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THE ILIAD OF HOMER

BOOKS IX AND X
THE ILIAD OF HOMER

BOOKS IX AND X

EDITED

WITH INTRODUCTION AND NOTES

BY

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

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

J. C. LAWSON.

CAMBRIDGE,
*December 5th, 1901.*
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INTRODUCTION.

§ I. OUTLINE OF THE ILIAD.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Book XV. Zeus wakes up, and bids Apollo help Hector. The Trojans recover lost ground, and again press the Greeks hard. Ajax distinguishes himself in defence of the ships.
INTRODUCTION.

Book XVI. Patroclus intercedes with Achilles for the Greeks, borrows his armour, and leads the Myrmidons to the rescue. He drives back the Trojans from the ships up to the very walls of Troy, but there is slain by Hector.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For a discussion and estimate of the various historical and other arguments by which Wolf sought to maintain these propositions, there is here no place; but it is worthy of notice that Wolf himself found his own purely critical conclusions from external arguments so far at variance with his aesthetic appreciation of the unity and harmony of the poems as a whole, that he was fain to admit a personal Homer, a poet of surpassing genius, who 'began the weaving of the web' and 'carried it down to a certain point,' nay, who 'wove the greater part of the
songs which were afterwards united in the *Iliad* and *Odyssey.*
(Jebb, *Homer,* pp. 109—10.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(2) Nominatives of masculine words of the first declension, with termination ἄ, e.g. ἵππωτα.

(3) The forms ἄμμες, ὄμμες (＝ ὑμεῖς, ὑμεῖς).

(4) A few words such as αὐτάρ, πίσυρες, αἵσα, πτῶς.

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

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

§ IV. Grammatical Forms.

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

First Declension.

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

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

Except (1) ἑρμεῖας and some other proper names.

(2) Aeolic nominatives in ἄ, as ἵππωτα.
The gen. sing. of masculine words is in -εω or -αο, or after a vowel, in -ω, as Ἐρμεῖω.

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

The dat. plur. is in (1) -ής(ν),
(2) -γς,
(3) -ας, as in Attic, but cases of this are rare and possibly corrupt.

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

Second Declension.

The genitive singular is generally in -οιω; but a shortened form in -οι existed, of which the contraction -ου also occurs as in Attic. See note on 9. 440, ὅμοιοο πτολέμου.

The dative plural is in -οισι(ν), or, as in Attic, -οις.

The genitive and dative dual is in -οιν.

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

Third Declension.

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

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</tbody>
</table>

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

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

- e.g. χειρ makes dat. plur. χερσι, χείρεσι and χείρεσσι.
- ἵππος makes dat. plur. ἵππεις, ἵππεσι and ἵππεσσι.

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

A few common words may be noticed separately.

πόλις is declined throughout with a stem in -ι (πόλιν, πόλιος, πολίσσι etc.), but has also the lengthened forms πόλης, ποληϊ, πόλης, πολής, ανύ more rarely πόλεος and πολεας.
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ἀνήρ makes gen. sing. ἄνερος as well as ἄνδρος, and other analogous forms.

νεός has forms of both second and third declension, e.g. gen. sing. νεόω or νεός.

νήσος (Attic ναῦς) is declined throughout with stem νη- (from which a digamma is lost), e.g. νή(Φ)-ός, νή(Φ)-εσσή, but has alternative forms with stem νε(Φ)-, as νέ-ας, νε-ῶν.

The adjective πολύς (with neuter πολύ) is declined in the masculine throughout (with the exception of the dative singular which does not occur) according to the third declension (gen. sing. πόλεος etc.). The form πολλός, πολλή, πολλόν is declined throughout according to the rules above given for the first and second declensions, save that the gen. πολλῶ is wanting.

The personal pronouns are as follows:

<table>
<thead>
<tr>
<th>FIRST PERSON</th>
<th>SECOND PERSON</th>
<th>THIRD PERSON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>ἐγώ, ἐγών</td>
<td>σύ, τύνη</td>
</tr>
<tr>
<td>A.</td>
<td>ἔμε, με</td>
<td>σε</td>
</tr>
<tr>
<td>G.</td>
<td>ἐμείο, ἐμέο, ἐμει, μει. A form ἐμέθεν also serves as gen.</td>
<td>σείο, σε, σεν, σειο. A form σέθεν also serves as gen.</td>
</tr>
<tr>
<td>D.</td>
<td>ἐμοί, μοι</td>
<td>σοί, τοί, τεθυ</td>
</tr>
<tr>
<td>Dual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N. A.</td>
<td>νῶι</td>
<td>σφῶι</td>
</tr>
<tr>
<td>G. D.</td>
<td>νῶι</td>
<td>σφῶι</td>
</tr>
<tr>
<td>Plur.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>ἡμεῖς, ἡμεῖς</td>
<td>ὑμεῖς, ὑμεῖς</td>
</tr>
<tr>
<td>A.</td>
<td>ἡμέας, ἡμε, once ἡμας</td>
<td>ὑμέας, ὑμε</td>
</tr>
<tr>
<td>G.</td>
<td>ἡμελον, ἡμεων</td>
<td>ὑμελον, ὑμεων</td>
</tr>
<tr>
<td>D.</td>
<td>ἡμῶν, ἡμον, ἡμοι(ν)</td>
<td>ὑμῶν, ὑμον, ὑμοι(ν)</td>
</tr>
</tbody>
</table>

For a case in which σφίσι as reflexive serves as dat. plur. of the second personal pronoun, see note on 10. 398.

The Article (ὁ, ἡ, τό) also serves as third personal pronoun in all cases.

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

A. Active -ω, -ης, -η | -ητον, -ητων | -ωμεν, -ητε, -ωσι
   Middle -ωμαι, -η, -ηται | -ωμεθων, -ησθων, -ησθων | -ωμεθα, -ησθε, -ωνται.

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

B. Active -ω, -εις, -ει | -ετον, -ετων | -ομεν, -οτε, -οντι
   Middle -ομαι, -ει, -εται | -ομεθων, -εσθων, -εσθων | -ομεθα, -εσθε, -ονται

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

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

C. Active -ω, -ης, -η | -ετον, -ετων | -ομεν, -οτε, -ωσι
   Middle -ομαι, -η, -εται | -ομεθων, -ησθων, -ησθων | -ομεθα, -ησθε, -ονται.
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A few forms, however, surviving for other reasons than the necessities of metre, remain to attest the former completeness of the system of formation (B) for Non-Thematic tenses. Such are two subjunctives which have come to be used exclusively as futures. From ἔδομαι, used as the future of ἔσθιο but really a 2nd aorist subj. mid., we have the form ἔδομαι (not ἔδομαι), (with which compare the word ἔπαιρεν in 10. 183, which Homeric idiom compels us to take as aor. subj. See note ad loc.); and from δησ used as a future (= 'shall find'), but really an aorist subjunctive, comes a form δήεις as well as δήομαι and δήει.

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

§ V. METRE AND QUANTITY.

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

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

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

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

(1) Strong caesura in the 3rd foot.
   Ρένθει δ’ ἀπλήτωρ : βεβολήατο πάντες ἄριστοι. II. 9. 3.

(2) Weak caesura in the 3rd foot.
   Φοίτα κηρύκεσθι : λεγομενός κελεύων. II. 9. 10.

(3) Strong caesura in the 4th foot.
   Νῦξ δ’ ἡδ’ ἡ διαιράσθει : στρατὸν ἦ σαφέσθε. II. 9. 78.

(4) Weak caesura in the 4th foot.
   Ηπλοες θὴν μοι ἔπειτα γυναίκα : γαμάσσεσθαι αὐτὸς. II. 9. 394.
   Αὐτὰρ ὅ μοῦνος ἔτη μετὰ πέντε : κασιγνήτησαι. II. 10. 317.

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

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

Πεύθει||δ' ἀλήτηρ βεβολητó||πάντες ἄρουτα. II. 9. 3.

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

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

Εἰ δὲ σοι αὐτῷ θυμός ἐπέσουσα, ὥς τε νέεσθαι,  
*Ερχεο· πάρ τοι ὁδὸς, νῆς δὲ τοι ἁγχι θαλάσσης.  

II. 9. 42—3.

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

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

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

Ἀστρείδης δ' ἄχει μεγάλῳ βεβολημένος ἤτορ. II. 9. 9.

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

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

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

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

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

Before accounting for any apparent irregularity in metre by
the aid of the principles above enumerated, the student must be careful to discover whether that appearance is not due solely to the unwritten digamma with which many Homeric words begin, and to which was generally allowed the full force of a consonant. The digamma was a letter of the same sound as the English w, and derived its name from the resemblance of its written symbol (Ϝ) to a double gamma (ϝ). The letter was written in inscriptions of certain ancient dialects, but not to our knowledge in the text of Homer. None the less it was without doubt sounded in recitation when the Homeric poems were first composed. Since the digamma was a consonant, (1) there could be no hiatus before it, and therefore no elision of short vowels nor shortening of long vowels, (2) it could make ‘position,’ i.e. a short termination of which the final letter was a consonant (e.g. -os, -es, -ov) became long before a word beginning with the sound of digamma. Among the most frequent words with initial digamma are āναξ (ἀνάσσειν etc.), ἀστυ, εἰκοσι, ἐοικα, ἐκηλος, ἐκαςτος, ἀλις, ἐλπομαι, εἰπεῖν (ἐπος etc.), ἰργον, ἐρέω, ἐννυμι, ἱδεῖν (οἶδα, εἰδος etc.), ἴσος, οἴκος, οἶνος. To these add a few words which originally began with σϜ: of these two consonants the σ first disappeared, or rather was transformed into the rough breathing, the initial ‘Ϝ being related to F as the English wh to w. Next the digamma itself was lost, leaving only the rough breathing to mark the place of the original σϜ. Such words are the pronoun ᾧ (εἰ, οί) and the corresponding possessive ὐς, also ἁνδάνω, ἱδος, etc.

As a matter of fact, in the text of Homer, as it now exists, the digamma is found to be disregarded on an average once out of every six places where it occurs. This inconsistency did not probably belong to the original composition, but is the result of oral transmission by reciters who no longer pronounced the F-sound. That sound, we know, was lost very early in the Ionic dialect. That loss “led to irregularities of metre, especially to frequent hiatus, and there would be a constant tendency to cure these defects by some slight change.” (Monro, H. G. p. 288). Thus we have constantly προσείπεν ἀναξ instead of προσείπε Φάναξ. Again “the numerous alterna-
tive forms used in the poetical language, and the abundance of short Particles such as γέ, τέ, ὅδ etc. made it easy to disguise the loss of Φ in many places" (Id. p. 289). Thus, to take a few instances from Book 9, the common text has at l. 73 πολέσωι δ' ἄνάσσεις, while Aristarchus read πολέσων γάρ ἄνασσεις. The true reading can be easily restored from these two versions, which have suffered different corrections consequent on the loss of the Φ from ἄνασσεις: the original evidently was πολέσων δὲ Φανάσσεις. So again in 9. 88 most MSS. give δόρπον in the phrase which should be τίθεντο δὲ δόρπα Φεκαστος: and in 9. 128 we have to read not γυναίκας ἀμύμονας, ἔργα εἰδίνας (Aristarchus read ἀμύμονας and some of the older editions give εἰδίνας), but γυναίκας ἀμύμωνα Φεργα Φειδίνας.

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

§ VI. Homeric Armour.

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

Defensive armour on the other hand was still made of bronze. The Achaeans constantly have the epithet χαλκοχίτωνες, i.e. they wore shirts of mail made of bronze. Further, “the breastplate (θώρηξ) is frequently mentioned as part of the warrior’s gear. It is described as χάλκεος, πολυδαιδαλος, παναιόλος. These epithets prove that it was commonly composed of bronze and often highly ornate....It was sometimes composed of γύαλα or hollow plates, which were probably fastened on to a substructure of leather. It was in fact a hauberk rather than a cuirass” (Id. p. 309). “For protection of the belly the chieftains occasionally wore a μίτρη. It was worn by Ares and Menelaus. As it is described as πολυδαιδαλος, and as ‘wrought by the smiths’ (χαλκητες), it was certainly made of metal. It is mentioned in close connection with the ζώμα, and from the epithet αἰωλομίτρης it was probably visible when worn. It lay next the skin under the lower part of the hauberk, which was girt to it by the girdle (ξωτήρ), which seems to have been of leather (sometimes red), fitted with bronze clasps.”...

“From the close connection of the μίτρη and the ζώμα, it is not unlikely that the latter was a broad belt of leather worn to protect the belly. Just as the leathern shirt was later strengthened by metal attachments, so further security was obtained for the abdomen by wearing a broad bronze belt (μίτρη) over the earlier ζώμα” (Id. pp. 310, 311).

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

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

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

In some such guise equipped, the hero, accompanied by a comrade-in-arms as charioteer, mounted a two-wheeled car drawn by a pair of horses and drove into battle.
ΙΛΙΑΔΟΣ Ι.

ΠΡΕΣΒΕΙΑ ΠΡΟΣ ΑΧΙΛΛΕΑ. ΛΙΤΑΙ.

Agamemnon convokes an assembly of the Greeks, and advises them to return home.

ὅσι μὲν Τρῶες φυλακᾶς ἔχον· αὐτὰρ Ἀχαιοὺς θεσπεσίη ἔχε φῦξα, φόβου κρύοντος ἑταῖρη,
πένθει δ' ἀτλήτῳ βεβολήσατο πάντες ἀριστοί.
ὅσι δ' ἄνεμοι δύο πόντων ὅριστον ἱχνύοντα,
Βορέης καὶ Ζέφυρος, τὸ τε ᾨρήκηθεν ἄητον,
ἐλθόντ' ἐξαπίνης· ἀμυνίς δὲ τε κῦμα κελαίνων
κορθύεται, πολλῶν δὲ παρέξ ἀλα φῦκον ἔχευν·
ὅσι ἐδαχζετο θυμὸς ἐνι στήθεσιν Ἀχαίων.

'Ατρείδης δ' ἄχει μεγάλῳ βεβολημένος ἦτορ
φοίτη κηρύκεσαν λυγυφθόγγοισι κελεύων
κλήδην εἰς ἀγορὴν κικλήσκειν ἀνδρα ἔκαστον,
μὴ δὲ βοᾶν· αὐτὸς δὲ μετὰ πρώτωι πονεῖτο.

ὡς οὗ εἰν ἀγορὴ τετηρότες· ἀν δ' Ἀγαμέμνων
ἵστατο δάκρυ χέων ὡς τε κρήνη μελάνυδρος,
ἡ τε κατ' αὐγίλαπος πέτρης δυνὸν χέει ύδωρ.

ὅ ό βαρὺ στενάχων ἐπε' Ἀργείωι μετηύδα·
"ὡς φίλοι, Ἀργείωι ἵγορος ἦδὲ μέδουτε,
Zeús με μέγα Κρονίδης ἀτη ἐνέδησε βαρείας,
σχέτλιος, δ' τότε μὲν μοι ὑπέσχετο καὶ κατένευσεν
"Ιλιον ἐκπέρσαντ' ἐντείχεοι ἄπονεασθαι,
νῦν δὲ κακὴν ἀπάτην βουλεύσατο, καὶ μὲ κελεύει δυσκλέα 'Αργος ἰκέσθαι, ἔτι τολύν ὠλεσα λαὸν. οὔτω που Δί τι μέλλει ὑπερμενέει φίλον εἶναι, ὃς δὴ πολλάων πολίων κατέλυσε κάρηνα ἥδ' ἐτι καὶ λύσει τοῦ γὰρ κράτος ἐστὶ μέγιστον. 25 ἀλλ' ἄγεθ', ὃς ἂν ἐγὼ ἑιπὼ, πειθόμεθα πάντες· φεύγωμεν σὺν νυσιν φίλην ἐς πατρίδα γαῖαν· οὐ γὰρ ἔτι Τροίην αἰρήσομεν εὐρυάγιοι.

Diomedē vehemently opposes Agamemnon's suggestion.

δς ἐφαθ', οἱ δ' ἀρα πάντες ἀκὴν ἐγένοντο σιωπῇ. δὴν δ' ἄνεφ ἠσαν τετιητές ὑπὲς 'Αχαιών· 30 ὠψὲ δὲ δὴ μετέειπε βοὴν ἄγαθὸς Διομήδης· "Άτρείδη, σοι πρῶτα μαχήσομαι ἀφραδέοντι, ἥ θέμις ἐστίν, ἄναξ, ἄγορη· σὺ δὲ μὴ τι χολώθης. ἀλκην μὲν μοι πρῶτον ὀνείδισας ἐν Δαναοῖς, φᾶς ἔμεν ἀπτόλεμον καὶ ἀνάλκιδα· ταῦτα δὲ πάντα ἰσασ' 'Αργείων ἦμὲν νέοι ἦδ' γέροντες· σοὶ δὲ διάνδιχα δῶκε Κρόνου πάις ἀγκυλομῆτεω· σκῆπτρῳ μὲν τοι δῶκε τετιμῆσθαι περὶ πάντων, ἀλκην δ' ὅτι τοι δῶκεν, ὁ τε κράτος ἐστὶ μέγιστον. δαιμόνι', οὔτω που μάλα ἠλλαὶ νῦσ 'Αχαιῶν 40 ἀπτολέμους τ' ἔμεναι καὶ ἀνάλκιδας, ὡς ἄγορεύεις; εἰ δὲ σοὶ αὐτῶθ θυμὸς ἐπέστρεφε δὲ τοι ἐκεῖ θαλάσσῃ [έστασ', α'] τοι ἐποτο Μυκήνηθεν μάλα πολλαί.] ἀλλ' ἀλλο ομένουσι κάρη κομόωντε 'Αχαιόι, 45 εἰς δ' κέ περ Τροίην διαπέρσουμεν. εἰ δὲ καὶ αὐτῶθ θεύσετε σὺν νυσιν ἔλοκεν ἐς πατρίδα γαῖαν· νῦ ο', ἐγὼ Σθένελος τε, μαχησόμεθ', εἰς δὲ κε τέκμωρ 'Ιλίου εὑρώμεν· σὺν γὰρ θεώ εἰλήλουθεν."
On Nestor’s proposal guards are set, and Agamemnon invites the elder men to sup in his tent.

δς ἐφαθ’, οἱ δ’ ἄρα πάντες ἐπιάχον ὕλης Ἀχαῖων, 50
μῦθον ἀγασσάμενοι Διομήδεος ἵπποδάμου.
toίσι δ᾿ ἀυστάμενοι μετεφώνεεν ἱππότα Νέστωρ.

“Τυδείδη, πέρι μὲν πολέμῳ ἔνι καρτερός ἔσσι,
καὶ βουλὴ μετὰ πάντας ὄρμηλικας ἔπλευ ἄριστος·
oῦ τις τοῦ τόν μῦθον ἀνόσσεται, ἄδησον Ἀχαῖοι, 55
οὐδὲ πάλιν ἔρεει· ἀτάρ τοῦ τέλος ἵκεο μῦθων.
ἡ μὴν καὶ νέος ἔσσι, ἔμοι δὲ καὶ πάις εἰς
οὐπλῶτας γενέηφιν· ἀτάρ πεπνυμένα βάζεις
Ἀργείων βασιλῆς, ἑπεὶ κατὰ μοίραν ἔειπες.

ἀλλ’ ἢ γ’ ἐγὼν, ὅς σεὶ ἱεραίτερος ἑυχομαὶ εἶναι, 60
ἐξεῖπο καὶ πάντα διέξομαι· οὐδὲ κέ τὸς μοι
μῦθον ἀτυμήσει, οὐδὲ κρείων Ἀγαμέμνων.
ἀφρήτωρ ἀθεμιστος ἀνέστιος ἐστιν ἐκεῖνος,
ὅς πολέμου ἔραται ἐπιδημίῳ κρύοντος.

ἀλλ’ ἢ τοι νῦν μὲν πειθόμεθα νυκτὶ μελαίνῃ 65
dόρπα τ’ ἐφοπλισόμεσθα· φυλακτήρες δὲ ἑκαστοὶ
λεξάσθων παρὰ τάφρων ὄρυκτην τείχεος ἐκτός.
κούροισιν μὲν ταῦτ’ ἐπιτελλομαι· αὐτὰρ ἑπείτα,
’Ατρείδη, σὺ μὲν ἄρχε· σὺ γαρ βασιλεύσατος ἔσσι·
δαίνυ δαίτα γέρουσιν· ἐοίκε τοι, ὅτι τοῦ ἀείκες. 70
πλεῖαί τοι σοῦ κλισία, τὸν νῆας Ἀχαῖων
ἡμάται Θρήκηθεν ἐπ’ εὐρέα πόντον ἄγονουν·
πᾶσα τοι ἔσσι ὑποδεξή, πολέεσσι δ’ ἀνάσσεις.
πολλῶν δ’ ἀγρομένων τῷ πείσσει, ὃς κεν ἄριστην
βουλήν βουλεύσῃ· μάλα δὲ χρεῶ πάντας Ἀχαῖους 75
ἐσθλῆς καὶ πυκνῆς· ὅτι δὴ οἰνοὶ ἐγγύθι νηὼν
καίουσιν πυρὰ πολλά· τίς ἂν τάδε γηθήσειν;
νῦξ δ' ἢδ' ἢ διαρράϊσει στρατὸν ἣ σαώσει." 80
δὲ ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἦδὲ πιθοντο·
ἐκ δὲ φυλακτῆρες σὺν τεῦχεσιν ἐσσεύντω
ἀμφὶ τε Νεστορίδην Ὁρασμῆδα ποιμένα λαῶν
ἥδ' ἀμφὶ 'Ασκάλαφον καὶ 'Ιάλμενον ύλας 'Αρηος,
ἀμφὶ τε Μηριώνην 'Αφαρῆα τε Δηήπυρον τε,
ἥδ' ἀμφὶ Κρείοντος ύλὸν Δυκομῆδα δίων.

ἔπτ' ἔσαν ἡγεμόνες φυλάκων, ἐκατὸν δὲ ἐκάστῳ
κοῦροι ἀμα στεῖχον δολὶχ' ἐγχεα χερῶν ἐχοντες·
καὶ δὲ μέσων τάφρου καὶ τεῖχεος ἱξον ἱόντες·
ἔνθα δὲ πῦρ κήατο, τίθεντο δὲ δόρπα ἐκαστος.

'Ατρείδης δὲ γέροντας ἀκλλέας ἤγεν 'Αχαίων
ἐς κλισίην, παρὰ δὲ σφὶ τίθει μενοεικέα δαίτα·
οἱ δ' ἐπι' ὅνειαθ' ἐτοίμα προκείμενα χεῖρας ἱαλλον.

90
Supper being ended, Nestor urges Agamemnon to
conciliate Achilles.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύὸς ἢξ ἔρων ἔντο,
τοὺς ὅ γέρων πάμπρωτος ὑφαίνειν ἢρχετο μῆτιν
Νέστωρ, οὐ καὶ πρόσθεν ἀρίστη φαίνετο βούλη·
ὁ σφὶν ἐν φρουέων ἀγορήσατο καὶ μετέειπεν·
"Ἀτρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
ἐν σοὶ μὲν λῆξι, σέο δ' ἀρξομαι, οὐνεκα πολλῶν
λαῶν ἐσῶ ἄναξ καὶ τοι Ὑεὺς ἐγγυάλιξαν
σκήπτρον τ' ἢδε θέμιστα, ἢν σφίσι βουλεύσαθα.

95
τῷ σε χρῆ πέρι μὲν φᾶσθαι ἔπος ἢδ' ἐπακοῦσαι,
κρηῆναι δὲ καὶ ἄλλῳ, ὅτ' ἀν τινα θυμὸς ἀνώγη
εἰπεῖν εἰς ἀγαθῶν· σέο δ' ἐξεταί, ὅττι κεν ἄρχη.
αὐτὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἀριστα.

100 οὐ γάρ τις νῶν ἄλλος ἀμείνονα τοῦδε νοήσει,
οἶν έγὼ νοεῶ, ὣμεν πάλαι ἢδ' ἐτί καὶ νῦν,
Agamemnon confesses his folly in wronging Achilles, and declares what amends he is willing to make: he will restore the maiden Briseis, and make many gifts as peace-offerings.

τὸν δ' αὐτὲ προσέειπεν ἀναξ ἀνδρῶν Ἀγαμέμνων·
"οἷς γέρον, οὐ τι ψεύδος ἐμάς ἀτας κατέλεξας. ἂσαμήν, οὐδ' αὐτὸς ἀναίνομαι. ἀντὶ νυ πολλῶν λαῶν ἐστὶν ἀνήρ, ὅν τε Ζεὺς κήρι φιλήσῃ, ὃς νῦν τούτον ἔτισε, δάμασσθε δὲ λαδὺ Ἀχαίων. ἄλλ' ἐπεὶ ἂσαμήν φρεσὶ λευγαλέησι τιθήσας, ἄψ χελὼ ἀρέσαι δομεναὶ τ' ἀπερείσ' ἄποινα. ὑμῖν δ' ἐν πάντεσσι περικλυτὰ δόρ' ὁνομήνων, ἐπτ' ἀποροις τρίποδας, δέκα δὲ χρυσοῖο τάλαντα, αἰθωνας δὲ λέβητας ἐείκοσι, δώδεκα δ' ἵππους πηγοὺς ἀθλοφόρους, οἱ ἀέθλια ποσσίν ἄροντο. οὐ κεν ἀλής εἴη ἀνήρ, φ' τόσσα γένοιτο, οὖδ' κεν ἀκτήμων ἐριτίμωι χρυσοῖο, δοσα μοι ἁνεκάντο ἄεθλια μώνυχες ἵπποι. δόσω δ' ἐπττὰ γυναῖκας ἀμύμονα ἔργα ἰδνιᾶς, Δεσβίδας, ὡς, ὅτε Δέσβουν ἑυκτιμόνῃ ἔλευ αὐτός, ἐξελόμην, αἰ κάλλει ἐνίκων φύλα γυναικῶν. τοῖς μὲν οἱ δόσω, μετὰ δ' ἔσσεται, ἦν τὸτ' ἀπηύρων,
κούρην Βρισής· ἐπὶ δὲ μέγαν ὅρκον ὤμοιμαί
μὴ ποτε τῆς εὐνύς ἐπιβήμεναι ἢδὲ μυγῆναι.
ἡ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἢδὲ γυναικῶν.
ταῦτα μὲν αὐτίκα πάντα παρέσσηται· εἰ δὲ κεν αὐτὲ 135
ἀστυ μέγα Πριάμοιοι θεοὶ δῶσο ταλαξαί,
νῦν ἁλὶς χρυσοὶ καὶ χαλκοῦ νησασθὼ
εἰσελθῶν, ὅτε κεν δατεώμεθα ληθὶ Ἄχαιοι,
Τρωιάδας δὲ γυναῖκας ἑκικοσιν αὐτὸς ἔλεσθω,
αἳ κε μετ' Ἀργείην Ἂλενην κάλλισται ἔσσων. 140
eἰ δὲ κεν Ἀργος ἱκοίμεθ' Ἀχαιικῶν, οὐθαρ ἀροῦρης,
γαμβρός κεν μοι ἔοι· τίσω δὲ μιν ἰσον Ὀρέστη,
δὴ μοι τηλύγετος τρέφεται θαλῆ ἐνι πολλῆ.
tρεῖς δὲ μοι εἰσὶ θύγατρες ἐνι μεγάρῳ ἐνυπήκτωρ,
Χρυσόθεμις καὶ Δαδική καὶ Ἰφιάνασσα. 145
tάων ἦν κ' ἔθελσι, φίλην ἀνάδευον ἀγέθω
πρὸς οἰκον Πηλῆος· ἐγὼ δ' ἐπὶ μελία δῶσω
πολλὰ μᾶλ', ὅσο' οὐ πῶ τις ἔτει ἐπεδωκε θυγατρὶ.
ἐπτὰ δὲ οἰ δῶσω ἐν ναιόμενα πτολέθρα,
Καρδαμύλην Ἐνόπην τε καὶ Ἰρῆν ποιήσαν,
Φηρᾶς τε ξαθέας ἢδ' Ἀνθειαν βαθύλειμον,
καλῆν τ' Ἀὐτειαν καὶ Πῆδασον ἁμπελόσσαν. 150
πάσαι δ' ἐγγὺς ἀλὸς, νέαται Πῦλου ἡμαθόεντος·
ἐν δ' ἀνδρεῖς ναίουσι πολύρρηνες πολυβοῦται,
οὐ̣ κὲ ἐ δωτίνησι θεὸν ὅς τιμᾶσουσιν
καὶ οἰ ὑπὸ σκῆττρῳ λιπορᾶς τελέουσι θέμστας.
tαῦτα κὲ οἱ τελέσαιμι μεταληξαντὶ χόλου.
δυνηθητω, ('Αἰδης τοι ἀμελίχος ἢδ' ἀδάμαστος'
τούνεκα καὶ τε βροτοῦσι θεῶν ἐχθιστὸς ἀπάντων')
καὶ μοι ὑποστήτω, ὅσον βασιλεύτερος εἰμι
καὶ ὅσον γενεὴ προγενέστερος εὐχομαι εἰναι.
Nestor selects envoys to go and make known to Achilles the offer of Agamemnon. The Envoys go on their way and are entertained by Achilles.

τὸν δὲ ἡμεῖς ἐπείτα Γερήνως ἱππότα Νέστωρ Ἀτρείδη κύδιστε, ἀνάξ ἀνδρῶν Ἀγάμεμνον, δώρα μὲν οὐκέτ’ ὄνοστα δίδοις Ἀχιλῆι ἀνακτῆ ἄλλ’ ἄγετε, κλητοὺς ὀτρύνομεν, οἴκε τάχιστα ἐλθοῦσ’ ἐς κλισίν Πηληιάδων Ἀχιλῆος. εἰ δὲ ἄγε, τοὺς ἄν ἑγόν ἐπιώσυμαι, οἴ θέμεθ’ ἐπέσθων. Φοίνιξ μὲν πρῶτοστα διῖφιλος ἡγησάσθω, αὐτᾶρ ἐπειτ’ Ἀιας τε μέγας καὶ δίος Ὀδυσσέως κηρύκων δ’ Ὀδίος τε καὶ Εὐρυβάτης ἄμ’ ἐπέσθων. φέρτε δὲ χερσίν ὑδῶρ, ἐνυφημῆσαι τε κέλεσθε, ὅφρα Δι’ Κροὶδη ἀρησόμεθ’ αἰ’ κ’ ἑλέσθη.”

ὡς φάτο, τοίσι δὲ πᾶσιν ἑαὐτὸν μῦθον ἔειπεν. αὐτίκα κήρυκες μὲν ὑδῶρ ἐπὶ χεῖρας ἔχειν, κοῦροι δὲ κρητήρας ἐπεστέψαντο ποτόιο, νόμησαν δ’ ἄρα πᾶσιν ἑπάρξαμενοι δεπάσσον. αὐτάρ ἐπει σπεῖσαν τε πίων θ’, δοὺν ἥθελε θυμός, ὁμιῶτ’ ἐκ κλισίν Ἀγαμέμνονος Ἀτρείδου. τοῖσι δὲ πόλλ’ ἐπέτελλε Γερήνως ἱππότα Νέστωρ, δευδίλλων ἐς ἐκαστον, Ὀδυσσήδ’ δὲ μάλιστα, πειρᾶν, ὡς πεπίθοιεν ἀμύμονα Πηληέων.

τὸ δὲ βάτην παρὰ θίνα πολυφλοβοῖο θαλάσσης πολλὰ μάλ’ εὐχόμενο γαϊνάχω ἐνυσσαγίο ρηδίως πεπιθείν μαγάλας φρένας Αἰακίδαο. Μυρμιδώνων δ’ ἐπὶ τε κλίσιας καὶ νῆσας ἰκέσθην, τὸν δ’ εὐρον φρένα τερπόμενον φόρμυγγι λυγεί, καλὴ δαιδαλήγ’, ἐπὶ δ’ ἄργυρεον ξυγόν ἴην· τὴν ἀρετ’ ἐξ ἐνάρων, πόλιν Ἅττυνος ὀλέσσας.”
τῇ ὅ γε θυμῶν ἔτερπεν, ἀείδε δ᾽ ἄρα κλέα ἀνδρῶν.
Πάτροκλος δὲ οἱ οἶς ἐναντίος ἦστο σιωπῇ,
δέγμενος Αἰακίδην, ὅποτε λήξειν ἀείδων.
τῷ δὲ βάτνῃ προτέρῳ, ὅγείτο δὲ διὸς 'Οδυσσεύς,
στὰν δὲ πρόσθ' αὐτοῖο ταφῶν δ᾽ ἀνόρουσεν 'Αχιλλεύς
αὐτῇ σὺν φόρμυγγι, λιπῶν ἔδος, ἐνθα θάασσεν.
δὲ δ᾽ αὐτῶς Πάτροκλος, ἐπεὶ ὤδε φάτας, ἀνέστη.
τῷ καὶ δεικνύμενος προσέφη πόδας ὡς 'Αχιλλεύς:
"χαίρετον ἣ φίλοι ἄνδρες ἰκάνετον, ἥ τι μάλα χρεών,
οί μοι σκυζομένω περ 'Αχαιῶν φίλτατοι ἐστούν."
δὲ ἄρα φωνήσας προτέρῳ ἀγε διὸς 'Αχιλλεύς,
ἐίσαι δ᾽ ἐν κλυμοίσι τάπητι τε πορφυρέωσιν.
"μείζων δὴ κρητήρα, Μενούτιον νιέ, καθίστα,
ζωρότερον δὲ κέραω, δέπας δ᾽ ἐντυνον ἐκάστρω
οί γὰρ φίλτατοι ἄνδρες ἐμφυ υπέασι μελάθρῳ."

δ᾽ φάτο, Πάτροκλος δὲ φίλῳ ἐπετείθεσθ᾽ ἑταίρῳ.
ἀυτὰρ δ᾽ ὅ γε κρείον μέγα κάββαλεν ἐν πυρὸς αὐγῇ,
ἐν δ᾽ ἄρα νῶτον ἔθηκ᾽ διός καὶ πίονος αἰγὸς,
ἐν δὲ σύνοις σιάλοις ράχιν τεθαλυγιάν ἄλοιφη.
τῷ δ᾽ ἔχεν Αὐτομέδων, τάμενεν δ᾽ ἄρα διὸς 'Αχιλλεύς.
καὶ τὰ μὲν εὗ μιστύλλε καὶ ἄμφοτέρους ἐπειρέεν,
πῦρ δὲ Μενούτιάδης δαίεν μέγα, ἰσόθεος φῶς.
ἀυτὰρ ἐπεὶ κατὰ τὺρ ἐκάνε καὶ φλὸξ ἐμαράνθη,
ἀνθρακην στορέσας ὀβελοὺς ἐφύπερθε τάνυσσεν,
πάσσε δ᾽ ἄλος θείοιο, κρατευτάων ἐπαείρας.
ἀυτὰρ ἐπεὶ ὅ ὑπτησε καὶ εἰν ἐλεοῦσιν ἔχενεν,
Πάτροκλος μὲν σῖτων ἐλὼν ἐπένειμεν τραπέζῃ
καλοῖς ἐν κανέοισιν, ἀτὰρ κρέα νεῖμεν 'Αχιλλεύς.
αὐτὸς δ᾽ ἀντίον Ἔπεν 'Οδυσσεύς θείῳ
τοίχῳ τοῦ ἑτέρου, θεοῦ δὲ θύσαι ἀνώγει.
Πάτροκλον διν ἐταίρον· ὁ δ' ἐν πυρὶ βάλλει θυηλάς. 220
οἱ δ' ἐπὶ οὐνείαθ' ἐτοίμα προκείμενα χεῖρας ἵαλλον.

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

αὐτὰρ ἔπει πόσιος καὶ ἐδητύος ἐξ ἔρον ἐντο,
νεῦσ' Ἀιας Φόλυκε· νόησε δὲ δίδος Ὀδυσσεύς,
πλησάμενος δ' οἶνοι δέπας δείδηκτ' Ἀχιλήα·
"χαῖρ', Ἀχιλεῦ· δαιτός μὲν έισις οὐκ ἐπίδευνείς 225
ἡμὲν ἐνὶ κλισίῃ Ἀγαμέμνονος Ἀτρείδαο
ἡδὲ καὶ ἐνθάδε νῦν· πάρα γὰρ μενοεικέα πολλὰ
daίνυσθ'. ἀλλ' οὐ δαιτὸς ἐπηράτων ἔργα μέμηλεν,
ἀλλὰ λίμνῃ μέγα πῆμα, διστρέφες, εἰσορόωντες
dείδημεν· ἐν δοῃ δὲ σασέμεν ἢ ἀπολέσθαι
νῆας εὐσέλμους, εἰ μὴ σὺ γε δύσεις ἀλκήν.
ἐγγὺς γὰρ νῆαν καὶ τείχεοι αὐλὼν ἔθεντο
Τρώες ὑπέρθυμοι τηλεκλειτότ' ἐπίκουροι,
κημενοι πυρὰ πολλὰ κατὰ στρατόν, οὐδ' ἐτὶ φασίν
σχήσεσθ', ἀλλ' ἐν ηὐσὶ μελαίνησιν πεσέσθαι. 235
Ζεὺς δὲ σφι Κρονίδος ἐνδέξια σήματα φαίη
ἀστράπτει· "Εκτωρ δὲ μέγα σθενεὶ βλεμεαίων
μαίνεται ἐκπάγλως, πλευρὸς Διί, οὐδὲ τὶ τεί
ἀνέρας οὐδὲ θεοὺς' κρατερῆ δὲ ἐ λύσσα δέδυκεν.
ἀράται δὲ τάχιστα φανήμεναι Ἡώ διαν. 240
στείραι γὰρ νηῶν ἀποκόψειν ἀκρα κόρυμβα
αὐτὰς τ' ἐμπρήσειν μαλεροῦ πυρὸς, αὐτὰρ Ἀχαιοὺς
dηώσειν παρὰ τῆςν ὀρινομένους ὑπὸ καπνοῦ.
ταῦτ' αἰνῶς δεῖδοικα κατὰ φρένα, μή οἰ ἀπειλᾶς
ἐκτελέσωσι θεοί, ἦμῖν δὲ δὴ αἰσιμον εἰη
φθίσθαι εἰνὶ Τροίῃ, ἐκὰς Ἀργεὺς ἰπποβότοι.
ἀλλ' ἀνα, εἰ μέμονας γε καὶ ὅψε περ ὶς Ἀχαιῶν
τειρομένους ἐρύσθαι ὑπὸ Τρώων ὀρυμαγδοῦ.
αὐτῷ τοι μετόπισθ' ἄχος ἔσσεται, οὐδὲ τι μῆχος
ῥεχθέντος κακοῦ ἔστ' ἄκος εὐρεῖν· ἀλλὰ πολὺ πρὶν
ϕράξειν, ὅπως Δαναοῖς ἀλεξήσεις κακὸν ἡμαρ.
ὡ πέπου, ἢ μὲν σοὶ γε πατὴρ ἐπετέλλετο Πηλεὺς
ἡματι τῷ, ὅτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπετο·
τέκνον ἐμὸν, κάρτος μὲν Ἀθηναῖν τε καὶ Ἡρη
dῶσον', αἰ κ' ἐθέλωσι, σὺ δὲ μεγαλήτερα θυμὸν
ἰσχειν ἐν στήθεσι: φιλοφροσύνη γὰρ ἀμείων.
ληγέμεναι δ' ἔριδος κακομηχάνου, ὀφρα σε μᾶλλον
τίσοι· Ἀργείων ἦμεν νέοι ἤδε γέροντες.'
ὡς ἐπέτελλ' ὁ γέρων, σὺ δὲ λήθεαι· ἀλλ' ἔτι καὶ νῦν
πᾶνε', ἐὰν δὲ χόλον θυμαλγέα· σοι δ' Ἀγαμέμνων 360
ἀξία δώρα δίδωσι μεταλληξάντες χόλοιο.
εἰ δὲ σὺ μέν μεν ἄκουσον, ἐγὼ δὲ κέ τοι καταλέξω,
ὁσα τοι ἐν κλισίησιν ὑπέσχετο δώρ' Ἀγαμέμνων,
ἐπτ' ἀπύρους τρίποδας, δέκα δὲ χρυσοῦ τάλαντα,
αἰθωνας δὲ λέβητας ἀείκοσι, δώδεκα δ' ἵππους
πηγοὺς ἀθλοφόρους, οὐ ἀέθλια ποσσίν ἄροντο.
οὔ κεν ἄλημος εἴη ἀνήρ, φ' τόσσα γένοιτο,
οὐδὲ κεν ἄκτιμων ἐριτίμῳ ἐρεύνοι,
ὁσ' Ἀγαμέμνονος ἵπποι ἀέθλια ποσσίν ἄροντο. 265
δώσει δ' ἐπτά γυναίκας ἀμύμονα ἐργα ἱδνίας,
δεσβίδας, ἃς, ὅτε Δέσβων ἐυκτιμένην ἔλεες αὐτός,
ἐξέλθ', αἰ τότε κάλλει ἐνίκων φῦλα γυναικῶν·
tὰς μέν τοι δώσει, μετά δ' ἔσσεται, ἢν τότ' ἀπήρα,
κούρην Βρισής· ἐπὶ δὲ μέγαν ὄρκον ὀμείται
μὴ ποτὲ τῆς εὐνῆς ἐπιβῆμεναι ἤδε μυγῆναι,
ἡ θέμις ἐστίν, ἀναξ, ἢ τ' ἄνδρῶν ἢ τε γυναικῶν.
ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δὲ κεν αὐτῇ
ἄστυ μέγα Πριάμου θεοὶ δόωσ’ ἄλαται,
νῆα ἀλίς χρυσοῦ καὶ χαλκοῦ νησίσθαι
eἰσελθόν, δε θέκεν δατεωμέθα ληίδ’ Ἀχαιοί,
280 Τρωιάδας δὲ γυναῖκας έείκοσιν αὐτός ἐλέσθαι,
aλ’ κε μετ’ Ἀργείην Ἐλένην κάλλισται ἔωσιν.
eἵ δὲ κεν Ἀργος ικόλμεθ’ Ἀχαικόν, οὖθαρ ἄρουρης,
γαμβρὸς κέν οἱ ἔοις. τίσει δὲ σε ἵσον Ὅρέστη,
285 ὅς οἱ τηλύγετον τρέφεται θαλῆ ἐνι πολλῆ.
τρεῖς δὲ οἱ εἰσὶ θυγατρεῖς ἐνι μεγάρῳ ἐντήκτῳ,
Χρυσόθεμι καὶ Δαοδίκη καὶ Ἰφιάνασσα.
tάων ἢν ἐθέλησα, φίλην ἀνάεδνον ἄγεσθαι
πρὸς οἶκον Πηλήσιον. ὁ δὲ αὐτ’ ἐπὶ μείλια δώσει
πολλὰ μάλ’, ὥσ’ οὐ πώ τίς ἕη ἐπέδωκε θυγατρί.
290 ἐπτὰ δε τοι δώσει ἐν ναιόμενα πτολίθηρα,
Καρδαμύλην Ἔνοπτον τε καὶ Ἰρήνη ποιήσαν,
Φηρᾶς τε ζαθέας ἢδ’ Ἀνθειαν βαθύλειμον,
καλὴν τ’ Ἀίσπειαν καὶ Πήδασον ἀμπελάεσαν.
πᾶσαι δ’ ἐγγὺς ἀλός, νέαται Πύλου ἡμαθόεντος.
295 ἐν δ’ ἄνδρες ναλοῦσι πολύρρηνες πολυβούται,
ο’ κέ σε δωτίνησον θεόν ὅς τιμήσονυ
καὶ τοι ὑπὸ σκῆπτρῳ λισαρᾶς τελέσουσι θέμιστας.
tαυτὰ κέ τοι τελέσειε μεταλλήξαντι χόλιοι.
eἵ δὲ τοι Ἀτρεΐδης μὲν ἀπήχθετο κηρόθι μᾶλλον,
300 αὐτός καὶ τοῦ δώρα, σὺ δ’ ἄλλους περ Παναχαίους
τειρομένους ἐλέαρε κατὰ στρατόν, ο’ σε θεόν ὦς
tίσουσ’ · ἢ γάρ κέ σφι μᾶλα μέγα κῦδος ἄρωι.
νῦν γάρ χ’ Ἕκτορ’ ἔλοις, ἐπεὶ ἄν μάλα τοι σχέδου ἔλθωι
λύσαν ὠλόη, ἐπεὶ ο’ τινά φησιν ὁμοῖον
305 ο’ ἐμεναὶ Δαναῶν, οὗς ἐνθάδε νῆες ἐνεικα.”
Ἀχιλλεὺς ἀπεμβοήσες προσέφη πόδας ὡκὺς ὁ Ἀχilleύς· ἡ Ὀδυσσέας δὲ τὸν μύθον ἀπηλεγέως ἀποειπεῖν, ἥμισυ τοῦ φρονέω τε καὶ ὡς τετελεσμένον ἔσται, ὅσις μὴ μοι τρύγητε παρήμενοι ἀλλοθεν ἄλλος. ἐξῆρως γὰρ μοι κεῖνος ὁμοῖος Ἀιδαίοι πῦλησιν, ὅσις ἔστερον μὲν κεῦθη ἐνὶ φρεσκὶν, ἀλλὰ δὲ εἴπη. αὐτὰρ ἔγων ἔρεω, ὃς μοι δοκεῖ εἶναι ἄριστα· οὕτως ὡς Ἀτρείδην Ἀγαμέμνονα πεισέμενον οἷον ἄλλους Δαναοὺς, ἐπεὶ οὐκ ἄρα τῶν ἄριστος ἦν μάρτυρας δηλοῦσιν ἐπὶ ἀνδράσι πολέμῳς αἰεὶ. ἢς ὢρα τῶν μένοι, καὶ εἰ μᾶλα τις πολεμίζοι. ἐν δὲ ἢ ἁμημέν ἢδε καὶ ἠσθολός· [κάθησαν] ὃς τῷ ἄρης ἀνήρ ὁ τε πολλὰ ἐφοργῶς. οὕτως τί μοι περίκειται, ἐπεὶ πάθον ἀλγεῖα θυμοῦ αἰεῖν ἐμήν ψυχήν παραβαλλόμενος πολεμίζειν. ὥς δὲ ἄριστα δυνάστῃ νεοσσοῦσι προσφέρσων μάστακι, ἐπεὶ κε λάβησι, κακῶς δὲ ἄρα οἱ πέλει αὐτῇ, ὅς καὶ ἐγὼ πολλὰς μὲν ἀνύπνους νύκτας ἱκνοῦ, ἢματα δὲ αἰματόεντα διέπρεψαν πολεμίζων, ἀνδράσι μαρνάμενος δόρῳ ἐνεκα σφετερῶν. δώδεκα δὴ συν νυσί πόλεις ἀλάταξ' ἀνθρώπων, πεζὸς δὲ ἐνικάθα φημὶ κατὰ Τροίην ἐρήμωσιν· τάων ἐκ πασέων κειμήλια πολλὰ καὶ ἔσθλα ἐξελόμην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον Ἀτρείδην· ὁ δ' ἐπιστὶς μένων παρὰ νυσί θοῦσιν δεξάμενος διὰ παύρα δασάσκετο, πολλὰ δ' ἐξεσκεύ.
Ἀλλὰ δ' ἀριστήσεσι δίδου γέρα καὶ βασιλεύσων
tοῦσι μὲν ἐμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μοῦνον Ἀχαίων 335
εἶλετ', ἔχει δὲ ἀλόχων θυμαρέα· τῇ παραιῶν
tερπέσθω. τί δὲ δεῖ πολεμιζέμεναι Τρόϊσσιν
Ἀργείων; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγείρας
Ἀτρέδης; ἦ ὄχ 'Ελένης ἔνεκ' ἰυκόμοιο;
ἡ μοῦνοι φιλέουσι ἀλόχους μερόπων ἀνθρώπων 340
Ἀτρέδαι; ἔπει δὲ τις ἁνὴρ ἁγαθὸς καὶ ἐχέφρων,
ἡν αὐτοῦ φιλέει καὶ κηδεῖα, ὡς καὶ ἐγὼ τὴν
ἐκ θυμοῦ φίλεσω, δουρικτητήν περ ἑόγαν.
νῦν δ', ἔπει ἐκ χειρῶν γέρας εἶλετο καὶ μ' ἀπάτησεν,
μὴ μεν πειράτω ἐν εἰδότοις' οὐδὲ με πείσει. 345
ἀλλ', 'Οδυσσεύ, σὺν σοι τε καὶ ἄλλοισιν βασιλεύσων
φραζέσθω νῆσσιν ἀλεξέμεναι δὴνον πῦρ.
ἡ μὲν δὴ μάλα πολλὰ ποιήσατο νόσφιν ἐμεῖο,
kαὶ δὴ τεῖχος ἐδείμε καὶ ἡλασε τάφρον ἐπ' αὐτῷ
εὑρεῖαν μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν· 350
ἀλλ' οὖν δ' ὅς δύναται σθένους Ἐκτορος ἄνδροφονοι
ἰσχεύω. ὠφρα δ' ἐγὼ μετ' Ἀχαιοῖσιν πολέμιζον,
οὐκ ἐθέλεσκε μάχην ἀπὸ τείχεος ὅρυμέν Ἐκτωρ,
ἀλλ' ὅσον ἐς Σκαῖας τε πῦλας καὶ φηγόν ἴκανεν·
ἐνθά ποτ' οἶον ἐμμυνε, μόγις δὲ μεν ἐκφυγεν ὅρμην. 355
νῦν δ', ἔπει οὐκ ἐθέλω πολεμιζέμεν Ἐκτορι δίφρ,
αὔριον ἢρ Διὸ βέξας καὶ πᾶσι θεοῖσιν,
νησίας ἐν νῆσαι, ἐπὶν ἀλαδε προερύσσω,
ὄφειπ, ἥν ἐθέλησα καὶ αἶ κὲν τοι τὰ μεμήλη,
ἡρι μάλ' Ἐλλήσποτον ἐπὶ ἱσθυόετα πλεούσας 360
νῆσας ἐμᾶς, ἐν δ' ἀνδρας ἐρεσσέμεναι μεμαώτας·
ei δὲ κεν εὑπλοῖν δαὶ κλυτὸς ἐννοσύγαιος,
ἠματί κε τριτάτω Φθίνῃν ἐρίθωλον ἱκόλμην.
ἐστι δὲ μοι μάλα πολλά, τὰ κάλλιπον ἐνθάδε ἔρρων·
ἀλλον δ' ἐνθένδε χρυσὸν καὶ χαλκὸν ἐρυθρὸν ἢδὲ γυναῖκας ἐνζύγους πολίων τε σίδηρον ἅξομαι, ἀσ' ἐλαχὸν γε' γέρας δὲ μοι, ὅσ' περ ἐδωκεν, αὐτὶς ἐφυβρίζον ἔλετο κρείων Ἁγαμέμνων Ἀτρείδης. τῷ πάντ' ἀγορεύμεν, ὡς ἐπιτέλλω, ἀμφαδόν, ὄφρα καὶ ἄλλοι ἐπισκύξωνται Ἀχαιόι, εἰ τινά που Δαναῶν ἑτὶ ἐλπεται ἐξαπατήσειν, αἰὲν ἀναιδείην ἐπιειμένος. οὔδ' ἂν ἐμοὶ γε τετλαλή κύνεος περ ἑῶν εἰς ὃπα ἱδέσθαι οὐδὲ τί οἱ βουλὰς συμφράσσομαι, οὐδὲ μὲν ἔργον· ἐκ γὰρ ὅτι μ' ἀπάτησε καὶ ἤλετεν· οὔδ' ἂν ἔτ' αὐτὶς ἐξαπάφοιτ' ἐπέεσσων· ἀλις δὲ οἱ. ἄλλα ἔκηλος ἐρρέτω· ἐκ γὰρ εὐ φρένας εἴλετο μητίετα Ζεύς· ἐχθρὰ δὲ μοι τοῦ δώρα, τίω δὲ μῖν ἐν καρδὸς αἰσθ. οὔδ' εἰ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοι, ὡςα τὲ οἱ νῦν ἔστι, καὶ εἰ ποθεὶν ἄλλα γένοιτο, ὀδ' ὅσ' ἐς Ὀρχομενοῦ ποτινίσσεται, οὔδ' ὅσα Ὀῆβας Διηντίας, ὅπι πλείστα δόμωις ἐν κτήματα κεῖται, αἱ δ' ἐκατόμπτυλοι εἰσι, διηκόσιοι δ' ἀν' ἐκάστας ἀνέρες ἐξοικευόσι σὺν ὑποσισίν καὶ ὅχεοφιν· οὔδ' εἰ μοι τόσα δοι, ὡσα ψάμαθος το κόνις τε, ὀδ' κεν ὅς ἔτι θυμὸν ἐμὸν πελείη 'Αγαμέμνων, πρὶν γ' ἀπὸ πᾶσαν ἔμοι δόμεναι θυμαλγία λάβην. κούρην δ' οὐ γαμέω 'Αγαμέμνονος Ἀτρείδαο, οὔδ' εἰ χρυσείη Ἀφροδίτη κάλλος ἐρίζοι, ἕργα δ' Ἀθηναίη γλαυκόπτιδι ἴσοφαρίζοι, οὔδ' μιν ὃς γαμέω· ὃ δ' Ἀχαιῶν ἄλλον ἐλέςθω, ὃς τῶν οἱ τ' ἐπέοικε καὶ ὃς βασιλεύτερος ἑστιν. ἢν γὰρ δὴ με σῶσι θεοὶ καὶ οἰκαίδ' ἱκώμαι, Πηλεὺς τῷ μοι ἔπειτα γυναῖκα γαμέσσεται αὐτός. πολλαί Ἀχαιόδες εἰσίν ἂν Ἐλλάδα τε Φθίνην τε.
κούραι ἄριστήν, οὗ τε πτολεήθρα ῥύονται·
tάων ἢν κ’ ἔδελωμι, φίλην ποιήσομ’ ἄκοιτων.
ἐκεῖ δέ μοι μάλα πολλῶν ἐπέσουτο θυμὸς ἀγήνωρ
γῆμαντι μνήστην ἄλοχον, εἰκοῦν ἄκοιτων,
κτήματι τέρπεσθαι, τὰ γέρων ἐκτήσατο Πηλεύς.
οὗ γὰρ ἐμοὶ ψυχής ἀντάξιον οὐδ’ οὐσα φασίν
'Ἰλιον ἐκτήσατι, εὖ ναιόμενον πτολέθρον,
τὸ πρὶν ἐπ’ εἰρήνης, πρὶν ἐλθεῖν υἱὰς Ἀχαῖῶν,
οὐδ’ οὐσα λάινος οὐδὸς ἀφήτορος ἐντός ἐεργεῖ,
Φοῖβον Ἀπόλλωνος, Πυθοὶ ἐνε πετρηέσσῃ.
ληστοὶ μὲν γὰρ τε βόες καὶ ίφια μῆλα,
κτητοὶ δὲ τρίποδες τε καὶ ἵππων ξανθὰ κάρηνα·
ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λειστὴ
οὐθ’ ἑλετή, ἐπει ἄρ κεν ἄμειμυται ἔρκος ὀδόντων.
μήτηρ γὰρ τὸ μὲ φησὶ θεά, Θέτις ἀργυρόπεζα,
διχθαδίας κῆρας φερέμεν θανάτοιο τέλοσθε.
eἰ μὲν κ’ αὐθι μένων Τρώων πόλιν ἀμφιμάχομαι,
ὂλετο μὲν μοι νόστως, ἀτὰρ κλέος ἀφθιτον ἐσται·
eἰ δὲ κεν οἰκαδ’ ἰκωμι φίλην ἐς πατρίδα γαῖαν,
ὂλετό μοι κλέος ἐσθλὼν, ἐπὶ δηρῶν δὲ μοι αἴων
ἐσσεται, οὔδε κέ μ’ ὁδά τέλος θανάτου κιχείη.
καὶ δ’ ἄν τοῖς ἄλλοισιν ἐγὼ παραμυθησάμην
οἰκαδ’ ἀποπλείειν, ἐπεὶ οὐκέτι δήσετε τέκμωρ
'Ἰλιον αὔπεινης· μάλα γὰρ ἔθεν εὐρύστα Ζεὺς
χείρα ἐξ συνεργείς, τεθαρσήκασι δὲ λαοί.
ἀλλ’ υμεῖς μὲν ἓοντες ἀριστήσεσιν Ἀχαῖῶν
ἀγγελιάν ἀπόφασθε—τὸ γὰρ γέρας ἐστὶ γερόντων—,
ὅφρ’ ἄλλην φράξωνται ἐνι φρεσκ’ μῆτιν ἄμεινω,
ἢ κέ σφιν νῆσα τε σόη καὶ λαὸν Ἀχαῖῶν
νηυσίν ἐπὶ γλαφυρῆς, ἐπεὶ οὐ σφισὶν ἥδε γ’ ἐτοῖμη,
/Internal error: ήν νῦν ἐφράσαστο, ἐμεῦ ἀπομηνύσαστο.
Φοίνιξ δ' ἀθι παρ' ἀμμὶ μένων κατακοιμηθῶ, ὄφρα μοι ἐν νήσσι φίλην ἐς πατρίδ' ἔπηται ἀδριων, ἢν ἐθέλησιν ἀνάγκη δ' οὐ τί μιν ἄξω.
δὸς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σωπῇ μυθὸν ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀπέειπεν.

Phoenix, having been bidden by Achilles to abide with him that night and to sail home next day, recalls to mind how Peleus had committed Achilles to his care, and refuses to be parted from Achilles whether he stay or go. But he urges him to relent.

ὅψε δὲ δὴ μετέειπε γέρων ἵππηλάτα Φοίνιξ δάκρυ ἀναπρῆσας· περὶ γὰρ διὸ νυσίν Ἀχαϊῶν· ἐς 
"εἰ μὲν δὴ νόστον γε μετὰ φρεσί, φαίδιμ' Ἀχιλλεὺς, βάλλει, οὐδέ τι πάμπαν ἀμύνεσι νυσίς θοῦσιν πῦρ ἑθέλεις ἀϊδήλου, ἐπεὶ χόλος ἐμπεσε θυμῷ, πῶς 
ἀν ἔπειτ' ἀπὸ σεῦ, φίλου τέκος, αὐθί λυποίμην, ὁμιλεῖς; σοὶ δὲ μ' ἐπεμπέ γέρων ἱππηλάτα Πηλεὺς 
狎 
ματι τῷ, δεῖ σ' ἐκ Ψήθης Ἀγαμέμνονι πέμπεν νήπιον, οὐ πω εἰδόθ' ὤμοίου πτολέμου 
ὁ 
αγορέων, ἢν τ' ἀνδρεσ ἁριπρεπτὲες τελέθουσιν· 
τοῦνεκα με προέκε, διδασκέσσει κα τάδε πάντα, 
μῦθων τε ρητῆρ' ἔμεναι πρηκτηρά τε ἔργων. 
ἀς 
ἀν ἔπειτ' ἀπὸ σεῦ, φίλου τέκος, οὐκ ἐθέλοιμ 
κλιπεθοθ', οὐδ' εὶ κέν μοι ὑποσταίη θεὸς αὐτὸς 
γῆρας ἀποξύσας θήσει νέοιν ἱβώσατα, 
οἶνοι δε πρὸ τοῦν λίπον Ἑλλάδα καλλιγύναια, 
φεύγων νείκεα πατρός ᾿Αμύντορος ᾿Ορμενίδαο, 
δὲ μοι παλλακίδος περιχώσατο καλλικόμοιο, 
τὴν αὐτὸς φιλέσκειν, άτιμάζεσκε δ' ἀκοίτιν,
μητέρ' ἐμήν· ἦ δ' αἰὲν ἐμὲ λισσέσκετο γούνων
παλλακίδι προμυγήναι, ὅν ἐχθήρειε γέροντα.
τῇ πιθόμην καὶ ἔρεξα· πατήρ δ' ἐμὸς αὐτίκ' ὀиσθεὶς
πολλὰ κατηρᾶτο, στυγερὰς δ' ἐπεκέκλετ' Ἐρμύς,
μὴ ποτὲ γούνασιν οἶον ἐφέσσεσθαι φίλον νῦν
ἐξ ἐμέθεν γεγαώτα· θεοὶ δ' ἐτέλειον ἑπτάς·
Ζεὺς τε καταξθόνος καὶ ἐπαίνῃ Περσεφόνεια.
τὸν μὲν ἔγω βούλευσα κατακτάμεν ὃξει χαλκῷ·
ἀλλὰ τὸς ἄθανάτων παύσειν χόλον, ὃς ῥ' ἐνὶ θυμῷ
δήμου τὴκε φάτιν καὶ οὐνέδεα πόλλ' ἀνθρώπων,
ὅς μὴ πατροφόνος μετ' Ἀχαιοῖσιν καλεοίμην.
ἐνθ' ἐμοὶ οὐκέτι πάμπαν ἐρητύτεν ἐν φρεσὶ θυμὸς
πατρὸς χωμένου κατὰ μέγαρα στρωφάσθαι.
ἡ μὲν πολλὰ ἔται καὶ ἀνεψιοὶ ἀμφὶς ἔόντες
αὐτοῦ λισσόμενοι κατερήτουν ἐν μεγάροισιν,
πολλὰ δὲ ἱφία μῆλα καὶ εἴλιπτοις ἐλικάς βοῦς
ἐσφαζοῦ, πολλοὶ δὲ σὺνς θαλάνθοντες ἀλοιφὴ
eὔμενοι τανύντο διὰ φλογὸς Ἡφαῖστοι,
πολλὸν δ' ἐκ κεράμων μέθυ πίνετο τοῖο γέροντος.
εἰνάνυχες δὲ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἱαυνόν·
οἱ μὲν ἀμειβόμενοι φυλακᾶς ἔχον, οὐδὲ ποτ' ἔσβη
πῦρ, ἔτερον μὲν ὑπ' αἰδούσῃ ἐνερκέος αὐλῆς,
ἀλλ' ὅτε δὴ δεκάτη μοι ἐπήλυθε νῦξ ἐρεβεννή,
καὶ τότ' ἐγὼ θαλάμῳ χύρας πυκνῶς ἀραμῶς,
ὅξας ἐξῆλθον, καὶ υπέρθοροι ἐρκίον αὐλῆς
ῥεία, λαθῶν φίλακᾶς τ' ἀνδρας δμωάς τε γυναίκας.
φεύγων ἔπειτ' ἀπάνευθε δι' Ἐλλάδος εὐρυχόροιο,
Φθίην δ' ἐξικόμην ἐρβώλακα, μητέρα μῆλων,
ἐς Πηλῆα ἄναχθ'· ὅ δ' ἐμὲ πρόφρων ὑπέδεκτο,
καὶ με φίλησ', ὡς εἰ τε πατήρ ὀν παίδα φιλήσῃ
μούνον τηλύγετον πολλώσιν ἐπὶ κτείτεσσιν,
καὶ μ’ ἄφενεν ἔθηκε, πολὺν δὲ μοι ὁπασε λαὸν
ναὶον ὀ’ ἐσχατὴν Φθίης Δολόπεσσιν ἀνάσσων.
καὶ σὲ τοσοῦτον ἔθηκα, θεοῖς ἐπιείκελ’ Ἀχιλλεῦ, 485
ἐκ θυμοῦ φιλέων, ἐπεὶ οὐκ ἐθέλεσκες ἀμ’ ἄλλῳ
οὔτ’ ἐσ δαίτ’ ἴεαι οὔτ’ ἐν μεγάροις πάσαςαι,
πρίν γ’ ὅτε δὴ σ’ ἐπ’ ἐμοίσιν ἐγὼ γούνεσσι καθίσσας
ὅφον τ’ ἀσαμι προταμῶν καὶ οἶνον ἐπισχὼν.
πολλάκι μοι κατέδευσας ἐπὶ στήθεσι χείῳνα
οἶνον ἀποβλύζων ἐν νηπιή ἀλεγείνη.
δς ἐπὶ σοὶ μάλα πολλὰ πάθον καὶ πολλὰ μόγησα,
τὰ φρονέων, ὣ μοι οὐ τ’ θεοὶ γόνον ἐξετέλειον
ἐξ ἐμεῦ· ἀλλὰ σὲ παίδα, θεοῖς ἐπιείκελ’ Ἀχιλλεῦ,
ποιεύμην, ἵνα μόι ποτ’ ἀεικέα λοιγὸν ἀμύνης. 495
ἀλλ’, Ἀχιλλεῦ, δάμασον θυμὸν μέγαν· οὐδὲ τί σε χρὴ
νηλεῖς ἦτορ ἑχεῖν· στρεπτοί δὲ τε καὶ θεοὶ αὐτοί,
τῶν περ καὶ μείζων ἄρετή τιμή τε βίη τε,
καὶ μὲν τοὺς θυέσσι καὶ εὐχωλής ἀγαυήσω
λοιβῆ τε κνίσῃ τε παρατρωτῶσ’ ἀνθρώπωι
λισσόμενοι, ὅτε κέν τις ὑπερβηθ’ καὶ ἀμάρτη.

Phoenix continuing relates the allegory of the ‘Prayers,
 daughters of Zeus,’ and pleads that now is the time
 for reconciliation.

cak νὰρ τε λυταὶ εἰσὶ Διὸς κοῦρας μεγάλοιο,
χωλαὶ τε ῥυσάι τε παραβλώπες τ’ ὀφθαλμῶ,
αὶ ρὰ τε καὶ μετόπιος’ ἂτης ἀλέγουσι κιούσαι.
ἡ δ’ ἄτη σθεναρῆ τε καὶ ἄρτιπος, οὐνεκα πάσας 505
πολλῶν ὑπεκπροθείει, φθάνει δὲ τε πᾶσαν ἐπ’ αἰῶν
βλάπτων’ ἀνθρώπους· αἰ δ’ ἐξακέονται ὑπίσσω.
cak μὲν τ’ αἰδέσεται κοῦρας Διὸς ἄσσον ἰούσας,
τὸν δὲ μέγ' ἄνησαν καὶ τ' ἐκλυον εὐχομένου·
δὲ δὲ κ' ἄνησαν καὶ τε στερεῶς ἀποεῖπη,
λίσσονται δ' ἄρα ταὶ γε Δία Κρονίωνα κιοῦσαι
tῷ ἄτην ἀμ' ἐπεσθαί, ἵνα βλαφθεὶς ἀποτίσῃ.
ἀλλ', 'Αχιλεὺ, πόρε καὶ σὺ Δίος κούρησιν ἐπεσθαί
tιμὴν, ἢ τ' ἄλλων περ ἐπιγνάμπτει νόον ἐσθλῶν.
eὶ μὲν γὰρ μὴ δώρα φέροι, τὰ δ' ὅπισθ' ὄνομάζοι
'Ατρείδης, ἀλλ' αἱὲν ἐπιξαφελῶς χαλεπαίνοι,
οὐκ ἂν ἔγω γἐ γε μὴν ἀπορρίφαντα κελοὶμην
'Αργείωνων ἀμνυμέναι, χατέουσι περ ἐμπὴς·
νῦν δ' ἀμα τ' αὐτίκα πολλὰ διδοὶ, τὰ δ' ὅπισθ' ὑπὲστῃ,
ἄνδρας δὲ λίσσεσθαι ἐπιπροέκηκεν ἀριστοὺς
κρινάμενοι κατὰ λαὸν 'Αχαικόν, οἳ τε σοὶ αὐτῷ
φίλτατοι 'Αργείων· τῶν μὴ σὺ γε μὴν ἐλέγξῃς
μηδ' πόδας· πρὶν δ' οὐ τὶ νεμεσσητῶν κεχολῶσθαι.

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

ciliation.

οὗτω καὶ τῶν πρόσθεν ἑπευθόμεθα κλέα ἀνδρῶν
ήρων, ὅτε κέν τιν' ἐπιξάφελος χόλοι ἰκοί·
δωρητοί τ' ἐπέλουτο παράρρητοί τ' ἐπέσσων.
μέμνημαι τόδε ἐργόν ἐγώ πάλαι, οὐ τι νέον γε,
ὡς ἦν· ἐν δ' ύμῖν ἔρεω πάντεσσι φίλοισιν.
Κουρήτες τ' ἐμάχοντο καὶ Αἰτωλοὶ μενεχάρμαι
ἀμφὶ πόλιν Καλυδῶνα καὶ ἀλλήλους ἐνάριζον,
Αἰτωλοὶ μὲν ἀμπυρευομενί Καλυδῶνος ἑρανής,
Κουρήτες δὲ διαπραθεῖεν μεμαωτες Ἀρη.
καὶ γὰρ τοῖς κακὸν χρυσόθρονος Ἀρτεμίς ὄρσεν
χωσαμένη, ὦ οἱ οὗ τὴ θαλύσια γουνὸ ἀλώθης

2—2
Οίνες ρέξ', ἄλλοι δὲ θεοὶ δαίνυνθ' ἐκατόμβας·
οἶη δ' οὖν ἔρρεξε Δίως κούρη μεγάλοιον·
ἡ λάθετ' ἡ οὖν ἐνόησεν· ἀάσατο δὲ μέγα θυμῷ,
ἡ δὲ χολωσαμένη διὸν γένος ἰοχείαιρα
ἀφεν ἐπὶ, χλούην σὺν ἄγριοιν ἀργιώδοντα,
δὲ κακὰ πόλλον ἐρδεσκεν ἔθων Οίνης ἀλαίνη.
πολλὰ δ' ὦ γε προθέλυμα χαμαι βάλε δένδρα μακρὰ
αὐτῆς ἐβρέχη καὶ αὐτοῖς ἀνθέση μῆλων.
τὸν δ' υῖον Οίνης ἀπέκτεινεν Μελέαγρος,
πολλέων ἐκ πολίων θηρίωρας ἄνδρας ἀγείρας
καὶ κύνας· οὐ μὲν γὰρ κε δάμη παύρουσι βροτοῖσιν·
tόσσος ἦν, πολλοὺς δὲ πυρῆς ἐπέβησ' ἀλαίνειν.
ἡ δ' ἀμφ' αὐτῷ θήκε πολὺν κέλαδον καὶ αὐτὴν,
ἀμφὶ συὸς κεφαλῆ καὶ δέρματι λαχνήντες,
Κουρήτων τε μεσηγῦ καὶ Λιτωλῶν μεγαθύμων.
ὁφρα μὲν οὖν Μελέαγρος ἀρνήσθιος πολέμιζεν,
tόφρα δὲ Κουρήτεσσι κακῷς ἦν, οὐδὲ δύναντο
τείχεος ἐκτοσθεν μῖμων πολέες περ ἐόντες·
ἀλλ' ὦτε δὴ Μελέαγρον ἔδω χόλος, ὅσ τε καὶ ἄλλων
οἰδάνει ἐν στήθεσι νῶν πύκα περ φρονεύσων,
ἡ τοι ο μητρὶ φίλῃ Ἀλθαίη χωμενος κηρ
κεῖτο παρὰ μνήσθι ἀλόχρα, καλὴ Κλεοπάτρη,
κούρη Μαρτήσσης καλλισφύρου Εὐηνίνης.
'Ιδεώ θ', ὅσ κάρτιστος ἐπιχθονίων γένετ· ἀνδρῶν
τῶν τότε, καὶ βα ἀνακτὸς ἐναντίον εἶλετο τόξων
Φοῖβου 'Απόλλωνος καλλισφύρου εἰνεκα νύμφης·
tὴν δὲ τότ' ἐν μεγάροσι πατὴρ καὶ πότνια μήτηρ
Ἀλκυόνην καλέσκον ἐπώνυμον, οὖνει 'ἀρ' αὐτῆς
μήτηρ ἀλκυόνοσ πολυπενθέος οἰτον ἔχουσα
κλαῖ', ὅτε μιν ἐκάρχυς ἀνήρπασε Φοῖβος 'Απόλλων.
τῇ δ' γε παρκατεκτο χόλου θυμαλγέα πέσσων,
ἐξ ἀρέων μητρὸς κεχολωμένος, ἥ ἤρα θεοῖσιν
πόλλ' ἁχέουσ' ἥρατο κασυγνητοίο φόνοιο,
pollà δὲ καὶ γαῖαν πολυφόρβην χερσὶν ἁλοία
κικλήσκουσ᾿ Ἀίδην καὶ ἑπαύσῃ Περσεφόνειαν,
πρόχυν καθεξομένη, δεύοντο δὲ δάκρυσι κόλποι, 570
παιδὶ δόμεν θάνατον· τῆς δ᾿ ἥροφοῖτις Ἐρινῆς
ἐκλυεν ἐξ Ἐρέβεσφιν, ἀμείλιχον ἤτορ ἔχουσα.
tὸν δὲ τάχ᾿ ἀμφὶ πύλας ὀμαδὸς καὶ δοῦσος ὀρῷειν
πύργων βαλλομένων· τὸν δὲ λάσσουτο γέροντες
Λιτωλῶν, πέμπτον δὲ θεῶν ἱεράς ἀρίστους,
ἐξελθεὶν καὶ ἀμύναι, ὑποσχόμενοι μέγα δῶρον·
ὅπποθι πιὼταν πεδίον Καλυπτῶν ἐρανής,
ἐνθὰ μὲν ἢμων τέμνεσιν περικαλλῆς ἐλέσθαι
πεντηκουτόγυον, τὸ μὲν ἢμοιν οἰνοπέδου,
ἡμῶν δὲ ψιλῆ ἁρσων πεδίον ταμέσθαι. 580
πολλὰ δὲ μὲν λιτάνευε γέρων ἢπτηλάτα Οἰνεύς,
οὐδοῦ ἐπεμβεβαῖσας ὑψηρέφεος θαλάμῳ
σέων κολλητὰς σανίδας, γοννυόμενος νῦν·
pollὰ δὲ τὸν γε κασιγνηται καὶ πότνια μήτηρ
ἐλλισσονθ᾿· ὦ δὲ μᾶλλον ἀναίνετο· pollὰ δ᾿ ἐταῖροι, 585
οὶ οἱ κεδνότατοι καὶ φίλτατοι ἤσαν ἁπάντων·
ἀλλ᾿ οὐδὲ ὃς τοῦ θυμὸν ἐνὶ στῆθεσιν ἔπεθον,
πρὶν γ᾿ ὅτε δὴ θάλαμος πῦκ᾿ ἐβάλλετο, τοῖ δ᾿ ἐπὶ πῦρνων
βαἴνῳν Κουρήτες καὶ ἐνέπρηθον μέγα ἄστυ.
καὶ τὸτε δὴ Μελέαγρον ἐὔξωνος παράκοιτος 590
λίσσετ ὡδυρομένη, καὶ οἱ κατελεξὲν ἁπάντα
κηδὲ δοῦ ἀνυρώπουσι πέλει, τῶν ἄστυ ἀλώῃ
ἀνδρὰς μὲν κτείνουσι, πόλιν δὲ τε πῦρ ἀμαθύνει,
tέκνα δὲ τ᾿ ἀλλοὶ ἄγουσι βαθυζώνους τε γυναικᾶς.
tοῦ δ᾿ ὥρινετο θυμὸς ἁκούουσος κακὰ ἔργα,
βῆ δ᾿ ἵναι, χρὸν δ᾿ ἐνεί ἐδύνσετο παμφανῶντα. 595
 Achilles bids Phoenix not to plead with him further. As a hint to the other envoys to depart, he signs to Patroclus to spread a couch for Phoenix. Ajax, preparing to go, chides Achilles for his obduracy.

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὄψις Ἀχιλλεύς· "Φοίνιξ, ἀττα γεραιέ, διστρεφές, οὐ τί με ταύτης χρεώ τιμῆς, (φρονέω δὲ τετιμήσθαι Διὸς αἰγή,) ἢ μ' ἔξει παρὰ νυνὶ κορωνίσων, εἰς ὃ κ' ἀντικ ἐν στῆθοις μένῃ καὶ μοι φίλα γούνατ' ὄρῳρη. 610 ἅλλο δὲ τοῖς ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεισκο σήςιν· μή μοι σύγχει θυμόν ὄνυρομενος καὶ ἀχεύων, Ἀτρέιδη ἤρωι φέρων χάριν· οὐδέ τί σε χρή τοῦν φιλεῖν, ἵνα μὴ μοι ἀπέχθηαι φιλέοντι. καλὸν τοι σὺν ἐμοὶ τοῦν κήδειν, ὃς κ' ἐμὲ κήδη. 615 Ἰσον ἐμοὶ βασίλευε καὶ ἧμισυ μείρεο τιμῆς. οὔτοι δ' ἀγγελέουσι, σὺ δ' αὐτόθι λέξει μίμων εὐνὴ ἐνι μαλακῇ· ἁμα δ' ἥοι φαινομένηφιν φρασσόμεθα, ἢ κε νεώμεθ' ἐφ' ἠμέτρε, ἢ κε μένωμεν." ἦ καὶ Πατρόκλῳ ὦ γ' ἔπ' ὄφρυς νεῦσε σωπῆ 620 Φοίνικι στορέσαι πυκνὸν λέχος, ὅφρα τάχιστα
ἐκ κλισίης νόστου μεδοίατο· τοῖσι δ' ἄρ' Ἀιας ἀντίθεος Τελαμωνιάδης μετὰ μῦθον ἕειπεν.

"διογενεῖς Δαερτιάδη, πολυμήχαν' Ὀδυσσεῦ, ἵστην· οὐ γὰρ μοι δοκεῖ μῦθοι τελευτή
tῇδε γ' ὁδῷ κρανέσθαι· ἀπαγγεῖλαι δὲ τάχιστα
χρῆ μῦθον Δαναοῖς, καὶ οὐκ ἀγαθὸν περ ἐόντα,
όι ποὺ νῦν ἔσται ποτιδέγμενοι. αὐτὰρ Ἀχιλλεὺς

ἀγριον ἐν στήθεσι θέτο μεγαλήτορα θυμόν,
σχέτλοισ, οὔδὲ μετατρέπεται φιλότητος ἑταῖρων

τῆς; ἢ μιν παρὰ ἴνα σιν ἐτίμεμεν ἐξοχου ἄλλων,

νηλής· καὶ μὲν τὸς τε κασινυτίου φονῆς

ποινὴν ἢ οὗ παιδὸς ἐδέξατο τεθνηώτος·

καὶ ὦ ὁ μὲν ἐν δήμῳ μὲνεί αὐτοῦ, πόλλα ἀποτίσας,

τοῦ δὲ τ' ἐρητύτειται κραδίη καὶ θυμὸς ἀγήνωρ

ποινὴν δεξαμένῳ. σοὶ δ' ἄλληκτον τε κακὸν τε

θυμὸν ἐν στήθεσι θεοί θέσαν εἴνεκα κούρης

οἶης. νῦν δὲ τοῖς ἐπτὰ παρίσχομεν ἐξοχ' ἀρίστας

ἄλλα τε πόλλα ἐπὶ τῆς· οὐ δ' Ἰλαον ἐνθεο θυμόν,

αἴδεσσαί δὲ μέλαδρον· ὑπωρόφοι δὲ τοῖς εἴμεν

πληθὺς ἐκ Δαναῶν, μέμαμεν δὲ τοῖς ἐξοχοῖς ἄλλων

κηδιστοὶ τ' ἐμέναι καὶ φιλτατοί, ὅσοι Ἀχαίοι."

Achilles repeats his refusal to be reconciled with Agamemnon.

τοὺ δ' ἀπαμειβόμενος προσέφη πόδας ὡς ἑς Ἀχιλλεὺς·

"Αἰαν διογενεῖς Τελαμώνιε, κοίρανε λαῶν,

πάντα τί μοι κατὰ θυμὸν ἔειςαο μυθήσασθαι· ἀλλά μοι οἴδανεται κραδίη χόλῳ,

ὁππότ' ἐκεῖνων μυθόμαι, ὡς μ' ἀσύφηλον ἐν Ἀργείωσιν ἔρεξεν

Ἀτρείδης ὡς εἴ τιν' ἀτίμητον μετανάστην.

ἀλλ' ὑμεῖς ἐρχεσθε καὶ ἀγγελίην ἀπόφασθε.
όυ γὰρ πρὶν πολέμου ομοίως μεθάγομαι αἰματόεντος, 650
πρὶν γ' νῦν Πριάμῳ δαίφρονος, Ἕκτωρα δίον,
Μυρμιδόνων ἐπὶ τε κλίσιας καὶ νῆας ἱκέσθαι
κτεῖνοντ’ Ἀργείους, κατὰ τε σμῦξαι πυρὶ νῆας.
ἀμφὶ δὲ τοι τῇ ἐμῇ κλίσις καὶ νῆι μελαίνῃ
“Εκτωρα καὶ μεμαώτα μάχης σχῆσεσθαι ὅιο.” 655

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

ὡς ἐφαθ’, οἱ δὲ ἐκαστος ἐλῶν δέπας ἀμφικύπελλον
σπείσαντες παρὰ νῆας ἵσαν πάλιν· ἤρχε δ’ Ὅδυσσεύς.
Πάτροκλος δ’ ἐτάρωσιν ἰδὲ δμωῆσι κέλευσεν
Φοίνικι στορέσαι πυκνῶν λέχος ὅτι τάχιστα.
αι δ’ ἐπιπεθόμεναι στόρεσαι λέχος, ὡς ἐκέλευσεν, 660
κολά ὑε βῆγος τε λίνοι τε λεπτὸν ἀωτόν.
ἐνθ’ ὁ γέρων κατέλεκτο καὶ Ἡω διὰν ἐμμενεν
αὐτὰρ Ἀχιλλεὺς εὐδε μυχὰ κλισὶς ἐυπρήκτουν·
τῷ δ’ ἀρᾳ παρακατέλεκτο γυνῇ, τὴν Δεσβόθεν ἤγεν,
Φόρβαντος θυγάτηρ Διομήδη καλλιπάρχος. 665
Πάτροκλος δ’ ἐτέρωθεν ἐλέξατο· πάρ δ’ ἀρᾳ καὶ τῷ
Ἰφίς εὐξώνος, τὴν οἱ πόρε δίος Ἀχιλλεὺς
Σκύρον ἐλῶν αἰπείαν, Ὅνυθος πτολέθρων.
οἱ δ’ ὅτε δὴ κλισίησιν ἐν Ἀτρείδαιο γένοιτο,
touς μὲν ἀρᾳ χρυσάους κυτέλλοις ὠλε Ἀχαϊῶν 670
deidéxat’ ἀλλὸθεν ἀλλὸς ἀναστάδοι, ἐκ τ’ ἐρέουτο
πρώτος δ’ ἐξερείεων ἀναξ ἀνδρῶν Ἀγαμέμνων·
“εἰπ’ ἄγε μ’, ὡ πολύαι ‘Οδυσσεῖ, μέγα κῦδος Ἀχαϊῶν,
ἡ ἡ ἐθέλει νῆσσον ἀλεξεῖται δήμον πῦρ,
ἡ ἀπείπε, χόλος δ’ ἦτ’ ἐχει μεγαλήτορα θυμὸν;” 675
τὸν δ’ αὕτε προσέειπε πολύτλας δίος Ὅδυσσεύς·
"Ατρέιδη κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνον,
κεῖνος γ᾽ ὡς ἔθελει σβέσσαι χόλον, ἀλλ᾽ ἔτι μᾶλλον
πιμπλάνεται μένεος, σὲ δ᾽ ἀναίνεται ἤδε σὰ δῶρα.
αὐτὸν σε φράξεσθαι ἐν Ἀργείοισιν ἄνωγεν,
ὅππος κεν νῆας τε σόθς καὶ λαὸν Ἀχαιῶν.
αὐτὸς δ᾽ ἦπελησθαί ἀμ' ἥοι φαινομένην
νῆας ἐνσέλμους ἀλαδ᾽ ἐλκέμεν ἀμφιέλλοισας.
καὶ δ᾽ ἄν τοῖς ἄλλοισιν ἐφη παραμυθησάσθαι
οἶκαδ᾽ ἀποπλεῖειν, ἐπεὶ οὐκέτι δὴτε τέκμωρ
'Iλίου αἰπεινής· μᾶλα γὰρ ἐθελεν εὐρύστα Ζεὺς
χεῖρα ἐὴν ὑπερέσχε, τεθαρσήκασι δὲ λαοῖ.
ὅς ἔφατ᾽ εἰς ταῖς καὶ οἴδε τὰδ᾽ εἰπέμεν, οὐ μοι ἔποντο,
Ajax καὶ κύρικε δύω, πεπνυμένω ἀμφω.
Φοίνιξ δ᾽ αὐθ᾽ ὁ γέρων κατελέξατο, ὡς γὰρ ἄνωγεν,
ὄφρα οἱ ἐν νῆεσσι φίλην ἐς πατρίδ᾽ ἔπηται
ἄφρον, ἣν ἐθέλησιν ἀνάγκη δ᾽ οὐ τί μιν ἄξει.
ὅς ἔφασθ᾽, οὗ δ᾽ ἄρα πάντες ἀκὴν ἐγένοντο σιωπή
[μῦθον ἀγασσάμενοι· μᾶλα γὰρ κρατερῶς ἄγορευσεν.]
ὅπο δ᾽ ἄνεφ ἦσαν τετιθότες ὑπ᾽ Ἀχαιῶν.

Diomedes expresses regret that the embassy was ever sent.
He bids Agamemnon marshal the host for battle next morning. The chieftains depart each to his tent.
θυμός ἐνὶ στῆθεσιν ἀνώγη καὶ θεὸς ὄρση.
ἀλλ’ ἀγεθ’, ὥς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες·
νῦν μὲν κοιμήσασθε τεταρτόμενοι φίλοι ἦτορ
σίτου καὶ οἴνου· τὸ γὰρ μένος ἔστι καὶ ἀλκή·
αὐτὰρ ἐπεὶ κε φανῇ καλὴ ῥοδόδακτυλος Ἡώς,
καρπαλίμως πρὸ νεὼν ἔχεμεν λαὸν τε καὶ ἵππους
ὄτρυνων, καὶ δ’ αὐτὸς ἐνὶ πρῶτοις μάχεσθαι.”
ὡς ἔφαθ’, οἱ δ’ ἄρα πάντες ἐπήνησαν βασιλῆς, ἱπποδάμιοι.
καὶ τότε δὴ σπείσαντες ἔβαν κλισίηνδε ἔκαστος,
ἐνθα δὲ κοιμήσαντο καὶ ὑπνοῦν δῶρον ἔλοντο.
Agamemnon, sleepless with care, resolves to go and consult with Nestor. While arraying himself he is visited by his brother Menelaus who is awake and abroad on a like errand.

ała μὲν παρὰ νησίν ἀριστῆς Παναχαίων εὖδον παννύχιοι, μαλακῷ δεδυμένοι ὑπνῷ. ἀλλ’ οὐκ Ἱππεῖδην Ἀγαμέμνονα ποιμένα λαῶν ὑπνὸς ἔχε γλυκερός, πολλὰ φρεσκῶν ὁμαίνοντα. ὃς δὲ ὅτ’ ἀν ἀστράπτῃ πόδις Ἡρης ἡμύκμοιο, τεῦχον ἣ πολὺν ὀμβρὸν ἀθέσφατον ἢ χάλαζαν ἢ νυφετόν, ὅτε πέρ τε χιὼν ἐπάλυφεν ἀρούρας, ἢ ποθὶ πτολέμοιο μέγα στόμα πευκεδανόι”, ὃς πυκίν’ ἐν στῆθεσιν ἀνεστενάχις Ἀγαμέμνων νειόθεν ἐκ κραδίς, τρομέοντο δὲ οἱ φρένες ἐντός. ἢ τοῦ ὅτ’ ἢ πεδίον τὸ Τρωικὸν ἄθρησκευε, θαύμαζεν πυρὰ πολλά, τὰ καίετο Ἰλιόθι πρὸ, αὐλῶν συγίγγων τ’ ἐνοπὶν ὁμαδὸν τ’ ἀνθρώπων, αὐτάρ ὅτ’ ἢ νῆς τε ἱδοι καὶ λαῶν Ἀχαίων, πολλὰς ἐκ κεφαλῆς προθελύμνους ἐκκετὸ χαίτας ὑψὸθ’ ἐόντι Δι’, μέγα δ’ ἐστεεν κυδάλμον κηρ.
Ηδε δε οι κατὰ θυμὸν ἀρίστη φαίνετο βουλή, 
Νέστορ’ ἐπὶ πρῶτον Νηλήκιον ἐλθὲμεν ἀνδρῶν, 
εἰ τινά οἱ σὺν μὴν ἀμύμωνα τεκτῆναι, 
ἢ τις ἀλεξίκακος πᾶσιν Δαναοῖς γένοιτο. 

ὁρθωθεὶς δ’ ἔνδυνε περὶ στήθεσι χιτῶνα, 
ποσὶ δ’ ὑπὸ λαπαροῦν ἑδήσατο καλὰ πέδιλα, 
ἀμφὶ δ’ ἐπείτα δαφωῶν ἑσσάτο δέρμα λέοντος 
αἰθῶνος μεγάλου ποδηνέκες, εἰτετο δ’ ἐγχος.

δι’ αὐτὸς Μενέλαον ἔχε τρόμος, (οὐδὲ γὰρ αὐτῷ 25 
ὕπνοι ἐπὶ βλεφάροις ἐφίζων) μὴ τι πάθοι τε 
Ἀργεῖοι, τοι δὴ ἔθεν εἴνεκα πουλῦν ἐφ’ ὑγρὴν 
ἐλυθον ἐς Τροίην πόλεμον θρασὺν ὀρμαίνουτες. 

παρδαλέγε μὲν πρῶτα μετάφρενον εὐρᾷ κάλυψεν 
ποικίλῃ, αὐτὰρ ἐπὶ στεφάνην κεφαλῆς ἠδίκης 
θῆκατο χαλκείνα, δόρνυ δ’ εἰλετο χειρὶ παχείη.

βῆ δ’ ἵμεν ἀνστῆσων δυν ἀδελφεύν, δι’ μέγα πάντων 
Ἀργεῖων ἤμασσε, θεὸς δ’ ὁς ἱετὸ δῆμφρ. 
τὸν δ’ εὔρ’ ἀμφ’ ὁμοισι τιθῆμεν ἐντεα καλὰ 
μὴ πάρα πραμυθ’ τοῖ δ’ ἀσπάσιοι γένετ’ ἐλθῶν. 

τὸν πρὸτερον προσέειπε βοὴν ἀγαθὸς Μενέλαος: 
“τίφθ’ οὕτως, ἠθεὶε, κορύσσεαί; ἢ τὶν ἐταίρων 
ὀτρυνείς Τρώεσσων ἐπίσκοπον; ἀλλὰ μὰλ’ αἰνῶς 
δείδω, μὴ οὔ τις τοῦ ὑπόσχεται τόδε ἔργον, 
ἀνδρας δυσμενέας σκοπιαζέμεν οἰος ἐπελθὸν 
νῦκτα δι’ ἀμβροσίην’ μᾶλις τοὺς θρασυκάρδιος ἔσται.”

The brothers go their ways to summon certain 
chieftains to a conference.

τὸν δ’ ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων: 
“χρειώ βουλῆς ἐμὲ καλ σέ, διοτρεφὲς ὡς Μενέλαε, 
κερδαλές, ἢ τις κεν ἐρύσεται ἢδε σαώσει
'Αργελόν καὶ νῆας, ἑπεὶ Δίος ἐτράπετο φρήν. 
'Εκτορέοις ἄρα μᾶλλον ἐπὶ φρένα θῆχ' ἱεροσωμ. 
οὐ γὰρ πω ἰδόμην οὐδ' ἐκλυνόν αὐθήσαντος 
ἀνδρ' ἔνα τοσσάδε μέρμερ' ἐπ' ἦματι μητίσασθαι, 
ὅσο' Ἐκτωρ ἔρρεξε διάφιλος νῆας Ἀχαιῶν, 
ἀυτῶς, οὔτε θεᾶς νῖδος φίλος οὔτε θεῶι. 
ἔργα δ' ἔρρεξ', ὡσα φημὶ μελησέμεν Ἀργελοισιν 
δῆθαι τε καὶ δολιχον' τόσα γὰρ κακὰ μῆσατ' Ἀχαιών. 
ἀλλ' ἢθι νῦν, Αἰαντα καὶ Ἡδομενή κάλεσον 
ῥίμφα θέων παρὰ νῆας' ἐγὼ δ' ἐπὶ Νέστορα δίον 
εἶμι, καὶ ὀρμυνώ ἀνυπήμονα, αὐ' κ' ἐθέλησιν 
ἐλθέων ἐς φυλάκων ἱερὸν τέλος ἢ δ' ἐπιτείλαι. 
κείνον γὰρ κε μάλιστα πιθοίατο: τοῦ γὰρ νῖδος 
σημαίνει φυλάκεσσι καὶ Ἡδομενής ὑπάν 
Μηρίνης: τοίσι χάρ ἐπετράπομέν γε μάλιστα." 
τὸν δ' ἡμεῖσθε' ἐπείτα βοὴν ἁγαθὸς Μενέλαος. 
"πῶς γὰρ μοι μῦθῳ ἐπιτέλλεαι ἢ δὲ κελεύεις; 
αὖθι μένω μετὰ τοῦτοι δεδεγμένοις, εἰς ὃ κεν ἔλθης, 
ἡθεῖ μετὰ σ' αὐτις, ἐπὶν εὖ τοῖς ἐπιτείλω;" 
τὸν δ' αὐτὲ προσέειπεν ἀναξ ἀνδρῶν Ἀγαμέμνων. 
"αὖθι μένεις, μὴ πῶς ἄβρωταξομεν ἀλλῆλουν 
ἐρχομένω: πολλαὶ γὰρ ἄνα στρατὸν εἰσὶ κέλευθοι. 
φθέγγεο δ', ἦ' κεν ἴσθα, καὶ ἐγρήγορθαν ἀνωκῆι, 
πατρόθεν ἐκ γενεῆς ὅνομαξων ἄνδρα ἐκαστον, 
πάντας κυδαίνων· μιθὲ μεγαλίζει θυμῷ, 
ἀλλ' καὶ αὐτοὶ περὶ πονεώμεθα· οὐδὲ ποὺ ἅμμιν 
Zeus ἐπὶ γεινομένοις ἦλ κακότητα βαρεῖν."
Agamemnon rouses Nestor, and bids him come with him to visit the guards on duty without the gates, and there to meet Menelaus and others.

ἀυτὰρ ὁ βῆς ᾦ ἵναι μετὰ Νέστορα ποιμένα λαόν·
τὸν δ’ εὗρεν παρά τε κλισίῃ καὶ νη μελαίνη
eὐνὴ ἐνι μαλακῇ παρὰ δ’ ἐντεα ποικίλῃ ἥκειτο,
ἀστῖς καὶ δύο δόυρε φαεινῇ τε τρυφάλεια.

παρ δὲ ζωστήρ κεῖτο παναίλοσ, ὃς ᾦ τὸ γεραιός
ζώνυμθ’, ὅτι ἐσ πὸλεμον φθυσήνορα τιθήσοντο
λαόν ἄγων, ἐπεὶ οὐ μὲν ἐπέτρεπε γηραιοι λυγροῖ.

ἄρθρωτος δ’ ἄρ’ ἐπ’ ἀγκώνοις, κεφαλὴν ἑπαέρας,

Ἀτρεΐδην προσέειπε καὶ ἕξερεείνετο μῦθῳ.

“τίς δ’ οὐτός κατὰ νῆας ἀνὰ στρατὸν ἔρχεαι όλος
νύκτα δὲ ὀρφαίνην, ὧτε θ’ εὖδουσι βροτοι ἄλλοι;

ἡ τιν’ οὐρῆσιν διξήμενος ή τιν’ ἐταῖρων;

θέγγεο, μηδ’ ἀκέων ἐπ’ ἐμ’ ἔρχεοι τίππε δε σε χρεώ;”

τὸν δ’ ἠμείβητ’ ἐπειτα ἀναξ ἄνδρων Ἀγαμέμνων’

"ὡς Νέστορ Ἡνημάδη, μέγα κύδος Ἀχαιῶν,

εἶσαι Ἀτρείδην Ἀγαμέμνονα, τὸν περὶ πάντων

Ζεὺς εὔνεκε πόνοισι διαμπερέσι, εἰς δ’ αὐτὴ

ἐν στήθεσι μένη καὶ μοι φίλα γρύνατ’ ὀργή.

πλάξομαι ὅδ’, ἐπεὶ οὐ μοι ἐπ’ ὁμμασι νήδυμος ὑπνὸς

ιξάνει, ἀλλὰ μέλει πόλεμος καὶ κῆδε Ἀχαιῶν.

ἀινῶς γὰρ Δαναῶν περιδείδια, οὐδὲ μοι ἦτορ

ἐμπεδοὺ, ἀλλ’ ἀλαλύκτημαι, κραδίῃ δ’ μοι ἔξω

στηθέων ἑκαθρόσκει, τρομεῖ δ’ ὑπὸ φαιδίμα γυία.

ἀλλ’ εἶ τι δραίνεις, ἐπεὶ οὐδὲ σὲ γ’ ὑπνὸς ἴκάνει,

dεῦρ’ ἐς τοὺς φυλακὰς καταβήσομεν, ὡφρα ἰδωμεν,

μὴ τοι μὲν καμάτῳ ἄδηκτος ἥδε καὶ ὑππυρ

κοιμήσωνται, ἀτὰρ φυλακῆς ἐπὶ πάγχυ λάθωνται."
δυσμενέες δ' ἀνδρεῖς σχεδὸν εἰσαίτα: οὐδὲ τι ἑδεν 
μὴ πως καὶ διὰ νῦκτα μενοινήσωσι μάχεσθαι.

τὸν δ' ἤμείβετ' ἐπείτα Γερήνιος ἵπποτα Νέστωρ.
"Ἀτρείδη κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνων,
οὐ θη "Εκτορὶ πάντα νοήματα μητέρα Ζεὺς
ἐκτελεῖε, ὁσα ποιν νῦν ἐξπεται. ἀλλὰ μιν οἴω
κήδει τοι μοιχὴσει καὶ πλείσιν, εἰ κεν Ἀχιλλεὺς
ἐκ χόλου ἀργαλείου μεταστρέψῃ φίλον ήτορ.
σοι δὲ μάλ' ἔψομ' ἐγώ· ποτὶ δ' αὐ καὶ ἐγείρομεν ἄλλους,
ἡμὲν Τυδείδην δουρικλυτὸν ἢδ' Ὀδυσσῆα
ηδ' Ἀιάντα ταχῦν καὶ Φυλέως ἀλκίμουν νῦν.

ἀλλ' εἰ τις καὶ τούσδε μετοιχόμενος καλέσειεν,
ἀντίθεον τ' Ἀιάντα καὶ Ἐδομενῆ ἄνακτα·
τὸν γὰρ νῆας ἐκαστάτω οὐδὲ μάλ' ἐγὼς.
ἀλλὰ φίλον περ ἔντα καὶ αἴδοιον Μενέλαον
νεικέω, εἰ πέρ μοι νεμεσήσει, οὐδ' ἐπικεύσω,
ὡς εὐδεί, σοι δ' οἴρο ἐπέτρεψεν πονέσθαι.
νῦν ὄφελεν κατὰ πάντας ἀριστής πονεέσθαι
λισσόμενος· χρείω γὰρ ἰκάνεται οὐκέτ' ἀνεκτός.

τὸν δ' αὐτὲ προσεείπεν ἀναξ ἀνδρῶν Ἀγάμεμνων·
"ὁ γέρον, ἀλλοτε μὲν σε καὶ αἰτιάσασθαι ἄνωγα·
πολλάκι γὰρ μεθιεῖ τε καὶ οὐκ ἔθελει πονέσθαι,
οὕτ' ὅκυρ νεόκυρν οὕτ' ἀφραδίσθη νόοιο,
ἀλλ' ἐμέ τ' εἰσορόων καὶ ἐμὴν ποτιδέγγενος ὀρμήν.
νῦν δ' ἐμέο πρότερος μάλ' ἐπέγρετο καὶ μοι ἐπέστη·
τὸν μὲν ἐγὼ προέκακα καλὴμεναι, οὐς σῦ μεταλλάζ.

ἀλλ' ἵομεν· κείνους δὲ κιχησόμεθα πρὸ πυλῶν
ἐν φυλάκεσσ' ἵνα γὰρ σφιν ἐπέφραδον ἡγερέθεσθαι."

τὸν δ' ἤμείβετ' ἐπείτα Γερήνιος ἵπποτα Νέστωρ.
"οὔτως οὐ τίς οἱ νεμεσήσεται οὐδ᾿ ἀπιθήσει
Ἀργείων, ὅτε κέν τιν ἐποτρύνη καὶ ἀνώγη."
Nestor, accompanying Agamemnon, wakes first Odysseus and then Diomedes; the latter is sent to fetch Ajax and Mégis.

"δ' εὔπων ἐνδύνει περὶ στήθεσσι χωτῶνα, ποσσὶ δ' ὑπὸ λυπαροῖσιν ἐδήσατο καλὰ πέδιλα, ἀμφὶ δ' ἀρα χλαίναν περιονῦσατο φοινικόσσαν, διπλῆν ἐκταίνη, οὐλὴ δ' ἐπενήνοθε λάχυν.

ἰέλετο δ' ἀλκιμοὺν ἔγχος, ἀκαμένου ὡξεὶ χαλκῷ, 135 βῇ δ' ἱέναι κατὰ νῆσα Ἀχαίων χαλκοχιτῶνων. πρῶτον ἐπετ' Ἄουσθη Διὶ μὴν ἀτάλαντον ἐξ ὑπνοῦ ἀνέγειρε Γερήνιος ἰππότα Νέστορ
φθεγξάμενος τοῦ δ' αἰών περὶ φρένας ἠλυθ' ἤσθη. 140 ἐκ δ' ἠλθε κλησίς καὶ σφεας πρὸς μῦθον ἔειπεν: "τί φθ' οὐτῶ κατὰ νῆσα ἀνὰ στρατὸν οἷοι ἀλᾶςτε νύκτα δ' ἀμβροσίην, οὐ τ' ἥρει τόσον ἢκει;"

τὸν δ' ἠμείβετ' ἐπετα Γερήνιος ἰππότα Νέστορ.

"διογενὲς Δαερτιάδῃ, πολυμῆχαν Ὅδυσσεῦ, μὴ νεμέσα τοῖον γὰρ ἄχος βεβίθηκεν Ἀχαιοὺς. 145 ἄλλ' ἔστεφν, ὅφρα καὶ ἄλλον ἐγείρομεν, οὐ τ' ἐπέσουκεν [βουλᾶς βουλεῦειν, ἢ φευγόμεν ἢ μάχεσθαι."

ἀς φαθ', ὅ δ' κλισίνυδε κιῶν πολύμητις Ὅδυσσευς ποικίλον ἀμφὶ ὁμοιοι σάκος θέτο, βῇ δ' μετ' αὐτοῦσ. 150 βὰν δ' ἐπὶ Γυνείδην Διομῆδα τὸν δὲ κίχανον ἐκτὸς ἀπὸ κλισίς σὺν τεύχεσιν ἀμφὶ δ' ἑταίροι εὐδον, υπὸ κρασίν δ' ἔχουν ἁσπίδας ἐγχεα δε σφιν ὅρθ' ἐπὶ σαυρωτήρος ἐλήλατο, τῆλε δὲ χαλκὸς λάμφ' ὅς τε στεροπῇ πατρός Διός' αὐτάρ ὦ γ' ἥρως εὔδ', ὑπὸ δ' ἐστρωτό μινὸν βοὸς ἀγραύλοιο, 155 αὐτάρ ύπὸ κράτεσφι τάπης τετάνυστο φαινόσ. τὸν παρστὰς ἀνέγειρε Γερήνιος ἰππότα Νέστορ,
λάξ ποδὶ κινῆσας, ὄτρυνε τε νείκεσε τ’ ἀντὶν: ἢγερε, Τυδέως νιὲ· τί πάννυχον ὑπνον ἀωτεῖς; οὐκ ἄεις, ὦς Τρώες ἐπὶ θροσμῷ πεδίου εἶσαι ἀγχὶ νεὼν, ὀλέγος δ’ ἐτὶ χῶρος ἔρυκεί;”

δς φάθ’, ὦ δ’ ἐξ ὑπνοιο μᾶλα κραυτνᾶς ἀνόρουσην, καί μιν φωνῆσας ἔπεα πτερόντα προςήδα: ἑχέτλιος ἐσσι, γεραῖε· σὺ μὲν πόνου οὐ ποτε λῆγεις. οὐ νῦ καὶ ἄλλοι ἐσσι νεώτεροι ὑπὲ ’Αχαιῶν, 165 οἶ κεν ἔπειτα ἐκαστὸν ἐγείρειαν βασιλῆων πάντη ἑποίχομενοι; σὺ δ’ ἀμήχανος ἐσσι, γεραῖε.

τὸν δ’ αὐτὸ προσέχειτε Γερήνιος ἱππότα Νέστωρ: “ναὶ δὴ ταῦτα γε πάντα, τέκος, κατὰ μοῦ ῥαμ ἔειπε. εἰσὶν μὲν μοι παῖδες ἀμύμονες, εἰσὶ δὲ λαοὶ καὶ πολεῖς, τῶν κέν τις ἑποίχομενος καλέσειεν: ἀλλὰ μᾶλα μεγάλῃ χρεῶ βεβίηκεν ’Αχαιῶν: νῦν γὰρ δὴ πάντεσσιν ἑπὶ ξυρὸν ἱσταται ἀκρῆς, ἢ μᾶλα λυγρὸς ὀλέθρος ’Αχαιῶς ἢ βιῶναι. ἀλλ’ ἰδὶ νῦν, Ἀιαντὰ ταχὺν καὶ Φυλέως νῦν ἀνετησοῦν, σὺ γὰρ ἐσσι νεώτερος, εἰ μ’ ἐλεὰρεις.”

δς φάθ’, ὦ δ’ ἀμφ’ ὀμοίων ἔεςσατο δέρμα λέοντος αἰθῶνοις μεγάλου ποδηνεκές, εἶλετο δ’ ἐγχος. βῆ δ’ ἢναι, τοὺς δ’ ἐνθεν ἀναστήσας ἂγεν ἢρως.

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

οὶ δ’ ὀτε δὴ φυλάκεσσιν ἐν ἀγρομένοισιν ἐμιχθεν, 180 οὐδὲ μὲν εὐδοντας φυλάκων ἡγήτορας εὔρον, ἀλλ’ ἐγρηγορτὶ σὺν τεῦχεσσιν εἰατο πάντες. ὄς δὲ κύνες περὶ μῆλα δυσωρῆσονται ἐν αὐλῇ θηρὸς ἀκούσαντες κρατερόφρονοι, ὃς τε καθ’ ὑλὴν

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ἐρχηται δὲ δρεσφὶ πολὺς δ’ ὄρμαγδός ἐπ’ αὐτῷ 185 ἀνδρῶν ἢδε κυνών, ἀπό τέ σφισιν ὑπνοι ὀλωλέν· ὅς τῶν νήδυμος ὑπνοι ἀπὸ βλεφάροισι όλωλειν νύκτα φυλασσόμενοι κακὴν· πεδίονδε γὰρ αἰεὶ
tετράφαθ’ ὑπὸ Ἰὸνων ἅιοιεν ἵοντων. 190 [καὶ σφεας φονήσας ἔπεα πετρόεντα προσηύδα]·
“οὗτοι νῦν, φίλα τέκνα, φυλάσσετε· μηδὲ τιν’ ὑπνοι ἁίρετο, μὴ χάρμα γενώμεθα δυσμενέςσων.”
δ’ εἰπὼν τάφροι διέςσωντο· τοῖς δ’ ἀμ’ ἔποντο
Ἀργείων βασιλέες, ὅσοι κεκλήματο βουλήν. 195
tοῖς δ’ ἀμα Μηρίωνς καὶ Νέστορος ἀγλαὸς νῦς ἠσαν· αὐτοῖ γὰρ κάλεον συμμητιάσσαι.
tάφρον 200 ἐκδιαβὰντες ὅρματι ἐδρόωντο ἐν καθαρῷ, ὑδη δὴ νεκύων διεφαίνετο χῶρος
pεπτεώτων, ὅθεν αὖτις ἀπετράπετ' ὁβρίμος “Εκτῶρ
ὅλλος Ἀργείως, ὅτε δὴ περὶ νῦξ ἐκάλυψεν”
ἐνθα καθεξόμενοι ἔπε’ ἀλλήλοις πίφανοικ.

Nestor asks if any will volunteer to go and spy upon the
Trojans. Diomedes volunteers, and asks for a comrade.

τοῖς δὲ μύθων ἤρχε Γερήνιος ἵπποτα Νέστωρ·
”ὡ φίλοι, οὐκ ἄν δὴ τις ἄνηρ πεπίθαυ” ἐφ’ αὐτοῦ
θυμῷ τολμήαντο μετὰ Τρῶας μεγαθύμους
ἐλθεῖν; εἰ τινὰ που δὴ ἔλοι ἑσχατῶντα,
η τινὰ που καὶ φήμιν ἐνὶ Τρῶας ἐθύοιτο,
ἀσα τε μητιῶσι μετὰ σφίσιν, ἥ μεμάσων
αὖθι μένειν παρὰ νησίον ἀπόροθεν, ἢ πόλειδε
ἄψ ἄναχωρήσουσι, ἐπεὶ δαμάσαντό γὰ’ Ἀχαιόνς
ταῦτα τε πάντα πῦθοιτο, καὶ ἄψ εἰς ἤμεα ἔλθου
ἀσκηθῆς· μέγα κὲν οἱ ὑποράνιοι κλέως εἰς
πάντας ἔπει ἀνθρώπους· καὶ οἱ δόσις ἔσσεται ἐσθλῆ· ὅσσοι γὰρ νῆσσιν ἐπικρατέουσιν ἀριστοί,
τῶν πάντων οἱ ἑκαστος διὶ δῶσουσι μέλαιναν
θῆλυν ὑπόρρημον· τῇ μὲν κτέρας οὐδὲν ὀμοῖον·
ἀιεὶ δὲ ἐν δαίτης καὶ εἰλαπτύνσι παρέσται.”

ὡς ἐφαθ’, οἱ δ’ ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆ·
tοῖς δὲ καὶ μετέειπε βοήν ἀγαθὸς Διομήδης·
“Νέστορ, ἔμ’ ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
ἀνδρῶν δυσμενέων δύναι στρατὸν ἐγγὺς ἐόντων,
Τρῶων· ἀλλ’ εἰ τίς μοι ἀνὴρ ἀμ’ ἔποιτο καὶ ἄλλος·
μᾶλλον θαλπωρὴ καὶ θαρσαλεώτερον ἔσται.

σὺν τε δ’ ἔρχομενοι καὶ τε πρὸ ὃ τοῦ ἐνόςεν,
ὅπποις κέρδος ἔη· μοῦνος δ’ εἰ πέρ τε νοήσῃ,
ἀλλὰ τὲ οἱ βράσσων τε νόσι λεπτὴ δὲ τε μῆτις.”

Several chieftains are eager to accompany Diomedes. He is
bidden by Agamemnon to choose among them without
respect of person, and selects Odysseus.

ὡς ἐφαθ’, οἱ δ’ ἔθελον Διομήδει πολλοὶ ἔπεσθαι·
ἡβελετὴν Αἴαντε δύω, θεράτοντες Ἀρης,
ἡθέλε Μηριώνης, μάλα δ’ ἠθέλε Νέστορος νῦς,
ἡθέλε δ’ Ἀτρείδης δουρικλειτῶς Μενέλαος,
ἡθέλε δ’ ὁ πλήμων Ὀδυσσεύς καταδύναι ὀμιλοῦν
Τρῶων· αἰεὶ γὰρ οἱ ἐνὶ φρεσὶ θυμὸς ἐτόλμα.

τοῖς δὲ καὶ μετέειπεν ἀναξ ἀνδρῶν Ἀγαμέμνων·
“Τυδείδη Διώμηδες, ἐμὸ κεχαρισμένε τυμφῶ,
τὸν μὲν δὴ ἔταρόν γ’ ἀιρήσει, δὲν κ’ ἐθέλησθα,
φαινομένων τὸν ἄριστον, ἐπεὶ μεμάσι γε πολλοὶ.
μηδὲ σὺ γ’ αἰδόμενος σήμι φρεσὶ τὸν μὲν ἀρείῳ
καλλεῖτειν, σὺ δὲ χείρον’ ὑπάσσεαι ἀιδοὶ ἕκιον,
ἐς γενεήν ὅρῶν, μηδ’ εἰ βασιλεύτερὸς ἐστὶ.”
Diomedes and Odysseus are armed for the expedition. As they set out, Athene sends them an omen of success. They pray to her in turn.

δς εἰπὼν, ὅπλοισιν ἑνὶ δεινοῖσιν ἔδυτην.
Τυδείδη μὲν δώκε μενεπτόλεμος Ὀρασυμήδης
φάσαγαν ἄμφηκες, τὸ δ’ ἐδών παρὰ υἱῷ λέλειπτο,
καὶ σάκος· ἀμφὶ δὲ οἱ κυνέων κεφαλῆφων ἔθηκεν
ταυρεῖν, ἄφαλὸν τε καὶ ἀλλοφον, ἥ τε καταίτυξ
κέκληται, ῥύεται δὲ κάρη θαλερῶν αἰζήων.
Μηρίωνθι δ’ Ὅδυσση δίδου βιὸν ἥδε φαρέτρην
καὶ ξίφως, ἀμφὶ δὲ οἱ κυνέων κεφαλῆφων ἔθηκεν
ῥηνοῦ ποιητήν· πολέσων δ’ ἐντοσθεν ἵμασιν
ἐντέτατο στερεῶς, ἐκτοσθε δὲ λευκοὶ ὄδοντες
ἀργυρόντος ύδος θαμέες ἔχον ἑνθα καὶ ἔνθα
ἐν καὶ ἐπισταμένως, μέσης δ’ ἐνὶ πῖλος ἀρήρεν.

τὴν ρά ποτ’ εἶ 'Ελεώνος 'Αμύντορος 'Ορμενίδαο
ἐξέλει. Αὐτὸλυκός πυκνῶν δόμον ἀντιτορῆσας,
Σκάνδελαν δ' ἄρα δῶκε Κυθηρίῳ Ἀμφιδάμαντι.
'Αμφιδάμας δὲ Μόλω δῶκε ξεινήν εἶναι,
αὐτὰρ ὁ Μηριών ἤδεκεν ὃ παιδὶ φορῆναι.

δὴ τὸν Ὀδυσσήνος πῦκασεν κάρη ἀμφίτεθεία.

τὸ δ' ἔπει ὁυν ὅπλοισιν ἐνι δεινοῖσιν ἔδυτην,
βάν ὃ' ἴναι, λιπέτην δὲ κατ' αὐτόθι πάντας ἀρίστους.
τούτῳ δὲ δεξιόν ἦκεν ἔρωτιν ἐγγὺς ὀδὸν
Παλλᾶς Αἴθηνα' τοι δ' οὐκ ἴδον ὀφθαλμοῖς

νῦκτα δὶ' ὀρφαίνη, ἀλλὰ κλαίγεκαν ἄκουσαν.

χαίρε δὲ τῷ ὄρνῃ Ὀδυσσεύς, ἡράτο δ' ᾿Αθήνης.

"κλῆθι μεν, αἰγίλοχῳ Διὸς τέκος, ἢ τέ μοι αἰεὶ ἐν πάντεσσι πόνοισι παρίστασαι, οὐδὲ σε λήθω
κινύμενος, νῦν αὖτε μάλιστα με φίλαι, 'Αθήνη,

δὸς δὲ πάλιν ἐπὶ νήας ἐυκλείας ἀφικέσθαι,

ρέξαντας μέγα ἔργον, ὅ κε Τρόαςει μελήσει."

δεύτερος αὐτ' ἡρατο βῆν ἀγαθὸς Διομήδης.

"κέκλυθι νῦν καὶ ἐμείο, Διὸς τέκος, ἀτρυτώνη
σπείδ' μοι, ὡς ὅτε πατρί ἀμ' ἔσπεος Τυδεί δίφ

ἐς Θῆβας, ὅτε τε πρὸ ᾿Αχαιῶν ἀγγελος ἰευν.

τοὺς δ' ἄρ' ἐπ' ᾿Ασσωπὸ λίπτε χαλκοχίτωνας ᾿Αχαιόν,
αὐτὰρ ὁ μειλίχιον μῦθον φέρε Ἐκαμείσισιν

κεισ' ἄταρ ἄψι ἀπιών μάλα μέρμερα μήπετο ἔργα

σὺν σοι, δία θεᾶ, ὅτε οἱ πρόφρασσα παρέστης.

ἀδμήτην, ἢν οὗ πὼ ὑπὸ ζυγὸν ἦγαγεν ἀνήρ,

τὴν τοι ἐγὼ βέβω χρυσὸν κέρασιν περιχεύσας."

ὡς ἔφαν εὐχόμενοι, τῶν δ' ἐκλευ Παλλᾶς ᾿Αθήνη. 295

οἱ δ' ἐπεὶ ἠρήσαστο Διὸς κοῦρη μεγάλου,

βὰν ὃ' ἴμεν ὡς τε λέοντε δῦν διὰ νῦκτα μέλαιναν,

ἀμ φόνον, ἀν νέκυς, δία τ' ἐντεα καὶ μέλαν αἰμα.
οὐδὲ μὲν οὐδὲ Τρῶας ἀγάπασα εἶλας. "Εκτὼρ, εὖθειν, ἀλλ᾽ ἀμφίδει κικλησκέτο πάντας ἀρίστους, ὃσοι ἔσαν Τρῶων ἡγήτορες ἢδὲ μέσοι. τὸν ὕψος συγκαλέσας πυκνῶν ἤρτυντο βουλήν. "τίς κὲν μοι τὸ δέργον ὑποσχόμενος τελέσειεν δώροι ἐπὶ μεγάλῳ; μισθὸς δὲ οἱ ἄρχιες ἐσται. δῶσιν γαρ δίφρον τε δύω τ᾽ ἐρμιάχενας ἵππους, οἱ κεν ἄριστοι ἔσως θὸς ἐπὶ νησίν Ἀχαιῶν, ὡς τε κε ἁλὰ, (οἱ τ᾽ αὐτῷ κύδος ἄροιτο,) νησίων ὁκυπόρων σχεδὸν ἐλθέμεν ἐκ τε πυθόθαι, ἢ γὰρ φυλάσσονται νῆσες θοις ὡς τὸ πάρος περ. ἥ ἢ ἔλεος ἀρεάς ὑπὸ ἡμετέρησε δαμέντες φύζων βουλεύονοι μετὰ σφίσιν, οὐδέ ἐθέλουσιν νύκτα φυλασσέμεναι, καμάτῳ ἀδηκότες αἰνῷ." ὁς ἑφαθ᾽, οἱ δ᾽ ἀρα πάντες ἄκην ἐγένοντο σιωπῆ. ἦν δὲ τις ἐν Τρώῃς Δώλων Ἰμμήδεος ὑὸς κήρυκος θεώιοι, πολύχρυσος πολύχαλκος. ὅσ δὴ τοι εἰδος μὲν ἔνοι κακός, ἀλλὰ ποδώκης. αὐτὰρ ὁ μοῦνος ἔνυν μετὰ πέντε κασιγνητησίων. ὃς βάτος Τρώαι τε καὶ "Εκτὸς ὑθοῦν ἔτειν. "Εκτὼρ, ἐμ᾽ ὀτρύνει κραδή καὶ θυμὸς ἀγήνωρ νησίων ὁκυπόρων σχεδὸν ἐλθέμεν ἐκ τε πυθόθαι. ἅλλ᾽ ἄγε μοι τὸ σκήπτρον ἀνάσχεο, καὶ μοι δμοσον ἢ μὲν τοὺς ἵππους τε καὶ ἄρματα ποικίλα χαλκὸ δωσέμεν, οὐ φορέουσιν ἀμύμονα Πηλείωνα. σοι δ᾽ ἐγὼ οὖχ ἀλίως σκοποὶς ἐσσομαι οὐδ᾽ ἀπὸ δόξης. τόφρα γαρ ἐστὶν ὅσοι διαμπερὲς, ὅφρ᾽ ἄν ἰκώμαι.
νη’ Ἀγαμεμνονέν, ὥθι ποὺ μέλλουσιν ἄριστοι
βουλᾶς βουλεύειν, ἢ φενγέμεν ἢ μάχεσθαι.

ὅς φάθ', ὦ δ' ἐν χερσὶ σκηντρον λάβε καὶ οἱ ὁμοσσεν·
"ἰστο νῦν Ζεὺς αὐτός, ἔργῳ ὁποίῳ πόσις Ἡρῆς,
μὴ μὲν τοὺς ἵππους ἀνὴρ ἐποχήσεται ἄλλος
Τρώων, ἀλλὰ σὲ φημὶ διαμπερὲς ἀγαλαίεισθαι."

ὅς φάτο καὶ ὢ ἐπὶ ὀρὸκος ἐπτώμοσε, τὸν δ' ὀρὸθυνεν.
αὐτίκα δ' ἀμφὶ ὁμοισων ἐβάλλετο καμπύλα τόξα,
ἐκσατο δ' ἐκτόσθεν ῥμῶν πολιοῦ λύκου,
κρατὶ δ' ἐπὶ κτιδένν κυνήν, ἐλε δ' ὀξὺν ἄκοντα,
βὴ δ' ἵναι προτὶ νῆας ἀπὸ στρατοῦ· οὐδ' ἀρ' ἔμελλεν
ἐλθὼν ἐκ νηῶν ἂν Ἐκτορὶ μῦθον ἀπολέσειν.

Dolon sets out and is espied by Odysseus, who craftily allows
him to pass toward the Greek camp. Odysseus and
Diomedes then pursue and catch him. Dolon pleads to
have his life spared, and promises large ransom.

ἀλλ' ὅτε δὴ ὢ ἱππῶν τε καὶ ἀνδρῶν κάλλιφ' ὄμιλον,
βὴ ὢ' ἀν' ὅδων μεμαως· τὸν δὲ φράσατο προσιώντα
διογενῆς Ὀδυσσεῦς, Διομήδεα δὲ προσέειπεν·
"οὔτος τις, Διομήδης, ἀπὸ στρατοῦ ἔρχεται ἀνήρ,
οὐκ οἶδ', ἡ νήσσων ἐπίσκοπος ἡμετέρησιν,
ἡ τυῳ συλῆσων νεκύων κατατεθησών.
ἀλλ' ἐδώμεν μιν πρῶτα παρεξελθείν πεδίῳ
τυτθῶν· ἐπειτα δὲ κ' αὐτὸν ἐπαιξαντες ἐλοιμεν
καρπαλίμως· εἰ δ' ἀμμε παραφθαίσι πόδεσιν,
ἀἰεὶ μιν ἐπὶ νῆας ἀπὸ στρατόφι προτειλείν
ἔγχει ἐπαίξασων, μὴ πως προτὶ ἀστυ ἀλύξῃ."

ὦς ἄρα φωνήσαντε παρὲξ ὁδῶν ἐν νεκύεσσιν
κλυθήτην· ὦ δ' ἀρ' ἀκα παρέδραμεν ἄφραδισιν.
ἀλλ' ὅτε δὴ ῥ' ἀπέην, ὅσσον τ' ἐπὶ οὖρα πέλονται ἡμιώνων, αἱ γὰρ τε βοῶν προφερέστερα εἰσιν ἐλκύμεναι νειώτοι βαθείας πηρκτὸν ἄροστον, τὸ μὲν ἐπεδραμέτην, δὴ ὅτ' ἔστη δόυπον ἀκούσας ἐλπητεὶ γὰρ κατὰ θυμὸν ἀποστρέψουτας ἑταίρους ἐκ Τρῶν ἰέναι, πάλιν "Εκτορός ὀτρύνατος.

ἀλλ' ὅτε δὴ ῥ' ἀπεσαν δουρηνεκές ἢ καὶ ἐλασσον, γνὼ ῥ' ἀνδρας δηίσου, λαἰψηρά δὲ γούνατ' ἐνόμα φευγέμεναι: τοὶ δὲ ἀλфа διώκειν ὄρμηθεσαν.

ὡς δ' ὅτε καρχαρόδοντε δύω κύνε εἰδότε θήρης ἢ κεμα' ἦ λαγωνὸν ἐπελεγετον ἐμμενες αἰεί χώρον ἀν' ἔλημεθ', ὃ δὲ τε προθέσι μεμηκώς, ὡς τὸν Τυδείδης ἦ' ὁ πτολίπορθος Ὁδυσσεύς λαοῦ ἀποτρήματε διώκετον ἐμμενες αἰεί.

ἀλλ' ὅτε δὴ τὰχ' ἔμελλε μνῆσεσθαι φυλάκεσιν φεύγων ἐς νῆας, τότε δὴ μένος ἐμβαλ' Ἀθῆνη Τυδείδη, ἵνα μὴ τὶς Ἀχαίων χαλκοχιτῶν φθαίη ἐπευξάμενος βαλέειν, ὃ δὲ δεύτερος ἐλθοι. δουρὶ δ' ἐπαισομον προσέφη κρατερὸς Διομήδης· ἢ μὲν', ἢ σὲ δουρὶ κιχῆσομαι, οὐδὲ σὲ φημὶ δηρὸν ἐμῆς ἀπὸ χειρὸς ἀλύζειν αἰπτὸν ὀλέθρου.

ἡ ρα καὶ ἔγχος ἀφήκεν, ἐκὼν δ' ἡμάρτανε φωτὸς. δευτερὸν δ' ὑπὲρ ὠμον ἐνοῦ δουρὸς ἀκοκῆ ἐν γαή ἐπάγη· ὃ δ' ἀρ' ἐστῃ τάρβησεν τε βαμβαίνων, ἀράβους δὲ διὰ στόμα ἡγνυτ' ὀδόντων, χλωρὸς ὑπαί δελοὺς. τὸ δ' ἀσθαμαίνοντε κιχῆτην, χειρῶν δ' ἀψάθην· ὃ δὲ δακρύςας ἔτος ἡδα· "ζωγρεῖτ', αὐτὰρ ἐγὼν ἐμὲ λύσομαι· ἔστι γὰρ ἐνδον χαλκὸς τε χρυσὸς τε πολύκμητος τε σίδηρος· τῶν κ' ὁμοιν χαρίσαιτο πατήρ ἀπερείς' ἀποινα, εἰ κεν ἐμὲ ἔσων πεπύθωντ' ἐπὶ νησιν Ἀχαίων."
Odysseus guilefully reassures his prisoner, and questions him.
Dolon confesses his purpose of spying.

τὸν δ’ ἀπαμειβόμενον προσέφη πολύμητις Ὀδυσσεύς·

“θάρσει, μηδὲ τι τοι θάνατος καταθύμισις ἔστω· ἀλλ’ ἄγε μοι τὸν δείπνῳ καὶ ἀτρεκέως κατάλεξον·

πῇ δὴ ὁὕτως ἔπι νῆας ἀπὸ στρατοῦ ἔρχειν ὅνος

νῦκτα δὲ ὀρφαναῖς, ὦτε θ’ εὐδοκεῖ βροτοί ἄλλοι;

ἡ τινα συλήσων νεκύων κατατεθησάσθων;

ἡ σ’ “Εκτωρ προσῆκε διασκοπιάσθαι ἐκαστα

νῆας ἐπὶ γλαφυράς, ἥ σ’ αὐτῶν θυμὸς ἀνήκεν;

τὸν δ’ ἡμείσθε’ ἑπείτα Δόλων, ὑπὸ δ’ ἐπερεμε γυῖα.”

“πολλησῖν μ’ ἀτήσθη παρέκ νόον ἡγαγεν Ἐκτωρ,

ὅς μοι Πηλείωνος ἁγαναυὸς μῶνυχας ἢποιον δοσέμεναι κατένευσε καὶ ἄρματα ποικίλα χαλκῷ,

ἡνώγει δὲ μ’ ἱόντα θοῦν διὰ νῦκτα μέλαιναν ἀνδρῶν δυσμενέων σχέδον ἐλθόμεν ἐκ τε πυθόθαι,

ἡ φυλάσσονται νῆις θοᾶ, ὦ τὸ πάρος περ,

ἡ ἥδη χείρεσσιν υφ’ ἡμετέρρησι δαμέντες

φύξιν βουλεύοντε μετὰ σφίσιν, οὐδ’ ἐθέλοντε

νῦκτα φυλασσόμεναι, καμάτῳ ἀδηκότες αἰνῷ.”

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

τὸν δ’ ἐπιμειδήσας προσέφη πολύμητις Ὀδυσσεύς·

“ἡ ρά νῦ τοι μεγάλων δῷ ρων ἐπεμαῖες τοῦμός,

ἵππων Αἰακίδαο δαίφρονος· οἱ δ’ ἀλεγενοὶ

ἀνδράςι γε θυτοῖσι δαμήμεναι ἢδ’ ὀχέεσθαι,
άλλω γ' ἦ Ἀχιλῆ, τὸν ἀδανάτη τέκε μῆτηρ. 405
ποῦ νῦν δεῦρο κιών λίπες Ἔκτορα ποιμένα λαῶν;
ποῦ δὲ οἱ ἐντεα κεῖται ἀρήμα, ποῦ δὲ οἱ ὑπποί;
πῶς δ' αὖ τῶν ἀλλών Τρώων φυλακαί τε καὶ εὐναί;
ἀσσα τε μητίωσι μετὰ σφίσιν, ἥ μεμάσων
αὐθί μένειν παρὰ νησίν ἀπόπροθεν, ἰε πόλινδε 410
ἐψ ψ ἀναχωρήσουσιν, ἐπεὶ δαμάσατο γ' Ἀχαιών;
τὸν δ' αὐτὲ προσέειπε Δόλων Ἑυμήδεος νίος:
"τογαρ ἔγω τοι ταύτα μάλ' ἀτρεκέως καταλέξω.
Ἔκτωρ μὲν μετὰ τοῖσιν, ὅσοι βουληφόροι εἰσίν,
βουλᾶς βουλεύει θελον παρὰ σήματι Ἰλου, 415
νόσφιν ἀπὸ φλοίσβου φυλακάς δ' ἂς εἴρει, ἦρως,
οὗ τις κεκριμένη ῥύεται στρατον οὐδὲ φυλάσσει.
όσσαι μὲν Τρώων πυρὸς ἑσχάραι, οἷσοι ἀνάγκη,
οἱ δ' ἐγρηγόρθασι φυλασσόμεναι τε κέλονται
ἀλλήλους' ἀτὰρ αὐτέ πολυκλητοὶ ἐπίκουροι
ἐυδουσιν. Τρώοι γάρ ἐπιτραπέζουσι φυλάσσειν. 420
οὗ γάρ σφιν παίδες σχεδὸν ἕξαται οὐδὲ γυναῖκες."
τὸν δ' ἀπαμειβόμενος προσἐφη πολύμητις Ὀδυσσεύς:
"πῶς γὰρ νῦν, Τρώεσσι μεμιγμένοι ἱπποδάμοισιν
ἐυδουσ' ἢ ἀπάνευθε; δίειπτε μοι, ὅφρα δαείω."
τὸν δ' ἡμεῖσθ' ἐπείτα Δόλων Ἑυμήδεος νίος: 425
"τογαρ ἔγω καὶ ταύτα μάλ' ἀτρεκέως καταλέξω.
πρὸς μὲν ἄλος Κάρες καὶ Παῖονες ἀγκυλότοξοι
καὶ Δέληγες καὶ Καῦκονες διοὶ τε Πελασγοί,
πρὸς Θύμβρης δ' ἔλαχον Δύκιοι Μυσοί τ' ἄγερχοι
καὶ Φρύγες ἱππόδαμοι καὶ Μήσονες ἱπποκορυσταί. 430
ἀλλὰ τὶ ἢ ἐμὲ ταύτα διεξερέθησε ἐκαστα;
εἰ γάρ δὴ μέματον Τρώων καταδύναι ὃμιλον,
Θρήκες οἴδ' ἀπάνευθε νεώλυδες, ἔσχατοι ἀλλῶν,
Diomedes slays Dolon, whose armour is offered by Odysseus to Athene. Having marked the spot so as not to miss the spoil on the way back, Odysseus and Diomedes speedily reach the Thracian encampment. Rhesus and his comrades are asleep.

τὸν δ' ἀρ' ὑπόδρα ἴδων προσέφη κρατήρος Διομήδης:

"μὴ δὴ μοι φύξιν γε, Δόλων, ἐμβάλλει τυμφό, ἐσθλά περ ἁγγείλας, ἐπεὶ Ἰκεό χείρας ἐς ἀμάς.

εἰ μὲν γὰρ κέ σε νῦν ἀπολύσομεν ἡ μεθῶμεν, ἢ τε καὶ ὦστερον εἴσθα θοῦς ἐπὶ νῆς Ἀχαιῶν ἢ διοπτέυσον ἢ ἐναντίβιον πολεμίξων:

εἰ δὲ κ' ἐμῆς ὑπὸ χερσὶ δαμεῖς ἀπὸ θυμὸν ὀλέσσης, οὐκέτ' ἐπείτα σὺ πῆμα ποτ' ἐσσεῖς Ἀργείωσιν."

ἡ, καὶ οἷς μὲν ἔμελλε γενεῖον χείρι παχεὶν ἀψάμενος λίσσεθαί, δ' αὐχένα μέσσον ἔλασσεν ἤφαγάνῳ ἄξιας, ἀπὸ δ' ἀμφω κέρσε τένοντε·

φθεγγομένων δ' ἀρα τοῦ γε κάρῃ κοίνησιν ἐμίχθη.

τοῦ δ' ἀπὸ μὲν κτιδένην κυνήν κεφαλήφιν ἔλοντο καὶ λυκένς καὶ τόξα παλίντονα καὶ δόμι μακρόν.
καὶ τὰ γ’, Ἀθηναῖς λητίδι δίδος Ὀδυσσεύς ὑψόσ’ ἀνέσχεθε χειρὶ καὶ εὐχόμενος ἔπος ηὕδα:

“χαῖρε, θεά, τοιὸδεσσι’ σὲ γὰρ πρῶτην ἐν Ὁλύμπῳ πάντων ἄθανάτων ἐπιβιωσόμεθ’. ἀλλὰ καὶ αὐτὸς πέμψων ἐπὶ Θηρκῶν ἄνδρῶν ἵππους τε καὶ εὐνάς.”

δς ἀρ’ ἐφώνησεν, καὶ ἀπὸ ἔθεν υψόσ’ ἄειρας θῆκεν ἀνὰ μυρίκην’ δέελον δ’ ἑπὶ σήμα τ’ ἔθηκεν,

συμμάρψας δόνακας μυρίκης τ’ ἐρυθῆλεας ὄξους,

μὴ λάθοι αὐτὶς ιόντε θηῆν διὰ νῦκτα μέλαιναν.

τῶ δὲ βάτην προτέρῳ δίᾳ τ’ ἔντεα καὶ μέλαν αἵμα,

αἱρα δ’ ἑπὶ Θηρκῶν ἄνδρῶν τέλος ἦσον ἱόντες.

οὶ δ’ εὐθὸν καμάτῳ ἄνηκότες, ἐντεα δὲ σφι

καλὰ παρ’ αὐτοὶς χθονὶ κέκλιτο, εῦ κατὰ κόσμον,

τριστοικὶ’ παρὰ δὲ σφιν ἐκάστῳ δίξυγες ἵπποι.

Ῥήσος δ’ ἐν μέσῳ εὐθε, παρ’ αὐτῷ δ’ ὦκες ἵπποι

ἐξ ἐπιδιφράδος πυμάτης ἵμαστι δέδεντο.

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

τῶν δ’ Ὀδυσσεὺς προπάροιθεν ἰδὼν Διομήδει δεῖξεν:

“οὔτὸς τοι, Διώμηδε, ἀνὴρ, οὔτοι δὲ τοι ἵπποι,

οὐς νῶν πίφανσε Δόλων, ὅν ἐπέφυμομεν ἡμεῖς.

ἀλλ’ ἂγε δὴ πρόφερε κρατερὸν μένος’ οὐδὲ τί σε χρῆ

ἐστάμειν μέλεον σὺν τεῦχεσιν, ἀλλὰ λύ’ ἵππους’ 480

ν’ σὺ γ’ ἄνδρας ἑναίρε, μελήσουσιν δ’ ἐμοὶ ἵπποι.”

δς φάτο, τῷ δ’ ἐμπνευσε μένος γλαυκώτης Ἀθηνή,

κτείνε δ’ ἐπιστροφάδην τῶν δὲ στόνος ὄρνυτ’ ἀεικῆς

ἀορί θεινομένων, ἐρυθαίνετο δ’ αἴματι γαῖα.
ὁς δὲ λέων μὴλοισιν ἀσημάντοισιν ἐπελθὼν,
ἀγεστὶ ἡ δίεσσι, κακὰ φρονέων ἐνορούσῃ,
ὡς μὲν Θρήκας ἀνδρας ἐπφέχετο Τυδέος υἱός,
ὅφρα διώδεκ' ἐπεφανε' ἀτὰρ πολύμητις Ὀδυσσεύς,
ὅν τινα Τυδείδης ἄορι πλήξειε παραστάς,
τὸν δ' Ὀδυσσεὺς μετοπίσθηε λαβὼν ποδὸς ἐξερύσασκεν, 490
τὰ φρονέων κατὰ θυμόν, ὅπως καλλίτριχες ὑπποί
ῥεῖα διέλθοιεν μηδὲ τρομεοίατο θυμῷ
νεκροῖς ἀμβαίνοντες· ἀνὴσσεον γὰρ ἐτ' αὐτῶν.
ἀλλ' ὅτε δὴ βασιλῆα κιχήσατο Τυδέος υἱός,
τὸν τρισκαδέκατον μελιηδέα θυμὸν ἀπηύρα
ἀσθμαίνοντα· κακὸν γὰρ ὅναρ κεφαλήφων ἐπέστη
[τὴν νύκτ', Οἰνείδαο πάις, διὰ μῆτιν 'Αθήνης.]
tόφρα δ' ἄρ' ὁ τλήμων Ὀδυσσεὺς λύε μῶνυχας ὑπποὺς,
σὺν δ' ἥερεν ἵμασι καὶ ἐξῆλαυνεν ὅμιλον
τόξω ἐπιπλήσσων, ἐπεὶ οὐ μάστυγα φαιενή
ποικίλου ἐκ διφροῦ νοήσατο χερσὶν ἐλέσθαι.
ῥοίζησεν δ' ἅρα πτιφάνηκων Διομήδεϊ δίφρ.
αὐτὰρ ὁ μερμήριζε μένων, ὁ τι κύντατον ἔρδοι,
ἡ δ' ἔστε μήθον ἕλων, ὃθι ποικίλα τεύχε' ἐκείτο,
ῥυμοῦ ἐξερύοι ἢ ἐκφέροι υψὸς' ἀείρας,
ἡ ἔτι τῶν πλεόνων Θρηκῶν ἀπὸ τὸμὸν ἔλοιτο.
εἰς ὁ ταῦθ' ὄρμαινε κατὰ φρένα, τόφρα δ' Ἀθήνη
ἐγγύθεν ἰσταμένη προσέφη Διομήδεα δῖον·
"νόστου δὴ μνῆσαι, μεγαθύμου Τυδέος υἱὲ,
νῆας ἐπὶ γλαφυρᾶς, μῆ καὶ πεφοβημένος ἔλθης.
μὴ ποὺ τις καὶ Τρώας ἐγείρησιν θεὸς ἀλλος."
ἀς φαθ', ὁ δὲ ἐξοφελείς θεᾶς ὑπὸ φωνησάσης,
καρπαλίμως δ' ὑππον ἐπεβήσετο· κόψε δ' Ὀδυσσεὺς
tόξῳ, τοι δ' ἐπέτοτο θοᾶς ἐπὶ νῆας 'Ἀχαῖῶν.
Ἀπόλλων, ὁ δὲ Ἀθηναίος μετὰ Τυδέος ὑπὸν ἐποςαν, τῇ κοτέων Τρῶων κατεδώσετο πουλῶν ὀμίλιον, ἄρσεν δὲ Θρηκόμοι βουληθήκερον Ἰπποκῶντα, Ἡμῶν ἀνευρίσκειν ἔσθλον. ὁ δὲ ἐξ ὑπουργοῦ ἀνοροῦσας, ὅς ἦδε χώρον ἔρημον, ὁθ' ἐστασαν ὀκεῖες Ἰπποῦ, ἀνδρας τ' ἀσπάροντας ἐν ἅγιολέσι φονῆσιν, φιμωξέν τ' ἄρ' ἐπεῖτα φίλου τ' ὀνόματιν ἔταίρον. Τρῶων δὲ κλαγῇ τε καὶ ἀσπέτος ὥρτῳ κυνοῖς θυμόντων ἀμύδις· θεηυτό δὲ μέρμερα ἔργα, ὅσα ἄνδρες ἰέρας ἐβαυ κοίλας ἐπὶ νῆς. Οδυσσέας and Diomedes pick up the spoils of Dolon, and proceed. Nestor is the first to hear the sound of their horses galloping.

οἱ δ' ὡς δὴ ἤκανον, ὅθι σκοποῦν Ἐκτόρας ἐκταν, ἔνθ' Ὀδυσσεὺς μὲν ἔρυξε δίφιλος ὀκεῖας Ἰπποῦς, Τυδείδης δὲ χαμαῖζε θὸρῶν ἔναρα βροτάντα ἐν χείρεσσ' Ὀδυσσή τίθει, ἐπεβήσετο δ' Ἰππων. μάστιγιν δ' Ἰπποῦς, τῶ δ' οἰκ ἀκοντε πετέθην νῆας ἐπὶ γλαφρὰς· τῇ γὰρ φίλον ἔπλετο θυμῷ. Νέστορ δὲ πρώτος κτύπων ἠνεφυσέν τε· "οῖ φίλοι, Ἀργείων ἔντορες ἴδε μέδουτε, ψεύσομαι ἢ ἔτυμον ἔρεω; κέλεται δὲ με θυμῶς. Ἰππων μ' ὀκυπόδων ἀμφί κτύπων οὕτα βάλλει· αἱ γὰρ ὅτι Ὀδυσσεὺς τε καὶ ὁ κρατερὸς Διομήδης ὀδ' ἄφαρ εἴ Τρῶων ἑλασαλατο λόγων Ἰππων. ἀλλ' αἰνῶς δεῖδοικα κατὰ φρένα, μὴ τι πάθωσιν Ἀργείων οἱ ἄριστοι ὑπὸ Τρῶων ὀρυμαγδοῦ."
Odysseus and Diomedes reach the camp. The horses are admired by Nestor, to whom Odysseus briefly relates the issue of the raid.

οὐ πω πᾶν εἰρητὸ ἔπος, ὃτ’ ἀρ’ ἤλθον αυτοὶ. 540 καὶ ὃ οἱ μὲν κατέβησαν ἐπὶ χθόνα, τοι δὲ χαρέντες δεξιῇ ἠτοπάξουτο ἔπεσοί τε μειλικίοισιν.

πρῶτος δὲ ἔξερεινε Γερήνιος Ἰππότα Νέστωρ:

“ἐκ’ ἁγε μ’, ὦ πολύαιν ὸδυσσεῦ, μέγα κύδος Ἀχαίων,

ὁππος τούσδε Ἰπποὺς λάβετον· καταδύντες ὦμιλον 545

Τρῶων; ἢ τὸ σφε θεὸς ἀντιβολήσας;

αιῶν ἀκτίνεσσι νεκτότες ἥλιοιο.

αἰεὶ μὲν Τρῶεσσ’ ἐπιμίσγομαι, οὐδέ τι φημὶ

μυμνάξειν παρὰ νησί, γέρων περ ἔων πολεμιστῆς.

ἀλλ’ οὐ πω τοίοσ Ἰπποὺς ἱδον οὐδὲ νόσσα. 550

ἀλλὰ τιν’ ὑμῖν ὅων δόμεναι θεὸν ἀντιάσαντα;

ἀμφιτέρω γὰρ σφῶν φίλει νεφεληγερέτα Ζεὺς

κοῦρῃ τ’ αἰγύπτιον Δίος, γλαυκῶτης Ἀθηνα.”

τὸν δ’ ἀπαμεθάρμενον προσέφη πολύμητς ὸδυσσεῦς:

“ὁ Νέστωρ Νηλιήμαθη, μέγα κύδος Ἀχαίων, 555

ῥεία θεός γ’ ἔθελων καὶ ἁμείνονας, ἥ περ οίδε,

Ἰπποὺς δωρῆσαι’, ἔπει ή πολὺ ἕρπεροι εἰσιν.

Ἰπποὶ δ’ οἴδε, γεραίε, νεῖλυκε, οὐς ἔρεεινει,

Θρήκιοι’ τὸν δ’ σφιν ἀνακτ’ ἀγάθος Διομήδης

ἐκτανε, πάρ δ’ ἐτάρους δυναίδεικα πάντας ἀρίστους.

τὸν τρισκαίδεκατον σκοπὸν ἐλλομεν ἐγγύθι νηῶν, 561

τὸν μά διοπτήρα στρατοῦ ἐμμεναι ἡμετέρῳ

“Εκτωρ τε προεῆκε καὶ ἄλλοι Τρῶες ἀγανοί.”
The horses are taken to Diomedes' stables, the spoils of Dolon to Odysseus' ship. The two heroes bathe themselves and sit down to meat.

ὅς εἶπὼν τάφροιο διήλασε μόνυχας ἵππους καγχαλών· ἀμα δ' ἄλλοι ἵσαν χαίροντες Ἀχαιοί. 565
οἱ δ' ὁτε Τυδείδεω κλισίην ἐҮτυκτον ἱκοντο, ἵππους μὲν κατέδησαν ἐντυμήτοις ἴμασιν
φάτνη ἐφ' ἰππεῖν, ὥθι περ Διομήδεος ἵπποι
ἐστάσαν ὁκύποδες μελιηδεά πυρὸν ἔδοντες,
νη δ' ἐνὶ πρυμνῇ ἐναρα βροτῶντα Δόλωνος
θηκ' Ὀδυσσεύς, ὅφρ' ἰρὸν ἐτοιμασσαίαν' Ἀθήνη.
αὐτοῖ δ' ἵδρῳ πολλὸν ἀπενίζοντο θαλάσση
ἐσβάντες, κυῆμα τε ἵδε λόφον ἀμφὶ τε μηρῶς.
αὐτὰρ ἐπεὶ σφιν κῦμα θαλάσσης ἱδρῷ πολλὸν
νίψεν ἀπὸ χρωτῶς καὶ ἀνέψυκθεν φίλον ἤτορ,
ἐς ρ' ἀσαμίνθους βάντες εὐξέστας λοῦσαντο.
τω δὲ λοεσσαμένῳ καὶ ἀλευσαμένῳ λίπ' ἐλαίῳ
dείπνῳ ἐφιξανέτην, ἀπὸ δὲ κρητήρος Ἀθήνη
πλεῖον ἀφυσόμενοι λεῖβον μελιηδέα ὀλὼν.
NOTES.

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

BOOK IX.

1. Ἑχον. The presence or absence of the augment in the formation of the imperfect, pluperfect and aorist in Homer is determined entirely by metrical convenience. Cf. 9. 3 βεβολήατο; 9. 12 πονεῖτο etc. Even where the metre is unaffected the augment is sometimes omitted, cf. l. 79 ἢδε πίθοντο (not ἢδι' ἐπίθοντο), l. 86 ἡμα στεῖχον (not ἡμι' ἐστεῖχον). But in compound verbs the augment regularly occurs (e.g. μετεφώνει, not μεταφώνει) except in cases of syncope due to metrical convenience, as κάθαλεν for κατέβαλεν.

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

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

For the termination -αθο (-νθο) see note on 10. 189.
5. The only sea which could be affected by the violence of the north and the west winds, both blowing from Thrace, is the Propontis (Sea of Marmora), and the shore which they strew with seaweed must be on the Asiatic side of that sea. The author of this simile must therefore have been familiar with, if not an inhabitant of, the extreme north of Asia Minor. It must not however be inferred that the author of the whole of this book or of the whole Iliad dwelt in that region.

Βορέης—dissyllable, as it were Βορής: some edd. prefer Βορρής.

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

9. θεβολήμενος. See note on l. 3.

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

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

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

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

15. αὐγάλις. The old and picturesque derivation of this word from αἰξ ( αγών) and the root of λειτω affords the meaning ‘deserted (even) by goats,’ i.e. ‘very steep.’ This should not be too hastily rejected. It is true that αὐγάλις rather than αὐγάλιψ would be a more
familiar formation (cf. ἀλγότροψ, ‘trodden by goats,’ Dion. Hal. 19. 12); but on the other hand we find ἀλγονόμος as well as ἀλγονόμος, ἀλγοπόθης and ἀλγόποπος as well as ἀλγοπόθης. For -ς stems in words of archaic stamp see H. G. p. 83. Another proposed derivation is from ἀλης in the sense of ‘storm, and a questionable root λις-, found in λελιμμένος, meaning to ‘love’ (Göbel followed by Leaf). Hence the meaning ‘storm-haunted.’

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

20. ἀπονέσθαι. First syllable lengthened by ictus: cf. final syllable of ὑπερμενέω, 1. 23.

28. ἔτι is frequently used in Greek in strong assertions concerning the future, whether affirmative or negative. In English we employ ‘yet’ in the same sense, but only in positive statements; for strong negative asseveration ‘never’ is the corresponding idiom. Thus Τρολὴν ἀλῆσομεν ἔτι=‘we will take Troy yet’; οὐκ ἔτι Τρολὴν ἀλῆσομεν =‘we shall never take Troy.’

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

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

τι πτώσεις, τι δ’ ὑπενεβεις πολέμωι γεφύρας;

37. διδυκία, ‘by halves,’ ‘one of two things.’

40. μάλα ὑπει. Apparent hiatus due to the digamma in ἔλπει. See Introd. p. xxix. The root ἔλπ- is seen in Latin voluptas. Translate ‘expect,’ not ‘hope.’

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

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

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

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

54. \( \mu\nu\rho\delta \) with accusative seems here to bear the unusual meaning ‘among,’ with no thought of motion. A closely similar passage is Od. 16. 419. Cf. also the phrase \( \mu\nu\tau\alpha \chi\epsilon\iota\rho\alpha\sigma \ \epsilon\chi\epsilon\iota\nu \) (Thuc. 1. 138) = ‘to have in hand.’ In the same way \( \pi\alpha\rho\alpha \) is frequently used with the accusative instead of the dative to denote position in, not motion to, a place.

55. \( \epsilon\nu\lambda\epsilon\nu \). Ionic contraction of \( \epsilon\nu\lambda\epsilon\o\rho\o \), which is probably the true Homeric form, and with elision of the final \( \sigma \) before \( \delta\rho\omega\tau\sigma\o \) is equally compatible with the metre. The tense is aorist (syncopated) of \( \pi\epsilon\lambda\omicron\mu\alpha\iota \).

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

58. \( \gamma\epsilon\nu\nu\eta\phi\nu \). The case-ending -\( \phi\iota(\nu) \) belonged originally to the Instrumental case. But in Homeric usage it comprises not only instrumental, but also locative and ablative meanings, and, in rare instances, those of the true dative and true genitive. Instances of instrumental meaning are \( \epsilon\tau\epsilon\rho\nu\phi\iota \), ‘with the other hand’ (II. 16. 734), \( \beta\iota\nu\phi\iota \), ‘by force’ (II. 16. 826); of this usage the present passage is a weaker example. Instances of the locative meaning are \( \Phi\theta\iota\nu\phi\iota \), ‘in Phthia’ (II. 19. 323), \( \kappa\lambda\iota\iota\nu\phi\iota \), ‘in the tent’ (II. 13. 168). Instances of the ablative meaning are \( \nu\alpha\upsilon\varphi\iota\nu \ \alpha\phi\omicron\rho\omicron\mu\nu\theta\eta\eta\epsilon\iota\nu \), ‘start from the ships’ (II. 2. 794), \( \alpha\tau\omicron \ \mu\epsilon\nu \ ... \kappa\nu\nu\epsilon\iota\nu \ \kappa\epsilon\phi\alpha\lambda\lambda\iota\phi\iota \ \chi\omicron\nu\omicron\tau\o \), ‘they took off the helmet from his head’ (II. 10. 458). (H. G. pp. 110—1.)

58—9. Of the two accusatives governed by \( \beta\acute\alpha\xi\epsilon\iota \), \( \pi\epsilon\nu\nu\mu\epsilon\nu\alpha \) is ‘internal’ or ‘cognate,’ while \( \beta\alpha\iota\lambda\iota\varsigma \) is direct object. See below on l. 115.

60. \( \sigma\epsilon\iota\o \). This form is etymologically the earliest of the three forms of the gen. sing. of the 2nd pers. pronoun which are commonly found in Homer, \( \sigma\epsilon\iota \), \( \sigma\tau\o \), and \( \sigma\epsilon\iota \). It is formed by adding the genitive termination -\( \sigma\o \) (familiar with substantival stems in \( \omega \), as \( \delta\eta\mu\o\omega\sigma\iota \), whence \( \delta\eta\mu\o\omega \), \( \delta\iota\mu\iota\o \), \( \delta\mu\iota\o \)) to the pronominal stem \( \sigma\epsilon\o \); from the resultant form \( \sigma\epsilon\sigma\iota \) there come in order, by the same process as in the substantival example, \( \sigma\epsilon\iota \), \( \sigma\tau\o \), \( \sigma\epsilon\iota \). For the alternative (but not true genitive) form \( \sigma\iota\theta\epsilon\iota \) see below on l. 419.
61. ἔδειξεν καὶ πάντα διδόμαι. The aorist subjunctive (ἐδείξεν) is here equivalent in sense to a pure future, and is consequently easily coordinated with the fut. indic. διδόμαι. The coincidence of many forms of the future indicative and the aorist subjunctive (see above on l. 46) may have facilitated such coordination and interchange.

62. ἀντιμηνεύει. Elision of the final e in the termination -eue is rare; but both here and in l. 386 (πείσεις) the optative with elision appears preferable to the future indic. (ἀντιμηνεύει, or πείσει) with hiatus.

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

64. ἐπιθήμων κρυφέντος. The reading of the mss. is ἐπιθήμων δικρυφέντος. The form δικρυφεῖς occurs only here and in Π. 6. 344 (κυώς κακομηχάνου δικρυφέας). Elsewhere the word occurs in the correct form κρυφέες (cf. κρύος, κρυφός etc.). Since in both cases it is possible to restore the correct form by the simple expedient of resolving the final -ου of the preceding genitive into -οο, its older form (see note on l. 60), there need be no hesitation in rejecting an unwarrantable form which may be due entirely to confusion with the similar word δικρύες (from δικρύς) 'rugged.' For other passages in which the genitive in -οο should be restored see H. G. p. 60, and note on l. 440.

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

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

πᾶσιν δὲ μετέπρεπεν ἥρωσιν
οὐκέτ' ἄριστος ἦσσ, πολὺ δὲ πλειότατος ἄγε λαοῦ. (Π. 2. 584.)

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

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

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

80. συν τεχεσων. This is one of the few uses of συν which was retained in Attic; συν διπλως = 'under arms.'

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

89. δολλας. Derived from α- (properly α = σγ) 'together,' as in διρδος, δλος, δκος etc., and the root of ελω. Hence 'massed together.'

96 ff. The address is formal and reverent. The divine right of kings was generally acknowledged in the Homeric age. Agamemnon has sceptre and judgement entrusted to him by Zeus, cf. l. 155, θεων δε τιμησωντω, which need not be regarded as mere oratorical hyperbole, and Aeschylus' description of Agamemnon and Menelaus as διδρδνον Διδων και δισκεπτρον τιμης υχρδν ζευγος Ατρειδων. (Agam. 43—4.)

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

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

102. ἐς ἀγαθόν, ‘for good,’ ‘with a view to good.’

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

106. ἦς ὅτι τοῦ, ὅτε, ‘ever since that time when.’


111. ἐλαύν...ἐξέεις. Not merely ‘thou hast taken,’ but ‘thou didst take and dost keep.’

112. πεπιθωμέν, reduplicated second aorist, cf. πεφιδόθαι, to spare; λεαβέαθαι, to seize. See H. G. p. 27.

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

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

116. ἄντι...‘A good exchange for,’ ‘worth,’ many hosts.

120. ἀπερέσσως. By interchange of quantity for ἀπερέσσω (which also is found in Homer) = ‘boundless.’

122. ἀπόρους τρίποδας. The significance of ἀπορός is disputed. According to one interpretation it means ‘not intended for use on the fire’ as opposed to ἐμπυριμῆθης (II. 23. 702); tripods intended for
ornament only were certainly known in antiquity, as for instance the votive tripods at Delphi, some of which were made even of gold. But if that be the meaning, how comes it that Homer applies the epithet ἀπήρωτος, which is presumably the same as ἄπυρος, to the word φιάλη (II. 223. 270)? φιάλη means a drinking-cup such as would evidently not be put on the fire. A cup offered as a prize in an athletic contest does not need to be labelled ‘not to be put on the fire.’ The second interpretation is ‘never yet put on the fire’ i.e. ‘new’; but the same objection here holds in the case of the φιάλη, while even in relation to a tripod the epithet is strange. Are we really to understand Agamemnon to be assuring Achilles that the cooking utensils which he offers are not second-hand?

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

χρυσοῦ τάλαντα. The Homeric poems contain no mention of coinage. The unit of value for purposes of barter was the ox. Thus we hear of two suits of armour valued at nine oxen and at one hundred oxen respectively (II. 6. 236), and of a slave-woman estimated to be worth four oxen (II. 223. 705). But a less cumbersome medium of exchange was already known. A certain weight of gold, called a ‘talent,’ was adopted as the equivalent of an ox, and it is in this relation only that the word τάλαντον is used by Homer. See Ridgeway, Origin of Currency, cap. 1.

124. πηγώθα, ‘compact,’ ‘well-knit,’ ‘strong.’ From the same root as πηγώμε.  
125—6. ἄλημος...ἀκτήμων. In view of II. 406—7, ληστοὶ μὲν γὰρ τε βῆδες καὶ ἱφια μῆλα, κτητοὶ δὲ τρισθέτες τε καὶ ἱππῶν ξανθὰ κάρρα, in which Achilles, in rejecting Agamemnon’s offer, seems to retort to these very words, it is necessary to take ἄλημος as derived from λῆς (booty), not from λῆμν (crop of corn). See Ridgeway, The Homeric Land-System, in J. H. S. vol. vi.

129—30. ἠλευ= ‘took,’ ‘captured;’ ἐξελὼμην= ‘chose out.’  
133. ἰδίω is idiomatically used in oaths in preference to οὗ, not only where the infinitive follows, but even with the present and future indicative. See below on 11. 329.

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

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

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

οὖθαρ ἄρονης, ‘udder of the soil,’ i.e. ‘fertile soil,’ cf. Vergil’s uber agrī and O.T. “a land flowing with milk and honey.” The expression occurs only here and in the repetition of the offer to Achilles in 1. 283.

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

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

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

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

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

147. μελια. Not technical as 'dowry,' but general as 'soothing,'
'propitiatory,' gifts.

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

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

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

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

157. μεταλλήξεται, conditional use of the participle, =ει μεταλλήξειεν.
164. δίδοις, ‘offer.’
165. δρήνομαι, aorist subjunctive. See above on l. 46.
167. τοὺς δυ ηπίωσομαι. For the future indic. in a relative clause with δυ see note on l. 155; and for the general interchange of fut. indic. and aor. subj. see note on l. 61. τοὺς δυ =ος δυ, and δε marks the apodosis.

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

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

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

180. δειπνεύων. A rare epic word, occurring nowhere else in Homer. Transl. ‘glancing quickly at each.’

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

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

186. τόν, sc. Achilles.

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

188. ἀρτέο. Second aorist middle (unaugmented) from ἀρτόω, = ‘carried off,’ ‘won.’

'Helios' was king of Thebe (in Cilicia) and father of Andromache, the wife of Hector.

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

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

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

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

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

203. ζωφτέρον. ‘Stronger.’ Rendered in Latin by Martial (vii. 6. 11) vividius, evidently on the assumption that ζωφός is for ζω-ερός = ‘lively.’

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

206. δ γε = Achilles.
208. σῦς σιάλοιο. Both words are substantives, σῦς being generic and σιάλοι specific. Similarly in II. 17. 389 we have ταῦρον βοῦς, where the generic βοῦς is more strictly defined by ταῦρος, and in Od. 13. 87 ἵππες κύρκος, where κύρκος denotes the particular kind of hawk (ἵππες). See also below on 10. 13.

209. τῷ δὲ ἔχθεν, 'held (the meat) for him.'

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

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

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


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

229. εἰσορόωντες. Homeric verbs in -αω are liable to assimilation of concurrent vowels; thus we find ὄρῳ for ὄραω, ὄρας for ὄραες. The vowel-change is on the same system as in contracted forms, viz. that ο or ω prevails over α, and α over ε or η. In the participle ὄρῳντες, the shortening of α into δ which accompanies the assimilation is compensated by the lengthening of the succeeding vowel (-ωντες for -οντες); where however (as in ἡβδω) the α is assimilated without weakening of the quantity (i.e. becomes ω, not α), the succeeding vowel retains its short quantity (ἡβδω-οντες). See H. G. p. 37.

230—1. νῆας is object of σαυσέμεν but subject of ἀπολέσθαι.
232. αὐλίν ἔθεντο, "'made their bivouac.' Hence the later αὐλίζομαι, a regular military term" (Leaf ad loc.).

235. This line (which recurs in II. 12. 107 and 126, and 17. 639) is ambiguous. As ἁρπάζωσθαι means 'to keep oneself back,' 'to refrain,' whether from flight or from onset; so ἑπεεὔεσθαι means either 'to throw oneself into' a place of refuge (cf. 2. 175; 6. 81; 11. 311), or 'to throw oneself upon,' 'fall upon,' an enemy's position.

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

236. ἐνδείκτη. Translate literally 'on the right.' Omens on the right were ipso facto favourable. The only exception to this rule was made by the crow, which owing to some inherent perversity of nature reversed all the canons of augury.

241. στεφάνα, properly 'he is setting himself'; hence 'he vows,' 'he threatens.'

ἀκρα κόρυμβα, the ornamental projection of the stern-post of an Homeric ship, called ἀγαστὸν in II. 15. 717, which would naturally be selected as the trophy from a captured ship.

242. μαλαροῦ πυρός. For the genitive see on l. 214 above.

245. ἐκτελέσωσι...έη. The optative is generally explained as expressing a remoter contingency than the subjunctive. Such explanation appears illogical here, for φθείραι etc. is in no way a consequence of the fulfilment of Hector's threat, but is in itself the fulfilment—remoter neither in time nor in likelihood. Such straw-splitting of the moods in Homer cannot but appear unprofitable when it is remembered that Thucydides, writing in an age when idiom was far more precise than in the Homeric age, yet uses the subjunctive and the optative so combined in a single clause, that, if any difference in point of remoteness is to be found between the two contingencies, the nearer contingency is expressed by the optative, the remoter by the subjunctive. Thuc. vi.
96. ἐξακολουθὶς λογάδας τῶν ὀπίσων ἐξέκριναν...διὸς τῶν τε Ἑπιπολῶν ἐλημών φόλακες, καὶ ἦν ἐς ἄλλο τι δέθη, ταχὺ ἐξυπνεστῶτες παραγγέλησαν.

251. φραζέω. See above on l. 54.
255—6. μεγαλήτορα. See above on l. 109. ἰσχεω, 'restrain,' imperative usage of the infinitive.

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

262. εἰ βη...ἄκουσον. See above on ll. 46—7.
264—299. A repetition of ll. 122—157, with only such small alterations as a change from the third to the second person necessitates or facilitates.

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

301. εἰ, in apodosis, cf. l. 167.
Παναχαίους. See below on 10. 1.
303. μᾶλλον μέγα. A short vowel with the ictus on it is frequently lengthened in Homer before a liquid (λ, μ, ν, ρ). Cf. l. 192 ὠπεῖλε η̣τει, l. 255 σῷ δὲ μεγαλήτορα θυμῶ, etc. See Intro. p. xxviii.
309. ἀπηλεγέως ἀποτείεν. The force of ἀπό in these two compounds is different. In the former it negatives the meaning of ἀλέγω ('care for'), = 'without regard of consequences,' or 'without respect of persons' (Leaf). In the latter ἀπό is intensive, and ἀποτείεν = 'to speak out.' This is better than to adopt the other possible meaning of ἀποτείεν, 'refuse,' 'reject' and to make τὸν μοῦθον refer back to the proposals made by Odysseus. Such a translation would make τὸν nothing more than the article, whereas, if ἀποτείεν mean 'to speak out,' τὸν possesses its due Homeric emphasis and is, in effect, the antecedent of ἦν χερ ὑπον. The whole phrase then = 'to speak out boldly such (τὸν) an answer as (ἡ) my heart bids me.'

315—16. ἦν is object of πεισέμεν, Ἀγαμέμνονα and Δαναόν are subjects.
316. σῶκ ἄρα...ἡεν. The imperfect with ἄρα expresses recognition.
tion of a fact previously misunderstood or misjudged. The colloquial equivalent in English is, 'There is not after all....'

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

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

323—4. προφέρουσι, λαβησι. "The Subjunctive of the Thematic Aor. and Pres. frequently retains the original Person-Endings -μι and -σι: e.g. ἔθελαμι, ἔθέλασι: ἔπικαμ, ἔπησι" (H. G. p. 51).

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

329. πεζὸς means 'on land' or 'on foot' according as it is required as an antithesis to σων νυστι etc. (as here) or to ἰππέως etc. (as II. 2. 810).

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

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

342. ἴπν αὐτοῦ. The reading of the mss. and most editions is τὴν αὐτοῦ. Monro (H. G. p. 171) rejects the use of the article in this passage, and prefers the reading here adopted. For the combination of αὐτοῦ with the possessive pronoun cf. II. 10. 204 ἔς αὐτοῦ θυμῷ.

349. The description of the making of the fortifications, including the words ἐπ' αὐτῷ (Aristarchus' reading in the present passage was ἔκτοι τάφρων) occurs in II. 7. 434 ff.

353. ὑπ' ἐν θεῖχος, 'away from the wall.'

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

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

357—359. βέβας...νηθός...ἐπὶ...ἐλάθε προερύσα, ὑψει... The two participles agree with the subject of προερύσαω, and are consequently to be regarded as contained within the relative clause and expressing actions anterior to that denoted by προερύσαω. The subject of this clause is not continued as the subject of the main verb (ὑψει). If we were to regard the participles as necessarily outside the relative clause in construction, we should be forced to consider βέβας and νηθός as instances of the nominativus pendens, and the whole sentence, as Leaf says, 'a complete anacoluthon.' There is, however, no necessity to pronounce the construction faulty.

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

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

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

369. ἔγορυμαι. Infinitive in imperative sense.

372. ῥημάνσαι. Perfect participle in middle sense from ῥιμενμαι.

374. An instance of σημνά: συμφράσσομαι is suitable in sense to the first accusative (βοιλάς) only, and ἔργον, though grammatically governed by it, requires in thought some verb expressing concert in action, e.g. συνεργάζομαι, συνέρξω, συμπρήξω.

375. ἠλον, as well as ἔκακάτησε, is transitive.

377. Ἰελεῖτο. See above on l. 331.

378. ἐν καρός άλη. The word καρός has been variously explained. Some of the ancients made it genitive of Κάρ (a Carian), but the quantity of the γ is fatal to this view, and the proverbial contempt for Carians was the outcome of a later age. Others held the word to be the Doric genitive of κάρ (death), and made the whole phrase mean 'I esteem him
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(i.e. I hate him) as death,'—a meaning supported by such phrases as ἵνα διήθητο κρινέν ἀναλῦν (II. 3. 454). To this view the quantity of the α is equally fatal, and only some change of the text, such as τίω δὲ ἐ καρός ἐν αἰσθ., could remedy the defect. More probably καρός is connected with κεφαλάω and means a ‘clipping’ of hair: it will thus be related to the phrase ἐν ἰαπρεί (χρύνον) and such like. (See L. and S. sub voc. ἰαπρής.)

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

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

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

383. ἄν ἰκάστας, sc. τύλας, supplied in thought from the adjective ἱκάστῳν. For the plural τύλας referring to each single gateway see below on συνίδας, l. 583.

386. τεῖσαν. For elision of final ε see above on l. 62.

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

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

393. σώσεται. The proper forms of the verb (or verbs) meaning ‘to keep safe’ have been much disputed. In l. 424 there is a choice between σφυ and σφη, and again in l. 681 between σφυς, σφυς, σφης, and σφης. No certainty in the matter can be found. When due allowance is made for assimilation of vowels and interchange of quantity (see above on l. 229), it becomes impossible wholly to reject the claims of any extant form. Even σφυ and σφυς deserve respect, as possible optative forms by interchange of quantity from σφαι (σφοι) and σφοις (σφοίς) (see H.G. p. 51). The readings given are those in which most MSS. concur.

394. γαμέσται, ‘will find me a wife.’ The middle voice of γαμεῖω is ordinarily used of the woman marrying, = Latin nubere. The meaning which it is necessary to give to the word in this passage is unique, but the reading of Aristarchus γναίκα γε μδσται (‘will seek out’) is no better, involving as it does an equally unparalleled use of μδσαι.

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

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

406—7. ληστοὶ...κτητοὶ. See above on l. 126.

408. ἀδείν. A loose use of the epexegetical infinitive expressing consequence.

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

413. ἀληθο, ‘is gone.’ The use of the aorist denotes the finality of the issue when once Achilles’ choice is made, cf. Eur. Ἀι. 386, ἀπολύμην ἁρ, et με δὴ λεῖπεις, γῦναι.

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

419. ἤδειν. The ending -θεν properly expresses the point from which motion takes place; e.g. τόθεν, ὄρανθεν. But the Pronominal forms ἐμὲθεν, στὸθεν, ἤθεθεν transgress the limitations observed in other words ending in -θεν, and are used as alternatives for the ἔ forms, for which see above on l. 60. Cf. H. G. pp. 67 an.
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434. ἴδη. See above on l. 393.

431. ἀπέλευν. Translate 'he spake out,' as in l. 309, on which see note.

433. ἀναπρήσας. The original sense of πρῆθω is 'to blow up,' cf. Od. 2. 427, ἐπηγαγείν ἤ ἄνεμος μέσον λοτίων. Applied to fire, the word was naturally used of fanning embers into flame, and hence came the old interpretation of the phrase before us, 'letting hot tears well up.' There is however no need to give to ἀναπρήθω here the special sense which it acquires in relation to fire. We may refer the word in this phrase to its original meaning, and translate simply 'with tears welling up.'

438. σοι ήδυ ἠπείπτε. 'Made me thine escort.'

440. ὁμοίων πτολέμιου. The reading of the mss. and most editions is ὁμοίων πτολέμιοι, in which the short i in ὁμοί-ι-ν of has to do duty for a long syllable. This metrical defect is remedied by writing, instead of -ου, the old genitive form in -οο (see above on l. 64), and, instead of πτολέμιοι, the Aeolic or Achaean form of that word πτολέμιοι. See Monro, H. G. p. 60.

448. Amyntor, son of Ormenos, is mentioned again in II. 10. 266, and his seat is there Eleon. The only town named Eleon known to us was in Boeotia. There is therefore an apparent discrepancy between the two passages, which can best be reconciled by supposing another Eleon situate in that district of Thessaly which Homer calls Hellas.

449. περιχώσατο, 'was exceeding wroth'; παλλακιδος is genitive of cause, independent of the peri- (=exceedingly) in the compound verb.

450. φιλέσκε, ἀπεφάγε, λυσόσκε. For these frequentative forms see above on l. 331.

453. ἰσθῆς. This passive form of the aorist of ὁλομαῖ is rare; more common is the middle form ὁλομάῃ etc.

455. μὴ ποτὲ γονάσαιν οἶνον. 'That I might never set upon my knees a dear son sprung of my own body.' It is necessary to the sense of the passage to understand ἐμὲ as subject of ἐφέσσεσθαι. If Amyntor meant merely to refuse to recognize his son's prospective family, that refusal might perhaps be called a curse upon his son, but would certainly not require any invocation of the Erinyes. Moreover the phrase γονάσαιν οἶνον ἐφέσσεσθαι was so intimately associated with the action of a father acknowledging a new-born child as his own (cf. Lat. suscipio), as to counteract the grammatical ambiguity by which either the grand-father or the father might be the subject of ἐφέσσεσθαι. Phoenix
certainly understood his father's words, as is shown by ll. 492—5, not as a mere refusal to recognize his possible grandchildren, but as an imprecation of childlessness.

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

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

465. αὐθον, the adverb, to be taken with κατερήθων, = 'sought to keep me there.'

468. ἐκδιεμενοι ταυτῶντο, 'were stretched and singed.' ἐκδιεμενοι being present participle denotes an action contemporaneous with that of the main verb ταυτῶντο.

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

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

482. τῆλυγετον. See above on l. 143.

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

486—8. αἷμα ἄλλῳ...πρῶν γ' ὡς ἔχ. There is some inaccuracy of expression in this sentence. Since αἷμα ἄλλῳ belongs by position to both
the clauses ὅντ'...ἐναι and ὀντε...πᾶσασθαι, it is natural to expect merely ἂμοι ('with no other than me') to complete the sentence. The words ἀμοῖ ἀλλῷ are however treated as though they belonged to the first ὀντε clause only, and πρὶς γ' ὀντε ἂμοι introduces a qualification of the second ὀντε clause. The thought, thus faultily expressed, is in reality 'Thou wouldst not go to the banquet with other than me, nor wouldst thou taste food, save when (lit. until) I cut thee the first morsel etc.'

491. ὡξυν. Partitive genitive.

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

495. τοιοῦτον. The imperfect expresses intention, cf. l. 495, ποιεῖμην.

495. τοιοῦτον. 'I hoped (or tried) to make thee a son to me.'

In Later Greek τοιοῦτοι is sometimes used absolutely, meaning 'to adopt.'

496. θυμὸν μέγαν, 'proud spirit,' = μεγαλῆτορα θυμόν above l. 255 (q. v.).

499. καὶ μὲν. 'And yet,' = καὶ μὴν or καὶ τῶν of Attic.

503. ‘The epithets are transferred from the attitude of the penitent to his prayers. χωκαλ, because of his reluctance to go to ask pardon: ρυσαλ, from his face wrinkled with the mental struggle: παραβληκτές ὅρθαλμῶ, because he dares not look in the face him whom he has wronged.' (Leaf.)

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

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

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

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

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

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

525. δὴ κεῖν...ικεῖν. This clause happens to be a solitary instance in Homer of δὴ κεῖν with the optative. Similar combinations, however, such as el κεῖν and optative, are not rare, cf. above l. 141, et δὲ κεῖν Ἀργος ἱκόμεθ᾽ Ἀχαῖκέν... The usage is therefore justified by analogy.

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

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

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

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

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

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

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


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

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

534. θαλώσια, firstfruits of the harvest.

γυμνός is probably 'from the root γυν- (fertility) and thus denotes, in connection with ἄλωθ, a sown plot of ground, i.e. corn-fields etc.

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

537. οὐκ ἑνόησεν. 'He disregarded,' cf. οὐκ ἐφη = he denied.

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

538. διὸν γένος. It has been disputed whether this expression applies to the goddess or to the wild boar. It is best referred to the latter, as being a monstrous and supernatural specimen of its kind. A similar expression is used of the supernatural horse Arion (II. 23. 346—7)—'Apollo διὸν, 'Αδρηστον ταχύν ἦπον, ὅς ἐκ θεδφων γένος ἦν—and of the Chimaera (II. 6. 180)—ἡ δ' ἄρ' ἔν θείον γένος.

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

540. ἔθων, participle of ἔθω (I am wont), to be taken closely with ἔρθεσιν.

547. ἥ δ'. Artemis.

556. καῖτο, 'stayed at home.'

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

560. νίμφης, sc. Marpessa.

561. τὴν sc. Cleopatra.

565. τῆς γα, sc. Κλεοπάτρη Μελέαγρος (repeating l. 556).

πέσων. Translate, 'nursing.'
567. ἡράτο. Translate, 'prayed,' not 'cursed.' The substance of the prayer is παίδι δόμεν θάνατον (l. 571).

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

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

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

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

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

593. ἀμαθύνε, verb formed from ἀμαθος (=ψάμαθος), 'sand,' 'dust,' ‘reduce to ashes.’

598. εἰςας ὑπομ. ‘having yielded to his own impulse,’—the good impulse which his wife’s words stirred up in him. There would be little difficulty in the words, were it not for the reminiscence which they evoke of l. 109 above, ςδ ἰς ὑπο μεγαλήτορι ὑμω ἐλεα διδρα φεριστων... ἡμυησας. But even there ὑμω does not of itself denote any bad feeling, but derives it entirely from the adjective μεγαλήτορι, 'proud,' 'overbearing.'

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

605. τίμης, a contracted form of the adjective τιμῆς, cf. Od. 18. 475, χρυσόν τιμήτα (=τιμήετα). This is better than to read τιμῆς
(gen. of τιμή) as dependent on δῶς, for the idiom of Greek would then demand ἔξεις as the verb rather than ἔτεια.

607. ἄττα, a child's word for 'father,' used as a title of respect or endearment to old men.

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

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

616. μελέσα, the only extant form from the present tense of μελεσάμαι. But forms ἔμορε (aorist) and ἐμαρταί etc. (perf. pass.) are referable to the same verb.

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

620. ἤτι, not governing ὄρθος, but with νεῦσε (tmesis).

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

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

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

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

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

634. ὁ μὲν, sc. the homicide.
635. τοῦ δὲ, sc. the father or the brother of the murdered man.
636. δεξαμένη has better MS. authority than δεξαμενη. An exact parallel for this ungrammatical variation of case may be found below, 10. 187.
640. ἀδεστού ὁ μᾶλαρων, i.e. do not refuse our request in your own house. Ajax appeals to Achilles' sense of hospitality, always the strongest moral constraint in Greece.

647. ἄσφηλον. The exact meaning of this word cannot be determined; but 'dishonouring' (which is taken to be the meaning in Quint. Smyrn. 9. 521) will suit both the Homeric passages (here and in II. 24. 767). ἄσφηλον cannot be in agreement with με as part of the predicate ('made me dishonoured'); ἐρεξε is not so used, but rather some such word as ἔθηκε. The phrase is undoubtedly of the same construction as the common phrase κακῶν βέσω τινά, 'to do a man a mischief'; ἄσφηλον ἐρεξε με therefore means 'he did me dishonour.'

648. ἀτιμητον μετανάστην. This phrase is quoted by Aristotle (Pol. III. 5. 9) in a passage where he is using τιμάλ in the technical sense of 'civic privileges.' "But in Homer the meaning of ἀτιμητον is probably 'without any τιμή or blood-price attached to his life,' i.e. one who may be killed with impunity, rather than one without τιμάλ in the sense of civic privileges." (Jackson, quoted by Susemihl and Hicks, ad loc. cit.)

661. ἀφων. The derivation of this word is uncertain, but it has been supposed to be from the root of ἄφω (to blow), 'that which is blown about,' i.e. 'flock,' 'down' or 'knap.' Since the chief excellence in cloth and woollen goods is soft smooth surface, the word is thought to have been transferred thence by metaphor to anything choice and excellent of its kind. It is a favourite word with Pindar.

662. καταλίκτο. This form is generally called a syncopated second aorist, by which name it is implied that the full form should be καταλέκτ-το. It is however more accurate to regard it as one of a regular Homeric class of non-thematic second aorists middle. Their peculiarity is that they
are non-thematic in spite of the fact that the stem ends in a consonant, e.g. ἄλω-το (he leapt), ὁρ-το (he started up), ὅν-το (he received),—and are thus identical in formation with the second aorist middle of verbs whose aorist-stem ends in a vowel, as ἑ-θε-το (he perished), ἐ-πα-το (he flew).

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

675. ἀπέματε, 'refused.'

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

681. σύς. See note above on l. 393.

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


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

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

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

698. μη ὀφελέσαι λήσωσαι. A wish is commonly expressed in Homer by μη ὀφελεῖν and an infinitive; in such phrases μη logically belongs to the infinitive, but is regularly displaced for greater emphasis.

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

701—7. ἢ κεν ἡγοῦν ἢ κε μάνη. The alternative clauses are not properly subordinate to ἐκεῖομαι, but paratactic and coordinate. Translate, 'let us leave him alone, let him go or stay as he will.'—ἐκεῖομαι is probably aorist subjunctive, not future indicative.

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

708—9. ἐχέμα...μάχεσθαι. Infinitives in imperative sense.
BOOK X.

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

7. νιφετῶν κ.τ.λ. "It would seem that we must understand πολὺν and ἀθέσφατον to apply also to νιφετῶν, or else the picture of a snowstorm merely 'sprinkling' the fields appears a very insignificant phenomenon compared to those which precede and follow it" (Leaf). It may however be observed that snow which lies is an object of peculiar horror to the Greek of to-day. I have known the whole male population of a small town to keep their beds for a fortnight on end, resignedly awaiting a thaw. The mere 'sprinkling' of the fields, therefore, if we may judge by the feelings of the present inhabitants of the country, is no 'insignificant phenomenon.' Cf. Aesch. Prom. l. 1027 ἐχόθεν ταῦτα, μὴ ὀθεῖν ὀλοκλήρωσα φιλές, | λευκοκτέρφει δὲ νιφάδι καὶ βροντῆμασι | κυκάτω πάντα.

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

9. The point of comparison in the elaborate simile is indicated by τῆμα.

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

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

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

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

26. μὴ τι πᾶθον, continuing the sentence begun by ἔχε τρήμος, the phrase ὠδὲ γὰρ... ἐφίσωε being parenthetical. ‘In like manner had fear hold on Menelaus,—for neither could he sleep,—even fear lest the Argives etc.’ The phrase εἰ τι πᾶθομι is frequently used euphemistically in Greek to avoid explicit mention of death or disaster; so, in English, ‘if anything were to happen to me,’ cf. 1. 538, below.

27. πουλύν. Used in Homer for the feminine as well as for the masculine acc. sing., cf. II. 5. 776, ήρα πουλύν, for ἄρ is regularly feminine in Homer.

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

34. τιθήμενον, instead of τιθήμενον, is a form (according to Monro H. G. p. 16) “probably due to the analogy of the Non-Thematic Contracted verbs,” e.g. πενήμεναι (from πεινῶ), ‘to be hungry’; πενθήμεναι (from πενθῶ), ‘to mourn.’ It must be confessed, however, that by the aid of this analogy, the difficulty is only carried back one
step; for it remains dubious how the Non-Thematic Contracted Verbs
themselves gave rise to such forms.

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

50. ἀφετος, ‘just as he is,’ ‘in his own might,’ ‘unaided.’

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

ἐν, as above in l. 18.

56. ἵερον τῆλος, ‘the stalwart company’ of sentinels. τῆλος is
employed now and again in all periods of Greek to denote a body of
soldiers etc. ἵερος, apart from its ordinary meaning ‘holy,’ bears
occasionally the sense of ‘strong’ or ‘sound.’ In II. 17. 464 it is the
epithet of δίφρος, a chariot; and in such phrases as ἱερὸν μένος Ἀλκιβιάδου,
ἱερὴς Τηλεμάχου, the same interpretation seems preferable. In Mod.
Gk. this sense has become paramount, e.g. (γ)ἱερὸν πιάτος =a ‘sound
plate’ (i.e. not cracked nor chipped).

62. ἄθικ...μερή τοῖς. ‘There...among the sentinels.’

65. ἄβροτός ἐστιν, aor. subj. from an otherwise unknown verb
ἄβροτός, containing the same root as ἄμαρτω. The β has been
generated by the juxtaposition of μ and ρ (as in ἄμβροτα = ἄμαρτα),
and subsequently the original μ has fallen out before the imported β.

68-9. Each man is to be summoned by his own name, his
patronymic (πατρόθεν ἐκ γενεῆς), and some complimentary title (κυδαλων).
An example of such address occurs below (l. 87), Ὅ Νέστορ (name),
Νηλημάδης (patronymic), μέγα κύδος Ἀχαιῶν (complimentary title). The
words πατρόθεν ἐκ γενεῆς are to be taken as a single phrase. The
patronymic used was not necessarily formed from the name of the
father, but sometimes from that of a remoter forefather. Thus
Achilles is spoken of both as Πηλημάδης (after Peleus, his father), and
as Ἀλαξίδης (after Aeacus, his grandfather).

71. ἐν, with ἐν (time). ‘Such grievous hardship, I trow, did
Zeus even at our birth determine to send upon us.’ The imperfect
denotes intention.

73. ὅ, ‘he himself,’ i.e. Agamemnon.

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

79. ὁ μὲν ἐπιτρέπεται. An intransitive sense of ἐπιτρέπω, ‘yield to,’
is nowhere else found in Homer. In view of this fact, it is perhaps
worth suggesting that the true reading should be ὁ μὲν ἐπιτρέπεται. The
reflexive use of μοι is at least supported by one other Homeric passage,
Od. 4. 244, αὐτῶν μὲν πληγήσων δεικεῖσθαι δαμάσσας (where μὲν = se, αὐτῶν = eōsum), and is countenanced by the general usage of Herodotus.

85. ἐπὶ ᾗς ἔχει. The preposition ἐπὶ implies some suspicion or fear of hostile intentions. ‘Come not upon me (or against me) in silence.’

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

περὶ πάντων, ‘above all men,’ ‘more than all men.’

93. Δαναῶν περιβελθια affords a better rhythm than Δαναῶν πέρι
dεμια. For the compound περιβελθ (‘fear exceedingly’) see above 9. 433, and for the causal genitive Δαναῶν see above on 9. 449 (παλλακίδος
περικυκλώσατο).

94. ἀδαλάκτημαι, “ἀπαξ λεγόμενον, from ἀλληλέω, standing to ἀλῶ in the same relation as ἀλληλέω to ἀλῶ.” (Leaf.)

96. δραμεῖς, also ἀπαξ λεγ., apparently desiderative in sense (=δρασεῖω). ‘If thou art for doing aught.’

98. The coupling of both καμάτως and πέποσ with the verb ἀδηκότες almost constitutes a zeugma. ‘Sated with toil and satisfied with sleep.’

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

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

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

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

108. ποτέ, adverbial, ‘in addition,’ ‘beside.’

111. κατ᾽...καλέσας, κατ᾽ (also κατά, κατ᾽ ὅπρ) with the optative
expresses a wish. By the agglutination of a second clause indicating
(by the optative and ὅπρ) what would result from the fulfilment of that
wish, were formed conditional clauses.

121. μὴ διά may be regarded either as absolute or as sharing with
ὅπως ἔθελεν the government of πονεσθαι. For the two uses cf. Il. 13. 229
and 234.

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

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

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

142. ὥν, a loose accusative of relation, amplifying, as it were, the meaning of τιθεῖν. 'For what cause do ye thus wander... in respect of which need has so urgently come?'

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

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

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

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

156. κράτεσσα. An instance of false analogy in the formation of an archaic form. No stem κρατεῖν is known, whereas in the apparently similar forms στήθεσσα, δρεσσα, δισσοφι etc., it is from stems στῆθος, δρεσ-, δισσ-, that are formed the genitives στῆθε(ο)-os, δρε(ο)-os, δισσ(ο)-os.

159. ἀκριτε, a rare word, probably connected with the root of ἀκμα ('blow'), and having reference to the deep regular breathing of the sleeper.

160. θροσμῷ πεδίου, 'an eminence of the plain,' a hill 'springing' from it.

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

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

167. ἀμήχανος, in passive sense, 'intractable,' said with some humour, to which Nestor responds with εἶ μ' ἔλειφθειν (l. 176).

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

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

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

189. τετράφατο. Pluperfect passive of τρέψω. The formation is as follows: corresponding to the 3rd sing. τέτραξε-το would be a 3rd plur. τετραξ-ντο. For ν in this position (i.e. for γ sonant), α is substituted, and along with that substitution, aspiration of the final consonant of the stem (τετρας- to τετραφ-) is apt to take place. Cf. δειδέχετο (9. 671) for δειδεκ-ντο. The substitution of α for γ was extended by analogy to cases in which ν was not necessarily a sonant but could be pronounced as a consonant, e.g. βεβολήσατο (93) for βεβόλησατο, πιθολάτε (10. 57) for πιθολῶτο.

197. συμμίθησθαι. Instead of συμμετέχονται, by assimilation of vowels. See above on 9. 229. Cf. also ἔδραμοντο in next line.

200. πεπεῖωται. The mss. give πιπεῖωται, but the present participle affords no possible sense. The dead bodies (νεκροὺς) were not now falling, but were already fallen. Some emendation is inevitable, and πεπεῖωται (scanned as trisyllable, c. II. 21. 503) involves very slight literal change.

204—13. The punctuation of these lines is a matter of much
uncertainty. That adopted in the text represents the coordination of three wishes variously expressed, followed by a statement of the result of the fulfilment of those wishes. The three wishes are expressed by the sentences (1) ὅκ δὲν... ἔλθειν; (2) ἐὰν τινα... Ἀχαϊῶν· (3) ταῦτα τε πάντα... ἀσκηθήσ. Of these the first is put in the form of a question (cf. the use of πώς δὲν and optat.) conveying a suggestion; the second by ἐὰς and the optative expressing a wish (cf. on I. 111 above); the third by a pure optative likewise expressing a wish. The result of the fulfilment of these wishes is then expressed by the sentence μέγα καὶ... ἔσθλη. So disposed, the text presents the speech in a completely paratactic form. It is equally legitimate to present it in a syntactic form by reserving the mark of interrogation (here placed after ἔλθειν) until ἀσκηθής. The scheme of the sentence would then become ὅκ δὲν δὴ τις... πεπίθετο... ἔλθειν, (ἐὰς... ἐὰς... πόθοι... αὐτα τε μητίδως... Ἀχαϊῶν), ταῦτα τε—πόθοι καὶ... ἔλθιν ἀσκηθής; In such a scheme the whole clause bracketed becomes subordinate to ἔλθειν (= 'to go in the hope that he might capture... or learn' etc.), and ταῦτα τε πόθοι καὶ ἔλθιν are coordinate with πεπίθετο, and continue the question beginning with ὅκ δὲν δὴ τις. Several variations between these two extremes of paratactic and syntactic arrangement may be made.

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

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

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

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

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

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

226. βράδον, comparative of βραχύς, only here found: cf. ἑλάσσων from ἑλαχύς, βάσσων from ταχύς. It cannot be regarded as comparative of βραδύς for the reason that βραδύνω would become not βράσσων, but βράσσων.

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

236. φανομένων τῶν ἀριστῶν, 'the best of them as they present (or offer) themselves.' A curious expression, if correct. A conjecture φανόμενων τῶν ἀριστῶν has been made.

238. καλλαδεῖν. Syncopated infin. of καταλεῖπε, in imperative sense.

247. νοστήσαιμεν, without κέν or ἀν, denoting less certainty. νοστήσαιμεν stands to νοστήσαιμεν ἀν as 'we might return' to 'we should return.' Cf. II. 556—7.

249. μὴ τι νέκει, coordinate with αἰθεί in construction, but subordinate in sense. 'Refrain from praise of me even as from chiding.'

252—3. παρέξωκεν κ.τ.λ. This sentence has invariably, I believe, been translated as though πλέων were the comparative of πολύς and in agreement with νόξ. On this view two translations have been evolved: (1) 'More of the night than two-thirds is gone, and a third is still left,' —an obvious error in simple arithmetic of which πολύμητος 'Odysseus should not have been guilty; (2) 'The greater part of night, consisting of two-thirds, is gone etc.'—in which the supposed usage of the genitive is harsh and artificial. Both Scylla and Charybdis may be avoided by treating πλέων not as the nomin. sing. of the comparative of πολύς in
agreement with νῦξ, but as genit. plur. of the adjective πλέος (‘full’) in agreement with μοιράων. The translation of the sentence thus becomes: ‘Night hath passed through two full watches, and (only) the third is yet left.’ The genitive, on this view, is one of the class so frequent in Homer with verbs of motion (cf. 10. 344, 353, etc.). Homer for the most part uses the form πλεός (as 9. 71, 10. 579), but πλέος also occurs (Od. 20. 355).

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

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

266. See above on 9. 447.

268. Σκάνδηεν, accus. of destination; see above on 1. 195, κεκλητο βουλήν.

274. δεξιόν, ‘on their right hand,’ and therefore of favourable omen. See above on 9. 236.

280. κυνόμοις, ‘when I bestir myself.’

281. ἐπικλαῖας, not in agreement with ἔθας, but with the subject of ἅφικεθαί (sc. ημᾶς).

284. ἀτρυπάνη. A title of Athene, formed from the adjective ἄτρυπος, ‘unwearing.’

285—90. The episode to which Diomede here refers is narrated more fully in Π. iv. 370—400. The μέρμερα ἐγνα of Tydeus consisted in slaying fifty Cadmeans save one, who were waylaying him in ambush.

302. τυκινή βουλήν, ‘close counsel.’

304. ἄρκιος, ‘sure.’ Some also translate ‘sufficient,’ but that meaning, although it would be intelligible enough both here and in other passages of Homer and Hesiod, seems nowhere to be absolutely required in early Greek.

317. μοῦνος, ‘an only son.’

321. τὸ σκηντρον, ‘yonder staff,’ not merely ‘thy staff’: the article is here used in the deictic sense. In the next line τῶν τπνοσ... ηφερεύση = ‘those horses which carry....’

324. οὐδ’ ἄπο δέξη. This phrase is usually taken to mean ‘nor
different from what you expect.' This is certainly the commonest use of ἀνδρ in such phrases, cf. ἀνδρ ὑπατοῦ, ἀνδρ γνώμης etc. But there is another sense best seen in the phrase ἀνδρ γλώσσης, by word of mouth, in which ἀνδρ denotes the source of information: and the phrase ἀνδρ γνώμης is also used by Aeschylus in this sense: cf. Eum. 674

ηδη κελεύω τούτοι ἀνδρ γνώμης φέρειν
ψῆφοι δίκαιοι, ὅς ἄλη γελεγμένων.

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

330. μη...ἀποξήταται. For the use of μή with the indicative, "in oaths, to express solemn or impassioned denial," cf. II. 15. 36, τατω νῦν τόδε γαῖα...μή δι' ἐμὴν ὧστη τα Ποσειδάων ἐνοσίφθων πημαίνει. "In this use μή denies by disclaiming (as it were) or protesting against a fact supposed to be within the speaker's power (=far be it from me that etc.)," H. G. p. 260. The usage continued in Attic, as Arist. Eccl. 1000, μα τὴν 'Αφροδίτην...μη 'γὼ σ' ἀφησον.

335. κτιθέν κυνή. See above on l. 257.

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

346. παραφθαλη. The majority of the MSS. concur in giving παραφθαλη, a form in which -αι- is an indication of optative mood, -αι of subjunctive. Monro (H. G. p. 53) condemns the form as "probably a pseudo-archaic form, made on the analogy of the sub-
junctives in -γει." It has seemed better to read, with the authority of one MS. (A), παραφθαλη, which must be regarded as subjunctive from a supposed by-form of the present indic., φθαλαι (=φθαλω). So in 9. 203 we had a solitary instance of a by-form κεραιο = κεραιομαι.

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

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

363. ἢδ' ὃ πτολίπωρος. Both here and in II. 2. 278 the mss. give ὃ πτολίπωρος: such an use of the article is difficult to reconcile with Homeric idiom. As in both cases elision occurs before ὃ, an obvious remedy is to remove the article and to read here ἢδε πτολίπωρος, and in the other passage ἢν δὲ πτολίπωρος.

373. ὑπὲρ ὑψον, ‘passing over his shoulder’; the sense of motion is sufficiently implied, although the verb ἐπάγη expresses only the final position of the spear.

376. ξλωρός, in agreement with the subject of ξοτή τάρβησεν τε. The phrase ἄραβε...οὔτων is parenthetical.

378. ἵμι λύσμαι, ‘I will get myself ransomed.’

383. καταθύμοι, ‘let not death be in thy mind.’ The adjective more commonly means ‘to one’s mind,’ i.e. agreeable, acceptable. But cf. II. 17. 201.

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

389. αὐτόν, ‘of thine own accord,’ ‘unbidden.’

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

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

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

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

416—7. φυλακᾶς is attracted to the case of the relative ἃς, and
loosely anticipates the subject of the sentence. With ὀδ τις supply from
φυλακᾶς the nom. sing. φυλακῆ.

418. ἄσσαι μὲν κ.τ.λ. The clause begins as though the main
sentence were to be τῶς Τρῶες ἕγγυθερθασίων, 'as many as are the
homes etc., so many are they that keep vigil': but for the latter half is
substituted the expression, 'those, who needs must, keep vigil.' The
δὲ in 1. 419 marks the beginning of the apodosis.

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

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

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

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

444. ὃφρα κεν ἀθητον, ‘until,’ not purely temporal, but containing an idea of purpose.

447. Dolon has not mentioned his name to Diomede.

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

462. τολπεσιν, a strange form of the dat. plur. of δς. The enclitic -ς appears to be declined as well as the pronoun ἃ.

466. δελον δε ἔπλ αμά τ τοκεν. There is some difficulty in this line, chiefly owing to δελον being elsewhere unknown. Hesychius seems to have connected it with δελω (‘bind’) and to have regarded it as a substantive; in that case it would be object, along with αμα, of the verb τοκεν, and τε would couple the two objects in the ordinary way. If, on the other hand, δελοι be an open form of the adjective δήλος, the position of τε, which should then follow δε immediately, is unaccountable.

468. θην. See above on l. 394.

470. τκλός. See above on l. 56.

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

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

482. *τῆ*, sc. Diomedes.

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

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

491. *ταρ* antecedent of the clause introduced by *ὁπως*.

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

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

498. *δινω*ν. See above on l. 231.

499. *συνηςεεν*. It is doubtful whether *δειρω* in this compound is a by-form of *διρω* (‘join,’ ‘tie’), or possesses a technical sense similar to the intransitive use in Attic phrases such as *δαι τιφ στρατιφ*, ταίς ναυσίν, = ‘to get under weigh,’ ‘start.’

502. *πυκασκναν*, ‘by way of signalling’ to Diomedes.

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

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

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

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

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

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

526. οί δέ, the story returns to Odysseus and Diomede.

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

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

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

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

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

546. σφῶς. Distinguish σφῶς (= 'them two') from σφωτί in l. 552 (= 'you two').

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

556. ἦν περ ὀθε, sc. ἐλαίν. Such a construction instead of ἦ τοῦθε or the simple genitive of comparison (τῶνθε) is rare. But instances occur even in Attic: e.g. Dem. de Cor. 178 ἢμων δὲ ἰδεῖν θείου τῷ μελλον προοριζόμενον (gen. absol.).

557. δορῆσαίτο. For the optat. without ἄν or κεῦ see above on l. 247.

560. πάρ, adverbial, 'beside.'

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

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

577. Χίτα. In Homer this word always suffers elision of the final
vowel, but that that vowel is a is shown by Thuc. 1. 6, 4. 68, etc.
That being so, it still remains doubtful whether the word is an inde-
clinable substantive (denoting 'oil' or 'grease' generically) which is
qualified by a second substantive ελαιον to specify the kind of oil (viz.
olive-oil), or is "an adverb related to λιπαρός, as κάρτα to καρτηρός,
λιγα to λιγυρός, etc. meaning 'richly,' 'thickly'" (Monro quoted by
Leaf ad loc.).

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