαλάσσει πετετάως, which explains it to mean some part of the roof-timber whereon birds may roost, and quotes, in explaining it, ἀθαλασσαίαν αὐτὴν ἄγος, as if from Homer, being probably a confusion of γ. 239 with 2. 143. But there is no ground for thinking

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covering of the roof. All these, however, alike presuppose that the θύλαμος of arms was somewhere in the ὑπερώια, and that its elevation had in some way to be surmounted; hence their various notions of 1, 3, 4, 6, all implying ascent. It is plain, however, from a comparison of τ. 4—40, where Odys. and Telem. deposit the weapons, with χ. 101—141, that the θυλας is on the ground-floor, or perhaps a step down from the μέγ. The rapid evolutions in the latter passage are not suitable to the notions of a staircase traversed and a height attained. I conceive the θυλας to have opened either by a side-door into the μέγ. in which the fight goes on, or into the λευγη, or possibly both ways; and I conceive that by ἀνά διαγες ἀνιβ. some mode of ingress into the θυλας at a higher elevation is intended. No positiveness of statement as to what that mode was is admissible. Let us consider, however, ἄγες here, from a nom. of which the compound form ἄπαξαφες occurs, comparing ἄγοτόμοι, ἄγοντα (ὅγγους), and its kindred adjective ἄγαλλος, which means “rent and gaping.” The meaning “gaps or chinks” will well suit the noun, but the way in which gaps &c. could assist the ascent is not obvious. We may glean, perhaps, from structural considerations some hints, which may suggest a possible meaning.

(36) The θύλαμος, if arranged sideways along the μέγ., must have suffered greatly from want of light. The μέγ. itself was sombre, and, as there is no reason for supposing windows in it, so neither is there in the θυλας. It is unlikely that there was a separate vent-hole above in the θυλας. Still, we hear of a fire lighted in that of Nausich. In this θυλας of arms there was not often a fire, to judge from the removal of the weapons thither from the μέγ., in order to be, as alleged, “out of the smoke.” Nothing is more-likely than that gaps to allow the escape of smoke, as also to admit such light as was admissible from the μέγ., should be left in the wall parting it from the θυλας. An active man might then, likely enough, especially with the help of comrades, climb up to these διαγες and into the θυλας, and might so be said ἄναβαινεν ἀνά διαγες. Telem. does not appear to have marked Melanthius’ entrance, but supposed it was through the door left by himself insecure. If that entry was, as supposed, from the μέγ. itself, the fact of the sides of the μέγ. being less lighted than the central line, see above at (19), or the intervening obstacle of a pillar, might easily conduce to conceal his climbing up. The sense 3. given to διαγες by a Schol., as above, viz. ὕψεις, “windows”, would agree with this. Suidas gives “a kind of stone” for ἄγες: comp. ruptes cognate with rumpe; see Rumpf, III. 50—1, who traces also some curious verbal analogies in favour of another sense, “gratings, cross-bars, &c.”, as evolved from the meaning of “shoots, sprouts, twigs”, which belongs to a kindred form ἄγος. He adduces also διαγες from Hesych., as meaning “bars”, and suggests that διαγες might be a part of a dwelling-house similar in structure; but all these considerations are of light weight. Favorinus ub. sup. notes that some took διαγες to be, like κοκκ., a neuter noun.

διαγες connected in meaning with πετενος; and its occurring to the Scholiast’s mind in connexion with θυλας is probably, therefore, a mere mistake.

α. η. 514; ι. 359; B. 755, cf. ν. 98.  
δ. η. 402; μ. 60.  
ε. 435, 438; η. 343.  
ζ. 155—6.
APPENDIX F.

(37) Of the other senses 5. arose from one party among the ancient commentators always doubling the initial liquid in arsis after a final vowel, while others left it single; later copyists, ignorant of this, seem to have written two such words, where the sense allowed, in one, coining thus new compounds, such as ἄναφαγός. Also 2.* is unlikely in the extreme. For why, in points of detail, should two names so different be given to one and the same thing, especially as ἄν' ὀρσέθυψη might have stood for ἄνα ἄγγειος without marring the metre. Nor could Odys. have been puzzled to know how the arms could have been brought in, if the way ἀνά ἄγγειος. had been the same as ἄν' ὀρσέθυψη, for of the latter he was plainly cognizant, and knew, doubtless, what access it afforded. Further, if Melanthius knew that Telem. had brought the weapons out for Odysseus' party by the λαψη, supposing that the armoury were entered from it, he would think that the door into that armoury from the λαψη (Fig. I. 99), and therefore from the ὀρσεθ., which is merely the upper exit of the same passage, was in possession of the enemy and presumably unavailable. We know that in fact that door was unguarded, and probably Melan., finding it open, returned from the Ἑκλ., by it, — an easier way for one heavily laden — and so by the ὀρσεθ. back to the μήγ. Thus Melan. is observed in the armoury by Eumæus, sent to shut its door (probably by the way of the λαψη), who reports, and asks if he shall seize and bring him back (probably by the same way), and finally lurks with Philoctus on either side of that door, where they both seize him while crossing the threshold.† (See below at (40).

(38) The ὀρσεθψη occurs in two places.‡ Phemius stands by it when the suitors are slain, and from the sequel he must have stood near the μήγ. at the upper part of the hall. In a passage just before it is said to have been "in the well-built wall", and to have communicated by a side-passage, into which it led, with the main doors of the palace, close beside the threshold (ἀνάφατην οὐδὲν) of which it opened. By this exit Odys. bids Eumæus keep guard, seeing the two openings were so close that he could do this without quitting the other. If the suitors could have forced it, they would have been at once in the ἑκλ. and might have raised the city. The ὀρσεθψη at the one end corresponds apparently to the σανίδες εν ἀρκανία at that towards the οὐδὲν. The clearly marked difference in the name seems also to denote a different form of door. Whether it be for ὀρσεθψη (ὀρθός), an "upright door", or (from ὀρσυμαε, ὀρσα) a "raised door", or whether a mere single door, in contradistinction to the θύραι δύλλιθες, is not important. It appears to have been at the height of the threshold above the floor of the μήγ. This would account for ἄν' ὀρσεθ. ἄναβατη; for, as there was no threshold to mount by, there may have been some other mode, as a short ladder, to reach it.** (See Fig. I. k.)

* This, it should be added, is the view taken by the Schol. Vulg. at CH. 120 ὀρσεθ. εν τοι του οἴκου ἐκεῖνοι τοίχοι θύρα ην, δι' ης εἰς τὸν θαλαμὸν ἀναβινει, ἐνθα εκοπα ἐκεῖνο. The phrase ἀναβαίνειν ἄνα, used of each, may perhaps have suggested this view.

** Hesychius ὀρσεθψη. θύρα μεγελεί καὶ ὑψηλά ὃτι Ἕ ἔστιν ὀροφης κα- ταβαίνοντας, ἀλλ' ἐπεσα θύρα μη ἔχουσα τόν βαθύνος πρὸς τῇ γῇ, ἅν' ἄν- ἔχουν ἐν τῷ θάλαμῳ, σοιν θύρης, ηθ θύρα εἰς υπερφόνον ἀνάγοντα.

CH. 181—3. 2 CH. 126, 333; cf. 340.
(39) That there was no threshold would be further confirmed, if we could rely on a Schol. on Eurip. Med. 135, quoted by Rumpf, in which a person standing ἐκ τοῦ ἀμφικτήου hears voices in the hall; the Schol. says that this ἀμφικτής was so called as having two doors, one the regular one (ἡ αἰσθητική), and the other the Homeric ὀφεισθής; but the identity of the ἀμφικτής of Eurip. with the ὀφεισθής of Homer is very questionable. The absence of threshold, however, agrees with the account given by Hesych. in the last note, sec especially the words there, μη ἐξουσία τὸν βασιλέα π. τ. γ. The ὀφεισθή seems to have been in the wall of the further part of the μέγ., near the μνήμ., to judge from the station of the minstrel there, and from his lyre being set down between the κρητής and the ὀχύρων ἀμφίβολος; for these were near the μνήμ.; and that further part was also least exposed to Odysseus’ arrows. If the λαόφη, into which it opened, followed the outer line of the house-wall, the λαόφη may have run through any ὑάλαμοι on that side of the building, or may have gone outside the ὑάλ., as in the plan Fig. I, in which case light would reach it more easily. The Schol. gives the λαόφη the former direction, but assigns only one chamber to that side, εἰς the armouy. It is probable that the λαόφη was used by the women from the ἔστηρ, and the servants generally, in order to reach the ἀσίη without passing through the μέγ. Hence it was probably connected, see above at (39), with that ὑάλ. which formed the female servants’ hall, and by a κλίμαξ with the ὑποεσιόν. If that ὑάλ. had, as supposed above at (32) the stair-foot in it, the connexion of these related portions of structure would be clearly made out. But probable suppositions are the utmost that can be advanced. For reasons why the ὀφεισθή may probably have lain on the right of the central line from the threshold inwards, see above at end of (22). It is quite uncertain whether the λαόφη was, as Rumpf (II. 61) supposes, unclosed above (subdiatēs), or roofed in, with, as must then be supposed, apertures only to admit light. If it passed through a range of ὑάλαμοι, it would of course be so far strictly enclosed (Fig. I. II).

(40) The exit (στόμα) of the λαόφη was along the topmost (ἀκότατον) threshold, that of wood, close to the main gates of the palace (ἀσίης Θυσίτρα) (Fig. I. m). These during the massacre were shut, but the suitors did not necessarily know it. Hence Agelaus thinks some one could escape by the λαόφη, the στόμα of which seems to have been just inside those gates. It was necessary to guard that opening, as otherwise a party entering the λαόφη by the ὀφεισθή from near the μνήμ., might fall upon the rear of Odys. guarding the inner threshold. Eumæus therefore, thus guarding it, would be slightly in his rear, yet near enough to cooperate in spearing the suitors from that inner threshold, the doors of which may be supposed open the while. It has been supposed possible that the λαόφη led to the armouy, so that one might return from the latter either to the main-gates, as did Eumæus, or to the ὀφεισθή, and further end of the μέγ., as did Melanthius. The fact of the λαόφη opening on the upper threshold would give it a high level, and account for the use of ἀνά in describing the entry into it by the ὀφεισθή, which could not have been at a lower level than it. Those who hold that the thresholds

χ. 136-7. χ. 267, 279-84.
were not upper and lower, but outer and inner, may render ἄκρατα τον παρ', οὐδ. "beside the outmost threshold", yet still allow this view of the λείψη in connexion with the ὅρσος. and armoutry. The σάρας is described as ἀργάλον, so that one stout champion might hold all assailants in check. Its narrowness was presumably such, therefore, as to admit persons only in single file.

(41) Another word little elucidated is μεσόδμμας, as applied to a house; for its sense in sing. as part of a ship see App. F. i. (6). The μεσόδμ. are conjoined with walls, beams, and pillars, and again with walls only. The following authorities should be cited.

Three Scholl. on τ. 37 interpret μεσόδμ., alleging Aristarchus' authority, 'as μεσόστολας, "intercolumnar spaces",' adding that others take it to mean the "intervals between (διαστήματα) the beams."

Another Schol. ibid. says, the "filling-up (διαφραγματά) between the pillars inserted about (πέτρ) the walls to support the ends of the beams."

Eustath. p. 903, 49 (Rumpf) says, "some say they were masses (στήλες) projecting, called ἀντήρείδες". He evidently has in view στήλες προβλήτως. We find ἀντήρειδες in Thucyd. VII. 36, where "beams to resist crushing blows on a ship's bow" are meant, also in an unknown dramatic fragment. Thus ἀντήρειδες may mean "buttermess". And Etymol. Mag. p. 537, 35, explains ἀντήρεις in a sense which amounts to this.

Other senses of μεσόδμμα from writers quoted by Rumpf, III. 30—4, are 1. a great beam passing (as often in old houses still) across a room from wall to wall. Hippocrates directs in a case of dislocated hip that the patient be slung up to it by the legs. 2. A partition, let down apparently from this beam, dividing the interior into two compartments. 3. A shed, booth, or other small erection; 4. any hiatus or void space in the midst. 1. occurs also in Q. Smyrnēus XIII. 451, where a blazing μεσ. falls on a fugitive, with which Rumpf compares Agamemnon's prayer that he might ἐκεῖ ποιηθῇ βαλλέων Πιμάριοι κελάδος αἰθαλάτων. Pollux, VII. xxvii, explains κατήλωψ by μεσόδμα. Now κατήλωψ is also explained as μεσόδμ. by Hesych., who adds, "a partition" (μεσόστολος), "a beam supporting the roof", (which are senses 2. and 1. given above) and further, "the raised-flooring (ἐκφάλα) in a house, which is better". This suits Aristoph. Ran. 566 ἐπὶ τῆν κατήλωπ' ἐσθῆσαι ἀντήρειδες, but does not suit the Homeric palace. Favorinus, 1239, 36—45 adds nothing to the above shades of meaning, save some unimportant ones as regards a ship. 3. comes close to the sense given to μεσόστολα by Ducange, as quoted in the last note.

(42) Rumpf gives an elevation of a μεσ. in his plans at the end of III, precisely resembling that of a gallery, as familiar to us in a church, sup-

* Or, Rumpf says, "rooms or sheds built in such spaces", referring to Ducange Gloss. p. 914, who gives, s. v. μεσόστολα, tabernae in intercolumniis exstructae, or tabulae intercolumniis affixa.

** ηχήματι σαπελείν ἐν μέσαις ἀντηρίδοις, ascribed to Eurip. by Etym. Mag. p. 112. 26. The μέλζθαν is used for the same purpose in Homer Ι. 278, ἀφα-μέλζθαν βράχον αἰνών ἀν' υψολοῦ μελζθον. •
ported between a wall and a row of pillars. Such a row of pillars he thinks ran parallel to the end wall and marked off a small end-section of the μυζή, the middle of which end-section would be the μυζής. He thinks the galleries were hung between those pillars and that end wall, right and left of the μυζής, which would be perceived between them. Thus he prefers the μεσόστασις interpretation of μεσ., according to Ducange’s view of it. I think that any such complexity of structure is wholly inadmissible in Homer’s age. We have no hint of the use of such galleries, nor can they have served any useful end. Sleeping rooms and store-rooms lay elsewhere in sufficient abundance. Galleries are the devices of architects driven to economize space.

The sense which meets every condition of suiting the poet’s general tenor, agreeing with the word’s etymology, and having sufficient support from authority, as well as offering an analogy to the same word when used of a ship, is that of an interval or recessed space between a pair of engaged columns. Thus the sequence of “walls, beams, and pillars” with the μεσ. becomes evident; the notion of a middle space, not built (δέμα), but left by building, t. e. by raising pillars, is etymologically just; whilst the glosses given above of μεσόστασις, δοκαίον δωστήρας, and especially 4. that of “a hiatus or void space in the midst”, go exactly to the point required. Rumpf also quotes, in regard to the analogy of the ship, the word μεσόκοιλον from Pseudo-Lucian. *Amor.* c. 6, τὸν ἱσοῦν ἐκ τῶν μεσον. ἀραντις κ. τ. λ. The μεσ. of the ship has also the Homeric epithet κοίλη, meaning (see App. F. i. (6)) a socket-frame of two uprights and a third at their back, to receive and sustain the mast, when hoisted, from tumbling forwards. A pair of wooden balks near together, supporting and supported by a wall, gives exactly the corresponding image of the hiatus medius in the palace. They might be multiplied along the wall to any extent, and so form a relief of its surface. Thus they occur again in connexion with the κοίλης. This mural decoration is widely common, and probably highly ancient.

(43) An expression variously written κατάντησιςιν, κατάντησιν, κατ’ ἄνθησιν (Schol.),8 deserves notice. Penelope, κατάντησιν θεμέλη περιμελλόμενον δίφορον, was listening to the words of each man in μεγάνοςιν. In favour of the compound we have κάταντας; κατάντησις in Homer, κατάντησις Soph. *Ant.* 512, Herod. VI. 103, 118, and κατάντησις Polyb. 30. 14, 3. In favour of the separate κατ’ may be compared τόνδ’ (ἐλαφρον) ... κατ’ ἄνθησιν μέσα νότα πλήκτα. The question of στ. or σ in the last syllable, may probably be decided, by the argument of the more difficult being more likely to suffer corruption, in favour of the στ., which is the reading of all the ms. of Homer (Rumpf III. 84) with insignificant and probably corrupt variations. Still the Etym. Mag. p. 112, 17 in viewing ἄνθησιν as the accus. of a noun, has the analogy of κυψεῖς from κυνά, μνήσεις from μνάσαι, πενθος from πενθώ, περίθος περίω. All the grammarians, however, regard it as an adverb, not a noun (Doederlein 707). It is not so easy to separate κατ’ from it, as if in tnesis with θεμέλη, as Doederlein suggests, comparing τ. 101, v. 299, because ἄνθησιν alone is not easily justified as an adverb by analogy, un-
APPENDIX F.

less we go to the Latin, as confestim, viriutum, and the like. The meaning, however, seems plain. Penel. in the θάλαμος, see above at (31), sets her chair near its door-way into the μύη, so that, without being seen, she could conveniently overhear (Fig. I. p). This seems to me a further incidental argument against a γυνακεῖον, in which Rumpf, following the Schol., would place her (III. 83). For it would not be so easy to hear voices in conversation, so as to catch what each said, in a γυνακεῖον placed as he places it, viz. a further apartment beyond the μύη, and its μουσέος, as in a chamber on the side; for the length of the μύη was considerable, its breadth less so; although in either case she might equally be said to sit κατάνυσιν, i.e. "right opposite to" the party in the μύη. More especially would her hearing be difficult, if we interpose such a στατιτισμος and such μεσόθιος as Rumpf supposes between her and that party.

(44) The word ἀντιθεσος occurs in a single passage. Athené there, after Eumæus has left his lodge to go to the city, draws near and stands κατ' ἀντιθ. καλεον. Odys. and Telem. with the dogs are within. Telem. does not recognize her, Odys. and the dogs do. The dogs slink away whining to the further side through the lodge. She then beckons Odys. forth, who goes out of the μύης of the lodge, to the side of the fence of the court, and there stands before her. The reason why Telem. does not perceive her is that he is not favoured, as his father, with the gift of vision. Now since, but for this, he would presumably have seen her, she must have been standing in the line of the lodge-door, but so far without it as to be at or near the court-wall. Odys., probably, on going forth stands before her a little out of the same line, as at the moment of his transformation, which follows, he is probably unseen by his son. Thus ἀντιθεσος seems not to mean any distinct space specially so called, but merely the general position "opposite the door", and any point in the line of view through the door from within would satisfy it. The sense in Soph. Electr. 1433, βατε κατ' ἀντιθεσος ὅποι τάχισσα, is probably "the parts of the palace opposite to, i.e. on the further side from, the door", from the analogy of ἀντικινθία (Aristoph. Ach. 219) "the part opposite the shin", ἀντιστόμος "having the mouth opposite". Rumpf (II. 15) quotes a passage from Lucian, Alexander c. 16, where the soldiers pass in by the door to take a last look at their dying king, and pass out by an aperture made for the occasion κατ' ἀντιθεσος, apparently, in the wall opposite the door; i.e. opposite to but inside it: in Homer opposite but outside is what the sense requires; see the line ΒΒ' in Fig. I.

(45) The ᾠδος is mentioned only where Telem. executes the faithless women-servants. In that passage occurs twice the line μεσσηγίς τε ᾠδον καὶ ἀσύμωπος ἑκείς συλής, followed the second time by εἰκεν ἐν σειστεὶ ὅθεν οὐ ξει ἓν ἀλβητε, "they cooped (the women) up in a narrow space whence there was no possibility of escape". The ᾠδος then stood near the fence-wall of the court, the narrow space being, doubtless, that between the two. There were twelve women, and it seems implied that they were all executed at once, being hung with halters from a cable stretched from a pillar of the
αὐλή to the Θόλος. This would require probably a width of not less than 18 feet for this narrow space. This suggests a standard of measurement for the court itself. For this interval of 18 feet to have been relatively narrow, we can hardly suppose the distance across from the Θόλος to the opposite further wall of the court to have been less than four times that space, or 72 feet, giving a total of 90 feet, besides the diameter of the Θόλος itself perhaps amounting to 10 more. This gives 100 feet for the minimum length of the court, and probably it may have been larger. The height of the Θόλος was probably not less than that of the fence-wall and αἰθένοα, which may reasonably be put at about 10 feet. The fact of the women being in a space wherein there was no escape suggests an obstacle effectually closing it on one other side. This was probably the palace itself or one of its outlying Θάλαμοι. In short the Θόλ. would stand best in the angle made by the front-line of the main-pile with the fence-wall. It was, according to the Schol. round (χυλοσφυγής), and was used to put away household vessels and furniture in daily use. The historical Θόλος at Athens was round, and was the dining hall of the Prytaneum (Plato Apol. XX. Andocid. de myst. 7. 11.). For these parts of the structure see Fig. I. D and C'C.

[The essays referred to above as Rumpf I, II, and III, are respectively entitled de aedibus Homericis pars Ima, de aed. Hom. pars altera, de interioribus Homericarum aediorum paribus. To Dr. Rumpf I am indebted for most of the references to the Etym. Mag., Hesych., Q. Smyrnæus, Pollux, Ducange, Su- das, Eustath., and Schreiber, given above; and I wish to acknowledge his courtesy in sending me a copy of one of his essays which was out of print.]

* λόνος ἐξάψας μεγάλης περιβάλλε Θόλοι: where the rule of position seems to favour the rendering; “having made it fast from a large pillar he passed it round the Θόλος”. The following, ὑποθετικός, would suit either pillar or Θόλος, but the latter best, as the nearer noun. Its top perhaps tapered so that a cable might be passed round it. A pillar of the αὐλή indicates an αἰθένοα on that face of it next which the Θόλος lay, but which face of the αὐλή that was, we cannot determine. It was not improbably the same αἰθένοα as that under which the corpses of the suitors had been deposited, v. 449. The height of 10 or 12 feet, assigned above (35) to the αἰθένοα and its pillars, would give an ample distance from the ground to satisfy the requirements of ξ. 457, 473
EXPLANATION OF PLAN
FIG. I APP. F 2.

AAAA The court (αύλη) before the palace.

B The parts in front of the door (πρόθυρος) and any object in the line BB' is said to be situated κατ' ἀντίθυρον.

CC The main portico (ἀρχοντόσι) along the palace-front.

ccc Its supporting pillars: to the furthest of them horses might be tied when a chariot was put up against the wall-facings (ἐνώπιον σ. 42) of the portico, and the mangers might be set for them at either end.

CC A side-portico in the court with similar pillars from one of which the cable was stretched to the the rotunda D in Z 473.

D The rotunda (Θόλος). This position for it, although not certain, is justified in App. F. 2 (45).

EEE The threshold (στόος) at the main-gate of the palace, the shaded portion representing the upper layer of wood, the margin round it showing that of stone below of ampler size. The strong black lines across the shading represent pairs of folding doors, inner and outer.

FFF The pillars supporting the roof of the hall (μέγαρον) which is the interior large oblong around them. Six pillars are drawn, but the number is not a definite one. On one near the door the δορυθοῦσα should stand at F' (20) (21).

G The hearth (ἰθηρία).

GGG The thresholds leading from the hall to the chambers (Θάλαμοι) on either side of it.

h The larger wassail-bowl (χρυσης).

i The seat of state (Θρόνος ἄργυρος).

k The side-door (ὅρσοςύρη) leading from the rear right-hand corner round the flank of the pile by the passage (λάτερα).

lll The side-passage (λατέρα) having its exit (στόος) in the vestibule between the pairs of doors.

m The exit of the side-passage. Here Eumaeus kept guard, and passing along the passage saw Melanthius in the armoury at N.
EXPLANATION OF PLAN.

a Outer threshold of Telemachus' chamber under the portico (28)
o o The vertical lines at the side of the shaded block are the facings
o o ἀφώπια of the walls flanking the main entry between the pairs of
doors.

B The recess (μεθὸς) at the remote extremity of the hall.
I The chamber of Odysseus, described in ψ.
K The chamber of Telemachus. That of Phœnix (I. 469) and that of
Nausicaa were perhaps similarly situated.
L The furthest (κατχαρός) chamber which Penelope unlocked to find the
bow (φ. 8—9).
M The store-chamber where Euryclea abode and was with the female
servants during the massacre (β. 337—346, comp. φ. 383—5, 235—9).
p Penelope's seat (κατανάγχως) to hear the conversation in the hall;
near this was probably the foot of the stair (κλιμακίος) by which she
descended from above.
N The chamber into which the weapons were conveyed (α. 4, comp.
χ. 140—1).
qq The threshold leading into the side-passage, at which Meleandrus
was seized (χ. 180 foll.).
nn The similar threshold of the store-chamber door into the side-passage.
ss Doorways connecting the chambers with each other.
OOO Chambers used for miscellaneous purposes, chiefly perhaps for stores.
PP Chambers in the rear of the palace one on either side of the recess.
Their existence is very uncertain as the recess might have existed
without them.

NB. The dotted line represents the ground plan of the upper story pro-
jecting over the portico, and over some of the chambers on either side
of the hall, see (32) (33).
FIG. II. ILLUSTRATING APP. E. 2.

THE TWELVE ORIGINAL OF Z 247-8 - SEE (25) (26) (27)

FROM SUCH A FRONT PORTICO AS THIS ALL THE Chambers MAY HAVE BEEN ENTERED

THE PORTICO AND DOORWAY AS IN FIG 1

THE DETAILS OF THIS INTERIOR ARE TO BE UNDERSTOOD AS BEING GENERALLY THE SAME AS IN FIG 1.