THE

ODYSSEY OF HOMER

EDITED

WITH MARGINAL REFERENCES, VARIOUS READINGS, NOTES AND APPENDICES

BY

HENRY HAYMAN, B. D.,

LATE FELLOW OF ST. JOHN'S COLLEGE, OXFORD,
HEADMASTER OF THE CHELTENHAM SCHOOL,
AUTHOR OF "EXERCISES IN TRANSLATION INTO GREEK AND LATIN VERSE",
AND A CONTRIBUTOR TO DR. W. SMITH'S DICTIONARY OF THE BIBLE.

VOL. I.

BOOKS I to VI.

τὴν Ὀδυσσείαν, καθὸν ἄρθροπεποιθοῦ βίου κάτοπτρον.

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

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PART I. GENERAL VIEWS.

EST HOMERUS GRECORUM, SCRIPTORUM MULTO ET FACILISSIMUS ET DIFFICILLIMUS: FACILISSIMUS DELECTARI CUPIENTISSIMUS, DIFFICILLIMUS INQUIRENTISSIMUS VEL IN DICTIOREM EJUS, VEL IN RES QUAS COMMEMORAT, VEL IN CARMINUM IPSORUM ORIGINEM ET COMPOSITIONEM. HERMANN OPUSC. III. PREFAT. AD HON. II.

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

1 η ἕφιλόξειοι, καὶ αφιν νόος λατι θεουνής, ξ. 121 (see note there) 1. 176; cf. πρὸς γάρ άδε άπειapes εϊνοι τε πτερον τε, ξ. 207 — 8. ξ. 57 — 8: Ζητής Ο' ἐπιτηρήσωρ ιετών τε ιείνων τε, τ. 270. οί δ' αει βουλομέν άει μεμνήθαι ιερεμίαν, ή. 353, where see note; πάντες δ' ἢ θεῶν γαίεςον' ἀναφέροι, γ. 48. See also the description of an upright king as θεουνής, τ. 109 foll. Many other passages may be found in Nägelsbach, V., die praktische Gotteserkenntnis.
PART I sterner virtues only but the gentler ones, are imaged in his verse; and in spite of the light account made of rapine and homicide, there is not an ancient and scarce a modern writer who contains so little to revolt the most refined moral sentiment, and so much to gratify the ideal not only of beauty but of goodness, as this the earliest of all. As regards matters of delicacy, we apologize to modern ears for Shakspeare, on the score of the fault of his age, on a moderate computation five hundred times at least for once that such an apology is needed for Homer. Nor is the intellectual value of Homer of less account than the moral splendour of his song. It is even more cognizable in this age than in any previous one. The older the world grows, the keener is the sense of invigorating freshness with which we recur to the pure simplicity of the hero-dream of its youth; and re-ascend the epic heights as to a patch of primeval forest, still left on some mountain top, towering above the sheep-walks and stubble of civilization and modernism.

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

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

2 As that its structure being essentially one, and such as could not have been pieced together out of any pre-existing epics, goes far to exclude the Woltian hypothesis; and that the natural process would be, first to study the simpler of the two poems (the Odyssey), and then to apply the conclusions hence deduced as a means of explaining the other. "If it had happened that the Odyssey had been preserved thus alone without the Iliad," Mr. Grote thinks, "the dispute respecting Homeric unity would never have been raised." *Grote, Hist. Gr. I. 1. xxii, pp. 549, 543, 544.* So Friedländer (I) p. 23: "Wäre die Odyssee uns allein erhalten, die Frage nach ihrer Einheit wäre vielleicht nie aufgeworfen worden. Denn eine durchdachte Composition, eine Concentration des Interesses auf einen Haupthelden, der gegenwärtig und abwesend den Mittelpunkt der Handlung bildet, dem alle Ereignisse und Personen des Gedichts subordinirt sind, auf den sich alle bezichen etc." See, however, for a contrary opinion Hermann Opusc. V. 546, *de interpoll. Hom.*
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Greek literature generally took little hold on England, save theologically, until Bentley's, or rather Porson's time, as shown by the dearth of native editions of the poet.

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

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

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

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

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

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

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

PART I

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

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

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

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

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

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

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

\[
\pi\alpha\tau\rho\delta\zeta, \delta\varepsilon \; \varepsilon\nu \; \nu\omicron \upsilon \sigma\omicron \upsilon \; \kappa\acute{e}tai \; \kappa\varphi\acute{a}t\varphi\acute{e} \; \acute{u}l\gamma\acute{e} \alpha \; \pi\acute{a}\acute{s}h\omicron \upsilon.
\]

(2) In \( \tau \). 137, where Poseidion has been advising Herè to retire from the conflict, he adds,

\[
\pi\omicron \lambda \epsilon \mu\omicron \omicron \upsilon \; \delta' \; \acute{a}n\varphi\acute{e}\omicron \sigma\omicron \upsilon \; \mu\epsilon\lambda\acute{y} \sigma\omicron \upsilon,
\]

in \( \alpha \). 358—9 Telemachus bids his mother resume her female labours, adding

\[
\mu\omicron \dot{\sigma}\theta\omicron \upsilon \; \delta' \; \acute{a}n\varphi\acute{e}\omicron \sigma\omicron \upsilon \; \mu\epsilon\lambda\acute{y} \sigma\omicron \upsilon \pi\acute{a} \sigma\omicron \upsilon, \; \mu\acute{a}l\omicron \upsilon \sigma\omicron \upsilon \; \delta' \; \acute{e}m\omicron \omicron \iota \; \tau\omicron \upsilon \; \gamma\omicron \acute{a} \; \kappa\acute{r}\alpha\omicron \tau\omicron \upsilon \; \acute{e} \sigma\omicron \upsilon \; \acute{e} \nu \; \omicron \iota \chi\omicron \omicron \upsilon: (10)
\]

in \( \lambda \). 352—3 Alcinous, re-assuring Odysseus in reply to one of his counsellors, says, “let him wait till to-morrow, till I have completed the array of gifts for him”—

\[
\pi\omicron \omicron \mu\omicron \upsilon \gamma \; \delta' \; \acute{a}n\varphi\acute{e}\omicron \sigma\omicron \upsilon \; \mu\epsilon\lambda\acute{y} \sigma\omicron \upsilon \pi\acute{a} \sigma\omicron \upsilon, \; \mu\acute{a}l\omicron \upsilon \sigma\omicron \upsilon \; \delta' \; \acute{e}m\omicron \omicron \iota \; \tau\omicron \upsilon \; \gamma\omicron \acute{a} \; \kappa\acute{r}\alpha\omicron \tau\omicron \upsilon \; \acute{e} \sigma\omicron \upsilon \; \acute{e} \nu \; \delta\eta \mu \omicron \upsilon.
\]

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

\[
\mu\eta\rho\omicron \omega\upsilon \; \tau\epsilon \; \kappa\nu\acute{e} \mu\acute{a} \tau\epsilon \; \kappa\alpha\upsilon \; \acute{e}\mu\mu\rho\upsilon \; \chi\acute{e} \upsilon \acute{a} \upsilon \; \acute{u}p\acute{e}r\theta\upsilon \upsilon \nu,
\]

in \( \chi \). 173 Odysseus bids the trusty hinds seize Melantheus,

\[
\sigma\rho\omicron \omega\omicron \; \delta' \; \acute{a}p\omicron \tau\omicron \rho\epsilon\acute{a} \omicron \upsilon\pi\omicron \omicron \acute{a} \upsilon \; \kappa\alpha\upsilon \; \chi\acute{e} \upsilon \acute{a} \upsilon \; \acute{u}p\acute{e}r\theta\upsilon \upsilon \nu,
\]

in \( \varepsilon \). 122 et al. a deity imparts vigour to a hero,

\[
\gamma\nu\upsilon\upsilon \; \delta' \; \acute{e} \theta\omicron \acute{h} \kappa\epsilon\upsilon \upsilon \; \acute{e} \lambda\alpha\upsilon \rho\upsilon \alpha, \; \pi\omicron \; \delta\upsilon \upsilon \upsilon \; \kappa\alpha\upsilon \; \chi\acute{e} \upsilon \acute{a} \upsilon \; \acute{u}p\acute{e}r\theta\upsilon \upsilon \nu.
\]

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

\[\ldots \; \acute{e} \pi\upsilon \upsilon \upsilon \nu \; \tau\omicron \upsilon \; \alpha\omicron \delta\alpha \; \mu\acute{i}n\acute{i}n\upsilon \nu \upsilon \upsilon \; \omicron \upsilon \; \tau\omicron \; \mu\acute{a} \lambda\upsilon \; \delta\eta \nu,\]

with which comp. \( \aleph \). 573: again in \( \chi \). 413 describing the death-struggles of the female slaves the poet says,

\[
\acute{h} \sigma\pi\alpha\upsilon \upsilon \upsilon \; \delta' \; \pi\omicron \; \dot{\delta} \epsilon\omicron \acute{a} \omicron \upsilon \; \mu\acute{i}n\acute{i}n\upsilon \nu \upsilon \upsilon \; \omicron \upsilon \; \tau\omicron \; \mu\acute{a} \lambda\upsilon \; \delta\eta \nu.
\]

Nor are these rare instances; on the contrary, there is hardly any feature of the poet’s manner more broadly marked. We are so wholly without parallel examples showing how a poet so voluminous, trusting wholly to
memory, would compose, that there is no room for positiveness on the question; but I think this characteristic commends itself to such a case by all the rules of mental analogy. When thrown side by side, as I have placed them, these have some of the effects of parody, or remind us of the Aristophanic ἡχύθιον ἀπολέσεων tagged on to all sorts of initial penthimemers.

IX. The great number of oversights and smaller inconsistencies, which the poems betray, is a further presumption in favour of purely oral composition and publication. If we can venture to approach critically the mental condition of a man carrying memoriter over 20,000 verses of his own composing, this at least may be said:—it is absurd to expect the same relations to exist between the mind and its work, as occur where it has the power of projecting the latter symbolized objectively before its view. Flushed with the grander forms of his conception, would the poet be likely to adjust minutely the details? In a sort of mental fresco style, where a great deal must often be done at a study, can we expect the small pottering exactness of a mosaic? Would not flaws in the filling up be most likely to occur in those more prosaic elements of time, place, and circumstance, which might be slurred or lost without prejudice to the picture presented by the imagination? But those grander forms would carry his audience with him, and a happy amnesty would cover all. They could not "bring him to book", had their critical astuteness been ever so vigorous. Nor, we may be sure, would they have cared to do so. Nay, I think it likely that these parasus existed even in MS. for some time, before such forgis in them were noticed. Secure of a sympathetic carelessness in his audience, the poet would probably look very little after such pins as critics have since been picking up with elephantine laboriousness. A high degree of inaccuracy, in a poem which had no objective existence as a whole, we may be sure, would pass unchallenged. And so far from regarding such flaws as any objection against the genuineness of the text as we have it, I am disposed to think that but for critical tinkering we should have found them ten, twenty, or fiftyfold.
X. I should imagine that the danger, to which a poet so composing would be liable, would be that of having a powerful grasp on the part of the poem immediately before his mind, but retaining a comparatively feeble hold on the entire work; that, the rigid safeguard of the letter being wanting, he would be merely guided by a sense of the pervading spirit of his song; that, if he recited perpetually his own work, it would be morally impossible for him to check the pullulation of fancy, so as to retain identity of phrase. Why indeed should he? Would not novelty have a charm alike for his audience and himself? I should expect then that he would modify and recast, and judge of the relative effects of this or that version on his audience; and that, crossing and diverging lines of thought being thus generated, he might sometimes be at a loss to decipher accurately the mental palimpsest. If there be any approximation to truth in this conjecture, why may not some variants be alike genuine? Nor do I like to attempt to draw the line, as to what magnitude of discrepancies, in a poem seldom if ever recited save in portions, should be deemed to overstrain this licence which I have claimed. Mr. Grote’s allegations as regards the Iliad might, I think, were that my present business, be largely answered on this principle. He thinks he detects in it an Achilleis recast into an Iliad. I think we may admit all the variations in detail which he urges without inferring such a change of design. Such a view, I think, arises from the assumed analogy of a written poem.

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

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

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

\(^{12}\) The list of Olympic victors, from Coraxus downwards, was kept at Elis, that of the Carnean victors at Sparta, as also that of the Spartan kings with the years of their reigns. The priestesses of Herē were similarly registered at Sicyon. From these \(\delta \varphi γγαρα\) or some of them was compiled by Charon of Lampsacus, before Herodotus had written, his work called the Prytanes or rulers of Lacedæmon; whilst Timæus drew up from comparison of them, what may be called \(Fasti Dorici\), in which chronological differences were closely noted (Müller's Dorians, vol. I, p. 149—50).
to be public when the reporters are in the room. The absolute use of the word ὑγάψειν, sc. νόμον, 14 confirms this view, and doubtless descended from the ancient time when writing was very rare. How much older than Solon written testaments were, or whether so old, it is impossible to know, and superfluous to enquire. In their earliest age they would doubtless be drawn by an official scribe. To take a familiar instance, the existence of the "Book of the Law" is no proof that writing, or even reading, was familiar to the Hebrew people. The Levites probably engrossed that knowledge, and doubtless the injunction of a "bill of divorcement" would operate as an impediment rather than a facility in the age when it was given; since it would compel resort to a Levite, which would cause delay, and give passions time to cool.  15. It is strange that Colonel Mure should think that Archilochus' allusion to the σκυτάλη 16 implies that he "was in the habit of writing his works" and "of distributing copies of them". His other arguments, based on the strictures of Herodotus on the ancient and later Greek alphabet, on the ascription to Palamedes of the invention of letters, and on the allusions by the dramatic poets to the art of writing, as practised in the "heroic" age from which their fables were drawn, are either satisfied by the acknowledged existence of writing

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

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

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

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

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

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

18 P. 514, T. 435, α. 267, 400, π. 129.
20 The allusions to oracles have been challenged by Payne Knight (Prolegg, § xiv. vii) as proving the later date of the Odyssey, to which they are confined. Without admitting this, it is pertinent to observe that neither of them contains any allusion to writing as a modus vaticinandi. See further some remarks on p. 111 infra.
highly gifted in other respects, but whose memory was treacherous (21); or that, if public feeling was against this use of them, the memory might by their aid be better fortified beforehand (22). MSS would also be very useful in teaching other rhapsodists. In such a way it seems likely that the habit of copying crept in, but it was doubtless for a long while a πάρεγγει merely, having no public importance, and carrying no authority. Yet still, as they multiplied individually, copies would in time acquire a subsidiary power of giving a consciousness of a text as an objective fact; and, on the whole, it seems more probable that the law of Solon (23), providing that recitation should be εξ υποβολῆς, i. e. probably, following a given cue, or in orderly succession, was passed after that power had been acquired than before it. Those who approve this view will perhaps be content to regard the habit from which a written text was thus first formed, as having grown up at Athens in the two centuries preceding Solon, viz. the 7th and 8th before Christ (24), and to suppose that by the time of Solon, who closes the 7th century, that text was complete in its constituent elements, although probably these were in great disorder and were charged with much adventitious matter. On this view, however, it is less important to fix precisely an initial period for a first written text than on most others.

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

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


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

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

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

26 He fixes such a period at 660 — 30 B. C., or nearly a century before Pisisstratus (Grote *wb.* sub. p. 531): *a fortiori* therefore, might it be the case, at Pisisstratus' time.
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The questions here discussed relate to 1. the word-forms, and 2. the matter of the text. The question of the origin of the variants, since it runs back to the time before Aristarchus, is obscure. Several possible sources of them are here mentioned.

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

\[ \tauον \muηγαν \epsilonν \βουλη Πεισιστατου, \deltaι τον \'Ομηρου \\
\gammaθησαν \ςποράδην \τον \ αειδομην. \]


We may compare the action of Constantine upon the Canon in causing Eusebius to prepare 50 copies of Holy Scripture for the new Churches designed at Constantinople. That that Canon then was not settled — although probably not in such an unsettled state as the text of Homer in the time of Pisistratus — is shown by Mr. Westcott (The Bible in the Church pp. 155—62), who supposes that this drew further attention to questions of Canonicity, especially the attention of Athanasius, and thus prepared the way for greater definiteness. This of Constantine Mr. Westcott calls “the first complete Greek Bible issued by authority for public use.”

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

28 The Scholl. have preserved many more than are mentioned in the marginal readings of this or probably of any edition. The scope of such a margin is not to be a receptacle for all refuse readings, but only to invite the reader's judgment to such as seem to possess at any rate plausibility, and generally something more.
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ever, we have a bare glimpse of an anon-Aristarchean Homer. Since Aristarchus' time there is no trace of any sources which were unknown to him having been even enquired for: but from the Augustan era downwards several critics, among whom Didymus is the leading name, found that time had again brought round the period of lustration, and passed all the various streams of learning derived from the first Alexandrines through the filter again. Among the vast variety of readings of which now no trace is left, it is impossible to say how many that were true have perished at each great revise. For such is human frailty that its best judgment has probably let slip on every such occasion something that is true, and established something that is false. As regards the variants themselves, no general theory seems worth advancing. A probable source of a large number of original variants has been suggested above. The practice of recitation would lead to many more. The strongly formulaic character of the phraseology would allow the substitution of one formula for another of the same metrical value. Even without such distracting influences a reciter, whose wit was readier than his memory, might alter much, and, as will be shown below with regard to interpolations, might, if popular, establish a school of followers, and so garble or disguise the text as to make it difficult for all the resources of subsequent criticism to detect the true reading. Then must be taken into account all the dangers to which MSS. are liable. But these the Homeric poems share in common with all other ancient writings, although since 200 B. C. they had for about four centuries such a hold on critical attention as prevented further textual errors from accumulating. It must suffice to consider on their individual merits in the following notes ad loc. such variants as seem worth the trouble, and to omit the rest. There is one other circumstance, which on the whole tells in favour of carefulness in preserving the Homeric text: it is that from the earliest times, when education was systematically given, they were used as school-books, and were standard classics. It is natural to suppose a greater vigilance over such a
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The argument in favour of the genuineness of the word-forms rests on 1. the metrical structure.

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

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

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

29 The Ambros. and other Schol. on γ. 267 mention as ἀδόξοι earlier than Homer, Démodoc his the Laconian, Glaucus, Automedes of Mycene, Perimedes of Argos, Lyceimnius of Buprasium, Sipis of Doris, Pharidas (or Phalaridas) the Laconian, Probolus of Sparta
time, it could only have been so by keeping to acknowledged old Achaean forms, those which were vernacular once, but have come down to us as "Epic", so called from the works which have preserved them.

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

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

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

30 Cf. Archil. V. 1, θεῖς διὰ σέλυσα κῆρος φρεῖτα with μ. 420, αὐτὰρ ἐγὼ διὰ κηρὸς ἐφοίτων; ib. XXIV. 5—6, χαλεπὴς θεϊῶν ὀδύνησιν ἐκηι τεπαμίδος with E. 399, ὀδύνησιν τεπαμίδος, also with Hy. Apol. Pyth. 180 τεπάμησι . . . ὀδύνησι; with μ. 42, ἀλαθ . . . ἐκήι, M. 8 ἑων ἀδεκὴτα; ib. XXXII, νίκης ὑπὸ θεοῦτοι τεπαμίδα with P. 102, νίκης τεπαμίδα' ἐρωταίνει ἐν ἀθανάτῳιοι θεοῖς; ib. LXXII, πολιῆς ἀλαθ ἐν τεπαμίδα with τ. 335, Α. 358, ἀλαθ ἐν τεπαμίδα; ib. LXXXVIII. 4—5, ὀλέλα ἀ' ἡ γαστήρ νόου τε καὶ ὅφινας πορηγαγεν ἐξ ἀναστείαν with μ. 386—7, γαστήρα . . . σύλλαμβνετα, ἡ πολιῆς αὐτ„ αὐτροῦποιοι δίδωσιν, and K. 391 περὶκ νόου ἡγάγεται ἐκτοις; Tyrtaeus I. 1, τεθναμναι γὰρ καλὸν ἐκπομίδοις πεσόντα with O. 522, 5. The word-forms of Homer, if corrupted, must have followed a dialectic direction,
exhibit the forms of all the principal dialects, but not intermixed, as we find them in Homer. In each a dialect predominates, although in most not with the sharp exclusiveness which the poets of the following century exhibit. They stand in short, as they might be expected to stand, on the supposition that our present Homeric text is the genuine product of an age considerably earlier, each diverging in a different direction from it and finding its new centre in some point nearer or more remote. Among the nearer may be rated firstly Archilochus, then Stesichorus and Simonides of Amorgos, then Mimnermus, Tyrtaeus, and Solon, the last two having a narrower vein of epic language and showing the dialectic principle — that of the Ionico-Attic — more fully developed. Alcaeus and Sappho have a greater divergency, and show dialectic features yet more marked. Alcman stands somewhat similarly by himself in relation to Doric, but has a tinge of closer affinity with the first group. Simonides of Ceos I exclude from the list, as having a character too markedly advanced even to close it. He imbeds a good deal of Homeric phrase, but with the air of conscious adoption, even where an express citation is not meant. The Attic terseness of his epigram has nothing in common with the large fulness of measure which Homer yields,

ἐνὶ προμάχοιαὶ δημήναι, see also Δ. 458, Ρ. 590; ib. 15, ἀλλὰ μᾶχοτε, παρ᾽ ἀλληλοίοι μένοντες, with Ρ 721, μύσσαιν δέν ἄφορα παρ᾽ ἀλληλοιοι μένοντες; besides such phrases as ἀπόδεας ὀμφαλοῖς, ταυτείς ἑαυτότοιο ib. III. 25, 35, which every one will recognize. See also III. 32, and cf. l. 602—3 (perhaps interpolated). Tyrtaeus’ words are ἄλλ’ ύπο γῆς περὶ θῶν, γίνεται, ἦθανατος, which contain the germ of the idea evolved by a dichotomy of the hero (Herakles) into his ἰδιωλον and himself (αὐτός). Col. Mure has also compared VI. (Gaisf.I) 19 foll. with X. 71 foll., VII. (Gaisf.II) 10 foll. with Ε. 529 foll., Ο. 561 foll., VII. 31 with N. 129. Cf. also Alcean VI. 1—2, Κάντωρ τε πόλον ταχέων διμητήρες κ. τ. l. with Γ. 237, Κάστορα θ’ ἵπποδαιμον; ib. IX. Δύσπαιροι, καλῶσαι κ. τ. l., with Γ. 39, Ι. 155; also ib. XXIX. χρύσεων ὑδρον ἔχων with ο. 460 (same words) and with ο. 295—6. Cf. also Alceaus Ι. 5—6 καθύπερθεν ἱππεῖοι λόφοι νεύσαν with Χ. 124, δείνων δὲ λόφος καθύπερθεν ἔσενεν. Ο. 537 ἱππειῶν λόφοι; ib. 11—12, ἔρχος λοχυφῶν βέλεις with Δ 137 ἔρχος αὐκόναν. Ι. 5 κακεφάλος with θ. 85 et al. κακεφάλος; besides again commonplace phrases, such as κομιν κολινηται, ναι μελαινη, παρ... ἄντλος ἀστοπεδην ἔχει, γάς ἀπο πεσάτων.
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while his other pieces approach the form of the dramatic chorus.

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

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

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

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

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

32 There was among the early edd. in the hands of the Alexandrine critics one known as the Ἀτολλινή or Ἀτολής, but there is no reason to suspect the designation of any other than a local force, as in the case of the Ἀργολική etc.; see schol. on Od. 5. 280, and Buttmann's note there.

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

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

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

34 Thus among the pronominal forms the epic ἐγὼ is found also in Æolic, the epic ἐμέ is justified as a mere lengthened form of the ἔμε of Ionic or the ἐμέ of Doric, the epic τόνη by the Laconian Doric τονή, the epic τέεί is Doric also, the μίν is paralleled by νίν of Attic and Doric tragedy, ὅμερα ὅμερα ὅμερες are at once epic and Æolic, the case-forms of τις and ὅς τις or ὁς τις in Homer are all traceable in the Ionic of Herodotus, the rare ἔμοῦτεν (α.10) is explained by his ὅτε ὅτῳ. The extended forms of case-endings, as ἀκουνέςας, are directly in the line of grammatical analogy, and must in many cases have been supposed as its necessary links, even had they not occurred. To similar verb-forms the same remark will apply.
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earlier matter most venerable and primitive which it incorporates — in the following century; and the Shield of Hercules, which has superficially a greater resemblance to the diction of the Theogony, at a considerably later period than either, not however later than the earlier part of the 7th century (35) B.C. Mr. Paley, the most recent editor, has remarked, that "to a considerable extent it is a cento of Homeric phrases and expressions: more so even than of Hesiodic. This is precisely what we should expect from an Ionic rhapsodist" (36).

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

35 "Hercules (on the Chest of Cypselus) appears armed with his bow as in the old Homeric legend, not with the club and lion's skin as in the innovation of the Rhodian Pisander which first acquired popularity in the age of Cypselus himself." Mure vol. III. iii. vii. § 7.
36 Paley's Hesiod p. 108. See also note on Scutum H. 431.
37 Paley's Hesiod, Pref. VI, note 3.
38 Mure II. ii. xxi. § 2.
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ground in the poet's own character, somewhat as has the Vision of Piers Plowman.

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

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

40 Such as ψευδειχός, ἀνόστεος, μέτοχος; for the snail, the cuttle-fish, and the hand respectively; so γειοδήκω "might-for-right men", i. e. lawless, εὐφρονή for the night, νησίς πετρεία for sails (used in Homer for oars, but as a predicative, τά τε πετρεία ηνοί πέλονται η 124). Goettling, Prosat. ad Hes. Op. XXX—I, notices that Ἀρεσχλαυς "cum Pythagorae proxime accedit a hanc inventionem vocabulorum"; instancing ἄνηθευρογός for the bee in Persw 604, ἀδίκειτο for the sea ib 570; and calls this an "oracular language", comparing that used by the Pythia at Delphi. He observes that the Works contains many instances of this usage, but the Theogony few; which confirms the view taken above of the greater antiquity of the latter. To the same oracular class he refers the ἀὶνος (Works 102 foll.) of the hawk and nightingale,— the oldest of Greek fables in the Ἀσιοπικός sense — connecting the term with αἰνίγμα, "i. e. sententia cujus testa est significatio". All these seem to me clear indications of a later school of thought. One might add also the vilification of women, or shall we say, with Mr. Paley on Works 375, the first indication of the courtesan? Either of these seems non-Homeric, and I think also post-Homeric.

41 Such are the maxim γυναῖκας σπείρειν γυναῖκαν δὲ βοωτεῖν in 391, cf. Virgil Geor. I. 219 μανδαξ aven, serre nubes, meaning, that both would need to be done during the warmer weather; the direction δούλος ἢ άνθρωπος πόνον ὑπειδέαται τιθεῖ τιθεν σπείρα κατακρύπτουν, 470—1, where the birds scratching laboriously for the
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XXVIII. But most remarkable is the width and compass of the gnomic range in Hesiod, beyond that of any modern and, omitting Holy Scripture and the Hagiographa, of any ancient too, except the purely gnomic Theognis. One may feel him at times almost rise to the impassioned dignity of prophetic warning, sometimes he muses soberly in the vein of Jacques, sometimes he strikes the sententiously sarcastic vein of Franklin’s “poor Richard.” In him the world seems to have done and suffered much since its exuberant heroic youth, and to have learned indignant sadness, querulousness and close calculating thrift. That such a genius should have bloomed even in the shade side by side with the Homeric, seems strange, but passing strange that it should so early have found sympathetic admirers.

XXIX. As regards his diction, the question is more difficult, since, owing to a divergency in the standard of language, differences which seem due to time may be only the result of local influences. Many of those noticed below (42) would taken singly be utterly insignificant; nor, seed indicate the depth to which it is to be “buried”; and the caution in 496—7 μή σοι κακοί χειμῶνος ἀφηρμίτικα καταμάρτῃ σον πενήγη, λεπτῇ δὲ παρὰν πόδα χειρί πιέζῃ, this descriptive action is noticed by Victor Hugo in his Notre Dame, p. 406 ed. 1836, as characterizing sufferers from cold.

42 We miss in the Works and Days the characteristic class of open-formed verbs in -οω-οω, which are noted above as missing in Archilochus. The Theogony has a fair sprinkling. The Shield of Hercules a due proportion, where it is probably an imitative feature. There is one in the Works and Days in a passage which Goettling (Hes. Opp. not. ad v. 504), and Mr. Paley (Hesiod, Pref. p. ix) concur in regarding as non-Hesiodic. In this poem the table of pronominal inflexions is far more limited than in Homer, even allowing for the small scope which a didactic poem furnishes as compared with one so full of dramatic life as his. In the typical forms — οο gen. sing., and — εἰμέναι pres. infin. act. the preponderance is slight, but it is on Homer’s side. There is a great deficiency in the reduplicated Homeric forms of aorist and of future not being pauno-post. As regards some more special classes, the mixed aoristic forms, as βήσατο δύσατο, are wanting. The forms of ἔμι and ἕμι are jejune as opposed to Homeric luxuriance. κίνω ἔκλυον, frequent in Homer, occurs once only, I believe, in the Works (v. 345). I have observed in
as between Homer and Hesiod, would all taken together have perhaps a decisive weight, since analogy would be in favour of the co-existence of a greater and a lesser dialectic richness of inflexional forms in the earliest known stage of the Greek language (43); that stage, however ancient as regards us, being yet certainly in itself both late and transitional. Still, taken together, they amount to something, as confirming the argument derived from the subject matter of the Works and Days. If there be, further, reason for regarding the passage v. 724 ad. fin. (44) as older than the chief part of the poem, the argument gathers strength, since certain forms noted as rare in the previous portion occur frequently in this.

them no nom. masc. of the form ἵππος ἱππα, save the conventional epithets of Zeus ἐνδώπος μητές νεφεληγηρίτα. The contractions βασιλεῖς and βοργός (v. 248, 263, 611) are opposed to Homeric usage as regards those words, although we have in Homericίππος πελάκεσ and ὅνος acc. plur. (A. 151, Π. 851, A. 494, Π. 118). The versatile adjective πολὺς πουλὺς πολύς is reduced to fewer varieties. The article in one passage occurs with its full force of contrasting persons or things with μὲν and δὲ in a clause. It is v. 287—9

τὴν μὲν τοια ηκότητα καὶ θλαδὸν ἔστιν ἐλεοθαί

ἔμοιδος: λείη μὲν ὁδός, μάλα δ’ ἐγγύθει ναοῖ.

τῆς δ’ ἀδετῆς ἱδρώτα θεότ χ. τ. λ.

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

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

45 They compare in this respect poorly with the lay of Demodocus in the Ody. Θ. 266 foll., which is in the nature of a Hymn to Hephaestus (Mure II. ii. xx, § 2.), and even with a large portion of the "Shield of Hercules": they are, however, in close keeping with some of the legends in the Theogony, which, indeed, might be viewed as an introduction to them. The Delian Hymn has been ascribed to Cynæthus or some other rhapsodist of Chios (ibid. p. 328).
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the case-endings in \(-\gamma \eta \mu \ -\omega \gamma \iota\), in the reduplicated aorist, and in the \(3^{rd}\) plural perf. and pluperf. pass. forms in \(-\alpha \tau \alpha \ -\alpha \tau \omega\), save such as are expressly borrowed from Homer. They show a still greater fluctuation of the digamma (46). The epic cast of language had become in fact conventionalized, and they rather imitate Homer than create in his style, and rather repeat him, than imitate him. But, as regards our argument on his word-forms, they are highly valuable, because they show, as those word-forms through later speech became altered, what form the alteration took. They seem to exhibit in conjunction with Hesiod how the standard of epic diction gradually declined. If it had been flattened down into conventionalism by perpetual recitation, we should not trace the differences which now occur. As it is, primitive characteristics are thrown out in relief, and we rest assured that even the decomposing influences of writing, however early they may be assumed to have begun, have so far spared the archaic features as to allow us to recognise the genuine style. If we continued to believe on other evidence than the language, that Homer, Hesiod and these Hymns belonged to different periods, then uniformity, if found, would imply debasement. The extent to which the Homeric type recedes from the Hesiodic, and this from that of the Hymns, confirms on the contrary the substantially primitive character of the former; and this must form my excuse for having led the reader so far into matter which is, properly speaking, extraneous to the subject.

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

46 Baumcister in his ed. of the Hy. Leipsic 1860, p. 187, remarks on the author of the Hy. to Mercury, \"digamma non novit sed aliquot locis exempla Homeri secutus eas voces in hiato positas habet, imprimis \(\varepsilon \varepsilon \gamma \nu\)\". In that to Ceres v. 37 the \(F\) is lost in \(\varepsilon \lambda \pi \iota\), cf. Ody. p. 101, l. 84, in (v. 66) \(\varepsilon \delta \theta \varepsilon \), cf. v. 308, 454, and in (vv. 430, 440, 492) \(\alpha \varepsilon \nu \varsigma\) and \(\alpha \varepsilon \alpha \sigma \alpha \). Some departures from the Homeric standard in word-forms are also noticed by Baumcister ub. sup. p. 278.

47 Gladst. i, p. 56.
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but their influence, wholesome while it lasted, was gradually lost as literature advanced.

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

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

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

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

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

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

53 Ion. p. 530. C. D. (this dialogue seems of doubtful genuineness, but was at any rate probably the work of a disciple); cf. Xenoph. Memorab. IV. 1, 10.
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The influence of statesmen, of public feeling, and of individual rhapsodists, on the text, and the question as to the antiquity of the copies which reached Aristarchus.

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

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

54 Herod. II. 116.

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

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

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


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

C*
PREFACE.

PART I

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

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

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

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

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

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

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

62 The words are ἐκήσσεν (Πεισίστρατος) ἐν πόσῃ ἐν Ἐλλάδι τὸν ἔχοντα Ὀμηρικοῦς στίχους ἄγαγέν πρὸς αὐτὸν, ἐπὶ μισθὸ ὀφισμένοφ καθ᾿ ἔκαστον στίχον. Villoison e Dionys. Thra. Anecdota Gr. II. p. 182.

63 The anachronism in question is that out of the 72 or, according to Allatius, 70 grammarians, to whom was committed the rehabilitation of Homer by Pisistratus, were two whose collection and arrangement were allowed by all the rest to have excelled, and that these two were Aristarchus and Zenodotus! Wolf on the number mentioned remarks, "Aristarche fabulam audas de LXXII interpretibus Bibliorum"; so Villoison ub. sup. p. 183 n. 1. Gräfenhan Geschichte der Philologie sect. 54—65 vol. I. p. 266—311 is cited, Groote's Hist. Gr. vol. 1. p. 539 note, as giving a summary of the facts of the case as regards the recension by Pisistratus.
available quarters (64), and offered the most substantial inducement to all persons competent to furnish aid. Cicero's statement regarding Pisistratus shows that that view was accepted in the schools at Athens in his day; but he is too remote from the period of which he testifies to carry weight on more than the most general statement. The notion of our inferring from him whether before Pisistratus a written text existed or not, is strange indeed. Onomacritus has come down to us as the name of Pisistratus' editor, coupled unfortunately with a charge of notorious interpolation (64). This may be taken, as an admission of the Attic school against itself, with less hesitation; whilst it has some value as showing that at that period some one was awake to the question of what was genuine Homer, and what spurious — a value which abides, whatever may become of the charge as against Onomacritus.

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

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

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

65 Quicunque hoc modo (by interpolation) genuinam carminum Homericorum formam corruperant dieehant Alexandrini \( \text{διασκευαστής} \). Etenim quod nos solemnus dicere interpolare vel quicunque modo genuinum textum scriptoris mutare, hoc a \( \text{Græcis Grammaticis proprio vocabulo dicitur \deltaιασκευαζειν}. \) Lehms p. 349, who there cites from the Schol. Venet. many examples of this use of the word.
PART I

all carrying alike their interpolations with them, as in the absence of criticism, was most to be wished.

Interpolations in the earliest period were probably least noticed and most numerous,

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

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

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

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

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

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

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

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

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

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

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

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

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

74 ib. 150 foll.
75 λαξ ποδὶ κυνῆς, ὠτρυνες τε νέκεσι τε ἄνθφν.
"Εγέο, Τυκέδος νεί κάνευσον ὕππον ὀδοτεί.; ib. 158—9, cf. 178.
76 This is that hero's favourite and distinctive weapon, as may be seen from the many combats in which he engages. With it he wounds Aphrodite, Ares, and in the funeral games Ajax. See also the characteristic line, Θ. π. 111, where he says, he will not retire, ὅποια ναὶ Ἐκτορ βίοται εἰ καὶ μὴν δὲρν μαίνεται ἐν παλαιῷ γῆιν, which same phrase Achilles borrows when, enlarging on the crippled condition of the Greek host in the persons of certain prime warriors, he says, ὅπ' ὕππος Τυκέδοιο ἀξιομάρτυρος ἐν παλαιῷ γῆιν μαίνεται ἐν γείῃ ἔτ. Π. 74—5. Diomedes is κατ᾽ ἵππων the spearman of the host, at any rate in the absence of Achilles.
in hand, and his enterprise circumspect. The act in which he comes nearest to the dare-devil gallantry of Diomedes, is his attempt to spear the monster Scylla, who, like Ares, is immortal. But would Diomedes have similarly withheld from his comrades his knowledge of the monster’s haunt and habits? If not, this rather shows that when the two approach most closely there is a clearly marked zone of character which separates them.

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

77 “In faœdis istis et immanibus suppliciis quœ Ulysses et Telemachus de caprario et misericord et aliquid mulierculis sumunt, judicium limatius et liberalius desiderandum est. Bellatores suos atroces, saevos et foroces exhibitis Iliadis auctor; sed a frigida ea ac tarda crudelitate quæ odium duntaxat et nauseam pariæ omnes abhorrent. Cæde et sanguine hostium non cruciatibus inimicorum gaudent: nec Achillis tantum vel Diomedis, sed Ulyssis etiam, qualis in Iliaco carmine adumbratur, excelsior et generosior est animusquam ut in servos et ancillas sexvior aut tam vili et miserando sanguine ulationem vel iram placaverit” (Payne Knight Prolegg. in Hom. § i.). The mention of Achilles and Diomedes here suggests the remark that the atrocious treatment of the corpse of Hector by Achilles, and the butchery by Diomedes of the sleeping Rhesus and his comrades, although not strictly in pari materiaì with the conduct of Odysseus to his revolted slaves, go far to redeem it from falling below the actual Homeric standard. The former sinks below the ideal of the poet himself, as shown by the interpolation of the gods to stay the outrage on humanity, and especially by the line χατήν γαῖος δή γαιαν ἄειδηξε μενεάτων Ω. 54.
And if this be true, why are we to tax the poet for a moral standard so far transcending that of his audience, and really borrowed not from the Iliad but from Christianity? I cannot think that such a topic would ever have crossed the mind of any of the χαριζομενος of the heathen world. But I believe that the mistake has partly arisen from the objector not observing that the aspect of Odysseus in this scene, long foreseen and prepared for, and allying might at last with right, proceeds in a course of measured and graduated retribution (78). The suitors perish as becomes Achaean nobles, the female slaves are denied an honorable (καθαρος) end and strangled, the renegade caught in overt treachery is hacked to death. We may surely compare the penalties of the mediaeval and Elizabethan English law of treason and the studied atrocities of executions in ante-revolutionary France. How long is it since the world grew so tender-hearted as to let simple death suffice for the highest penalties, that we should assume the manners of the Iliad to include that degree of clemency?

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

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

79 Compare some remarks on her function in the μητρηφόροινα in App. E. 4 (8). We do not feel this so much in book E. because the hostile presence of Asa on the Trojan side restores the balance; and so in the combat of Hephaestus with the river Xanthus in Φ.
As regards her other appearances in the Iliad, the mode in which she acts upon Pandarus in A. 86 foll. is so precisely similar to her repeated interferences under various *eidola* in the Odyssey, that, assuming the priority of the former poem, it may be said to be the precedent which they follow. Her action upon Odysseus in B. 169 foll., and previously upon Achilles in A. 197 foll., is very similar to her confidential communications with Odysseus in v. 288 foll. and in π. 157 foll., in a disguise which she readily abandons, or which he easily penetrates. Her action against Hector in X. 214 foll., complicated as it is with an appearance undisguised to Achilles, and again under an eidolon to Hector, contains at any rate the germ of her operation against the suitors in x. 205, 256, 273, 297. Her greater familiarity with the hero in the Odyssey may be accounted for by her avowed preference for him, and by his greater isolation there. Nor is it disproportioned to their respective characters, that she should appear to Diomedes as his fellow-combatant, and to Odysseus chiefly as his politic counsellor.

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

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The variation may be noticed that *νόλυμος* comes directly from ὀνομα, which, with the forms ὀνομάξα ὀνόμαστος, shows that it is the -νος of *νόλυμος*, which is accretive rather than the -μος of *νόλυμος* which is defective; θέσπις, as Col. Mure remarks (80), is shown similarly by θεσπιδαι.
to be as primitive as ἰδεσπεις, or rather more so; ἰγροιωτης, or rather its plur. -ῶται, occurs in both poems; ἰγροταί is a noun ἰπαξ ἔφημένων in π. 218. The former word is adjectival, and means rustic or even clownish, as shown by some such word as βουναλοι, ἄνεφες, λαοί, and the like, being always introduced with it (81), and by the line φ. 85 νόμιοι, ἰγροιωται, ἐρημερία φρονέουσις, where we have three adjectives or adjectival clauses, all bearing a reproachful sense. As regards ἱδιοί, the argument depends firstly on the rejection of Α. 705 as spurious, secondly on ἰδης, which follows, having the digamma (82). The only passage apparently favourable to κρέα being a monosyllable is τ. 347, where the α final may probably be lost by hypermetrical elision. For its general quantity see note on γ. 33. ἣνος (83) is common to both poems, so are τεθνεως and πεπτεως, τεθνηως and πεπτηως (84), not to mention τεθνεως and the variation -ότος -ότος etc. in the case-forms; on δόατο see note at ξ. 242, where Wolf's reading δεατ', confirmed by Buttmann, Lexil. 38, is to be preferred. γοανς in α. 438 is a ἰπαξ ἐφημένων, but Γραίαν in Β. 498 occurs as a nom. prop., γρης is not peculiarly Odyssean, witness Γ. 386, γεραιως is common to both poems (85). He further objects that ἐπίβατον = ἐπελ ἄν is found not unfrequently followed by ἰδιος, especially on the comparative prevalence of open or closed forms, 

81 Α. 549, 676, Ο. 272, λ. 292.
82 I am inclined to think that the digamma is inconstant in ἰδης, and that ἱδιοί is dissyll. in τ. 42, 549.
83 Θ. 470, 508, 525; μ. 3, ν. 94; cf. ἰηοῦς in Α. 9.
84 P. 401, ν. 84, P. 435, 0. 23, ε. 154, ι. 384, 362, Φ. 503, ε. 474, ι. 384.
85 A vast number of close and open, short and long, etc. forms in the two poems might be raked together, which occur with sufficient promiscuousness in both, but it is likely a close sifter might detect some confined by mere chance to either: such are κλιστιδως κλιστος, Βορίας Βορίν, κλις κίνησις, but δύκροις not δάκρυσα, contrariwise ἥρωσαν not ἤρωας, μετίζων μετίζω, μετίζωνι μετίζων, κυκέων κυκέω, δόμις and δός, θυγατρῶς θυγατέρας, διασημά διασείμα, κριών κριείς, γέλων γέλων, ὀμοιως and ὀμοιοι, καριστος καριστος καριτη καριτας, πολυντος πολυλος πολυς; cf. also μαθώσον Φ. 8 with χαμάρους Α. 493; θεοί is a monosyllable only in Α. 18; besides the forms in -οιον and -οις, case-forms in -οι represent -ον -ον -ος -ης -ης, and we have a large variety in forms of pronouns and their possessives. It would be a work of some time to complete the list. But when complete it might be easily matched alike from Chaucer and from Shakespeare.
PART I

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

86 Mure II. App. B 3. 87 Gladst. II. iii. 239—41.
88 8. 506—7, 8. 291—2. It may be asked why has not Poseidon his trident when he shakes earth to her centre in T. 54 foll.? And must we not understand it when he is matched, otherwise weaponless, against Phæbus in D. 436 foll.? But even in the Ody., e. g. in v. 163, where it would seem proper, Poseidon has not always the trident; and perhaps the weapon used familiarly upon tunnies and lampreys would have been ridiculous in a ἄνευμα. In Virgil's time the trident had become as purely conventional as it is to us now; hence he without scruple introduces, in Aen. II. 610—1, Neptune on shore digging up the walls of Troy with it.
89 In A. 38 the prayer of Chryses, recurring in 452.
90 It is remarkable how Milton, in the first half of his greater poem, inclines to the Ptolemaean, and in the latter half to the Copernican theory in his celestial machinery; which ought on "chorizontic" principles to imply duality of authorship. This was pointed out to me by Mr. H. James, V. P. of the Normal College, Cheltenham.
poet's allusions! As regards another objection, the absence of the oracular terms ἱεὶς, ἱηεύων, found in the Odyssey, from the Iliad, it may be answered that in the latter the Greeks are fast bound to one spot and have their soothsayer, Calchas, with them. Their fortunes on the voyage are most briefly alluded to, their previous home-life hardly at all. The same god, however, who in the Odyssey gives oracles, inspires the soothsayer in the Iliad. Surely, under circumstances so different there is no room for the negative argument, even if we may not rather on general grounds claim a confirmation.

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

91 Gr. Gr. 197, § 60.
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whereas all that relates to war appears there highly developed.

Arguments founded on the mention of certain artistic appliances, examined in detail.

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

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

ticulum quo chordae intenduntur et remittuntur, sed jugum, der Steg, quod recentiores κόλλησθαι vacant". Crusius does not support this.

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

100 As regards fowling, it is very doubtful whether the birds are not rather mentioned as pursuing the chase for themselves; see Mure's remarks (I. Append. C. p. 491): as regards fishing, Payne Knight consistently rejects E. 487—92, a si-
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as also those on certain arts mentioned in similes.

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

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

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

102 There are some excellent remarks on the words which occur exclusively in either poem in Friedländer (II), who observes that by far the greater part of them are due to the object or person introduced into the one poem, whereas, either by chance or by the nature of the circumstances, occasions for their employment are wanting in the other (pp. 795–6). On p. 812–4 he gives several lists of such words. Thus ἔβεβεννος, λογός, νηπύτης, νηπίαχος, ἑπηλίατος, ἀγαλητής, ἀλεγέλω, κοθίων, ἄνδηξ, διανύξια, περιδείδω, ἔλνος (ἐλνος), εἶδος, τύνη, ὑπαίθρα, and χρασμένα, are noted as Iliadic words; forms related to some
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of these and common to both poems being ἐρεβος and ἐρεμον, νῆπιος, ἀγαλλυτός and ἀγαλλείτος, ἀλέγο, κῦδος, κυθός, κύδιος, κυθάινο, δίχα, δειδώ. AGAIN χρήματα, ἐξής, ἀσπασίος, ἅπηλατος, ἀλεγύνω, ἐλπίς, ἔπωρή, πινυτός, ἀλαός, ἀπτυρός, ἐπητανός, κάλλιμος, περιμηχανόμαι, are noted as Odyssean, and related forms common to both are ἐξεῖς; ἀσπασίος, ἐλπω, ἐλπομαι, ἀλαοσκοπίη, μηχανόμαι. He remarks that two of the Iliadic class are certainly striking, viz. those remarked upon by Buttermann, ἐνός and χαοιμεώ, and that two others, ὀνόμας and χρήματα, although in his opinion referable to the distinct subject matter treated of, may appear to some critics to present a proof of a distinct usage. As regards χρήματα, the promiscuous use of it with the Iliadic κτήματα in Ody. (p. 384, 389) goes far to negative any such presumption. But we may surely ask, does not human speech progress in one generation with much more startling increments than these, even if none of those given in the above lists were accounted for by the difference of tenor and subject in the poems? Dr. F. (I, p. vii) has also quoted from Lachmann some striking remarks on the mere casual use or disuse of words highly familiar in everyday style. He adds (II. 796) that such words as are peculiarly Iliadic or Odyssean are mostly nouns and adjectives, rarely verbs, and still more rarely words of other classes, "which alone might suggest that the ground of the peculiarity lay, not in distinctness of vernacular but in that of subject-matter". See on the other hand Volkmann, pp. 121 foll., on words "quae nulla... rei novitate excusantur, multo majorem igitur novae originis suspicionem necessario movent". He alleges as such in the Ody. 7 nouns, 18 or 19 adjectives, and 8 verbs. Volkmann views the later origin of the last six books of the Iliad, and of the eighth and eleventh books of the Ody, as established beyond a doubt (p. 120). How the Iliad could possibly have ended with the ὀπλοσωμία of Σ, he does not explain. If any book of the poem leaves us expecting a sequel, Σ, surely does.

PART II.

ANCIENT EDITORS AND COMMENTATORS.

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

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

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

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

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

1 Schol. Ven. B. on T. 67; whether that on A. 381 speaks of the same man is not clear.
2 Plato, Ion 530 D.
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Antimachus (3) of Colophon, poet and grammian, whose editions of Homer, or one of them, furnished matter for excerpta to the Scholl. Ven. and L, on A. 423, 598, N. 59, Φ. 397, 607 et al. Eustathius also cites him as an interpreter of the poet. His age was 404 B. C. (Fabric. ibid. pp. 358, 360—1). He and Stesimbrotus are said to have treated "de carmine, genere et tempore Homeri" (Tatian ap. Fabric. II. p. 358). As Aristotle revised the Iliad for Alexander, so did Callisthenes his disciple, and Anaxarchus, the Odyssey (Fabric. I. p. 357) (4).

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

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

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

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

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

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

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

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

7 "Publico jussu illas factas esse vel servatas publice, cave cuquam ante credas, quam probabiliter argumentum demonstratum fuerit, ejusmodi institutum olim in civitatibus Graecis obtinuisse, quæ res, meo quidem judicio, non cadit in ista tempora." Prolegg. § xxxix. On the other hand Villoison, Prolegg. in II. p. xxiii, views these as "editiones quas curaverant nonnullæ civitates"; and p. xxxvi in-
designations means anything more than that the librarians at Alexandria named them from the places whence they had come, and in particular, that they were in any sense public copies, which the civic authorities had caused to be prepared for the use of their citizens. In spite of Wolf's denial the fact seems to me highly probable, as well as more agreeable to the variety of phraseology in which the designation is couched: and Colonel Mure has expressed the same opinion. For we have not only αἱ ἀπὸ πόλεων, and ἐναὶ τῶν κατὰ πόλεις, but αἱ διὰ τῶν πόλεων and αἱ πολιτικαι(8). The remarkable blank which we find in place of the name of Athens among these cities, is most easily explained by supposing, with Ritschl and Mr. Gladstone, that the Athenian recension had obtained the authority of a vulgate text, generally received in Greece central, to the standard of which those of the other outlying cities named might be referred(9).

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

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

9 As cited by Grote vol. I. pt. I. ch. xxxi. p. 538 note. Gladst. vol. I. p. 63. This seems to me to be more likely than the inference of Payne Knight regarding this recension — cujus apud veteres hand magnum fuisset auctoritatem, e grammaticorum silentio colligere licet (Prolegy § xxxii).
by ship. Those MSS. \(\varepsilon\nu \tau\omicron\upsilon\ \pi\omicron\omicron\upsilon\upsilon\nu\ were so called, it seems, not because their source could not be ascertained, but because it was not worth-while more specially to distinguish them. The inference is that in the case of those from "cities" it was worth-while. And why should it have been worth-while, unless their character as \(\pi\omicron\omicron\upsilon\upsilon\omicron\upsilon\nu\) had entered into the question of their authority? — A view the more likely, since they are not merely so classed as writings or copies, \((\beta\iota\bupsilon\lambda\iota\alpha\iota\alpha, \gamma\rho\alpha\mu\mu\alpha\tau\alpha, \alpha\nu\tau\iota\gamma\gamma\alpha\tau\alpha,\) but \((t\text{este} \ \text{Wolf} \ \text{himself} \ l, \ c.) \ \text{as} \ \delta\iota\omicron\omicron\omicron\omicron\upsilon\theta\omicron\omicron\upsilon\omicron\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigma\upsigm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PART II. ANCIENT EDITORS AND COMMENTATORS.

(i) 1. ZENODOTUS OF EPHESUS

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

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

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

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

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

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

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

17 Lehrs remarks (p. 352), "Si nihil aliud praestitisset Zenodotus quam ut licevit meditacionem (of detecting spurious lines) ad Homerus attulisset, nunquam ejus memoria perire deberet; quippe a quo omnis criticæ primordia repetenda essent". Lehrs enumerates four reasons for pronouncing a verse spurious: "primum deficiens carminum connexus vel discrepans: deinde, si quid displicet in arte poetæ vel in hominum deorumque factis et moribus: tum, si quid in antiquitatibus, denique si quid in sermo a poetae consuetudine discrepat. Et Zenodotus quidem primo et secundo genere substituisse reperitur, tertium et quartum genus aliis relinquentis, qui artem criticam cum arte grammaticâ conjuncturi erant". As an ex. he rejected δια το ἀπεπεπίς, i. e. as containing something unworthy of the deity mentioned, J. 889, Γ. 424—5, Λ. 396—406, O. 18; so part of the episode of Thersites, δια το γέλαυν; see Schol. Ven. on B. 231, 236. Not a few of his rejections, e.g. that of O. 64—77, have been adopted by Bekker. Perhaps under the second of these heads would be classed his objections to verses where he himself was at fault in scholarship: — "Zenodo vocabularum Homericorum parum gnaro, cum vulgares significaciones adhiberet, quædam sensu omnino carere vel ridicula videbantur. Hece ille non poterat non falsa judicare" (Lehrs p. 364). Lehrs adds (p. 374) that all early criticism is too free and sweeping, as in the revival of it in Italy at the renaissance.
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ings; see scholl. on N. 315, 86, II. 697 etc. As an instance of rash exegesis may be noticed his view upon B. 12; see Schol. B. there. His writings were edited by Ptolemy surnamed Epitheus (Schol. Ven. on B. 111). Wolf remarks that we know his readings in about 400 passages, those of Aristophanes in about 200, those of Aristarchus in more than 1000 (Prolegg. § xlii) and cites Ausonius (18) as a witness to his reputation, conjoined with Aristarchus. His influence on the text is proved by the large number of places in which the Scholl. cite his readings in pointed contrast with the Aristarchean; showing the extent to which subsequent criticism recognized on the whole both his ability and his fidelity. There is no trace of his having allowed variants.

LIII. (i) 2. ARISTOPHANES or BYZANTIUM,

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

18 In his Ludus Septem Sapientium,
Mæcânio qualém cultu quæsivit Homero
Censor Aristarchus normaque Zenodoti.

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

20 & 347 is given by Lehms (p. 355) as an ex. of a verse not understood by Aristophanes, but rightly explained by Aristarchus.
Wolf further remarks that in such readings as can be ascribed to him, more learning and more moderation is shown than in those of Zenodotus, and that a good number of them were confirmed by Aristarchus; while others stuck in the text in spite of his attempt to turn them out of it, being ratified by the verdict of posterity (Prolegg. § xliv). From the phrase δι' χώς Ἀριστοφάνης, used by Schol. Ven. on N. 59, it would seem that he recognized variants; and this is perhaps the earliest extant notice of them.

LIV. (i) 3. ARISTARCHUS,

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

21 "Qui et ipse φιλόμητρος fuit", Wolf, citing Ἀelian N. H. xiii. 22.

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

23 As on T. 386, where occurs πρώτευον δὲ γράφων ὁ Ἀριστοφάνης . . . μετέγραψεν ὅστερον.

24 As we seem to see in the Schol. on Z. 4 πρώτευον ἐγεραπτό . . . ὃστερον δὲ Ἀριστ. ταύτην τὴν γραφὴν εὐρόν ἐπικρίνει. Such is the opinion of Lehr. The fluctuation of his opinion in some passages where further reflection, or added materials, modified his view, shows that he was not positive or obstinate. So the Schol. on II. 613 says, the verse did not appear ἐν τῇ ἑτέρᾳ τῶν Ἀριστοφάνειων, ἐν δὲ τῇ δευτέρᾳ ἄλογος (L. ὄβλος) αὐτῷ παρέχετο, and the same on T. 365, after noticing a primary omission, adds, ὁ μὲντοι Ἀμφώνος ἐν τῷ περὶ τῆς ἑπεκδοθεῖας διορθώσεως οὐδὲν τοιοῦτο λέγει. This ἑπεκδοθ. διορθώσεις is really the same, I take it, as ἡ δευτέρα; see the next note.
balanced by him, when both were allowed (25). Traces of deference to his authority are found even where his reasons were not deemed conclusive (26). There were two revises of the text of Homer current under his name. From his pupil and successor Ammonius writing to prove that only one was his (27), we must suppose that the second was at any rate unauthorized, being perhaps an incorporation of some of his obiter dicta, or of notes from his lectures in his later years, with the text which he had previously put forth, which those later remarks may have corrected in some places. At any rate \( \textit{Aristotephy} \) are cited, sometimes as agreeing, sometimes as differing. One is distinguished as \( \textit{d} \textit{e} \textit{u} \textit{t} \textit{e} \textit{g} \textit{a} \) (see n. 24 p. Lxvi). Again the distinction is even more clearly marked in one being called the \( \textit{proekdoss} \), the other the \( \textit{etpkdoss} \), which would seem to denote posteriory in time; but there is no perceptible difference in the authority ascribed to them (28). Occasionally, as in Schol. B on \( \Phi. 252 \), we find

25 As shown by the recurring phrase \( \textit{dik} \textit{w} \) \( \textit{Aristotephy} \). These phrases may refer to the \( \textit{proekdoss} \) and \( \textit{etpkdoss} \) mentioned post inf.

26 So the Schol. Venut. on A. 272 \( \textit{epenetratos} \) \( \textit{tov} \) \( \textit{Aristotephy} \), \( \textit{katitoi logos} \) \( \textit{exon} \), and on \( \Pi. 415 \), \( \textit{omnitos avgeno} \) \( \textit{Aristotephy} \) \( \textit{kai epeiothsan o} \) \( \textit{chrammatikoi} \); cf. also Schol. A. on E. 178, 289, Z. 150, N. 103, Ξ. 38. But see also on O. 320, which shows that such deference had its limits.

27 \( \textit{peri tov} \) \( \mu \) \( \textit{gegovneia pleiwnan ephdosei tis} \) \( \textit{Aristotephy} \) \( \textit{diorhdoeis} \) Didymus ap. Schol. K. 397: cf. on T. 365 for a title of a work, also by Ammonius, \( \textit{peri tis} \) \( \textit{epikdoteis} \) \( \textit{diorhdoeis} \), which Wolf (Prolegg. § xlvii, n. 19) thinks the same. Lehrs thinks that by \( \mu \) \( \textit{gegovneia pleiwnan} \) Ammonius meant "not more than two". This is certainly a strain of the language. I believe Amm. meant that not more than one could properly be reckoned as the genuine work of Aristar, the \( \textit{etpkdoteis} \) \( \textit{diorhdoeis} \), distinguished also as \( \textit{deugeta} \), having been tampered with by disciples, although it was commonly cited as his, and might even contain his ripest and latest views formed after his own genuine ed. had been published. The Schol. A on T. 259 cites \( \textit{Aristotephy} \). \( \textit{ai} \) is more common, or \( \textit{etyro twn} \) \( \textit{Aristotephy} \). Lehrs says p. 15 "Bis ediderat Arist. Homerum: sed si etiam post alteram editionem in publicum emissam in legendo et interpretando Homerum perexit, hoc demum tempore quaedam animadvertit antea nondum observata. Hic sensim hanc dubie, cum editiones identidem describerentur, textui addita: attamen quedam quoque tantum propagata vel per commentarios, quos non omnes habebant, disjecta essent, erudenda fuisse patet ac sero accessisse. Attamen damus, ut jam antea significationes, quaestas notatas, quas Aristarchus nec posuerat nec indicaverat, ex ejus mente et doctrinâ ab discipulis apud omnes esse." The balance of evidence seems to me against the words \( \textit{bis} \) and \( \textit{alteram} \). It may be added (Lehrs p. 30) that Aristar, before he prepared a text of his own, had annotated on the ed. of Aristophanes, perhaps that referred to by the Schol. A on Ξ. 236 as \( \textit{Aristotephy} \) \( \textit{kai} \) \( \textit{Aristotephy} \); cf. id. on B. 133, \( \textit{en tois kar Aristophan} \) \( \textit{apotemnusin Aristotephy} \). This may have helped to increase the confusion, which perhaps called forth the work of Amm. as aforesaid. All this shows the keen literary interest which the remains of Aristar. excited in the Alexandrine school.

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

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

29 “Verum ista omnia sic accipi nolim, quasi bonos et accuratos emendatores negem antiquis et exquisitis codicibus usos esse, iisque comparandis genuinam formam textus quesivisse. At genuina illis fuit ea, que poëtam maxime decrece videbatur. In quo, nemo non videt, omnia denique ad Alexandrinorum ingenium et arbitrium redire.” Lehms (364) censures this as inconsistent, “neque enim poterant una operar genuinam formam quærere comparandis antiquis et exquisitis codicibus suoque abuti arbitrio”, and Wolf (§XLVII) even seems a few pages further on to repent of his dictum, for he in effect admits that we have not the materials to decide how far Arist. used or abused his authorities. — “quid ille in summam carminum novi induxerit, qua religione antiquos libros excussiserit quorummodo usus sit Zenodoti, Aristophanis et eeterorum, quos supra nominavi, recensionibus, hacc et alia certis aut probabilibus argumentibus hodie perspicui nequeunt”.

30 “Singulares sunt in scholiis loci duo, unus ad t. 222, alter ad π. 466. In priore Aristarcho etiam reverentia veterum recensionum tribuitur et περιττητς εὐλάβεια: in posteriori constantia emendationis eorum quæ præceptis sui contraria putasset.” Prolegg. § L, note 52.

31 “Minime audax fuit Aristarchus; imo mihi certum est si quid Aristarchus peccavit in contrarium pecasse: nam si totam hominis subtilitatem perspicio, opinor unum et alterum non laturum fuisset in Homero, ut alienum ab ejus consuetudine, nisi quodam religio obstitisset.” Lehms 381. Lehms goes on to say that in Homer are some things which he ventures to affirm have no sense in them: that Aristarchus had no other reading of them than we have, and that he nevertheless did not condemn them (379—80). It is a pity Lehms has not given one or two examples. Perhaps § 201—3 may be one such; see note there. See further, as against this, Wolf’s charge that he “audacios generosioresque sententias poete corruptit non raro, quo eas propius ad naturam et veritatem reduceret”, and the note (§XLVIII, 52) by which he substantiates it. Opposed to the religio quaedam, ascribed above by Lehms, is his mention that Arist. “indulged his opinion” in rejecting lines διο τὸ περιττὸν, i.e. on account of redundancy, the sense being com-
ciples in conflict the following (Lehrs 375) may be cited: Aristarchus had arrived at a canon that φόβος is never in Homer an equivalent for δίος, and wherever his codices provided him with a subsidiary reading, e.g. τρόμος, he escaped from the difficulty by adopting it, otherwise he sacrificed (ψευτικός) the line. He would not allow authority to establish a line against his canon, nor allow scope to his canon where authority gave no countenance to its dictum, but set the mark of ψευτικός against the line. Where the authority of two readings was balanced he preferred το συνηθεῖς to το δεόν, Homeric usage to abstract fitness. (Apollon. Dyisc. Synt. p. 77, cited by Villoison and Lehrs.) But he did not allow this to influence him where the verdict of the authorities was clear. Thus he retained δύναμιν in Γ. 262, where his own judgment would have led him to read δύσεος, and βή φεύγων in Β. 665, where φεύγειν would have been more Homeric (32). Again as an example of a canon allowed or not according to the state of the MSS., he retained in Π. 358 Αἰας ὅ ὁ μέγας where δὲ μεγας was equallymetrical; but in Β. 1 withstanded Zenodotus' error ὦλλοι, reading ἄλλοι. So in Φ. 84 he dropped the augment in ὅς μὲ τοι αὐτοὶ δῶξε, where the metre would have allowed it; but contrariwise in Ο. 601 εἰ γὰρ δὴ τοῦ ἔμελλε he kept it against Aristophanes' μέλλε. The MSS. in these cases were clear, where they differed he dropped the augment, as in ἐγὼ νικόντα and ἄκυμα τέτωκα. Lehrs (379) remarks that in determining the balance of such doubtful cases, he showed good taste and nice discernment.

LVI. On the whole Wolf's censure of Aristarchus' critical standard as ultimately arbitrary cannot stand. Wolf himself argues like a man who had swept out a conclusion boldly, and was trying back for reasons in support of it. He says that the ancient ὀνοματο were always viewed as addicted to emendation ad lib., and that this bad habit had descended till it infected "all the critics" (Prolegg. § xlvi, last par.). He forgets the great change from the ὀνοματο to Zenodotus, and from Zenodotus to Aristarchus. In the first criticism was interpolatory, in the second expurgatorial, in the third explorative. The licentiousness of alteration indulged by the rhapso-dists reacted in the wholesale excisions of Zenodotus—a practice which became moderated as criticism matured itself in Aristarchus. We must pardon in Zenodotus for reasons explained above (p. lxxiv), not only what he cut out, but what he put in—if he did put in. He had to patch up somehow a readable text from the materials which he had left himself, and in default of a due apparatus he had recourse to
diaskuastic resources, such as random conjecture and perhaps downright coining. Conjectural emendation abates in Aristophanes, and in Aristarchus retires within the narrowest margin, being subdued by an abstemious caution, if not guided by a more competent sagacity. This crude resource of early criticism gave way as larger materials enabled Aristarchus to pave a surer path. We have seen that in cases where the MS. evidence was strongly on one side, and yet his canon would have led him to rule contrariwise, he set the canon aside. In doubtful cases he would let the canon operate. What degree of defective evidence would constitute in his eyes a case to be ruled by a canon, is a question impossible to answer, further than that in the general his deference to authority is extreme. His consummate judgment in cases of the different variants is generally attested in strong terms by Wolf himself

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

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

33 "Videamus eum ex discrepantia plurium lectionum eam fere elegisse quae Homerico ingenio et consuetudini ipsique loco optime convenisset." (Wolf. Proleg. § xlvi.) See also the 1st par. of the same section.

34 Thus (Wolf § xlvii., n. 35) he would have read ἐνεκεχίλους ἡ δεκαχιλοῦς in E. 860, §. 148 for ἐνεκεχίλους ἡ δεκαχιλοῦς, and in Pind. Pyth. III. 43 βέβαιος ἐν τριτάτῳ for βέβαιος ἐν πώσῳ, thinking such a single leap alarmingly great even for a god. Such criticism knocks off natural flowers to substitute cut paper ones. So he took offence at νῆας plur. in O. 417, and read νῆα on account of the expression paul. sup., τὸ δὲ μνῆς πειρ νῆος ἐχον πόνον.

35 "Illos vero Alexandrinos et aule luxuria affluentes, et philosophorum se-
On the whole his memory has been unjustly treated by Wolf, whose sagacity is overlaid by captiousness, and who overlooks the fact that in regard to other poetry sober canons (36) of criticism had become accepted at Alexandria, and that the presumption lies against Homer having been dealt with arbitrarily. Of course, the Homeric text had difficulties of its own, to solve which the ordinary principles of criticism were inadequate. Still, those principles remained true even where they failed of practical application. They were to be supplemented, not forsaken. Wolf seems to assume that critics who dealt soberly enough with other texts became suddenly crazed with an arbitrary furor when they turned to the Homeric. On the contrary Aristarchus (37) seems to have been in judgment almost a “faultless monster” of sobriety. His mind shows, so far as samples of it have reached us, great power of analysis, method, order and symmetrical combination. It was after all imperfectly stored with materials from without, as has been above stated (p. xix), and in the creative department it was nearly blank—the judgment had so thoroughly tamed down the imagination. The moral temperament, so far as we can indirectly judge of it, was in harmony with the mental. There seems to have been in him a judicial calmness of temper, an absence of dictatorial presumption (38), a capacity for retracting and a readiness to use either end of veritate circumstrepentes, in multis offendisse mihi consentaneum videtur”, p. 355. So Wolf, § xlviii, “fuerunt olim haud dubie qui putarent in prisco poeta anomala quaedam ferenda esse, nec indigna repetitu, quae ille ad precepta sua rigide mutaverat.”

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

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

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

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

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

39 A treatise περὶ τῆς Κορνητείου αὐτὸς is ascribed to Ptolemy of Ascalon. Pergameni or Cratetei was the name of his disciples, to whom is referred the drawing up of certain lists of writers and catalogues of the titles of works.
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(i) 5. RHIANUS

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

LIX.  

(ii) 6. CALLISTRATUS,

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

(ii) 7. DIODORUS,

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

(ii) 8. PARMENISCUS

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

(ii) 9. APPOLLODORUS,

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

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

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

LX. (ii) 11. NICANDER OF COLOPHON,
son of Damnæus, poet, flourished at an uncertain date, the doubt lying between the period of Attalus, circa 145 B. C. and the Christian era. He wrote θηριακά, "of venomous animals", and ἀλέξιαρμακα, "antidotes"; also lost works entitled Αἰτωλία, γεωργικά, γλώσσαι (cited by Athenæus VII, p. 288) and others. His γλώσσαι is probably the work from which the Scholl. quote in citing his authority for certain readings, e. g. Scholl. AL on Z. 506. He is often reckoned amongst the medici, and is said to have done into hexameters part of the works of Hippocrates under the title of προγνωσικά. (Fabric. iv. p. 344.) He is referred to by Strabo, p. 823, as an authority regarding serpents. It is doubtful whether the Nicander surnamed of Thyatira, cited by Stephanus in his epitome (ibid. 354, 655), is identical or different.

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

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

41 An article in Dr. W. Smith's Dict. Biogr. gives his period as B. C. 86, about which time he is said to have taught at Rome. This is probably an error, as he is said (Villoison Prolegg. p. xxix; Anecd. Gr. vol. II. p. 171) to have been "one of the 40 pupils of Aristarchus", not a later follower of his. It may have arisen from confounding him with some other of the name, perhaps "the Lindian", said (Fabric. VI. p. 364) to have taught at Rome in the time of Pompey. The same confusion appears in Villoison Anecd. Gr. II. 119.
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is mentioned in Strabo, p. 657—8, as ὁ καθ’ ἴμας Νικίας ὁ καταγεγραννή-
σας Κάδων. The mention of him in Cicero’s letters (see Smith’s Dict.
Biogr.) seems to bespeak rather a light esteem of the man. He is cited
by Eustath. and 9 times by the Venet. Schol., also by Scholl. EMQ on
α. 109 et al.

(ii) 14. IXION,
surname given to Demetrius of Adramyttium, derived from his commit-
ting a sacrifice in the Heraum at Alexandria, or, as others say, from his
stealing a play from Philotimus (Fabric. vi. p. 446). He was a follower
of Aristarchus and lived at Pergamus in the age of Augustus Cæsar. He
wrote of verbs and pronouns, and composed a commentary (ὅς ἔγραψε
upon Homer and Hesiod (ibid. p. 362). He is cited by Scholl. ALV on
490 et al. His ἐνευμολογοῦμενα are mentioned by Athenæus.

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

LXI.

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

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

42 Ruhnken, however, places him about a generation later (Smith’s Dict.
Biogr. s. icycle); this is countenanced by Villoison Protoeg. p. xxix, who speaks of him
“et ejus magister Apion”.

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

44 "Hunc Didymum ejusque in Aristarchei is lectionibus exquirendis positarum operam Wolfius si cognovisset melius, hunc si tenuisset Didymum esse qui per tota scholia duplicis Aristarchei editionis lectiones apponit, nunquam ille negasset duplicem Aristarchi editionem fuisset" (Lehrs, p. 26—7). As regards the value of his labours, Lehrs says, "fuit igitur aliquot saeculi post perutile, quem tum Aristarchae ferebantur lectiones ad fidorum monumentorum regulam exigere. Prereterea tum accederet, ut non semel Aristarchus sed bis Homerum edidisset, hoc etiam perutile, utriusque editionis lectiones inter se conferre singulisque versibus utriusque editionis vel consensum vel dissensum notare. Sed ne sic uidem omnis in textu Homero ab Aristarcho posita opera illustrata. Nam cum post alteram editionem emissent multos annos in meditando et interpretando Homero perstitis set, atque etiam commentarios edere pergeret, partim discipulis coram, partim in commentariis veteres suas lectiones reprobaverat, alias, ut dies diem docuerat, optaverat, deferrerat, stabiliverat. Ergo hoc etiam perutile, lectionibus editionum constitutis, variante lectione ex utrque congesta, addere ex commentariis et ex traditione (ea vero discipilororum scriptis vel etiam memoria continebatur) lectiones paulatim ab eodem adscitas. Tum demum recte de Aristarcheo textu constabat" (ibid. 19). "Quam artiem subtiliter diligenterque tractare docuerat (Aristarchus); cem Didymus tam egregie ad editiones Aristarchi Homericas adhibuit, ut nihil mihi videatur in hoc genere fingi posse perfectius" (ibid. p. 18).

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

46 "Didymus ipsos fontes adiensi Aristonicii breviario carerebat facillime" (Lehrs p. 31). Amongst these "fontes" were the edd. of Antimachus, Rhianus,
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His work περὶ τῆς Ἀμισταρχείου διορθώσεως is recited at the end of every book by the compiler of the scholl. Venet. as having furnished materials for his work; see that on B. 111.

(ii) 18. ARISTONICUS,

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

LXII.

(i) 19. APION,
surnamed μόριαος from his literary toils, son of Plistonicus, or Posidonius, but whether of Egyptian or Cretan origin, is doubted. A revision of the Homeric text with a commentary, the joint production of him and Herodorus, was in high popularity in the time of Caligula, and absolutely ruled the Homeric studies of the age. He is cited by Schol. B on B. 12, BL on Æ. 457, Q on Æ. 419 et al. Hesychius mentions his expositions of Homeric λέξεις, and Eustath. often speaks of the commentary. Whether he was the author of a distinct Homeric Lexicon, has been doubted (v. s. Apollonius), but his Homeric works, under whatever title, were compiled with great judgment, and (Valekenaër thinks) became the basis of subsequent Homeric Lexicons (Fabric. I. p. 503—4). He excelled also in oratory, and was politically concerned in the embassy from Alexandria to Caligula against the Jews, whom he also attacked in writing, which called forth Josephus’ famous reply. He also wrote Ἑγύπτικα, a topographical and descriptive work, an eulogy on Alexander the Great, and other works. His merits were undoubtedly high, but were obscured by his own overweening estimate of them, which outran even the adulation apparently paid to him.

Philetas, Zenodotus, Sonigeneus, Philemon, Aristophanes, Callistratus, Crates, the one named ἡ πολύστρυγος (perhaps from the number of lines in a column or page), those known as the κοιναί, δημοτείς etc., the Αἰολικ and the Κυκλικ; besides the commentaries of Dionysius Thrax, Dionysius Sidonius, Chorēs, Demetrius IXion, Diodorus, Ptolemaeus Epithetes on the text of Zenodotus (“si modo recte interpretatur B. 111”, adds Lehrs), the tract of Ammonius, referred to p. lixvii n. 27, Dionysius Thrax on Crates περὶ ποιοτίτην, the writings of Dionysodorus, Parmeniscus, Ptolemaeus Oronedes, Apollonius Rhodius on Zenodotus, and a few more (Lehrs p. 30).
(ii) 20. HERACLIDES PONTICUS,
so called by Fabric. (ub. sup. p. 513), but possibly by confusion with the better known one so named and surnamed, who was a pupil of Plato. He is claimed by Ammonius, a grammarian of Alexandria towards the close of the 4th century, as "one of us" (ἡμετέρου), i.e. probably of the Alexandrine school. He wrote "solutions" (λύσεις) of Homeric questions (47), and explained Homeric allegories (48). He is said by Fabric. (ub. sup. p. 513, cf. VI, p. 369) to have been a pupil of Didymus the younger and to have flourished in the times of Claudius and Nero.

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

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

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

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

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

47 This was a favourite form of ancient Homeric criticism on detached points; cf. Villeison Anecd. Gr. II. p. 184, "ac præsertim ii qui ex Alexandrini scholâ, tantum ex equo Trojano, prosiliere, et vocabantur ΜΕΤΙΚΟΙ, et ut Eustathii verba usurpem, οι τῶν Ὁμηρικῶν ἀποφημίων λειτουργοι, quod in Museo Alexandrino at plurimum Homericis questionibus excogitandis et argute solvendis vacaret." One such ἀποφήμια, ascribed to Aristotle, is mentioned by the Schol. Ven. on Β. 73.

48 Unless these were the work of the elder Heraclides Ponticus, already referred to, with whom Fabric. loc. cit. seems to confound him.
PART II. ANCIENT EDITORS AND COMMENTATORS.  lxxix

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

(iii) 26. ATHENÆUS or NAUCRATIS

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

LXIII.

(iii) 27. PORPHYRY,

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

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

50 "Summum magistrum Aristarchum sepiissime respicit, assentientis in plerisque, raro et verecunde dissentientes (e. g. Z. 266, O. 10, 320, T. 228, see schol. there), ... doctissimum opus est" (Lehrs p. 34 § 11).
not quite clear) "annotations on difficult passages in the II. and Ody." (Fabric. I. p. 394). He was careful in explaining difficulties, as also in adding citations of the passages which illustrate the doubtful word or phrase. He states this principle, as cited by the Schol. B on Z. 201, ἀξίων δὲ ἐγὼ Ὑμηρον ἐξ Ὑμηροῦ σαφηνίζων, αὐτὸν ἐγγυόμενον ἐκατὸν ὑπεδείκνουν. He was also useful in handing down elder traditions. A MS. of these scholl. exists at Leyden, and an edition of them was promised by Voss, but he did not live to execute it. Valckenaër has published those on book XXII of the II. (Fabric. I., pp. 309—400, cf. VI, p. 519). Such "questions" propounded in the schools of Alexandria formed a favourite test of the students' knowledge of Homer; and scholia often take the form of ἀποφθέγματα with its λύσις (51) e.g. at X. 147, Ξ. 200, Z. 234, 359, 488 (Schol. B).

(iii) 28. HESYCHIUS

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

LXIV.

(iii) 29. TZETZES,

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

LXV.

(iii) 30. EUSTATHIUS,

archbishop of Thessalonica, born at Constantinople, flourished in the

51 See on p. lxxxviii, note 47.

52 A fragment of the Post Homerica, and another of the Paraphrase, was edited by Dodwell (Dissert. de vett. Gr. et Rom. Cyceli p. 802), and a fragment of the Pro-Homerica by F. Morell (II. carmen Gr. poetae evius homen ignoratur), and another by G. B. Schirach, Halle, 1770 (Fabric. I. p. 403 foll.).

53 Concerning the Chittades of Tzetzes, a work of over 12,000 lines mythological and historical, but having no special reference to Homer, see Smith's Dict. Biogr. s. v. Tzetzes, pp. 1200—1.
latter part of the 12th century, and published under the title of παρεξήγησις (excerpta) a laborious commentary on the Iliad and Odyssey, incorporating all the Homeric learning of his time. It was first printed at Rome under the auspices of Pope Julius III, the Emperor Charles V and King Henry I of France, in 3 vols. fol. 1542—9. A notice of other edd. will be found in Fabric I. pp. 391—2. The mere index of writers cited by him occupies forty-five 4th pages of Fabric. Bibl. Gr. vol. I, and of these the great majority would be wholly unknown, or known by name only, but for him. Hence the value of his work may be estimated. It is, as it was inscribed by the author, a veritable περίας Ἀραθηνίας. Valckenæër's opinion (ap. Fabric. loc. cit.) was that he found no poets extant but such as have come down to us (54), that all his other citations of poets are second-hand from Athenæus (55) or from scholiasts now lost, that of all these, however, he was a most careful student (56), that his other chief sources were the commentary of Apion and Herodorus and other scholi. of high antiquity on either poem, the copious lexicons of Ælius Dionysius, Pausanias and others, and the works of Heraclides and Herodian. His above mentioned references to oi παλαιοί are accordingly derived from this class of writers (57). But his copies of many surviving poems were superior to any which we now have, and he has thus preserved some readings of high value. It is some testimony to the antiquity of his authorities that his work contains hardly any allusions to the Christian Scriptures, although the phraseology of a Christian writer and Divine is occasionally traceable in it (58).

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

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

56 Lehrs charges Eustath. with a careless use of the scholl. which he had at hand, "quam limis oculis quos ad manum sumserat libros percurrisse certum est. (He here adduces instances). Strictum oculis percurrisse copias suas Eustath., hoc etiam proditur illustri documento. Usus est scholiorum volumine eo, qua hodie codex Vencus a. habel sed pratera tractatabat, quem sequisses ad partes vocat, librum commendationum Apionis et Herodori nomine inscriptum. Eo vero libro cadem illa scholia contineri (quod ita esse excursus opusculi mei ostendum) longum per iter hoc comitatu utentii non patuit" (p. 40—1).

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

58 As is occasionally the case in some of the Scholl. c. g. ἡ χώρα τοῦ Ἄργου Πενελπατός διὰ νέοντος θαλαμοῦ δίδωσι γνώσιον κ. ι. λ., Scholl. II. Q. on σ. 1.
PART III.

MSS OF THE ODYSSEY AND ITS SCHOLIA.

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

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

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

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

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

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

LXVII. In the library of the Brit. Mus. among the Harleian MSS.
are four of the Odyssey,
No. 5658, vellum, A. D. 1479.
5673, paper, XVth century.
5674, vellum, XIIIth century. This was collated by Porson with
Ernesti's ed. of the Ody. 1760, and before him, but cursorily,
by Bentley, who, as Porson says, only noticed the various
readings of the text, omitting those derivable from the
scholl. These Bentley sent to S. Clarke (the son) for his
edition of Homer left unfinished by his father. Cramer
since collated the scholl. with those edited by Buttmann. Of
the four this alone has scholl. In some parts of the earlier
books these are very copious. They sometimes fill the en-
tire margin, including the spaces above and at the page-foot,
and sometimes have an entire page or more to themselves.
Cramer thought he detected a later hand in some of the
longer scholli, and traces of erasure of those by the earlier
hand to make room for them. On this question of unity of
hand Porson suspends his judgment, adding, "neque id
sane multum referat, cum satis constet, unius jussu et con-
silio totum MS. concinnum esse". He remarks that it
was written at a time when copyists had begun to hesitate
between the ε subscript or written ad latus. The MS. is in
beautiful condition and contains 150 leaves(2). The ink is

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

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

No. 6325, vellum, XVth century.

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

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

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

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

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

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

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

5 From its having the name of Theodore in gilt letters on the first page it has been ascribed to the Archbishop of Canterbury of that name in the VIIIth century, but erroneously, as shown by the character and appearance, betokening a date not much earlier than the invention of printing. (Catal. of MSS. in C.C.C.C.)
to be less copious than those on the Ody. and to cease entirely after about bk. XXI. There are none on the Batrachom. and Hymns. Barnes extracted the Odyssean scholl. (Heyne III, iii, de Scholl. in Hom. LXXI, cf. Barnes præfat. p. vi. and Fabric. I, p. 390), and they also appear to have been previously used for the Camb. ed. of 1689 (Heyne III, i, de edd. Hom. p. xxx).

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

LXXI. In the Imperial library at Paris are seven MSS. of the Ody., six of them with scholl. Their value is discussed by Villoison Prolegg. in II. p. xlv. foll. note. On applying to the librarian I have not been able to ascertain which of them have been collated, but one of them is doubtless that mentioned by Dindorf as “Parisinus 2403”, the scholl. of which were collated by him and are cited under the letter D. This MS. is said to be on silk, of the XIVth century, elegantly written in very black ink. Its scholl. on books I to III are copious, those on books IV to X fewer, after which they wholly cease. It is said to retain the name of Porphyry (7) attached to many scholl. where other MSS. had lost it. Another is probably the “Parisinus 2894” of Dindorf, inspected by him, and cited under the letter S, same century and material, but square in form, with double columns in each page, and in each column 22 lines of text. The Ody. with scholl. and glosses occupies p. 269—333 of the MS., but these scholl. etc. disappear after v. 38 of book III. They are described as good and ancient, but less copious than those of the Harl. Cramer, adds Dindorf, gave some excerpts from this MS. in his Anecdot. Paris. vol. III, but omitted a good deal as illegible, and misread some (Præfat. xiv).

LXXII. In the Medicean library at Florence, book-case numbered XXXII, the following MSS. contain the Odyssey in whole or in part:

No. 4, fol. vellum, XVth century, of great beauty, containing also the

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

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

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

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

LXXIII. In the Marcian library at Venice are the following:
No. 450, fol. vellum, XIIth century, in 250 leaves contains Eustathius on II. and Ody., and was used for the ed. Romana (10) 1542 ... 1550; see Fabric. ub. sup. p. 392.
No. 513 (or 613, as given by Fabric. ub. sup. and Dindorf) (11), fol. paper,

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

9 Erroneously given as 37 by Dindorf.

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

11 Registered 313 in same Catal. p 315. Fabric. calls it a 4to, and Dindorf describes it as being "formâ quadrâta". This was collated by Cobet, and is of all now extant the most perfect as regards the scholl. on books I—IV.
in 296 leaves, XIII\textsuperscript{th} century, the Ody. follows the Batrachom and has scholl. in its margin.

No. 4 of Class IX, 4\textsuperscript{th} paper, XIII\textsuperscript{th} to XV\textsuperscript{th} century, contains as follows:
1. From the beginning to book VI, v. 192, with a preface prefixed, XIV\textsuperscript{th} century.
2. From book IX, v. 541, to the end of the poem, with scholl. of XIII\textsuperscript{th} century. Dindorf used the scholl. in his ed. of the Scholl. in Odys., and describes them as short and of little value, mentioning favourably, however, one long note probably transmitted by Porphyry (12). He adds that the first portion of the MS. is on silk.

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

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

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

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

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

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

No. 61C (17), fol. paper, in 590 leaves, about XVI\textsuperscript{th} century.

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

12 On the question why Odys. discovered himself to Telemachus and the servants, and not to Penelope. This is such an \textit{αποψήφω} and \textit{λύσις} as those mentioned on p. lxxvii note 47. They are as old as Aristotle.

13 This and the next two are on p. 243 of the same catal. This is perhaps the one given as No. 263 by Fabric.

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

15 On p. 314 of the same catal.

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

17 On p. 314 of the same catalogue.

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

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

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

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

In the library of the \textit{Congregatio Cassinensis} (21), MS. No. 2, is Ody. fol. vellum.

MSS. of Ody. are mentioned by Montfaucon in his Catal. as existing in the same library (\textit{Fabric. ub. sup.} p. 412); he does not say how many, nor state particulars. One distinguished as \textit{"Reginensis 9t"}, paper, XV\textsuperscript{th} century, containing also the \textit{Hymni}, is mentioned by Baumeister, \textit{Hy. Hom. prolegg.} p. 94.

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

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

A fol. MS. on paper, apparently XIV\textsuperscript{th} century, entire with most valuable and copious scholl. which diminish in number in the later books (24) (Maii, who first edited them at Milan 1819, \textit{Præfut.} p. xxxvi). Buttmann,

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

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

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

22 \textit{"Vel potius alicujus indocti."} \textit{Fabric. ub. sup.} p. 412.

23 Villeison (\textit{Prolegg. ad II.} p. xli) notes that \textit{"in Ambrosianis scholiis semel loquitur Christianus auctor anonymus (6. 2) semel etiam Gregorius theologus (6. 409)"}; adding, \textit{"nonne etiam in Venetianis scholiis Christiana vestigia impressa sunt?"}

24 \textit{E. g.} the first twelve books in Maii’s ed. of the collated scholl. occupy over 100 pages, the last twelve 30 pages. These MSS. are registered respectively as Q. 38 part. sup., B. 99 part. sup., E. 89 part. sup., A. 77 part. inf., D. 120 part. sup., F. 85 part. sup. The description \textit{"part. sup."} or \textit{"inf."} probably refers to the part of book-case etc. The Ambrosian also contains an allegorical interpretation of the fables of the Ody., the work \textit{"Johannis Aurati, Gallicani poëæ"}, sometime a teacher of Greek at Paris; it is a paper MS., 8\textdegree, registered F. 85 part. sup.
PART III. MSS. OF THE ODYSSEY AND ITS SCHOLIA. lxxxix

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

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

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

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

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

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

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

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


26 Preller indicates that it had been previously assigned to the XIIth century.
"etiam scholia multa solus servavit ex bonis et antiquis fontibus derivata"

(iibid. p. xii). He cites it as T.

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

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

LXXIX. In the Imperial library at Vienna\textsuperscript{27} are the following:

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

No. 56, containing in 219 leaves the II. and the Ody., on page 33.

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

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

No. 133, containing in 145 leaves scholl. only on the Ody., on page 77.

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

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

F. C. Alter edited in 1794 at Vienna the Ody., Batrachom., Hymns and other poems vulgarly ascribed to Homer, giving a "varietas lectionis e codd. Vindobonensibus". Dindorf (ub. sub. p. xv) has incorporated in his ed. of \textit{Scholl. in Odyss.} some excerpts given by Alter from Nos. 5, 56 and 133. The librarian refers to Max von Karajan, "Ueber die Handschriften der Scholen der Odyssee", 8°, Vienna 1857, and to the prefaces of Dindorf, Bekker and others, as further showing to what extent collations of these MSS. have been made. No. 5 is called the "codex Busbequianus", probably brought home by Baron de Busbecq, ambas-

sador from Germany to the Sultan about 1580, and is noted by Heyne (de codd. III. ii. xliv) as superior to the others. That called by Heyne "Codex Hohendorffianus" (ibid. p. xlv), No. 116, is not a MS., but a copy of the ed. of Libert, Paris 1620, the II., however, only, with scholl.

LXXX. In the library of the Holy Synod at Moscow, No. 286, is a MS. ascribed to the XII\textsuperscript{th} century, on vellum, but Heyne (III. iv. de

\textsuperscript{27} From an original letter from the Heidelberg University librarian to the present editor, June 20\textsuperscript{th} 1864.

\textsuperscript{28} The librarian refers to "Nessel, Daniel. Catalogus sive recensio specialis omnium codicum manuscriptorum Graecorum . . . . bibliothecae Cesareae Vindobonensis. Vindobonae et Norimbergae 1690 fol." The pages on which the MSS. are mentioned as found are those of this catalogue.
on collating it throughout, thought it later. It is not mentioned by Fabricius.

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

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

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

In the library of Caesena a MS. of the year 1311, Ody. with scholl., some in Latin being intermixed (Fabric. ibid.).
PART IV.
THE PRESENT EDITION.

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

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

1 See, however, page lxxxv. n. 6.
PART IV. THE PRESENT EDITION.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Appendix C. is mythological;

Appendix D. is geographical;

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

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

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

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

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

ος ε' ελχυν Φοίνυς ήδ' Ελλάδα κολλυγίνακα,
Μυμιδονες δ' έκλειντευο και Έλλανες και Λαυριολ,
τὸν αυ' πεντῆμοντε νεών ην Αχιλέως Αχιλέως.

B. 683—5.

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

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

Appendix A.

PAGE I. 1. ἐννεπε.

II. 2. Epic forms in -σω -σω for -σω.

3. (1) ὀλόφρων, ὀλῶς, ὀύλος ("Ἀρης"), ὀὐλος, ὀύλος, ὀλοφρῶς, ὀλοφυνύς, ὀλοφύρομαι, (2) ὀύλη (λάχυν), ὀὐλαί (ὁλαί), ὀὐλόχυται, ὀλυρια, ὀὐλαμός, ὀὐλοκάρηνος, ὀινολος, (3) ὀλὸς (ὁλος), ὀολε, ὀὐλή (scar).

III. 4. βουλή, ἀγορή.

VII. 5. πεσσοί.

6. (1) ἀδήσειε, ἀδηκότες. (2) ἀδίνος, ἀδην, ἀδήν -ένος (acorn), ἀδος, ἀτος. (3) ἀνδάνω, ἀδείν, ηδομαι, ηδύς, ἤδονη.

IX. 7. δουλή, δμώς, δμωή, ἔριθος, θής, οἰκεύς, λαμίη, ἀμφιπολος, θαλαμίπολος, δηοτήρ, δηοτέταιρα.

XI. 8. κρητήρ, δέπας, κύπελλον, ἀλέσιον, μισσύσιον, σκύφος.


XXIV. 10. ὅδε.

11. (1) ἤ ... ἦ. (2) ἤ ... ἠ. (3) ἤ ... ἣ. (4) ἤ ... ἣ. (5) ἤ ἤ or ἤ ... ἦ. (6) εἵ τε ... ἦ or ἤ. (7) ἤ ... εἵ τε. (8) εἵ τε ... εἵ τε. (9) εἵ ... ἦ.

XXV. 12. Ποῦλον ἦμαθόεντα.

13. ἀνόπαυα.

XXVI. 14. ἐδανα, ἐδενα.

XXVII. 15. κλης.

16. ἀκὴν, ἀκέων.

XXVIII. 17. (1) ὄλος, ὄλεος. (2) ἔνδιος, ἰδεή. (3) εὐδείελος.

XXIX. 18. (1) ἦ καθύπεφθη Χίοιν νεοίμεθα παιπαλοδάσης νήσου εἰπὶ Ψυρίης, αὐτήν ἐπ' ἀριστερ' ἔχοντες.

γ. 170—1.

(2) .... ἐπ' ἀριστερ' χειρὸς ἔχοντα. ε. 277

XXX. 19. νάσσα (ναία, νάξα).

XXXI. 20. γεινομένη.

21. οὐλαμος, νολεμες, νολεμέας.

XXXII. 22. λέγω, λέκτο.

Appendix B.

XXXIII. The Homeric use of ἀλς, θάλασσα, πέλαγος, πόντος.

Appendix C.

XXXVI. 1. The legend of the oxen and sheep of the sun.
PAGE XXXVI. 2. Hermes.


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XL. 6. Ἀι γὰρ Ζεύ τε πάτερ, καὶ Ἀθηναῖ, καὶ Ἄπολλον.

XLII. 7. Proteus and Eidotheē.

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XLVI. 1. The Ethiopians.

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11. Phoenicē, Sidoniē.

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LVII. 1. Odysseus.

LXXV. 2. Penelopē.

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LXXII. 4. Pallas Athenē.

LXXXIV. 5. Εγισθυς.

LXXXV. 6. Antinoûs.

LXXXVII. 7. Eurymachus

LXXXVIII. 8. Menelaūs


Appendix F. 1.

CVI. The Homeric Galley.

Appendix F. 2.

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

**Grammatical.**


Jelf, Greek Grammar. Jelf Gr. Gr.

Buttmann, Lexilogus (Fishlake’s translation). Buttm. Lexil. or Lex.

Spitzner, Versuch einer kurzen Anweisung zur griechischen Prosodik. Spitzner, Gr. Pros.


Ahrens, Griechische Formenlehre. Ahrens Gr. Form. or Griech. Formenl.

La Roche, über den Hiatus und die Elision. La Roche de hiatus.

Curtius. Curtius.

Liddell and Scott, Lexicon. Liddell and S.

Doederlein, Homerisches Glossarium. Doed. or Doederl.

Apollonius, Homeric Lexicon. Apollonius or Apol.


Volkmann, Commentationes Epicæ. Volkmann.

Hermann, Opuscula. Hermann Opusc.


Dindorf, Scholia Graeca in Homeri Odysseam. Schol. on a., β., etc.

Bekker, Scholia in Homeri Iliadem. Schol. on A., R., etc.

**Mythological.**

von Nägelsbach, Homerische Theologie. Nägelsbach or Nägelsb.
PART IV. THE PRESENT EDITION.


**GEOGRAPHICAL.**

Völcker, Homerische Geographie.

Schreiber, Ithaka.
Kruse, Hellas.
Gell, Sir W., Itinerary of the Morea.
Dodwell, Classical and Topographical Tour through Greece.
Leake, Topography of the Morea.
Spruner, Atlas.
Rawlinson, Herodotus.
Wheeler, Geography of Herodotus.

**MISCELLANEOUS.**

Nitzsch, Erklärende Anmerkungen zu Homer’s Odyssee.
Heyne, Excursus in Homerum.
Gladstone, Homer Studies. (s)
Bekker, Homerische Blätter.
Wolf, Prolegomena in Homerum.
Payne Knight, Prolegomena in Homerum.
Villoison, Prolegomena in Iliadem.
——— Anecdota Graeca.
Spohn, de extremâ Odysseâ parte.

Schmitt, Jo. Car., de secundo in Odysseâ deorum concilio.
Lehrs, de studiis Aristarchi.
Buffon, Histoire Naturelle générale et particulièr, Translation 1791.

I have been indebted to this work in some passages, chiefly in the appendices, where the references have not been made; such are Gladst. vol. II. 86; comp. App. E. 4. (14); p. 87; comp. ibid. p. LXXIII note ***; p. 113 comp. ibid. p. LXXIII l. 7 from butt.; pp. 331—7 and 341, comp. ibid. l. 11—16 from top; p. 149, comp. App. E. 1. (11); pp. 484—5, comp. App. E. 2, p. LXXI l. 3—4 from top, and App. E. 9, p. CI, l. 16 from top; vol. III, p. 25, comp. note on p. i. There may possibly be others which have escaped me, for which I hope this general acknowledgement may suffice.
Mure, History of the literature of Ancient Greece. Cited as Mure.
Millin, Minéralogie Homérique (German translation by Rink). Millin *Hom. Mineral.*
Friedländer, die Homerische Kritik von Wolf bis Grote. Friedländer I.
__________
Zwei Homerische Wörterverzeichnisse. Friedländer II.
Seber, Index Homericus. Seber’s Index.
Kiesel, Ulixis ingenium quale et Homerus finxerit et tragici Graecorum poetae. (6)
Houben, Qualem Homerus in Odysseâ finxerit Ulixem. (6)
Grashof, Das Schiff bei Homer und Hesiod. Grashof.
Rumpf, I. de sædibus Homericis. Rumpf I.
II. de sædibus Homericis altera pars. Rumpf II.
III. de interioribus sædium Homericarum partibus. Rumpf III.
Eggers, de sædium Homericarum partibus. Eggers.
Müller’s Dorian, translated by Lewis Müller’s *Dorians.*
and Tufnell.
Dictionary of Greek and Roman Biography and Mythology, edited by Dr. W. Smith’s *Biogr. Dict.*
Smith.
Fabricius, Bibliotheca Græca. Fabricius or Fabric.
Gaisford, Poëtae Græci minores, not cited by name, but referred to
Giles, Scriptores Graeci minores; under the name of the poet. Gaisford’s ed. has been used; but for poets not contained in it recourse has been had to that of Giles.

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

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

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

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

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

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

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

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

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

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

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

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

1—3. ἀνάφαυ and πλάγγαθη, each leading a line, stamp the man and his wanderings as the general subject. ἐνφερε, see App. A. 1. μοῦσα, the epic bard conceived himself the recipient of divine teaching, in an age when such intercourse with men, once frequent, had otherwise ceased. The muse (whose number, nine, first appears Hes. Theog. 53—60) had knowledge of all themes of song, as being divinely ever present, B. 484—6; of men the bard says, ἠνείζης δὴ πάσης οἰσὶν ἀκούσειν, οὐδεὶ τι ἐδύλευ, nor could the bard know more, unless taught by the muse. Hence Odys. thinks, a muse or Apollo must have taught (Ὑμν. Δαίμων) Democritos in Θ. 488. Hence also one explanation of καὶ ἐπεν, v. 10, ins. is, "tell us, that we, too, may know as you do." In H. the song is the specialty of the muse, the lyre, that of Apollo, A. 603—4. The notion of their teaching sciences came with those sciences — later. In H. and Heriod they teach only facts.

ΠΟΛΕΥΤΩ, some take this as explained by ὁς μ. π. πλάγγαθη, just as παραφωνία in 290, by ὁς οἱ πατέρα... ἐκατ' following. Nor is this un-Homeric, cf. I. 124. Thus it would be πολυπλάγγυς, θ. 511. It would then be from τρωπάω (τ. 521), as εὑρίσκετος etc. ἤκος. But some epithet of distinct meaning suits the exordium better: render "versatile", showing, as says a Schol. τὸ τοῦ Ἑρμήν εὐμεταβόλον, in which sense Hermes is πολυπλάγγυς, h. Μετ. 4.9. Enestathius takes it passively, ὁ δὲ πολυ-λῆν ἐμπείριον πολύφωρον, "well versed" in men and things, but this hardly differs enough from πολλῶν δ... ἔγνω in 3. Καταφέ, cf. the epithet πολλόπορος, given only to Achilles as in prowess, and to Odys. as in counsel first; on which Cicero erroneously (see O. 77, F. 550 foll.) says, "Homerus non Aiacem, non Achilles, sed Ulixem appellavit πολύτην." Cie, ad Fam. X. 13. Horace renders 1—2 (de A. P. 141—2) with no equivalent for πολυτηρ., his other rendering (Epist. I. ii. 19) gives, loosely, pro-vidas for it.

3—4. τούτων ἔγνω, "learned all they knew." ὃ γ', by γς, an emphasis is laid on the whole action, as related to the further action of ἐν. v. 6. C. G. Nägelsbach in a monograph on the Homeric γς says, "positum in sententia causam rei μεταμετρίαν continentibus"; here.
4. Ἐν. 5. Ἐν. 6. Κύλευσ. 12. Σοίκοι. 16. Φέτος. 17. Φοι

7. αὐτῶν Schol. K. 204.

4. ᾿Εν. 5. Ἐν. 6. Κύλευσ. 12. Σοίκοι. 16. Φέτος. 17. Φοι

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

7–8. ἀπεσθ., in H. always plur., is ascribed especially to ᾿Εγίθους, to the suitors, and, as here, to the comrades (mar.). Βοῦς, for the legend in question see App. C. 1. Some take Τρε- φιον as contracted from Τρεφιονίου, and so patronymic; so in μ. 176 Τρεφιονίδας is found, but the line is suspected; others better as a patronymically formed adj., as Τέρσιαδῆς, Τεξτονιδῆς, Ἡπατιδῆς, fr. τέρσα, τέκτων, ἤπτα (NL). As in Ηέλιος Φαέθων, the epith. had become a cognomen.

10. This line is probably spurious: ἀμόθεν is unknown to epic usage, and εἰπὲ should have the ἰ (see, however, ὁ. 28; A. 106), which violates the quantity of Δίος; besides, the invocation of line 1 is feebly repeated; and the καί is weak, in spite of the explanation given above on μοῦσα. Perhaps, as Ni. suggests, the line was due to some rhapsodist, who, by καί ἡμιν meant himself in contra-distinction with the poet. τῶν depends on ἀμόθεν. ἀμόθεν, or ἀμοθέν, has the same root as ὀδός-ἀμος, μηδ-αμος.

11–3. θυσίνοι φίγυν. See mar. for who these were, as mentioned in the poem. αἰτῶν, the notion of high, deep, steep, precipitous, sudden (i. e. of a fall), overwhelming, are transitonally connected; thus αἰφν., "suddenly"; cf. ὁ. 369, ἀπὰ δεδήλω· πε- φενυ, see on 18, περφεμένου· κε- ξων. "yearning for".

16. ἰς combined with ἀλλ᾽ ὦτε, as, with αὐτῶν ἐπὶ 293, marks that a narrative has reached a critical point, when some thing of special interest occurs. ἐτος (to which ἐπιλόμενον is epith. ἡ. 261. Ἡ. 287) seems specially
20. Ποσειδάνιος, δ' ἀσπαζόμενος. ένειόν ήδη και πάντες
νόσφος. 1. Ἀθιόπας, υπεράνειόν, ἀντιθέτος. 'Οδονίπος πάντως ἢν γαίας ἱκέονθα.


A. 18—29. 5

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

17—8. ἐπεκλ. the action of spinning, expressed by this and by ἐπικέφ., is often applied to Zeus or Deity, (1) as breaking off, or continuing at will the “thread of life”; (2) of bringing to pass, as here, particular events in it. περιφυ. only here occurs with gen., elsewhere an acc. follows it (mar.), as περιφύσας in 12, which means actively “having escaped”; this rather, passively, “rid or quit of”, passing into a merely adjectival sense. Such Donalds. Gr. Gr. 425 (ec), calls a perf. of immediate consequence. The άενθα are his contests with the suitors and rebellious Ithacans in books χ and ω. 19. σύν. ἐνθα...φιλοις. a brief parenthesis relating to events after his return. The apodosis of ἀλλ' άενθα δή in 16 is shown by δ' in δ' ἀσπαζόμενος, 20; “when the year came...”, and all the gods were feeling for him save Poseidon, the latter (δ' δ') cherished wrath, etc.” καί is “although”.

21—4. ἀντιθ., an epithet applied to heroes and their comrades, to the kindred of the Gods, Ous, the Cyclopes and the suitors (mar.), comp. ἀντικατουριστας applied to the Amazons. πάρος, an epic equivalent for πολύ, but always followed by the infin. Jeuf. Gr. Gr. § 848 obs. 7. In sense of πρωτομαχία both πολύ...πολύ and πάρος...πολύ are found.

Ἀθιόπας, the epanalepsis keeps the word before the mind, while adding to it impressiveness, see mar. For the Ethiopians see App. D. 1. μετεξεκάθη some read -και δέ μετεξεκάθη metri caus. but the δ is by arsis. τηλθες ἐνταζ. i. e. the distance was great even for a god. Homeric deities are for the most part under human limitations of time and space, even with a wider range, cf. E. 770—2, and “their faculties are no more than an improvement and extension of the human”. Gladst. II, v. 349. Poseidon is got out of the way that the hero may have a fair start in book 8. He knows nothing of what goes on, even on the sea, in his absence. οὐσία. Υπερ., gen. of place (mar.); see on 8. The participle belongs to a mixed form of aor., ὑπηκο., β. 388.

25—6. ἀντιθ., a real future, σ being dropped Donalds. Gr. Gr. 331 (d). Like ἔσομαι and the like, this verb takes gen. of contact, but also acc., as including motion, in sense of going to meet. ἀντίκειν, the prose form, has sometimes dat. τθ continues emphatically the clause introduced by ἐλθ., as in 49 that by ὅσα.

29. The story of the return of Agam. is given y. 255—75; and allusions to it recur so often that it forms as it were a tragic back-ground to the action of the Odyssey, perhaps implying a warning to the ἀντιαδήλως of the suitors. ἡμι-
μοιον was at first an epithet of distinctive excellence (mar.), but had become a purely conventional style as applied to a class, like our “honourable and gallant”, or “learned, gentleman”.

32. οἰον ὑν, "only see how!" oioi ol is used scornfully, as here, indignantly, and admiringly (mar.). vν marks urgency, inf. 59—62.

34—5. The double sense in the words υπέρ μοῦν shows that a moral element was involved in Homer's view of the "lot" of man. Men incur woes gratuitously (ὑπέρ μ. e. g. Αἰγίθυμος did so by acting unwarrantably (ὑπέρ μ.); see on ε. 436.

36—7. γῆα. We should of course say, he did not marry her, for she was the wife of another man. As in Paris' case, so in Αἰγίθυμος', the wrong lay, in Homer's view, in the primary abduction (ἀφαγη) of Helen, or of Clytemn., also of course in the murder of Αγαμ., which the guilty pair shared. See further App. E. 9, (3). Paris is called the husband (πόσις) of Helen, Γ. 427; so Hor. Carm. 1. xv. 7 "tunas rumpere nuptias". εἰδώς αἰ. οἶδα with neut. pl. adj, following is said of one whose mind and thoughts are bent in one direction; so ηῆα, διο- φωια, αἰόμα &c., εἰδώς, νῦν εἰδώς, α. 438; here it means "having a sight or clear knowledge of awful ruin"; — whose? The ἐπέλ. x. τ. λ. following points to his own: he was forewarned, but reckless; ἐπέλ might, but harshly, he be thrown back to 34 for its connexion. It shows why the case of Αἰγίθυμος, 35, illustrates the maxim about "men's own presumption" in 34. So, δ. 534, οἷον εἰδώς διέλθων (of Αγαμ. slain), "with no knowledge of his doom".

39. μινάσαθαι, see App. A. 2.

40—1. ἐπέλεται, the reason is here added in the oratio recta, the previous statement might be viewed as in the same by taking the infin. πείταν, μινασαθαία as put for imper. Αἰρείδ, depends as object on εἰς. For Hermes and his epithets see App. C. 2. μοιοτα- τα for -ηςα subjunct, shortened epicē.
atpólon to kai állos, ótis toutwta 
me ógou. a
allá moí Íμ' Ódysseì ódýfou ñ diákari étòs, 
dusōfor, ós dí ðndha fíllon ápò pímmatá páschei 
30 nýsor7 eín Íμáforýth, ótì Íwýfalos 1 esto Ïalásýhs, 
nýsos dévndhésa. 2 Théa dê' énh ðómata vaei, 3 
"Atlántos Ïygáthos õlóðorphos, 4 ós Ïe Ïalásýhs 
páshe benvteia oide, ékei Í tì pínous aútòs 
macròs, òi xalain tì kai õuðanov Ímýfis 5 exhounv. 
55 tòv Ïygáthos dústíron õlóðโรménov katerúxhe, 
avlì de' malákoidi kai aí múlióisi nth lóguwn 
Thélge, Ípov 6 Íthaýhs éplilýseta 7 aútò ÏOdysseíns,

53. Foiìde.

49. tëj 8 ñìldai ñó Schol. ñ. 8. 50. õýýgý ñ Strabo ñx 85. 52. õlóðorphos 
Schol. ex conjecturæ.

46. ñai ë. 9. this phrase, only found in conversation, conveys a tinge of 
idignation or even irony; comp. the Engl. 
"and serves him quite right". ëíýn, 
though here long in these, is said to 
occur 10 times with 7 in Ïi, 30 times 
with ë.
48. Buttmi. ñex. 37, says ðeýqa. 10 is 
used of a woman, o, 356; better refer it 
there to Laertes. He contrasts ðeýqa, 
Ýpóðásmos of Ïi, with ðeýqa, ðoûkio-
mýthn of Òdy.; but the last occurs of 
Òdy. in both mar. In Êex. Sçnt. 115 it may as well mean "skilful" as 
any more properly warlike quality, as 
it refers to managing a horse. 
This is probably its primary meaning, and 
it application to martial persons, 
as skilled in their special province, merely 
secondary; comp. "notable", as 
applied to a woman whom Ïi. would call 
ìdy 11 ñûdua.
40. ðuòm. 12 observe what emphasis an adj. gains when standing first of a 
verse; next before a pause, its subst. 
having preceded; so often nýkios, 
sýkelios, &c. ãlo, 13 "far from", so 
in 75.
50—4. òh Í tì, the ñ gives a relative 
word a special and emphatic value, thus 
Ótì Í tì is "the particular person who" 
(Donalds. ñr. Òr. 245 b). This is fur-
ther illustrated by the Attic use of ðostè, 
Òdûs Í tì; the latter = "just such a 
person as to". nýsor7, epánalépsi, see 
on 23, with case varied by attraction of 
Ýwýfalos preceding. "Atlántos, ë. ë. ñ. see 
App. ñ. 3. Hesiod. Theog. 359 makes her 
the daughter of Oceanus and Thethys. 
benvteia is akin to Òdòs as ðéntis to Òáðòs. Í Í Í Í 
and te conjointed make a clause appear at once contrasted and 
coordinated with another, here with ìs 14 
tì ... oide previous, (mar.). Ímýfis, 
this prep. signifies (1) "on either side", 
(2) "asunder, or away from", (3) "be-
tween"; (5) is the converse of (1), being 
the relation of a mean to extremis; (1) 
that of extremis to a mean; see mar.
57. Thélge, ñ. (Zèus) Ïygáthos Ò-
hóðos. Ï, 274—2 "was sapping their 
courage". For a specimen of the Ímuðilos 
lóguo see Calypso's words ñ. 266—10, 
where the tone is that of wheeling a 
strong mind to weak compliance. ñtíl. 
Ni. says, not subjunct. shortened epíèr = 
a doubtful statement, as that mood 
with ðiç, to express an effect, is more 
frequent than the fut. Yet a clear 
eample of fut. is ñ. 136 õýýgý ñ Ímuðilos 
ðtiç ðiç ñáðíxìov ðiç, see also Jelf 
Gr. Gr. ñ. 812, t. 2, and Êéýne Êxcer. 
III. ad Í. ñ. Ò. 251,677. For Ïygáthos, gen. 
with ëplilýseta, see on ñðhóðon, ñ5.
60. thevnes (pro oY N v')': v' esse tou monebat Herm. 70. exke Schol. 72. μεν•

58. kaxnvov αλοθ. νοή. Löwe compares Οv. E ponto I. iii, 33 optat Fiuman de patriis posse videre foci, doubtless an imputation of this.

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

60—5. Hermann considers v' in oY v' τ' as τοι. ωδογ., playing on the name Οδονσ. in 57 and 60 (mar.). ἐξ. ὁδόντ. The image is that of the pallasades (Scaccol. §. 11), by driving in which a fence (Σχολ. was made, and to which the teeth are likened. Others, not so well, think the lips, as an outer fence round the teeth (δόντιν. gen. objective), intended by ἕριος. λαξοχ. This verb, when mid, takes gen., cf. ἐπε- 

60. thevnes καὶ καπνον αποθαράσκοντα νοήσαι 

60. τούτων τινός

60. ἐντοίναται πιθον ἱπτομεν ὁλύμπιοι. οὔτε ν' οὐδεπεν 

60. ἐντοίναται πιθον ἱπτομεν ὁλύμπιοι. οὔτε ν' οὐδεπεν 

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nóstou, ὅπως ἐλθήσει. Ποσειδάων δὲ μεθῆσαι ὕπων χόλου· οὐ μὲν γὰρ τι δυνήσεται ἀντικείμενοι. “οὗ τάτε ἦμετέρει Κρονίδη, ὕπατε κρειώντων, εἰ μὲν δὲ τὴν τούτου φιλόν μικάρος θεόν, νοσητάς 'Οδυσσα Δαίφρονος ὥστε δόμον, Ἐρμεῖαν μὲν ἔσειτα διάκτορον 'Αργειφόρην. 85 νήσου εἰς Ὀμνύνην ἄρτυνομεν, ὥρα τάχιστα νύμφην εὐπλοκαμφ ἐπὶ νημερέτα βουλήν, νόστου 'Οδυσσαίος ταλασφρονον, ὡς κε νέται. αὐτάρκος ἐγὼν 'Ἰδάκην ἐπελεύσομαι, ὥρα οἱ νῦν μάλλον ἐπετροφίναι, καὶ οἱ μένοι ἐν φρεσὶ θείων, ἐφ' αὐτόρητον καλέσαντα κάρη νομόωντας Ἀχαιοὺς πάσιν μνητηρέσαν ἀπείτεμεν, οἱ τε αἰεὶ μη' ἁδύνατ' σφόνοις καὶ εἰλέποδας ἐλκάσαν βοῦς. 86 πέμφων 2· ὡς Σπάκην τε καὶ ἐς Πῆλον ἡμαυίωντα, νόστου πενοῦμεν πατρὸς φίλου, ἥν τοὺς ἀκούομεν, 95 ἢτ' ἵνα μιν κλέος ἐσθιὖν ἐν ἀνδρόφουσιν ἔχετοι. αὕτω εἰποῦν ὑπὸ ποσσίν ἐδήσατο καλὰ πέδιλα, 98. Φών. 79. ἀίδηκτα. 83. Γόνθε. 86. ῶπηγ. 88. 89. 91. Σοι. μηντηρέσαν ἀπὸ εἰπεῖμεν. 92. Δικαίας. 96. Δικαίων. 80. τὸν δ' αὐτὲς προσέλειν. 85. ἐν τῇ κατ' Ἀττικαῖον ᾧ 'ὁμυλὴν' γράφεται, Schol. 87. συν ἑρεία. 88. Ἰβάκην; επελεύσομαι καὶ διέλεψομαι. 89. Ἑθοῦ. 93. ήμαυίωντα; post v. 39 cod. Ambros. Harlej. Vind. κατέφευ ὕπερ Κάρηντη παρaphομήνα ἄκοτα. 95. πρὸ ἐλήσαν Rhian. λέξην. in the subj. mood sing., Donalds. Gr. Gr. ἀπὸ την έπείμεν. 92. Ημείας. 96. Ήμείας. 82—7. ἐπίσης emphatic. so expressed that what before was doubtful now was fixed: to this ἔσειτα, cf. 84, is retrospective, "that being settled," ἐρμήν., see App. C. 2. 2πητ. Χ., Λε. 40, regards "runner" as the original sense, tracing it fr. δίον, Δίονος (i. q. δίονος, δίος, with analogy of Θάκος, Θάκος, ἄθος ἄθημα, &c.) and re- jecting διάγο. The later view of Hermes as ψυχόμπος suggested the etymol., from διάγο meaning transsecd. Ὀμνύνην . see App. D. 2. 2πητ., epic for -αμέν, as 41, q. w. νόστος and νέους: are specially used of returning home (mar.). ταλασφη, another form is ταλαφρον (mar.). 88—98. of Odys., 88, and of Telem., 89, are both datives of special reference; so is of in 91. Ref. καθ- δαντα in 90 to νόν in 88. ἀπείν., "warn off", from acting as in 92; else-where (mar.) = refuse, renounce”; also "report (a message) in answer", έτινα, see App. A. 6. 23. Διαγ. ο. Λ. 2. ον. App. D. 3. ἱματ. see App. A. 12. φέρον, imperti. of her habitual move- ment; her actual flight begins in 102.
97—101. These verses are wrongly inserted here by some copyist from the II. (mar.) There they suit the sequel, which relates Pallas' taking the field in propria persona; not so here. Further, the ἔργος recurs in 104, as part of the disguise suited to the ἐθνὸς adopted by Pallas.

101—5. ὅμηροι. On this epithet see App. E. 4. (14). βοη-, of arbitrary length, is probably the root of ὅμηρος; so in βοηθωσ, βοηθοῦσα, βοηθάουσα, who is called ὅμηρος in Hes. Theog. 734. ὅμηρος means (mar.) (1) region, as here, (2) soil, (3) people. For προθΥριος and οὖνθον αὐλείου, see App. F. 2. (5). Ταριών, see App. D. 5.

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

107. περίκορα, a game resembling our draughts or chess; see App. Α. 5.

109. κυρικες in τ. 135 are reckoned ἰδιομοσφαγι, i. e. persons who had functions to discharge in which the people were interested, a class which also includes in ὁ. 383—5 the seer, the sur-
the suitors were without. The Homeric narrative does not carry on two sets of actions as contemporaneous. Thus here the parts which describe the banquet are divorced from their real sequel by the reception of Mentes (Pallas) by Telem. The real continuation of 112 is 144. This is betrayed by ἐκτοθεν ἄλλων μενησθένοι, α. 133, which shows that the suitors were then coming or come in. Each guest ordinarily had a table to himself, but in δ. 54 two share a table; so in φ. 334 Eumaeus takes his place and eats at Teleclus' table. The division of the viands (δεστείρα) was the last thing done before the feast, as in 146, commenced; see φ. 140, φ. 331. We may compare with διατόμων διόμο διάς, πατατοί πάτασθαι, γατίω χάρα.

115. ὁσόμενον...ἐν ᾧ., "mentally regarding, wishfully brooding over"; comp. the Lat. opio skin to ὁσομαι. Fixedness of regard, seems the most general idea of ὁσομαι., especially when compounded with πός; the mind realizing the image by dwelling on it. Thus with κακον, δέλθον, &c., "foreboding" is the sense. Hamlet's words, "In my mind's eye, Horatio", Act I. Sc. 11, are an obvious parallel.

116. μηνιστ. τὸν μὲν, the pronoun, emphatically repeating the noun (see mar.), takes the latter's place in construction, introducing the contrast with αὐτός in 117. The noun far more commonly follows the pronoun, as in 125 and in A. 488—ἡ, αὐτῷ ὁ μήρες...διογενής Πηλέας νότι, until, when it follows immediately, the pronoun lapses into the force of the article, as in ὁ γέραι, ὁ γεραιός, A. 33, 35.

117—23. τιμήν, "his due", including the γέρας, or substantial part of royalty. So Achilles, in the Shades, inquires about Pelus, ἡ 'τίμην ἐκ τίμην...μετὰ Μεγαθεδονίσσοιν (mar.), νεμοσύνην, "felt ashamed" because he represented the host; the feeling is sometimes expressed by αἴλιθο καὶ νίκαις; comp. ὧς ἄδει νίκαις τι καὶ αἰγάκα, nearly = νεμοσύνης αἴγας (mar.). ἐγγυτίω, here of place, is also used (mar.) of time, and takes either gen. or dat., as does ἐγγύτειος, ἐγγύτειος, with pass. force, "shall be well treated", used specially of hospitable entertainment. So Menel., N. 627, upbraids the Trojans; "ye carried off my wife, ἐκεί φηλίζομεν παρ' αὐτῷ; and so the active, ὡς καὶ φηλίζῃ, "who may entertain", δ. 29. Observe the hospitable rule, to supply the guest's wants first, and then enquire his errand. So Nestor, γ. 69—70, when his guests are satad, says, "now it is more severely to enquire who our guests are!". Comp. also the reception of Telem. by Menel., and subsequent conversation, δ. 60—4, 117—39.
124. **πασῶς,** only this nor. and the pluperf. *πασάμην* are found in Ἰ. The verb also takes an accus. 126—30. τὸ δ' ὠτὲ ἡ' δ' ... ἔχως μὲν ὣ ... αὐτὴν ὣ', with this train of conjunctions and particles comp. Ἰ. 15—21, τὸ ὠτὲ ἡ' ... ὁδὸν μὲν ... τὸν ὥ' ὅπο; where ὅπο alone is wanting to complete the parallel. *ζίονα,* fem., but also masc. (mar.). For *δουροδόχη* and *λίτα* see App. Ἰ. 2. (21), (17). The drapery spread under the seat (since the floor was native earth), was Ἰάχ, "smooth", not embroidered; Ἰάχ in this sense becomes a noun. On the seat was laid a dyed fleece (mar.). Liddell & S. explain both *καλόν* as being on the seat.

131—2. **καλὸν ὀδόν,** refer these to ὅρφον (mar.). ἔλεος, having set a ὅρφον for the guest, he sets a ἔλεος for himself; so Helen in her palace sits on a *καλόν* (G. 2. 21), and so Ἡρὴ and Ἑλένα in Olym. Θ. 436, while Zeus on a ὅρφον. A. 536. Probably the ὅρφον was the seat of dignity, "throne". Ἡρὰ promises to give a "throne", as a reward to the Sleep-god, Σ. 238, and has herself the epithet ἄρσοφρονος. Women or younger persons use a κλῖμα, but the distinction, especially in the camp-life of the Ἰ., is not rigidly observed. Either might be used with a ὅρφον. Athenæus says (V. 4.), the ὅρφον was for mere sitting, the κλῖμα for reclining; but of reclining, save in bed. Ἰ. has no trace; nay, κλῖμα κε-κλιμένη is used, Ἰ. 96—7, to further describe the attitude of Ἰ. κλῆσαι, like πάνω, 79, where see note; comp. ζ. 84, ἀμα τῆς καὶ ἀμφίποτε μέν συν Ἀλεξά.

134. **ἀδήσειν,** see App. Ἰ. 6. (2).

137—9. λέβητα, "wash-basin". The utensil was also used to heat water. It appears thus in simile to illustrate Carth. 6. boiling with surge, and the waters of Xanthus bubbling in the flames of Ἡφαίστεας. In an enumeration of presents it often occurs in combination with the "tripod", which was not, however, a mere stand for the λέβητα, but included a containing vessel; see Υ. 264. For the *καλόν* see App. Ἰ. 7. (4).
140 [εἰδετα· πόλλ' ἐπιθείσα, χρησιμομένη παρεόντων·


diatροφι' ἐκ τῆς ἐρυθροῦ πίνακας παρέσκευαν ἀείρας


παντοίων, παρ' ἐφ' ὠρείς χρύσεως κυπέλλα·]


κηρυξ' 


ἐκ τοῦ αὐτοῦ ὅμοι' ἔπιστευτο τιμῶν, ἐφικτοῖο ὁμοιονοβοῦν.


εἷς θ' ἠλθον μνηστηρίας ἄρνυσθε, οὐ μὲν ἐπείτα


145 εἰςκείζεν ἐξοντο κατὰ κλίσομεν τῇ θρόνων τε,


τοιαύτ' ἐκ κηρύξεως μὲν ὠδὸσ ἑπὶ χείρας ἐχεαν,


σίτων δὲ δημιουργήσαν ἐν κανονίσισι,


ζυμοῦδ' ἐκ κρητηρίας ἐπεστέφασιν ποτόν.


οὖκ δ' ἐπ' ὑνειάθ' ἐτοίμα προσεξείμενα χείρας ιάλλον,


150 αὐτὰρ ἐπεί πόσιον καὶ ἐδήθυνος εἷς ἔρον ἐντὸ


μνηστηρίας, τοῖσι μὲν ἐνί φρεσαῖ άλλα μεμήλειν,


μολυβ' τ' ὀρχηστοῖς τε· τα ρώρ τ' ἁναδήματα διατοῖ.


κηρύξαν δ' ἐν χειρῶν ἀτέρων περιμαλλαθεν θῆκεν


Φηημοῖο, οὖν θ' ἠδείδε παρὰ μνηστηρίον ἀνάφηκ.


155 ἔτι τοῦ ὁ φρομψίδου ἀνεβάλλετο καλὸν ἀείδειν,


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

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

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

155. ἔτι τοῦ, in discourse these particles add strong asseveration, emphatic statement, or hearty assent; μὲν, ἃν, or γὰρ is sometimes put between them, ἀνεβασθεν. sounded or "struck up" a prelude; this was done by touching a few notes first on the φορμίς, whence

158—60. νεμέος, δ. ε. εἰπω, "be provoked at what I am going to say"; for the forse of this subjunct, see on 316. The gen. ανέργος is evolved from the possessive ἀνέργους.

162—5. The obj. of κυλίνδει is the same as the subj. of πῦθειν. The double compar., ἀλλαφότερον ἢ ἀφενότερον, is used of two qualities contrasted in the same subject, as in Donalds. Gr. Gr. 415 (cc); so Herod. III. 65, ἐποίησε τοιαύτης ἡ σαφότερα, Eur. Med. 485, πρόθυμος μάλλον ἡ σαφότερα, Jelf Gr. Gr. § 782. f. In κείνων, 163, we may notice an instance of the tacitly emphatic way of speaking of the hero without mentioning his name, as though it were sacredly cherished, used by his wife son, and attached servitor Eumaus (mar.).

166. ψυν' ο', contrasts an actual with a supposed or a past state. ἀπόλοιπος, "remainder," 168, comp. ζ. 87—9, ἀπόλεος conversely followed by ὀλολευ, "the perfect representing the state consequent on an action," easily becomes in usage passive (Donalds. Gr. Gr. 347, obs.). "he is lost"; the aor. suggests how he reached that state.

167. ἀλλαφημί, for form comp. ἐπιφήμ. ἀλλαφή. Comp. the Coronach in The Lady of the Lake, "To us comes no cheering, to Duncan no morrow." This despondent dwelling on the worst view is characteristic of Telem.; see App. E. 3.

168. φαῖων, so Bek., following the Schol.; ἐλ with subjunct, is common in Epic Greek, Jelf Gr. Gr. § 854, obs. 1. For examples of ἐλ with subj. pres. and aor. in Ody. see mar. In Iliad are given by Jul. Werner de condit. enun. ap. Hom. formis, subj. pr. Δ. 261, M. 245, aor. A. 81, 349, E. 258, K. 272, A. 116, M. 223, Π. 263, Φ. 576, Χ. 86, 191.

170. τίς γονέων, see Donalds. Gr. Gr. 413 (bb) "who and whence are they?" Ni. cites Eur. Helen 85, ἀντω τίς εἰ; πόθεν; τίνος; Phain. 122, τίς; τοίχων γεγο; N. B. Bek. for εἰς writes εἰς, contrarily to the most recent grammarians.

171. ὄριος; here the interrog. changes from the direct to the indirect form, and again conversely; in 406—7 the ὄπωτεν of the indirect is followed by παράς and σος. 172. ἐξήν, self-assertion is usually expressed by this verb, sometimes also the act of prayer, as in μ. 356. 173. A quaint proverbial truism, being probably the islander's customary address to the voyager. Telem. repeats what he had perhaps heard his elders say to a stranger newly landed. Mure Literat. of A. G. XIII. § 7, ranks this as a specimen of Homeric burlesque. But the poet's thought has the naïveté of childhood, which is not comic to the child, only to us in the old age of the world. Such a truism is τ. 163, νῦν ἂν ἄνθρωπος ἔστησεν ἀπεργεῖ. 175—82, νῦν μεθ., "art newly, i. e. for the first time, our visitor."

For ἔτη, see App. A. 11. For the "Taphians" see App. D. 5. Only to them and to the Phaeacians is the epithet φιλόμετρος applied by H. For acc. after ἄνθρωπον without a preposition see mar. εἰπότομον, occurs Aesch. Agam. 397. For ἀνδρὶ, see App. A. 10.

183—4. ἄλλωθρον, "of foreign tongue", used of Egyptians, and foreigners generally (mar.), comp. βασιλεύσων and ἀγριόσων. (mar.) Homer's ἄλλοθρον, ἄνθρωπον always speak without any interpreter to Greeks in the Greek tongue. He is conscious of the "strange speech" existing as an objective fact only. Cf. Aesch. Sept. c. Th. 170, ἐπιγραφον ἑρετητον, of the Argive army. Τεμέυ, see App. D. 6.

185—6. These lines are not found in some copies, and were rejected by Arist. (Schol.). They seem, however, genuine. ὄριος, here pointing to it. ἄγαρ, the harbour named is a little E. N. E. of the town, but perhaps the spot where the ship lay was visible thence. The town was accessible from the sea (mar.); but one landing from the Epirus side would first reach Rheithron. From Νηνίω is derived the epith. ἔπονος, applied to Ithaca (mar.). ιμήν, before the liquid and sometimes δ (comp. 203) has this quantity; see Spitzner, Gr. Pros. § 9. a. Πειθόν . . . Νηνίω, a large gulf indenting Ithaca on the N. E. side nearly divides it into two parts, a head, the S. E.
extremity, and a body running North-westerly. The former contains Neios, a still woody mountain, now Stephano; and at its foot, being a smaller bay of the same gulf, is a harbour called Bathnios, with a stream of fresh water running into it, prob. the B登山 which gave the name. Schreiber, Gell, Dodwell.

150. άλέγεα. 153. κελεύθους. 201. τετελέσθαι. 204. προ οὖν' Harl. margini άλλ' inseruit. 208. μὲν Arist. et Aristoph.; γάρ Dind. e Schol. 1. 156.

190. άλέγεα. 153. κελεύθους. 201. τετελέσθαι. 204. προ οὖν' Harl.
209. Θαμά τοῖον, lit. "often, sovery", the qualifying word following the qualified with ellipse of the relative clause which should supply some measure of the degree, which by this very indefiniteness is enhanced. Jelf. Gr. Gr. 823, obs. 2, explains this by "the fact that the demonstrative originally performed the functions of the relative", but γ. 321 πίλαγος μία γε τοῖον, ὅθεν τέ περ ὅν' ὅλων νυστείς οἴχενται, rather suggests the explanation by ellipse; comp. also σον, as used in 410 without τοῦν, — the converse usage.

210. ποίν, Jelf. Gr. Gr. § 848 b lays down a rule for ποίν with the infinitivus, which would exclude this instance and many more, xx. 668, γ. 83, θ. 301, i. 65. In Homer's use the infinitus after ποίν does not differ from the indeclinable. In sense, only ποίν becomes quasi-prepositional; here = ποίν τοῦ ἀναβηθείναι. In ἀναβηθεῖν, observe, the notion of going up is involved in that of going on board ship, comp. θ. 473. 313—33. H. uses πεινυ. (comp. πι-}

...
οὐτ εἰς τού οὐθείζοντες ὑπερφιάλος δοκεῶν οὐκ ἀνύσωθεν κατὰ ὁμα: νεμεσοφαίτου κεν ἁνύς, αἰσχρα πόλλ' ὀρῶν, ὦς τε πνευτὸς ὁ με μετέλθω." τὴν οὗ αὖ Θηλέμαχος παντεμνοῦς ἀντίον ἤθεὶ ἠ' ἐξειν', ἐπέλ ὅ ἄντατα μ' ἀνείρετα ἦδὲ μεταλλάξα, μέλλειν μὲν ποτὲ ὁικὸς ὁδ' ἄφνεδε καὶ ἀμήμων ἐμμεναῖ, ὑφ' ἐπι κεῖνος άνύς ἐπιδήμοισ ηὲν· νῦν δ' ἑτερον ἐβόλουτοι Θεο ηλαὶ μητριώτες, οὐ κεῖνοικ μὲν άϊστοι ἐποίησαν περίμ μαντῶν ἀνθρώπον, ἐπί οὐ κε Θανότι περ ὃδ' ἀκροκόμη, ν él μετὰ οίς ἑπερούσι δάμη Τρῶν ἐνι δήμω, ἦ φιλῶν ἐν χερόν, ἐπεὶ πόλεμον τολύτευσεν. τῷ κέν οὐ τίμιον μὲν ἐποίησαν Παναχαίοι, ἦδὲ οὐ καὶ ὃ παῦδ μέγα κλέος ἦματ' ὀψαλο. νῦν δ' μὲν ἀκλείως Ἀριτναια ἀπροείποντο, ὁχετ' ἀιστος ἀπινοσ, ἐμοὶ δ' ἄδύνας τε ῥόσου τε

κτήματ' ἔδοντες ἀμείβομενοι κατά οἴκους β. 140, and in a scene in β. 620—4 where Memenxeus' guests bring their own provisions. In β. 415 the σφαος is said to be a "rich man's", being "his" in whose house it took place. The banquets given by a king to his γείτονες (referred to by Νι.) in A, 250, I. 70, π. 49, cf. Θ. 38—9, &c, provided doubtless out of his receipts in kind, are δακτίς limited by the relation of the guests, who are said σήμαν πίνειν, P. 250; cf. β. 156—6.

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κτήματ' ἔδοντες ἀμείβομενοι κατά οἴκους β. 140, and in a scene in β. 620—4 where Memenxeus' guests bring their own provisions. In β. 415 the σφαος is said to be a "rich man's", being "his" in whose house it took place. The banquets given by a king to his γείτονες (referred to by Νι.) in A, 250, I. 70, π. 49, cf. Θ. 38—9, &c, provided doubtless out of his receipts in kind, are δακτίς limited by the relation of the guests, who are said σήμα ν πίνειν, P. 250; cf. β. 156—6. 232—5. μέλεν...ποτε, "there was a time when I thought this house would be"; this subjectivity of statement often marks the Homeric use of μελέω (mar.). αὐμνίησω, applied sometimes, as here, to things, keeps up the sense of distinction in its own class: see μ. 261, β. 171. ἑτέρος ἐβολοῦντο, Νι., after Eustath. prefers ἐβολοῦντο; Spritz. de vers. her. 97, reads ἑτέρος ἐβολοῦντο, in alteram pariem se vertere: for ἑτέρος see mar.; for ἐβολοῦντο see Buttm. Lecilik. s. v. βαλείν. ἀἰστον, out of sight or knowledge, so that I cannot love him if living, nor pay the honour due to him if dead.

236—7. θανώτης, a dat. which may be referred to the general notion of bestowing our sorrow or joy (πιθοντε κεφασον, β. 249) on the object which excites it. περί, see on 6. For the sense of δήμως see on 102.

238. τολύτευσεν. Penel. in τ. 137, says ἐγὼ δὲ δοῦνο τολύτευσα, as we speak of "spinning a thing out". i.e. protracting. Here the notion of finishing predominates, as given more precisely by πῦνον ἐκτολύτευσεν in Ies. 144. 241. ἀκλείως, "silently", leaving no κλέος, 283, so ακλει δ. 728; an idea further expanded in 242. ὁχετ' ἀιστος. Ἀριστονοι are impersonations of hurricanes, as Ἠφαίστ, Ἑφαίστως, &c, of ordinary winds; one of the Ἀριστον. is named Podarge in Π. 140. Hesiod. Theog. 267, names two, Aphi and Ocy- nephe. θιτινα sometimes appear = Ἀριστον. (mar.). Elemental deities often are interchanged in poetic idea with the powers of nature which they rule and involve. This is most common with the various winds Eurus, &c, and fire ἰχνος, the physical function and the personal action blending in one image. ἵππεις, akin to ἵππωμαι, τ. 533.
κάλλισεμ. οὐδ' ἐτε κεινὸν ὅδυφόμενος στεναχίζω οἶκον, ἐπεὶ νῦ μοι ἄλλα ὤει κακὰ κηδὲ ἔτευξαν.

246 ὁσσοι γὰρ νήσουσιν ἐπικατέτονοιν ἀρωτοι, Δουλιτίβη τε Σάμη τε καὶ ὑλήστεις Ζακύνθῳ, ἥδ' ὁσσί κραννην Ἰτανὶ κατὰ θαναφέονυσιν, τόσοι οὐρπερ' ἐμὴν μνωταί, τρόχουσον δὲ οἴκον. ἢ δ' οὖν' ἀρνεῖται συνεργὸν γάμον οὔτε τελευτήν 

50 ποιῆσα ὑπότασι· τολ' δὲ φθινοῦσοιν ἐδοντες οἴκον ἐμιόν τάχα δὴ με διαφοραίσονι καὶ αὐτὸν." 

τὸν δ' ἐπικατάστησα ἰονίων προσηνέπα Παλλάς 'Αδηνήν "ό πόποι, ἢ δὴ πολλὸν ἀπορομένου Ὀδυσσέως δενύ, ἢ κε μισησόντος ἀναδείκνυα χειρᾶς ἐφήλην. 

55 εὐοργάνον ἐντὸν ἐλθὼν δύον εὐ πράσθινοι θυρώνα πταῖα, ἔχων πηλῆκα καὶ ἀσπίδα καὶ δύο δοῦφε, τοῦτοι εἰς ὀνέον μιν ἐγὼ τὰ πρῶτα ἐνόσα οἰκον ἐν ἣμετέρω πίνουτα τα τερπόμενον τε, ἐξ Ἠφύρου ἀνώτατα πιὸν ἵππον Μερμέριδοο. 

50 οὐκετο γὰρ καὶ κείεσθε θοῦς ἐπὶ νῦν Οδυσσεύς

248, 251. Φιόκον. 258. Φιόκον.


242. ἰονίων is not found in L., but used in Ody. with active, as well as passive force (mar.). We have πρήπον, προτέσι (Aesch. Sept. C. Th. 54), ἀπιστός, like πιστός, ἀπιστός.

246. For Dulichium see App. D. 7. Same is in B. 634 Samos, and, with ζακύνθος, part of the dominion of Odys.; so not Dulichium, which belongs to Phleius, B. 625. H. scans ζ and αξ, commencing proper names, as single letters, e.g. Ζέλειαν, B. 824, Σαμαράνθος, Ε. 36.

252. ἐκκατοστησάσα. This word is only here read, although ἐκκατοστῆσα is also occurs (mar.), and ἐκκατοστήν is neut. add., epithet of πένθος, ἐτός: also ἐκκατοστήν vocat., is applied by Achilles in vehement passion to Hector. Out of this the Tragedians, especially in the forms ἐκκατοστός, ἐκκατόστα, developed a tragic depth of meaning, which far transcends the Homeric idea, although the ἐκκατόστα of Achilles, "accursed wretch", comes nearest to it. No satisfactory derivation has been suggested: that of ἐκ-καταδέλα ρα may be rejected without scruple. See Aesch. Pers. 355, Eumen. 227, Soph. Λεξ. 374, Antig. 974.

254. δεινον, 2. sing. pres. mid.; the var. lect. of Aristophanes, δειείς, is a verb impersonal = λέιείς, Schol. ἐρείριεν Herm. reads ἐρείριεν subj., comparing Δ. 191, φοίμαζαι 'αν πάντως.

255. ελ ἱππὸν (or as some read αἰτ ἱππὸν), is said by Ni. αἰτ loc. to differ in sense from εἰπέ (or εἰπέ), as expressing, not a simple wish, but one combined with a conditional proposition, or with a consequence following from the thing wished for, if obtained. The passages adduced, however, do not bear out this doctrine; e.g. αἰτ ἱππὸν (or εἰπέ) and άψε (or εἰπέ) q. 251, 494, seem to express precisely the same notion. Also Δ. 186 αἰτ ἱππὸν δὴ αὐτῶς τίποτα is surely a simple wish; and again εἰπέ 6ίπροιμα τ. Τ. 157, is followed by precisely such a statement of a consequence. Ni. admits also, what in effect nullifies the distinction, that the prop. aforesaid at times not be expressed. Now surely in Δ. 686, Δ. 317—6, it is as easy to supply a suppressed prop. after
φάμακον ἀνθρωπόνον διζήμενος, ὥφρα οἱ εἰθ ἱοὺς χρείσθαι χαλκήρεας· ἀλλ' ὦ μὲν οὐ οἱ δακέν, ἐπεὶ ἡ δεδομένην τοιοῦτα· ἀλλὰ πατὴρ οἱ δακέν εἵμος, φιλέοικε γὰρ αἰνῶς·
tοῦτο εὖν μνησθῆσαί ὁμιλήσειν Ὀδυσσεύς, πάντες κ' ἀκύμοροι τε γενεάστω πικρόγαμοι τε· ἀλλ' ᾧ τοις μέν ταύτα θεῶν ἐν γούναι κεῖται, ἢ κεν νοστήσος ἀποτίσεται, ἢς καὶ οὐκ, οἴσων εὖν μεγαρώοι· σε δὲ φραξέσθαι ἄνωγα, ἀποκοιμήθης καὶ μνησθῆσαι εἰς μεγαρώοι·

εἰ δ' ἂγεν νῦν ξυνεῖ καὶ ἐμών ἔμπαξεοι μόθων·

αὐρίν εἰς ἀγορηκ' καλέσας ἡμῶς Ἀχαίοις

μυθἠν πέρραδε πάσι, θεοὶ δ' ἐπὶ μάρτυριόλ' εστών. μνησθῆσαις μὲν ἐπὶ σφέτερα σκλάδνασθαι· ἄνωγαι,

μητέραν δ', εἰ οἱ θυμός ἐφορμάται γαμεθείς,

ἀψι λιτὸ εἰς μέγαρον πατρὸς μέγα δυναμενοί·

261. 262. 264. Foi. 262. Œu. 269. Φοινικ. 275. Foi.


275. μῆτηρ Schol. H. et Barnes.

αἰθε (or εἴθε) as in τ. 22. ν. 169 after 

αι γαρ (or εἰλ γαρ). See further on δ. 341.

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

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

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

266. ἀνέμη, is also found active, "swiftly slaying", With πιξρογ, comp. Eurip. Med. 400, πιξρογ τ' ἐνα... ἡγεσι γαμοὺς ἐν γούνι, perhaps because suppliants grasped the knees; thus not merely "at the god's disposal", but "to be suppliantly sought" is intended. The sanctity of the knees appears from adjudgments, as λόγος ὑπὲρ ψυχῆς καὶ γούνων, mar., and μη πῶς ὅλο γούνων Eurip. Med. 325.

268—9. Join σε with νοστῆσα. Donalds. Gr. Gr. 505. p. 543 says, "the apodotic use of the participle with εὖ is generally found in objective, relative, and causal sentences". Here the protasis, "if he return at all", may be understood. ἄνωγα, Buttm. Lexil. s. v. ἄννηγον (26) supposes a radical form ἄννηγα, or, ἦ being non-essential, ἄγγα. The analogy of ἐληλυθα, ἐννηγα, ἐβηνθωκα &c. requires a tetrasyllable with a short vowel in 3rd syllable. He seems to imply that ἄννηγω was the link form. With Buttmman's ἄννηγα we may comp. ἐπίγα.

273—5. πέρραδι, see on a. 444. ἐπί = adhibit, i. e. to witness his denunciation; so he invokes Zeus and Themis β. 68. In 275 the sentence ran on from the preceding clause, μνησθαις μὲν... σκλάδνασθαι ἄνωγα, μητέρα δ' (ἢ λέναι), but was suddenly changed in the latter, as if μῆτηρ had preceded.
280 νυ ο άρας εφετησαν εικοσιν, η τις αριστη, εφης εκενομενος πατρος δην οιχομενου, ην τις του ειτησι βροτων, η δοσιν ακουσης εκ Διος, η τε μαλιστα φερει πλεοι ανθρωπουν, πρωτα μεν ενς Πιλον έλθε και εφεο Νεστορα διον, κεστεν δε Σπαρτηνιδε περα ξανθων Μενελαουν, δαν μεν ευτατος ελθεν Αχιων χαλκοτανων, ειν μεν κεν πατρος βλοτων και νοσον ακουσης, η τ' δ' αν τριομενος περ έτι τηλιες ενιαντων ει δε κε τεθυματος ακουσης μην ετι εντος, νοσησας δη επειτα φιλην ες πατριδα ματαν σημερ το ει χειναι και επι κτερεια κτερειας ποδα μαλ', δοσα εικονε, και ανερι μητερα δοναι. αυτορ επην δη τατα τελευτης τε και ερημης, φραξεσαι δη επειτα κατα φρενα και κατα θυμων, ανοπο εκνουσης ειν μεγαροις τεως κτεινης η δολο η αμφαυδον ουδε τε σε χρη


as subject; see Jelf, § 581. 1. The Scholl. H. M. think μετέρα was developed by some copyist adding α to μην the ancient abbreviation for μην. 277. τι, i. e. οι αμφή των πατέρων, Eustath. Εσεδνα, see App. A. 14.

281. πενουμεν, takes a gen., see Donalds. Gr. Gr. 451. 99. "To hear of" one absent is here the sense; but δ' 12 "to hear" (the speech) of one present. It has also acc., as νόσον β. 215, 350, properly of the actual statement heard; cf. ακουσης a. 287, 289, and see β. 315 note. The verb of sense may be classed with λαμβάνω, αιτήω etc. in ambiguity of syntax. None of them wholly lose the right of a trans. verb, yet all partake of the possessive and partitive idea; cf. α. 121 γηδ' ηλε διείτολην, and Η. 108 δειπτερής ηλε ηειον.

282. οσον, "rumour", is distinct from φημη, Soph. Φιλ. R. 43, β. 35, v. 100, and from φημι γ. 215, Hy. Merc. 543—5, which mean "prophetic voice". Rumour widely prevalent and rapidly spreading, yet not traceable to a human source was ascribed to God, Buttm. Lexil. s. v.; so οιον ποπολείματα Dei, comp. Hes. Opp. 761 φημι δ' ους πάμαν αποκλείεται, ητινα πολλοι λαοι φημι εξουσι. Θεος ην τις έστι και αυτη. Nägelsb. Hom. Theol. §§ 14 adopts this view, but § 4. 25 inclines to identify it here with φημι.

284—6. Πιλον, see App. D. 4. ος in epic usage was demonstrative as well as relat.; cf. os for "so" and "as".

289—99. ακουσης takes a construction similar to πυράθωμαι; see on 281.
νηπιαίος ὄχειν, ἀπει οὐκέτι τηλίκος ἐστὶ. ἡ οὐκ ἄνεις ὄνομα λέος ἐλλαβεῖ δῖος Ὀφέσθης πάντας ἐπὶ ἀναρρέουσι, ἀπεὶ ἔκαστα πατροσφούντα, Ἄνυσθον δολόμητι, ὡς οἱ πατέρα κυκλοῦ ἔκτε; καὶ εἰς σὺ, φίλοι, (μάλα γὰρ σ’ ὀρὸς καλόν ὁ τε κέινον τε) ἄλλος ἐστὶ, ὥσ τις σε καὶ ὄψιν χόντων εἴς εἰκήν. αὐτὰρ ἑτέρων ἐν αὐτῇ θητὶ κατελεύθουσα ἤδη ἥδι ἐτάφους, οἷς ποι ὑπὲρ μᾶλλ’ ἀσχαλοῦσι ἥνοι σοι δ’ αὐτῷ μελέτον, καὶ ἔμοι ἐμπαξίον μένθων.”

τὴν δ’ αὐτῇ Τηλέμαχος πεπνυμένος αὐτίων ἡνά τι: "ζεῖν’, ἡ τοι μὲν τάτα φίλοι φρονεῖς ἀφοῦ πεῖς, ὡς τε πατήρ ὁ παιδί, καὶ οὐ ποτε ἔστησιν αὐτῶν. ἀλλ’ ἐντὸς νῦν ἐπίμενουν, ἐπεφωνεῖς περὶ ὀδοίῳ, ἀφρα λοοσεῖςμένῳ τε τεταπομένος τε φίλον κήρ ὄφωνἐν ἐπὶ νῦν κήρ, χαῖρων ἐνὶ θυμῷ, τιμῆσαι μάλα καλῶν, οὐ τοι ἐμήλιον ἐξαίτας ξεί με, οἴα φίλοι ξείνων ξείνων διδόοιν.”

τὸν δ’ ἤµειβ’ ἐπείτα θεὰ γνακαπίς Ἀθηνίην: "μή μ’ ἐτε νῦν κατέφυξε, λιλαῖομένον περὶ ὀδοίο. ὃπως νῦν προκειμένου ἄναγκη, αὐτίς ἀνεφχομένῳ δόμηνοι οἶκόνδε φέρεσθαί, καὶ μάλα καλῶν ἐλαῖν ἀσ’ σοι δ’ ἄξιον ἐστιν ἀµοίβῆς.”


tηλίκος, here = tantus. ex’ ἀνθρώ-πους, the accus. signifies extent or diffusion. Ὀφέσθης see on a. 29.

301. φίλος, for other examples of this vce. see mar.; φίλο is also found, as b. 365.

304—9. ἀσχαλό, a pres. ἀσχάλω found, b. 193. For λήσμαθαι see on 65. ὀδοῖο, gen. of thing desired, (cf. λίλατον, dd. 315) involving a metaphor from motion, as shown in ἐνομεῖνος, τιταιόμενος, &c. ὀδοῖο, as of urgent pursuit; see Jelf, Gr. Gr. § 510.

316—8. Ni, suggests as for ἔκ and objects to ὅτι τῇ ἔνογῃ, as leaving the giving in uncertain expectation, in fact = ἐκαν. ἀνογῇ; but ὅτι ἔκ is used (mar.) of what a man is just going to say, &c., and which has no further uncertainty than that it is not yet said. ἐλούν is construed with δι- μένας as (mar.) with ἔκα, but transposed into the subjunct clause καὶ μάλα...
324 | 329 | 330 | 335 | 337 | 338 | 340 | 344


326—7. Αχ, νόστος, all the laments and bards in the Ody., except that of Ares and Aphrodite in book Θ. (comp. 338 Θείων), relate to the Trojan war. The idea of its renown is thus, to the reader, poetically enhanced; comp. the reason assigned by Telem. for the minstrel's choice of theme, 351—2. ἐκείνη, "decreed", cf. Ἀσχ. Προμ. 99—100 μικράν χοὶ τίμωνα ... επιτελαί.

328—31. ὑπερω. and κλῆμ, see App. F. 1. (32). ἀμφίλ., (cf. ἀμφιπάλης 352) always female. The names of these appear c. 182 as Autonoë and Hippodameia. Nansica (mar.) is attended by such; but also the aged Laertes has his γορφής ἀμφίλ. 191; and Telem. is waited on by Euryclea 438—41. Hence ἀμφί-

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

333—4. οὐτος. ὀνομ., see App. F. 1. (16). θρήσμων, a band or fillet of linen used to tie or entwine with the hair, but also held loose. kerechief-wise, as here. The Schol. H. thinks it was to stay her tears. Ino gives one to Odys. to bind under his breast. Figuratively, it means the battlement of a city-wall: see mar.

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

342—4. ἀλίσσων, see on 252. v. 344 is rejected by Arist. and Bek., but needlessly. Penel. may naturally speak of Odysseus' fame as "extending to Hellas (in Thessaly) and all Argos in-
346. ἐρ., τον 
347. Φαρ. 
349. Ἐθνίκα Βεκάστρο. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων.

346. ἐρ., τον 
347. Φαρ. 
349. Ἐθνίκα Βεκάστρο. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων.

346. ἐρ., τον 
347. Φαρ. 
349. Ἐθνίκα Βεκάστρο. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων. 
352. Φεύγων.

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

348—9. ποιεῖ = ποιε, "I suppose", giving a modest tone to the speaker's words. ἄληφα, this epith., not found in II., occurs only with άνθρωπος in the sense of "enterprising", Fa. ad loc. The phrase "knights errant", or "merchant-adventurers", may, allowing for a different state of society, nearly represent its force. Ni, explains δίδωμι as of Zeus assigning their lots to venturesome men, and so giving rise to those adventures, which, as in the case of the Greeks at Troy, become the minstrel's theme. It is a man who seeks, god who sends the lot (comp. Nausicaa's words, mar.) — one of blended good and evil; we cannot alter facts, and though the woeful be that of the Greeks, blame not the bard, he only chose it as the newest tale. This seems to imply, for the epos, that it meant to be faithful to an accepted view of facts, and did not consciously romance; see esp. 9. 488—91. The Chorus in Soph. Antig. 332—48 πολλὰ τὰ δείνα ... περιφρασάς ἀνήρ is a good commentary on ἄνθρωπος here; cf. Soph. Philoct. 709. Æschyl. Sept. c. Th. 767.

350. οἶτον, "lot", always in evil sense, Nägelsbach Hom. Theol. III. § 3 b. It is connected with οἶνομαι as for with fero. In 9. 489—90 οἶτον is paraphrased as ὅσον ἐρείπα τό παθον τε καὶ ὅσα ἐμέγιησαν Ἀχιλλον.

351—2, quoted Plato de Rep. IV. p. 424 B. Contrast with the sentiment here that of Hes. Theog. 99—101, where the ἀνθρώπος μονάδος θείας σαγηνεύειν κλείει προτερών ἀνθρώπων. The subjunct. ἀμφιτεθηκαί is here used to give that indefiniteness which a general statement implies; see Jelf Gr. Gr. § 828, 2.

356—9. These lines have been suspected by various critics, but needlessly. They suit the occasion and the speaker. Telem., conscious of new strength (321), is somewhat full of self-assertion: see App. E. 3. τοῦ uttered with some gesture added to show that he speaks of himself. Ni.
365 μηστήσεσεν δ' ομάδησαν ἀνά μεγέθα σωμάτα, πάντες δ' ἤρησαντο παραλ λέγεσσι κληθήματι, πατοῖ. δ' δὲ Τηλέμαχος πεπνυμένος ἦρρηκε μύκαν. "ἵμη ὁμοίως ἡμιδιησίς ὑπέρβιον ὑβριν ἐχοντες, νῦν μὲν δαιμόνιος τερπάμεθα, μηδὲ βοήτις· 

370 ἐπεὶ τὸς γε καλὸν ἀκουόμεν ἐστὶν ἀκούον 
τοιοῦτον, ὥς οὖν ὡς 'έστι, θεοὶ ἐναλίχυκος αὐθήν. 

ὃθεν δ' ἀγορήνυς καθεξόμεσθα κιόντες πάντες, ἵν' ὑμῖν μῦθον αἰτηλείας ἀποτίσατο, ἐξεύθεν μεγάρων ἀλλαζ δ' ἀλευγνυτε ἀδαιτάς 

375 ὑμᾶς κτηματ' ἐδοντες, ἀμεριμβομενι κατα οἶκους. 

ἐς δ' ὑμῖν δοκεῖ τοῦ ῥατερόν καὶ ἀμενοὺ ἐμενα, ἀνδρὸς ενός βίτου ἡπτομαν οἷς σε ἐλέσθα, κεῖτε, ἐγὼ δὲ θεοὺς ἐπιβάσομαι αλένσ ἐόντας, 

α' κε ποθι Ζεῦς ὅσι παλάτντα α' ἐργα γενέσαν 

380 νηπιον καὶν ἐπιτια δόμων ἐντοσθον ὅλοιοθεν. " 

ὡς ἔρεσθ, οἱ δ' ἀρα δόμων ὑδάς ἐν χείλεια φύτες 

Τηλέμαχον θαῦμαζων, ἀ ναρασδεσ ν ἀφόρευν 

τὸν δ' αὐτ 'Ἀντίνοος προσέφη Ἐντείνεσος υίός 

Τηλέμαχος, ἥ μάλα δή σε διδάκχουσα θεοὶ αὐτοῖ 

363. Φοι. 364. Φηδ. 373. ἀποβηθίως. 375. Σοίους. 379. Σέφυνα. 

360. ἀδῆν Rec. 373 et 376. ὑμιν καὶ ὑμιν. 377. ὑλοθρ. Harl., vulg., 

[...] 

379. pro a'l Bek. passim et. ποτὲ καὶ ποθε Harl., ποθε 
egiamen Hesych. 

362—71. For ὑπερφοι and σχιέν. see App. F. 2. (32) (18). τοιοῦτον, see on 207. 

373—80. μῦθον ἀπηλ. ἀπολει, "may utter fearlessly a prohibition"; see on 91. ἀλεγνυν., the imper. shows that Telem., declaring what he will say in council, warms with the occasion into actually saying it. νηπα., "as my substance is wasted without compensation, so may your death be": ἐς be unavenged. δόμων ἐντ. foreshadows the actual catastrophe of the suitors in τ, and νηπιον the futile attempt to avenge them in θ. 

379—81. For αὐτ τοι Bek. always gives ὑδάς. These particles with a subjunct., when some verb of urgency or entreaty precedes, mean "to try if": with an optat. they expresses a wish, "if you only would . . .", and in the apodosis καὶ κε sometimes follows, "then would I". The αὐτ γὰρ of adjurations "would God" has an apodosis understood. ἐν . . ἐφιές, a thesis, "clinging with teeth as if growing into their lips": comp. the common phrase ἐν τ' ἄγοιν 

382. ὁ = quad., (1) "that", simply connecting a clause as object, (2) "for that" = as regards the fact that, as here, (3) = δι' ὅ "wherefore" (mar.). 

384—8. This short speech is in a strain of ironical banter; see App. E. 6.
386. μὴ τέρα γ', so 403, μὴ γάρ ὦ γ' ἔλευσα; comp. the N. T. μὴ γένοτο; here the phrase is ironical or insincere. “It is admitted by the suitors that the sovereignty descended to Telem. from his father. Yet there was evidently some special if not formal act to be done, without which he could not be king; for Antin. expresses his hope that Jupiter will never make Telem. king of Ithaca. Not because the throne was full, for on the contrary the death of Ulysses is assumed to have occurred; but apparently because this act, whatever it was, had not been performed in his case.” Gladst. III. 1. 51. The same writer notices the change in the sense of βασιλεύς in the Ody. from that of the I. L. to that of the I. Ody. representing the political condition of Greece after the great shock of the Trojan war. Thus the suitors are βασιλεῖς Αχιλῶν (cf. Θ. 390—1), though no one of them is actually βασιλεύς; and, as the presence of the βασιλεύς in chief was removed, the minor βασιλῆς would of course expand in importance. Nay, Telem. admits (396) the right of such a chief βασιλεύς being chosen from among them in defeat of his hereditary right.

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

402. σοιδίναι, so Bek. and Buttm. for σοίναι of the mss. On the argument whether ἐς, ἔς can be possess. of the 2nd (and 3rd) pers. see Liddell & S. s. v. who affirm, and Buttm. Lexll. s. v. ἔς, note, who denies. Of the passages (mar.) adduced as supporting this use, οἶνος in T. 174 is merely a var. lect., οἶναι also being read, as in Ε. 221, Π. 36, etc. and v. 320 has been marked by various ancient critics as probably spurious. Thus our present passage alone remains, and, considering the great frequency of recurrence of ἐμοῖς

403. d'Xe'xonta. 407. 409. 410. 419. Xanovai.


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


403. m/ ya. 404. 408. oixov. 410-415. 416-417.

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420 ἀδιανατήρ. The α, due to arsis, is frequent in hypertrisyllabic words, e. g. ἀκάματος, ἀπονέοιθα, Spitzner, Gr. Pros. § 10 b. Comp. Πραιμιδῆς, which Virgil follows, who also has Italia.

424. Some read here δὴ τότε κοιμήσατο καὶ ὑπὸν δόρων ἔλθον, ascribing the text as above to Arist.

425—6. δὴ governs αὐλῆς as gen. of place; comp. δυσομένου Τιτερίνος, a. 24, local gen. without any adverb; see mar., there. For the arrangement of the αὐλη and θάλαμος see App. F. 2. (5), (25) foll. The form δέθμο ηματο, y. 304, should be distinguished from this.

429—33. On Euryclea’s position, duties, &c., see App. A. 7 (2). έινούσιβι oxen were the primitive standard of value, comp. ἑκατάμβους έννεαδοιοι, and παρθένους ἀλεξεδοιαι (mar.). So in the funeral games the female slave is prized at four oxen and the tripod at twelve, Ψ. 705, 703. For χόλον γυν. comp. the story of Phoenix, I, 449 foll. The δὴ after χόλον is = γύρ. So in y. 48. 436. θύρας θαλ., see App. F. 2. (28).

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

439. ἀπόκης, “smoothed”; often used of fine artistic finish given to a work of art in metal, wool, &c. (mar.).
440 πασσάλησ ἀγκρεμάσας παρὰ τρητοῖς λέξεσιν, βή ὃ ὢν ἐκ θαλάμου, θύρην ὃ ἑπέρυσσε κορώνη ἀργυρη, ἐπὶ δὲ κληθ' ἐτάνυσεν ἰμάνι. 
ἐνθ' ὃ πε πανυψίος, κεκαλυμμένος οἶδ' ἀ' ἀ' ὄρ', βούλευε φρεσίν ἢσιν ὅδον τὴν πέρραδ' ἀθήνη.

444. φρεσίν ἡσίν.


441—4. κορώνη, the handle, crooked, like a "beak", as being so more surely grasped in pulling the door to. From φ. 165, where the arrow is set down to rest against it, its height on the door could not have been above the arrow's length (about 3 feet) from the ground. For κληθ', here the "bolt", see App. A. 15. πέρραδ', a reduplicated aor. of which καλαθῶν, κέκλετο, πεπυθοῦτο are also instances, so at v. 273.
SUMMARY OF BOOK II.

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

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

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

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

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

Pallas, in the guise of Mentor, appearing in answer to Telemachus' prayer, instructs him as regards his voyage. He, returning to the palace and resisting the overtures of Antinous, directs Euryclea to prepare the stores and not to tell his mother of his departure (260—381).

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

On the proceedings of the ἀγορή which form a large part of β, see App. A. 4. In order to understand the position assumed by the suitors in β, we must remember that the long absence and presumable death of the king, the long minority of the heir, and the defect of near relatives (see π. 115—21), had weakened royalty in Ithaca, and that the members of the βουλή, being the advisers of the sovereign and natural leaders of the absence and while the ἀγορή (β. 26—7) had ceased to meet. Still they might find a pretext for assembling at the palace in their large stake in the country — to use a modern phrase — and in their prospective interest in a royalty not necessarily hereditary. They came either in the king's interests, as they might say: still their living at free-quarters in the palace is always viewed as a lawless intrusion on private rights without even a colour of justice (β. 140—5, 235—7, cf. 198—207). As hopes of his return ebbed away — and they would soonest expire in those who looked to succeed him — the questions of who should fill his throne, and who marry his widow (the latter being an easy step to the former, at least in the case of an Ithacan noble), would be more boldly stirred. Hence the suitors' clamour rises higher, as Penelope's forlorn hope fades, and we the more admire the tenacity with which she clings to that hope and to her hold on the palace and estate, with all these forces arrayed against her. If she had accepted her widowhood and returned, as urged, to her father's house, the remaining property of Odys. would have been at once dissipated. Hence, as on his own force of character his return depends, so on hers it wholly depends that he has a home to return to. See further App. E. 2.

1. ἢμος β', see on δ. 400. ἡρείγεν. Some take ἡρεί as if ἠρεί, with reference to the "mistiness" of morn, cf. ἠρεί πολλῇ A. 752. Others better, however, from adv. ἡρ εύ "early", as illustrated by ἡρίγονος α. 302, and (Hesych.) ἡρείγενης. A Schol. also notices that γένεσις may have an act. or pass. force; the latter is best, thus "early born" in the sense. Curtius gives ἡρεί
as distinct from ἡ ἃγαν, ver. -7, being affirmative, and περι- same root as in ἰτός. In Ψ. 256-7

ἐσσφόρος εἶναι φῶς ἐφέων ἐπὶ γάιᾶν,

όν τε μέτα κροκόπτηλος ὑπελθ ἄλα κῆθναιται ἰτός;

the first line seems to speak of the dawn, the next of daylight; but in B. 48-9 it is ἰτός who comes φῶς ἐφέων like the ἐσσφόρος of Ψ. 226; thus the distinction vanishes, unless seated in κροκόπτηλος. The "rosy" hue here may attend or follow dawn, according to state of atmosphere &c. Why applied to the ὀξύκτοιλος is not clear: perhaps rays breaking diversely through clouds may be taken to represent a hand with fingers spread. Virgil Æn. VII. 26 has combined — or confounded — ἀγάθον. & κροκόπτηλος. In Aurora in roseis fulgebant lutea bipis. Arist. Rhet. III. 2. 13 remarks on the poetical superiority of ὀξύκτοιλος to φυκιοδήσις. ἐφισθοδάκτυλον.

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

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

5-6. ἐναφύ. The simple ἐλίγιχιος occurs twice (mar.). ξήρακεν. see on a. 109. λιγνυφ., a rarer epith. for the heralds is ἀριστειωτοι "raising the voice", Σ. 505.

11. ὀξά νῦς, these words, used also where human attendants (mar.) are added, show a sense of comradeship between dog and man which culminates in the episode of Argus in Ο. 291 foll., where dogs for the chase (7. 426) are distinguished from mere household pets, or watch-dogs (παπάξεις οὐραρον X. 60), like Eumæus' in Ξ. 29 foll., Ο. 200. These last recognize the deity, of Pallas (π. 162-3) when Telem. does not. From A. 50 we may suppose the Greeks took dogs over sea to Troy, ἀγοιμα, this word has no connexion with ἀγοιθεία, which retains its f. in Π.; the ἀγοιμα = σκυλος is post-Homeric. Here it seems to mean (1) "stalwart, powerful", cf. its use for βὸς Τ. 30, (2) "swift", as depending on strength of foot: cf. πυθός ἀγοιμα of Achilles, ἀγοῖποδας also of dogs (Ο. 211), and Ἀπεικόνιος Ποσίφυος, suggestive of ἄρος(γ) and ἀρος(ε) as root, as in ἀροῖς, ἀροπινας, ἄροφος οὐραρον, ἀγοῖνας, ἀμφίλιος, argyturn, argytra.

12. See mar. for similar χαρις given to Odys. and Penel.

14. Θίός, or open form θώσκας 26,
mean (mar.) both καθόθα as here,
and συνέδριον: it was like the stately
seat of "smoothened stones", whereon
sat the γέροντες "in a sacred circle"
in the Assembly (Σ. 504). All the
people, however, usually sat (Σ. 246
—8). On Θόκος, Θάκος and Θάισσω
see on 336 inf. γέροντες, not
necessarily in age, but in rank the first.
Thus in the ι. Diomedes is of
the number, although quite young. In
the Greek camp, and at the court
of Alcinous we find γέροντες (mar.).

32. Εὖροιν, the party of the suitors
would naturally lie among the younger
Ithacans ν. 51, but there was a lack
of elder men to control them, these
having gone to Troy and left a wide
social chasm behind them. We may
suppose that the father Εὐρυταυς,
now γίγαντας, was just too old, and
the three sons mentioned, too young
for service then; hence the suitors'
party now might be both numerous
and headstrong. Thus νῦν καὶ προγενέ
στεροί of v. 29 indicate parties; cf. Α. 395.
Εὐροίς, used of men, not qualified,
as by πολεμία, Θάλασσα,
means agriculture, of women, weav-
ing etc.

25. ξέκλυτε, with gen. here, as below
v. 30 with accus.; see on Α. 281. Θώο-
ζος, "assembly", see above on 14,
and by Θάισσως η τ' ανδρών γρο
πέρας καθόθα, see 31.
28—31. For οὸι see Α. 10; for
Χόλος see on Α. 225. τόσον
"to such an extent", cannot agree with χρόνος
which is fem., cf. χρόνος ἀναγκαῖον Θ.
57; so the adjectives δήμον, ὁδόν
δ. 314, do not agree with χρόνος in 312.
For η' ... η' and η' see Α.
11. στρατοῦ ... έπομον, i. e.
the Greek army returning, see on Α.
3*
408. εἶτοι, on this optat., which infuses a tone of doubt into the suggestion of news of the army, and on the moods of the passage here and as repeated 42—3, see App. I. 9. (18).

33. ὄνομανος, i.e. ἐπί, "may he be gratified" = I wish him well! cf. μην ἐπιμείν αὐτῷ Soph. 

35—7. φῆμι, word or phrase of omen, such was the last part of the previous speech in 33—4. For ἔτε before δῷ see on a. 186. σχιστήρον, this was the badge of public office. Telem. having summoned the assembly, it was his ex officio to address it, as well as from his occupying the πατρὸς ὕδως v. 14. Thus judges and heralds bear the σχῆμα. Menelaus, making a judicial appeal, receives it, and so Hector when swearing to Dolon (mar.); cf. Arist. Pol. III. 9. δὲ ὅπως ἦν τὸν σχιστέρον ἐπανάστασιν. The previous speaker here accordingly has it not, being a mere private person.

39—41. καθὼς, this participle bespeaks impressiveness, used kindly or harshly according to context (mar.). οὔτος specially notes the person spoken of as related to the person addressed; "you will find your man not far off". Scan v. 41 ὡς ἄλων ἔτει έτη etc. — έκάνει is used especially of physical states or mental emotions arising; so with ὑπὼν, μούρος, πένθος, τάφος (mar.).

43—5. εἶκω, subjunct., App. A. 9. (18). ὧν, see on a. 382. παχύν, παχα, read by Aristoph., is justified by the admissibility of hiatus after 4th foot in heroic hexam. La Roche p. 171; but in o. 375 παχύν ἐμπύκνο ὀικό recurs, also the Ven., reading παχύν ἔμπυκνός έπίδος, favours παχύν. ὑμῖν agrees with both the evils following (46—8).
Donalds. Gr. Gr. §. 239. πατήρ. Aristotle (Pol. I. 5, III. 4) bases royalty on the paternal relation, quoting the Homeric title πατήρ ἀνδρῶν τε θεῶν τε as suitable to the sovereign of all things, and says that despotic transgresses by ruling for one’s own interest, disregarding that of the ruled, whereas the rule over one’s children includes their benefit as a motive; cf. ib. IV. 8. The heroic monarchy is the fourth kind enumerated and examined by him (ib. III. 9). Contrast with this Achilles’ reproach to Agam. in Λ. 231 as a δημοσιορός βασιλεὺς, which again might largely be illustrated from Pol. V. 9. So Penel. speaks (δ. 691 foll.) of the practice of kings in general and of the character of Odys. in particular, which Ephes (ξ. 62, 138 foll.) illustrates. Some points of a popular king’s character are fair division of spoil etc. (τ. 43, Λ. 704), protecting refugees (π. 424), uprightness in administering justice (τ. 111, Π. 387 foll.), princely recognition of services (§ 38 foll.), and general hospitality (Ν.). In this last duty, however, his “gifts” supported him, so that what was partaken of was reckoned δημιουργιας, P. 248 foll.; cf. u. 264.

48—9. πολύ μεῖζων, in reference to his house (κανών ... οἰκώ 45) the suitors’ licence and pillage were worse than his father’s death. This gives great rhetorical force to his complaint. 

Διαφοράς, ἀπόφασις occurs (mar.) with double accus.: ὅπως simple, akin to ἀφάσσεα, is used of ship-weak and other violent sundering. This hint of its meaning may be gathered from its derivatives, διαφόριος the smith’s “hammer”, θυμοφόριος “life-crushing”, and κυνοφόριος the “dog-tick” (N. 544, θ. 300).

50—1. μοι refers the action distinctly to the person speaking. Donalds. Gr. Gr. § 459 a a, calls this a “dat. of special limitation”. It implies a closer personal interest in the fact stated than ἐμὴ would convey. ἐπέχρονον, this and its simple verb occur in Η. only in the imperfect, which loses its proper force, meaning, “have been and are worrying”; see the similie in which it describes wolves worrying kids (mar.). This passage seems to have suggested to Dissen the restoration, doubtful however, of a fragment of Pindar (44), ἀλώνω ποτὲ ώρανθέλαι ἐπέχραν ἄλλοτριά. νικέσα, so in the last ἀγορα (ο. 456 — 7) the Ithacans are reminded of their sons’ recklessness having brought ruin. ἀδικότοι, from Ithaca there were 12, all ἀδικότοι (mar.).

52—4. ἀπερρ. “abhor”, i.e. “shrink from the trouble”, — a well-chosen word, especially if Icarius abode, as a Schol. supposes, in Ithaca; as meaning, “they give her the greatest annoyance instead of taking the least trouble themselves”. Another supposition, that Icarius abode in Sparta, does not well suit Pallas’ words to Telem. in o. 16. It seems assumed that, when a widow remarried, she did so from her father’s house and with consent of her relatives; i.e., her husband’s right failing, that of her family revived. ἐκδοσια, see App. A. 14: the optat. here and in v. 54 is forcible as if “to give him the chance of so doing, if he pleased”, see Jelf Gr. Gr. § 807 β. The subject of ἐδοκεῖ is borrowed from the object of δοκεῖ, δεκτη being understood after ἐδοκεῖ.
58. μαριδ, this word, save in the phrase μ. αλλάσθησο or -θαυ γ. 72, leads the line in which it stands, as does also μάθι nearly always. κατά- ῥετέα, the simple ἄνω, primary of ἀνών, is found always save once (mar.) with α, — ἐξ, is here ἐπειτο.

59. ἄφην, ἄφη "woe" has ἄ, ἄφη "prayer" or "curse" has ἄ in H., but the latter is always in arson; hence most Lexicons (see Liddell & S. and Crusius s. v.) give them as the same word; but in 135 ἵν., ἄφησε is in thesis, showing that ἄ is natural, in ἄφωμαι, and therefore in ἄφη. Thus ἄφη is a distinct word.

60-2. "And we are no ways able to repel (the wrong); — sure enough in that case (i. e. in case we were) we should be (lit. shall be) poor creatures, and incapable of a bold deed; of course I would resist, if I had only the power". Ni. compares Ov. Heroid. I. 97—8, Tres sumus imbelles numero, sine viribus uxor, Laertesque imbenex, Telemaquesque uxor, τοιοι is = the Attic οἱοὶ τε, and οὐ δεινεῖς = Latin necesse. ἦ τ᾽ ἄν shows that it is τὲ elided not τοι in crasis (Ni.).

64—6. The argument, appealing to their sense of wrong, of shame, and of awe for the gods, rises in an ascending scale. περικτείς. (which is explained by the rel. clause following, see on πολίτηρον ὃς μάλα κ. τ. λ. α. 1—2.) occurs nowhere else in the Ody., while περικτικαῖ. is not found in the Il. (Ni.). 67—9. μετατέστω. "repeat," i. e. no more allow you; sometimes νόου foll., completing the sense (mar.), here μὴν preceding suggests some such word. Crusius takes ἄφηα following as its object, "rebuke your misdeeds". Ζηνὸς ... Θεμίστος, gen. of adjuration, referred by Donalds. Gr. Gr. §453ee (ε) to "relation": πρὸς or ὑπὲρ more commonly assists this construction: with λίσσωμαι und. ἃμας. The deities etc. in such adjurations are chosen pro re natā; here, in presence of the ἄγαγη, Zeus and Themis are preferred (cf. mar.). Themis is "ordinance" personified; it is hers to convene the Olympian Assembly (mar.), as here that of men. Θεμίς has accus. Θεμίστος. κα- θις, transit., elsewhere neat. (mar.). 70. οὕπεθε, ὑ. "hold, friends" — to the Ithacans, viewed as abetting.

77. Φάστον. 84. προσειεπεν. 85. εειεπες.

(ἐφόνοντες 74) the suitors — “and leave me to pine merely with sorrow! Unless it be that my father (said ironically) ever wrought the Achaeans ill, then in requital go on wrongdoing me.”

Take ὀινον with τεῖρεσ. used as a noun: it might also, however, as in X. 416, agree with με.

73—7. ἀποτινυμί, some edd., double the v, needlessly, as τίμων has ἢ in H. Spitzner Gr. Pros. 533, 3 c. νύμαις, he is addressing the ἀγορῇ, i. e. native Ithacans, many of the suitors being aliens. 

πολυτύμωσι, “we (I and Penel.) would address you with our plea,” probably a legal phrase, with a formal plea at law intended, which the ἀγορῇ would decide; see App. A. 4 (3) (4).

The verb, not found in the II., means sometimes merely to address, also to embrace (mar.).

78—9. ἀπαιτεῖς, the simple ἀπείρω (which is not found in the II.) always includes some notion of impotence, and is used for a beggar, thus joined with πατε δήμων etc., as an act which is (mar.) inconsistent with ἀλλός. so ἀρημετα in sense of property is not found in the II. ἀκρήζατ, “without redress.”

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

85—7. The words ὧμαρ., μένος ἀσχ. are used in derision cloaked under ironical depreciation; see App. E. 3, and 6 (1). The speech assumes that the suitors are rather the injured party than the injurers — a shrewd piece of impudence, meant to evade the appeal of Telem. and make him ridiculous. This banter recurs in 302. μόθον ἀνείρω. “to fix derision on us” — a phrase occurring only here. ἀχριν. with μηνεῖος as with κόρας, ἄης etc.
93. •

for day (

92.

91. μένειν, δέ καὶ μούμον ἀνάψαι. 

90. πάντας μὲν ὡς ἐλλείπαται καὶ ὑπάχθεται ἀνδρὶ ἐκάστῳ ἀγγελίας προϊστάσαι, νόσος ὁ οἷς ἀλλὰ μενοῦν. 

95. 'κοὐροῦ, ἐμὸν μνήστησέν, ἐπεὶ ἄνεως Ὀδυσσεύς, μὴ μνήσεσθαι τοῦ ἐκαθορίσει, ἡδετοῦ καὶ περιμέτρου· ἀφαροὶ δ' ἤμεν μετέτειλεν ἡ ἀδέσποτος ἡμῶν ἢμιν ἀποκαθίστασαι, μή μοι μεταμόνων κομίσατε ὥληται, Ἀδαμή ἦρων ταρπίνου, εἰς ὅτε κὲν μὲν μοῖρ' ὅλον καθέλθησαν τανυβεγέος Ἥθαντο, μῆ τίς μοι κατὰ δήμον Ἀχαιῶν νικεσθήσεται, αἱ κεν ἄπερ σπείρον κεῖται πολλὰ κτετάτοσας. 

99. ἐνθα καὶ ἡματία μὲν ὑφάνεσθαι μέγαν ἠστόν, ἐνταῦθα καὶ ταξιάτη καίν ὑφάνεσθαι καίν μέγαν ἠστόν, ἐνταῦθα καὶ ταξιάτη καίν ὑφάνεσθαι καίν μέγαν ἠστόν. 

98. | 97. — 100. εἰς ὧν ἤστε, here with subjunct. (so more inf. with καθέλθας) takes also opt., with the usual distinction of a principal or a historic tense having preceded. Of the fut. ind. Dind. retains one instance in δ. 318 ἀποδοθεὶς, where Bek. and others read subjunct. All other apparent cases of the fut. in H. with εἰς ὧν ἤστε may be epic subjunct. Laertes having no female relative, this provision for his death devolved on Penel. before quitting her home. 

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

105 νίκας δ' ἀλλύσεκν, εἶπε δ' ἀλλάζεις παραθέτο. ὁς τριτες ἔρχης δόλῳ καὶ ἔπεισεν 'Αχιλλο. ἀλλ' ὅτε τέρατον ἦθελεν ἑτος καὶ ἐπήλθων ἁμα, καὶ τότε ἐς τῆς ῥυπακολάζω, ἥ σάρα ἰδήν, καὶ τὴν γ' ἀλλυσέναν ἔφευρομεν ἀγάλαιο ἱστον.

110 ὅ τ' ὡς ἐξετέλεσο καὶ οὑξ ἦθελον', ὅπ' ἀνάρκης σοι δ' ἀδέ μυπεθήνες ὑποκρίνοντα, εἶν' εἴδης αὐνούς σῷ θηρια, εἰδώδι δὲ πάντες Ἀχιλλο. μητέραι τ' σὺν ἀπόπεμφοι, ἀνοχθὲ δὲ μὴ γαμέσθαι τῶ ὑπο νεφέται καὶ ἀνδανει αὐτή.

115 εἰ ο' ἐνήσει γε πολιν ὁχοντ τία Ἀχιλλο, τὰ προκεφών' ἀνά θυμον α' οἱ πέρι δόκεσαν Ἀθήνη, ἐφηκ τ' ἐπέκαισαν περικαλλές καὶ φρένες ἀκήλασ' μεραιν' θ', ο'^$', ο' οὐ πι τῶν ἄνευμεν οὐδε παλαιων, (τῶν οἱ πάροι ήσαν ἐπιπλακτίς Ἀχιαλ.

120 Τυρών τ' Ἀλκμήνη τε εὐστέφανος τε Μυκήνη. τῶν οὐ τρ ε ὁμία νόηματα Πηνελοπείον θῆν' ἀτάρ μὲν τοῦτο γ' ἐναλίσκων οUnmount ἂν ἐνόησαι') τόφρα γι' οὐν βίοτον τε τευν καὶ κτιματ' ἔδοτα, οφραν' σὲ κεινι τοῦτον ἔχῃ νόον, ὅν τινα οἱ νόον 125 ἐν στήθεσι τίθεσθαι θεοί. μέγα μὲν κλέος αὐτή ποιεῖν, αὐταρ' σοι γε ποθήν πολέος βίοτοι.


repeated action, with the optat. para-
θέτειν, see App. A. 9 (20); ἔληθε, the pres. λήθη occurs τ. 88, 91. For ὅς τριτες κ. τ. l. some have wished, says Ν. Σαλ, to read ὅς διετές .... ἀλλ', ὅτε δὴ τριτες; but in note on 89 the text is shown to be admissible.

109. ἱστον "web", but 94 "loom". So Dr., den, of the spider, she "runs along her loom". N. Β., in 110 τὸ μὲν means ἔφεσον, for ἱστον is acc. of mase. nom. ἱστον, see 94.

114. There is a similar change of subject for object here to that in 94 sup., where see note.
the blame here conveyed gains force from the encomium which leads up to it. ἐγὼ ... κεφαλή, for by a mixture of these she had baffled them.

έναντίον, oü τον, a phrase of polite but cold irony—"this device of hers was not judicious", or "for your interests". Antin., speaks not of the moral quality of the act, but only of its effect on their course of action, as shown by γάφα following. The word has another sense infra 159, 183, "related to αἰσχρός", as "fate", i.e. "portentous": see also mar.

Τηνδώ, mother of Neleus and others by Poseidon and Cretheus.(mar.); Μυκῆ, daughter of Inachus, ὤμοιος Πην., "like (those of) Peucel.", a contracted constr. Ni. compares φωνήν ἔκοσμον ἀλοίχουσιν δ. 279.

127—9. ποιεῖται, Donalds. Gr. Gr. 139 says the apparent elisions of αι belong to synizesis, — a rash doctrine, especially where, as here, a comma intervenes, see Jelf Gr. Gr. § 18. 5 and 6. πεπνυμι. see on α. 213.

132. ζωῆς ... τεῦν, this phrase, elsewhere introduced by οὕτω τι οἰδή, ἱδονέν, or the like, stands here absolutely; εὐ τε might be understood to complete the sense; see App. A. 9 (1) and cf. εὐκάμονεν, ἡ κεφάλην ἡ κεφάλη τῇ κεφάλῃ (mar.) where the latter clause contains a contingency yet to be decided, whereas ζωῆς ... τεῦνης stands as a fact accomplished one way or the other, but unknown which. ἐκών, read for ἐγών, being really ἐκών, impedes the prosody.

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

διαμονήν, Nagelsb., I. § 47, says, that although clear cases occur where διαμ. stands indifferently for δεόν, or for nunen divinum, yet only twice in H. has it a clear sense of god as helping, benefiting etc., and that in the Od. the sense inclines mostly in malam partem, cf. the adj. διαμονίος, a term of reproof; but cf. also διβόλοδιαμονήν. Yet he rejects any notion of an independent coordinate power of evil, and connects with διαμονήν the notion of divine agency as strange and mysterious, and especially as exerted for harm. Hes. Opp. 121—3 has a quite different view of διαμονῆς, as the spirits of the men of the golden age, who, departed this world, exercise in-
fluence in it. ώς not oxytone, which would mean "so that", but = διό "wherefore". τον ετέρων see App. A. 1. 138. νεφ. αυτόν, "has any awe for all these", i. e. the wrath of gods, Erinyes, parents and men. The gen. is that of cause or motive (Donalds. Gr. Gr. § 453 ee (α)); see also the examples of gen. with verbs of wondering etc. in Jelf Gr. Gr. § 495, 499, 500, and ουτοι Τρεώων γόας οὐδέ νεφέση ημιν (mar.); but νεφέσημαι is not elsewhere found with gen.; see on 239-40. 139—45. see on α. 374—80. 148. ένοι (scanned in synizesis) "awhile", i. e. really, while on their way in 146—7. This indefinite use is in correlative clauses common with ἄτι, more rare with ἐνοι (mar.). 150—6. πολυφ., this well expresses the hum of voices rising into the air; which makes the birds' descent more ominous, they not being scared by it. τιναζότα, "shook out"; cf. ε. 368, N. 243, ὀδύνην. χ. τ. λ. "looked with omen of destruction", see on α. 115; and cf. Aeschyl. Sept. c. Th. 53 λέοντων ὡς Ἀφιδρόχτων. 153. δρωματ., the mid. voice shows that the birds pecked themselves, not those in the ἔγορη, δρυπτηρ being (mar.) transitive. Eustathius mentions a notion of birds destroying themselves being an omen of ill. But by "themselves" he might mean "one another" κεντρον for ἀλαλαλας, cf. Soph. Ant. 145, Jelf Gr. Gr. § 654, 3; Teiresias Soph. Ant. 1003 so regards birds απόκυκλος ἐν χαλασθαι αλ- ληλους φοινικός — δεξίον, either on the observers' right, or on the absolute right, i. e. the Eastern side (mar.). The gazers gave the omen its real interpretation, i. e. woe to the suitors. The reading μελέταν 156 is needless,
as in II. and the non-Attic poets the pl. occurs with pl. neut. noms (mar.); see Jelf Gr. Gr. § 385, Obs. 2.

158—9. ἐκκαιν. see on γ. 282. ἐναθ., see on 122; so also inf. 182.

162—6. εἰσω rare epic pres., only found in Ody. It was doubtless Ἐσσα, or lengthened Ἐσσα, Lat. sera, as in Virg. Aen. VI. 160 sermone serebant; the fut. εἰσω is used in phrases of solemn enunciation, ὄλλο δέ τι τοι ἴσω, ὡς ὁ κα্
τικ. (mar.) τοιοῦ. see on 47.

167—9. εὐθεία, see App. A. 17 (3). πρὶν is adv. in 167, but in 128 con-

junction; in I. 403 both uses occur, το πρὶν ἐπ' εἰσων πρὶν ἐλθεῖν καὶ λ. κατακ., i. e. μνητήρας, it may be fut. as in φρασαμέθ. ὅπως ἔσται τάδε ἔγρα εἰς. 1. 14, or subjunct. shortened epicē, as in I. 112. αὐτοι = spōnte.

170—2. εἰσω, often, as here, "ex-
perienced"; the experience meant is shown by the sequel καὶ γαρ κ. τ. λ.; he had foretold what was in part ful-
filled, and he infers that "all is being fulfilled" in 176. εἰσανεβ. see on α. 210. With the vaticination in 174—6 Ni. compares that of Calchas to the Greeks, given B. 265 foll.
Day II.

177-200.

\[\text{\textsuperscript{180} ταύτα} \text{\textsuperscript{2} ἐγὼ σὲ πολλὸν ἀμείων \textit{παντεύεσθαι}.} \]

\[\text{όρνυθες δὲ τὸ πολλόν ὑπὲρ ἀνύγας ἔλεοις φοιτοῦν,} \]

\[\text{οὐδὲ τὰ πάντες ἐναὐσίμων \textit{αὐτῶρ Ὀδυσσέως} ὀλετὸ τῇλ',} \]

\[\text{ὡς καὶ σὺ καταφθάνατ' σὺν ἑκείνῳ ὀφθαλης.} \]

\[\text{οὐκ ἂν τὸσσα \textit{θεοπροπεῖνς} ἀγώρεινς,} \]

\[\text{τὰ πένθα ἔρχεται κερολαμένον} \text{\textsuperscript{185} ἀνέιης,} \]

\[\text{οὐκ ὄρφι δῶρον ποτιδέγεμος,} \textit{ἦν κ' ἐκ τοῦ ἡρῴου,} \]

\[\text{τὸ δ' καὶ τετελεσμένον ἐσταί.} \]

\[\text{αἰλ' \xi\textsuperscript{1} κ' τοῦ τέρατος,} \text{\textit{ἐρσεῖν}} \text{\textit{ἀγάπην}}, \]

\[\text{τὸ ἐν ἐκείνῳ καὶ τετελεσμένῳ ἐσταί.} \]

\[\text{τῇμάλα} \text{β' ἐν πάσιν' ἐργὸν υποθῆκσαι αὐτός.} \]

\[\text{\textsuperscript{190} αὐτῷ μὲν οἱ πρώτοι} \textit{ἄννηρέστερον ἐσταί,} \]

\[\text{_[προθὲσι οὗτος οἱ ὑπὸς τινὰς τὸν μᾶλλον σκέφτεσθαι εἰς τὸν ἀμώματα]_} \]

\[\text{σοὶ δὲ,} \textit{γέρον, θωζήν ἐπιθύμησον,} \]

\[\text{ἡ ἐπὶ Íθμη} \text{τόνων ἀσχέλλης} \text{καὶ} \]

\[\text{τῷ ἐν τούτῳ ἀλγος,} \]

\[\text{οὐκ ἂν} \text{περὶ τοιούτου} \text{παραφάμενος Óπεσώσαι} \text{παραθύμησις χαλεπαῖν.} \]

\[\text{\textsuperscript{195} μετέρι} \textit{ἐν ἐν παραφάμενον ἀπονέσθαι.} \]

\[\text{οи} \text{δὲ γάμου τευχέως καὶ} \text{ἀπνεύσῳ ἔπειδα} \text{πολλα} \text{μάλλον,} \]

\[\text{όπου ἔστα} \textit{φιλὴν ἐπὶ παθοῦ ἐπέσωσιν.} \]

\[\text{οὐ} \text{καὶ} \text{πρὸς} \text{παραθύμησιν} \text{φαίνει} \text{νὴ} \textit{Ἀχιμῶν} \]

\[\text{μηνιστοῦ} \textit{ἀγαλήσῃ,} \textit{ἐπεὶ οὐ} \textit{τινα} \textit{δεδεμένον ἐστιν,} \]

\[\text{\textsuperscript{200} οὐ} \textit{τιν} \textit{τὸν} \textit{Τήμαλα, μάλλο} \text{περὶ πολυθυνθὸν} \text{ἐντα.} \]


181—9. ὡς τε, see on a. 53. υπ' ἀνύγας ἐλ., υπὸ here with ace. does not mean "to or towards", but fixed position (mar.), cf. ad or apud superos Vírg. En. VI. 481. 568. ἀνέιης, this verb means "to set free, loose or open", here "to set on or rouse", in mid. "to rip up" (mar.). It is here optat., as depending meditatively on ἐγώρεις, "you would not be talking and thereby rousing Telem. to wrath" (ἀγάλλω, a further predicate), παράφαμε, as we say "talking over", cf. παραφαγχων ἐπέσσαν. I. 526.

191—5. The line 191, not found in many of the best copies, is probably from II. (mar.). 2ον ὑπὸ "mulect", which the ἄγορη could probably impose; see App. A. 4 (3). The sense of "blame", suggested by Ni. is doubtful, and would here certainly be poor. ἀγαλλθ., elsewhere ἀγαλλθω or epice - δα; H. has the form ἀγαλλίθον only here; see mar. εν πάσιν διερωμίνα. For ἐκ in ἀποθεταται see on a. 440. 196—203. For ὅτι δε ... ἔδεινα see App. A. 14. ἔμαχος, "in every supposable case", hence, "anyhow"; see mar. οὕτω οὖν x. τ. λ., "no, nor do we fear Telem."; this seems to answer
a supposed query, as in a. 414. **παραλλαγή** *equivalent*, i. e. *compensation*, so καρ **λόγος, εν' λόγο (mar.).

204.—6. **παράρητος. Ἀχ, ὅν γα**, a rare double accus., with which we may compare Ἐσχελ. Eumen. 221—2 δίκαιος μέτειμεν τούτο θέτομεν καὶ ἐπιθετικά. and mar. e. "Puts off her wedding" or "puts off the Achæans", would be simple; this sentence complicates the two transitive constructions, having one object in the persons deprived, and another in the thing debarred; cf. the similar use of διαμορφώθη ἁ. 404. **ἀρήτης, "superiority"**, see mar.

205. **ὅν τιον τίς;** the act. with accus. is used of men, the pass. or mid. of women (mar.).

212—3. **ἡγε** often becomes purely adverbial, as shown here by the plur. *dōre following*. ἐνθα χ. Ἀριστ., here of motion, "to and fro", but also of position "here and there" (mar.).

214—23 are nearly verbatim recurring lines (mar.).
225 Mέντωρ, ὃς ὁ Ὀδυσσός ἀμύμονος ἦν ἐταῖος, καὶ οἱ λῶν ἐν νησίν ἐπέτρεπεν ὁ οἶκος ἄπαντες, πείθεσθαι τε γέροντι καὶ ἐμπεδα πάντα φυλάσσειν τὸ ὁριν ἐφύρονεν ἀγοριστο καὶ μετέπειπ "κέλευτε ὅτι νῦν μεθ, Ἰθακέησι οὕττι κεν εἰπο.—

230 με ὧν οἱ πρόφοροι ἀγανός καὶ ἤπιος ἔστω σκηπτοῦχος βασίλευς, μηδὲ φρεσίν αἰσίμα εἰδὼς, ἀλλ' ἀεὶ χαλέπος τ' εἰς καὶ αἰώνα ἢς ὅς ὥς τις ἐμπίπτει Ὀδυσσός θείῳ λαὸν οἰκίν ἄνασσε, πατὴρ δ' ὁ ἤπιος κ. ἦν. ήτοι τοι μνηστήρας ἀγνήφορας οὐ τι μεγαίρω. έρεθεν ἑγαν ἑίμα τακοροφερίστω νόοιο. οἴς γάρ παρθέμενοι κεφαλές κατέδωσι βιάιος οἰκὸν Ὀδυσσός, τὸν δ' οὔκετι φαῖν νέεσθαι. νῦν δ' ἄλλω ἄρηο νεμεσιζομαι, οὶ οἰον ἅπαντες 235 ἤν' ἄνεο, αὕτα ὅ τι καθαπτόμενοι ἐπέσσον παύροις μνηστήρας καταπαύετε πολλῷ ἐνώτες.


232. δέξαν Harl. mar. 236. κακοφραγήρα Scholl. H. M. S. 240. ἄνεο

241. ιτα Ριάνθι, Schol. H., ιτα Bek. F.,

libri κατεύθυντε, ita Dind. edd. Clark. et Oxon.

225—6. Mentor here only appears in prop. persona, being elsewhere an εἴδωλον assumed by Pallas, who repeats his words here (mar.). In ὃς ... ψωλ ... λῶν, the subject of the second clause is borrowed, as in 249—50, from the object of the first. So γέροντι, 227, is Mentor, the subj. of φυλάσσειν. It is probable that Mentor was older than Odys. See on γ. 268.

235—8. μύροις ὧν σ. τ. λ., "forward (in being) gentle", or "taking pains to be so." τις ... σκηπτοῦχος β., the τις separated gives notice of the noun following, as does the demonstr. τις, cf. γ. A. 488, αὐτῷ τοι μὴν τοίος ἅντις Αἰγίλλε. — νικάθαι, this verb appears only in pres. and imperf., but the pres. has also a fut. force, as here (mar., Butt. Gr. Verbs s. v.); it appears in epic pres. νικᾶι, νικαῖ, νικᾶται.

239—40. νεμεσίς, (mar.), in sense of "be angry" this verb takes dat. of person or accus. of thing, or both; in sense of "feel awe at", accus. of pers. and once gen., viz. 138 sup., where see note. ὀίον τ. τ. λ., this sudden turn from speaking of them to directly addressing them gives much vigour to the address. ἄνεο, so Bek. in Odys. (but ἄνεος in ll., see mar.); and so "the earlier edd. till Wolf" says Crusius s. v., who, however, gives ἄνεος, regarding it as an adverb. It certainly occurs ψ. 93 with sing. subject, ἀδράνεος ὃν ἄνεος, where ἄνεος is found in all edd., Butt. Lexil. 20 writes it always ἄνεος as an adv., i. e. he disregards the seven times of ἄνεος for the once of ἄνεος. Those who regard the MSS. will probably still keep ἄνεος as an adj. plur., when joined with a plur. verb, as do the Scholl. H. M. here; even although it may be doubtful whether ἄνεος of ψ. 93 be a fem. form or an adverb. Mentor appeals here, as Hali- therses did in 68, to the people as a last resort amid the dissafaction of the boulã; see App. A. 4 (3).
243—5. ἀταρτ., prob. a reduplicated form of ἀτηρ, from ἀτη but with ἐκ, as in ἀτάκευτος, ἀνδράς κ. πλεόν. “Tis a hard thing for men through out-numbering (us) to do battle (with us) about a meal. For if Odys., himself were to return and try to drive us out, the attempt would be fatal to him.” v. 251 (see note there) was doubtless added by some disccusant, who mistook the connexion of ἀνδράς κ. πλ. in 245, governing it by μαχησαθα. That connexion is plain from 239—41. Leiocritus takes up indignantly the closing sentence of Mentor’s speech; hence the word ἡμῖς answers to παύων μενητίρες, and the ἀνδράς κ. πλ. must mean not the same suitors, but the more numerous party to whom Mentor had appealed. The reading καί παύωσι seems an attempt to reconcile 245 with 239—41, while governing ἀνδράς by μαχησαθα.

251. el ἐν τ. λ. This 2nd protas., after the 1st with its apod. has been completed, is a clog to the sentence. With either reading this objection holds, unless el be strained to mean καὶ el; see E. 350—1. Then, if the text be taken, this upsets the condition (245 and 241) of superior numbers being against the suitors. If we read el πλεόνες οἱ ἐποίητον Harl. Ven. Ambros., quorum Scoll. quoque nostram lect. improbant.

253. τοῦτο, said, as in 326, contemptuously. Telem. had asked the ἀγορα to further his voyage in quest of Odys., as a public errand. The suitors pass this by in derision; “Mentor and Hal. have taken his part, they are his father’s cronies, let them speed his errand”; cf. inf. 265, 306, 319. ὄτροπον, as it is found with other objects, as μαχησαθα, ἐκ. πλείον, so with ὄδων here (max.), meaning “prompt his journey”, i. e. prompt him to go.

255—7. ὄδω οἱ τ. λ. “I rather think, etc.”, said ironically in derision of the want of decision attributable to Telem.
a. T. 276, d. 103.
b. R. 252 mar.
c. 236.
d. μ. 336, α. 182.
e. 32. 305; cf. Z. 256–7.
f. ο. 445, το. 226,
g. Α. 330, Ψ. 374; 
h. 210, d. 452,
i. 41, Ρ. 744,
j. 81, 231, v. 103.
k. 139, 770.
l. 94, 281.
m. 204 mar.

238. Φεόν. δόμα Φάκασσος. 263. ηπεφειδε. 267. Φου.


αιφημίνη,' a further predicate, see Donalds. Gr. Gr. § 489; in familiar English "he broke up the assembly quick".

260—2. Purification was customary before prayer or sacrifice (mar.); cf. Hes. Οpp. 739—40. αἶλος, gen. of source whence the material of the act proceeded, cf. its use with Ἐκ to aid the sense ε. 214 αἴ. πολίης by Seber's index occurs 10 times in II., 3 times in Οδυ.; αἴ. πολιοῦ once in II., twice in Οδυ. (mar.). ο. δαίμονας.

265. τὰ δὲ πάντα συν, "are baffling all this play", i. e. his voyage, see on 204—6. The Ithacans had shown apathy, the suitors contempt; cf. his words to Antinous 319—20 οὐ γὰρ τήνις 
κῆπον x. τ. l. and note. In the speech 262—6 there is no prayer beyond the κἀκεῖθη μεν in 262, but "prosper me in the way wherein thou hast sent me", is clearly implied. Human aid failing, he bespeaks divine. Hence in 271—87 Pallas, not without rebuking his faint spirit, promises help for the voyage.

267. Pallas, who appeared α. 105 as Mentor, here at 17. 205—49, ο. 445 foll. as Mentor, and b. 343 as Telem., assumes in η. 20, π. 155—7, the form of a woman, θ. 194 that of a man in the crowd, and π. 223 that of a young shepherd. Thrice, viz. α. 320, γ. 372, ε. 149, she disappears under the form of a bird. She is recognized by Odys. as his "staunch comrade" in θ. 200, χ. 210, and by the dogs in π. 162, but by others only in the moment of such disappearance ε.γ. α. 420, γ. 378. Observe here, that Mentor is not evacuated of his personality, any more than Telem., by the goddess assuming his form. The real Mentor loses that share in the poem's action which we might have expected from β. 253—4, but we have a glimpse of him in προπήρια persona in δ. 654 foll., where Νοέμον, from the presence of the real Mentor in Ithaca, suggests the inference that the Pseudo-Mentor, who had embarked, was a deity, Me- don is aware of the disguised deity at last (ο. 445—9), but had perhaps heard Νοέμον's statement, and had, further, witnessed the marvellous triumph of Odys. against enormous odds. Hence, perhaps, his conviction. The statement in π. 161 οὐ γὰρ προ πάντως οὔδε γαλονται μελαγηθείς, shows that such recognition was to the poet's mind the privilege of the favoured few; cf. Α. 197—8. The Phaeacians, whose position is wholly exceptional, ἐκαὶ ἀνέδων ἀναφημίσας, hoist (η. 201—6) of their privileged intimacy with the gods. H. seems to have thought that such intimacy was familiar in the earlier age, limited in the heroic, unknown — we may infer from Η. 485 — in his own. Nagelsbach § 111 4—6.
The drift of this speech is to throw Telem. on his own resources, ὠδιδέρειν "hereafter"; Homeric usage, contrary to ours, regards the future as behind, and the past as before, thus ἀμφράσσας καὶ σπάσσας Α. 343, means, "as well for the past as for the future". This is indeed the order of time itself. Render, "you will not turn out a coward or a fool, if indeed you have a drop of your father's spirit in you". A youth is often said to be "his father's son", when showing his father's spirit; hence she continues, "but if you are not his son etc.", ἐνοίκοι not elsewhere found in Homer, but see Herod. IX. 3 ἀλλά ὃς δεινός τίς ἐνδοτάκτο Ἰμέρος (Ni.). The name of his father acts like a spell on Telem., and this is the chief key to his character, see App. E. 3. He is recognized by Nestor from the judicious character of his address as Odysseus' son (γ. 123-5); so is Pisistratus by Menelaus as Nestor's (δ. 306. — τελευτήσαι ἠχοῦ ν.τ.λ., refers to his brave words in the Assembly, which now required energy (μένος ἴνα) to accomplish them (Ni.).

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285 sol δ' αδός οὐκέτι δηρόν ἀπέσεται, ἦν οὖ μενονέν τοιός γάρ τοι τεταῖος ἐγὼ πατριώδος εἰμι, ὃς τοῦ νήμα θονδ' στέλλω καὶ ἔμοις ἐξομαί αὐτός. ἀλλά σὺ μὲν πρὸς δόματ' ἰόν μνησθήσοις ὀμίλει, ὀπλισσόν τ' ἦμα καὶ ἄγγειον ἀρον ἀπαντά, 290 ὠνον ἐν καμίφορεδιοι καὶ ἀλφιτά, μυλέδον ἀνδρόν, δέμασιν ἐν πυγμοῦν ἐγώ δ' ἀνά δήκον εἰταῖος μιν ἐν αἰγ' ἐθελον ἡγας συλλέξομαι ἐστι δὲ νυψιον πολλαί ἐν ἀμφιλό Ἰνχακ, νέα ἤδη παλαιαί. ταῶν μὲν τοῦ ἐγών ἐπίσφοσμοι ἦ τις ἀρώση, 295 ὧν ἐδ' ἐφοπλοισσενεττ' ἐνήσομεν εὐρέ ποιντ'.

"ἀφ' Ἀθηνάιον κούροι Δίος. οὐδ' ἀφ' ἐκινδύνοι ἔκλειπον ἀυθίνως, βη δ' ἑναι πρὸς δόμα, φίλον τετιμεῦνος ἂντος. εὐρε δ' ἀαρα μνησθήσοις ἀγνόορας ἐν μεγάροισιν, 300 

a day (not fixed)" 1, e. some day: elsewhere defined by τόδε, "on this day", but also meaning "for a day's space". So, τρίς ἐν ἕμα, "thrice a day" (mar.). Ni. joins it with σχεδον = "daily near", but this lacks Homeric authority and is weak in sense.

289. ἢνε, also ἢνα ἢνα (mar.), "victual"; Eustath. says "properly the stalks of beans", which sense Curtius ascribes, s. v. τζαλ, to ειλα, ειλα. For these forms, which resemble fem. and masc. plur. of which ἢνα might be epic neut., there seems no authority but Snidas, who renders it "chaff", which ἢνα certainly means. In 368. Several Scholl. explain it erroneously by ἐγόνδια ἀπο τού τέμνα, ἀγγείον ἂν, "secure in vessels", for carriage and stowage on board. ἀμφισφορᾶς and δῆματα are two varieties of ἀγγεία for liquids and solids respectively; the ἄγγος is also a common receptacle for wine (mar.). Hemiod. Opp. 600 directs the storing of corn in ἀγγείοια

290. ἀλφιτα, coupled sometimes with ἀλείπασα (mar.), so ἀλεύρια τε καὶ ἀλφιτα Ηερόδ. VII. 119. ἀλφ- ὁς albus seems to exhibit the root (Curtius 399), to which the epithet ἄλειπα also points, suggesting "white" meal (of barley, usage so limiting it) as meant. Observe that the ἀλφιταν ακτή inf. 355 means just the same as ἀλείπα here and 354. ἀλφιτ αποκοπη occurs for the same. Hy. Ceres 208. ἀλείπατα and ἀλεύρια are connected with ἀλέα, merely meaning "things ground", but by usage restricted to meal of wheat.

291. πυγμα, here = "waterproof", from the general idea of density which resists external action, hence used of houses, chests, armour, brushwood, and by metaphor of plan, counsel, etc.

300. ἀγνεμι, "ripping open", cf. κολπον ἀγνεμν (mar.) of a garment. The traditional sense of "flaying" seems a needless extension of the simple meaning of ἀγνεμ, nor does the κάνειτο λαγόνος of Eurip. Eteoc. 812, "was ripping the flanks", confirm
it. Yet all the Scholiasts, and lexicographers from Hesychius, will have it "slaying".

303—8. On the tone of this speech of Antin, see App. E. 6. The mock-assurance given in 306, "the Achaeans will do all you wish", may be compared with the contemptuous words of Leocritus in 253, and with what Telem. says in 265. — ἐποι x. r. λ., see on ὅποι, 310.

311. A line of balanced harmony expressive of the cheerful content and calm enjoyment of which it speaks. For ἀκέντα see App. A. 16; for ἐκέντος cf. Ἀσχ. Sept. v. Th. 238, ἐκεῖνον ἐδώ, μετ᾽ ἅγιον ὑπερφόβοι.

313. Ἦ τε "is aor. according to Hermann" (N.), whether so, or as Donalds. Gr. Gr. §. 321 gives it, imperf., its analogy with ήμια from εἰμι, eo, in all persons, is observable.

315—7. ἀκενος πυνθ. This sentence well brings out the difference in sense between these two words; cf. Πυθόν the oracle, as that which informs, in which however II. has ὁ. 

Curtius (328) traces this force in the Sanskrit words related to पुनः — ॐ-पुनः, "mental power". Eustath. compares Herod. III. 134 ἀκενονομον γάρ τῷ σώματι ἀνακύνοντα· καὶ αἱ φρένες; or specially "anger", cf. ὄλος, ὅστε ... ἄνδρον ἐν σημείων αἰθέται (mar.). For ἰε ... ἦν here, and ἦ ... ἦν inf. 326—8, see App. A. 11.

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

318. ὀνὶ ἀλήθεια x. r. λ., these words only re-affirm negatively the resolution.
of Byzant., probably because of ð', 324, follows as if no noun had preceded, is set in the mar. by Bek; but we left the suitors in 300 preparing the banquet, and the subject is here naturally resumed.

324. τίσι, the different suppositions which follow evidently belong to different persons, and represent so many conjectures hazarded and remarks exchanged among the company. The line is formulaic, but specially adapted, and dramatizes the current opinion and feeling in the subordinate agents, after some impressive exhortation or example given by some principal person.

328. Ειςθε, see App. D. 8. — πιστικὰν with this fem. of πίστις (p. 267) cf. νεῖτας from νείας (νόεις), and prop. name Νείας. Nt. adds also ἀγοριστοῖαν Epict. Elect. 168.

329. φρόνιμος, the knowledge of these is expressly ascribed (mar.) to the Epean princess Agamedé. Α. 740—1, see App. D. 8; so Egypt bears φρόνιμος, πολλὰ μὲν ἔστη ἐκεῖνης, πολλὰ δὲ λυγοῦ, β. 230, see also on a. 261, and so Ἑσχ. (Front. 438 Dind.) speaks of the Tyrihenians, Τυφρητοῖον.
334—6, said in derisive irony, "he will give us all the more trouble, for then we should have to divide the property &c.", which was exactly the consummation designed in their plans.

335: 

337: see App. F. 2 (29) end. 

338—3. oinoio ... oinoio, cf. mar. for instances of other rhyming lines, or members of lines: they are probably all accidental. 

340—3. oumvoio ... oumvoio, cf. mar. for the special contingency, referred to also in 351. — xei "although".

345: 

the title Θηλαμόχου προσέφη Θηλαμόνδε καλέσσας. "ματ", ἀγε δη μιο ούνον ἐν ἀπεριβερεύον 
ἀφύσον
350 ἤδων, ὡς μετα τὸν λαοτάτος, ἐν φυλάσσεις 
κείνου ὅπως τῷ τοῖς καλομορφῷ, ἐν φύσει ἐν 
δΌγεις ὅνατον καὶ Κήρας ἀλώξας.
δόθρα καὶ ἔμπλησον, καὶ πώματι ἀπαντάς, 
ἐν ἀφι μαι ἀλτία πεύδων ἐν ὑοράφεις καὶ 
δομοῖν.
355 εἰκώσι δὲ ἐστα μέτρα μυληράτου ἀλφίτου ἀκτὸς, 
αὐτῇ δ' οὖθεν τα' δ' ἀθροίκα 
πάντα τετύχων, ἐπεσέροι γάρ ἐγών ἀληθῶς, ὑπότε κεν δὴ 
μήτηρ εἰς ὑπερος ἀνάβη κοίλου τε 
μέδηται. εἰμὶ γάρ ἐς Σπάρτην τε καὶ ἕως 
Πολύν ἡμαθοίνα, τοῦ ἐποίεω " 
ὅσμα φάτο, πακόον 
καὶ ἐν ἁρυ νοο διοίκησα, 
καὶ 
οὐ 
ὅλορφομενή ἐπεί περιπέτη 
προσέθησα.

πολλά τε εἰλῶσα, καὶ μυρία ἡνη, ἀπλυσε ἐγών, ἀπέριβερεύον 
ἀφύσον 
355 — 6 sup. she was always there, and therefore there then? 
Ν. suggests ἐγών for ἐμώ from ἐγώ in the sense of 'kept (the doors) fast'; 
but the difficulty rather arises from the ἐγώ, which implies that she was as 
much inside as were the stores, cf. 
ἐγώ at 340. The Θηλαμόχος or Θηλαμός probably contained a range or row of 
chambers (App. F. 2 (29) and note), and 
344—5. It is likely that the wine and oil would be 
stored in a different compartment from 
the treasures of 338; cf. φ. 31—4. 
Hence, if she were in one, and he 
first reached the other, he might be 
said to call her Θηλαμόνδε even though 
she came from a Θηλαμός to him. 
Thus the ἐγώ δέ γένη ... ἐγώ means, 
"was within the whole range of such 
chambers"; they were never left on 
account of the value of their stores. 
Those whom this explanation dissatisfies 
will probably have to alter the text, 
as by reading Θηλαμόν δὲ καλέσσας, 
— "called forth from", he being at 
the door — or the like. μετα τὸν, 
the expectation of his father, now 
keenly roused, peeps out in this 
detail of his voyage: he will not take 
the best — that is reserved for Odysseus, 
— but the next best. λάφωτα. obs. 
λάφω a gull, s. 51. Obs. var. lect. λαφοτέ 
ρος. The spirit of the passage 
certainly requires the superlative, 
κε 

354—5. ἀλφίτον ἀφίνο, see on 
299 sup.
356. ἀθροίκα τε τετύχω, "be set forth together ready", Bek. after Aristarch. aspirates ἀθροίκα.
357—9. αἰποθάν, as we say, "shall 
take myself off". For Sparta and 
Ephyre see App. D. 3, 8. For 
Πολυν ἡμαθοθεῖν see App. A. 12.
361—2. κονώσκω, onomatopoeic from 
κυόν, a cry of sorrow; to cry for joy 
is ἀλογύς, γ. 450, — ἀλογύσ, for 
its connexion with όλος, ἀλορίῳ see 
App. A. 3.
“tīptē dē tōi, filēn tēknon, ēnī φρεσκī toutō nōmīa ἐπλετό; πῇ ὃ' ἑρέλεες ἱέναι πολλὴν ἔπι gaiān; bμοῦνος ἐἄν αγάπητος; d ὃ' ὀ' ἀλετὸ τηλὴθν πάτηρ ἐνί ὁμῆρον ὃ ᾑδε τῷ αὐτῷ ἑόντει κακὰ φρασσόνται οἰσίσω, ὃς κε ὀὐλὸ φῳῆς, τάδε ὃ' αὐτῶι πάντα δέσονται. hἀλλα μὲν αὐθ᾿ ἐπὶ σοῦι καθήμενος ὃ ὁδεῖ τι σε χρῆ πόντον ἐπι ἀτριγῆτοι κακὰ πάσχειν οὖδ’ ἀλάληθαται.” 370
tην δ’ αὐτὴν Ἑλληναζος πεπιμνεῦνος αὐτὸν ἥθα "Θάρσει, μαί’, ἐπεῖ οὐ τοι ἄνευν ὤν ὃς ἐν βουλῇ. ἀλλ’ ὁμοσον μη μητρὶ φιλή τάδε μνῆμασθαι, πρὶν γ’ ὃτ’ ἐν ἐνδεκάτῃ τε ὑδωρεκάτῃ τε γένεται, ἥ αὐτὴν ποσθέναι καὶ ἀρφομηνήντεν ἀκούσα, 1

375 ὃς ἂν μὴ λειώνειν κατὰ χρόνοι καλὸν ἱκτής." u

"ὤς ὃ’ ἐρή, ἀρνηῦ δὲ θεῶν μέγαν ὄρχον ἄπώλειν. vαὐτὸ ἐπεὶ ό’ ὅμοσεν τε τελευτήσεν τε τοῦ ὄρχον, αὐτῶ’ ἐπεί τα ὁινὸν ἐν ἀμφιφορεσθίν ἀρφός, ἐν δὲ οἱ ἄλλοτα χεῖν τὸ ὄργανον οὐδὲν ὃδοσθον. ὑπάρχου δ’ ἐς δόματ’ ἑνὸν μνῆμασθών χυμελε. ἐνθ’ ἄν’ ἄλλ’ ἐνεσθὲ ἡ θεὰ ἀκουστὴν Ἀθὴνα, Ῥήμασαι δ’ ἐκεῖνα κατὰ τῇ πτῶλν ᾧκετο πάντῃ, καὶ ἄκοα ἐκάστοι φολτὶ παρασταμένη φάτῳ ἀπὸ μύθον, ἔστερείους δ’ ἐπὶ νηα θοῦν ἀνέφεραν ἀνώγειν. 385

is pres. For ἱερέθος see the list of such verbs in Jelf Θ. Gr. § 263, obs. I., cf. § 248 c. — εὐνόειν, for a defence of the final ν in the pluperf. 3rd sing. see Bek. Homer. Hdt. ii. p. 29. On the names Neômen and Phronis see an Note. 154. — οἱ ..., ὑπεύθυνον, "undertook it at her request". In the recurring v. 388 the effect of smut as casting into gloom the roads before a traveller seems intended. ὀξύς, "tackle", in sing. "a rope" (mar.) see App. P. 1 (7). 395 — 7. ὄνειν, "drowsiness", the imperf. πλαξεῖ, πλαξίλλει, &c., denote its effect as sustained. Φέροντες see on τ. 186. 400 — 3. ἔμπνευσιν, cf. ἐσπανίζων union less. ἐπικεῖε, sometimes written as one word εἰκεῖται. Vultur here neut., is also transit. with name of place; εὖ νιαόμενος is a more common formula. Εὐνυμία, this and κορη κοιμώμεθα 408, being in II. epithets of Ἀτταίοι, are used of Ithacans, as being of that race. Εἰνηκεῖτο, if literally meant, they would be sitting (cf. 408), on the shore or in hand, "man and oar being inseparable" (Arnold's Thueyd, vol. I. App. III.). With this agrees d. 728 showing that the oars were put on board. So Elepmor begs that his oar, with which he rowed in life, may be set up as his personal badge over his tomb. l. 77 — 8; see App. F. 1 (13) (14). Εἰνηκεῖτο elsewhere is epith. of the ship. 405 — 6. This dependence of Telemon, for his smallest actions on the guidance of Pallas, supposed by him Mentor (so 416 — 7 Inf.), illustrates his character as yet unformed, see App. F. 5.
ประเทศ{ซึ่ง}จะเข้าไปยังสุดของชีวิต{ใน}ที่{asz}


to be called the "centre" of the universe, or "the chief of worlds,"

The following passage is...}
428. μέγα θάλασσα. 431. Σολήνον.

3 ἐπηρέασθεν τοῖς ἄνεμοις μέσον ἱστίων, ἀμφὶ δὲ κύμα στείρη εἰς πορφύροιν ἰαχῶν νηὸς ιουσῆς· ἢ δὲ θεοὐν κατὰ κύμα διαπροφήσοντα κέλευθον.

430 δήσαντες: δ’ ἄφρα ὀπλα θοην ἀνά νηα μέλαναι στήσαντο κρητήρας ἐπιστέφεις οὖν οὖν, λείβον δ’ ἀδανάτοιο θεοῖς αἰειγενέτησιν, ἐκ πάντων δὲ μάλιστα Δίας γλαυκώπιδι κοῦρη, πανυχία μὲν δ’ ἦν γε καὶ ἦως μὲιε στείρη κέλευθον.

427—34. The melodious flow of these lines is admirable. The line describing the sail- hoisting is succeeded by a dactylic burst, as if to mark the bounding of the vessel. Observe also the sudden stability introduced into this billowy measure by the spondai stables (Hor. de A.' P. 256.) in 431, where the bowls are set in equilibrium, as it were, by a dactylic between two spondaic dipodia. With this metrical effect may be contrasted that of Virg. Æn. III. 208 Amnixi tument spumas et corvula verruit, in which the measured oar-stroke seems imitated in the train of spondees. On ἀμφὶ ... στεῖρῃ see App. F. 1.(2). — ἰαχῶν, also τ’ (mar.), is used of a bow - twang, war - shout, trumpet - call, and of water hissing on hot iron (mar.). θησαυρὸς, "having made fast the sheets", used in hoisting the sails. ἐπιστέφρω, see on α. 148. ἦν, acc. "during the early morning", cf. νυκτας 105; besides this, ΝΙ., following Eustath., gives three senses, further extended, of ἦν, viz. (1) the forenoon, (2) the whole day till sunset, (3) the νυχθῆμαν of 24 hours. (1) may be allowed, as the terminus a quo is put for the space it helps to measure; so in ὁφρα μὲν ἦν καὶ ἀεί ἐξε ἐν τοιοῦτον ἡμαν; so ἦν, δείλη, and the μέσον ἡμαρ, which sunders them, make up the day: but (2) and (3) are mere poetic figures of part for whole, as "morns" are used for days, "summers" for years in English poetry. In ν. 93—5 the idea of this word ἦν is expanded into 3 lines of description.

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

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

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

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

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

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

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

The fourth day opens with the sacrifice, as vowed, to Pallas, described with much solemnity: the usual banquet follows; on which Nestor at once gives orders to prepare for the journey to Sparta. Pisistratus accompanies Telemachus. They halt for the night at Pheræ, and spend the fifth day on the journey thence to Sparta (404—497).
T à è ν Π υ λ θ.

Ἡλίος\(^a\) δ' ἄνοροσε, \(^b\) λαπών περικαλλέα λύμνην,\(^c\) οὐρανόν ἐς πολύχαλκον, \(^d\) ἔν' ἣθανάτωσι φαελὼν\(^e\) καὶ θυντούσι βροτούσι ἐπὶ ξείδωρον\(^f\) ἀρουραν.\(^g\) οὐ δὲ Πολύον Νηλίος\(^h\) εὐκτίμενον πολλίζεθον

5 ἱζόν. τοι δ' ἐπὶ θαλάσσης θερὰ ὀξην, ταύρους παμμέλανας,\(^i\) ἐνοίσχον χαλαρχίτη.

1—4. The break of the third day, λύμνην, Eëlius, viewed in reference to the whole physical system, rises out of and sinks into the Ocean river. But to those voyaging by sea he would seem to rise from it; and, as λύμνη in H. certainly signifies the sea close to shore, or between islands (mar.), it might well suit here, where they are close to the N. E. coast of Peloponnnesus. In Ph. 246, where λίμ. occurs in some copies, of the Xanthus, δηνός is a better reading. In Hesiod Theog. 364 foll. the daughter-nymphs of Ocean haunt γαίην καὶ βενθιὰ λίμνης as if = θαλάσσης. Later poets use it freely in that sense, as Virgil uses stagna, vallum, etc., as Enn. Hec. 446. ἐπί οἴδημα λίμνας. On the mythical cosmography of Eëlius see Volcker Homer. Geogr. § 15, p. 20. — πολύ-χαλκον, conveys the notion of stability, so firmamentum. LXX. στειβάμα, and the Heb. 2 Cor. 7, which they render, which means something hammered out, as if metallic. So Pind. Nem. VI. 3—4, ὁ δὲ χάλκεος ἄφαθες αἰνὲν ἦδος με- νεὶ οὐρανός; and Pyth. X. 27. See Sir G. C. Lewis Astr. 3 (4).


In same sense H. has στειβάμα (mar.).

Πολύον, see App. D. 4.

5—6. ἱζόν, a mixed form of ἄρο, the ending -ον of the 2nd preceded by the (ἱζω = ἱζαω) of the 1st; cf. δύ- σετο βραχός and others. ἐνοίσχον χαλαρχίτη = Ποσειδίκαιου. He begat Neleus who begat Nestor (2. 235—57).

χαλαρχίτη stands elsewhere alone for Poseidon, so ἄραφοτος' A. 37 for Apollo, and πολλίζεθον for Hades, Hy. Cer. 17, 31. It is epith. also of a horse (mar.), of Hades in Hy. Ceres 348, and Hector has χαλαρχήν. Here, as in the κώκειν νέφος, φάλαιγγες κυάν., and in mourning garments, an intensely dark hue is intended. The material κώκειαν is certainly a metal, and probably bronze, the darkest-hued of metals, hence furnishing a standard of colour; so κώκειαν as is = black, see App. F. I. (19). The victims are "all-black" as if to an infernal deity; Poseidon and Hades, as devourers and destroyers, having much in common. The former is ἤπειος, the latter χλαπόπλοιος; so Holy Scripture couples "the sea" with "Death and Hades" in Rev. XX. 13."
7. *έννεα*, nine cities are under Nestor's sway in B. 591 foll. Obs. here the *varr. lect.* Ni. thinks *πεντήκοστα* may be the true reading. The Scholl., however, note the agreement between 9 (seats) × 500 (men), and, in Nestor's armament, B. *602*, 90 (ships) × 50 (men); "fifty" being the least number mentioned as manning a ship in the Catalogue. The agreement is probably not accidental, but based on some political divisions familiar to the poet's hearers, but now lost.

8-9. *προνύχυ*, the oxen were "held in front" of each θόρα ready for slaughter. For the number 9 in sacrifice and banquet, see mar.

*ἐπί* expresses destination, as in τὰς *(γαστέρας) ἐπὶ δόρω πατέρεσι* (mar.). *μηχρί*, see on γ. 456. The verbs in this and are in effect pluperf., the aor., involving in its absolute past notion that of the past before a given epoch.

10-11. *οἱ δ'*, the δ' is apodotic of *ἐντεν* in 9. "when they had sacrificed then these began to land": for δ' so used see mar. For the mode of furling sails and landing see App. F. (9) — (11).

*ματευ*., "brought to shore"; opposed to ἀναγόντο* put to sea*.

14-5. *μάκρων*, often follows οὖν, as here, enhancing negation, but is used also in affirmation (mar.).
day iii.]

[λόσσεθαι a δέ μιν αυτός ὅπως νημερτέα εἰπή:] 20 ψεύδος δ’ οὐκ ἐρέει· μᾶλλα γὰρ πεπυμένον b εστίν.]

thn δ’ αὐ Τηλέμαχος πεπυμένος αὐτὸν ἦδα
“Μέντορος, πῶς τ’ ἄρ ιε; πῶς τ’ ἀρ προστύγομαι a αὐτῶν; οὐδὲ τι ποι μύθους πεπείθημα c πυκνοῦν·
αἰώνδ’ δ’ αὐ νέον ἄνδρα γεραίτερον ἐξερεύθης.”

25 τοῦ δ’ αὐτε προσέειπε θεα γλαυκώνις Ἀθηνή
“Τῆλεμάχι,” ἀλλὰ μὲν αὐτόν ἐν φρεσί σῆς νοῆσεις,
アルバム ἂν καὶ δαιμόνιον d ὑποθήκην: οὐ γὰρ ὅπως
οὔς σε θεῶν ἀείπη h γενέθαινε τ’ ἐκραμένων τε?”

άς k ἁρα φιονήσας ἠγγησατο Παλλᾶς Ἀθηνή

30 καρπαλίμωσιν ο’ δ’ ἐπείτα μετ' ἰχνα βατε θεοί.
ἐξον δ’ εἰς Πυλίων ἀνδρῶν ἄγνων h τ’ καὶ ἐδρας, m
ἐνθ’ ἁρα Νέστορος ἡτοῦ σύν πυλίων, ἀμφι δ’ ἐταιροῖ
δας εὐνυμόμενον k χρέα ὀπτῶν τάλλα c τ’ ἐπειρίων.

19. Feipt. 20. οὐ ψεύδει. 25. προσέειπε. 28. ἀεὶπη.

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

22—3. ἔως προσπροτυγικαί, pres. subj. followed by fut. indic.; cf. ὅς κάθε ... θαύμα τάδε δ’ ... δάσκονται, b. 368: see App. A. 9 (5). πεπείριμα, this verb commonly has a gen., the “trial,” implying a process of contact; here the result,—one who has made trial of and is well versed in words (μυθοσια δατ.)—is implied. In θ. 23 we have a singular constr., τοὺς (ἀδιάφορα) Φαίης ἐπιφείρας ὁδοιψης = which they “tried on” upon Odys. Donalds. Gr. Gr b 454 ec distinguishes a gen. “tentative” but, to aim at, to reach to, to be in contact with, or in possession of, are but extended degrees of one notion.

24. Telem. justifies the αἰώνα which Mentor declared inopportunity v. 14. εἴρετεθαί, see on α. 416.

27—8. οὐ γαῖρ ... οὔ, the negative repeated in same clause adds emphasis, as in “no! I am sure not;” so in οὐ καὶ ... οὐ, οὐ καὶ διαλειτ. etc., for instances see mar. As ἐξετά is “by the good will or blessing” of Apollo, Hermes, etc. (b. 319, r. 86), so ἁρα ἐξετά is without such

their good-will or blessing. The Greek wall at the ships ἀεὶπη θεῶν εἰτετυκο, wherefore οὐ τι πολύν ρονόν ἐμπεδον (ἡν, M. 8, 9). Conversely, Mentor means, Telem. might expect the gods would protect and prosper him. ἀείπ is also used of active opposition, “in spite of,” cf. mar. — γεν., τραφ., τε, “born and bred”.

31. ἄγνων, not exactly = ἄγον, which means a formal assembly of men, the former applies equally to (mar.) corpses, ships etc. (Ni.) ἐδρας, the component parts of the whole ἄγον, forming head-adiads with it.

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

hom. ob. 1.
in *τὰλλα* the well-known expression for the "remnants," when the sacrificial portions, as in ἀρρ. *νυς*, had been disposed of. The "spitting" these then corresponds with what is more fully described inf., 462, 465, *as μένυλ- ϝον τῷ ἀρα τὰλλα καὶ ἀρα ὀβελοσίν τρείραν.* The meaning thus is, "were spitting the remnants and roasting steaks of them." For this sense of *χρεία* cf. Curtius *Hes. et Hom. Goettling.* p. 319, 12, 13, *πεντήκοντα ἡμῶν πυρὸς ἐκσχοροει ἐν δὲ εκπαί τοίς πεντήκοντα ὀβελοί, περὶ δὲ χρεία πεντήκοντα.*

34. *οὗ ὦ, i.e. Nestor and his sons. 36. *πρώτως;* he was the youngest son (413—5) of seven, of whom Antilochus, beloved next after Patroclus by Achilles, fell by Memnon's hand (δ. 187). It is his office, as youngest, to attend to the guests (Νί.). Herod. V. 65, says that Pisistr, the Athenian usurper was so named from a notion of family descent from the Neleids.

38—9. The *κοῖος* was the actual fleece (οἶος δέμαν, *καλε 

40—1. The *μήπιο* were wholly sacrificed, the *στρ. shared religiously, each having a taste (ἐπίσκοπον, *inf.* 461, cf. Aristoph. *Pax* 1039 δέμῳ συ- 

43—6. *ἐνυχεο* addressed to Mentor individually, whereas ἄμυστοι comprehends Telem. and his followers: cf. *π. 91*—*4, where καταδαπτὲς and φιλέ* are followed by *δίθες.* (Νί.) For ἀ- 

51. Ἐπιλ. 53. Σοί. 54. Φανακε. 56. Φέργα.

51. Ἰδίον is proper, but here and γ. 51 ὀῖον. The ending μειστάς ὀῖον occurs Pind. Fragm. 147. Donalds, 44. 48—9. A passage remarkable for simple and straight-forward picture mingled with high courtesy. Ni, with the sentiment here compares Arat. 4. "πάντες δὲ Δίος κέρδηθε πάντες. Here δὲ is γαρ, as in a. 433. Obs. ὀμηριακή is used individually of a person or collectively of a generation, as πάντες ὀμηριακά... Τηλεμάχου (mar.).

50—3. Ἐλεύθων, for this and the other Homeric cups etc. see App. A. 8 (3). The young Pisistratus, imitates Nestor in his sententiousness, see on 60—70 infr., where Nestor leads off with a maxim; but there is also much naieté in a youth laying down this principle of seniores priores, and adding that he shall proceed to act upon it in his office to the guests. πεπιλήμ... διάκοιων, "discretely respectful", cf. 133, where the Greeks, being not all ὀμηριακοὶ and δίκαιοι, incur woes through the wrath of Pallas. οὐρέηκα, see on 61 infr. The discernment lay in giving the cup first to Mentor on the score of age, passing by the primesed rank of Telem. The compliment, paid really to the eidolon Mentor, is accepted by the goddess; so χ. 213 foll. Agelaus threatens (as he supposes) Mentor, which Pallas in person resents, 224.

55—7. The verb μεγαίου is followed by a gen. case N. 563, but here the infin. supplies the object. ἦπιν includes all who had partaken, not merely the Τῆλε. καὶ ἕκα τῶν ἔκα τῶν. Observe the precedence given to Nestor and his sons, as the hosts, and perhaps further in return for the discerning courtesy of Pisistr., in 40—2. These "minor morals" show the spirit of the Homeric age.

59—61. ὀμηριακόν, recognizes the occasion as one common to the whole people, not private in Nestor's family. πρεσβέων, though sing., virtually includes both the persons named; no trace of such a reading as πρεσβεῖς occurs. οὐρέηκα... διὰ τοῦτο ἐκεῖνον, "that for the sake of which"; cf. this with οὐρέηκα "because" in 63 sup. and often in H., as οὐρέηκα τὸν Χρυσῆν ἡτίμησαν Τηλεμάχου A. 11.

62—4. Poseidon was still among the Ethiopians, whither he went a. 27.
It would seem as if, during such absences, prayers and sacrifices from mortals must fail of their effect; see α. 21—4 note. Here, as regards Mentor and Telem., the question does not arise, the prayer being only part of the disguise; as regards Nestor and his sons, they were probably performing rites stated and due, and the poet's consciousness does not seem to recognize the coincidence of their festival with the god's absence. As regards the prayer for Nestor, she herself, we are told, accomplished it. Thus the sacrifice was effectual although the god to whom it was offered took no account of it. ψιφόδο Οδ. hiatus is frequent after the cesaure of 3\textsuperscript{rd} foot, especially the bucolic cæs.

65—6. υπέρτ., "upper or outer", as contrasted with the entails previously tasted 40 sup.; then came the libation and prayer, and now in due course the feast. ἔρνο. "pulled (the meat) off (the spits)". Eumæus on the contrary presents his guest, in ruder fashion, the pieces on the spits (§. 76 —7). δαοσάμα. δαίννυ. This juxtaposition illustrates the connexion between δαίννυα "feast" and δαοσάμαι "divide shares".

68—9. Nestor leads off with a maxim see on 50—3 sup. This hospitable rule, to ask no question till the guest's wants have been supplied, is characteristic of heroic courtesy. The epith. Γερμῖνος applied to him, is based on a place given as Γερμῖνα, Γέρμηνα (αὐτ.), or Γέρμηνον, where Nestor either was born or found refuge when all the eleven other sons of Nēclos were slain. Hes. Frag. xlv. 3, 3, Goettl. δωδέκατος δὲ Γερμῖνοι ἰππότα Νέστωρ ἔρνοι οἰ ϊντισθε παρ ἵπποδαμίαις Γερμῖνοις. 70—3. τάρκχος. This verb is capricious in its construction; the dat. is commonly found with the pres. and imperf. and once with the 1\textsuperscript{st} aor. (θ. 131), with which and with the 2\textsuperscript{nd} aor. the gen. mostly follows. Aristoph. rejected 72—4 here, thinking them borrowed fr. i. 253—5; Arist. also thought them more proper there, yet allowed the iteration. μαυσιδῶς "at random", i. e. wherever they could pick up plunder; whereas a ποτήρις would imply a fixed destination. Odys. in his feigned story §. 222 —30, as a Cretan prince, speaks of such marauding expeditions as occurring before the Trojan war. On the question of piracy cf. Thucyd. I. 5, who infers the reputableness of the employment, and is a testimony to the genuineness of the passage here.
87. Ἐκάστος. 89. Εἰπέμεν. 89. Εἰπέμεν.


78—83. v. 78 is probably an insertion by some copyist from a. 95; thus the question of ὑπονομοῖον subject. following ἐπίωστρον optat., each with ἵνα in same dependence, need not arise; see, however, some instances of optat. and subj. mixed in the same dependence App. A. 9 (16) end. ὑπονομοῖον, see on a. 186. On προφήτες ... ὄντως cf. φ. 16—γ Ὑπονομεύεις η ἡ τοῦ πρὸ τὸν παῖς ὄντως ὄφελλεν. — κλέος here bears partly the sense of "renew" as in a. 344, and partly that of "tidings", as in a. 283; the renown of Odys. surviving in the news spread of him.

87—9. ἦ ἦ, Jefi., Gr. Gr. § 339, 8 writes ἦ; but it seems better to view it as a real ep. dat., a twin form of the dat. locative in ψτ, ib. § 83, 1, and then the ἦ, which is subscript in ἐγείρεται in active sense at 184, here in pass.; being found in no other hook of either poem it is marked as uníre lectum: for both act. and pass. use cf. ἔλευθερος (mar.). ὀπλώθ', here ἦ is elided, as in the dat. pl. and in ἐτοί, περὶ, ὅτι.

90—1. el ἦ ... el τε, here Bek. prints ἦ ... τε without adequate reason; el Following verbs of saying, in sense of "tell me if etc." is common enough, and stands elsewhere, on good MS. authority, repeated with a double clause. We find once indeed el τε of one clause followed by ἦ καὶ of the other, but though this shows that the meanings approach each other, it gives no ground for rejecting one of the expressions; see mar. — πολέμητε, see App. B. (3). — Ἀμφίπτ., see on ε. 422.

92. γονнееθ', see on α. 267. ἐκεῖνοι here shows the sense of ἐκ- τῆς, "come suppliantly!" For el x see on α. 379. The subjunct. here resembles that called deliberative, as in πράσασομεθ᾽ ἦ γε νεώμεθ᾽ x. τ. λ. App. A. 9 (6) end.

93. Bek. suspects this line's genuineness here and δ. 325 where it recurs,
with the whole passage 92—101; but although it might be spared, it does not weaken the sense, or encumber the sentence. πλακόσμιον is referable to καίνον 92, and έτ’ τον ... μπόν ακόςαν is parenthetical, or πλατιά may depend on μπόν to be rendered objectively, "tidings of him roaming", cf. λ. 492 τοι παιδός αγνού μὴ δοθο. Yet to read πλακόσμιον would be more Homeric. ὀδύσθων τέτει, i.e. a man was born ill-fated, as he was born strong or healthy; elsewhere (mar.) we read of αίθα as spinning at a man’s birth. the thread of weal or woe which he has thereafter to endure; cf. Thetis’ lament to her son τ’ νῦ δέ έτερφον αίθα ἐκουούς ... ἀπει νῦ τοι αίσα μιννυά περ οὐτι μάλα δήν. λ. 414—6.

96. αίδώματι, here in sense of "compassionate", see mar.; αίδόματι is also found. For a word descriptive of shame borrowed for compassion, cf. Virg. En. II. 541—2 ἵππα διέλυται συπλικών εὔθει. The pres. imper. μελισσέον is continued in 97 by κατάλεγον the former injunction being general, and not limited, as the latter is, by the occasion of the moment; Jefl. Gr. Gr. § 420, 2.

97—8. κατάλεγον, Buttm. assumes a root λέγ- in sense of to "say, talk of", and another λέγ- in that of "lie down"; Curtius also (I. p. 163) views them as distinct; but in τανδελώσον the elements are τάνασας and λέγ- "lay"; see App. A. 22. For ἤγησο, see on a. 25. λίσσομαι, for the sentiment and the manner of urging Odysseus’ memory as a topic of appeal cf. (mar.) λίσσομαι ... ε’ μη τού τι πατηρ ἕμος ... του κ. τ. λ.

99—101. ἐπος and ἐργον, although disjoined by ἦ ... ἦ seem to mean "word as accomplished in act", reflecting the sense of ἐπίτελεσθεν as joined with ὑπότασσ (mar.). — τον, the plural is more forcible, as assuming that the supposed good offices on Odysseus’ part were in fact frequent. For ἐπίτεστε see App. A. 1. δήμω, see on a. 101—5.

102—200. This whole speech is characteristic of Nestor and may be compared with one in the ll. to Patroclus (A. 670 foll.) — a long narrative, closing like this with urgent advice. Observe in both speeches how accessories are engraved, and episode set within episode; especially see A 690—3, 700, 711, 714, 722, 750, 753, 766—70. The old warrior talks on and off his real subject, somewhat presuming on his years and the well-won respect of his juniors, but guided by kindness and good sense through all the ramifications of his tale. Shakspeare has given us some traits of such a character in the Menenius of his Coriolanus.

103. ἐπεὶ would lead us to expect some apodosis introduced by τοι γάρ ἐγώ ἐξόμ ον περί the or like; and indeed, by throwing into a parenthesis all from ἔθη μεν 109 to πάθομεν κατά 113, we might there take τις κερκένναρι ν. τ. λ. apodotically, as equivalent to, "I cannot tell you all, for no one could (lit. "who could"), even were you to go on asking for years". But the clauses so parenthesized are too closely knit with their immediate predecessors and followers to allow this. It is better, then, to view the structural outline as lost in the accumulation of details evoked in 105—13 by Telemachus’ appeal to the events of the war; and of which the enumeration is simply impossible.
Thus far it seems as though Nestor mistook Telemachus' words, τον νεω μου μνημόσυνα 101, as meaning, "pray make mention of all this to me", cf. παραπό μνημάτων δ. 118, and Μοῦσαι . . . μνημεία, B. 491—2. In the same strain he goes on to show why it is impossible; — "for nine years long we manoeuvred against them with every sort of artifice (δόοια)", and this word seems to lead him to the first recognition of Odys., rather, however, as the prime devisor of these δόοια than as the subject of the enquiry which he is answering. He then again breaks off in an apostrophe to Telem. — "thy father surpassed all in stratagem, if so be thou art indeed his son".

In 126 Nestor may be said to settle down to his tale. Its flow is copious and unbroken, but we find in its course little completed events, like islands in a stream (see below on 165 foll.), in which the imperfect is exchanged for the aor. At its close the news of others is added to his own, and the final mention of the fate of Agamemnon and the deed of Orestes gives occasion to an admonition to his young guest and friend.

105—6, δόοια . . . παλαιόμοι, join this with ανέπτυλευμ 104, "all that we endured in wandering"; hence, δόο μνηματίζω is slightly in anachronism as if = ανέπτυλευμ μνηματίζον. — Αρι η τίνης, for the optat. following the imperfect. or aor. see App. A. 9/20. — Αχι-
Ęξερεοῖς ἡ δῶσα κείθη πάσον κακὰ δῖοι Ἀχαῖοι·
πρὶν ἔχον ἀνέφείλεις σὴν πατρίδα ραίτων ἱκοῦ.
εἰνάτες δ’ γάρ σωμα κακὰ δάκτυλον ἐμφησώντες
παντοίοις σῶλοις, μόρις θ’ ἐπέλεξε Δρονίων.

ἐνῶτ’ οὖ τις ποτὲ μὴν ὑμωθήμεναι ἄντιν

120 ἦδελ’, ἐπεὶ μᾶλλα πολλὸν ἐνίκα δῖος Ὄδυσσεὺς
παντοίοις σῶλοις, παθῆ τεός, εἶ ἔτεον’ γε.

125 κείνοιν ἐκνυννός ἐσσί’ σέβας μ’ ἔξη εἰςφόσοντα.

ἡ τοῦ γὰρ μῦθοιν γε ἐνίκοτα, οὐδὲ ἔξερε ἁνδρά
νεότεροι σ’ ὀδη ὑμνησάσθαι.

ἐνῶτ’ η τοῦ ἐόσον μὲν ἐγώ καὶ δῖος Ὄδυσσεὺς

116. ἐκεῖνος Harl. sed Schol. H. ἐξερεύς. 120. οὗ πάω τις Bek. annot.

117—8. πρὶν, adverbial, “thou would'ut have gone home first, out of weariness”. Some, placing a comma at Ἀχαῖοι, render it conjunctionally, “I should not have told all before thou hadst gone home”. This is harsh, for, by introducing the indefinite limit of the hearer's patience, it clashes with the definite limit of “5 or 6 years” previously supposed. — δάκτυλον is imperfect.

121. ἦδελ’, not merely — εἶδοντο, as Schol., but “no one ventured” (mar.); so Ἑσχ. Prom. 1449, θελήσῃ τ’ ἐλεγέναιν μολιές Λεύνην; cf. for a similar tenor, Α. 186—7, στυγέη δὲ καὶ ἀλλὸς ἵσον ἔμου φασάνα καὶ ὀμοιοθήμεναι ἄντιν.

122. With the δόλοι in which Odys. was thus facile princeps, cf. the κρέδεις of which Penel. was mistress; see App. E. 2 (2).

124—5. ἐνίκοτας ... ἐνίκοτα. The senses of ἐνίκοις, "to seem like" and "to be seemly", are played upon here. The latter sense is clear in ἐνίκοις κεῖται ἀλέθροι καὶ ἐνίκοις γὰρ κατα-λέγω (mar.) while to take both ἐνικότας καὶ ἐνίκοτα, with Ni., in sense of “suitable” seems lame and tautological, and evacuates ye of its force, which is, "your words at any rate are like his", referring to the doubt of his sonship just before stated; and to take them both in sense of "like", i. e. like Odysseus' way of speaking, would leave σέβας μ’ ἔξη κ. τ. l. without due force. Render, "I am astonished as I behold you, for indeed your words are like his, and yet one would not say that a man so much younger would speak so suitably i. e. so sensibly". The fact that to speak like Odys. would be to speak sensibly, makes the two thoughts play into each other with a very subtle transition. They appear more plainly as put by the less rhetorical Menelaus, τοῦ γὰρ καὶ πατρός, δὲ καὶ πε-νυμπέρεος βάξεις, δ. 206.

126. ἐισος, "all that while", relat. for demonstr. τεισός; cf. οἰον α. 410 and note. He means "whilst the siege went on", in contrast with the subsequent events, introduced by αὐτός ἐπεὶ 130 inf., which dissolved their unanimity. Even then, it was rather the resolve of Zeus for evil, and Pal-Ins' fateful wrath breaking up its brotherhood of chiefs, than any personal disunion, which severed Nestor from Odys. (132—5). The same crisis bred drunken discord and prolonged debate (App. A. 4 (2) note). Yet even then Odys. inclined in judgment to go with Nestor, and went as far as to Tenedos with him, but thence turned back to gratify Agam., clinging to his chief even when his brother left him (141—65, see App. E. 1 (i)). It is observable that H. says nothing here, or in s. 108—9, of the outrage of Ajax Oileus on Cassandra as causing Athenē's wrath, but perhaps it is hinted at in δ.
There might indeed be room for it as the apodosis of αὐτὸν ἔπει introduced by δὲ, and epitomizing what is expanded in 132—64 (cf. οὐ δὲ ἔπει οὖν ἡγεμόνα ... τὸι δὲ ἀντικείμενα μετέτηρ, Α. 57—58), but for the more formally apodotic phrase καὶ τὸτε δή of 132, which precludes such a view.

135. μηνος ... ὀλοθ, see latter part of note on 126 s.ub, and, for 61., App. A. 3 (1), 137—8. τὸ δὲ is subject of μετέτηρ in 140; 139 adds a circumstance, the excess of wine on the part of the troops, as a reason for the expression μῆν ... κόσμον, δὲ being — γὰρ, see on 49. μῆνι and μηνίδιοι commonly lead the verse; for exceptions cf. mar.: join μῆνιν ὀ. ὑ. and ἐς ἥλιον ὑ. with μῆνιον μην, following. ἐς ἥλιον ὑ., the debate was so long, because in the state of the Assembly, οἶνος βέβ., much time would be idly lost.

139. οἶνος βέβ. Agam. is reproached as οἰνοβάργις by Achilles, but also as a coward, which he certainly was not, see A., his ἀμοιβή. Hence the reproof is probably the contumely of unmeasured anger. So in insolent scorn Antin. reproaches Odys., φ. 293—4. Odys. pleads vinous excitement as leading a man to act beyond himself, play, dance, sing, etc. The suitors once appear to sit over their wine till
slumber supervenes, but the effect is there ascribed to the express agency of Pallas. Elpenor is the only clear case of a Homeric Greek overcome with wine (οἶνοβασίλειον), save the Assembly here (mar.). The Cyclops is the only example of stupid or "dead" drunkenness, and the centaur Eurytion of aggressive insolence produced by wine; but both these lie without Greek society, in which the rule αἰφάμα πτινέων, p. 294, seems to have prevailed. See Glæst. I. 447.

144.—7. ἐξώκασα, I.e. ἐξώκασα, so πτινέων from ἐξώκασα, ἐξωκεῖον, so we have χόλος ἀντικεῖον (mar.).—νησίς implies that Nestor, the speaker, knew better. ἐμελλέ, i.e. Ἀθήνα, was not likely to comply or relent. οὐ γὰρ τ. x. τ. λ. With the sentiment contrast Eurip. Med. 960, πετρέσεκαν δώρα καὶ θέσατος λόγους, and I. 497 στρέπτοι δὲ τε καὶ θεόν αυτοῖ. τ' ἐς τε (see mar.) adding emphasis to γὰρ = "but no! for the mind of the gods etc."; αἰφάμα seems the emphatic word, "suddenly" = without grave reason. For αἰφάμα see on c. 11. αἰφάμα. Cf. the vain attempt of the Trojans to propitiate Pallas in Z. 311.

149. Here the aor. comes in, see on 103 near the end. The affair of the ἄγορη is spoken of as a completed event. For this discord between the Atridae see App. E. 1 (ii), 4 (4) end, 8 (8).

140—50. ἀνόμωσα, used especially of a start of surprise, breaking off some occupation (mar.). θεσπεσια, Doederl. 500, notices that the sense of εἰπέω is so far lost in this compound, that Sophoc. Ed. Tyr. 463 has re-introduced it in θεσπεσεία; render "awful".

151. ἀδομμ, used, commonly with τόσσα, of a halt in travelling, not implying sleep (mar.). ἄχαμ to blow (cf. ἀνέρησεν of breathing, respite, Schol.), is the probable present; but in meaning λάβει comes nearer this aor. ἀδομμ. Curtius (I. 587) connects radially ἄρρητο (ἀγαθόν ἐ-ἀγαθόν) ὑπεξέκλειεν ως ἀρκετα λαβεῖν, καλείς ὀρμοῦν, "revolving ungentle thoughts", as variance of opinion produced misunderstanding.

152—3. πῆμα κακοίον, so πῆμα κακούν, κακοῦν καὶ πῆμα, and ἄχάμ πῆμα are found; πῆμα often stands for some bane wrought by supernatural power, e.g. τ. 446, τίς δαίμον τόδε πῆμα προῃμεγήσε;
160. Sociaudes Sieouoi. 162. ἀμφιβελίςσας. 163. Φανακτα. 164. Ἡγα.

163. ἀμφιβελίςσιν Harl, ex emend.

154—7. ἰδιαίτερα, as part of the spoil (mar.). ἦμιν, half the forces tarried with Agam., the rest, among them Nestor, embarking at once against his wishes. αὐτὸς δὲ, ἐ. ἐνεκτές understood from ἀναράξιν. With βεβοῦν. cf. βαθυσίων (mar.). What we call a "Cretan waist" is short; but the arrangement of the girdle would certainly fluctuate with taste and fashion. Here probably loose folds hanging deep over the girdle, are meant; see Dict. ant. s. v. TUNICA.

158—9. ἐστιοφοι, cf. stratum silet aquar. Virg. Bucol. IX. 57, μεγαλή, this epith. views the whole sea as gathered in one vast gulf (cf. the caea flamina of Virg. Geor. I. 346), a liquid bulk filling an immense concavity; see Buttm. Lexil. 70, δ. 1 note, and App. B. 162—4. οὐ μὲν ... ἀμφ' Ὕδως, i.e. "Odysseus and his people". Donalds. Gr. Gr. § 399 (γ) would restrict this usage to "later Greek", but the passages (mar.) adduced by Ni. seem to prove it Homeric, ἐκ ... ἄρκον, tenuity for ἐπίφανος ἡν δὲ. Buttm. Lexil. 62 does not recognize ἐπίφανος, but always detaches the ἐκ, wherever ἐπίφανος is commonly read, to go in tenuity with τὸν, always found in conjunction with it. Yet ἐπίφανος and ἐπιφάνεια surely justify ἐπίφανος; cf. also ἐπιμαίστρον, and adverbs ἐπιπο-

165—85. Nestor provided for himself, and his age probably enabled him to dispense with personal deference to the chief of the host. We may conjecture that Odys., secure perhaps of the favour of Pallas for himself, felt not the alarm of Nestor, and had a strong sense of duty to his chief; since Nestor with delicacy omits to touch on what was the ἐπιθυμία (159) in which he and Odys. were involved. For Odysseus' adherence to Agam., see App. E. I, (1), for Menelaus' abandonment of him see App. E. 8 (8). 

ἀολίς, this adj., which occurs 30 times in Η., is always placed as here, closing the 4th foot and making it, as also the 3rd, a dactyl, mostly followed by some slight pause (mar.). It is strikingly descriptive of men, ships, &c. thronging each other mostly with some sense of disorder and hurry; certain parts of the verbs ἀολλίζω, ἀολλίγω occur, but not in the Ody. After the first halt expressed by the aor. ἄριστων (151), the imperfect tense is resumed in ἡγοῦν (153); then again follows delay at Tenedos and further division described by the aor. 158—64; again a short progress in the imperfect. 165—7; then further delay at Lesbos again in the aor. 168—9. The imperfect takes us
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ODYSSEUS G. 168—182. [DAY III.

169. Aébif ò' αύ Bek. annot. 171. ò' ép' Harl. 178. εννύχιο Rhian.,

Schol. H., Ita Heidelb. mar.

up again in 173—4, but is broken by the momentary action δέξε; and in 176 the last stage, including the arrival home, closes the whole in the aor.; broken, however, by the continued action ἔχον in 182. Thus a series of completed pauses is interspersed with the progress of the tale.

168. νοῖ, dual, Diomedes and me.

170—2. From Lesbos Chios lies to the S., and Psyrta to the W. according to one Scholiast about 80, or to another about 40 stadia from Chios, sheltering vessels, when storm-beaten, from the Ægean. The alternative was to steer "above" i. e. to the N. of (καθώτερος) Chios in the direction of Psyria and keeping Chios (αὐτήν) on their left, or to sail between Chios and the Asiatic coast, of which Mimas (named from a fabulous giant, one of those who warred against Zeus. Hor. Carm. III. IV. 53) is a cape, this is called "under Chios". In the former case they would cross the Ægean at once, which course they eventually took; in the latter they would make short casts from island to island, as was usual in the timorous navigation of that early day. εν' αὐτήν, see App. A. 18.

173. Ἐκον, the god meant could not be Zeus nor Pallás, who were then enraged with the Greeks, but is probably Poseidon, the deity of the Neleid house, and in whose worship the speaker had been recently engaged, who is also named 178 inf., as thanked by sacrifice for the passage. This god affects a τέρας in ν. 162—9, although the word is not there used; cf., however, its use in B. 324 for a similar transformation. See also, for a τέρας to sailors, A. 75—7, ἀστήρας... ἡ νυμή τερας ἡ σφαῖρα εὑρεί λαών. Such is, perhaps, intended here.

176—8. αἴ δέ, i. e. νῆς as in 157. Τεραστ., the southern point of Euobea; a temple of Poseidon is said to have stood there. ἐννύχιο, a Schol. gives ἐννυχομαι, as if meant of the men: N. B. ἐννύχιος, like παννύχιος, is of 3 terminations, ἐννύχιος παννύχιος of 2. It means "in the night" following the 3rd day, see on 180.

179—80. ἔπλ, with Ποσειδ. 178 means "in honour" of that god. τέρατων, the four stages were probably Tene- dos, Lesbos, Euobea (reached in the night). Argos. So Achilles could in 3 days from the Troad reach Pithia, I. 362. A Schol. reckons the 4 days, however, from quitting Lesbos.

182—3. ἑσταδαν, 3. pl. 1. aor. for ἑσταδαν, a rare form, and in several
still. those see in J. 273. have, secondly, without giving, generally, and others, found, an object, the same, which, was that, sense the, this, verb, for the, instead of, and, even, and, as, and, them, the, word, to, that, in the, the, of, being, his, the, and, he, was slain at Delphi, by the priest there, MACHAERUS, whose claim to a share of the victim offered he had despaired; see on δ. 5 foll. 190. Philoctetes, son of Peuan, B. 721—3, abode in Lemnos, disabled by the bite of a serpent. From θ. 219—20 we see that he subsequently joined the Greek army, as perhaps is implied B. 724—5. In θ. 219 Odys. confesses his superior archery. Sophocles has embodied in his Philoctetes a legend that the hero was conveyed to Troy by Odys. and NEOPTOL. 193—5. ἀξιός, see on δ. 688 for accus. Ἀρτείδην, in this sense following this verb, for the form of sentence see on 16 sup. Ἀγαθ., see App. E. 5. ἐξίζω, probably akin to μύγασ μιμοσ; cf. οὐκ ἡμέρως μιμοσ, and in Eng. smelt and melt, smoulder and mould; there is no adj. λιπασμογος, but the verb λιπασμογος is found in Homer (π. 19) in sense of "to feel anguish for" a person; so here, "he (AEGISTH.) has expiated it to his sorrow". 196—8. ὥς ἀγάθ., "how good it

places, where found, the MSS. fluctuate between it and ὅστοιαν, as B. 525. ἐξον, with object ὡς; ἐξον is especially so used, with ship, chariot, etc. (mar.). ὄφος, H. does not notice that the same wind which was fair from Lesbos to Greece would not have him carried them round Tænarus and thence northwards to Pylos. Peculiarly, however, the wind never failed and was an ὄφος still. 184—7. ἀπευθ. see on 88. κεῖνων, "those" whom we left 155—6 with Agam. Αχαιῶν, this gen. is "elegantly redundant", i.e. added to give dignity to the manner of stating without adding anything to the matter of the statement; so β. 87. ἡ θέσ. (see on 45) refers to δαίμων "you shall know", as it is right you should". 188. ἐγχειρόμ. With this cf. ὅμωροι, ὄλαχωροι for the second element; for the other ἐφασα-βάτης τοιχειοπιθής, these last suggest that the second element is a verbal, probably akin to μετάμοιρα ἡμέραι, in sense of having allotted to one; this also suits εἰσάγων II 150. V. 92, in which the former element is the noun ἄρος; for the ῥις in -μορος cf. τροπαῖο τρόπος, τοιχομόνος. Indeed ἐγχειρόμορφος ὄλαχωρος could not enter the hexameter, any more than ἐστάντων or Προμνήμην. 189. νῦν, Neoptolemus, left in Sey.
is!" ἀλέσθαι, H. uses the 2 aor. mid. of λέσθαι, in pass. sense, (mar.) ἐλίπην λιπήνα etc., not being found in him. ὃς οἱ λ. λ., a clause expansive of πατρόφωνα, see on α. 1 πολύτρο-
Pon, and cf. ἀδύτην ἤνν κ. τ. λ. γ. 383. 199—200, these verses recur from α. 301, but are probably genuine here also, and hint obliquely (Nestor's politeness preventing more direct allusion to the private difficulties even of one so much younger), at the occasion for vigil afforded by the state of affairs at Ithaca. This allusion draws out a full statement of those affairs from Telem., see App. E. 3 (end).

204. καὶ ἐσόμενοις, the καὶ implies to future as well as present hearers. πνεῦσθαι, the reading ὁνήθη seems to have originated in a gloss on κλέος εὐφρ. based on δ. 380, ἦν γάρ καὶ ἐσομένοις ὁνήθη, and ὁ. 197 τευχοῦν δ' ἐπιγιγνοίοις ὁνήθη, H. has two forms of expression, with slight variation, to express the prospect of renown or infamy among future ages: one is "this will be base or will be a shame (εἰσχρόν, λαόρ), or the like, for future ages to hear (πνεῦσθαι)"; the other, "they will make a song in future ages about such a person", or "such an event will become a song, such person will be sung about (ὁνήθη ὁνήθισα), etc., among future ages"; nowhere, unless ὁνήθη be read here, is it brought in as a second to a previous noun like κλέος, nor here is it so good a second to κλέος as πνεῦσθαι is: "shall diffuse his renown widely for future ages to hear" is better than the hendiadys "his renown and a song about him for future men". The difference, however slight, on either ground, seems in favour of πνεῦσθαι.

205. τοσοῦτον, followed by infl., with ellipsis of δοσον, expresses "just so much as to punish".

206—7. τίθεσθαι, this accus. of person with gen. of thing is common with this verb, see Jelf, 66. 6. § 500: in 216 ἀποστέται has dat. (σφι) of person, accus. of thing, and in o. 236 an accus. of each. For ἀτάσθ. see on α. 7.

208—9. τοι...τοι τ' ἐμοὶ καὶ ἑμοὶ, the ever present remembrance of his father (cf. α. 115, 135. β. 46, 134) occurs to Telem. as he is speaking of himself, and occasions him thus to correct, as it were, his words. ἔτεινα, see on α. 17; in similar sense of destiny or lot, we have ἔτεινος, "spun", T. 128, Ῥ. 210. ὃλος means "wealth", alike in the older sense of happiness and in the modern sense of riches. Pindar is
210 τὸν δ' ἡμεῖς ἐπείτι Γερήνου ἵπποτα Νέστωρι
"α' φιλ', ἐπεὶ δὴ ταυτά μ' ἀνέμνησας καὶ ἔκαθε
φασάμην θῆρας σῆς μυρήρος εἴνεα πολλοὺς
ἐν μεγάροις, ἀκόμη,b σέθεν, κακά μηχανάσθαι. c
εἰπὲ μοι ἦν ἐκών ὑποδομώσαι, ἥ σὲ γε λαοί
215 ἐκχάλοισιν ἀνά δὴμον, ἐπισσωμένοιςθ θεοῦ ὀμφη. e
tίς γ' δ' οὖν' εἰ τέ θετείς φημα ἀποτίσθαις ἔλθων,
ὡς ζε μιν οὖν ἑών, ἥ καὶ σύμπτωτοι' Ἀχιλλ;
εἰ γὰρ ο' ὥς ἐθέλω ψιλέον γλασεόποι 'Ἀθηνή,
ὡς τὸν Ὁδυσσέους περικυκτέοκ νυκταλίῳ
220 ὅμως1 ἐνι Τρόιων, ὡθὶ πάσχομεν ἐλπὶ' Ἀχιλλ,
(οὐ γὰρ ποι ἴδον οὖν θεοῦς ἀναφανδα[m] φιλεύτας
ὡς κεῖνον ἀναφάνθα παρόδτατον Παλλάς 'Ἀθηνή')
εἰ ο' οὔτως ἐθέλω ψιλέον κηδωτὸ o τε θυμὸ,
τῷ κέν τις[π] κείνων γε καὶ ἐκελέθδουτο γάμω.

211. ἐξειπο. 212. ἀ.ἐκήπι. 214. ἐπιπ. ἐκέων. 216. τις λοίδ'.
221. ἕδων.


especially fond of this term; for some of its related words see App. A. 3 (3).

211. see on 200.

214—5. The genuineness of these lines here is doubtful. The question asked by them is not answered, as it is where they recur (mar): it implies that if Telem. were overborne against his will, it must be through the laoI taking part against him — a strong confirmation of the weight due to the popular element in Homeric politics, as laid down in App. A. 4. ἐστισμόν. x. t. l., this is added politely, not to seem to suppose that Telem. could have given any ground for enmity. θεοῦ ὀμφῆ, oracular or prophetic warning, see on a. 282, Buttm. Lexil. 21. and App. A. 1.

216—7. οἱμ, dat. of special relation like of a. 88, 91: here the accns. of the deed (φημα) follows ἀποτίσται, as in 206 sup. one of the doer follows τίσισθαι.

218—23. The long-spun sentence losing itself in a parenthesis, and then resuming, resembles that in a. 225 foll., see note on a. 265. ἀναφανδα we find also ἰκαναραποῦν, and ἰκαναροῦν or -ηνοῦ. Visible and manifest help is a more special mark of a god's favour than help merely, οὐ γὰρ ποι ὑπόσχοτον θεοῦ φαινομενον ἐναργείς, p. 161, cf. οὐ σὲ γ' ἐπείκα ἴδον κυρίη Ἰτώς οὖν ἐναργηκ x. t. l. n. 318—9; see also App. E. 1 (11).

There is a reading of Zenodotus ἡ σὺ γε γε ἕν τις, and ἀποτίσται, meaning: "who knows whether you may perchance return to pay off their wrong, either alone or with all the Achaeans to aid you": but although the words of Telem. 226—8 suit this well, those of Athenē in 231 plainly refer to Odys. returning to avenge; besides, εἴ...ποτε...ἐλθὼν hardly applies with due force to Telem., and the "united Achaeans" is a phrase pointing clearly to Odys., cf. παραπάτου (mar). The variation perhaps arose from the difficulty felt at passing from ἡ δ' γε (217) to εἰ γε οὖν (218) and εἰ ο' οὔτως (222), which, however, is only an instance of the rambling Nestorian style.

224. τις used by epic litotes as if πεἰς τις. The litotes shows contemptuous irony: for ἐκελέθδου ταῖς γάμω cf. ἐλ. Αφροδίτης γ. 444.


226—8. Telem. answers only the latter words of Nestor (223—4), which had fairly astonished him (ἀγι μ' ἐξει): — for him, though divinely succoured, to baffle the suitors, was in his eyes ληρ' μέγα. — ἐλπομ., see Jell Gr. Gr. § 599. 3; a datius commodi often carries a participle describing the feeling etc. of the person accommodated; in Ἀσκα. Agam. 1631 the pronoun is omitted, δὴ λέγει νεκράν νεκράν ἔς. — οὔτ' ei Ὑδοι κ.τ.λ. This is not felt to involve actual impiety, as the Homeric conception of divinity is in nearly all its aspects restrained by limits; cf. note on α. 22 and App. E. 4 (16). Athenè points out (221) that the act which he supposed beyond those limits lay really within them.

230—1. For Τηλέμαχε some MSS. have Τηλέμαχος, but they are of inferior authority. Hermann contends that in no such word is the voc. in -ος found except φίλος (Bek.) as in α. 301. — ἡπα' is especially used by Η. to characterise the ease with which a god does what man finds impossible; cf. ἡπα' μα' ὡς τε Ὑδο' Γ. 381. Τ. 444, which phrase commonly begins a line (mar.). For γε the early eds. give κε after Ὑδο'. — καὶ ... δώσατε "could bring a man safe (home) even from a distance": for this sense of σωσάω see mar.; so Xenoph. Anab. VI. 5, § 20, ἡν δὲ Ἢ καὶ σωθὼμεν ἐπι Φαλλατταν. 232—5. These lines (which were rejected by some ancient critics) if retained, require us to press the sense of καὶ ... μορφάς "and (if he be brought safe home) I for my part would prefer that lot, even though I had to toil hard for it, to the lot of Agam., who (reached home without toilsome wandering, but) died at the domestic hearth by treachery"; i. e. your father's lot, hard as it is, may be less so than his. In this view, these lines need not be rejected. For δωλοιμην in sense of malim, followed by ὑν, cf. λ. 489—91. — Αἰθέρ. and ὀξων, depend on ἐποδ' and ὀξοδ' is dat. of manner. ὡς ὀξων. is an addition to the previous statement of 194 which spoke of Ἐξηγίθουs only. For the full details see λ. 499 foll. and δ. 529 foll. The wife abstracted the victim's last weapon, the φόνος, leaving him thereby defenceless.

236—8. ἀλλ' ἦτοι (mar.) appears to be a phrase for breaking off a subject = "but there — death, the common lot, not even the gods can etc."
Bek. sets 236—8 in the mar. as spurious. Five Scholl. mark the whole pass. 234—8 as spurious, the first four lines as lacking coherence with the preceding (see, however, note on 232—5 sup.), the last three as incoherent with 234. The Venet. Schol. explains the apparent conflict of this with 231 on the principle that the περισσόμενη (μοῖος) in that case is supposed not to have reached him, in the latter to have been done so. But there is no conflict if τίμοντι ... σωσίναι be understood, as in note on 230—1 sup. Then 236—8 is added rather in reference to the death of Agam. than to the main question of Odysseus’ return. Telemachus had positively asserted 227—8 that that return was beyond hope. He gives in his next speech 242 the reason, as though admitting, “a god could bring him home from however far, were he alive; but (he is not, for) the gods have decided on (and he implies) his doom”. The general sense of μοῖος ὁλ. x. τ. λ. is natural death, but the χίλια μέλανα of 242 is some violent cutting short of the course of nature. Whether even Zeus could thwart the course of μοῖος is discussed on ι. 436, q. v. For ταυτι, see on 97—8 sup. and App. A. 23; of ταυτισμος other compounds occur (mar.).

241—2 are marked as doubtful by four Scholl. οὐχ ἐπείρ. means merely “not assured”, but implies “sure not to be”. This despondency, perhaps, expresses the blank disappointment left on the speaker’s mind by Nestor’s words; although inconsistent with the spirit of Telemachus’ errand of enquiry about his father, it is yet characteristic of his tone of mind; see App. E. 3. ἐπείρ. has cognate forms ἐπιμοιοῦσας, ἐποιεῖν.

244—6 are rejected by two Scholl. as superfluous, but needlessly. διίας in sing. means often custom or the course of things, but in plnr. bears a higher sense (mar.), cf. mos and morê, and our “by rights”; — “he is superior to others in sense of justice and in information”: meaning he is good and well informed; cf. ψευδός δι’ οὐκ ἠλέει: μᾶλα γὰρ πεπωμένους δεινός, γ. 378. — ἐποιεῖν is only found in one other place (mar.). For ἀλλοι, governed by περιή, cf. ο. 66; there is a var. lec. ἀνδρὶ, arising perhaps from 245. — ἀνάξιος. In Ι. 252 Nestor μετὰ τοιαύτα τινὰς ἀνασάνων, the change of expression here “marks the difference between his age in the two poems”.

Gladst. III, iv. § 111. p. 450. We have ἀνάσασθαι pass., and the active verb frequently (mar.); here the sense is “to continue king”, followed by acc. of duration, γένε, see on ε. 35. Here, Π. 142 reckons 3 γενεα to a century, or about 30 years each; see Gladst. ub. sup. ἐνδιάλ. This word is used in Π. (mar.) of a prominent appearance; so here, “he strikes me as immortal”, since his age and vigour seem to defy death; cf. ε. 224, οὐκ ἡ δυνάμει τὴν ἔρα τῖς ἀνασάνων, where ἐνδιάλ. is probably impers. and ήτοι.
accus., "in my mind". The reading ἀθετάτος was corrected by Wolf to norm. from the Harl. Schol., who ascribes the latter to Aristoph. (Ni.) The verb is not elsewhere found with dat. of thing resembled.

247. ενίσχυς, see App. A. 1.

248. πώς, the question means "how came he to die?" and, coupled with further questions 249—50, implies that the speaker could not account for the two facts of Menel. not defending or avenging Agam., and of Ἐγίσθι. overcoming so much better man than himself. The question ποῦ Μενέλ. ἐγρ᾽ is a testimony to the strong brotherly attachment of Menel.; see App. E. 8 (8). Telemachus had heard no details of the voyage home of the Atridae, save that Menel. was of the party who urged departure (168 sup.), whilst Agam. was for delay. Hence he might have reasonably supposed that Menel. would have reached home at least as soon.

251. Ἀργεος, local gen., explicable as a gen. of contact, see on 235; Jelf Gr. Gr. § 522. 1, 2 connects it with the local adverbial forms ποῦ, ἀγαυό, τριλοῦ &c., and the gen. following verbs of motion, expressing the space traversed, τὸν πεζὸν Χ. 23, so inf. 476, and the like, which, as well as the strictly local gen., is very rare in prose. The two other readings here are perhaps attempts to get rid of an unfamiliar construction. The "Achaean Argos" = Peloponnesus, see App. D. 9 (3).

255. καῦτος, plainly by erasure of καὶ αὐτός (see mar.), some read καὶ αὐτός, but there is no sense in καὶ (Ni.). οὗς κεῖν, var. lect. ὧν产值, which, however, should mean "as the actual fact was not" as the sense requires "would have been".

256—8. ξοῦν γ’, var. lect. ἔνωντ', but γε is found in some parallel places (mar.) and suits this place better. We also find rare cp. contracted forms ξοῦ ἦν (mar.). κέ extends its force to κατέδαψαν, 259.

260. ἀστέος, the reading Ἀργεος possibly arose from a wrong notion that Ἀργος was the city of Agam.; see App. D. 9 (1), or it may have been
at first a gloss to explain πεδίω; the expression corresponds to that, ἄγεοι ἐκ κατατηρί, where Αἰγισθός is said to have dwelt, and to that of μυχὸς Ἀργίως (mar.).

261. ζυγιστής, the ἀλκυβιστής was part of the rites due: so Ελπινώρ says, μὴ μ άλκυβιστήν ἄστιπτον κ. τ. ι. (mar.).

262. See App. F. 2 (7).

267. ἅγος, this added to a noun (so to μάρκιος, ἤρας, etc.), imparts greater dignity than such a noun alone would convey; contrast with this usage the expression φῶς δεκτῆς, by which contempt perhaps is intended. The name of the bard is said by a Schol. to have been Demodocus, the supposition being that a real name is perpetuated in 262 foll.

269. μιν, whom? Ni. says the οιο-δας, of whom the reader's mind, he says, is full; but then the noun for which μιν stands (οιοδας) would hardly be found in the clause διὶ τότε ... ν. 270; besides the μοίαν θέου seems to refer us rather to the denunciation of Zeus (α. 35—43; see note there) in spite of which Αἰγισθός sinned, εἶδος αἰλιν ἐλεήμονι. i. e. with a knowledge of his doom — the μοίαν here.

The Minstrel was singled out for this office perhaps owing to the sacredness of his character (χ. 345—6), to which the mode of his death was no doubt a tribute; with the barbarous canniasty which dictated the fate of Antigone (Soph. Antig. 773 foll.), he was not slain by blow of hand, but his death contrived to appear quasi-natural. The moral influence of bards is also dwelt on by the Schol. πάντες αὐτοῖς προσε-ιχον ὡς αφορίς, καὶ παραδειξήσει τού τοῖς παρεξίδοσιν τούς ἀναγκαίον. It is clear also that their attainments were viewed with reverence (mar.) and referred to a divine source. Such an one would be free from the political temptation which partly animated the suitors against the absent Odys.; thus, Φηνικός on the whole remained true to his lord, and only sung to the suitors under compulsion (χ. 352 foll., cf. α. 154).
270. νήσον, a Schol. calls it Carphē.

274. See mar. for various ἀγάλματα. — ύσμα. ... χρυσόν are two descriptions of ἀγάλματα, which subdivision of a general term is common in H., see for examples mar.; they were thank-offerings for the unexpected (275) success of his crime.

277. Ἀτρείδης, i. e. Menelaus.

278. Σ. ίδρυ, the S. cap of Atthis, sacred to Poseidon, who is invoked Aristoph. Ε. 566 as Σουνιάτης. (Ni.) A sacred character is ascribed to all striking natural objects, showing a sense of the influence of superhuman power. (Ni.) Aristoph. Ν. 400 has καὶ Σούνιον ἄχρον Ἀθηνέων, where ἄχρον seems required by the sense, still, Ἀθηναῖον which is also read “in all editions before Bruckn” (Pors.), might scan, omitting ἄχρον. But on the whole it seems more likely that Ἀθηναῖον was a gloss both here and in Aristotle. l. c., since Sunium could not literally be called a “cape of Athens (the city)”. So in Aristoph. Ε. 159 Ἀθηναῖον crept into the text for Ἀθηνέων or Ἀθηναῖον.

279—80. In the Ody. Apollo rarely appears. It is noticed that he gave stature and manly ripeness to youths, with which is to be connected his function, the privative of this, of cutting short the prime of youth and manhood by a sudden extinction. His sister Artemis has precisely the same functions for her sex. He occurs as the patron of archery, worshipped with special festivals in Ithaca, and she is ἤγειραι, as he ἐκκόλοφος. The epith. ἔκατος Ἡ 83 may also be compared with the name Ἔκατη, which in post-Homeric mythology is a synonym of Artemis. The death of the children of Niobē (此次活动 605 etc.) was not an exercise of those previous functions, so much as an act of vengeance or displeasure; so also probably that of Otus and Ephialtes (I. 318), though the added fact of their early youth (319—20) suggests a reference to such functions; as does the case of Eurytus cf. οὐδὲ ἐπὶ γῆς ἔκατε (Θ. 226—7). Artemis’ slaying Orion pertains perhaps to her functions as a huntress (I. 123—4).

282. Perhaps καίριμαι, in connexion with κεκαύμενοι κεκαύμην etc. (as clearly traced by Buttm. Gr. Verbs s. v.), is also related to ἄχρον, κέ-
κάδοντο, κεκαδήσα, of which he says "the act. voice had in the older language the causative sense of 'I cause to retire, drive back'; thus ἴκαίνυντο here 'distanced', lit. 'caused to retire from him', so ἐλεφανταίδομον ὀμόν κεκαδήσανος Pind., distinguished or differentiated by ivory". Jolf, Gr. Gr. 667, obs. 1, notices that an infin. follows this verb as it does adjectives, e. g. θέλειν ταύς.

384—5. τὸ μὲν, Menel. "was detained", it is implied (cf. νεκρός 276, and κεκαδήσα 286) that Nestor sailed on. θάπτος, since to omit a burial caused a μνήμα, l. 73.

286—7. ἐπί, see on a. 299. Μαλ., the S. E. cape of Peloponn., now Cape St. Angelo; vessels creeping along the shore would often encounter a sharp gale from the west in rounding it.

289—90. That this description is not overcharged is clear from the mention in The Times, Naval and Mil. Intell. Apr. 13th 1861, of "H. M. Gunboat Lapwing lying at Piræus, suffering from a gale of wind in the Archipelago, from which she had saved herself by throwing her guns overboard."
296. ἀποφέγμη. 298. Ἐκατεχ. 303. Ταῖχος. 305. ἐπίταξετες ὅ ἐξάνασε. 306. Πολ. 308. Ὅ Πολ.


295. ζήνος in II. (mar.) means always "peak" (of Olympus).

296. For μικρὸς ... λήθος 4 Scholl. give a reading Malèov ... λήθος; the κύμα is the roll of the Mediterranean from the west.

297. οἰκυσά, with great effort = "scarcely"; cf. μοῦσα and μυγέω.

298—300. ἐξαίτο κύματ', a neut. plur. with plur. verb. is common in H.: Jelf, Gr. Gr. § 385. obs. 2, says, this is "often merely for the metre"; here and at Θ. 137, no such reason could apply. κυκάντορος, cf. the other epith. for the prows of ships, μικρόπαρος, s. 125; this however is far more common; for its probable meaning see App. F. i (19). Αἰγύπτου χ. τ. λ. cf. Eurip. Hel. 682, ὅδ' ἐπέλαυ Αἰγύπτω, and 671 ἐπέλαυ Νείλω.

304. δεχόμην, from δαμώ, see on α. 426. The attempt of Αἴγις. had, like the suitorship of Πενελ., a political element in it; marriage with the wife of the absent being the direct step to the occupancy of his throne; see App. E. 5, and preliminary note to β. 305—6. For Homer's formula of fixing a number and then adding one to make it complementary (mar.) see on β. 374. Holy Scripture exhibits something similar, e. g. Prov. XXX. 15.

306—8. Orestes was sent from home a boy, to return grown up. The exile of Ο. was with his uncle Στροφίθιος in Phocis, according to the legend followed by the dramatists. H. seems to speak only of Athens (Zenod. however read ἀπὸ Φοξήν 307), whither the Ἀeschylean form of the legend sends him to expiate his guilt. The shade of Agam. (l. 458—60) enquires where he is, at Όρχομενος, Πύλας, or Σπάρτα; as though assured that he was not at Μυκηνή. Of course the date of that enquiry was previous to the return of Orestes, since Αἴγις. ruled for 7 years after the fall of Τροί. 309. δαίνυ τάφον, cf. δαίνυντα δαίνα, δαίνυντα γαμον (mar.).
310. ἔμπρος, this is the only hint, if the line be genuine, that Orestes slew his mother. That it should be so is then a mark of Homer's euphemistic reserve, as contrasted with the violent prominence which subsequent poetry gave that action. Arist. remarks (Scholl.) that her death may be inferred from it, but not necessarily by Orestes' hand. This shows that he accepted the line; and assuming it Homeric, the remark may find place here that the ἥρωις were already established in mythology, especially in connexion with a mother's curse (β. 135, i. 571, Θ. 412); but, Nägelsbach says, not yet having a distinct penal agency, and rather related to the Ζεις κατε-χόντως as μοῖρα is to ζευς (Homer. Theod. V. § 38). Yet the description of Erinys (sing.) as "walking in dark- ness" (ἡπαρφοίταις), hearing from Ere- bus imprecations on the guilty, and having an inapplicable (ἀμέλειπον) heart, is a formidable image, and, combined with συγγεγεί, as proper to an infernal power, carries with it the idea of vengeance as a special function. The doubtful epithet δασκαλίτης (o. 234), whether "vehemently hasting", as Nägelsbach (ibid. note) suggests, or "striking heavy blows" (Lid. and S.), furthers this idea. Thus Erinys instils ἄτη — the wrong which works retribution — into the mind (o. 234), and the Erinys wait upon the elders of a family (O. 204) even among the gods, and watch with divine power over the helpless on earth (πτωγον γε ἄτοι καὶ Ερινύς θεων 4. 475). They also guard against transgressions of the physical or moral laws of the world, against what ever seems a portentous or impious privilege; thus stopping the prophetic voice of the horse Xanthus, and redressing the advantages lavished by fond goddesses on some pampered maidens (T. 418, v. 78). It is clear then that the elements of a crime against nature, and of these powers as its chastisers, existed in Homeric legend. The ἕσχυλος Eumenides form their legitimate development, adding the notion of pursuit, borrowed, perhaps, from the άτη of I. 395—7. See Gladst. II. 302 foll.

312. ἅρπαγα, "supported or floated under", a rare sense of ἅρπα, but following easily from that of "lifting"; see mar. for the closest examples. Another sense, "carrying off as spoil", occurs; with which compare the cattle "lifting" of the Scotch borderers.

316. τῇοποις, with this word, from the pron. of the 3rd person, cf. αὐτος "just so and no more" (see on δ. 665), and hence "merely", passing into the notion of "idly, in vain", a sense more fully developed in ἱσίος, which is probably τῆοποικ slightly altered. Hence the Schol. gives μᾶτακαν to explain τῇοις here. (Dod. § 260—1.)

320—1. ὅν τινα, not merely ὃν, but as the force of the subjunct, with ὃς is to make the statement general
αὐτὸτες ὁλυνεύσιν, εἶπε μέγα τε δεήν τε. 

αλλ' ἢθι υὖν ὑπὶ τε οὔ καλ' σοῖς ἔταρχοις: 

εἰ δ' ἐθέλεις πεζὸς, πάρα τοι δήφος τε καὶ ἵπποι, 

παρ δ' τοι νής ἑμοί, οὗ τοι πομπηῖος ἐσοναί 

ἔδ'. Δακεδαλίμων δίαν, οὗ ἐκανθὸς Μενέλαος.

 according to him, since they were not noticed. — πελαγος, see App. B. μέγα τοιον, the relat. clause ὤθεν τε περικ. ε. l. explains τοιον "great so as that;" see on A. 209. In the fictitious tale in ε. 257 they reach Egypt on the 5th day from Cretan with a north wind. There Odys., as a man of wide experience, speaks soberly. Nestor knowing probably nothing of the distance beyond hearsay, as story-tellers will, exaggerates hugely. οἶκων, "drawing his idea from those birds which periodically migrate," Gladst. In Γ. 3 foll. we have a simile noticing the flight of cranes at winter's approach. (N.)

325-6. τομα, "your escort"; the form τομοι also occurs (mar.). — Ἀκεδαλίμῳ, previously Sparta has been named as the dwelling-place of Menel. (mar.); in δ. 1-10 we find him at Laced. (the region), and fetching a wife for his son from Sparta (its chief city); see B. 581-2, note on δ. 1, and App. D. 3.

327. λύσσεθαι depends on κάθο 

332. γλώσσας. The tongue was re-

served as a choice part, and offered in the old Homeric cultus to the god specially worshipped, here Poseidon. This rite the Athenians retained, and Aristoph. Αν. 1711 says παντοχοῦ τῆς Ἀττικῆς ἡ γλώσσα χώρις τέμνεται, so Παξ 1060, when the thighs have been offered and the entrails tasted, the tongue is called for as in due course. In the Phæbus of the same poet (1110) it is alluded to as if specially offered to Hermes, ἡ γλ. τὸ κηφοντι τοιοῦ ἐπεφέραται, which was doubtless a conversion of the old rite to a special symbolism, when Hermes had become worshipped as the god of oratory, and public-speaking had become the ruling art of Athenian life. Of this H. knows nothing; nor can any such notion be based on the custom ascribed to the Phæacians, η. 138, of pouring a libation to Hermes the last thing before going to bed; although Athenæus (1. 14) would connect the two. For the Homeric functions of Hermes see App. C. 2. The word τίμων, τάμων, found so generally with the phrase, shows that the tongue was cut out as a distinct act (γάδοις) when the other parts had been dealt with.
45 Néstor d' au katérkhe kataaktpénonon epitéssin: "Zeus to γ' ἀλεξίζεικε καὶ ἀθάνατοι θεοὶ ἀλλοιο, m' ὡς ὑμεῖς παρ' ἑμεῖς θανόντες εἰς ηή χώρα ὁτὲ τε τινί ἡ παρὰ πάλιν ἐνείμουσι καὶ πενηχοῦ, ὥς οὐ τι χαλάνυν καὶ ὁνήκα πόλλ' ἐνι οἴκῷ, 50 οὗτ' αὐτὸ μαλακός οὔτε ξεινώσιν ἐνείδιεν. αὐτὸ ἐμοὶ πάρα μὲν χαλάνυν καὶ ὁνήκα καλά. οὗ θηνι' ὡς τοῦ ἀνδρὸς 'Οδυσσής φιλός υἱὸς νής ἐπὶ ἵπποισιν καταλέξετα, ὥροι' ὡς ἐν γέιῳ ἡ ξώω, ἐπεὶ τί πειδές ἐν μεγάλῳ λύπονται, "

55 ξεινώσιν εἰνείδιεν, ὡς τις ἐμ' ἑμαθαί ἤνεκα."

343. Ὁσεμενής. | 345. Φεπέσσειν. | 348. Ἀξεινώοις.
349. Φοίνιξ.

356. ἐνδεικνύεται.

357. Φέοικεν. 361. Φίππος Φέαστα. ι. 372. Φιλοδομήν.


357. εὐ η. τ. λ., we miss the usual courteous phrase of approval ταῦτα γε πάντα ... κατά μορφὰν ἔκτισας; nor does the curt εὕ ἐρημάτα elsewhere occur. It is worthwhile to contrast the businesslike terseness of Mentor here with the genial loquacity of Nestor in the preceding 346—55. — γέρυ. πίλε is the style of Achilles to Priam (mar.).

366. Καυκ. Caucuons appear in Ι. as allies of the Trojans, in Dolon’s enumeration to Diomedes, grouped with the Leleges and Pelasgi; and again in a later battle as in an extreme rearward or flank position (mar.). With the former cf. Herod. I. 146, where Kavlinson says: “The Caucans are reckoned by Strabo among the earliest inhabitants of Greece and associated with the Pelasgi, Leleges, and Dryopes; like their kindred tribes, they were very widely spread. Their chief settlements, however, appear to have been on the north coast of Asia Minor ... and on the west coast of the Peloponnes in Messenia, Elis, and Triphylia. ... From the Peloponnesian the race had entirely disappeared when Strabo wrote, but had left their name to the river Caucan, a small stream in the N. W. corner of the peninsula (Strabo VIII. p. 496—7); cf. also Herod. IV. 148.

367. Χρείας. Ni. thinks that the debt may have been conceived as one of compensation for plunder, but this would need to be backed by force, for which a single small ship and crew was inadequate. Such commercial traffic as we have a glimpse of in Ι. 184 might more probably lead to a debt. Aristarch. read χρείας against authority and probability, as far as we know. ὀρέελλεται. Buttm. Irreg. Verbs s. v. regards ὀρέελω as the only true epic present; and Bekk. follows him by altering the received ὀρέελτε ὀρέελων, Ι. 686—8, to ὀρέελλ.
instance of the preference of Ὁ. for specific over generic terms noticed App. A. 13. To the view of ἀνόητον (ἁ. 320) there taken add the conjecture, that ἀνόητον might as well be a noun describing the bird as roosting etc. ἢνα τὸ ὀπάσαν, on the smoke-vent; such a bird is the swarm, found as Pallas' eidon in γ. 240. ὘αμβ. and ἄλομα. are radically identical, β being = ν, and µ = βµ by metath. The root is ταφρ. or ταχ., strengthened with µ and aspirated; cf. τάφρος τάφρης. ἄλος ἢνα cannot take the ἢνοι here, — ὄπως ἢνα, with this use of ὄπως as = when, cf. M. 208 ἔρρηξιν ὄπως ἢνα ἠδον ἀποιν ὄφω τ. λ.; 374 - 5. ἐπος τ' ἀφατ', ἐκ ν. τ. λ. This phrase occurs more than 40 times in II. and Od., often without any name following, or even word of address, like ὁ φίλος here, as ἀνόητον (cf. δ. 278) would seem to require. The speeches introduced by it mostly begin a conversation, or a third speaker by it strikes into one. Such addresses have a tone of ejaculatory abruptness, as if prompted by some demonstrative emotion — joy, sorrow, sympathy, scorn, antipathy — or sudden thought striking the speaker. Thus it is often introduced by grasping the hand, as here. For some of the more remarkable ex-

In CO, ω, τ', ἢνα, (ὁ) εὔφως, ὄπως ἢναν, ὀρθαλμοῖς.

Τηλεμάχον τ' ἐλε χείρα, ἔπος τ' ἀφατ', ἐκ τ' ὄνομαξιν.

375 ὁ φίλος, ὡς σε ἐσάτικε κανόν καὶ ἀνάλικης ἐσάτικα,

εἶ δή τοι νέον ὄδε θεοὶ ποιμής ἢ ἐποινα.

οὐ μὴν γὰρ τις δό τ' ἄλλος Ὀλυμπίας δώματε ἐχόντων,

ἀλλὰ Δίος θυγατρί, κυβίστη Τριτογένεια.

380 ὦ τοι καὶ πατέρ' ἐσθόλον ἐν Ἀργείοιοιν εἰτίμαν.

ἀλλά, ἀνασα, ἢληθί, διδώθη δε μοι κλέος ἐσθόλον,

αὐτῷ καὶ παίδεσοι καὶ αὐτοῖς παρακοιτήσοντάς

σοι ὀπως οὖ ἐν ἰδίος βοῦν ἢνοις εὐφρατικῶποι'

'ἀμφήτην,' ἢν οὐ πο οὐτὸ ἵππον ἕραγεν ἄν̄ρι

tιν τοι ἐν ἰδίος ἰδίος, ἵππον κέρασοι περιγειμας.'

373. Σίδην. 374. Ἑπος. 375. Φίλος. 380. Ἐνανσαν.
385—94. The conversation on the sea-shore here closes and the scene is shifted to the palace of Nestor.

386—9. Περίγνως, see on γ. 68. κιλιμ. ... θρόν., see on α. 131—2.

391—2. For Nestor's appreciation of wine cf. A. 626 foll., for Homer's frequent commendation of it cf. Hor. Ep. I. xix. 6. Laudibus argarit vivi vinos Homerus. κρόκος, not the stopper (παραμ, β. 353), but a fillet round the neck of the jar, probably securing the stopper. On the various senses of κρόκος see on α. 334. In the paraphrase of αἰζέων by the following phrase, see on 382—3 (ἀδύμητος) and on α. 1.

396. οἴκονίδε, the married sons of Nestor are said to come next morning εἰς θαλάμους, 413 inf. Probably οἶκον is here in a general sense, "abode." So it is used of Penelope's abode, the ἔπεραον, α. 356; see App. F. 2 (31) (32). It might thus include θαλάμου for inmates of the palace.

399. αἰθοῦσα, see App. F. 2 (8) (9).

400. μυχός, see App. F. 2 (34).

402—4. πόρος, this word with λέχος following is used always of the wife who shares the bed. The form ποροσοῖν is found Hy. Ceres 156, and the Cod. Ven. reads ποροσωῖσας from it in Γ. 411. θινδόθεκτ., see on β. 1. The fourth day of the poem's action here begins.

406. ἔστρ. ἱθ., these appear to
have been fixed thrones for the king and persons of distinction on occasions of state, here of sacrificial solemnity. Nestor here seats Telem. by his side (416 inf.), as Alcinous does Odys. in § 6. 6—7: "smoothed stones" are the material of palace walls; here an ornamental polish is further given by ἀλλειφα, of the nature of stucco. The word also means unguent. In a fragm. Sophocl. ἄλοιμα occurs, explained by Hesych. as χείσμα τοίχων. Seats of smoothed stones occur also in the ἄγορα, see on β. 14—6, and App. F. 2 (4) (6) and note. The gen. ἀλλειφατος arises from the "action being regarded as springing from life materials which it was composed". Jelf Gr. Gr. § 540 obs.

409—11. Νηλευς, for his birth and posterity see λ. 235 foll., 281 foll. οὐρος Αξ., an epithet distinctive of Nestor, see mar.

412. ἀλλεῖς, see on 165.

419—20. ἴλισσων, obs. elision of -ei, frequent in mid. voice, whether pres. 1st pers. as here, or pres. infin. as in o. 270, 287. — ἐναγιγνά, "recognizable", i.e. by the mode of her departure; so α. 323 Telem. concludes that it is a deity, though he does not seem to know which (β. 162). Nestor's divining that it was Athene is doubtless meant to exemplify his sagacity. He may have perhaps concluded from her known partiality to Odys. her attendance on his son.

422. ἐλθόντων, ἐλάχιστον, a form of prothetomen arising from the end occurring to the speaker first and the means afterwards. Βοῶν ἐλείφω, cf. αἰτῶλει αἰγών, αἰτῶλοοι αἰγών, σωφρόνοις. With ἐπιμονόλοχος cf. ἐπι- πεθανον ν. 222; and obs. that ἐπιμονόλοχον the verb is used in a borrowed sense of horses in T. 221 (Nu.). On ἐνηργη see on 267 sup.

425. ζωοδοχός. No actual fusion
427. ἐσίπατος, ἀπλλέον προεδρεύειν συνυνεσίμαν λεγένθαι. 431. Ἑθνής.
435. ἑφιγάζετο. 438. Φίδιδας.
436. ἀντίδοσα Αθηναίων.

of the gold follows; it is merely hammered thin and made a leaf-wrapper for the horne. Yet we read of χρώματι in Σ. 470, showing an acquaintance with fusion of metals. In ο. 383—5, τ. 135, we have the craftsmen and professionals enumerated, the prophet, surgeon, carpenter or builder, minstrel, and herald, to which the χρώματι, and the χαλκοῖς, often, as here, one person (432), should be added; and from the II. the tanner (P. 380 foll., potter (Σ. 600 foll.), and currier (H. 220). The ἔκτων includes ship-building, and one mentioned in E. 62 foll. was a person evidently of importance. A smithy existed in the town of Ithaca (ο. 328), and the connexion in which it is mentioned suggests the notion that it was an office of the palace. The designation δημοσεργοί denotes working not for themselves only but for all. They were doubtless of the free people — the δήμοι who shared the land and are called by the same name as it (see on α. 103) — not reckoned noble, yet invited to the king’s table (ο. 382 — 6) in recognition of their public usefulness cf. δήμιος πίνειν P. 250. The name Αἰασθενος is probably based on ο λαῶ ἐπαρχον, and nearly = δημοσεργος (Eustath.).

433—4. πείγατα, “sum total = whole resources”, arising from the notion of a “limit or bound”. The simple sense of a “rope” is probably the primary one, as seen in πολεμοῦ πείγαρ ἐπι- αλλαγέντες ἐπ’ αὐρετοίρας ταυτο- σαυ (mar.); cf. our word “line” (ὁ- νον) for boundary. χρύσα, smaller, probably, than the δαιστήρ (mar., cf. Ἑσ. Προμ. 56).

435—40. Ἀθνή, i. e. invisibly: the condition of local nearness is required by II. for the conception of a present deity. ιντόσα, see on α. 25 and App. E. 4 (2) note, κέρασων, gen. of

part held; so λαβε γοινων Α. 407. λε-βητη, see on a. 137.

441. ἐπάθη, i.e. χεροι, probably the left. υλικων, see App. A. 3 (2).

442. πέλενων, used mostly as a woodman's or carpenter's tool, also associated with ἀξίνη as a weapon; its stock, πέλεκυς, is once of olive (mar.). In the bow-contest of the suitors in ο. the "axes" have rings at the ends of the handles, perhaps to hang them up by. From the mention of ημιπέλεκυα, it is probable that the πέλ. had a double head, like the Lat. bipennis.

444. ἀμφινου, probably a sacrificial word of uncertain derivation, perhaps from αἷμα as catching the blood; and a Schol. adds that the Cretans pronounced it ἀμφῖνος. Others interpret it of the sacrificial knife, and suppose that ἀμφῖνος connected with ὀμφῖς is the proper form of it — an unlikely meaning, since Pisistr. in 454 uses the knife, and it is unlikely that another should previously have care of it.

445. This may be exhibited by resolution into ἡκατέριο (ritualistic word), "took religiously first", κατα ξέρινα ἀ. τ. λ., κατα directing action to object (Buttm. Lexiz. 29); see on 340 ἐκφρασης. Jelf, Gr. Gr. § 516 obs., gives an explanation based on a misconception of κατηχέτο. — ξέρινα

here the water, means also the vessel used. It was poured by an attendant, here Aretus (440 sup.); see G. 270, Η. 303—4.

446. ἄνεμονου., see on 340, paraphrased here by the sequel κερ. τρι-γας ἐν τ. β., as in 383, 392 sup., see on ο. 1.

447. The rest follow the example of Nestor, who officiates as if in priestly character (A. 451), all washing (β. 261) and slinging meal before praying. The ουλαι of 441 become οὐλόγημα when slung; see App. A. 3 (2). II. dwells on this and similar features of ritual as showing that H. knows of no priesthood save as attached to a temple, and that all might sacrificially approach the deity for themselves.

450. ὀλόλ., the οὐλογησ was the cry of women for joy, used sacrificially (as here, perhaps to drown the victim's groan), or otherwise (mar.). So we find ἀλάλαξα, and Lat. ulule which, however, is a cry of wail, or the howl of an animal, formed like this from the mere sound.

453. ἀνελωντες. The victim had been felled, the elder brothers (οἱ μιν, opposed to Pisistr. who used the knife) raised it bodily from the ground. In Chryses' sacrifice, A. 459 foll., which compare with this, we find αὐ τροφεων, resupinacervent, being probably a less
full and formal way of effecting the same thing, by raising the head and throat merely backward and upward. The notion was that in offering to a celestial deity the rite required an upward direction. Probably the blood spirited upwards: contrast with this the rites to the dead, where the lambs' throats are cut "into the trench" dug, as the libations are poured thither (l. 25—36).

456. ἀφεξ, "broke up", including the dismemberment and the opening and removal of intestines. μηρια (461 μηρα, or A. 460 μηρον) are probably the upper joints of the four quarters ending at the knee. Νί. quotes an authority of doubtful value, stating that μηροι are called μηρια or μηρα when viewed as consecrated, and notes that what are sacrificially burnt in H. are always μηρα or μηρα. In Soph. Antig. 1008, 1011, μηρια and μηροι alike express what are so burnt. Some think that by either term the bones are alone meant, — a view chiefly resting on Hes. Theog. 553 foll. which, however (Heyne ap. Νί.), is best taken for a local custom limited to Meconé (Sicyon). We may assume that the bones are included in the μηρια, not mere slices from the limb offered, as Mr. Paley on Hes. Theog. 556 thinks. The κυλιον κόλα ἑνγκαλωπτά of Ἀeschyl. Prom. 504 is decisive against the latter view, and in Soph. Antig. the μυσεόν κυλιον μυ- ριαν cannot so well be understood of mere bones which had "slipped out of their fatty envelope". These joints with the fat had the highest sacrificial value.

457. κυλιον. The omentum, caul of fat, enveloping intestines, is principally meant. The word primarily means nido, the smell of flesh roast or burnt (mar.), and the fat as yielding it. The fat burnt best — a sufficient ground for preferring it: so in the Mosaic ritual Lev. III. 14—6. The blood on the contrary has no special prominence in H.

458. δίπτυχα, best taken as a noun from δίπτυξ; but δίπτυχος adj. also occurs. The bones of the dead are also wrapped διπτακι δημο (mar.). Heyne on A. 461 gives for διπτ. ποιηρ omento bis circumducto. ὀμοθήκη is cleared by §. 427—8, where Eumeus "slicing votive parts (ἀρχόμενοι) from all the members was setting them raw on (ἐγς) the rich fat", i. e. to burn. Besides the chief joints, prime morsels from the rest laid on the fatty envelope completed the burnt-offering. Thus the whole victim was representatively burnt (Schol).

459. σχίζεται, "cloven", as burning more quickly. This again recalls Jewish ritual, see Gen. XXII. 3; 1 Sam. VI. 14, the σχίζει is not, however, exclusively sacrificial (§. 425). — αἰθωρά, "sparkling", see App. D. i. The "pouring wine" ended the strictly sacrificial part relating to the god, as the sprinkling barley began it; the banquet had a wholly human relation; the "tasting the entrails" (461) is a link uniting the two, bringing the worshipper, as it were sacramentally, into direct contact with the rite.

460. νέοι ν. τ. λ., the purpose seems to have been to keep the sacrifice from falling apart — an ill-omened accident cf. Soph. ὕσ. sup. In γ. 33 these rites had all been performed before Telem. arrived. In comparing the simpler ritual of Eumeus in §. 425, n. b, that sacrifice is not there. As here, the primary object, but only, in making the feast, he "did not forget the gods". Where lambs are the victims, in consecrating the oath (Γ. 260—92), their throats are cut merely.
470. フェルミアント。 471. フォイオン フォイキュエネットス。

462. µιστυλλόν, opposed to διξειαν, as subdividing into small portions, not, however, "mincing"; such portions are called κρέα in γ. 33 where see note.

464. τόφαι, since neither ὅρφα nor ἤπαξ precedes, is better taken to mean "then" than "all this while". λοίυσεν, Ni. seems to think that a daughter of the host, where there was one, usually so assisted the guest; cf. δ. 252; as Ἀθην. in Ὀλυμπ. (Ε. 905) who however has general ministerial functions, and is not a daughter of Zeus, but of Kronos (722, cf. δ. 2). But in Alcina's palace, it is not Nausica, but the slaves, who do so, as in the Spartan and Ithacan palaces (Θ. 454, δ. 49, ο. 88). Paesi's account is better, that out of distinguished friendship Polykaste waits on Telem., as a sister. Calypso and Circe with her nymphs so attend Odys. From ζ. 215 foll. and η. 296 λαβόνει or λάον appears to mean, in all these cases except the last, merely "prepared or furnished a bath"; see Gladst. Π. 513 foll. Πολυκαστῆς, according to one legend she afterwards married Telem.

466—7. λίπ· ἐλ., λίπ· is best taken as accus. of ἐλφι and, being = τρίθμος, is the accus. of the equivalent object after ἔχρισε; so λίπ· ἔλειψεν ζ. 227; but may also be dat. λίπης, and ἔλειψε a noun in appos. cf. Α.ς. Αγ. Αμ. 1422 λίπος ἐπ' ὀμακέαν ἀμμακός ἐντοπίστην, or with Hoyne on Κ. 577 as = an adj. φάρος and χιτώνα are in inverted order: the φάρος was ample and could muffle the head, or serve as a shroud; it is described as μέγα πορφύραν, seems to have been worn over the χιτώνα like the χλαίνα. It was also worn by females. Calypso gives Odys. several φάροα to make his sail. The looms of the nymphs in Ithaca produce φάροα ἀλίτταρα, by which epithet probably some choice dye is intended (mar.).

469. ποιμένα, the edd. mostly favour ποιμέν. Juxtaposition with λως gives the preference to the accus. as of motion, with ποιμέν over the dat. of rest. Thus Νέστορ is Νέστόρας.

470—1. ξυλείς θ. θ. λ., see on 33 and 65—6 sup. — ἄνερες έσοφαλον, a more dignified term than κωπόν in 339 sup.; cf. θ. 236 and mar.

475—6. That Nestor can be brief
on occasion is shown by this the shortest speech of his in either poem. Dispatch is here the prime object, and his absolute tone to his sons suits it. His farewell is withheld clearly because he counted on his guest's return, as Teleu. was well aware; who, in dread of his, pressing hospitality, discreetly avoids him on his way back (o. 193 foll.).

For οδοίο see on 251 and 23 sup.

480. οία x. τ. λ. Eumæus bids Odys. "eat such as servants have to give"—his choicer animals (such as are here perhaps by distinction intended) being devoted by the suitors (§. 80—r). (Ni.) This line is remarkable for hiatus twice occurring.

486. With οί δ' ξαφ., cf. παντρυχι
αιρ οί γε τε, of the ship on her voyage (β. 343). Aristarchus here proposed ἄνειον (run) ξαφνίν άμφιεργοτες. The words mean as they stand, "shook the yoke, having it about (their necks)."

From ζ. 268 foll. we see that the yoke, or rather cross-bar, was first secured to the pole and then the cattle led under it, there being but one yoke for the pair, (Ni.); see further on ξ. 73 for this subject.

488—90. θηρίας, see App. D. 3. A later Orsilocho son of Diocles and grandson of Alpheus the river-god went to the Trojan war: Odys. had also in his youth visited an Orsil. at Messenæ (mar.). There is considerable variation, and even confusion between ο and τ in the orthography of the name. άδεσαν, see on 151 sup.

491. See on β. 1. The fifth day here begins.

493. This ν. is wanting in some MSS. but seems to be quite as allowable here as in o. 191. (Ni.) For the πρόθυρουcov and αἰθωνος see App. F. 2 (8).
DAY V.]

[μάστειξεν δ' ἐλάυν. τῶ δ' οὖν ἂνοντε πετέσθην.]

495 ἤζην δ' ἐς πεδίου πυρηφόρον, ἐνὶ δ' ἔπειτα ἄνων ὁδὸν τοῖον μὰρ ὑπέκεφερον ὄντος ἵπποι. δύσετό δ' τ' ἥλιος σχισάντο τε πάνω ἀγνιαὶ.

494. ἄζεκοντε.

494 [] Bek. 496. ἄνυνον (ὗ ομίσσο ὁδὸν?) Schol. Vind.

494—6. Homer’s love of repetition of details in the same words (cf. 483—5) is remarkably instanced here. Bek. however rejects 494. — ἤζην, see on γ. 5—6. For πεδίου πυρηφρ. see App. D. 3. This adj. is more common under the form πυρηφόρος (mar.). — ἄνυν, strictly imperf. “were finishing”, i. e. “were near their journey’s end”: the pres. forms ἄνυμαι pass. and ἄνυω act. are found in H., not ἄνυμι or ἄνυμαι; past forms ἄνυσε ἄνυτο, also occur (mar.).

The fifth day of the action of the poem, measured strictly, ends with this book; but see on δ. 1.
ΟΛΥΜΠΙΑΚΟ
SUMMARY OF BOOK IV.

In the course of the fifth day Telemachus and Pisistratus reach Sparta and find Menelaus engaged in the nuptials of his children. A remark of Telemachus on the splendour of the palace draws from Menelaus a brief sketch of his wanderings, which leads him to dwell on the comrades whom he had lost, especially Odysseus (1—119). Helen appears from her chamber and recognizes Telemachus by his likeness to his father. This leads to a climax of sorrow which pointedly depicts the tenderness of Menelaus' character, and the surpassing merit of Odysseus' (120—218). Helen assuages their grief by the Nepenthē, and after further conversation on Odysseus' exploits at Troy, they retire to rest and the fifth day ends (219—305).

On the morning of the sixth day, Telemachus, in answer to Menelaus' enquiry, states his domestic troubles, and declares his errand at Sparta to enquire after his father's fate (306—350). This leads to the episode of Proteus of the Nile from whom Menelaus, when detained in those parts by baffling winds, had learnt the fate of Ajax son of Oileus, and of Agamemnon, and the fact of Odysseus' detention in Calypso's island. He then presses Telemachus to stay and offers him presents (351—624).

The scene then shifts to Ithaca, where the suitors, having discovered Telemachus' departure, at Antinous' suggestion plot an ambush to destroy him on his return (625—674). Medon overhears and discovers their plot to Penelope, who, until this disclosure, was ignorant of his departure. Her affliction at the news is vividly portrayed. Euryclea soothes her, suggesting prayer to Pallas, which she offers. The suitors then prepare for their expedition, and the sixth day ends (675—786) by Penelope's retiring, in a fast of sorrow, to her chamber, where, falling asleep, she is reassured as regards her son by a vision sent by Pallas. In the night the suitors place their vessel as Asteris to lurk for Telemachus on his return (787—847).
Oî δ' ἱξον κοιληρα Λαξεδαιμόνα ηπτοέσσαν, πρὸς δ' ἄρα δόματ' ἠλων τοῦ Μενελάου κυναλίμου. τὸν δ' εἴρην δαιμόνια γάμον πολλοῖσιν ἐτησιν νιέος ἢδε θυγατρὸς ἀμύμους ὦ ἐν ὀίκῳ. 5 την μὲν 'Αχιλλῆος δηξήμους ὑλὲ πέμπεν.

3. Ετησιν. 4. ἀμύμονα Φὸ Φολκω.


3. The fifth day of the poem's action is continued after sunset.
4. ἱξον, see on γ. 5. 6. κοιληρα describes the region after sunset. γη under its Doric form δα (Aeschyl. Prom. 530; suggests δῆμος δῆμος, to which the 2nd element in Λαξεδαιμόνα is akin, as γαῖα to γη; the 1st is likely, as in λῆμνος, a pit.) Herod. IV. 195, Lat. hiero, luens, lacuna. and suggests λακόσων “full of hollows or ravines” (Buttm. Lexil. 70, Curtius 86). For κοιληρα cf. Plato, Syria, κοίλη Υλίς, and Soph. Ed. Col. 371 to κοιλον Λογος. The region here intended, is the narrow valley of the Eurotas between mountains Taigetus and Parthenius (App. D. 3), on entering which they were probably near the town.
5. ἱξον, here strictly imperfect, “were driving” while he was (v. 3) feasting: but by some 3—19 is viewed as an interpolation; see on 15—19 infra.
7. Ετησιν (and γείτονες ἦδε Ετείς 16), this word, always plur. in H., has the η and seems akin to Στέιτος a year, and Lat. vetus. It denotes lapse of time spent together, as γείτονες local nearness (mar.), and expresses intimacy based on that idea, not, therefore, implying kin, nor feeling like φίλος, nor comradeship like Ετείος, although these may be accidentally included and are often found in connexion with it; and its tie may arise from any or several of these, as any may produce the mutual habitation. Thus the brothers and Ετείος of Theoclymenus are mighty princes of the Achæans, and pursue him for tribal homicide, o. 273 foll.; Ajax Telamon has Ετείος καὶ Ετείος, the former antecedent to, the latter arising out of the war. Menel. has no kin to celebrate his children's nuptials, hence his γείτονες here. So Eteocles or πολύ νοικῖν εἶναι αὐτὸν o. 9b. In Lat. necessarii seems closest to Ετείος. Apollonius s. u. Ετείος explains it by οὐνηθής, whom two Scholl follow.
8. 4—5. "Sophocles in the Hermionē says that Hermionē was given in marriage to Orestes by Tyndarus while Menel. was yet in Troy, and that, when Neoptolemus came to demand her according to promise, she was taken away from Ο., but that afterwards, when Neoptol. was slain at Pytho by the priest Machaerus, Ο. resumed her as his wife.
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ΩΔΥΣΕΙΑΣ Δ. 6—19. [DAY V.


and begat Tisamenus,” Schol. Another legend made O. kill Neoptol. patrias ad aras (Virg. Än. III. 350—2), i.e. probably at Delphi. Cf. also Eurip. Andr. 1117 foll. 8—10. πέμπτε coresponds with ἄγετο in 10, “sending” his daughter as a bride, “bringing home” a bride for his son. ἄστυ, no “city of the Myrmidones is named in B. 683 foll., nor in I. 440, 479—80, where we might expect it, if at all: their land is Thibía. The Scholl. would identify Pharsalia with the site — Εἰμωρθεῖν i.e. his own city, where Alector dwelt, like Εἰσονες in 22, a grandson of Pelops and cousin of the Atridos (Schol.)

11. τηλύγετοι: The etymology which connects this with ἰδένσις θάλλω suit best the decisive passage φόρος λάβε τηλύγετον ὃς, and is justified by the paraphrastic expansion following in I. 143: 285 ὁς τηλύγετος τρέφεται ἢλιος ἐν πολλή; see on a. I. 1, 299, and cf. γ. 383, 392, d. 788 for other instances of this usage. — Μεγαλείνης, cf. for significance the scriptural names Benoni, Ichabod, etc. For the “great sorrow” which gave the name see App. E. 8 (16).

12—4. δούλης, see App. A. 7 (1). The Scholl. have a name for her, variously given as Teris, Teiris, Teridac, or Getis. The same notice a fitness in Helen’s having no children after Hermoné, as tending to preserve her beauty, and avoiding the notion of her bearing any to Paris. Soph. Electr. 539 says she had two by Menel. ἐπέλθαι ἂς by arsis. For ἐγείνατο see App. A. 20.

15—9. These lines, some of which occur in II. (mar.), are ascribed by Athenæus to Aristotle. Ni. and Bek. condemn them, Fa. rejects only vv. 17—9, but Löwe all vv. 3—19, admitting, however, that τοι δ’ αὐτ’ in 20 does not apply continue 2. If only vv. 15—19 were omitted, the actual nuptials might be supposed over. This would be more consistent with the absence of any further mention of a γάμος. That Menelaus’ attention is absorbed in his guests is hardly an argument against the genuineness of the passage; since the Homeric narrative does not concern itself with groups not connected with the main narrative, save perhaps in a passage of transi-
It is characteristic of Menel, that he remembers the good that he has received rather than the evil; see App. E. 8 (10) (12). Eteoneus, once his comrade in war and wanderings, was now a neighbour (o. 96). — ςιν υδιν, Bekker’s alteration of μεν after υδιν, κατι, ηi, etc. to μεν (Homer. Βιλί. 34), wherever metre allows, has been followed only where there is some strong and emphatic abruptness of negation, as here and a. 222. Jelf, Gr. Gr. § 729, 3b, reading υδιν μεν, notes this as a rare use of it in reference to what follows, ἄταρ μεν υδιν κατι τ. ηi. For ξενια see on ξενιά γ. 490.

33—4. ξαναφείτω, Bek. ξαναφείτω, but υδιν often has dual participle, e.g. προσφανείας Θ. 377—8, Σ. 314. Bek., however, even when υδιν has another dual word joined, as in δ. 282, υδιν μεν ἀμφισέβεσ, prefers the fuller sound, μενενείτων ἀμφισέβεσ, for the end of the line (Homer. Βιλί. 31—2), which two MSS. favour. In υ. 398, in the 4th font, the metre requires πιναντεί.—ικοιοθε medieval "are comb", nor. for perf., accordingly δι κε with subjunct. follows, meaning, "(trying to see) if Zeus may hereafter (ξοικεώ, mostly of place,

see mar., here of time) give us rest"; see on a. 379—81. Ἕλες, the sacredness of hospitality suggests his name; cf. i. 270, Ἕλες ἐπιμηκτὸς ... Ἕλενων. 36. προτέρω ἰγε, "lead them in," obeyed in ἐλθόντων 43: they were yet ἐν προθρόσιοι, see 20 sup.

38. ἐσπέσθαι, the question between this and ἐσπέσθαι seems settled (1) by the fact that ἐσπέσθαι suits every passage, but ἐσπέσθαι is excluded in χ. 324; (2) that compounds of ἐμπρος drop the ς, as ἐπεσπομένος; (3) that σπε- σταμαι was found mostly preceded by a vowel (α or ς) was easily corrupted into ἐσπέσταμαι (mar.), and (4) by the analogy of ἐκχω λαχον σφεθαὶ κ. τ. λ. the same applies to σπεσπρος σφετήριν ἐπισπονδυος. Yet Buttm. (Gr. Verbs) and Spitzner (Exc. X. ad 11) hold the ς-in all these to be correct as an old epic form. Heyne, Ni., Bek., Thiersch, and Ahrens reject it.

41. Σελεία, Virgil's fuita (Geor. I. 73), resembling wheat, to which some on economic grounds prefer it, and said to be distinct from spelt, by which term some render διναγα. Ni. cites Sprengel Hist. rei herb. as showing this; but Herod. II. 36 identifies Σελεία with διναγα or with a species of it. In δ. 604 Σελεία are classed with πυρολ wheat, and χορ barley. In II. κοι and δίναγα are the usual horse-meat. Kruse, again (Hellas I. p. 341 note) cites Pliny (N. II. XVIII. 10) to show that Σελεία is spelt, and is distinct from διναγα, which he makes a kind of wheat. The whole subject seems full of doubt. The word occurs also in δ. 604 but nowhere else in H.

42. ἐνόλιμα, see App. F. 2 (8) and (16) end.

43-7. ἐδένων, see on 36. ἐδένω has also a neut. sense (mar.), ἐδένω ἐκεῖνος akin to ἐκεῖ ἐκεῖν "heat," and ἐδένην to ἐπείδες "brightness," as giving light but no heat. H. has also μὴν, akin to μὴν μὲν, mensis, for "moon." Sir G. C. Lewis, Anc. Astron. p. 17 (65). ὀρόμενοι, middle, often means to survey with admiration; so here.

48. Voss would have the bath-chambers in the προθόγος, on the right as one entered. The fullest description, however (κ. 358-63), rather implies that there were no chambers specially so used, but that with movable vessels, a tripod was set up, a fire kindled, and water warmed, wherever convenient, the floor being the native earth App. F. 2 (17).
50. Ἄρτα 66. Φαίνεται.


50—1. ὄολας, "of crisp wool", see App. Λ. 3 (2). — ἐς is used, as ἐζούν for ἔζοιες of a verb implying previous motion, Jelf Gr. Gr. §. 641. 1. — ὑγρόν, see on α. 131—2.

52—8. see on α. 136—42, whence these lines recur. In the Harl. MS. 57—8 are wanting. They encumber the passage, as the action of Menel. in 65—6 inf. superseded that of the ἄριστον here; see also on α. 140—3, and the readings in the inferior margin there.

59—61. διεγείρεσιν, see on γ. 41. Contrast with Menelaus' courtesy in 66—1, and that of Nestor γ. 69 foll., the abrupt question of Polyphemus in λ. 252. — δείκτευον, see on 194 inf.

61. σφῶν, the common text has σφῶν, but this dat. dual contracted, although common in Attic Greek, is nowhere else found in H. Similar dual forms as τοῦ, ἐντοῦ, νοτωτερος, σφωτερος, also avoid contraction, which has been one ground for rejecting vv. 62—3. Ni proposes to take σφῶν (the vulgate according to Eustath.) as instead of ὑμῶν, which sense he ascribes to a Schol., who only says it is to be referred to the 2nd person, and means probably to take σφῶν as gen. plur. of σφῶν in sense of σφωτερος (A. 216): σφῶν might indeed as well be possessive of σφῶν or σφῶν "you two", as αἱ σφῶν "they". There is no other instance in H. of σφῶν for the 2nd person. Nor yet is Homeric analogy against it, as it is against σφῶν or σφῶν — γέγονάς, apparently used like γέγονεν 27 sup., "the type of your parents is not lost" in you.

65. νότα, the chine, pl. as containing both loins, was the special portion of honour: so (mar.) Odys. sends part of that which Alcinous had assigned to him to Demodocus.

66. If the lines 3—19 (see on 2) be an interpolation, this verse should also
be rejected, as there is then no apposition in the mention of Menel, having had the νότα before him first.


73. ήλέκτρον, the sense of amber may safely be preferred to that of the admixture of gold with 1/5 of silver (Pliny N. H. XXXIII. 4), of which Sophocles probably speaks, Antig. 1037, as τὸν πρὸς Ξάρδεων ἤλεκ., and couples with Indian gold. In Hes. Scut. 142 it occurs in conjunction with gold, ivory, and τίτανος (commonly supposed gypsum), as a material of embellishment. Hesiod Fragn. 355 notices the fable of the daughters of the Sun being changed to poplars and their tears to amber, which looks like the mythical statement of a mere natural fact. On it the lost Eliades of Eschylus was based and the Phaethon of Euripides. Cf. also the name "Electra", and the Ηλέκτραι πόλαι (Eschyl. Thes. 418). The derivation from ήλέκτρον (name of the Sun) is probable, and suits its glittering golden hue; although Buttm. Mythol. 163 prefers to derive it from ξίκεα, as if ξίκρον, "the attracter". Amber being a primitive substance is more likely to have given its name to the compound metal than conversely. Hesiod. Ill. 115 knew of it as a commercial commodity fetched, as was said, from the fabulous (as he thinks) river Eridanus. See Rawlinson's Herod. and notes ad loc. The vast antiquity of amber, being found, as here, in domestic ornamentation among the remnants of the lacustrine villages of Switzerland, which are apparently prehistoric (Revue de deux mondes Febr. 1861), and in tombs of the "bronze" period, gives a probability to its rather being meant here than the metallic ήλέκτρον. The use of the plural, too, ήλέκτροισιν ἐρετο ἀπὶ ἐρετοῦν (ἀρ-μον mar.), surely suits the notion of "lumps of amber", and is inapplicable if it were a metal. The Baltic Prussian region is not the only one where it is found. Sir G. C. Lewis, who views it as amber here, speaks of a large lump (180 lbs) said to have been found in Lithuania, and now at Berlin (Anec. Astron. VIII. 4, 461).

74. Cf. for the idea Hy. Merc. 251 οἷα θεῶν μακάρων ἑρεθη δόμοι ἐντος ἔρισσων. A var. lect. Ζηνὸς που τοι-άυτα δόμοι ἐν κτίματα κείται is retained by Athenæus, which better suits κτίματα 79; τοιήδε also hardly leads apply to ὄσα. N. remarks that αὐτῇ is the court without, which the speaker saw not when he spoke: but the similiar amazement of Odys. at Alcinous' palace refers to its outer decoration, πολύ γάλαξαν ὄνομα ἐξεσάμβα. Besides, Telem. sitting within might easily express his thoughts of what had struck him first on entering and was continued around him; a continuation which ἔνωσε easily suggests, and αὐτῷ itself may even be conceived as put for all that it contained, viz. the μίμαζον. Cf. I. 404, ὄσα λάμπου ὄ-δος αφίκοντος ἐντος ἑργεῖ.
77. Τέτειναι. 82. Τέτει. 85. ἦνα Φώρες. 87. Φύαναι.


78. οὐδἐτοι, this verb found with dat. and ace. (mar.), and with double dat.; see 80, 81 and mar. there. For the sentiment see App. E. 8 (3).

80. ἦ σὲν τίς ... ή καὶ οὐκι, the question is suggested without preponderance intended towards either alternative: the mar. gives examples both of this force of the phrase and of its use to show preponderance, mostly, but not always, towards the first.

82. ηγαγ., often used for bringing home a wife, here for treasures etc.

83—5, for the countries and peoples mentioned see App. D. 10—13.

83. ἐπαλ.: Eustath. gives ἐπ’ ἀληθείας, "came to the true, i. e. soothsaying Egyptians", if this were adopted, we should recognize a play on the word at end of 81, cf. ἔστετο τιμήν . . . τιμήν μακον, Q. 57—8; ἀληθέις might also mean "just"; cf. M. 433.

83. Herod. IV. 29, quotes this line with ὅθε for ἢν; he says, on the χαρά: δοξαί δέ μει καὶ τὸ γένος τῶν βοσάν τὸ κόλον διὰ ταῦτα οὐ φιλότροφοι κερατα ἀυτοῦ (ἐν τῇ Συριακῇ), μαρτυρεῖ δέ μοι τῇ γνώσει καὶ Ομηρίων ἕπος ἐν Οἰδνείαν, ἐξον ὠδέ . . . ὁ καθός εἰρημένοιν, ἐν τοῖς θεομοί την παγκόσμια τὰ κέρατα, ἐν δὲ τοῖς ἔγγυοι φιλότροφοι ψυχεῖ καὶ τί τὸν κεφάλαν ἄφην, ἡ φιλότροφος φιλέ. Νί. compares Aristot., Hist. Anim., VIII. 28, καὶ ἐν μὲν Λίβυη ἐνθείς γίγνεται κέρατα ἐξοντα τὰ κερατά τόν πρῶτον, "the sort of rams which have horns are born at once with them". For which N. suggests τηρεσώμενοι, but there is no τεταγμ. in the matter. Buffon (Transl. 1791) says of the ram, without regard to country, that "his horns appear the first year and often at birth", adding that in warm countries ewes can produce twice a year. The goat goes about 5 months with young; hence 3 conceptions in the year would seem possible. Thus poetic exaggeration recedes within narrow limits. The γαρ in 86 means, "all increase is rapid in proportion, for the ewes etc." Bek. transposes the line to come after γαρ θησαυρός, so yielding a neater but not a more Homeric structure. Had it stood so at first, it is difficult to think it could have been altered.

89. ἐπιθετ., perenne. derived from ἐπιθέω, with ταύτα cf. annoteritus duas unins Lat. So Doedelrer § 1040.
93. Fanásos. 95. Φοίκον. 99. Φέκας.


and Curtius 353; Bek. from writing ἐπιγ-έτανος seems to adopt the affinity of Φέκας annus, which Crüsson also gives. δύσθατε, ep. for δύσθατι (δώ). The only other part found in H. is δύσκολο.

94. μέλλετ' is imperf., cf. δ. 181, a. 232

95. ἀπώλεσα οἴκον. The commentators say, “his own house”. But it is odd in accounting for his present wealth to enumerate his losses. The words will not easily cohere with what follows in this sense, nor with μάλα πάλι ἐπάθων preceding in any other. Bek. cuts the knot by putting these lines in his margin. The fact is that Menel. is strong in feelings and weak in power of expression. On the whole retrospect, the melancholy to which his character leans, tinges all the circumstances; and he dwells rather on the break up of his home and the former contents of it, than on the subsequent enrichment, which is more in

the way of the topic of the moment, but which he leaves to be understood. The κτίσματα carried off by Paris are often mentioned among the objects to be won back by the war (Γ. 70, 91, 458). The whole is a specimen of the εἰμι-μέτωπον ἐγοροθεν ascribed to Menel. See App. E. 8 (4) (5) (16) (17). The difficulty has led to the suggestion that οἴκον means that of Priam, yielding a very feeble sense.

96. πολλὰ καὶ εὐθυλά, those adjectives, combined in various genders and cases, are a favourite formula closing a line (mar.).

100. ὀνυμοῦ., here with acc., but 104—5 with gen.

105. ἀπεγχαῖον, in a rare sense, “grudges me my sleep and food”, i.e. makes me take less, the bold figure, imputing as to Odys. the effect of his involuntary absence, expresses well the ardent feelings of the speaker; cf. λ. 560. Ζεὺς — ἀγαρίς ἡχοθες, “bore a grudge" to it.
 household, in 131 means the "distaff" which held the wool for spinning (v. 135 inf.): in χρυσήλαξ, it means "arrow", each being a shaft of reed terminating in a point. So an arrow is called contemptuously πράξατος "spindle" in Thucyd. IV. 40. ηλίκατα pl. neut. is the wool as held for spinning; see η. 105, σ. 315. It was carded or combed (πείκω, ξακώ, χ. 423) by the handmaidens, who also spun and wove with their mistress. Helen is industrious even amid her Trojan luxury, designing in her web the combats of the war waged on her account (Γ. 125, Ν.).

123. The reading κεις δοφήσῃ may be barely noticed. We have δοφήσῃ masc. and δοφήσεται fem.; see App. A. 7 (4); but δοφήσῃ is highly doubtful. χαλίστρον, "well-fashioned seat", in same sense as χαλίσκος, see on a. 132, which name is used for it in 136 inf. Penelope's χαλίσκος in τ. 55 is wreathed, i. e. carved.
125. αἰκατήρια, δε τάπητα φέρεται μαλακον ἐρίοιο, Φυλω δ' ἄργυρον τάλαρον φέρε, τὸν οἱ ἐδώκεν 'Αλκάτηρι, Πολύβουο δόμαρ, ὡς ἐνα' ἐνι Θήρις. Αγριππίρης, ὥθε πλέοστα δόμους ἐν κτήματα κεῖται. ὡς Μενελαίο δῶκε οὐ ἄργυρες ἀσάμινδους, δ' ἄρα διὰ τρίποδας, δίκα δὲ χρυσοῦ τάλαντα. χωρίς δ' ἐνύ Ελένη ἄλογος πόρον κάλλιμα δόμα. χρυσόν τ' ἡλακτήρι τάλαρον θ' ὑπόκυκλον ὄπασσεν ἄργυρον, χρυσό' δ' ἐπὶ κέλεια κεφηρίσειν. τόν δὲ οἱ ἀμφίπολος Φυλω παρέθηκε φέρουσα νήματος ἀσχημονί κ' ἐβεβομένον· αὐτῷ ἐπ' αὐτῷ ἡλακτήρι τατιστόνυτο λοδινέσθε εἰρων ἐχούσα. χειτοὶ δ' ἐν κλισίμοι, ὥπω δὲ Θήριν φοίνιν ἤν. αὐτίκα δ' ἢ γ' ἐπέσσοι πόσιν ἐφεύνειν ἔκσατα.  'εἴδεν' δὴ, Μενελαία διστρεφές, οἱ τινες οἶδε ἄρουρον εὐχετονταί ἢκαθεκόμεν ἡμέτερου διὸ;


with ivory and silver. Pindar and Eurip. also use κίλητα for a couch or bed (Pyth. IV. 236, Acest. 994). Perhaps the chair, like Penelope's, had a stool προσφυς ἐκ αὐτῆς "fashioned of a piece with it," as one is mentioned 136 inf. In II. κλισίμι ὑπ. or εὐηκρεσ means "tent or hut". 123—5. Circé has four ἀμφίπολοι. Penel, commonly two — the usual number, probably. Helen being Ἄδων ἐκεγενεία, the poet amplifies her state. See App. E. 9 (8) for her tasteful industry. τάλαρον,"basket", elsewhere as containing cheese or fruits (mar.). 126. For the wealth of Thebes, and its hundred gates see mar. The name is plural. Herod. II. 15 says the name "Egypt" anciently belonged to Thebes, meaning evidently the Thebaid or "upper" Egypt. In δ. 477 the Nile is called Ἀγινατος.

128—9. "Bath-vessels" do not elsewhere occur as presents. There is a subtle propriety in ascribing such gifts to Egypt, the land of punctilious ablations. τιμεοδας see on α. 137. The nom. is τιμεος, and X. 164 τιμος. 131. υπόκυκλος. following the analogy of υπόγρυσος, based like this on a noun, it should mean, "having κύκλοι under it"., i.e., "on wheels". Some explain it "somewhat round", but we do not find ἴπε — in adjectival compounds so used by H., who for "round" has κυκλοσφήνης and περίφρος.

132. εἴπ. . . ἐκχοδιανεί, see App. A. 8 (i) and note. Buttn., Gr. Verbs p. 154 note, suggests that κραίνω is contracted from κραίνων, but its probable connexion with κάρα κραί-τος points to κρα — as the form, in sense of "put a head to" and so finish off; further shown in δ. 390 — κατὰ δῆμον βασιλῆις ἀφεῖ ἀραίνουν, "are the head or chief?; cf. δ' ἀραίνων τῆς τῆς χώρας, Sophoc. Oed.Col. 396. 134. βεβομένα, "crammed", ἴπο δὲ not occur elsewhere in H., but Herod. VI. 125, uses it to describe Aristogoras' mouth stuffed up (ἐπέβροστα) with gold in Darius' treasury. The νημα was what she had spun: hence the basket's repletion denotes her industry. The ἐυχετοντας εἰρός, "dark-hued wool", was her raw material.

138—9. ἐίδεν (epic and Ion. for ἐϊς, Donalds. Gr. Gr. p. 289 note 1), "do we know?" i.e. have they yet declared themselves? — alluding to the rule of not asking them at first, see on 59—61 sup. εὐχετονται, see on κ. 172.
140 υευδομαι πτω τινα φημι έωστα ὑπὸ ἰδέσθαι
οὐ γὰρ πιὸ τινὰ φημὶ έωστα ὑπὸ ἰδέσθαι
οὐτ' ἀνδρὸν ὑπὲρ γυναῖκα (σέβας ἐξείς ἐξορόσωσαν)
ὡς δὴ ὁ οὐσοσθείς μεγαλητόρος νῦν ἔουσιν,
Τηλεμάχῳ, τὸν ἔλεγε νέον γεγούσ' ἐνι οἶκῳ

145 κείνοις ἄνήρ, ὅτι ἐμέισοι κυνάδιος εύπερ' Ἀχιλλῆς
ήθευ' ὑπὸ Τροίαν, πόλεμον θραυσόν οφικύνοντες.

150 ὁφθαλμὸν τῷ βολάλαν ἐκεῖνο ἐφυπέρεθ' ἐκεῖνο πάλαι,
καὶ νῦν ὁ τοιεν μεμνημένος ἄμφ' Ὅδυς
μνήμονα, ὅσα κείνοις ἀξίωσαν ἐμόγγησαν
iffer' ἐμοὶ, αὐτὸ τοικρὸν ὑπὲρ δρόμου δάκρυσαν εἶσεν,

140. Φέρεω. 141. Φέρονοιτα Φειδέσθαι. 143. Φέροικεν. 144. Φόλκω. 148. Φέροικες.

141. pro ἱδέσθαι Schol. E. γενόσθαι. 143. Harl. supra μεγαλητόρος scriptum habet talasίφρονος; mox pro vit (quod primo fuerat) vitō. 146. ἡθόν Schol. M.
158. νεμέσσα, a Schol. says that 158—60 had been viewed as suspicious, yet they account for Pisistr., who is only the ποιμαν, speaking first; and are characteristic, as he, unlike Telem., is evidently forward, ready of speech and busy. Thus he prefaces his welcome to the guests with some suitable remarks, and manages, rather than Nestor, their reception in γ. 36—50; and thus he recalls his host from the burst of unmeasured sorrow in 190 infr. So, here, it is quite natural that he should thus slightly patronize Telem. and compliment Menel. by the way. The use of νεμέσσα, for αλεθεία is objected to; but the feelings are closely akin, see on α. 117—23.

159. τὸ πρωτόν should go with ἐλ-θῶν, = ἐπι τὸ πν. ἡλθε, "as soon as he has come". ἐπισεβολ., "overtures"; the noun occurs nowhere else in H. Its elements are ἐπις βάλλω; cf. ἐπίσεβολος, adj., mar.

160. νοτὶ, i. c. Telem. and 1: it does not appear that Pisist., who had not been at Troy, was previously known to Menel., and Helen’s enquiry (138—9) shows that to her both were strangers.

163. ἐπος and ἐγγον, although put disjunctively, have a blended meaning, as in heaven; see on γ. 99.

165. τὸν ὁπαμεμβομένος προσέρχει ξανθὸς Μενέλαος "οὗ πόσι, ἦ μάλις ὁ φίλον ἀνέρος νῦν ἐμὸν δῷ


159. τὰ πρώτα ἐπεφαβολια. 162. ἐϊλδέτο Σιδεθαῦ. 163. Φοι Ἐπός Θεγων. 165. ἐποςσεβολες. 166. Φοι.
170 ἕκεθ', ὃς εἶνει ἐμείο πολέας ἐμόρχησενα ἀέθλους: ναι μὲν ἐσφὸν ἐλθόντα φιλησὸμεν b ἔξοχον c ἄλλων Ἀργείων, εἰ ναίν ὑπερ ἀλλά νόστων ἐδῶκεν νυνὶ δὲ ἔστα Ἡλεύσσαν Ὀλυμπίος εὐψόσα Ζεύς. καὶ ἐν οἷς Ἀρηίς νάσσα d πόλιν καὶ δάματ' ἐπενζά, 175 εἰ Ἰτάκης ἀγαρόν σὸν κτίσμα τας καὶ τεκέν ή'ν καὶ πάσιν λαοῖς, μέναν πόλιν ἐκαλαμάζεται a ἰ'ν περιπατώνυς ε'ν ἀνάσσονται b θ' ἔμοι αὐτῷ. καὶ καὶ θάμ'1 ἐνθάδ', ἔστε χιομοφόρωθεν οὐδὲ κεχ' ἡμέας ἄλλο διέχρινεν φιλέοντε ἐκ τερμομένῳ τε, 180 πρὶν γ' ὅτε δὲ ἴηται δ' αἰῶνατον μ' μέλαν νέφος ἀμφικαλύπτειν. ἀλλὰ τὰ μὲν ποὺ μέλλειν c ἀγάσσεσθαι d θεός αὐτὸς, ὃς κεῖνον δυστήρων ἀν' ὀστ' μον' ὅλον ἐθηκεν e'ν οὔς φαῖτο, τοῖς δὲ πᾶσιν ύπ' ἵμέρον ὄρος γρόιο. κλαίει μὲν Ἀργείη Ἐλένη η ἄδως ἐκείνη, 185 κλαίει δὲ Τῃλέωχος τε καὶ Ἀρείης Μενέλαος. οὐδ' ἄρα Νέστορος νῦς ἀδακρύειται οὔχ ἔσσει μνήστατο f γάρ κατ' ἡμῶν ἀμύνομον Ἀντίλοχο, g τὸν δ 'Ηνοὺς ἐκείνει φαίνειν ἀράλος νῦς′ν

174. 5οι. 175. Ἐο. 177. Σανάσσονται.


174. νάσσα, see App. A. 19, "would have settled for him", i.e. assigned for his dwelling, a city. Ni. says Menelaus' intended offer "could only have been a flight of friendly fancy". The offer indeed was one which Odys, could not have accepted, even if it lay in the other's power to make; but, he adds, "it contradicts our notions of the relation of king to people, as we find it among the Achaeans. This is true; but Menel., as a wanderer not long come home from Asia, Egypt, etc., may not limit his feelings at the moment by strictly constitutional notions, but talk with the uncalculating ardour which characterizes him: see App. E. 8 (39) end. What would have become the townsman whom he proposed to turn out (ἐκαλαμάζεται)? Probably H. means that Menel. did not ask himself the question. If any answer be given, it should seem that they were to take the place of the immigrants; and this treatment of friends and subjects was nearly paralleled by Xerxes or Nebuchadnezzar in their conquests; comp. the "dragging" of Samos for Syloson by the Persians, Herod. VI. 31.

181. ἄγεως, this verb means (1) to think a thing ἄγαν or too great, (2) to envy or grudge, as here, (3) to admire or wonder, (4) to wonder with indignation, (5) to grudge with indignation; see mar. for examples.

182. ἀνόστιμον occurs nowhere else in II., but we find the similar ἀνόσος, and νόστιμος (mar.) meaning similarly "fated to return".

186-9. Pisistr., weeping for his own loss, although it is suggested by that of Telem., is a touch of nature; so in T. 302 the women weep Πετροχλον πρὸ- φραῖν ἄρον δ' αὐτῶν κῆθες ἐκάθειν. — Ηνούς κ. ο. λ., cf. Pind. Nem. III. 8 *
of the deceased.  "Atreidē, periā, μὲν σὲ βροτῶν πεπνυμένον εἶναι "Nέστωρ φασὶν ὅ γέραν, ὅτε ἐπιμνησάμεθα σείο
[οἶνον ἐνι μεγάροις, καὶ ἀλλήλους ἔφευμεν.] b
καὶ νῦν, εἰ τί ποι ἔστι, πίθοιο μοι, οὐ γάρ ἐγὼ γεί
τέρπομι. a ὁδυρομένος μετάδόσφιος ἀλλὰ καὶ ἡδός
ἔσοβαί τη ἁγιενεία. νεμεσώμαι γε μὲν οὐδὲν
κλαίειν ὃς κε θάνατο βροτῶν καὶ πότμον ἐπίστηρη
τοῦτο νῦ καὶ γέρας οἷον ὁδυροσκότο βροτοῦμ, h
κείμαται τε κόμην βαλέων τ' ἀπὸ δάκρυν παρεῖον.
καὶ γὰρ ἐμὸς τεθνηκέν άδελφός, οὐ τικ ἵκνιστος
Ἀγρείων, μέλλεις δὲ σὺ ἱδμεναι, οὐ γὰρ ἔγω γε. "


62—3; see App. D. 1. Strabo XV. p. 728 says, ἀριτ ζὶ καὶ Ἀθηνίας τὴν
μνήματο Μέλανόνος Κίαταίλι
91. See App. A. 9 (20) for the
imperf. in -σόφιον followed by optat.
92. The rejection of this line proceeds
on the sense of "were saying or speaking to each other" being
ascribed to ἀλλήλας ἐφέσομεν, which
Homeric usage will not allow. But as
ἐφέσομι optat, bears in λ. 229, βου
λέων ὅπως ἐφέσομι ἐκάστην, the
sense of "ask" with accus. of person,
we may retain it, rendering "we
were asking one another".
93. εἰ τί ποι ἔστι, i. e. πίθοιον,
"if to comply be possible or reasona-
able"; a modest way of introducing his
advice; cf. Hemon's words to his father
in Soph. Ant. 719, γνώμη γὰρ εἰ τίς
νὰ ἐμὸν κατ' ἐμοῦ κ. ι. λ.
94. μεταδόσφιον, "during supper",
which had been interrupted by their
burst of sorrow; see 216—8 where it is
resumed. δόρφον was the latest of the
meals; cf. ἄριστα, δείπνια, δόρφα τ' ἀνεσθέθικε τρίτη, Eschyl. Fragn. ap.
Athen. I. 111 e. Yet this same is called
deίπνιον 61 sup., ἄριστον occurs p. 2,
Σ. 124. For the form cf. μεταδόσφιον
(mar.) "in or among the people". In
tέρπομι ὁδυρομένος the γὰρ φρένα
τέρπομαι of Menel. 100—2 is reflected.
"I at any rate", says Piusstr., "find no
solace in lamentations over our meal",
cf. also Menelaus' words 105 sup. and
Penelope's words describing her forlorn
state (mar.) ἡμέτερα... τέρπομ' ὁδυ-
ρομένη γὰρ ὁμοίωσα. 195—7, ἁγιενεία, see on B. 1. —
νεμέσφο, εἰ τ. ι. l., see on 158 sup. The
force of γε may be given by "not that
I am ashamed of weeping for one etc."

ὄξυροι αὐτοῖν, contains a blended
notion of the lost and the survi-
vors, the γέας being paid by the
latter to the former. ὀξύροι pours
trays the estate of man, exemplified,
in the poet's notion, most strikingly in
the greatest heroes; cf. Theseus to Achilles,
A. 417, ὀξύροιοι καὶ ὀξύροιος περὶ
παντὸν ἔλεος, and Telem. of Odys.,
γ. 95, περὶ γαρ μὲν ὀξύροιν τέκε
μήτηρ, also the contrast of this with
the state of the gods δεῖα ζωόντες,
and ὂς γὰρ ἐπέκαλον θεοὶ δεί-
λοις βροτοῖν πάνεν ἀχυρτέ
νοις, αὐτὸς δ' τ' ἀκηδέες εἶναι Ω.
525—6; see Nägelsbach I. § 9. 10.
98. κείμαται, so Achilles and his
Myrmidones cover the corpse of Pa-
troulos with their shorn hair, and in
the opening scene of The Choephorae
Orestes deposits his shorn lock on his
father's tomb. This verb there becomes
trans. in v. 272 (Dind.) οὐκ ἦσθιν ὅσις
πλην ἐμοῦ κείματο νῦν, so Herod.
II. 61, τόν δὲ τυπτόνατα κ. ι. λ., and
so here we might render "to shear
one's hair for them (βροτοί)."
διασέιες Α. 201—217.

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220—1. οἶνον meaning the κρᾶτος in which the wine was mixed, see 222 inf. νυκτερινός, Spenser and others think the opium intended by these qualities. Sir H. Halford, Essay X., supposes this possible, but adds that the substance may more probably be “the hyoscynamus, used at Constantinople, and, I believe, throughout the Morea, at this day under the name Nebensch”.

To the hyosc. belong the deadly nightshade and the potato. Two species are described by Dioscorides as both being μανιαδεζανα and παρατεκνα “heady”, but a third as an useful sedative; cf. πολλὰ μὲν ἑάθα μεγαμένα πολλὰ δὲ λυγα, also β. 328—30 and note there. Without further knowledge, however, of the Nebensch, its identity with the νυκτερινός plant, if plant it were, cannot be relied on. Spenser has built on the purely negative Homeric idea, and amplified it into an allegory, as follows:

Nepenthē is a drink of sovereign grace,
Devised by the Gods, for to assuage Heart's grief, and bitter gall away to chase,
Which stirs up anguish and contentious rage:

Instead thereof sweet peace and quiet age
It doth establish in the troubled mind.
Few men, but such as sober are
And sage,
Are by the Gods to drink thereof assign'd;
But such as drink eternal happiness
do find.

Faery Queen, B. 4, Cant. 3, St. 43.

ἐπιλήθησαν, an adj.; cf. ἐπάκωνον
Hes. Ὄψ. 29 for the form and ἐπιλήθησαν a. 57 for the gen. following. Crusius says Buttmann reads ἐπιλήθησαν as if a partic. of ἐπιλήθω. Pind. Pyth. I. 90 has μαμάτων δ' ἐπίλαθος παράσοι; cf. Nem. X. 24. Ni. compares the φύλλον ναύδον of Soph. Philoct. 44.

222. ἐκήρυκα, the optat. prevails throughout the following clauses, the whole train of thought being that of a hypothetical cause contiguously producing an effect; see App. A. 9 (20).

228—9. Πολύδ., a Schol. notices that this word may be read as an adj. referred to τα, but on the authority of Euphorion takes it as a prop. name. On θούν see App. C. 7. Obs. the synizesis of τῇ in Ἀγνυτή.
230 φάρμακα, πολλα μὲν ἑσθαλα κατεργάσατο πολλα δὲ λυγρά
λητος δὲ ἔκαστος ἐπιστάμενος περὶ πάντων ἀνθρώπων. η γὰρ Παιήνος εἰς γενέθλια. 
ἀυτὰ ἱπτὶ ὦ ἐνέχει τε ὀρμενοὶ, ἐξαιτεῖς μῦθοιν ἀπεβάσμην προφετεύειν.

"Απειδή Μενελαίοι Διοσκείας, ἥδε καὶ οἶδε ἀνθρώπων ἐσθαλῶν παῖδες (αὐτὸς ἥφες ἄλλοτε ἄλλος Ζεὺς άγαθὸν τε κακὸν τε δίδοι: δύναται γὰρ ἀπαντά) ἣ τοι τοῦ δαίμονος καθήμενοι εἰν μεγάροισι καὶ μῦθοις τέρπεσθε· ἐν αὐτῶ άχρι καταλέξῃ.

234 πάντακτε οὐδὲν ἄν γείω μῦθοιμεν οὐδ' ὀνομήνω, ὀσοὶ Ὀδυσσηός τελαιάπρονοι εἰσίν ἑσθλοι.

231. Φἐκαστος, 233. Φαινονοῆς. 234. προσέβεσεν. 239. Γεφοικότα.


232. Παιήνος, Παον, absorbed by later mythology into Apollo (Ἱσχ. Αγαμ. 146, Soph. ΚΩμ. Τυρ. 154), is in a fragm. of Hesiod (Schol.) distinguished from him. It is ἐι μή Ἀπόλλων οἰδιὸς ὑπὲρ Θανάτῳ ὁδών, ἡ ἀντίς Παιῶν ν. τ. λ. Χισχ. (Fragm. 224, Dind. supposed from the Philoc. 226), invokes death as ὁ Θανάτως Παιών. Παον appears in II. as the healer of Ομηρ (mar.), just as Ποδαλίριος and Μαχαον in the Grecian camp. Frn. notes that those skilled in healing are his γενέθλι, just as a war-like hero is ἠτιος Αρης. We also find παιῶν for a hymn of thanksgiving or of triumph: twice in the II. the Greeks sing it, once to Apollo when appeared after the plague, and again on the death of Ηεκτων (mar.).

235—7. οἴδε, here of the 2nd pers. as τοῦ in a. 359 of the 1st. — ἀταρ θέους... διδοὶ, the relation of this common-place formula on human affairs to the subject finds its link — a somewhat loose one — in ἀνήθ. ἐδ. παῖδες: "Sons of good sires, — though all (good and bad alike) must take their lot of fortune, good or bad, as Zeus awards." Homer's view of human affairs includes their chequered aspect and promiscuous distribution. Hence the good and brave, if disaster comes, must τελαμένως ἐπικύρως (π. 190, cf. Θ. 570, Χ. 287, 1. 134—5). No less clearly is it crossed by a notion of fatality — aιοσ spinning at his birth the thread of man's weal or woe. Yet on the whole, the particular events in their relation to each are represented as dealt out by Zeus; see the allegory of his two πίθου of good and evil in Ο. 527 foll. But there is not traceable any notion of a scheme of Providence shaping the individual's lot, much less comprehending that of all men, save in aιοσ aforesaid, nor of any general control covering the whole flight of human action, neither is there any recognition of a general end of good seen amid partial evil. Divine knowledge, will, and choice, are merely incidental where they occur. See Nágelsbach I. § 28, p. 52—3, III. § 6, p. 132, VII. § 5, p. 361—2. Still chance is excluded from this aspect: all that happens has a cause, under whatever name of δαιμόνων, aιοσ, Ζεύς, or μοῖρα, and that of τυχή does not even occur. For the relation of Ζεύς to μοῖρα see on Χ. 436.

239—43. Γεφοικότα, "suites to the purpose", i. e. μῦθος τέρπεσθαι.
óion, used admiringly, as often τοιον, see on α. 299, 410.

244—58. This expedition may be viewed as shortly preceding the Wooden Horse, and as undertaken to procure the necessary information (φρονης). In Eurip. Hec. 239 foll. Hecuba asserts that Helen disclosed to her Odysseus' arrival, and that she effected his escape, a variation which impoverishes both these female characters. The Scholl notice a pertinence in this mention of the beggar's disguise borne by Odys, in Troy to his similar personation in the later books π. . . . γ., thus preparing Telem. for the unfolding of the plot, but if 246—9 be rejected (see note Inf.) of course this has no place. With the whole story, especially the πλησμος ἀεικ. cf. the artifice of Zopyrus, Herod. III. 153 foll. Eurip. loc. cit. enhances it by ὁμώμων ἀπὸ φῶνον παλαγιω την κατεστάζω γέννω.

244—5. αὐτὸν μὲν = ἑαυτὸν, a pron. which as one word never occurs in H. Donalds. Gr. Gr. § 235. — οἰδειὼν is used of coarse wrappers, sails, shrouds, etc. (mar.).

246—9. Bek. sets the mar. from εὑραγαν. την πόλιν 249; reading continuously ἀρδόζων δυναμενόν κατέδυν πόλιν; οὐ δ' ἀφάκησαν — a rejection probably well-founded: if Odys. κατέδυν πόλιν ὁινή ἐνοίκος, how could he do the same thing τῷ (δέκτῃ) ἐκεῖνος, for the two are wholly distinct? Of course he might have shifted his disguise, but the assertion, that he κατέδυν πόλιν first as one and then as the other, has all the air of an insertion; and ὁδέβη τοιοῦ ἐνοίκ., if applied to Odys., is languid, if used as = οἷον οὖσίς ἐνοίκ., involves some violence to the sense and the relations of words. The imitator however probably meant it in this sense — to show the cleverness of Odys. Had he appeared in a disguise which might have been picked up ἐπὶ νη. Αχ., he might have been suspected, so he shifted it to one peculiar to the city. As an alternative, we might reject from οὗ οὖν in 248 to πάντες in 250.

247. φωτε. Νi. distinguishes between φως and ἀνήρ, as though ἀνήρ here would have meant some definite individual; but in fact φως occurs (mar.) in this definite sense, and ἀνήρ with ἀλλος, τις, etc. in the indef.; see K. 330, 341.

248—9. δέκτη and ἀφάκησαν are απαξ λεγ., the latter from saying nothing (ἀ-βαζω) evolves the meaning of "took no notice", i.e. were duped by his trick. In Sapph. 29, ed. Giles ἀφάκησα occurs expressive of simple placidity, as epith. of φρένα.

250—1. τοιοῦ ἐ., i.e. "though in such guise". — κεραζόν., he evaded her enquiries by ready guile, until, on his stripping for the bath, his identity became too clear for the illusion to be kept up.

253. Φελάματα Σέσσα. 261. Φοίνικας. 264. Σείδας. 266. Φελίμπε. 269. Σίδον.

252. ἡπο olous, the var. lect. here should be noticed. Bathing the guest (see on γ. 464) was sometimes the office of a daughter of the house, here Helen is represented as doing it. Her curiosity may have been roused, we will suppose, by the suspected presence of Odysseus, and such attendance gave her the opportunity of private conference. He refused, however, to gratify her curiosity, until he had bound her by an oath; see App. Ε. 1 (1) note, and 64. The poet doubtless intends here and in 143—4 sup. to ascribe to Helen the quality of quick discernment.

254. μὴ μὲν Bek. here again adopts μὲν, as if by a canon of his own; others μὴν. It may be urged that μὴ adds little or nothing to the sense, and indeed ὄμοιο μὴ without μὲν or μὴν occurs in ν. 343—4, 6 55—6; but our present text undeniably uses μὲν for a mere complementary syllable; see σ. 252 and cf. τ. 124, where in the same phrase μὲν is inserted and omitted, apparently without any modification of the sense.

257—8. The details are not given, but this line and half suggests the similar excursion of book K. and makes it probable that night gave the opportunity. ψφονιν intelligence; cf. 7. 244.

260—4. Helen omits all mention of Paris as offensive to her husband. According to a later legend, countenanced however by δ. 274 and θ. 317—20, after Paris' death she lived in Troy as Deiphobus' wife: Eurip. 'Triad. 962, Virg. Αen. VI. 531 foll. νοσσρησαμεν.; this verb in the middle voice once means "to take away" (mar.), but mostly, as here, "to go away from"
276. Ἑοφέικελος. 279. Ἰσκοῦς. 284. Ριεμένιον. 286. Ρεπέεσαυν.


270—1. Ὄνοσο... κήρ. like Ὠθελμάχοιο, β. 409, where see note, for the person's self. Not resuming and repeating the οἶον of 270, but used as in 242, see note there.

274. κελεύω. x.t.l., "I think some god must have hidden you", see on α. 232. This is the formula or extenuation of excuse or extenuation to an indulged culprit; so Priam tells her ὥσ τι μοι αἰτίη θελε, θεοὶ νῦ μοι αἴτιοι εἰλα Γ. 164 — the object being to spare the hearer's feelings; see App. E. 9 (6), and, for the account of this action, (g).

279—84. Ἰσκοῦς see on 148. — ἀλαζονίων, a contracted constrn. for φοιναῖς ἀλὸγον, see on β. 121. — Τυδείδης, it is remarkable that Virgil. Ἀν. II. 261, in the list of heroes who descend from the Horse omits Tydides, whose place next before Sthenelus, his constant τεράπον (cf. ἑγα Σθελέας τε Ι. 48), is occupied by the unknown Thessandrus or Tisandrus. ὁμοφθέντε, Bek. as usual gives -έντες, but see on 33 sup. — ὑπακούων, "to answer" (mar.).

285—9. These have been rejected by Aristarchus, and Anticleus is unknown in the II.; but the conclusion, as Ni. remarks, is inadequate without them, whereas ὀφθέντες δὲ πάντας Ἀ. of 288 justifies ἀλλ' οἶον τὸδ' ἐξεῖτο of 271 sup. This, however, may account for their insertion — a view wh. seems to have escaped Ni.
"All saw, of the most luxurious kind which H. knew: the déminia θέμεναι, or στέφανα, was comprehensive of the whole, of which the ἱγέα ... ταπήται ... χλαίνες are the parts. In π. 2-4 Odys. sleeps (as here in the πρόδομον = αἴθουσα; see on 302 ιφές) on a bull's hide and many fowls, raw, it seems, from the animals lately slaughtered, and covered by a simple χλαίνα. There the hide — the bed being χαμάδις (τ. 599; cf. v. 95-7) — supplies the place of τοίχαι ἄλιγμα, on which all the bedding was usually laid (γ. 399). In γ. 349-51 Nestor speaks of ὅηγ. and χλαίν. only; here τάπηται are the added element of greater luxury; see mar. for the passage as recurring. In v. 58 ἕλκτρων κελάκτων seems generally to express the whole of that, on or in which one slept.

301-2. ξηνιος, he was specially charged with care of guests (mar.). εὐθοδία, referring us to αἴθουσα of 297, seems to identify it with the πρόδομον, see App. F. 2 (9).

124

OΔΥΣΣΕΙΑΣ Δ. 312—336. [DAY VI.

a q. 120—1.
 b β. 28 mar., λ. 164.
 c γ. 142 mar.
 d γ. 82, β. 32.
 e γ. 101 mar.
 f δ. 156 mar.
 g ν. 1.17. ν. 120.
 h γ. 83.
 i α. 160. 377, β.
 k β. 64.
 l β. 252.
 m β. 55—6.
 n α. 92 mar.
 o α. 92 mar.
 p α. 368; cf. γ.
 766—7.
 q γ. 92—101 mar.
 r δ. 50, o. 325.
 s q. 124—141.
 t Π. 745, Χ. 297.
 373.
 u γ. 121 mar., ν.
 267, τ. 281.
 v cf. Α. 113—5.
 w τ. 445, Α. 415.
 Φ. 573.
 x Φ. 29, Χ. 189.
 -90.

“τίπτε ε& δέ σε χαρεων δειν' ἡγαθε, Τηλεμοχε' ἤρως, 
ἐς Ἀλακδαιμονα διαιν, ἐνε' εὐφέρα νότα ταλάσσης;
ὅμιλον ἢ ἴδιον; τόδε μοι νημερτές ἐνίστοςες.”

τὸν δ' αι Τηλεμαχος πεπυμένος ἀντίνων ἡδα 
“Ἀτρείδηι Μενελάεις Διοτσεῖς ὄρχαμε λαϊον,
ἡμύθον, εἰ τινὰ μοι κληρονομσην πατρὸς ἐνίστοσει.
ἐσθλεται μοι οἴκος, ὀλοκληρωκά δὲ πλούς ἥργα, 
δυσμενέων δ' ἀνδρῶν πλεῖος δόμος, οὐ τε μοι αἰεὶ 
μηδέν ἐνίσταναι σφαζόνυν καὶ εἰλίποντας ἐλικάς βοῦς, ὁ 
μπροβος ἐνίστε μηνητήρες υπομοίων ὤδρον ἔχουσεν.
τοῦνεα κα τὸν τα σὰ γουνατὰ κανόνωμαι, αἰ άθελέθρα 
κειὼν λυγρὸν ὄλθρον ἐνιστεῖν, εἰ που ὀπισα 
ὄφαλμοι τεοδῶν, ἡ ἄλλον μῦθον ἄποισα 
πλαξομενοῦν; πέρι γὰρ μνὸν ὄξορον τεκέ μητηρ.
μηδέ τι μ' αἰσθομένοις μενίσσεσε μηδ' ἔλεαιρον, 
ἄλλα' εἰ μοι καταλέξουν ὄπος ἤπωσεσ οἴκωπής
λίσσομαι, εϊ ποτε τοι τι παθῆς ἐμός ἔσθλος Ὀνδυσεὺς,
ἡ ἔπος ἤ τι ἐργον ὑποστέχει εἰκέτελέσειν 
ὁμηρ ἐν Τρῶας, θεὶ πάσχετε πῆμα "Ἀχιωλ.
τοῦν νῦν μοι μηνῆα, καὶ μοι νημερτές ἐνίστοςες;"

τον dé μεγ' ὀχθήσας προφέρῃ ξανθος Μενελαος 
"ομ' πότο, ἥ μέλα δὴ κρατερόφρονος ἀνθρός ἐν εὐνη 
ὠθελου εὐνυθής εἰκάλκηδες αὐτολ ἔντος. 
ὡς' δ' ὀπόν' ἐν ξυλόχω ἐλαρος κρατεροιο λέοντος 
νεβροὺς κοιμίσασα νεφενεάσα γαλακατινύς

318. Τοίχος Φέργην. 320. Φέλικας. 329. Φέασος Φέγγων.


νεφενεά γαλακατινύ, νεφενεάς Arist.

έστοι λίθοι as formed a seat for 
Nestor, outside the palace (mar.). ἕτος κ. τ. λ. see on γ. 374. τίπτε 
κ. τ. λ. see on α. 225.

314. δήμιον ἢ ἴδιον, "is the matter private etc.?," see on β. 28. 
317—21. These words of Telem. are 
plainly and broadly to the point, with-
out the tone of apology and hesitation 
of his similar speech to Nestor in γ. 79—101; but there, it is his first 
speech, and at first introduction; here he has 
spent a night in the house and society 
of the host, whose character, too, is, to a youth, more winning and less awe-
inspiring than Nestor's. κληρονα 
= κλεος, but elsewhere (mar.) κλεος. 
318—20. ἔργα, see on β. 22. — 
άδινα, see App. A. 6 (2). 
322—31. See on γ. 92—101, but obs. 
that τούνεα in γ. 92 refers to the uncer-
tainty in which his father's fate 
lay, here to his difficulties at home. 
334. ὑθελον, "were venturing," see on γ. 121; αἰκάλκηδες following gives 
force to it. Here Menel. dwells on 
the scene wh. Telem. had left behind him. Hence the imperf. 

κυνηγοὺς ἀξιοψηφίς καὶ ἄγκελος ποιήστα
βοσκομένην, ὁ δ' ἐπίτα ἐπὶ εἰσήλθεν 
ἀμφοτέρωι δὲ τοιοῦ οὖσα πόλυν ἐφίκειν
 ὦς Ὅδυσσει κέννοισιν ἑκέα ἱ πόλυν ἔφηςε.
αἰ γὰρ, Ζεῦ τε πάτερ καὶ Ἀθηναί καὶ Ἀπόλλων,
τοῖς ἐν ὕσι ποτ' ἐκτιμένην ἐν Λέσβῳ
ἐξ ἐρυδόκος Φιλομηλίδη ἑπάλαιος ἑναστάς,


337. κυνηγοὺς Β., sed ejusd. Schol. κυνηγοὺς. 342. ἐν Ἀριστὴ Ρ.

337. κυνηγοὺς, this word in II. is usually always of Mount Ida, mostly with a mention of its wooded character. ἀξιοψηφίς "explores", cf. the similar use of ἀξιοψηφίς (mar.). For the subjunction in comparison see Jelf, Gr. Gr. § 419, 2. In A. 113−5 we find what seems like a first case of this simile: here the "seeking out the slopes and glens and grazing" seems added to mark the security of the suitors' depredations on Odysseus' house and substance in his absence (318); and with like intent κακομάχος is added as marking the presumptuous confidence of the intruder. In A. 115 we have ἤλιος ἐς ἐν ἐν ἐν ἐν ἐν ἐν ἐν ἐν ἐν said of the lion, to describe his breaking up the fawns at his leisure, not that there he finds them, as here, in his hair. ἄγκελοι "hollows" is found only in simile: it is akin to ἄγκος, ἄγκος, ἄγκος.

338. ἐρυξιδέης, this aer., with ἐφίκειν 339, following ἀξιοψηφίς subjunct., as it might a fut., is to be taken as denoting the certainty of the consequence; see Jelf, Gr. Gr. § 403, 2. It is thus not a case of the "nor. (or other narrative tense) of simile" (Jelf, Gr. Gr. § 402, 3), which (since a simile is under no limitation as to time) merely reflects the time of the action compared—a practice which is most plain in the shorter similes, e. g. N. 389, ἤρπεν δ' ὡς ὃς τὸς δύσης ἡρπεν, T. 403—4, καὶ ἴσον ὡς ὃς τῶν ἴσον ἴσον, and so in Ὡ, 455—60, N. 61—5, Ο. 271—80, and II. 633, where ὄραμα is pluperf. with force of imp erf., but the same is traceable also in longer similes, e. g. A. 324—6, 557—8.

339. ἀμφοτέρωι, i. e. both the hind and her fawns; Ni. would limit it to the fawns viewed as twins; but ἄμφοτεροι is properly referred to two things which have been distinctly enumerated. Cf. compares Virg. Æn I. 428. Atridos Priamunque et savum ambos Achillem.

341. αἰ γάρ, Ζεῦ τ. τ. λ., for this famous true invocation see App. C. 6. Ni. says it is used of a wish the fulfilment of which is not expected by the speaker. It is true wishes so expressed are commonly extravagant or hyperbolic in their terms; yet they generally point to some substantial object on which the speaker's heart is set at the moment. In a. 255 (where see note) a wish of precisely similar import is introduced by εἰ γάρ, without any appeal to deities, and concludes with the same apodosis as in 346 here; and in H. 157, A. 670 εἰ is used just as αἰ γάρ, Zev ν. τ. λ. here. In all these optative forms the speaker seems in the fervour of his earnestness lifted out of the sphere of the present and catches at the remembrance of some past state, which he would fain recall, without at the moment considering whether such a recall be possible. In all, being originally protatice in character, an apodosis, expressed or implied, seems due.

342−3. ἐν Ἀσσόν, the reading ἐν Ἀριστῆ (mar.) points to a site on the Hellespont, which therefore is less suited to an exploit performed, we must suppose, on the way to Troy, than that of Lesbos, to which the epithet ἐκτατική also belongs (mar.). — εἰ ἐκτατικήν, so εἰ ἐκτατικήν, ἤ, N. 111 (Ni.), "by way of rivalry", or as we say
"in a match against"; cf. the Latin certatim. — Φιλομη, the mother of Patroclus was named Philomela; as, however, metronymics are not Homer's usage, and as the overthrow of Patroclus could not have caused joy to the Achaeans, a son of some Philomeles or — leus, is meant. Eustathius says — that he was king of Lesbos, and challenged all who sailed by to wrestle with him; Odys., accepting the challenge, overthrew him. Lesbos was a dependency of Priam, see Ό. 544, where Macar is named as its king, whether then or formerly is not clear. 345—8. τοιος, see on α. 265—6. — ἄλλα is contrasted with τά μὲν 349. παρεξ has the same force as if compounded with εἰπομι, and develops the force of παρακλιθοῦ (only read here and ο. 139) more distinctly: "other things, digressing from and declining what you ask".

350. Here begins the narrative of Menel., which may be viewed as complementary to that of Nestor concerning him, and fitting in between γ. 302 and 311. He tells how in pinch of famine through baffling winds he was taught by Eidotheē to entrap Proteus of the Nile, who then told him all he wished to know — and more. This brings us to definite tidings of Odys. (355—62), as attained in Calypṣè's island with no present prospect of escape, and justifies so far the whole episode, as also the errand of Telem. at Sparta. The whole passage stands unmatched, even in H., for vigour of delineation, novelty of adventure, and the happy play of light and shade; the archness of Eidotheē and the grotesque humour of the capture of Proteus relieving the forlorn aspect of Menel., and the dismal tragedy of his brother's death.

351. Αἰγύπτων seems here to mean the river. — έτι enforces δένο, as seen in 736 inf. έτι δ. κίνητω, otherwise it might seem rather to go with ἔσον.

353. this v. has been suspected as spurious, but see App. E. 8 (3) note **, cf. Ἀσχ. Suppl. 205—6 Dind. μὲν ἡπόθησν οὐδὲν καθόδι έφεται; wh. suggests that this line was in the Homeric text as known to Ἀσχ.; also Pind. Pyth. II. 21 θέων δ' έφεται; — έτι οὖ should be read in synizesis.

355. Φάρον, of the fact of its having once been an island there seems no doubt; the question is whether the interval of a day's sail be not too large. Herod. (II. 179) says that of old the lower portion of Egypt was all sea, and was added to the land by the deposit of the Nile. This leaves open the question of distance, which need not be taken as that of the shortest line from Pharos to the coast.
It would suffice to consider it measured from the nearest port or frequented point, e. g. to Naukratis on the eastern side of the western and most ancient mouth of the Nile; and, according to Aristotle, "then theemporium (Schol.) of Egypt." Or the terminus a quo for the day's sail might reckon from the station for ships, which, from πορ. δ' εἰς Αἰγύπτιον κ. τ. λ. 581 inf. (cf. § 258), seems to have been within and perhaps some way up the river. Löwe cites Lucan, Phars. X. 509 foll. clausurae pelagis cepit Pharos, insula quondam in medio steti illa marti, sub tempore valet Proteus: at nunc est Pellicus proxima maris. The Schol. has preserved a story that Pharos was named from the pilot who brought Helen thither and then perished by a serpent's bite. Herod. (II. 111), who makes Proteus a king of Egypt, gives Φαρός as his immediate predecessor. This is very suggestive of "Pharaoh" as in connection with Φάρας. The clause γένος... κυκλήσασιν bespeaks the foreign origin of the tale, being such a phrase as a Phoenician voyager might use in recounting it to a Greek. κυκλήσας is used of an appellation given by foreigners, by men in contrast with gods, or with some such special significance; but also of summonsing, inyoking, etc.

357-9. ἕρωτεν, this aor., for which the future might be substituted, denotes an "habitual act regarded as single, separate, and of repeated but distinct occurrence". Donalds. Gr. Gr. § 427 (bb). — ἐρωτάω, μ. ἔρως, this verb is constantly used of drawing or pouring off wine from the κρασία into the drinking cups, here of ships watering from a spring or pool.

361-3. ἀλιαίες, not denoting direction to or from the sea, i. e. off or on shore, but "blowing along the sea's surface," as explained by the sequel ὑπ̣α το της. For this expansion of a word by the sequel see notes on α. 1, πολυπροφ. α. 199, παροιμώνη, also cf. γ. 382-3 and note. — νῦν has somewhat of "an ironical bitterness" (Jell Gr. Gr. § 732), cf. α. 347, β. 329, Α. 416.

364-5. ητι followed by μη is in H. far more frequent with opt., than with ind., and with the subjunct. is not found, — Προτότ., see App. C. 7. In Σ. 45 Προτότ. in the name of one of Thetis' nymphs; cf. Hom. Thes. 243, 248. For Eidothen see App. C. 7.

368. ἔγκαιαω., this resource marks the approach of famine. Agricultural
or pastoral pursuits (the ἐγνατία of men 
β. 22 note), furnished man's ordinary food. Fishing, although well known, 
was an exceptional pursuit. It was practised by the net (E.487), and by the angle 
with a hook of copper (Π.407—8) or of buffalo horn, weighted with lead 
(μ. 251—4, Ω. 80—2). It furnishes a 
simile (ζ. 384—8), and among the sources of wealth in a rich country it 
is mentioned δακαισσα δέ παρεξει ἦθος (τ. 113). In Hes. Scut. 214—5 
the fisherman and his action are described with some minuteness. ἀλιθεύς in the Ody, means a fisherman, but 
also a seafaring man generally (π. 349, 
ω. 419). Commercial or marauding 
enterprise offered richer prizes to those 
who could command a vessel, and fishing 
was doubtless left to the poor and the 
unenterprising, i. e. was despised. 
Virg. (Geor. 1. 141—2) speaks of fishing 
as an art wh. came in as the 
golden age went out.

369. ἐπειτε, “was beginning to 
afflict”. By thus pressing the imperfect 
use we may reconcile this line with 
363 suπ.

372. μεθίες, “in the 2nd and 3rd 
sing. (pres.) collateral forms according to 
the conjugation in ὡ are in τηθημι not unusual even in the Attic dialect”

370. γυμπτοῖς ἀγκιστροσιν, ἔτειρε δὲ γαστέρα λιμός. 

ηθέ μὲν ἄγχι σίσας ἐπος φάτο φώνησεν τε 

νηπίων εἰς, ὃ εἴειν, λέγει τόσοι ἢδὲ χαλλόρφων. 

ὁ' ἔκαλε τιμίες καὶ τέρπεις ἅλγεα πάσχων, 

ὁσία ὡς ὅδη ἐνι ἃ ἁρδεύεται ὑπὲρ τοίχων. 

ὡς ἔφατ', αὐτὸ πόσο μὲν ἀμείβομενος προζείπον 

ἐξ μέν τοι ἐρέα, ἥ τις ὑπ' ὑπέρ ἡτίσαν, 

ὡς ἐγὼ οὐ τι ἐκώς κατερύσκομαι, ἀλλὰ νῦ ἡμὲν 

ἀδανάτους ἀλλήσθανα, οὐν οὐρανὸν ἐφύσῃ ἐξοσυν. 

ἀλλὰ ὑπ' ὑπέρ μοι ἐπέ (Θεόν δὲ τε πάντα ἱσασιν) 


Donals. Gr. Gr. § 319 I. (3); such 
occur in H. in the verb ἔμη, as in 
προεὶς B. 752, ἄνεις (Bek. —ης) Ε. 880 
and the imper. ἔμη F. 338, see also mar. 
Here the ms. authority seems in favour 
of μεθὶςς not —ης, and this is confirmed 
by the Schol.

373. τέκμωρ, the notion of finality 
pervades this word. In A. 526 Zeus 
promises to nod, that being his μύγα 
τέκμωρ, “supreme or decisive token”. There it procures the deliver-
ance from doubt, here from diffculty: 
so in Π. 472 it signifies remedy or 
riddance. The verb τέκμωριμα similarly 
involve the notion of final appointment, 
not necessarily by divine authority (η. 317, x. 503); see 
Buttm. Lexil. 98.

379. Θεοι δὲ τε x. τ. λ., H. asserts 
a theoretic omnipotence (δ. 337, x. 306, 
§. 444), as here an omniscience, for his 
deities, but of course both break down 
in practice through the anthropomorphic 
limitations inseparable from such 
conceptions. Thus Zeus himself is 
beguiled by Herē (Ξ. 352 foll., cf. Σ. 
168, 184, Τ. 112); see Nagelbach I. 
§ 5—7. Hence Proteus knows nothing of 
the assault meditated upon him, and 
suspects not the device of the 
seal-skins (451—3 inf.). Homeric
380 ὃς τις μ' ἀθανάτων πεδάς καὶ ἐδησεν κελεύθουν, νόστον Θ', ὡς ἐπὶ πότον ἐλέυσομαι ἱχθύοντα; c ὡς ὀφάμην, ἣ δ' αὐτήν ἀμείβετο δία θεάν, τοιαύτη ἐγὼ τῷ ξεῖνε μάλις ἄτροπες ἄγορεύσα. "ποιεῖται" τις δεύορ γέρωνς ξέλος νυμφητής.

383 ἀθάνατος Πρατεύς Αἱμπτιός, ὡς τῇ Θαλάσσῃ πάσης βέβαια o οίδε, Ποσείδονος ὕποδίας. τόνδε τ' ἐμὸν φασὶν πατέρ' ἐμενείν ὡδε τεκέσθαι. τον γ' εἰ πάως συν δύναμιν λοχημάμενος λελαβέσθαι, ὅς κ' ἔν τού εἴπησιν ὀδὸν καὶ μέτρα κελεύθουν

390 νόστον Θ', ὡς ἐπὶ πότον ἐλέυσομαι ἱχθύοντα καὶ δέ λέ το εἴπησί, Διοστρέφει, αἱ' κ' ἐθέλησθα, ὥστ' τοι ἐν μεγάλῳ κοινῷ τ' ἁγιάον τε τέτυναὶ οἰχομένου σέθεν δολιήν ὀδὸν ἀργαλέιν τε;


deities enjoy a range of knowledge, as of power, irregularly transcending human, and the poet extends, abridges, and economizes either at will, to suit the interest of the poem. Thus Menel. after outwitting Proteus, still addresses him as widely knowing, or even as all-knowing (465—8). Poseidon knows not what takes place even on his own element, until he comes within sight of it (S. 286). Apollo only knows because he "keeps a good look-out" (οὖν' ἀλωσσόσην εἶξεν Κ. 515), but even then he knows less soon than concerns the interest of those whom he befriends. Cf. also Ξ. 286 foll. Thus the πάντα δύνανται or ισαα sinks into a hyperbole, drawn forth perhaps by the lowering sense of human weakness. The Muses are said to "be present and know all things", but this is their function, as instructing the bard, and this very condition carries its own limitation with it; and, manifestly, foreknowledge formed no part of the gift. This indeed, seldom enters into the poet's conception, save as through the medium of vaticination (A. 69—72): when it does, it is chiefly in express reference to αἶδα or μοῖρα (v. 306, T. 407—10, ε. 206—7), as indeed is Proteus' statement, so far as regards the future (inf. 475, cf. 561). The Sirens also profess to know all things that come to pass on earth (μ. 189—91), but the poet may have meant their words to be untrue.

384. δεύρο, with ποιεῖται, a verb of motion to and fro involves the notion of frequenting the spot, not merely coming to it.

388—9. εἰ πάως καί τ. λ., the apodosis is ὃς κέν τοι καί τ. λ. where ὃς αὐτός. For the subjunct. in apodosis. with optat. in protas. cf. L. 386—7, εἰ μὲν δὴ .... πείρα θελησ, ouv τοι φαινέω φαινεται bios, and see some remarks in App. A.g. (19). With μέτρα κελεύθουν cf. Hes. Opp. 648, δείξιον δὴ τοι μέτρα πολυφυλασσοῦτοι θειάσασι, and Herod. I. 47, οἶδα δ' ἐγώ .... μέτρα θειάσασι. Here the words ὀδὸν καί μέτρα κελ. seem to promise a detail regarding Menelaus' homeward voyage, which the sequel does not verify.

392. The line was often cited by Socrates but with a new application, as meaning the knowledge best worth knowing, good and evil morally, in relation to one's self. (Aul. Gell. XIV. vi.)

393. ὀδὸν with νομεύειν is an accus. of the equivalent notion, similar
to that of the object cognate with the verb; see Donalds, Gr. Gr. 466. So Virgil has currinuous aequor, Æn. III. 191, cf. V. 235.

400. ημος δ', the absence of any ground for the presence of δε here led Ni. to suppose that δ' was δε. He probably means that it forms a crisis δηειλος, or rather a synizesis δη ημος. This would gain some support from μ. 309, o. 477, δη έβδομων and other instances collected by Bek. (Homer. Blätt. p. 173) who also reads μη δε ουτως in A. 131, E. 218. But this presumption is of no value against the undeviating custom that ημος is followed by δε, not, as some have supposed, coalescing in sense with it, as in τοιωδε τοιωδες, but as a conjunction having a definite grammatical function, as in i. 558—61, A. 475—8, H. 433, Θ. 68, Φ. 226. It is probably the same here as δε resumptive of Γ. 200, 229, where Helen's reply to Priam's successive questions, "who is this and that warrior," commences with ουτος δ; see Jelf, Gr. Gr. § 768, 4. Yet it should be remarked that Homer's style rather overflows with conjunctions, and that he feels himself at liberty to connect a clause by δε, whether there is or is not anything in the subject matter or form of the sentence to require it; cf. E. 890 ἐγινος δε μοι έσοι, 635, προφεμενον δε αε φασι, phrases preceded by an

imperative mood or a question. Probably this abundance of conjunctions is a trace of the recitative style, they forming links to the recitation whether there were anything in the matter recited to require a conjunction or not. The Schol. indicates a var. lect. (μυριβηκεν) (see Dindorf's note thereon), but prefers (μυριβηκεν). Granting even that, as (μυριβηκεν) is said to be used with a present force in A. 37, so here the pluperf. could in sense be imperf. or simply past, still to say "when the sun was going" or "went round," would not suit the sequel έσ', which requires "shall have gone round." We may comp. Π. 54, οποτε δη τον ομοιον ανρι έθελεν ανρι σαι ..., δε χαται τροβεβηχη, where also προβεβηκε is wrongly read (Bek. Homer. Blätt. p. 67). Virg. Georg. IV. 401 imitating this, has mediis quum sol accederit astus, and 426, colo et medium sol igneus or bene Hauserat.

402—4. See App. C. 7 for πνειον, φοικι, and φωικι. The "Zephyr" might seem, on comparing 360—1, to be the soul wind which had detained Menel. so long, but it is rather mentioned as a fact attending the time of Proteus' emerging, i. e. noon. — νεκτος. Curtius (I. 232) takes this as from νεκτ- related to ανκυος nepo(l)s, nepits, nephew, and meaning "brood"; so Eustath. gives ανκυονον as one interpretation. Curt. cites Theoc.
XVII. 25, "αὐθάνατοι δὲ καλεῦνται έν οἴνοποδεσ. He also (II. 220) views -σοῦνθι in αὐλοσόφια as = Indo-germanic su-n-jā, and connects it with the fem. of a masc. which in Sanscrit corresponds with the German Sohn (son). Thus "daughter of the sea" (applied thus also to Thetis, cf. Θυγατέραν "ἄλω χέρινος") is the sense. Probably -σοῦνθι might also be akin to αὐλός (audor), as in συλκέλθι, et c. Virg. Georg. IV. 394 Iammita cujus Armenia et turpes paxnit sub urple gypcros phaces.

405. κολο. άλος, see on β. 261.
426.—8. Observe the different usage of πικρον as an adj. of 2 terminations, in contrast with ἄλμην πικρήν e. 322.—3. See ins. on 442, ὀλοσάτοις άλμην = εὖνάσο, see on 440 ins.
410. ολοφώνα, "elvish tricks"; cf. ολοφορία δήνει Κηρχίς, and Melianthius to Ennius, ολοφορία ἐδούς (mar.); see App. A. 3.
411. ἐκφάγων, "will go over", as items in a total, an easy transition from the notion of traversing a surface cf. ἐφαγέτο ins. 451 and mar. there.
412—6. περιπλασαται, this may be subjunct. shortened epize, but need not, see App. A. 9, 4 (end) and 5: cf. Αέχ. Eumen. 748, περιμαζετ' ὀσθῶς ἐκβολάς ψήφου, and Pers. 981, μετα περιπλασατ' "reckoning by tens of thousands", i. e. the host of Xerxes (He-rod. VII. 60); also the Heb. דֵּעַנָּה, Exod. XIII. 18 in "ranks of five (or fifty)" where the A. V. has "harnessed"; also the Roman numeral V, which was probably originally the hieroglyphic for the hand with its fingers spread. It suits here the simple humour of the passage to keep the primitive sense of "counting on the fingers". κάρφος τέ βέτ τέ may have suggested to Aeschylus his names of the ministering winds who bind Prometheus; Prom. V. 1. — ἐδούνενον, often used as if = μεμακάω, here bears its primitive sense of "set in motion, struggling", shown also in N. 142, the simile of the stone, which, after reaching the flat, οὐ τι κυλίνδεται ἐσινύενος περ.

417. πειρηθεται, i. e. αλίευτος; this gives greater force to the έδ: render "and (to escape) he will endeavour", not by joining πικρος with μεμακάω, "will endeavour to become", which Ni. notes as generally a later participial idiom, not, however, without Homeric example, as with ἄγω and παῦσις, cf. β. 15, B. 378, Ι. 447, N. 815—6, Χ. 502, and see Jelf Gr. Gr. § 681, 3. 4. Ni. therefore proposes a colon at αλίευτος. Hor. Sat. II. 3. 73 follows this, varying the images, in Fiet apor.

420. Ἐπέεσσαν. 421. Ἐδήσθε. 425. Ἐπόποιοι’.


modo uolis, modo saxum, et cum volet, arbor. Ovid Met. XI. 243 foll. ascribes similar transformations to Thetis, as a sea-goddess.

The transformations of Proteus have been viewed as allegorizing 1. physically, the various forms assumed by primary (Πρωτο-) matter (Harris’ Hermes), or by the watery element as constituent of all things (Thales’ theory), 2. ethically, the dangers which beset the sea-faring man, wh. he meets and conquers by enterprise and resoluteness, and wh. teach at last by experience, thus imparting knowledge not otherwise attainable. So Longfellow,

"Wouldst thou", so the helmsman answer’d.

"Learn the secret of the sea?
Only those who brave its dangers Comprehend its mystery."

Ni. further notes that Plato applied the fable to express (Euthyd. 426) the wiles of the Sophists; Lucian (de Sall. 19) to the intricate changes of a dance; Himerius (Or. XXII. 9) to the artifices of rhetoric; Horace (Sat. II. 3. 71) to a pettifugger — all involving the notion of versatility or evasiveness. Prof. Conington on Virg. Georg. IV. 388 has other applications collected by Taubmann; who adds, "tot autem fere allegorias huic figmento inerment, quot Proteus ipse formas."

To the notion that Proteus was an allegory of the versatility of matter was added that of Eidothee being an allegory of form (εἰδοθεῖ). Ovid, Met. VIII. 731 foll., to the transformations mentioned here and 456 foll. adds those of a bull and of a stone. See App. C. 7, and parts of 3.

418—20. Ἐπετά, = ὡς Σχολ. As ἔστασιν ἐπὶ γαϊαν (mar.) includes all motion on the earth’s surface. Θεσπιδαῖς, this epithet applied to fire in its own nature, without regard to its quantity or size, suggests a god as the first giver, and leads up to the legend of Prometheus’ stealing it from heaven. ἄλλ’ ὑπτε, see on a. 16. αὐτὸς = sponte or ultero, without being first addressed.


426. ψαμαθος, plur. used collectively for “the beach”. In one or two places, where the sing. once stood in this sense, the best edd. now prefer the plur., as A. 486, Ψ. 853. We find also ψαμάθος τού κόσμου τε to express “the sand of the shore”, and ψαμάθος acc. for “a heap of sand” (mar.).

427. δύροφες, this word, in later authors transitive, is in H. neut. as applied to the sea rolling and heaving: here the metaphor is from the turbid state of the water when so moved. So Sophoc. Antig. 20 καλυμμένου ἔπος, and Virg. En. VIII. 19, magno curvatum struat mstit. Obs. ὃ, but πορφύρος,
440. 

429. δόσων δω' Harl. ex emend. rec. 437. νεόδεστα Harl. 438. διαγλύφασι' scribit Harl. scripsisset sed in διαγλύφασι' mutavit, quod Apollonio Sophiste Bek. tribuit. διαγλύφασι' Scholl. B. E., sed in text. utrinque διαγλύφασι'.

439. παρένδαραν τόνον δέματ' ἐνεικέν (πάντα δ' ἔσων νεόδεστα), δόσων δ' ἐπεμηνέτον πατριν.

εὐνόμας δ' ἐν πωμάθοισι' διαγλύφασι' ἄλλην ἡποτι μένονα' ἡμέρας δ' μάλα σχεδόν ἠλθόμεν αὐτής.

ἐξείγεις δ' εὐνόμε, π' βάλεν δ' ἐπὶ δέμαν ἑκάστος.

ἐνθα καὶ αὐτότατος λόγος ἐπέπετο τεθεῖα γὰρ αὐτοῦ 

φακῶν ἀ λί ο νtau εφέων ὀλούστατος ὁμίῃ.

and ζ. 33 ἀλιπόρφυρα; so παραφύσα in Attic Greek, as Ἀeschyl. Agam. 957.

433. πολλὴ θεοῦ ξ. τ. λ., so Ovid represents Peleus (Metam. XI. 247—8) Inde deos pelagi ... adorat. γονοῦμενος, γονοῦμαι means "to entreat", often as a phrase of supplication, γονοῦμαι σε (mar.), whereas γονατίμαι is rather the actual taking by the knees, sometimes with γῶνων, gen. of part seized, added — an energetic mode of supplication.

434. ἰδρύμ, in H. only found in acc., has motion for its primary concept. The vulgar English use of "go" as a noun may illustrate the lively image of force associated with motion, "for every motion"; cf. P. 725, ἰδρύμαν δω' (rushed on) ἀναπολέσθηκεν. Sometimes its sense is more general, as "purpose" (mar.). Like ἰδρύμ Ε. 778, it contains the root of ἱερισθα, as shown in ἰδρυμα its imperative.

435. ὑποδέχασθαι, used, as here, with acc. to "plunge into", with gen. to "come forth of", and rarely with dat. of person, as πᾶσιν ὑπεδύον γόος "took possession of all" (mar.).

440—1. ἐνυόμε, ἐνυάσα in 408 sup. is from ἐνυάσομαι. ἐνυασω is also used figuratively, with γόος or ἀνίμων (mar.) to mean "lulled", τεθεὶ, said also of fiery vapour or of sweat (mar.), oppressing and overpowering; perhaps our verb "tire" is akin to it.

442. ὀλούστατος, here fem.; some comp. and superlat. ads., are of 2 terminations in other writers, as Hy. Cer. 157, πρώτοιτον ὀποτί; Thucyd. V. 110 ἀπορράτορος ἡ λήψις (Jelf. Gr. Gr. § 127, Obs. 3). In H. we have also παραβολὴν ... ὀλυνή 406 sup., ἀγορών ἀθῆνα T. 58, ἀλλης with ἀμφιτρίτης καὶ Ἀλκιβιάδηκα, Ξ. 422. B. 742, and θεοὺς ἀνιμῆς Ὑ. Mere. 110. For the sentiment see App. C. p. xxvii, and comp. Trin- culo's repugnance to Caliban as yielding "a very ancient and fish-like smell; a kind of, not of the newest, Poor John"; The Tempest. II. 3. Buffon (Travels. 1794) speaks of their offensive odour as characterizing seals.

444—50. ὀνειρεύομαι, "dainty or solace". Hector is so called by his mother and wife in their fond lament for his death (mar.). ἀμβροσίαν, Buttm. Lecell. 15 (2) (4) regards this as a noun meaning "immortality", that quality which imparts and perpetuates vigour, a quality partaken of by everything which belongs to the gods and is around them: hence the adj. ἀμβροσίας. This thought seems to have possessed Milton also in Parad. Reg. IV. 588 foll.

A table of celestal food, divine, Ambrosial fruits fetched from the tree of Life,
And from the fount of Life ambrosial drink.

Such a substance, although not used as food, is here meant; not an unguent, as when used by Ηέρα in order to captivate Zeus, and as when applied by Apollo to the dead body of Σαρπεδόν (᾿αἴδευς ἐν ἀμβροσία mar.) Virgil's imitation suggests the image of a casket opened, diffusing odour, and its contents then applied by invocation to invigorate; see Georg. IV. 415—8 and Prof. Conington's note. But H. here speaks of a substance placed ἦπο ὑπὲ ἔκσωκο, and, when applied thus to the part aggrieved, quelling the noisome odour of the scal-skin. And so far only as such fetor tends to kill, as ὀλοκτόνος perhaps suggests, does the immortal quality of the antidote come into view. This brings out fresh force in ἔκσωκο. In the case of Patroclus' corpse Thetis instils ambrosia and nectar through the nostrils, ἀμβροσίαν καὶ νέκταρ ἔνθιν ἔμελλον σταχίσας κατά δί- ναν ἶνα οἱ χρονες ἔμπεσος ἐν η (mar.). But there the notion is probably that the life giving principle, in order to counteract the effects of death, must be applied in the usual channel of life, the nostrils, through which passes that breath which is the life.

444—50. τετλημότη θα., "patiently". For ἀλλ' ἄφι see on γ. 165; for ἐνικός see App. A. 17 (2).

451. ἐπιφύετο, see on ἐπεισίν 411 sup. — λέξην, here and in 453 there is a play on this word in the senses of "he reckoned" and "he lay down"; see on γ. 124—5. λέξης in 452 and ἐλέγειν (mar.) are said of reckoning the items; but to express the total also we have here λέξη. Further in 453 although lying down is the notion which predominates, yet there is a bye-sense of adding himself as the last item to the total, which much assists the humour of the whole.

453—4. ἀτι, a var. l., to avoid, probably, the hiatus, is δ' ἄφι; but ἔλαχστος have the ἔ (cf. however.
455 βάλλομεν. ουδ' ὁ γέρων δολίς επελήθη τεχνης, ἀλλ' η τοι πρωτίστα λέων γένετ' ἤγγενεις, αὐτάρ εἶπεν δράκων καὶ πάρδαλις δὲ μέγας σὺς γιγνετο θ' ὑγρὸν ὑδαρ καὶ δένδρον ὑφίπτηλον, ἁμείς δ' ἀστεμυφέωσ' ἐξομεν τετήλην θυμω. 460 ἀλλ' ὅτε δ' ἀνίας ὁ γέρων, ὅλοφαί κ εἴδως, καὶ τότε δ' μ' ἔπεσόν ἀνείρομεν προσεϊπεν 'τις νύ τοι, 'Ατρέος νεξ, θεῶν συμφράσατο θυνω, ὁφον μ' ἐλείς ἐκόμην λοχομάμενοι; τέο σε χή'; ἀς ἐφατ', αὐτάρ ἐγώ μιν ἀμειβόμενοι προσεϊπουν 455 'οἶσθα, τ' ἔργου τ' με ταῦτα παράτροπον ἀγορεύεις;


Ψ. 216) and the δ' is then long by arsis. ἔπεσόμεθ' 2nd aor. The change of tense to imperfect. in 455 (βάλλομεν ἐπελήθη) has no force. A very familiar instance of this interchange is in A. 3, 4, γυμνός Αἰδι προτασεν ἡρωαν, αυτοὶς δ' ἐλόφια τεύχε κυνεσιν, esp. as τεῦχε is read in H., and here the time of both verbs is clearly the same. Still H. often prevents monotony by presenting some incidents as having incidence merely and others duration also, in the same narrative. With υδή' ὁ γέρων π. l. cf. Virg. Georg. IV. 440 Ille suxa contra non immemor artis.

457. πάρδαλις, Liddell and S. say, 'παράδαλις is in H. now everywhere found in the text'. Bek., however, prefers παράδαλις, as in II. does Dind. and Porson says (Postcr. ad narr. l. a cod. Harl. ad loc.), 'Apollonius in Schol. supra ad v. 156, πάρδαλις η δορά καὶ πάρδαλις το ξων'. The Oxford reprint of Dindorf's ed. of the Scholl. gives παρδαλι . παράδαλι as the reading of this Schol., παρδαλι being (not ad loc.) a correction of Cobet for πάρδαλις. This seems more likely to be the true reading of the Schol. Besides the orthography, the gender is very doubtful. In Ψ. 673 foll., Hy. Ven. 71, it is found fem., but is classed with male animals, the λεων and the σύξ κάπρος, in that Hy. and in P. 20—1 Prof. Conington from his note on Georg. IV. 408 fulfil cervice leana, seems to take it as fem. But as H. does not seem to have felt any difficulty about sex in his metaphors or similes, neither need he in transformations; cf. Here to Artemis Φ. 483 σε λέοντα γυναιξι Ζεὺς Θηκεν, and the comparison of Penelope to a lion in 791 inf., where see note. Nor is there perhaps any propriety in retaining a tie of sex for Proteus whom form does not bind, and whose metamorphoses transcend all human and even animal limits.

460. ἀνίας', for the use of this verb, neut., as here, and trans. see mar.

465. παράτροπον, not found elsewhere in H., has με for object.; cf. the use of παράτροπος actively by Eurip.
Androm. 538, and passively by Pind. P. II. 65. We find παρατέθεος of turning a chariot εκτός οὐδού; also in later writers of perverting, falsifying, and παρατρωπάω of turning away anger (mar.). Ni., thinking that παραφ. is more correctly intrans., as he says, παρατρωπέω is always, defends Aristarchus' reading ἐπείτεις for ἐγορεῖς, making με its obj. But in Hy. Μερ. 542, παρατρωπόν... φυλ' ἀνθρώ- πων, where Schneider would read παραφ., it seems trans., so certainly is τρωπέω in Σ. 224, and παρατρωπάω in I. 500.

466—9. οἶς, connects the clause with οἰσθα (Lūw.). — τέκμηρον, see on 374. — ἔδησε = ἀπέτυχε, as we say "weather-bound".

472—3. ἄλλα is adversative of some statement omitted in the vehemence of the reply, such as, "yes, the gods detain you, for you have neglected them; but you surely ought etc." ὀφελέες, see on γ. 367. — ἀναβαίνειν, see on α. 210.

475—7. For πρὶν... πρὶν with optat. following see mar. at 475: for πρὶν γ' ὄτε with ἀν and subjunct., also with indic. and optat., see mar. at 477.

Bek. (Homer. Blätt. p. 89, 8) notes that nowhere in Π. is πρὶν followed simply by indicative. ἰδιπετέος is epith. also of the Spercheus, of the Scamander, and of "a river" indefinitely in a simile (mar.): so Hes. Fragm. cxxii. In Φ. 195—7 all rivers, as well as the Θάλασσα, the fountains and the wells, spring (φωναῖ) from Oceanus. In Τ. 7, 8 all rivers, except Oceanus, attend as deities the great Assembly of Olympus, and the nymphae come next. The statement in Φ. is that of a supposed physical fact — one great cosmical water-system. Still, the dependence of rivers on precipitation, and their sympathy with drought or heavy rain must have been instantly observed. Hence their epithet διπετεῖς, and their mythological relation to Zeus and Olympus, sometimes more closely expressed, as in the case of the Xanthus (Σ. 434) by affiliation: in which, however, Zeus' own seat Ida, being the local source, helps out the relationship. The Ocean river was conceived as external to both γαῖς and οὐρανοῖς, and hence is independent (Σ. 607—8, cf. 483) and keeps aloof from Zeus. In Ἱν. 4 διπετεῖας epith. of οὐρανοῦς.
invokes the notion of πέτομα, as "flying". The word occurs as epith. of the image of Ἀφρεις, which was perhaps an aerolith, in Acts XIX. 35.

479. Θεοτις, these are not the Egyptian local deities, but those of Homer's own mythology, who recognises none but his own theistic system.

483-4. ὄδον, see on 393. — μῦθουιαν, here μῦθουιαν is a var. lect. On reviewing the passages in the Ody, where ἀμεβ. stands with ἔπεσοι and μῦθοι respectively, the latter is nearly preponderant; and even if we add to the latter those in which ἀνεμοίους, or some such participle, has μῦθοι subjoined, and those in which the phrase ἀμεβέτο μῦθο occurs, the majority remains as before. Obs. μῦθοι plur. specially means "narrative" or "tales", as inf. 597, μῦθοι πέψοι τε, "tales and talk" (cf. l. 379), but also a speech or conversation generally; see Ἡ. 47, 72, 157, 233, l. 511, v. 298, Ὀ. 488. The verb μῦθωμαι means in Ody. either "to tell a tale", or "to declare as with authority, oracularly", etc. At ε. 114 mar.; ὑ. 819 mar. the chief passages are collected. In ὑ. 193 occurs ἔποι τε ἐκ μυθισμαίρνον, "I could a tale unfold".

487. εἰ, Bek. reads ἢ, thinking (Homer. Blätt, pp. 59-61) (1) that εἰ and ἢ are only dialectic varieties of the same original word, and assuming (2) that ἢ was the original, and therefore the Homeric form, and further (3) that words so differing should not be found in the same poem — all three questionable doctrines. For "dialectic varieties", "phonetic modifications" seems preferable, i.e. slight changes in the sound to express a recognition of the difference between two forms of thought so closely cognate, as the simple hypothetical and the disjunctive. (2) and (3) seem unfounded assumptions; and (3), if I understand it aright, would tend to exclude εἰ altogether. He follows up (2)—by supposing that the copyists favoured εἰ, and, agreeably to the norma loquendi of a later period, let it slip into the place of ἢ. εἰ seems, however, to represent utrum and an in Latin dependent questions, "whether" in English ones. Thus it cannot be shown by the analogy of language that the conjunction which introduces such bifurcate questions must be the same as that which subjoins the alternative or 2nd branch of them: see further on ὑ. 90-1.

487. ἀπίμονος, this adj. and ἀκλαν- τος 494 inf. are found, like ἀπενδής and ἀπόστος, alike in active and passive sense (mar.); see on ὅ. 88: also ἀπίμον seems by an accretion of positive meaning to stand sometimes for "beneficent".

488. Νέστορ καὶ ἔγω corresponds
with Ἀτρείδης καὶ ἔγω of Nestor's speech in γ. 277.

499. Αἴας, i. e. Oiliades. Virgil's account varies (Æn. I. 44—5). There Pallas, after he had been transfixed by a thunderbolt, turbin corrupit scopulique infasit acuto. H. gives a cue to this in saying that Pallas owed him a grudge; cf. γ. 145: but Poseidon, on his own element, have guaranteed his safety, but for his presumption. Löwe here notices that Lycophron (Cassand. 392) follows H., and that the story had been painted by Apollodorus at Pergamus, and by Polygnatus at Delphi (Plin. XXXV. 9. Pansan. X. 26. i). — δολιχος, epithet of ships or (cf. φιλτρεμος λ. 349) of seamen, viz. the Phaeacians, as using long oars, when it has the complementary phrase ναυακλυτοι ἀνδρες (mar).

500. Τυρόξινιν, a mere cluster of rocky islets. Mycenaeus, one of the Cyclades, is the region assigned to them by the Scholl. Spruner, Atlas XV., makes a Gyros Pmt. the S. E. cape of Tenos. Virg. Æn. XI. 260 seems to take the S. E. point of Euboea as the scene of Ajax's wreck, Evidenter cautes utorque Caphereus: and so Quintus Cal. XIV. 547 (Löwe). Distinct from both is the Gyros to which state prisoners were exiled in the Roman Imperial period Juv. Sat. I. 73. Χ. 170. As γυρος = κυ-λινος the name might be = Cyclades, importing the disposition of the group not the shape of any individual islands: But this hardly suits Γυρόξινι τιτέρευ 507 inf. The name probably imports the shape, "rounded": cf. γυρος ἐν ὁμοιοι τ. 246, and Lat. girus "a round". ἐπελάσονεν, the var. lect. ἐδάμασεν does not so well suit ἐξε-σάσας θαλάσσης 501.

502. Αθηνη, H. perhaps tacitly alludes to his outrage on Cassandra in the temple of Pallas, cf. note on γ. 310, where a similar reticence is seemingly used; at any rate Virg. Æn. II. 493 foll. has embodied a tradition transmitted probably by the Cyclic poets.
503. ἐκβαλε, cf. Milton Comus. 760, "I hate when Vice can bolt her argument", and Eschyl. Prom. 932, τοιαδ' ἐκβαλε γείρειν ἐπη, where the notion is that of audacious temerity; comp. the expression "to hurl defiance". — ἀδώθη, "was led to presume", the pass. form points to the current notion of an external agency, leading man to be foolish or wicked, while the i. aor. mid. ἀδόµεν expresses his yielding to that influence; cf. I. 115—6, T. 25 (where Aristarchus' reading ζεῦσ ἀστο seems better that Ζηῦ ἡ ἁλοῦ to Nagelsbach I. § 46 would take it), 137. Sometimes, as in the self-defence of Agam. T. 91, 129, Ἀτη is personified as the ζήτῃς ἡ αὐτω; she being, by the usual theogonic device, a daughter of Ζεὺς, who, however, hurled her from Olympus in anger when he had himself suffered by her. This her fall supports the view of Gladst. II. 158 foll., as embodying the tradition of the Evil One as tempting by guile. She also includes the notion of the evil so wrought recolling on him who yields to it, even although he repented (I. 504—14). Yet, as Nagelsbach (I. § 46—7) remarks, her personality is indistinct. Sometimes a power to tempt exerted by some deity, by Erinys, or the indefinite δαίμων, is all that is meant (δ. 261—2, ι. 61, ο. 233—4, T. 88, 270); sometimes the notion of injury is most prominent, but probably nowhere without that of wrong as its basis. Thus comrades, sleep, wine, injure a man (κ. 68, φ. 296—7, where the drunkard ἀλασίς φθένει σοφώ, but just before οἴνοι ἄναξ ἄνετω with pers. for obj.). Thus the power of external objects or agents to stimulate inward desire, or that of such desire to mislead, might equally be personified by Ἀτη, and not improperly, since such "temptations from within and from without coincide and imply each other" (Bp. Butler Anal. P1 I. Ch. iv). So as regards the consequences: a man regretful after folly, or repentant after sin, experienced a change in his affections towards certain objects; that change implied a power, which he would at once in Homer's language personify as Ἀτη; and if retribution, or a calamity viewed as such, overtook him, this would probably be a function of the same person. Thus wrong done, woe ensuing, temptation exerted, and yielded to all meet in this complex ethical notion.


Tandem occupatē rupe furibundum intonat
Superasse nunc se pelagus atque ignes; juvat
Vicesse calum, Palladem, fulmen, mare;
and a paraphrastic expansion of the present passage from Quint. Cal. 564 foll.

For ἀλλήλα θαλ. see App. B. (2) (3).

505. μεγαλόθεν belongs to αὐτὸς ἁνακτον here not to ἐκλυνεῖ; Homeric usage constantly joins μεγαλα with words of uttering, shouting and the like (mar.).

506. τριλανναν, so in Eschyl. Suppl. 214 and in Pind. Ol. IX. 30 (τριλόντας) this appears as Poseidon's weapon. It was originally the fish spear (Plat. Soph. 220 c) used for large fish, e.g. the tunny, the hook and line being (θησαύ τοις ὀλίγοις, μ. 252). The commotions and convulsions in which sea and land often sympathize were ascribed to the trident-wielding Poseidon; cf. T. 57—8 αὐτῷ ἦν τοῦτο διακοιλεῖν

503. ἐκβάλε, cf. Milton Comus. 760, "I hate when Vice can bolt her arguments", and Eschyl. Prom. 932, τοιαδ' ἐκβάλε γείρειν ἐπη, where the notion is that of audacious temerity; comp. the expression "to hurl defiance". — ἀδώθη, "was led to presume", the pass. form points to the current notion of an external agency, leading man to be foolish or wicked, while the i. aor. mid. ἀδόµεν expresses his yielding to that influence; cf. I. 115—6, T. 25 (where Aristarchus' reading ζεῦς ἀστο seems better than Ζηῦ ἡ ἁλοῦ to Nagelsbach I. § 46 would take it), 137. Sometimes, as in the self-defence of Agam. T. 91, 129, Ἀτη is personified as the ζήτῃς ἡ αὐτω; she being, by the usual theogonic device, a daughter of Ζεὺς, who, however, hurled her from Olympus in anger when he had himself suffered by her. This her fall supports the view of Gladst. II. 158 foll., as embodying the tradition of the Evil One as tempting by guile. She also includes the notion of the evil so wrought recolling on him who yields to it, even although he repented (I. 504—12). Yet, as Nagelsbach (I. § 46—7) remarks, her personality is indistinct. Sometimes a power to tempt exerted by some deity, by Erinys, or the indefinite δαίμων, is all that is meant (δ. 261—2, ι. 61, ο. 233—4, T. 88, 270); sometimes the notion of injury is most prominent, but probably nowhere without that of wrong as its basis. Thus comrades, sleep, wine, injure a man (κ. 68, φ. 296—7, where the drunkard ἀλασίς φθένει σοφώ, but just before οἴνοι ἄναξ ἄνετω with pers. for obj.). Thus the power of external objects or agents to stimulate inward desire, or that of such desire to mislead, might equally be personified by Ἀτη, and not improperly, since
| Page 507—518. |

507. ἡλασῖν Ἥρακλης Ἡφαίστου ὑποθέσει, ἀπὸ δ' ἔσχλεσεν αὐτήν· καὶ τὸ μὲν αὐτῶθι μείνε, τὸ δὲ τῷ ύψῳ ἔμπεσε πόντῳ, τῷ δ' Ἰαίας τὸ πρῶτον ἀφεξόμενος μέγ' ἀάσθη, τὸν δ' ἔφορει κατὰ πόντον ἀπέφυγα νεμάννοντα. 

510. οὕτω δ' μὲν ἐνυ' ἀπόλαλεν, ἐπεὶ πιέν ἀλμυρον ὕδωρ. 

515. πόντον ἐπ' ἵππόνεντα σφέννα μεγάλα̣ συνάχοντα, ἀγροῦ̣ ἐπ' ἐσχάτην, ὁ δ' ὅμως μακα' ὑπεπλήθης ὑπέρμεντα, τὸ πρὶν, ἀτῷ τὸν ἐναὶ Ὀστεύδης Ἀλυσοῦς.

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γιὰν ἀπειρίσεως ὀρέων τ' ἀπειρὰ καρφών. 

507. ἡλασὶ ο. τ. λ. "drove at the rock" i. e. struck it; so in ϕ. 219 οὐλὴν τὴν . . με νὰς ἡλασί, "wound which the boar inflicted on me", where τὴν is the accus. of the equivalent object. In ϕ. 219 ἠδώσαν γαληνήν, "drive along the calm" the neut. verb of motion becomes by usage transitive; cf. to "run the blockade".

509. τὸ πρῶτον. seems merely to heighten the contrast between his momentary security and his subsequent fall.

510. κατὰ, "down into"; but ε. 377 "along". ἀπελο. κυμαῖν., these epithets are not elsewhere found conjoined. Their union is more expressive of the momentary aspect of the sea — "boundless, surging" — to one falling suddenly into it. Out of several other classes of epith. including ἵππος-εἰδές, λοιπάδα, ὀξιστά, ἀπροςγετον, ἰχθυόνεντα, μεγανάτεα, [see App. B (4)] none, nor any two combined would have been so forcible here.

511. This v. was current in none of the editions (ἐκδοσεῖς), says Eustath., as being very poor (ἐντέλες), This reason being assigned seems to imply that the external evidence in its favour was adequate. As regards internal grounds of rejection, the earlier clause is formulaic (mar.), for the latter cf. ε. 321 —3: it suits Proteus, as a grim irony against him who defied the sea and its powers: "So there was an end of him (with all his boasting) after a mouthful of salt water!"

514. Μαλείκων; see on y. 287. 517. ὅθε is said by Πασί to refer not to ἔσχατον, but to ἀγρόν; but cf. ε. 238 νῆσον ἐπ' ἐσχάτης ὅθεν δένδρα μακρο παυρίνειν, δ. 563—4 πεῖσαι γαῖης . . . ὅθεν ἔαν ραδίμανθος, ε. 489 ἀγρόν. ἐπ' ἐσχάτης ὃ μὴ πάρα γειτόνες ἀλλοι; from all of which it is unlikely that the rel. clause following the phrase relates to the position of the ἀγρός generally rather than to that of ἕσχατος. Besides, to say that Ἑγισθῆς lived in the ἀγρός of Thyestes is poor; for where else should he have lived who had usurped the royalty wh. was once Thyestes? To say that he lived in its ἕσχατον has some descriptive force. The extremity of Agamemnon's territory trashed on that of Pylus, and in I. 150 Cardamylē, and other cities perhaps on the W. side of Teusar, are apparently claimed by him, but
520. 5oBkav'. 522. 5tv. 523. 5'kde. 524. 5e6v. 527. 5v. 530. 5el1
521. 5ep6e5ato Harl. 524. kax't1ve Bek, annot. 527. poBceoi Scholl. H. P.
from the pasture; see γ. 421, also τρείς οὐλοὺς κατάγων, v. 163.

535. ἰεπινίγας Harl. text. et marg. 539. οὐδέ νῦ 

535. ἵππημα ός τίς 

540. ἵππημα 

550. Πέτερα.
553 is said by the Scholl. to be rejected by all the ancient copies as being opposed to the previous statement of the speaker in 496—7 sup. Ni. urges against this that phrases like ζωος ης θανων had lost their distinctive meaning by usage, and become mere formulae meaning vaguely "under any circumstances", and cites Lobeck Phryn. p. 764, who is of the same opinion, and who has added Soph. Antig. 108—9, τε τε όπανικε, τε τε άπανες, adding "quis non vident, hoc tantum dici quotquot sunt". But the question whether Odys. be alive or dead, is that on which this whole portion of the poem turns. Hence we cannot suppose that words which state that question could here be used without their full significance. It is true that Menel. has a natural tendency to despondency, and of this he has already given a token in 110 foll., 181—2, passages, which, as Lowè thinks, may have given a hint to the copyist who probably inserted this v., wh. is not, perhaps, unsuited to the character of Menel. [see App. E. 8 (2) (5) (16)]; still it seems too strong a contradiction of Proteus' words ub. sup. to occur in the same conversation. That Menel. on Telemachus' visit, seeing that Odys. was still missing, should indulge in gloomy forebodings, is not similarly inconsistent.

559. ἐπιφέτειός, see on β. 403. Crusius s. v. refers this to ἔφαυσα, but see § 224 where it qualifies νης; and so presumably here. Cf. δολητρήτωρ 499 sup. and note.

563—9. Hes. Opp. 170—3 makes those heroes who escaped death dwell ἀκριβέα θεμόν ἔννοιαι ἐν μακάριοι νησίοις παρ' Ἐκενόν μεθοδοιν, adding paul. sup. that it was ἐς πεῖρας γάτης apart from men and far from immortals, and that Cronus reigned among them; who, however, (Theogn. 851) is placed "under Tartarus" with the Titans; cf. Ξ. 274—9, Ο. 225 and Θ. 478—81, where the πεῖρας γάτης (mar.) are distinguished in their penal aspect by the epithet πείλαιτε, and κατ' ἄνωσιν is added; "there sit Japetus and Cronus, solaced by neither sunbeam (cf. λ. 15—19) nor breezze (contrasted with 567 here), but with deep Tartarus around". H. only knows Cronus as in a state of punishment and exclusion, but the 'ends of earth', from their remoteness, are the seat of
these sequestered heroes, as the "ends of Ocean" (l. 13) are of the dead, the former glad and ever-fresh, the latter gloomy and cheerless. H. says nothing of islands, but the Ocean sending Zesp. οἰκία favours the notion of the Ηλίανον πέδ. being in the far west. On the passage see App. E. 8 (2) and 9 (8) note.

564. 'Ραδάμανς, son of Zeus and a daughter of Phœnix, and brother of Minos; he is not here introduced as judge, which office has regard to the penal view of the departed (Virg. Ἀен. VI. 566 foll.), but as sharing the abode of the heroes by privilege of birth, as Menel. (569) by marriage. Yet a glimpse of some such office appears in his being brought to Euboea "to visit Tityus," by the Phæacians; Tityus being among the doomed (l. 576—9), and his offence having been committed at Pytho not far from Euboea (mar.). Yet Pind., Ὀ. Π. 129—40, who also makes the retreat of the blessed an isle of ocean, (ἀρδα μακάρων νάσος ὀλεινάδες οὐράνια πεπερνάσιες), introduces the "just decrees of Rhad.," into the picture, and, more notably, makes Cronus and Rhea — so far from penal humiliation — the centre of the beatified scene.

565. ἀνόση, the notion is the same as ἥτις δέι τχνοτας (mar.) "living at ease." Βιοτή, only here in H., elsewhere βιότος; in Hy. VIII. 10 we find βιοτης from nom. βιοτης. 566. οὐ ναφετῶς η. τ. λ., the description, chiefly negative, and which may be compared with that of the abode of the gods (mar.), suits the climate of Madeira and the Canaries with their equable temperature; the prevalent wind over the western ocean may be a reflex of the trade-wind. These mere general facts were known to H.; a little later, as the peak of Teneriffe is visible at 100 miles, some of that group may have given He- sid the outline of his μακάρων νήσοι (above). The Zephyr, "ever" blows, as an element of the delightful temperature, and the negatives of 566 imply uninterrupted sunshine. Comp. the absence of the sunbeam and the breeze in the abode of the Titans, Θ. 480—1. Hence Milton has perhaps derived some images in his epilogue to "Comus," although blending others with them.

**Spirit.** To the ocean now I fly,
And those happy climes that lie
Where day never shuts his eye,
**There eternal summer dwells,**
And west-winds etc.

Wolf (Prolegg. XLIX. 253, note 39) mentions (testa Sallust.) another passage descriptive of Elysium once found in H., but wh. has disappeared from our texts. ναφετως, snow-storm or drift; cf. νέτος of rain. νιφᾶς is a flake; cf. M. 278 νιφάδες χιόνος; νιφά is found ib. 280.
solace after its woes, but an ultimate exemption from death: although, as the Tyndarids were only allowed by Zeus an alternate life between them, and that γένος τῆς, after submitting to death (λ. 300—4, Γ. 243—4), it is not consistent that Menelaus should attain immortality by marrying their sister. The Tyndarids probably embody in myth the natural alternation of seasons, and so far support the view that the tale of Troy is developed from nature-myth also. Eurip. Androm. 1253 foll. has adopted from this passage the immortality of Peleus for Thetis' sake, see Thetis' words, δ' τ' ἀν αὖν ἔλθῃ τῆς ἄνυις ὑφής χαύρων, X. τ. λ.

The tale of Proteus being told, Menel. narrates his return from Phææ (sup. 355) to the Nile, how he performed all dues to the deities and to his brother's memory, and sailed home. He then invites Telem. to stay, and offers him an unsuitable present.


571—6. See notes on δ. 425—31; and for αντιδοσια on α. 21. On 573 νησι x. τ. λ., see App. F. 1 (21). ἀμβ. νῆς is here a faint personification, brought fully out in Hes. Theog. — 756 foll., where Νῆς goes forth having Τανός in her arms. On ὀνύμων, as being of the water rather than of the land, see Lidell and S. s. e. On 576 see notes on β. 1.


583—4. Menelaus' piety and brotherly affection are alike marked here; see App. E. 8 (3) (8). He might suppose that Egyptus' ascendance would prevent any such tribute from being paid in Argos. See also note on γ. 109. The Schell. will have it, the monument was inscribed; but some symbol only like the oar of Elpenor (λ. 77, κ. 15, cf. Virg. Aen. VI. 233), would probably be erected. Of course there would be a στήλη (κ. 14).

585—6. Menel. evidently recognizes
the fair breeze as a direct answer to his adoration of §82, and the pious phrase with him is no mere form; see App. E. 8 (3).

§88. The term of invitation is beyond the usual length in H.; see on β. 373—4.

§90. τρείς ἵπποι, the Scholl, say "a pair with a rein-horse (παρθηρός)"; the latter ran outside the flank, attached only by reins (παρθηρόται), and completed the "turn-out" for war. It was a resource in case of either yoke-horse failing. Thus the gods drive no παρθηρός (O. 119). Achilles drives one, a mortal steed, rather it seems as a trophy, beside his immortal pair (II. 148 foll., cf. 467 foll.). Also in the race no παρθηρός, as being there a mere incumbrance, is used (Τ. 295). In Θ. 184—5 Hector drives a team of four, perhaps two παρ., to battle—a trace perhaps of the boastfulness which marks him. In v. 81 a simile of a team of four running ἐν πεδίῳ occurs. The offer of the chariot etc. is a sample of the sanguine and unpractical side of Menelaus' character; see App. E. 8 (19) end.

§94. Μὴ δὴ ν. τ. λ. Telem. here begs not to be detained and (§98 inf.) urges a reason for declining the lengthened stay proposed by Menel., and the next time that the story reverts to him (o. 7, 8) he is still with Menel. at Lacedemon. Yet in this interval occurs the departure of Odys.

from Ogygië, his eighteen days' run, shipwreck, concealment, discovery by Nausicæa, entertainment by Alcinous, escort to Ithaca by the Phaeacians, and colloquy with Pallas there, who says that Telem. is then "leisurely staying" at Sparta (v. 423—4), and his reception by and stay with Eu-meeus (e. . . . ɛ). To give space for all this Telem. must have stayed nearer a month than 11 days with Menel. (Ni. ad loc.). In order to evade this inconsistency Jo. Car. Schmitt, de Ἰθ. in Odys. Deor. conditi., would make the mission of Hermes to Calypso in e. synchronize with that of Pallas to Ithaca in a., so that Odys. would quit her isle on the same day (61b of the poem's action), on which Menel. tells Telem. his tale. Such parallel continuations of distinct branches of the plot are not, however, in Homer's manner. His groups succeed each other in their share in the action, and the same law applies even to individual persons in the same group. As a single marked instance may be taken the attendance of Iris and Apollo, summoned by Herœ to Zeus, in O. 143 foll. Zeus gives Iris her errand first, and the poet follows out to the end this branch of the action by narrating that whole errand and its issue. This done, he reverts to Mount Ida with the words καὶ τὸ τ' Ἀπόλλωνα προσέρχεται . . . Ζεὺς (220): which, if pressed, imply that Apollo is kept waiting for his errand.

all the while Iris is performing hers. But the poet has no sustained conscious-ness of personages off the scene.

597—9. μδουσιν ἐκ... see on 484. — ανιαζουσιν, see on 460. — Πολωρο, see App. D. 4.

601—8. Löwe cites Hor. Epist. I. vii. 49 foll., Haud malum Telemachus... Non est aptus equis Ithace locus etc. On this speech and the reply of Menel. see App. E. 3, p. lxxi, and 8 (11) (16). 602—4. πεδοίου, see App. D. 3. — λωνος, not the plant of ι. 93 foll., where men eat what is probably a fruit, but the well known "clover", still common in moist grounds in Greece, and now called there ṭρούλη, Kruse's Hellas I. 346. Virg. Georg. III. 394 recommends a lotus for cattle as augmenting their milk.

περευεων, the eperus rotundus Linn., very common in the Greek islands still: cf. Theoc. Idyll. Ι. 106. In Hy. Merc. 107 we have κυπευεσ, 6. — ζησαι... 606. ἑπηρατος. Ni. explains this "exposed, lofty, jutting", but assigns no etymol. grounds, nor includes the kindred πολυθρων, used (mar.) of ἐννυ, γάμος, ἔθη, etc., and which can only be from ἑρισα. In Hy. Apol. Py. 351 (349) which he quotes, the line seems corrupt and ἑπηρατος (ἀράνω) or εὐπηρατος should perhaps be read; cf. ἑρισατος i. 109, 123. In rés. Theog. 67, Opp. 63, Fragm. XCVIII. 4. ἑπηρατος occurs, always in sense as if from ἑρισα; and so in Pind. Pyth. V. 69 ἑπηρατον κλεος, Isthm. V. 12 ὁδων ἑπηρατον. Line 606 should probably follow 608, and may have been transposed by some early critic offended by the homoioteleuton of λευ-μον and εὐλεμον closing consecutive lines. Löwe would give καλ here the force of quamma, better perhaps with live Scholl. that of κατειν, "and yet", the lines standing as they are; but if transposed as suggested, the καλ μιλλον ἑπηρατον, will correspond to καλ (both) πειρατων αἰγηθος.

607. της νησιων ἐπι..., as a cor-roboration of this, Odys. and Ajax Telamon, are the only chiefs of foremost nother who never in the II. appear in chariots. They are both islanders. Diom. and Odys. capture together the equipment of Rhesus; but Diom., not Odys., drives it into the camp, and stalls the horses with his own (K. 529—30, 566—7). Idomenes of Crete is in a chariot in P. 609 foll., and Meriones his comrade engages in the chariot race in Ψ. 351; but Crete is εἰρεία (v. 256 et al. cf. v. 243) and εὐκα-τάμπολες (B. 649), and, although a γαία... περιφυρως (τ. Ι. 73—75), is no-where called a νησος, a term limited by H. to islands of small compass.

608—10. The notion of ξεκλισαω

seems to be that of "leaning on" or, as here, "sloping towards" (mar.). On ἑτοσ τ' ἔφει τ. τ. ἐ. see on γ. 374.

611. Menelaus' enthusiastic sympathy with his juniors, and his delight at recognising their father's traits in them are part of the generous elevation of his character; cf. his words 206—7 sup. to the young Pisistratus: contrast with this the barely passing touch which Nestor gives to the same thought in γ. 124—5. Nor in σ. 126 does Odys., although noticing a similar fact, so expatiate upon it.

615—7. τετυμενέων does not necessarily imply a high degree of finish, being used c. g. of Polyphemus' milk-vessels, but only "wrought" or "fashioned". On the κηρηθη here described see App. A. (8) 1. — Σιδονίων: see App. D. 11. — Φαίδιμος, some who take this as an adj. say that Sobalos or Sethos was his name.

621—4. Wolf. Prolegg. 78—80 (131—3) rejects these lines as "ipsa orationes insolentia et ambiguitate durisibili, nihilique Homerici coloris habentes". The "obscuritas" he illustrates by saying that Eustath. thought they referred to the suitors at Ithaca, not, as plainly shown by Spohn (de extr. Od. par. pp. 9, 10), to the palace at Sparta. Eustath. also took διατυμορίας in sense of "cooks"; cf. o. 467. The lines form indeed a very weak bridge over a rather sudden chasm of transition and are probably some dissertation's work: remove them and we have the passage o. 126 foll. From the way in which we suppose the Homeric poems first composed and recited, no abruptness of transition need startle us; and, when reduced to a whole, such points of articulation are just where we should look for padding. Whoever composed 621—4 seems to have had an ἔφασις in view; as the ordinary form of entertainment by a king, after the extraordinary one of a γάμος had been despatched; see a. 226 and note. The word κηρηθη implies that the "wives" were according to custom not present at the banquet of the men. Ni. how-
ever, inclines to allow the passage as genuine.

623. καλλίκος, see notes on a. 334, and on γ. 394.

623 foll. The scene here changes to Ithaca. Noëmon by his enquiry of Antinois about his ship interrupts the suitors' sports, who, startled at the news of Telemachus' departure, concert measures to waylay him on his return. Medon, overhearing their plot, informs Penelope. Which of the days since Telemachus' departure is here resumed, is not directly stated. Antinois' question 642, πότε ὡτερό, is left unanswered; but v. 626 shows that it was not the first day. Doubtless (see on 594 sup.) the same 6th day of the whole action, left unfinished at Sparta, is meant to be continued.

627. ἥειδος, the δα- is = γη; see on δ. 1: the ground itself with a levelled surface (τυγχα), not strictly, (as the Schol.) a "pavement", is intended.

628—9. On the part taken here by Antin. see App. E. 6 (2). — καθηλόστο, they sat perhaps as arbiters or umpires to the rest (mar.).

633—4. ἐρείπτ', "returned". This enquiry elicits that they knew not of his having gone. — Πύλου, see App. D. 4, and A. 12. — χρεός γίγνεται is an exception to the general usage mentioned in note on α. 225.

635. Ηλίος. Elis, distinguished as σοή (see on δ. 1), as a level space between mountains, is, to judge from map delineations, the most unbroken plain in Peloponnesus. In A. 678—81 the spoils of this Πηδίον are described. Herod. (IV. 30) says, that mules could not be bred there, but implies, that it was a great pasture ground for them. Löwe remarks, that v. 605 shows why Noëmon's mares etc. were not kept in Ithaca. — εὐφύζονον, the 2nd element in this is χώφος, not χόρας: the epithet is vaguely applied to any region large or small, if not broken up by crags and ravines. Pind. Pyth. VIII. 57 applies it to the ἄγιας, "streets" of a town.

636. ημίονοι, Nausicaa's car, and that in which Hector's corpse is brought back by Priam (mar.) are drawn by mules, hence called ἐκτεισενο-

... iad. “harness-working”. The mule was fitter for heavy draught and burden (ταλαιπώρος) than the horse, as also for mountain use, being sure-footed, hence suited to Ithaca. From ὑδρός Mons comes ὑδρός, ἐπίκε. ὑδρός. For war he lacked the weight, speed, and strength of the horse. He uses ὑμίλος and ὑμίλος, as synonyms; cf. Δ. 609, 716. Arist. de animal. VI. 29 says that the ὑμίλος. is bred from male ass and mare, and the ὑμίλος by reversing the parentage, sometimes called a “mule”.

In B. 852 we read of wild mules, understood by Köppen ad loc. to be the Jiggstate, known in Persia (equus hominicus Linn.). In Ψ. 655 one of 6 years old is yet unbroken, but this cannot have been usual; indeed, the poet adds ἣ ν ἐνίοτε δαμασάσθαι. Mules afterwards ran in the Olympic games (Pind. Ο. VI.).

639–42. Νηλησίαν, see App. A. 12. — αὐτοῦ, dep. on ἄρων. τὸν governs ἄρων “somewhere in his own fields”. — συνθότης, Eumæus, who forms a leading personage in ξ. π. and q., is here first alluded to. — ἐνεπέλ, see App. A. 1.

643. ξονὰρ denotes vigour, but also intimates subordination to the ἄρων as senior, cf. γ. 362–4, and Cic. de Sen. VI. 17. Some punctuate κοινοῦ ἐποντ᾽ Ἰδαίκης ἐξαιρέτων; but no adequate sense can be given to Ἰδαίκη. wh. wd. not exclude their being his own dependents. 644–7. τὸ is the manning his ship by ὑδρός and ὑμίλος; for these see App. A. 7 (1) (3). The vulg. is ἀέκνοστος, which cannot be gen. after βης, the phrase βης τινας being post-Homeric for “against one’s will”; nor can it as in A. 430 depend on ἀπρύσων, because δέ precedes: and in a phrase so short a gen. absolute, interpolated between the object to which it refers and the verb, is not to be thought of, nor is it justifiable by σφι.... λευσοῦντον of Σ. 155—7 (Fa.), where it follows as a separate clause. Hence, the conjecture of Ahrens de hiatu 21, and La Roche 19, that ἀέκνοστα is right, but was altered by some early critic to avoid the hiatus of -α- (cf. Θ. 503 ἐφοπλαισίον ἐταύρῃ), has been received. See mar. for places where ἀέκνοστα agreeing with a pron. has βης connected with the governing verb.

653. **ἡμέας**, the var. lect. **μισάς** perhaps arose from an opinion that metá with accus. could not mean "among", which it can (mar.).

654—6. **ἡ Θεόν**, see mar. — **τότε** refers to the start of the evening on Day II. If the words (see on 625 sup.) are spoken on Day VI, **χρησίον** would mean Day V. Telem. made his passage in one night, reaching Pylos the next morning or forenoon. With an equally fair wind back he might certainly have returned, but after a stay of 24 hours only, within the time. Thus Noémon, as such a degree of dispatch was unlikely, is amazed at having seen Mentor on Day V, at dawn.

658—9. **ἀγάπασατο** here expresses wonder mixed with indignation see on δ. 181. — **ἀνύμενα** for the form cf. **χαράδις** from **χαρᾶι**, and **ἀγαπεῖς**: it is a more intense form of **αὐρά**, its connection with which is shown by ε. 467, **μὴ μ’ ἀμφότεροι στήθη τό κακόν καὶ θυλαῖς ἔσθη... δαμάγα**.

661—2. These lines were probably transferred hither by some copyist from A. 103—4; see on α. 97—101.

663. **μέγα ἐγγον**, see on γ. 261, with which cf. also Pind. Nem. X. 64, **μέγα ἐγγον ὑμῖν**. — **ὑπερφιλάκος**. Buttm. Lexil. 102, notices that this adv. is "free from any meaning strictly reproachful", such as the adj. **ὑπερφιλακός** sometimes admits: and cites this passage as more clearly showing than others that the word is based on **ὑπερφιλής**. **That** which transcends nature and implies supernatural aid being required by the sense, not that which is overbearing or arrogant. Cf. Shakspeare's "passing strange". Buttm. notes that **ἐκείνη** is here **τετέλεσθαι**.

664. **τελείωσα** is here fut. mid. with pass. sense, cf. Θ. 415, **ἀδίκει ἡ περίπλορος... ἔγ.**

665. The edd. all give έπ τόσον δ; but **ἀδίκει** cannot easily stand absolutely: it governs τόσον, and έπ is in tenses with **ἀδίκει** (for **ἐπίζω-μαυ** see mar.). Now Homeric usage

is (see mar.), in coupling by δὲ a sentence beginning with a prep. in thesis, to join the δὲ to the prep. If the text be the true reading, the second δὲ might easily become detached, and then from δὲ seeming repeated, the first δὲ might be left drop. τοσοῦτος is of course from τοσοῦτος the stronger demonstr., "so many as you see here", wh. well suits the passage. Bek. prints ἐκ τοσοῦτος, but the leaving the monosyl. ἐκ thus isolated is not in Homeric manner. — ἀντίσως with ἐκ οἰχέτως, "is got off baffling us". "Utrum ἄντως an ἀντίσως viri summī dissentiant", Löwe. Buttn. (Lexicl. 30) writes ἄντως, Herm. ἀντίσως always. It seems based on ἄντως, the adverbial sense of wh. it bears, meaning in that way itself, hence "in that very way", as is most clearly seen in the phrase ὡς δ' ἄντως, v. 238; and ἄντως, if read, seems to imply ἄντως as existing, wh., however, is post-Homeric, as is even ἄντως for wh. H. has ἐκ ἄντως, οἱ ἄντως etc. Beyond this presumption no evidence appears: possibly it acquired the aspirate by a grammatical sympathy with ἀντίσως. By a slight accretion of force ἄντως means "in the same way as before, as usually", etc. Thus Penel. ἄντως ἦσαν "sits just as she was", v. 336. It points also emphatically to a present or actual state, so A. 520 καὶ ἄντως, "even as matters stand", or A. 133 "as you see". And by further growing into the sense of "so much and no more", (cf. Latin tantum "only" from tantus "so much") it becomes contemptuous, like French comme ça and our "so so". Thus it is "morely", as in πάλις δ' ἐκεῖ ἡπίσος ἄντως, Ο. 726. But there seems a class of passages (mar.) which demand a more precise meaning, as "in vain, absurdly", and so imply another ἄντως, in that sense a distinct word: for 1. in order to enhance "just so" and the like into a notion of μετ' "in vain", the mode pointed at by the "so" should palpably involve that meaning, as in o. 82—3 οὐδὲ τις ἡμέρας ἄντως ἀπετίθησε, where "send us so away as we came" is == "send us away rootless", but this condition often fails; and 2. the strong stress so required upon the word ἄντως calls for an emphatic position, as (here and v. 336) at the end of the line, which, however, it often has not. Further, the curious passage π. 110—1, ὅτιν ἄντον μένῃ, ἄντως, ἀτελέστω, ἀνυνύστο ἐπί ἐγγοφ., seems to contain a pile of adverbial phrases reinforcing one another in the same sense, and ἄντως should have accordingly as properly definitive a sense as μετ' or ἀτελέστω. Thus we have (1) ἄντως the adv. as it were of ἄντως, with a range of meaning as above, and (2) ἄντως ἀττίλα, as here. It is impossible to settle the breathing or derivation of this last, but the ως probandi may be left to those who assert the aspirate. Doeder. 256—7 thinks it is really ἄντως ἀττίλας δ' ἀτή Πινδ. απ' ἀτή — ἄτη — a doubtful doctrine.

667. προτέρω, with this, as referring to fut. time, cf. πρόνοια in the phrase πρόσκοι χαὶ ὑπόνω, and see note on ὑπόνων β. 270. The Schol. gives it as πολλότερω, which would similarly mean "further on in time", i. e. "hereafter".

668. For the var. lect. here see inferior mar.: the authority of Arist. claimed by 2 Scholl. for ἥβης μέτ. Ⅱ. 59 is undecided, since on what ground he preferred it, we know not. It is not strictly consistent with Penelope's words of her son (cf. 317), μένεις ἐστί καὶ ἥβης μέ-
669. Φείδος. 677. Φοι Φείδεξε. 682. Φείδεξεναι ομισσο ἂ.

670. αὐτώς Βεκ., μοι λογίσω καὶ τυχόσομαι Βεκ. annot. 682. ἂ δελτ Βεκ.

tov εἰκανε (is come to); but it well suits his disparagement by Antin., as a "mere boy" (663). Still, the tone of unfeigned alarm which the speech shows suits better the other reading. And the contrast which ἦν offers to οὗ αὐτῷ strengthens the passage. With πῆμα φυτεύειν cf. Θάνυτον or κακά ὀφάπτεσθαι (π. 423, Σ. 367). The reading γενέθεαι is probably taken from Εὐνέαν′ words τοῦ (the suitors) Ζέαν ἥκολο σὺν ήμῖν πῆμα γενέθεαι (mar.). Ni. leaves the question unnoticed.

670. ἴόντα = εἰκάσει πισάομενον in 7οι. — λογίσθην ὑδὲ φιλ., on question of mood here see App. A. 9 (§).

671. πορθμοῦ, see on 844 foll.

672. ἵλιμονυμέσα, see on γ. 195. — ναυτιλείταξεν includes, as Ni. thinks, a touch of derision; if so, our expression of "a wild-goose chase" would nearly suit. The mood is subj. shortened epicene.

673. ἀκτιοτός, see on α. 242.

677. Μεδον, the speech of Penel. 681 foll. shows that he is in her eyes a partisan of the suitors. He has favoured their lawlessness hitherto, but seems shocked at their plot against Telem. and betrays it; and not feeling secure through this negative loyalty, when vengeance overtakes the suitors, he skulks under a seat (χ. 362 foll.). Telem. intercedes, yet he comes forth faintly reassured and pleading still. Odys. in the line ὅς κακοεὐγυμνὸς εὐφημία ἕμν ἐμίσης, seems there to balance his claims, based by Telem., however, rather on early services, and to admit him, though sternly, to grace. Spohn. de extr. Od. par. p. 6. finds an inconsistency in this with the statement φ. 172—3 that Medon was "most acceptable of all the heralds (to the suitors) and was present at their banquet": but then Medon's conduct is not meant to be consistent. He is a "trimmer". Phemius, too, entertained them by singing; but this was ἄναγκη (α. 154): whereas Penelope's language here, although intemperate through sorrow, leaves no doubt as to Medon's leanings up to a certain point. Medon is also the name of a son of Oileus, (N. 694) killed by Εneas (O. 332 foll.).

678—80. αὐλὴς — δομάτα — οἰκοδομεῖτο, see App. F. 2 (§) (6) (10) (23) (24).

682. Obs. συναγωγή in η ἑλπίζωναι: which, however, is lost when the digamma is restored, ἡ disappearing. — δομῶν, since Medon had intruded on the apartment where Penel. was sitting with her attendants, she
asks this question in anger, viewing him as a partizan of the suitors, "are you come to order the women (off their work here) to wait on the suitors?"

684. μη κ. τ. λ., the two participles are negatively conjoined, and with ἄλλος (allote of time, not ἄλλος of place) express a condition of the main action δεινήσαι, — "may they, never again suitoring nor even forming a party (here), sup their very last here now." With an aorist verb the participles of condition are often aor. also, as ζ. 302—3 ἦ δ' ἄλλο πέπλον ἐλύσασα... Θήσεις; Θ. 218—9 εἰ μή ἐνι φρεσκὲ θης Ἀργαμύνον... αὔτον προτάσσαντες θώος οὕτωιν Ἀργαμύνως; Ο. 48 ἀλλ' ἡ τοι κλώσασα καὶ ὀφθαλμὸν μεθῆκεν. Herm. (ad Viger, not. 262), whom Ni. and Löwe follow, gives another construction, in which μὴ and μηδ' are taken as one strengthened neg. applied to ὀμήλης. only, and μνηστήσησαι. stands as the subj. of the sentence, — "may they who have come hither as suitors never form a party again, but sup etc." But the rhyming clauses imply a closer parallelism in the relation of the words so linked than wd. allow of one being the subject (quaes. μνηστήσης, rather more energetically put) and the other a part of the predication. In λ. 613, μηδ' ἐνεπενήσατο ἐνεπενήσατο, which Herm. cites, ἐνεπενήσατο is further defined by the rel. clause, ὅς ὁ. τ. λ., in 614: but in the similar rel. clause here (686) the tense changes to pres. The participial clause of condition, which is there included in one word (τεχνης.), is here expanded into two (1) μη μητρότ. (2) μηδ'... ὀμήλ., the one enhancing the other by μηδ', rather stronger than μητρότ.

686. καταξιεύετε, this change of person from δεινήσαις 685 is an angry apostrophe including in the reproach Medon, as abetting the suitors. This ethical point is enfeebled by reading δεινήσεσαι in 685.

687. ὀδύρονος, see on α. 48.

688. ἀκούετε takes for obj. the sentence οἷος Οδ. ἔπηκε κ. τ. λ. For its tense see Donalds. Gr. Gr. 423 (3), "the present is used for the perf. in verbs which express the permanence of a state, or an impression, and its results. Such are ἀκούω, ἀκούσω, expressing the continuance of a perception."

689. Penel. implies that Medon was one of the younger generation, sympathizing chiefly with the suitors.

690. τινὰ and τι belong with ἔξωισαι equally to both clauses.

691—2. ἦ τ' ἐστιν ὅλιγον, this phrase appears limited to the Ody.; cf. note on ἦ δεῖμις ἔπηκε γ. 45. — ἔχθαιροι... φιλοίν. In mar. are the passages given Jelf Gr. Gr. § 809, 2. in which ἔχθαιροι changes the subjunct. and optat. mood. In all these Bek. edits either both subj. or both optat., thus ignoring
the fact for which Jelf there finds reasons. The text here will hardly bear any such reasoning as Jelf applies, and here even Bek. retains the moods different. See App. A. 9 (16) for some explanatory remarks.

In the sentiment we have a glimpse of "the right divine (Διοικία) of kings to govern wrong", which wrought its usual effect. This confirms the tradition of the speedy downfall of the "heroic" monarchies throughout Greece as probably a true picture of history; see the stories of migrations which Virgil has embodied in Æn. III. 399—402. Odys. is spoken of as a noble exception, rather confirming than invalidating the rule.

693. ἐκβιβαστεῖν, this pluperf. has force of an aor., the perf. ἐβαστεῖν retaining always its proper force "have done".

694—5. θρήνος καὶ ... ἔφορος, the one as expressed in the other; see on ἔφορος τῇ τι ἔφορος, 9. 99. Penceloë's view of Medon as being of the hostile faction finds here complete expression.

695. χαρίς, ἐν εἰσαγόμενοι, Soph. Aj. 1283 πεν, τοις θανόντοις ὡς ταχείᾳ τις βροτοῖς χαρίς διαφθείνεται. t. l. and Plant, Περ. X. 17 Si quid bene facias, levior pluma est gratia.

702. ἔγκυος, Buttm. Lexil. 58. prefers the etymol. of ὧγος δεῖος, in Pind. ἄγαθος, "used only of cities, countries and mountains, to which the idea of divine, sacred, belongs as a fixed epithet": so διαν here of Laced. 702—705. ἔγκυος, Arist. read ἔγκυος — ἔγκυος (Schol.) when θαλερὴ would become a predicate, "became faint". In 699 inf. we have ἔγκυος, but no trace of ἔγκυος occurs in the parallel passages (mar.) and the form lacks authority. There (mar. l.) θαλερή, used of the voices of Antilochus and Eumolus, must be a general epith., as in the phrase θαλερὴν ἀληθών K. 259, and therefore here is probably not distinctive of a female voice, but rather meaning "vigorouss. The opposite meaning of "effeminate" comes out in θαλερὸν δὲ οἱ ἐγκυοί δακρύν, B. 266. Thus ἔγκυος φωνῆ means "sound was stayed or stifled" (mid. for pass.), as by sobs — a stage beyond the ἀμφάσις ἐπιων, inability to utter

Labitur et longo vix tandem tempore fatur.

707—8. μιν χρεο, see on α. 255; — ἵπποι, "chariots"; cf. volat sanphyn Enuir. Med. 1119. Properly ἵπποι (or ἵππων dual, E. 13, 19) is a chariot: but, as we cannot pluralize it further, "chariots" would still be ἵπποι. The all but universal practise of chariot-driving instead of horse-riding in II. favours this. Still, from Pind. Isthm. IV. 5, ναὶς ἐν πόντῳ καὶ ἐν ὀρμασίν ἵπποι, the simple sense of "horses" might well stand. In simile a ship runs like a team of four horses, and on the other hand Odys. bestrides a plank of his raft like a riding-horse (v. 814; τ. 371).

712. όροφε, the more common word with διάμοιν, δεός etc. is ὀρος, as in rousing a hero to warlike effort etc. In ἦ. 539 ὀροφε is not transitive.

716. όρος ἀμφερ., the metaphor is that of a cloud or mist involving a person, so ἄγες νέφελη ἐκπλύσει and other like expressions.

717—8. δίφρω χ. τ. λ., she could not endure to take her chair of state [see App. F. 2 (20) (22)] and face the company, now numerous, under the shock which Medon's news gave her; she sank therefore with a piteous cry on the threshold of the θαλάμου. — For πολυχμήν see App. F. 2 (30).

719. δίφρω, see App. A. 7 (1). — μινυρίζων probably a word based on vocal sound as the μινύρομαι of Ἀeschyl. Agam. 16; cf. also ψεύδηρά and our "whine", "whimper", German wimmern.

720. πάσαι, όσαι χ. τ. λ., we know that 12 of these were guilty of intriguing with the suitors (τ. 424), yet the comprehensive expression here

seems to mean that even these were for the while overpowered by the force of their mistress’ sorrow.

721. τῆς ὁ’, Ni, remarks that Thiersch rejects the ὁ’, alleging that the ending —γί ought, as is the rule in H., to have a vowel following, and that the nexus of Homeric sentences requires the ὁ’ to be cancelled. No editor has ventured on following Thiersch. Indeed as regards the latter argument we have with the dative sing. and other forms of the article not a few examples to the contrary c. g. μ. 101—4, 1. 50—2. On ἂδινον see App. A. 6 (2).

723. τράφεν ἦδ’ ἐγών., see mar. for examples of similar παραψύκτερον.

726. This ν., which appears to be genuine in o. 80 and α. 344, where see note, is here condemned by the clumsiness of its coherence with 725, ἐν ένσειν, being feebly repeated in καθ’ 'Εξω καὶ μ. Δ. 80 in 816 inf.

727. ἀνηγείναντο λ. τ., cf. α. 241 and note, where the expression closely approaches this: in p. 66, 77 both that and this appear blended (ἀνήγεινον ὁ ὄριον ... Ἀργουία ἀνή-

729. Σχέτλια, this adj. occurs in H. mostly at beginning of line and in quantity σχέτλ., but σχέτλ. in Γ. 414. It is always used of persons, save that σχέτλια ἀργά occurs several times with a range of meaning like that of Latin improbus, "harsh, unkind, brazen, pertinacious". In position, especially with a contrasted clause following coupled by οὐδ’, it may be compared with νοσίω: both words are also often followed by a clause ὧς τ. τ. λ., stating some act in which the quality of σχέτλ. or νοσίω is involved. — πόθεν seems rather to belong to ἀπιστομένες: it reflects, however, the force of that participle at once on τήνις: "you did not, though you ought, as knowing, etc." see on α. 59.
730. μάλα (cf. ν. 313, ψ. 185) Harl. sed supra σάφα, ita marg. et Schol., cf. L. 404.

732. οἵμαν i.e. φρέαν, "meditating" (mar.)

735. Αὐλίον. This trusty servant of Penel, who tends her garden, has a son Melanthius, and a daughter Melantho (mar.), the former goat-herd to Odys., but taking part with the suitors against him, as does the latter, who has been petted and spoilt by Penel, and repays her by insolence, even becoming the concubine of Eurymachus the suitor (σ. 325). The question whether the Dolius of ο., who with his Sicilian wife and six sons forms a complete family, is the same as this one, is of doubtful solution. It appears (ξ. 451) that Penel, and Laert. had some joint ownership in or authority over the slaves of Odys.; and that there should be two, both γίγαντες, both gardeners, one with Penel. and one with Laert., and yet the former summoned to take him a message is unlikely. On the other hand Dolius here is called by Penel, her "own slave whom her father gave her when she first came to Ithaca;" whereas Laer. had his own house and establishment, a γέρας ου τέμενος with a mansion (Fa. on ο. 207; cf. β. 102), with a numerous body of slaves "who did his pleasure," and whose society he shared (ο. 205—10, π. 140—1). It is not likely that the one who was by age his fittest companion (ο. 498—9) and had been

the longest with him — the head, in short, of his slave-household — should have been his daughter-in-law's property, and the one most frequently away, as a confidential servant of Penel, must have been. The Dolius whom she sent would certainly have returned to her; but the Dol. of Laer. knows nothing of her more than others, and suggests that some one shall be sent, not offering to go, to carry news to her of her husband's return (ο. 403—5). Further, the treatment of Melantho (σ. 322—3) by Penel. would rather suggest that she had lost her mother (cf. ν. 67—8), and then she could not well be daughter to Laertes' Dolius, whose wife was living (ο. 389). These questions will be further considered under the passages referred to in ο. 740. οἴδηρετο, subj. shortened epice. The sense is "to see if he will," in which sense the phrase is usually led by αι κε, as in Α. 408, 420. See on ο. 204 for subj. with έλ. In all parts of this verb Η. has θ, but οἴδην and οἴδώσαο from οἴδψαοι (a. 62). In οί μεμίασαι, Penel., her fears still exaggerating the facts (see on 727 sup.), imputes to all the λαοί a share in the suitors' design; cf. what Telem. says of the Αχαιοι, μνηστήρες ου μάλιστα, β. 265—6; for λαοί see on β. 13; the Schol. errs in
supposing them the suitors, an appeal to the people is intended, as at β. 228—41 by Mentor.

743—4. νύμφα, shortened vocat. from nomin. νυμφή. — ἥ ἔστ; "or let me (live)": the var. lect. ἥ ἔστι (r. pers. imperf. for ἔστ), “who was in the palace”, is somewhat tame, especially when we come to ἰδέ... πάντα. Obs. that in ἦσα the 3. sing. ἐστι; 1. pl. ἐστοῦν, 3. pl. ἐστοῦν (ἐστοῦν, ἐστοῦν, 423), all suffer synizesis in the first two vowels. Some forms of this verb were similarly pronounced in Attic Greek.

746. ἔμευ δ' ἐλ. μέγ. ἀρξ. the same expression occurs with dat. of pers. (mar.). Τρώγων δ' εὖ... ἀρξ. τεκμα. 749. ἰδέης; Ni. says the optat. would be fitter, but the subj. is preferable, as having a lively transition to pres. time; see Append. A. 9 (12); “he bound me not to (and I have not told) that you may not by wailing etc.”

754. κάκος, imper. pres. κάκος contracted, “do not worry him already worried”. We should here rather expect the imperat. aor. κακῶσον; but Ni. on a similar pres. imper. μείδισσον in γ. 96, says the pres. imper. may stand in prohibitions of an action before purposed, if one supposes this purpose as already adopted, or the action as already previously present in the thought. This is especially the case in references to a preceding statement of such purpose”. He then refers to this passage. The statement of the purpose is that given by Pecel. 737—40 sup.
758. γόνον ... γόνιοι, this repetition offends by its tameness, νοῦς should probably be read. It is unusual to find γόνιος applied to the eyes; but our double use of the verb "to cry" may be compared, also the scriptural expression "he wept aloud" or "lifted up his voice and wept". Eurip. Phem. 1583, has διέκρυς γονεῖς, so ὅποιο ἀκινητός.

761. οὐλοκύτας, see so 401 inf. γόνιο ἀκινητός.


762. κλιθεὶ μοι Barnes. 765. σάωσαι Vr. 767. aúthē Bek. annot. 771. apóntov Barnes.

758. The suitors evidently hear it from above (App. F. 2 (32)), and recognize it as an act of worship, but put their own interpretation on the prayer which they infer, it accompanies. οὖ following is datius commodi (Löwe). οὐλοκύτας denotes their exultation. For σκιοδέντα see App. F. 2 (19).

760. See on β. 324.

770—1. The acrivity of the suitors is perhaps more effectively expressed in these two lines than in any part of the poem. They surmise that Penel. is about to comply with their wishes, and choose one of them in Odysseus' room, yet they never relent for a moment from their plot against her son's life, but show a diabolical exultation in her unconsciousness of the blow prepared for her. This is a striking example of the effectiveness of simple touches by which a great poet makes his characters paint themselves. For οὖν see on α. 382.

772. ἱσαν short for ἱσάν, 3.pl.pluperf. of pres. perf. ὅποι in all other places of H. save those noted (mar.) ἱσάν is
δαμόνιοι, μύθους μὲν ὑπεφιλάλους ἀλέοσθε
775 πάντας τόμοις, μὴ ποὺ τις ἐπαργεῖλήσῃ καὶ εἶσω. 
ἀλλ' ἂν σφυρίδοι τοίου ἀναστάτως τελεομέν
μύθου, ὃ δὴ καὶ πᾶσιν ἐνὶ φροσίν ἠραμεν ἦμιν. 
ὡς εἰπόν έχοινα ἐξεῖσθοι φῶτας ἄφθους.

βαῖν δ' έλεινοι ἐπὶ νῆα θοῆν καὶ τίνας θαλάσσης.
780 νῆα (μὲν ὡς πάμπροστον ἀλλὸς βέγιόδοτε ἐρυοσαν, 
ἐν δ' ἰστόν τ' ἐπέτευκε καὶ ἰστὸν τ' ἔμελαν, ἠπόμαντο 
δ' ἐρεταῖ τοποῖς ἐν δεματινοῖς πάντα 
κατα μοῦσαν ἀνὰ δ' ἰστία λευκά πέτασαν. 
τεύξεα δ' ἐξ σφ' ἠξεικαν ὑπέρθυμοι θεράποντες.
785 ψυφόν δ' ἐν νυκτί τῆς γ' ἀμφίαν, ἐκ δ' ἐβαν αὐτοῖς 
ἐνθα δέ οὖρον ἐλούτο, μένον δ' ἐπί ἐπόρον ἐλθεῖτο. 

778. Διηνός ἐσειώσα. 780. Σέρυσσαν. 786. Ἕβανον.

for ἡταν 3. pl. imp. of εἴμι; so ὦ. 
11, cf. 13.

774—5. δαμόνιοι is in II. a word of reproach, cf. δαμών (mar.). πάντας, Löwe refers this rightly to μύθοις, "all words alike (ὁμοίως)", i.e. concerning both the γέλοσ and the φῶς (770—1). Ni., after Voss, inclines to read πάντες (ὑμεῖς); but this seems less forcible.

776—7. οἰγῇ τοίον, see on α. 209, and, for Antinou's caution and yet contempt of Telem. here, App. E. 6 (2), — ἡραξίων, Buttm. Gr. verbs s. v. ἡραξίων notes the intrasense (as here) of this reduplicated aer. in II. 214 both this and the transit, sense are shown, ὥς ὄπι τοίον ἄναμ ἄναμ, ... ὥς ἄφρον κάρφυ. Buttm. ibid. compares with the present passage A. 136 ἀφαντες κατὰ φύσιν, i.e. ὡς τὸ γέλος, also B. 353 φωσιν ἄφρον ἀπαντᾷ, and E. 95 ἡραξίων ἡμῶν ἔδωσε; adding, "it is clear that ἡραξίων ἀφέσω, which is used in the same sense, comes from ΑΡΩ with inflexion -έσο." 

780—5. For the various naval details here see App. F. 1 (6) (7) (10) (13), and especially (9) note ** for 783, and (8) for τεύξεα 784. With ἐν νυκτί cf. Eurip. Hec. 1241 Pors. ποντία νοίς. For the vulg. ἐν δ' ἐβαν should be read with the Vr. and three Harl. ms., ἐκ δ' ἐβαν, as in γ. 11. In θ. 52—5 the same lines (with the omission of 784 and the change of οὖν πάμπροστον into οὖν μέλαιναι) recur verbatim as far as οὐρίσαν, when follows αὐτῷ ἐπείτα βάν 
δ' ἐνεν ἀλκινόου ... ἐς μέγα δώμα, in which house they banquet. To read ἐν makes the crew sup on board here, besides making ἀναβαντες superfluous in 842 inf. Now, although in exigencies food must have been eaten on board (α. 80, cf. β. 431—3), it was an unheard of thing to do so with one's ship in harbour. They do not stop finally until evening, although they ship the tackle etc. now. Having then to wait ἐπὶ ἐπέφευρον ἐλείναν, nothing would have been gained either in time or in secrecy (since their embarkation by daylight must have been noticed) by supping on board: so they got out (ἐκ) and supped ἐνθα "here", i.e. on the shore. 779. ἐφον need not imply such distance from shore as to cause a difficulty in their landing.
787. 796. [DAY VI.]


787—841. The poet reverts again to Penel. in the upper chamber, lying weary and sorrow-sick, till sleep overcomes her; Pallas then sends a phantom in the form of her sister, who soothes her anxiety about her son, but on her enquiring about her husband vanishes into thin air.

788. For ἀκόλουθος Rhiianus gave ἀνάνυς, objecting tautology to κεῖτ' ἀπαστ. x. v. 2. Yet the ἀκόλουθος is merely paraphrastically expanded by ἀπαστ. lό, following, as παρεξεργάσει α. 299 by 300: παράπτως moreover adds to the idea.

791. λέων, Eustath. says, a lion, not with his courage up, but fearful, undecided and inactive, is meant in this simile: by this he would alleviate the diversity of sex. But Homer's sense of creature-sympathy carries him far beyond such considerations in his comparisons; see that of Menel. to a bereaved dam, and to a fly (fem.) in P. 4. 5. and 570—1. See also d. 457 and note. Nil. says that the poet aims at laying before us not an imposing whole but a single feature. Better, Homer's simile's are mostly not so much introduced for the sake of illustration as they are the spontaneous rebound of poetical sympathy from the human scene which he is describing to the scenes of nature, and the "single feature" is the link of poetical keeping which prevents them from being irrelevant. Yet neither must we exclude the element of illustration, as in the workmen with the wimple, applied to the boring out Polyphemus' eye, the tanner and his crew, to "the tug of war" over Patroclus' corpse (P. 384—6, P. 389 foll.); and such are mostly very close in their resemblances. Both elements may perhaps be found in many.

792—3. άκυλος, "circle" of men, dogs etc.: perhaps the Highland "Tinc-ehl," Lady of the Lake, vi. 17. A Schol. says it = δίκτυον.—νῆνιμος, Buttm. Lexil. 81 believes this to be nothing but an ancient error for the digrammatism ἄνθημος, arising from the separable ν of a preceding word adhering to it when the ο was lost; see App. A. 21.

796. εἰδολον, visions, and phantom appearances in H. are all conceived of as having an objective reality and a substance, "of such stuff as dreams are made of," and their form, although arbitrary, is always human (Penelope's dream P. 536 foll. is hardly an exception, see 549). Thus Nestor's form is adopted by the ἄνθημος in B.6 foll., as Iphthime's here. Similar in character are the eis-éola by which in the battles of the H. a deity imposes on an enemy (E.

449 foll., X. 227, 298—9). But further, Pallas herself appears to Nausicaa in the person of a female friend, and there the same goddess, whose massive weight oppressed the axle of Diomedes' car, modifies herself to be ἄνεμος ὡς πυνοθή, just as the figure here enters and departs without moving door or bolt (παρὰ κλίνεια οἱ κλίνεις ιμάντα, δ. 838, 892), and vanishes ἐξ πνευμάτων ἄνεμων. Still the objective reality of the goddess' figure is plain, and this tenuity of substance, indicated only in the moments of appearance and of departure, points to the fact that the ὁνεῖρος, like the εἰδωλον on the field, exists not beyond the purpose of the moment and the physical state of the dreamer. Other formulaic loci of the ὁνεῖρος are its "standing above the head", i.e., appearing hovering in air, and addressing the dreamer, "sleepest thou?" To some such substance the departed soul is compared (λ. 207, 222, Ψ. 100, 104), called also εἰδωλον, and such souls and dreams have alike the epith. ἀμείνης. In Hes. Theog. 211—12 Night bare Θάνατον, τέχε δ' Ἄνειον, ἐχθεί δ' φύλον Ὀνείρον, unbegotten by any father. In Π. 672, 682 Death and Sleep are twin brothers; cf. Virg. Æn. VI, 278 consanguineus Lethi Sopor; so Ξ. 231, Theog. 756, 758—61, where their joint abode is, like the Cimmerian land of λ. 14—9, unvisited by the sun's rays, either rising or setting. So in ο. 12 the δήμος ὁνείρον is a stage on the road to Hades; and Virgil. Æn. VI. 283 foll. makes his Somnium roost "in numbers numberless" beneath the boughs of a massive elm in the entry of Hades. So the famous double dream-gate of τ. 562 foll. is objectively the exit of dreams from the world of shadows, and again as it were subjective to the sleeper, inf. 809, who is said, although in her own chamber, to slumber in ὄνειροισι πυ- ληρις. So the ψυξ of Patroclus, not being itself an ὀνείρος, appears to the sleeping Achilles; and Pallas appears to Telem., and again to Odys., she being no ὀνείρος, and they being not even asleep: yet here the situation governs the manner of the appearance, and we find the formula ὅτι δ' ἀν ὑπέρ κερατ. and in Patroclus' case the question ἐφεδης, wh. in that of the waking Odys. seems to find its equivalent in εἰτε ὁνείρος ἐγκράτειας (Ψ. 65 foll., v. 30 foll.). The many well attested tales of the appearances of the dead or absentw. beings modern theories of psychology would be simply accepted, if current in Homer's day, and fall naturally into a place in his mythology. Penel. dreams of her husband; and thus her dream-life has more solace than her daily life, and seems to be bearing her thoughts from things visible. Cf. her prayer to Artemis — commencing in a petition to the goddess, but passing off into a rhapsody of meditation on what she suffered by day and dreamed by night (v. 61 foll.). So she expects to remember "even in a dream" the home of her youth (τ. 541, 581). Dreams are sent by Zeus, or other god, or by a δαιμόν (δ. 831, v. 87), and may be true or false, or even intended to deceive (ὁνείρος, τ. 562 foll., Β. 6, cf. 80—1). The word κακὸς applied to them may mean delusive, or, of evil omen (v. 87, Κ. 496). Hence the function of the ὄνειροπόλος (Α. 63, cf. Ε. 149); cf. ὀνειρόμαντες Ἀσκηλ. Char. 33 Dind. 797—8. Ἰφθίμη Arist. doubted whether this was a common or a prop. noun. See mar. and cf. Φαίδημος ᾨρας (Fa.). — Ἐυμήλος, son of Admetus and Alcestis, daughter of Pelias, led 11*
troops in the Catalogue (mar.) from Phere and Iaicus. This connects the Trojan story with that of the Argos; see Eurip. Med. 5, 6. In Eurip. Acest. 393 foll. he is introduced as a child bewailing his mother.

800. εἰςος, for ὅπος (Eustath.), for other examples see mar.: the distinction between an action tending to produce a result, and one to continue until the result has been attained, is easily confused, for instance often in ὅφος; cf. the use of "tilt" in the Irish-English common speech.

802—3. πληθώς ἵναι, see App. A. 15.—οὐθε... ὑπὲρ, see on 796 sup.; cf. Herod. VII. 17, ὕπεροι,... ὑπὲροι... τοῦ ἄρρητον ἐπεξ (Nil.).

805. The hiatus οὐθε... ὑπὲρ might be avoided by transposing οὐθε... ὑπὲρ to the end, but οὐθε in hiatus in the 2nd foot is found B. 8 οὐθε ὅποιος, Γ. 46 τούθε... ἐκών, E. 310 ὅψῃ δὲ ὅψε, T. 288 ἵππον μὲν ἐλεύθερον (Hoffmann (Huest. Hom. pp. 92—3). — ἐβίω ζω, not the securum aere aevum of Hor. Sat. I. v. 101, following Lucret. VI. 57, which is quite against the abundant thourgy of H., but expressing an absence of effort in whatever they do, as compared with mortals; see on 197 sup.; cf. ὅ ἔλεε μάλ' ὅς τε ὅντος, T. 444, also η. 573. So Eschyl. Suppl. 93 πάν ἄπον ἄρμανοι; see also Nagelsb. I. § 9.

806—7. ἀπάχυς, the participle of this perf. is irreg. in accent, being proparox. as if pres., which sense the infn. here bears: so ἀπακρήσανος v. 333 and ἀλλήλημος, either a shortened perf. or a synccop. aor. (Buttm. Gr. Verbs). The forms in pres. are ἔχομαι, ἀχναμαι, ἀκακίας.

809. κνωσὸς, used by Pind. Ol. XIII. 71, Pyth. I. 8, as by Bion XV. 27, and Theoc. XXI. 65, in same sense as here, of sound sleep. Moschus II, 23 has adopted the entire phrase ἡδο μ. ν. The stymol. is uncertain; it may be quasi πνῶσα from πνῦμα, or corrupted fr. κνατωπεῖον (Doederl. 2480). ἐν ὀνειρεῖσθαι π. see on 796 sup.

811. πωλέ pres., at elided, a tense often found with πάρος (mar.), past action continuing into pres. time, as with Lat. jamdudum. The Harl. writes it in full, πωλεῖτι, in synizesis, so καλεῖτι 812.
820 to θ' ἀμφετρομένων καὶ δείδια μὴ τι πάθησιν, ἣν ἡ γένος καὶ μᾶλλον ὀδύρωμα, ἡ περὶ ἑκείνου.

825 "θάρσει, μιδέ τι πάγχυ μετὰ φροσί δείδιθι λήνη τολῆς μοί οἱ πομπὸς ἧμ' ἐρχεται, ἣν τε καὶ ἀλλῳ ἀνέρες ἡρῴσαντο παρεσταμεναι, ψυχατ' ἵππον, Παλλάδ' Ἀθηναίη' σὲ θὴ δ' ὄνυμομενὴν ἐλεάσεις: ἥν υἱὸν με προέχει, τείν τάδε μυθισσῶσαν."

830 τὴν δ' αὐτῇ προσέπειπε προφόρον Πηνελόπεια "εἰ μέν δὴ θεός ἐσοι θεοῖν τε κέλλεις" αὐδῆς, εἰ δ' ἄγε μοι καὶ κείνων δι' ἵππονον κατάλεξον,

818. Εἰδώς. 823. Στείμενοι. 824. Εἰδώλων. 826. Φοι. 830. προσέπειπε.
836—7. Eustath. remarks on the economy shown by the poet in the interest of his tale by leaving Pencel thus uninformed. — ζωεί δ’ γ’ ἢ τ., see on B. 132.

838. Ιδιόθη, Buttm. Lexil. 77, connects this, in sense of "to go aside, turn away from", with ἀλλατος, and disconnects it with λειτυμένοις akin to λειτούμαι.

841. ἐναργεῖς, see on 824 sup. — ἀμολυγός, Buttm. Lexil. 16, considers — "in the depth or dead" of night, and accepts the Eustathian gloss on O. 324, that the Achaeans call ἀμολ. γαῖᾳ τὴν ἄκην; the μᾶζα ἀμολ. γαῖη of Hes. Οpp. 590 he regards as ἀμωμα in sense of "exactly baked".

Doederl. 377—8 connects it with μολύτω, μέλας, "black".

846. Αστερίς, Strabo X. p. 700 ed. Casaubon, calls it Asteria, and says that Scepsius and Apollodorus differed, the one denying, the other affirming the continued existence of the λιμένες ναυ. Gell., Itaca p. 78, names the modern Dascallio, as the only island situated in the passage; but adds that no vessel could lie safely there, and that it is out of the way for the purpose of intercepting one returning from Peloponnese, which could only be safely done by lying in the southern harbour of the headland Chelia, partly formed by that same island.

The 6th Day of the poem's action here ends.
ΟΔΥΣΕΙΑ Β.
SUMMARY OF BOOK V.

On the seventh morning the gods are assembled in council, and, at the instance of Pallas, Zeus despatches Hermes to bid Calypso dismiss Odysseus. His errand is received by her with reluctant submission, and on his departure she seeks out the hero pining on the shore, and bids him prepare a raft (1—170). He distrusts her at first, but is reassured by her oath, and in their conversation the seventh day ends (171—227).

On the eighth day he sets about his work, which is completed in four days. On the twelfth she furnishes him with stores, and he departs alone (228—77). On the eighteenth day* of his voyage and twenty-ninth of the poem's action he sights the land of the Phaeacians; when Poseidon, returning from the Ethiopians, catches sight of him and raises a tempest in which the raft becomes unmanageable (278—332). Íno Leucothée rises to his rescue from the deep, and gives him her immortal scarf; bidding him quit the raft and the scarf will support him. He yet clings to the raft till it goes to pieces; when he puts on the scarf and swims, while Poseidon departs to Ægæ (333—81).

Pallas sends a fair north-wind; and, after drifting yet two days and nights, on the thirty-first day of the poem's action he reaches a river's mouth in utter exhaustion and naked; there he seeks the shelter of a wood and falls asleep (382—493).

* The first of the eighteen days of his run is the twelfth of the poem's action, and is further marked as the fifth from the commencement of the work of raft-building (s. 263): see notes on s. 262—3, 279. It is not absolutely certain, perhaps, from s. 278 that that fifth day, on which he starts, should not be reckoned distinct from the eighteen, instead of coincident with the first of them; yet I think it safer on the whole to regard it as so coincident.
1. **Hōs**

Homer's heaven has its day and night, and dawn visits the gods, even as mortals. Thus in μ. 382—3 the Sun-god threatens that, if Odysseus' crew he not punished for their sacrilegious slaughter of his herds, he will "descend to Hades and shine among the dead". Milton has allowed the image of dawn in heaven **Parad. L. VI. 6—13**, which makes through heav'n Grateful vicissitude like day and night:

Light issues forth, and at the other door

Obsequious darkness enters, till her hour

To veil the heav'n; etc.

— **Tiθον**. He occurs in the Trojan pedigree (T. 215—40) as a son of Laomedon and elder brother of Priam. In **Hy. Aphrod. 218—34** we find the story of his being the darling of Eōs and of his joyless immortality (cf. Tennyson's **Tithonus**). Payne Knight considers it as "in seiorum opinionibus de diis profecta"; which, although he is disputing its genuineness in A. 1—2 only, would condemn it wherever (mar.) it occurs. Hes. **Theog. 984** mentions Ἀμαθίον and Memnon sons of Tith., the latter only being named in H., see δ. 188, λ. 512.

3—5. **Θαυσοῦς**, the locative δὲ implies their going thither before sitting there. ἔγει, "was enumerating"; see mar. for this sense, and note on δ. 451. — κῆδεα πόλις", including the
obduracy of Calypso, and the ever rising insolence of the suitors in Ithaca.

8—11. A man so just had deserved better of the gods, who treat him as though a righteous character were of no account with them. The topic is borrowed from Mentor's appeal to the Ithacan Assembly in β. 230—4, where see note. Indeed the whole passage 1—48 is largely made up of lines which occur with or without modification elsewhere; see mar. passim. On this J. C. Schmitt de 11th. in Odys. Deor. Concl. has framed an argument against its genuineness. He constructs accordingly a commencement of ε. in which Pallas' appeal is omitted, and supposes s. to start anew on the same day as α. — a notion quite against Homeric usage; see on δ. 594. Further, the delay in sending Hermes, as she had suggested in α. 84—7, is not inconsistent with Zeus' character, who, as a rule, is indolent and requires to be moved, whereas Pallas is prompt, eager and bustling [App. E. 4. (4) (7)]; see below on 22—7. His reply to her also in α. 76—9 leaves a door open for procrastination, and even implies that further deliberation should precede action (περιφραξεμένη). Nor in point of fact had Poseidon yet "relaxed his ire". That deliberation, we may suppose, was now to take place, but the urgency of Pallas cuts it short: she carries the Assembly with her, and the still absent Poseidon is forgotten.

12. This v. seems certainly out of place here. It is nothing to the speaker's purpose that the Ithacans forget their king. It is Zeus and the gods who should remember him and do not. Omitting 12, ὦ τις of 11 would then mean "no one of you" — an apt reminder of the resolution which she had assumed as taken in α. 76—87. The line probably crept in here from β. by the force of the attraction of its context. Similarly in α. 96 foll., where see note, the descent of Pallas drew after it the description of her spear from E. 745—7, which does not suit her errand in α.

13. ζείται conveys a notion of inactivity, of which it is the proper posture, as in B. 688, κείτο γὰρ ἐν ἡρήσον. Αχιλλέυς. The same line (mar.) describes the forced inactivity of Philoctetes in Lemnos; and, by a singular change of νῆσος to νόσος, is in ε. 395 adapted to a totally different image.

14—17. See notes on δ. 557—60.

18. μεμάσασθαι, omitting 12, this stands without a subject expressed, but this omission in a speech of rapid urgency is insignificant. Nor could this attempt be fairly charged on the ραχαλόν, see Π. 375 foll. It is easily understood of whom she speaks, as Zeus shows by supplying μνηστήρες in 27. The passage 18—20 is not here incon-
sistent with her assurance to Penel. in δ. 825—8, since the insolence of the suitors remains the same, and to contrast this with the heroic but unheeded endurance of Odys. is the main point of her opening speech.

22—7. Zeus in α. had given no explicit assent to Pallas' proposal about sending Hermes; but she had assumed his compliance and acted on it. He lets things rest for six days in statu quo, and when she renew her appeal throws the responsibility upon her, as though the executive were her province exclusively. Thus his character for laits Fair and hers for energy are effectively contrasted. This ethical point is lost by those who impugn the passage; see on 8—11 sup. υόν = bou- λήν; cf. the hendiatry bouλην τε νόον τε, δ. 267. 25—6 could be spared: 27 coheres exactly with 24, since subjunct, may stand as = fut. after ως, ὥς τοις etc., in final sentences [App. A. 5. (5)]. The other reading ἀπονέω-

19. Φοῖκας. 22. Φένος. 26. Σην. 30. Σειπέν. 34. Σείκοπτό omissio κ' .

38. Φάλις Φενθέα. 41. Φώτειν. 42. Φαίδων εν Ἑλών.

σφισιν εὐγνωτερὲς εἰμιν. — περὶ κηρί, a phrase found also with νεμέσωμαι, φιέλω, ἐκθαύματο etc., cf. the κῃρότι μὴλλον of ε. 284 et al. (mar.). On the question of whether to take περὶ in such sense as if it had πάντως following (cf. α. 235), t. e. “excessively”; and retract the accent, editors differ, nor is it an easy point for ms. to settle. We find, however, such phrases as περὶ θυμός and περὶ φρέσνι (X. 70, cf. Φ. 65, Π. 147), suggesting that words relating to the mind are governed by περὶ or περὶ with a peculiar local force based probably on the physical notion of κηρί or φρέσνες, an analogy which θυμός follows.

38. δόντες, gifts as a token of honour and source of profit were in high esteem with the Greeks from the heroic age downwards; cf. πειθεῖν δὲ ὥρα καὶ θεοῖς λόγος, Eurip. Med. 660. So here it is a mark of divine favour and recompense after neglect, that Odys. should return home richer than if he had come straight from Troy. We may compare the “end of Job” (Job XLII. 12). Ni. seems to think 39—40 superfluous here, as the gifts are “mentioned only incidentally” (beiläufig). Perhaps he did not give due weight to the connexion just pointed out with the main subject.

43. In this passage Virgil has (Æn. IV. 238 foll.) followed in the footsteps of H, with unusual continuity and closeness, allowing for the divergence in the line of his Mercury’s flight. For διάκτορος see on α. 82—7; for ἀρ-χηφόρος see App. C. 2.

45—6. See on α. 88—98.

47—8. These lines suit the expedition of Hercules in O., which involves the casting of the Greek sentinels into a sleep; but have no special pertinence to his errand here, and perhaps followed their context by attraction as in 12 sup. and α. 97—101. However, the ἄρβας, as specially symbolic of the god who is χρυσόφρατος (87 inf.), may certainly be allowed even without such pertinence.

50. Περιφῆ. Ni. remarks on the geographical definiteness of the abode of the Gods, as being on Olympus, an
54. ἐνυπάκουος. 57. Φίγελος. 58. Παραφιδέους.

54. hunc v. pro additamento notant Scholl, H. P. Q. † Eustath. oδοναν Bek. annot.

actual mountain, in II., and the less precise tokens of such relation, and greater ideality given to their abode, in the Ody.; in which Olymp. does not bear the usual epithets which mark it as a mountain. Here Olympus, although not named, is suggested in Piereic its northern extension. Olympus appears to retain even among the Turks its celestial celebrity (Hammer ap. Kruse's Hellas I. p. 282). — ἔδειξη, this is distinguished (238) from ητη the lower and denser air, which, when thickened, is viewed as homogeneous with mist etc., so that ἡτη πολλή means "in gloom or haze"; so ἡτη κατ ηρήθη λ. 15. Pallas descends from heaven through the αἰθένο, and the flash and clang of arms goes up to the οὐρανος through the same by Aristotle (Hist. Anim. V. 9, cf. II. 17. VIII. 3), may be either the luna canus, parasiticus or marinus. For ὁρώθη with λάγος see on ἀντίπα, App. A. 13. Observe λάγος, but λάγος adject. in β. 250. — ἐνυπάκουος, a simile is shown by this word, and not an assumption by Hermes (as often by a deity) of the bird form. This may be a special reason for the insertion of v. 54, which Eustath. and Payne Knight reject. We are thereby assured that it is Hermes in προπρία personal.

52-4. κόλποντι, not "depths", but "bays"; ἐνυπάκουος, perhaps alike so to navigators by their crags and reefs, and on the land side by their precipices. Φίγελος, as also οδς or τοῖς, lead the formulœ by which II. thus binds the simile to the thing illustrated. Possibly Εὐμής was originally οὐμέθο, a lighter form of Εὐμής (N.), Payne Knight based his rejection of this line and of § 435 on the non-Nomer form of the name Εὐμής.

55. νῆσον. Those ancients who regarded the wanderings of Odys. as being in the Mediterranean wholly, viewed the isle as being on the coast of Lunania; see on § 4-5.

56. ἀντίπα is used of land as limiting and excluding the sea; whether he island or mainland.
67. Ἐλεος.


59 foll. With the description of the abode of Calypso, cf. that of Circe in Virg. Æn. VII. 10 foll. — ἐξαφορίς, see App. F. 2. (19) (20).

60. τεῦξεταιον, the notion is that of logs split (κέρατο κέιο) for fuel; and the word is not based on κητός, χρυσός, as if reinforcing ὀδυμή — ἄνωου, "qualis arbor fuerit ... jam veteres ignorasse videntur" (Löwe). Doubtless some perfumed wood; cf. Pliny N. H. XII. 17 Non alia arborum genera sunt in usu quam odorata, citoseque Sabii coquent thuris ligno; and Virg. Æn. VII. 13 Urit odoratam nocturna in luminum cedrum. Macrob. Saturn. III. 19 identifies it with the citrus of the Latins, its fruit being the fētix malum of Virg. Georg. II. 127.

61—2. ἀστρ., the number of open vowels in this word is exquisitely adapted to express vocalization, especially as distantly heard, the sound predominating over the words of the song. So in the case of Circe (mar.), ἐπουγιόντων, Löwe cites a Schol. on Pind. Pyth. IX. 33 (18), ἰσοτο παλιμβάνους ὀδόντων, to the effect that constant movement and fro and fro and turning about were required in ancient weaving.

64—5. θηλήθηρι, the species of alder meant is perhaps the alnus oblongata, as the best known in Greece (Dunbar Lex. App.), αἰγείρος, populus nigra. Ἕνθα δέ τι, the τί is probably τιον. 66—7. αἰγοτές, Estath., describes it as smaller than the γλασίς, having lead-coloured plumage with whitish spots. Ψελιάν, (de Nat. An. XV. 28), alleging Aristotelian authority, rejects the σε here, writing κώπης, in which Athenaeus (IX. 19) concurs, citing also four other ancient authorities. There is an owl called the Strix Scops (Linn.) apparently identified with this.

χορόνας εἰναί. Aristot. (Hist. An. VIII. 5) and Ψελιάν (de Nat. An. XV. 23) apply this name to what is probably either a cormorant or a coot (Dunbar Lex. App.). Estathius says the αἰγοτές (see on 337 inf.) were anciently so called. — θελάσσει ἐργα, such as diving, fishing etc. Νι, compares Hess. Theog. 440, σ' γλασίν ἐργαζόντας. To the Arcadians, to whom Agam. furnished ships, the phrase is adapted negatively (mar.).

68—70. ἦ, this pronoun article gives distinctness and prominence to the ἡμερίς as among the other trees.
70 κρηναὶ δ' ἐξεῖς πῖσυρεσᵃ ὄεον ὑδατιᵇ λευκῷ, πλησίαν ἀλλήλων τετραμένναι ἀλλυδεςᶜ ἀλλή.
ἀμφῖ δὲ λεωμῶνᵈ μαλακοὶ ἵνα ἢδε σελένου
ηθελυν ἐνθαε ἵ ἐπείτα καὶ ἀθάνατος περ ἐπειθῶν¹
ηθελαῖςε ἰδῶν καὶ τερφθεῖη φρέσηνᵇ ἡμιν.
75 ἐνθα στδς θηείτο διάκτυοσᶜ Ἀγρειφόντης.
ἀυτῷ ἐπι τὴ πάντα ἐσὶ ἦθελαῖο τυμῷ,
ἀυτῶ ἀγ' εἰς εὐρί¹ σπέος ήλυθεν. οὐδὲ μιν ἀπρη
ηνοφῆςᵐ ἱδοῦσα Καλυψὼνᵈ δίανε ἦθελον.
οὐπ γὰρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται
ἀδάνατοι, οὐδὲ τὶς ἀπόπροθεὶ δόματα ναίει.
οὐδ' ἀγ' Ὅδυσσηα μεγαλήτοραί ἐνδὸν ἐπετεμεν.⁸

72. Φαν. 74. Φαινὸν γῆαν. 76. Ἐφό. 78. Φειδοῦς.

71. ἀλλή, pro vitiioso notat Schol. V. 72. μαλακοῦ var. l. Schol. H., mox fuisse qui ἵνα in οἶον mutatum vellent notant. Eustath., et Athen. II. 61. So pro εἰ
tis Aristar. ἦτις, Scholl. H. P.

ημερίς, cf. Virg. Bucol. V. 6-7, aspice ut antrum Sylvæstris varis sparsit labrusca racemis. Eustath. talks of a thin-barked kind of oak so called, but the entire description points to some species of vine; cf. Simonides Ceos Fragm. 51, ημερι πανδέκτειρα, μεθυρόφαι, μήτερ ὁπώρας, Apoll. Rhod. III. 220, ημερι ἐς γλουτοίς καταστερεῖς πεταλοῖς. Possibly the adj. ημερός "tame", i.e. "cultivated", may be its origin. So Liddell and S. give ἀρχια as = ἀρχι ἀρχιεσφύς. — ἥβωσα, see App. L. 2.

70. κρῆναι, we may compare the two in the precinct of Aleinouς' palace, one for the garden and one for the house etc. (κ. 129—31). The larger number here bespeaks the abundance of a divine abode. πίσυρεσ or πέτω-

φες was "the oldest Greek form" for πέτωφες, Donald. New Crat. 158. — λευκῳ, contrast this epith. with μέ-

λαυ ὕδωρ, ἀl. 359, expressing perhaps the sheltered basin, as this the spring-
ing-riп, and with κρήνη μελανύφος, l. 14.

72. ἔνοι, for this Ptolemy Energetes proposed to read οἶον, "marsh-plant", as more appropriate to the neighbourhood of parsley than violets; this seems trivial. Both parsley and vio-

lets were used for garlands; cf. the song in Athen. XlV. 27, ποῦ μοι τὰ ὑδάτα, ποῦ μοι τὰ ἵν, ποῦ μοι τὰ καλὰ σέλινα, and Hor. Carm. I. xxxvii. 15 —6, II. vii. 24, apio corona.

73-4. This whole clause might be spared, as in 75-6 Hermes actually ad-
mires. Yet it generalizes the effect of the previous picture very happily: cf. similar phrases in which ὀνεῖτι or οὐδὲ ... ὀνεῖτο occurs with similar force to that of ἦθελαῖο here (mar.). Moreover in 77—80 inf. the line of thought is inverted; since there the statement of a particular case, οὐδὲ μιν κ. τ. λ., is followed by that of a general principle, οὐ γὰρ κ. τ. λ. For the whole manner here cf. ν. 96—112, especially for ἐνθα repeated and for ἐνθα δ' ἐπείτα "there accordingly", in 106. In some other instances (mar.) of ἐνθα followed by ἐπείτα the latter has a distinct sense of "after" something else has taken place.

Ηγία. Buttmann (Gr. Verbs) gives as Doric forms Ἡγίαμα Ἡγίαμα, epic Ἡγίαμα, whence (ο. 191) Ἡγίαστο, and Ἡγίαστο, which last is most common in H. With this verb here thrice recurring in as many lines Ni. compares τήξωμαι 5 times in 5 lines, τ. 204 foll.
83. στοναχήσι Aristoph., Scholl. H. P. 84 abundare notant Scholl. H. P.

83—4. These lines, if both genuine here, recur 157—8. Eustath. was for rejecting both in this place, Thescho. reject, 84 only. Certainly, κλαίε... δάκρυα... δάκρυα savours of redundancy; and the \_looking on the sea\_ 
)n, \_i.e., towards his home, seems too characteristic to be spared, to which it adds force that his eyes well with tears as he looks. Thus we may preferably reject 83. But whether 83 be read or dropped, 84, if read, requires a colon after καθήμενος. On στοναχήσι Buttm. Lesl. 97, grounds an analogy in favour of στοναχήσι στονα-
χήσι from ground-form στένο, as φορά φορέω from φέρω. — ἐρέχθων, akin to ἐρέθιο (mar.), applied to a helmet etc. burst by a spear etc. So Hos. Scut. 286—7 ἀστράφης ἡγεῖσθαι γιόντα. For δάκρυα λείβων cf. on δάκρυν εἶβεν, d. 153.

83—96. This reception and greeting consists almost wholly of recurring lines, mostly from Thetis' visit to Cha-
ris and Hephaestus in Ἡ. For θηνο-
όρροιαι see App. C. 2. — θημεῖς elsewhere (mar.) has a participle to assist its meaning; so here ἐρέχθων might be supposed. In 89 αὕτα was an old error for τίδα, which Barnes first corrected, noticing that the final a is long.

In 90 observe ἐστίν, not, as in mar., ἐσται; since a thing which has been done is possible. The whole line has a formulaic air. Ni, remarks that verbs in τοῖς include the senses of both fact and possibility, citing Arist. Poet. IX. 6. τα ἐν γένεσιν φανεροὶ ὄτι ὑπακούσ. Line 91 is better away, having followed its context from Ἡ. 385—90: but there the guest is seated afterwards, as a consequence of the invitation, here he is so already.

93—4. ἀμφιθρος, see on d. 445. For ἀνεξ Ἀργεῖφ, see on a. 82—7 and App. C. 2.

95. With ἦραρε θν. cf. the adj.
kai toTé oT µoN ëpexoAN aëmeibómeNoS prosoëëipeN
"eízhotis µ' ëlëðonta, òetá, òeón: aûtop érag Tó
výmeírtov5 TóN muNôN ënysipíSÓ: nèlæe ñ gáro.
Zeus9 éme 9' ëmòrëê òeûî ëlëðëmëv ouK ëlëðûnta:
100 TíS 0' ënKÓV tòsoSûNde ðiaðaríkoI ÆëmûroI ËVDÓR
ñoStëTov; òûDev Tí ãGHI bòrotov póLIs, òI Té òèôSíSí
ièpôS te ÙZëXOv KAI ÒZëXATov9 êKatóMvbëS.
áláá máL òU PóW êStTí ÒëSôS nóNôv áGìrôômô
óUtë PàrëXësëtëväk ÙllóN ÒèôN òuðô' ùlëðôSà.1
105 fësíi Tó Òàndôre PàrëXëvà òiçëëôPàtavm ÙllôN,ë
TôN0 Òàndôrôn Oî ÒStû përi PëriåMôvo ùçôNôvo

96. Fë FëPësëov prosoëëipev. 106. Ñàötv.


Oùiçëëôpëtà àpëdë àëlôvòn in Ù. 232;
I. 336.

97—105. Hermes states his message — reluctantly, as shown by the two opening lines. He exhorts Calypso to bow to Zeus and ôsê (113) and send Odys. away. She replies, stung with indignation at the selfish jealousy of the male gods, of which she cites several other instances: but concludes, "since Zeus is irresistible, let Odys. go," and promises to show him how. Hermes departs, and she seeks Odys. solitarily on the shore, to tell him what change awaits him.

98. výmeírtov x. t. l., cf. Menelaus' words to Telem. ð. 350, TÔN OÜ-
DÎN TOI ËVÔ Êpësô, ÒUÎ' ÊPÎ-
KEVÖ.

100—2. Hermes speaks as a human messenger who had traversed a desert with no places of refreshment might speak. There is something playful in his manner, pleading his own hardships in bringing the message, and as it were tacitly setting them off against the vexation which it would inflict; "but," he adds, "Zeus' will must be done, no other god can evade it" — leaving her to apply the maxim to herself, as she in fact does (137—8 inf.). He also carefully abstains from all allusion to her passionate love for Odys.

Rom. Od. 1.
108. These lines no way relate to Odys. and his fortunes, but in the mouth of Hermes they are perhaps good-humoured gossip. He is telling Calypso, who lives so remote, the news, or what he takes to be such, as an ordinary ἄγγελος might. We learn from μ. 389—90 that he told her more besides.

108. Α. ἀλίτωνον, see on γ. 126: cf. Hes. Sent. 79—80, ἄθικαν τόν υἱόν Ἥλιου ἀλιττόν Ἰμηνίτης.

110—11. These lines seem proper as a part of Calypso's words to Hermes 133—4, and therefore less proper here as a part of what he says to her. Three Scholl. omit them here, but admit them there, although there Eustath. rejects them. Two Scholl. reject the entire passage 105—11, urging that the storm raised by Pallas had nothing to do with the wreck of Odys., as neither could Ἀθ. ἀλίτωνον apply to him, but see above on 108—9. But as regards 110—1 merely, if they are retained, the word ἄθικαν would seem to connect that wreck with the storm so raised, which is against Odysseus' own statement elsewhere, and is a further reason for rejecting these lines here. Below (133—4) ἄθικαν properly connects the wreck with Zeus' thunder, which is exactly in accordance with that statement.

112. ἀφόγευς, for the retention of the v in this termination see Bek. Homer. Blät. p. 29, who pleads the authority of Aristarchus, Zenodotus, and Aristophanes, as being, according to various Scholl. in favour of it. Eustath. on Z. 170 calls this an Ionic form, as being the more ancient, and retained by the Ionians, from whom the Attics also adopted it, as in ἄγαν (Lowe).

113. ἄοι, cf. μοῖρα in next line. The two words have here a shade of difference, which the context aptly illustrates, μοῖρα being used by H. in relation to the evil, μοῖρα to the good which befalls a man. Absolutely taken their import is often indifferently "fate" or "lot". The former special meaning is shown by the epithet κακή or by the context, as in δείκνυσιν αἰὲ σα κακή λ. 61, cf. τ. 259, Ε. 209, ἐπεὶ νῦν τοι ἄοι σα μείνην ἄερ; ὥν τι μάλα δὴν Ἀ. 416, ἄοσα οἱ ἄοι κατὰ πλῆθος τε βαρέσατι γενουμένως νυκτὸν πάνω η. 197, so Τ. 127, ἦ τὰρα γενομέθ' ἄοι ἔργα διομέθ' Τ. 477, Π. 441, ἐν Θάνατοι ἄερ' ἀλογος Π. 428; the latter by μοῖραν τ' ἁμαρτηθέντων σοφοσφυρωσάντων τοσώστων ν. 76, ὥν μᾶρχα ἄρειθή, μοῖρα-γένες διορίζοντας Γ. 182. Yet we have θάνατος καὶ μοῖρα Τ. 101, τείν' ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοἰρὴ ὀλίγη 5 times in Odys. and 3 times in Π. So ἀθικοὶ ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοῖρὴ ὀλίγη 5 times in Odys. and 3 times in Π. So ἀθικοὶ ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοῖρὴ ὀλίγη 5 times in Odys. and 3 times in Π. So ἀθικοὶ ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοῖρὴ ὀλίγη 5 times in Odys. and 3 times in Π. So ἀθικοὶ ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοῖρὴ ὀλίγη 5 times in Odys. and 3 times in Π. So ἀθικοὶ ο' ἐπὶ μοῖραν ἄθικε (Ζέφες) λ. 560, cf. τ. 592 and μοῖρὴ ὀλίγη 5 times in Odys. and 3 times in Π.
115 oikou ευ ψόφοφον καὶ ἐν ἐπαρίθα αὐτῶν.

οὐ παῖ, δίγησεν δὲ Καλυψόι καὶ τὸ θεάων, καὶ ἑνικὴν φανήσαν ἐπεκαὶ πτερόντα προσήνα
"σχέτικοι οὗτος, θεοὶ, ἡλικόνος ἐξοχων ἀλλών,
οἱ τε θεάως ἀγάσθε καὶ τορφα ιδέας θεοὶ θεία ἐξοντες̣

114. Ἐρείπης ομισσον τ', 115. Οἰκον ἔφυν. 117. φανήσασα Σεπεά. 122. Ἐφι.

118. δηλήμονες var. l. Eustath. Scholl. Vulg. E. et Steph. 120. ἐν τις τε γαρ
ἐπνων Ambr. (2), ita Harl., sed ἐως (quod omnes odd.) ex emend.

ὀλέσωμι, Hermes views Odysseus' staying in the island as all one with "perishing": he would so indeed be lost to his friends, to heroism and to fame. Perhaps Calypso in 135—6 intends a reply to this insinuation.

114. ἢκέσωμι rhymes with 113; cf. mar.

116. δίγησεν expresses the sudden seizure of alarm, not paralysing, but prompting to some utterance or action (mar.).

118. σχέτικοι, "hard-hearted"; the clause of τοῦ τοῦ l. 119 is to be taken in close connexion with it, see on ὅ 729. — θεοὶ, distinctively of the male deities, as opposed to θεᾶς 119. — ἡλικόνος, this better suits ἂγασθε following, than the var. lect. δηλήμονες.

119—20. ἂγασθε, see on ὅ. 181. — ἄμφαδον, the force of this, which belongs strictly to ἐπαρίθα, is continued into ἐν τις τε κ. τ. l., cf. Museus Hero et Le. 179, ἄμφαδον ὦ δυνά-

μεθα γάμους ὀσίοι πελάσσαι. She professes the open and honourable union of wedlock, as opposed to the amours described by παρελέγατο λαύθη B. 515, θεὰ βροτο ἑυπνηθεῖσα B. 821, which had yet provoked no similar jealousy. 

121—4. In Eōs carrying off Orion, since he is also a hunter and a famous constellation, we probably have the obscure trace of some nature-myth, the true import of which was lost. Even among the stars Orion retains his "dog" (mar.). There is an essay on Orion by Müller in the Rheinis. Mus. (1834 p. 1—29). Strabo (IX. ii. 12) mentions Hyria in Boetia as his birth place. Eōs also carried off Cleitus (mar.) and Tithonus (Hy. Aphrod. 218). For ὑποδέχεσθαι, see on ὅ. 1.

122. ἕνασεθε, although in thesis; cf. ἂγασθε 119 sup.; an instance of the elasticity of epic range as regards quantity; so π. 39 μνασθε, π. 431 μάνα, ὅ ὅπλονασθε.
These lines are probably an interpolation due to some Syracusan, who found the name Ὀρτυγία in H., meaning probably Delos, (ο. 404, unless it be there also an interpolation) and wished to glorify his city and Artemis by enshrining its local legend here. Ὀρτυγία occurs thrice in Pindar, always in connexion with Syracuse, Artemis and Hiero (Πλ. VI. 93, Πυθ. II. 6, Νεμ. I. 2), but Syracuse, where Ὀρτυγία was the name of the island incorporated with the city (ἐν ἣ ἦν οὐκέτι περικυκλουμένη ἡ πόλις ἡ ἐν τοῖς ἑστιν Θυευλ. VI. 3), was not founded till 734 B. C. (Clinton's Fasti Hellen.). Nor it is likely that that island attracted attention much before. Vöckler, however (p. 24 § 17), thinks that that island is meant in o. 404, which, he, with Hermann, views as genuine. The passage which mentions Ἀρτεμις in Hy. Apoll. Del. 14—16 is now viewed by most critics as spurious. Later mythology retained the name Ὀρτυγία in connexion with the cultus of Artemis; cf. Ἀρτεμιν Ὀρτυγιαν ἔλαφαβολον ἄμφιπορον, Soph. Trach. 214, Dindorf, and Nossis Locrissa, Fragm. 3. Ἀρτεμι Αἴαλον ἔγοια καὶ Ὀρτυγιαν ἑρατίζει. In o. 403 foll. Apollo and Artemis are joined, which suits Delos; and they operate on their respective sexes, just as elsewhere Artemis sends sudden death to women, or as Penelope longs for her painless arrow (v. 62). Her killing Orion is inconsistent with this her limited function. Also Φ. 483—4, where Herō says to her, ἔπει τι λένντα γυναιξίν Ζεὺς ὑηκεν, suggests that the death of Orion, the "mighty hunter", had not yet been ascribed to her. Further, if Ὀρτυγία in o. 404 stand for the Syracusan island, what can the island Σωρή be? There is no other island near Syracuse which could be said to lie καθυστερεῖν; whereas that relation well suits Rhenea and Delos. The epithet χρυσόθρωνος is applied in II.chiefly to Herō, but once to Artemis, in Ody. solely to Eōs, save here. It is probably based on some chair of state usual in a temple (cf. Hermann Opusc. VII p. 310 foll. and Νι. ad loc.

Ἀγὴν has, as Νι. remarks, a religious character, being applied to Artemis, to Persephone and to the festival of Apollo (mar.).

The νειώ is the nomial of Virg. Georg. I. defined by Varro de re r. I. as ubi satum fuit antequam secundâ aratione renovetur; with τριπόλον cf. Varro ibid. tertio cum avant, iacto semine, livare dicuntur, our "harrowing." Cf. Hes. Theog. 969—71.

Δημήτρια μὲν Πλοῦτον ἔγοινατ, δία θείων,
Ἰασίο ἤριο μιγείς Ἑρατί φιλότητα,
νειώ εἰν τριπόλῳ, Κομήτας ἐν πίων όμω.

Ni. cites also Theoc. XXV, 25 foll., βασιλῆς πολῶν καὶ ἄθεοφατον ὄθον ἄνεμος, ἐνδυκάς τριπόλοις στόχον ἐν νειώδειν ἐν ὀπίσω, ὁτε βάλλοντες, καὶ τερτιάπόλοις ὀμοίως

and adds that Iasius was localised by later writers in many places, as the hero and discoverer of wheat cultivation, as the propagator of Demeter's worship, or as one of the Samothracian Cabiri.

Σορή, νειώ by ictus.—Ἀκρωτός, see on ο. 242. — "οις ὅ", it seems better to render this "as", just as in ο. 421.
130 τον μὲν ἐγών ἐσώσασα περὶ τρόπιον δ' ἑρμηνεύον.
131 ζεύς, ὡς μν ἐκτέτειπεν βαλύν ἄρρητον κεραυνῷ.
132 ὤς δ' αὐ νῦν μοι ἄγας, θεοι, ὑβριστον ἅνδρα παρεῖναι.
133 τοὺς δ' ἁρα δεύ ϊκνομος τοις φέρων καὶ χύμα πέλασεν.
134 τούς μὲν ἐγώ φιλεύον τε καὶ ἐτέραν, ἦδε ἐφασμον ἡθέεν 
135 ἀνάντον καὶ ἄγραφον ἠμα πάντα. ἀλλ' ἐπε δ' πῶς ἔστι Διὸς νῦν αἰγύπτευο 
136 οὐτε παρεξεῖθεν ἄλλον θεον θεύω ἀλλωσί, ἔφευτο, εἰ μνείνος ἐποτρύνει καὶ ἀνώγει.
137 ποντοῦ ἐπ' ἀποφύτου πεύμου δὲ μν ὑπ' θυ γε 
138 ὦτα γάρ μοι πάρα νήμες ἐπήρωτον καὶ ἐταφόν, 
139 οἴκεν μνῖν πειρόνευ ἐπ' εὐφέρε νάτο ναό σῶσης.
140 αὐτὰρ οἱ πρόφορον υποθέσουσαί, ἐν οὐδ' εἰ πειικεύω, 
141 ὦς' κα μάλ' ἀσάρηδι ήν παράδοια χαίτης.

145 τῷ δ' οὗτε προσεέπι διάκοπος Ἀργειφότης 
146 οὔτω νῦν ἄπόπειμες, Διὸς δ' ἐποίησεο ἡμῖν.
propriates the concession of 143—4 as a virtual consent, which it proved to be; cf. inf. 161—7. — ἐποπίζεω, ὅπως (mar.) means the oversight, visitation or punishment of men by the gods; cf. θεῶν μὴ δὲν ὁπίζομενοι, Theog. Θηνομ. 732. 1144.

153.—5. νύμφη, the reading νύφη, which would make νῶςον the subj. of ήνδαιν, seems rather the feebler even if we take νύκται as "not yet": if as "no longer" it seems to imply what is not the fact, that it once had pleased her. Whereas it seems natural that Odys., when newly rescued should have found content at first, which was afterwards exchanged for pining home-sickness. — οὐκ ἐθέλουν ἔθος, cf. Soph. Trach. 158 οὐ χάρων ἐνόιοι δέ.

156. Ἕν, Aristarchus preferred ἄμε, on what grounds there is no evidence to show; and it seems hardly worth while to alter the received text in the absence of evidence. Ni. prefers ἄμε, comparing ἄμε βοῶσαι Θ. 441, and as regards euphony he is right. We may cf., however, Θ. 614, νῦν δὲ ποιν ἐν πέροις, ἐν νάρεσιν, a rejected (ἀντι-τομέων) line, yet doubtless of a period when the Homeric spirit was alive and procreative, and Hy. XIX. 10, πέ-τοριν ἐν ἠλμάτοις. — ἡμόνεσιν, as πέτρα is a single mass of rock, so should ἤλον mean some single object, and in II, it seems to mean a slope of beach down to the sea; see especially the epithet βαδείου, and the position assigned to it as between ἄκραι (mar.) see also Buttm. Lexil. 59 (1).

157. The line is here retained, since the structure admits it with perfect ease: two participial clauses left asyndeta are not uncommon; see on 83 sup.

160—70. Observe that she makes no mention of the mandate of Zeus by Hermes, and her words in 188 foll. would lead Odys, to ascribe his departure entirely to her own kindly feel-ings, she seeks, however in 206 foll., to deter him by mention of unknown perils. These few touches pourtray her as a being of plausible but selfish wiles; cf. a. 56—7, and see note on 119 sup. In accordance with this the reply of Odys, 173—9 seems to show that he had learned to distrust her.

160—1. κάμμορε, this expressive epithet, especially with its emphatic
164. ήεροφείδεα. 165. Φιονών. 166. μενοεική. 167. Σείματα αμφιφείον. 168. Νοεία. 169. Χάνει. 170. Δένον. 171. Αργιλέον τε. 172. Σέθεν σχεδής επιβαίνην,

addition παντοφερον περι φοστον is bestowed by H. solely on Odys. προφοράς, "in earnest", a solitary epic fem. adj. of which a masc. form προφοράς may be supposed. It is applied also to Athene and Circé (mar.) for the termination cf. ἄνασας θάλασσα Πειραιάσας. φρέξιω contains the root.


5 with ὡς ἄν, where we have in 163 the hypothesis expressed. The var. lect. ἡκολο would imply a degree of doubt unsuited to the passage; see App. A. 9 (19) and note *.

169. τοι ... ἔχουσιν, Ni. says this phrase occurs in Ody. 14 times, in II. only twice. It has remarkable force as used by Calypso, who belongs to the more earthy order of divinities, and admits the Olympic gods as her superiors, although contrasting herself (211 foll.) as superior to Penel.

173—4. ἄλλο τι ... τῶδε μ., "thou art plotting something else in this", a form of phrase rare in H.; see mar. for one instance of it. — κέλει, scanned in synizesis. λαίτημα ἔκλ., see App. B (3).

176. In ᾠκτοποι and ἀγάλλομεναι, also used of birds, horses etc. (mar.), there seems a reminiscence of the image ἰδὼν ἐπιστοι as applied to ships in δ. 708.

185. ξοους διεινότατος τε πέλει μακάρεσα, σαμαν, μιας τι σου αυτώ πήμα κακον βουλευσέμειν ἄλλον. οδεις, το τον μυθον ἐπεφράσθης ἀγορεῦσαι. ιντσω θυμον πον τόδε γατα καὶ οὐφάνος εὐφύς ὑπερθεν καὶ το κατείμονον τοῦ θυρὸς ᾖδορ, δό τε μέγιστος οἴκος δεινότατος τε πέλει μακάρεσα ἀπειθοῷ. ἀλλὰ τὰ μὲν νους καὶ φράσσομαι ὥστε ἄν ἐμοί περ αὐτή μηδοῦνε, ὦτε με χρειοτό τόσον ἵκον καὶ ἱκόρ νυὸς ἔστιν ἐναίσιμος, οὐδὲ μοι αὐτής θυμος ἐνι στήθεσι οὐδόρεσαι. ἀλλὰ ἐλεήμων. οὔτε ἀπάνω φοινήσατο ἡγήσατο δία σαμαν καρπάλλομεν. ο主管 ἑπέτει μετὰ' ἰσκατα βαίνει σαμαν. ἰδους δὲ σπείος πλακαφύνον σαμαν ἄνθη καὶ ἀνήρ.

181. Ἕπασ. 182. Φειδᾶς. 184. Φιστό.
DAY VII.

195 καὶ ὁμορρόμην σεμνὸν ἄνδρα ἐπὶ θρόνου ἐνθευόμενος ἀνέστη Ἑρμής, νύμφη δ' ἐπίθετον πάρο πάσαν ἐδώσαν ἐσθείν, καὶ πίνων, οἷα βροτοὶ ἄνδρες ἔδοαν· αὐτής δ' ἀντίων ἔχει Θείων θείων, τῇ δὲ παρ' ἀμβροσίνιν ὁμώαλ καὶ νέκταρ ἔδωκαν.

200 εἶναι ἐπὶ οὖν οὐκ ἐγκαίνεται. ἕτερα προκειμένα ξέρας ἀλλοι. 

αὐτῷ ἐπὶ τάρφησιν ἐδοτός ἥδε ποτήρες,

μοι τοιν έκένθηνεν ὡρα. Οὐκ ἦν ἥδειν οἷα Θείων.

"ιδιογενῆς Λαερτίαδη, πολυομνήγαν Ὄδυσσεύ,

οὕτω δὴ οἰκίσθηνε φίλην ἐξ πατρίδα γαίαν

205 αὐτίκα νῦν ἔθελεν λέναι; σύ δὲ χαῖρε καὶ ἐμπής.

εἰ γ' μὲν ἔδειγεν οὖν φρεσκῶν, ὅσα τοι ἀδήλων ἱδεὶ ἀναπόδηλα, πρῶν πατρίδα γαίαν ἀκάθαρτα, ἐνθάδε σ' αὖθισ τοὺς παρ' ἐμοὶ τόδ' ἀδώνον προσβάζοντος,

ἀδάνατος τ' εἶλας, ἱμεροφρόνονισμῷ περ ἱδέσθαι

210 σὴν ἁλογον, τῆς αὐτές ἐπ' ἐλληνακ' περ ἱδέσθαι

οὐ μὴν τὴν κείνας γε χειρακών εὔχομαι εἰναι,

οὐκ αὖ ἔμας, ὡδῇ φυήν, ἐπεὶ οὐ παρ' οὐδὲ ἐν ἑοίκειν


196. Ἐμπ., in μ. 389—go we have a mention of some other conversation, both between Hermes and Calypso and between her and Odyss., than is here recorded; see the passage. Otherwise there is nothing to show that Odys., knew at this time of Hermes' visit.

197—9. οἶα agrees with ἐδιδην, taken collectively; see also note on 196 sup. We may observe that she waits on Odys.; but the attendant nymphus (ὃμωί) on her. The whole action may be compared with that of Círcé (x. 348—73), where the nymphus perform subordinate ministrations only, the goddess herself attending to his bath and food. The personal graces of heroic hospitality are uniformly preserved. For ἀμφισοφίαν see on δ. 444—59.

202. τοῖς is used where one speaks to an individual only; see mar.

208. ἐνθάδε σ' αὖθις, cf. for the double adverbs of place Θ, 207, αὐτοῦ σ' ἐπ' ἀνάχωτον οὐδήματος, the sense being both there and here much the same as that of ἱδέσθαι, which in H. only occurs in I. 601.

210—2. ἁλογον, the mention of her shows a touch of feminine jealousy. The Schol. remarks that Calypso urges her personal charms only, omitting the ἔγγα often coupled with them in praises of women; and that Odys., admitting this personal superiority, hints by the epithet περιφρόνων (216) his wife's mental advantages. In such gifts — it is worth observing, as illustrating Homer's conception of deity, — a mortal might be even superior; so that such language, for instance, as that of Polyxena in Euripid, Nεσ. 356 ἐν θείου παρ' τὸ κατ' ἄνθρωπον ἀδιόν, which sounds
to us hyperbolical, according to this standard was not necessarily so.

215—6. πότνα Θεό, Ni remarks, on Wolf's reading πότνα Θεά, that there is no other instance in H. of Θεά being a monosyllable, and only one of Θεό (A. 18), and that πότνα elsewhere occurs always in the 5th foot. πότνα is always, as it would be here, vocat., but in Hy. Ceres 118 πότνα Θεόν occurs as nom. Also Hes. Theog. 11, 926 has the accus. πότνιαν. — μη ... χόρεο, cf. Eurip. Med. 157 κείνω τόδε μη καράσσον. — μάλα goes with πότνα, "all—quite"; περίφροσιν, see on 210—2 sup.

217. ἀκινωτόν, the Schol. says some interpret this ἀκινωτότερα some ἀνέκπολτα, "more ordinary"; the latter is preferred here by Apollon. Lex. p. 98 ed. Par. 1773. In c. 130 the sequel seems to explain it as "helpless"; perhaps akin to ἀκιδωτός Λ. 515, which is from κιδωτός or κιδοτός "strength" l. 393. εἰσάναι, if Aristarchus' reading εἰς ἄνα τοιοῦτος is adopted εἰς is in tmesis with the verb.

221. εἰ ... ἐξέστησα, for subjunct. with εἰ see on α. 168; the optat. after what Calypso had said, would intimate too much uncertainty. Her mention of the σχέδη and his own previous experience easily lead Odys. to think of shipwreck as the form of πέθανα to which her words point in 207 sup.

222. Ern. cites Hor. Sat. II. v. 20 Fortem hoc animum tolerare jubebi, ut quondam magis faciebat.

225—8. The close of the seventh and dawn of the eighth day here takes place.

227. τερπεώρθην ... μένοντες most editors have recently adopted with Bek. the pl. where a particip. dual would end the line with a short vowel. Yet Bek. himself says that Aristarchus, Zenod.
and Aristoph. preferred the dual; see note on δ. 33. Here, however, there is no doubt that ἐλθόντες is the true reading in 226, which seems almost to require μένοντες in 227. The intermixture of dual and pl. forms in the same clause is common enough, e. g. τὸ δ’ ἐκεῖν ὁ 161, τῷ δὲ ... ἐνοπτὸν α. 153—4.

228. See on β. 1.

230. ἀγρύφευον, the unassailed freshness of the wool or other material is meant, elsewhere it is epithet of the nymph’s grotto; see on β. 11, latter part.

231—2. ζώγον, Löwe remarks on ζώνη being the woman’s, ζωσίον the man’s. — καλύπτεραν, “veil,” distinct from the κυράμενον or “head-fillet”; see on α. 334, also Aeschyl. Suppl. 114 Σίδωνος καλύπτερα and Paley ad loc., who cites Her. Theog. 575, α. διαδιάλεγαν. The elaborate toilet, as in the parallel case of Circe (α. 524—5), denotes a solemn farewell.

234. δώξε, join εν παλ., “gave into his hands”; άμενον (2 aor. mid. part. syncopated, not adj.) “fastened” or “joined”: it seems used of πέλεκυς the axe-head, as the correlative of εν ἔναρθρος (inf. 236), of the handle. — εν παλάια, occurs in E. 558, Φ. 469 with a verb of fighting, in the sense of “hand to hand,” but more commonly bears its present meaning.

237. οὔκεφαλον, on the vowel short before it see Spitzner de vers. her. p. 99, 105, and note on α. 240. In κατεποιησεν for σκαπησεν and ἐπικυδήσατε for σκεδάσσαμεν we trace a similar evanescence of σ before χ, cf. our “emerald” from σμάραγδος, also our words “splash” “smoulder moulder,” “sneeze neeze”.

238 and 241. περίκεφαλες, for the final α see on οὕτωσιν 112 sup.

240. Chrysippus read περί χήλεια; but χήλες is the simple form in Η., only found in πυγερ κηλεύω where -κω is in synizesis. Her. Frug. 242 has κατεπύκτετο κήλεω γινομ, quoted by the Schol. Venet. on Α. 155.
424. ἀντίκρο ὁ τείνουσιν δύωρα· θοδός δέ οἳ ἦνυτο ἐργον. εἰκόνος δ' ἐκβαλε πάντα, τελεκὴν σὲ ν' ἂρα χαλκῷ, ἱκέσαι δ' ἐπίστατεν, καὶ ἐπὶ στᾶθμον ἴθυνεν. 425

tόφσα δ' ἐνεικε τέτεραν Ἐκλυφῷ δία θεάων· τέτορνεν δ' ἂρα πάντα, καὶ ἠμοσὺν ἂν ἀλήθειον, γ' ὑμοφοισιν δ' ἂρα τὴν γε καὶ ἄρμονίσαν ἀραστεν. ὑμοσὺν τ' ἐδαφος νήπος τοιοῦτοι καί ἄνήρ φορτίδος καὶ ἐντικυθήσεις, εν εἰδὼς οὖ τεκτοσυνάφων, τόσον ἐπ' ἐντείμιαν σχεδὴν ποιήσαν Θεοσὺνες. ἵκαρ' δ' ἀπὸ στῆσεα, ἄραμοι θαμάει σταμάνες σεγίν, ποιεῖ ἀκόρον ἐξηρήκειν ἐπὶ ἁρακεῖσε αὐτοῖ. πρὸς δ' ἂρα πηδάλιου ποιήματο, ὄψῳ ἠθυνὸ. 426

244. Ποι Ἐγγον. 244. Φείκοι. 250. Φείδας.


244. πάντα, "in all", for this use of the adj. see mar., and cf. Herod. I. 163 ἰρίσιον πάντα εἰκός καὶ ἐκάστον ἔκει. Jelf. Gr. Gr. 454. Obs. 1. seems to think the article τά would be regularly required; but this is not so, as πάντα is a further predication.

245. στᾶθμη, the line of the plummet, the plummet itself being called σταφύλη, B. 765; when used, it was rubbed with ruddle (ὑπομειλούσιν Schol.) to leave its mark or timber.

247-8. ἄρμοσεν, "fitted"; the actual fastening comes in 248. With γόμφωσιν cf. Ἀσχηλ. Suppl. 440. 846 Dindorf, γεγομάσαε σκαφός, γραμφόδετα τὸ δόρι: for the process here see App. F. 1. (4). — τὴν γε, i. e. σχεδίῃ — ἄρασεν, "knocked (together)"; i. e. with the hammer; so it is used of fastening bolts in Ἀσχηλ. Prom. 58 ἄρασε χάλλων, αφίγησε. The reading ἄρασεν may have arisen from 361 inf. ἐν ἄραμοι. ἄρασομ: but this perf. form is not transitive in H.; the aor. ἄρασοπ is both trans. and intrans., see on 777 sup. The perf. also shortens τὸν- into -ἀ- in particip. ἄρα-
259. is (9) Virg. 267. tuin Hail. 264. d'»;.

tétaton ήμαρ ἐν', καὶ τὸ τετέλεστοκ ἀπάντα: τὸ δ' ἄφα πέμπτο πέμπτο ἀπὸ νήσου διὰ Καλυψώ, εἰμιτά τ' ἀμφιβάσας ὑπάόδεα καὶ λούσασα. 265 ἐν δ' οἱ ἀσκόνο ἐφηκε θεά μέλανος ὁ ὀνόμι τὸν ἑτέρον, ἑτέρον δ' ὕδατος μέγαν, ἐν δὲ καὶ ἡμὴν παράνυφ' ἐν δὲ οἱ ὡραὶ τίθει μενοεικές πολλὰ

1ούρου δὲ προφέρεν ἄπημονα τε λιαφόντω τε

γνθόσυνος δ' οὐφο πέταοκ ἤτοι δίος ᾽Οὐρασός.

270 αὐτάρ ὁ πηδαλίως ἑθύνου τε χειρήστων ἤμενος: οὐδέ οἱ ὑπόνοι ἐπὶ βλεφαρίσον ἐπιπετεν; Πλημάδας τ' ἐξοφούντοι καὶ ὄψῃ δύοντα Βοώμην

264. Εἰμιτά ἀμφιότης. 265. Φοί Foivio. 267. Φοι μενοεικόνα. 271. Φοι.
navigare; see Hes. Opp. 619 fol., where the setting of the Pleiads marks the end of the navigator's season and the beginning of the ploughman's. There is just a trace in H. of such a reckoning of seasons by stars in the simile X. 26 foll., where the dog of Orion "goes forth in the late summer, and brings fever" (see on 328 inf.). But besides this "the imagination of poets playing upon the name conceived them as a flight of doves" (quasi pelleioades) pursued by Orion; cf. Pind. Nem. II. 11—2, ἄραιαν γε Πελιηαδὸν μὴ τηλεόθεν Ρατηνα λείωσι, and even in Hes., who keeps the form Plemides, we find Opp. 619 εἰς ἀν Πλημιάδας οὖς ἀρμοιον Ῥηίνος φευγον-σαι ν. τ. λ. So Eschyl. Fragm. ap. Athen. has οἱ δ' ἐπτ' Ατλαντος παιδὲς ὀνομα-σμένα.

Πάτρος μέγιστον ἄθλον οὐρανοτετή κλαίεσκον, ἐνθα γυνείων φαντα-σώτων ἔχονα μορφάς ἀπότεροι Πελιη-δες.

In μ. 62 foll. the πελιεια τορφαινας are explained by Eustath. mythically of the Pleiads. In myth they are daughters of Atlas and Pleione; see Athen. XI. 79 foll. where some other passages may be found; hence Πλημιάδαν Ἀτλαντεοίνες Hes. Opp. 353. Six only are visible save a host of small stars, yet seven was their conventional number; quae septem dicit, see tamen esse solent Ovid. Fast. IV. 170; cf. Simonides Ceos, Fragm. 122, and Q. Smyrneus, XIII. 351—9. This may possibly embody traditionally the fact of the disappearance of a star of the group since the period of the earliest observations. Various stories were invented to account for it; see Anc. Astron. p. 66. The Latin name for them was Vergiliae, as their rise marked the close of the spring. In Σ. 486 the Hyades are added to the list of constellations as represented on the shield, cf. Virg. Aen. I. 744, III. 516. Georg. I. 138. — δ. δ. Βοώιη, the epithet is explained, that, as the constellation is vertical at setting, it takes a longer time to disappear, whereas, being horizontal when rising, it comes into view more quickly. Ovid poetizes the fact in guanosis tardus eras et te tua plaustra irebant, Met. II. 177. So in Catull. LXVI. 67 the Coma Berenices says, Vertex in occasum tardum dua ante Boötes, Qui vix sero alter m. gitud oraeo; cf. Prop. III. iv. 25. Juv. Sat. V. 23. (Anc. Astron. p. 59).

273. Ἀρχεῖον ... ἄμαξι, with the second name cf. the Latin Septentriio, and Ov. ex Pontio IV. x. 39 Proxima sunt nobis plaustri praebentia formam ... sidera. The name Βοώιης (Βοῦ — trio. Varro de ling. Lat. VII. 74—5) points to the same fancy — the husbandman's notion; as that of the bear and Orion in connexion with it was the huntsman's. Mythology accounted for the Bear, as being the nymph Callisto, loved by Zeus, but by the jealousy of Herē transformed into a bear; Ovid represents Juno as imploring Tethys, ne puro tingatur in aequore pellex, Met. II. 530. accounting thus for the statement ovi θ' άμμομοι x. τ. λ., which Virgil applies to both the Bears and by implication to the Serpent, perhaps also Georg. I. 146, Catullus (ubi sup.) with a qualification (vix), to Boötes. — ἐπίκα. καλ. should be taken as a whole phrase, "they surname". Properly the "Wain" is the seven larger stars only. The "Bear" contains these with others of less magnitude.

274. αὐτῶν, local gen., "upon himself"; as indicating the locality where the motion takes place. ιστρέφεται, "turns", as it were, to bay; cf. στραφόδες of a hunted lion in a simile (mar.). There is, however, in this phrase a recognition of the conspicuous change in the attitude of the constellation manifest towards morning, as if "revolves upon his own pole," were meant. Ηρίσσας, his attitude is described λ. 572—5 as hunting beasts κατ' αράδεσθον λειμώνα. — δοξεῖ, as a wild animal at bay, "awaiting" the huntsman's charge; so the hound Εἰσαθμένον (Εἰσατα) δοξεῖ, (mar.). Lüwe cites Manil. I. 491. fol. Arctos et Orion adversis frontibus ibant. In X. 26 foll. Orion has a dog, not named, but evidently id. q. Sirius; see above on 271 foll.
275. οὖν δ' ἀμμοφός ἐστι λοετῶν Ἄρκεανοι·

ην γὰρ ὅς μν ἀναγε Καλυψώ δίως θεάν πολυποτοπεψέμεναι ἐπὶ ἀριστερὰ χειρὸς ἔχοντα.

ἐπὶ δὲ καὶ δέκα μὲν πλέειν ἡματα πολυποτοπεύων, ὁπτωκαίδεκατή δ' ἔφανη ὄρεα ἀοίωντα ἡ

270. γαίης Φαιήκων, ὅθι τ' ἀγ' ἀριστον πέλεν αὐτοῦ εἰσάτον δ' ὡς ὃτε θυσιν ἐν ἡγοειδέῃ ποιτω.

τὸν δ' ἐξ Λιθώποιν ἐνιοῦν κρείων ἐνοίχτων


275. οὖν δ' ἀμμοφός κ. τ. λ. may equally be said of all the stars in that quarter. Arist. (de Poet. XXVI. 17) explains οὖν, since it is the most notable. No, more probably, because the others had not been reduced to groups in Homer's time. Crates ap. Apoll. read η δὴ ἀμμοφός, probably an invention to save the poet's astronomical reputation (Anc. Astron. p. 59). See for the statement Ov. Met. XIII. 293 immemorique aquarum Arcton.


279. ὁπτωκαίδε, i. e. the 29th of the poem's action, see on 262 sup. Where the πέμπτον θυσιά is the first of navigation and 12th of that action. οἰκονομένα is also applied to νέφα and to μέγα (mar.): cf. Virg. Aen. III. 205 —6. Quarto terra die primum se attollere tandem Vilia, aperi procul montes, ac volvere fumum.

280. ὅτι τ' κ. τ. λ., "where they (ὄρεα) came the nearest to him": ἀγ' ἀριστον is adverbial. Ni, remarks, somewhat hyperbolically, that not the nearest but the highest mountains are first seen; but why may not the nearest happen in poetry to be also the highest? Besides, if they are more remote, the state of the atmosphere (Ἱεροεἶδει πότω) may prevent their appearing to the eye.

281. εἰσάτο, "appeared", aor. keeping the sense of the pres. εἰσέτατο, so 283 inf., whereas the fut. εἰσεμεν rather follows the perf. οἶδα in sense of "know". Another εἰσάτω from εἰμι, eo occurs in Δ. 138, N. 191. For ὡς ὃτε without a verb following cf. Δ. 462 ἐπεὶ δ' ὡς ὃτε πύργος, ἐνι κατεχεί σαμυκήν καὶ Πιν. Isthm. VI. 1 Θέλλων- τόν υψόν ὡς ὃτε συμποιοῦ (N). θυσιν neut. and θυσιν fem., both occur, meaning a "hide", or the "buckler", made of (mar.). Now a buckler might certainly stand as the type of the islands in the Ionian sea, as delineated in Gell's Itinera. They rise with a mountain boss in the middle and flatten down round the edge. Scherrie is not certainly an island; but to regard it as such would assist the view of the isolation of the Phaeacians (ζ. 8). A prominent cape or peninsula of it might at any rate have at a distance an insular appearance. The Scholias's mention of the sense of νέφας or θυ- λός being given to θυσιν by certain remote tribes is not worth attention; as neither is the rendering θυσιν, "fire", which they ascribe to Aristar.
region of the people Solymi in Z. 184
hence the Taurus might be here un-derstood. A Scholl. gives Σολ. ὁη της Πιαδιας. Similarly in Virg. Αν. VII. 286 fol. Juno sights Αινεας' fleet on her return from Argos. εἶσατο see on 281. μᾶλλον adds an indefinite vehemency to εἶσατο.

285—6. κυνῆς δὲ κ. this is formula-ic, as expressing indignation: so with ἀκών, where suppressed wrath and postponed vengeance is intended (mar.), as that of Odys. and Telem. against Antinoös and Melanippos. μετεβολή, this was in fact the case: the gods at the urgency of Palladas had outvoted him in his absence; his wrath being all the while before their eyes as irreconcilable with their resolve in the interests of Odys.

288—90. ἀδύν, see on 114—4 sup. ἄδην, see on App. 6 (6). — κακιτηρίων, here "suffering" or "woe".

291—2. νεφέλαις . . . νεφέλεσθ, if these are to be distinguished, in νεφέλη form predominates over matter, in νέφος matter over form: thus νεφέλη will be the single distinct cloud, νέφος the general cloud-mass. Thus the drama of Aristoph., in which the clouds have individuality, is entitled Νεφέλαι, but there 287—8 (Dind.) the Cloud-chorus says, ἀποσειαυμένα (Νεφέλαι) νέφος ἃ δομος ἀνθρωπός ἰδιας, "having shat-ten from off our immortal shape the humid cloud-mass." The words are, however, as might be expected, not sharply distinguished, especially in metaphor; thus we have νέφος ἀνθρώπος in O. 668 and ἄξονας νεφέλη in F. 591. The god, while speaking, must be sup-posed to have reached his clement (Fa.). Of Virg. Αν. Ι. 85 foll., Πλ. 196, V. 11 foll.

296—7. αἴθρην, the Scholl, interpre-ted producing αἴθρη (clear sky) or αἴθρος (chill), and so Apollon. Αἰ. Ποι.; but the analogy of αἰθρέντιτσις, epithet of the gods, rather points to an intransitive sense "born or produced in the αἴθρη"; cf. also πυρ-γενετάν χαλινών "furnace-forged".
298. Φείπεν ἔσων. 300. Φείπεν. 312. Φείμαρο. 313. Φείπεν'.


Ἀσχύλ. Sept. c. Th. 207, Dindorf, and ὃ δίος γενέτες, Soph. Ed. Tvr. 470 Dindorf, genius not genitor. In H. however, a class of adjectives are used both actively and passively; as ἀπό στος, καταφέρης etc. With εἰσόγονα, etc. Cf. Virg. En. I. 92 Αἰνεας σοβρεμπτω φριγωμη μέλα.

298. ἀρίθμησα, connected with ἀρίθ- μαται, Buttm. Lexil. 90.

299. μηχιστα, "the furthest off"; hence the phrase means, "what will become of me at last?" Ni. cites Quid miserum mihi denique restat? Virg. En. II. 70. γένεται, the subjunct. expresses the uncertain future.

300. μη... εἰπὲν, on this indic. see App. Λ. 9 (1).

304—5. Ζέησ, Odys., being ignorant of Poseidon's agency, ascribes the cloud-gathering to Zeus as τυφλογενέσθης. — θυ. ἀνέθυσος, see on ὁ. 14. 306—10. With this soliloquy cf. that of Αἰνεας in Virg. En. I. 94 fol. ο ὁρκύς quaterque beati etc.

309—12. ἰματι, the fight over the corpse of Achilles lasted all the day (mar.). λευγαλέος, "ignoble", cf. β. 61 λεγαλέοι τ' ἑσομέσθεν καὶ ὑπὸ δε- δαρχατεῖς ἀλήθη the sentiment is primarily that death by drowning excluded those sepulchral honours, so dearly prized by a Greek, mentioned in 311; cf. δ. 584 and note, Hea. ὄρπ. 687, δει- νόν δ' ἵτο τάσι τοῦ ἀλάκνα μετὰ καθάνα, and Αἰνεας' words to Palinurus Virg. Aen. V. 871 Ναδος in ignotâ Palinure travaut arvem; but also implies an inglorious contrast with death in battle (106), the lot most worthy of the hero, cf. indigna morte perpetum, Virg. En. VI. 163.

313—4. κατ' ἀρχής, often said of a city destroyed, captured etc. (mar.) Ni. cites Virg. En. I. 114 ingens a ver- tice pontus and Soph. Ed. Col. 124—4, Dindorf, ὅσ καὶ τόπος κατάλεβας δεινῆς κημερωτάτης ἀττάς κλειδὼν

aēi ἔμνῳσαι, where κατ' ἄγρας should perhaps be read. Distinguish from this κατακρύον (κρασιν caput, but κατ' ἄγρα ἄνευ ap. Bek.) Π. 548. With ἐπισούμενος, perf. pass. part. proraxon, cf. ἀλληλήμενος ἀλληλήμενος ἀλληλήμενος ἀλληλήμενος.

318–9. ὀπείρω ... ἐπίκρω, see App. F. 1 (7). ὀπείρω means elsewhere "shroud" or (pl.) "wraps". ὑποβρύχια, Buttm. Lexil. 36 (9) prefers to view this as metaphorical acc. for nom. ὑποβρύχιος; but adds, "ὑποβρύχιος was more in use in the Hymns, Horod. and elsewhere!": see Hy. X.XXIII. 12 ἀνεμὸς τε ... καὶ ἡμέρα ὑποβρύχια, ὑποβρύχιος Horod. 1. 189, who also in VII. 150 has ὑποβρύχια ὡς ἐνθαλόσθεν ἔμνευτος ἐκ τῆς ἀπόκρυας ἤ της ἰνήκυ. οὖν ᾧ συνομοίευσθε. Thusly flooded by the Penaeus. The subj. of ὀπείρω is ὀπείρω in 317.

321–5. ἔμμαται, see on 136 sup. Ernesti cites Virg. Æn. V. 708 fol., where the description is drolly adapted to Menoetes thrown overboard, rising drenched, and rejecting the salt water he had swallowed — one of the few touches of humour admitted in the Æneid. μεθορμητείς, "rushing after", metà as in μετέχωμαι γ. 83.

328. ὀπωρώνοις β., the epithet is forcible. In X. 27 the Dog-star rises ὀπωρός, in Φ. 346 the ὀπωρώνοι>B., drys a newly watered plot of ground, and thus the hot season when irrigation would be needed, as opposed to the rainy, seems pointed at: so the Φέρος εὐθαλιά τὸ ὀπωρός, l. 192, cf. §. 384. shows by old Laërtes' then sleeping out of doors, that the late summer (ἡ ὀπωρόν ὀφείλει, when the grapes ripen, is meant; cf. Supph. Thrac. 793. Dindorf, γηλακησ ὀπωρώς ὡσεί πέτον ποτῶν γυνεστάτας εἰς τὴν Βακχ. αἵς ἀμπελώνει. So in μ. 76 ἀθόρυ "clear weather" may then be expected. Then the "thorns" would of course be dry, and may be supposed then cut for winter fuel. Thus our word "autum-
nal" would convey an incorrect notion. However in Π 385 Ἰππατρηκτικὸν means the rainy season, and in Hes. Ὀρ. 674—5 the navigator is hidden, in the same sense, μηδὲ μένειν οἶνον τε νέων καὶ ὁποίον ὁμοίως καὶ Ἰονίων ἐποίησεν Ναυτίος τε δευτέρας θέσεις; which proves that the transitional point of the weather is intended, where the dry season breaks up in rain; also shown by νέας "early" in Ἑσεύλ. Προσγ. 341, Θ. Dind., νέας δ' ὀπάσας πρὶν αὐξάνθη στάχυς.

338—9. Φορέσαντι... ἔχοντει, for the mixture of moods see App. A. 9 (3), where some similar examples are explained: the subjectivity of the whole image is here given by the subjunct., but when the assumption has been made, the "thorns' clinging together" is marked as an objective fact by the indicative.

330—2. ἀμ πέλαγος, see App. B (3). Observe the force here of the frequentative form of the aor. in -σαν. The pairs of names of winds imply the chopping and shifting of the gale's direction.

333—79. Ino emerges from the sea, and bids Odys. abandon his raft, strip and swim for it; giving him also a magic scarf to ensure his rescue, which, after using, he is carefully to return. He gives a qualified acceptance at first to her words, till his raft parts amongst, when he has recourse to the scarf. Poseidon perceives him, and dooms him yet to suffering, till he reach the Phaeacians' land.

333. Κάδμου... Ἰνω Λέων... ἀποδησος, see App. C. 8 (1) (2). The name Κάδμος is perhaps based on a Phoenician word representing the Heb. דָּמ, "the East". The son of Ino was Palæmon, otherwise Melicertes, a name based apparently on the Tyrian Melkart, and seeming to show that these sea-gods were of Phoenician origin; cf. Eurip. Iphig. Taur. 270—1 Dindorf.

335. ἀλ. ἐν πελάγῳ, see App. B (1) (3). On some expansion of the idea of this line Milton has founded his beautiful legend of Sabrina, Comus. 827 fol.

336. ἔλεγεν, Lüwe cites Ov. Hid. 275. Soliterique viro, lacera quem fracta tenente, Membra ratis, Seneles est miserata soror. Semelē was also daughter of Cadmus.

337. External evidence inclines against this verse. The "doings" of Aristarchus (Scholl.) are perhaps due to the felicity of the insertion, if such it be. Ino was before (345) spoken of as ἀλός ἐν πελάγων, and the line forms an apt link between that statement as to her abode and the otherwise startling abruptness of ἠν᾽ ἐκ Χαρ. x. τ. ι. in 338. If ἔλεγεν meant "taking the form", this would, on compar-
338. Feixe. 342. άς Φέεξαι. 343. Φείματα.


ing 353 inf., be against its genuineness; since to mention the figure of transformation both at the appearance and disappearance of a deity is not usual with H., and even α. 548 is probably an addition, although there is properly speaking no disappearance of Pallas there. But εἰκώνia may better mean to describe her movement, not her form; cf. λάρῳ ὅμοις ἕνωσα (of Hermes) ε. 51, χορᾶν λέοντος μ. 418, τοῖσοι πελετάν Ἠμαθ' ὕμωτι, E. 778; and thus the objection disappears, and we have a verse exactly in Homer's manner (mar.). This view of εἰκώνια probably suggested the reading πότερ, which would correspond with Ἠμαθ', just cited. Aristar. read υπεδόσα, grounding it probably on ε. 127, ν. 53, but the passages added for ἄνευςαρ (mar.) offer a closer parallel. The objection to λέγεως is easily answered by γ. 1, see mar. and note there. Still it is rare in the sense of "sea" and an imitator would almost certainly have said πότνων, πότνων or κῦμα (A. 496); πότνων occurs indeed in 352. It thus becomes an argument in favour of the verse, but hardly inclines the balance in its favour. αὐδίνη, "cormorant", Lat. mergus; cf. Aristot. de Anim. Hist. I. i. 6, VIII. iii. 7. Dunbar Lex. App. cf. the verb αὐδύσεως used, especially as compounded, by Pindar, of rapid glancing motion, as in Ol. VII. 95, XI. (X.) 73. Pyth. I. 87, IV. 83. 338. πολυδέσμου, see App. F. r. 4 (4). 339. κεῖμονε, see on 160—1. 342—5. ἀπινύσσειν, cf. Hector stunned and senseless, κῆρ ἀπινύσσειν (mar.) in the physical sense, = animo deficiens, here desipere. νόστον γαῖης, "arrival at the land"; cf. ὀλέσε ἡλίου νόστον Ἀχαιός (mar.) and Eurip. Iph. Taur. 1066 Dindorf, γῆς πατρόκας νόστος.

346. τά, Buttm. Lexil. 99 (2) takes this from the verb root τα- of which the existing pres. form is ταῖοι or τα-νιο. Thus τά-ω would give impre-
rath. τίς τὰ, with pl. τίς (Schol. on Aristoph. Archarn. 293 who wrongly views it as a pron., citing Sophron.). We may compare κατακτέων κατεκτά, βαινο ἵππον: perhaps an adj. τάκτο τῆς also existed, hence τῆς and τίς with its compounds; so τῆςιον γ. 316, and ταῦς = μέγας, παῦς (Hesych.). The object of τή is always supposed held out to the person addressed; here the χαίδημον, which she was probably wearing, and unbound from her head as she spoke.

348—50. χειρεσιῶν κ. τ. λ., cf. Virg. En. VI. 360 Premantangue unues multibus capita aspera montis. πολλὸν ἀλ. ζ., "a long way out from shore," as a featuring a goddess who dwelt αἰών ὑπὲρ πατέρας. Cf. Tennyson's Morte d'Arthur, "Take Excalibur, And fling him far into the middle meere"; there too the recipient is represented as 'Sitting in the deeps. Upon the hidden bases of the hills." ἀπονόσφι τῇ, Odys, receives from Circe (mar.) a similar injunction regarding his sacrifice to the dead; cf. also Virg. Bucol. VIII. 101—2 rivoque fluenti transcurs caput jace nec respeviris. Similar in the principle of the Divine Command to Lot in Gen. XIX. 17, based on the feeling of reverential awe due to the working of superhuman power. No mention is made of Odysseus' observance of the direction; see on 453—7 inf.

355—64. On this soliloquy as characteristic of Odys, see App. E. 1 (1) end, and (5).

357. οὖτε, causal with indic. assigns some present fact just happening, as the cause of what precedes. The reading οὖτε is just worth noticing; if adopted, it may be better to take o as = οἰό; see δ. 204—6 and note. Bek. apparently would make o qui in O. 468, a very similar passage, but reads οὖτε here.

361—4. οὖν μὴν κεφ., for examples of οὖν and κεφ. thus combined see mar., where σοι δ' οὖν ἔγω πυματός καὶ κεφ λιθοῦν Άργος καύσιμον shows that the οὖν is not in such passages due to the
presence of ὅφρα, ὅς or such relative word. — ἐπει bov, not here in synonym,
as in δ. 352.

368—9. ἱκώρ, see on β. 289. — τίναξι, see on β. 151: the mood is sub-
ject of simile; see App. Α. 9 (14). — ἄλλοις ἄλλη, this form of phrase in
the dat. case, as here, is very rare; it would be more consistent with usage
if for ἄλλη were read ἄλο in appos.
with τά. As it stands, it resists anal-
ysis, ἄλη being hardly more or less
than ἄλλος repeated. Disorder as
well as dispersion seems to enter into
the notion which it expresses.

371. δούςταρι, see App. F. 1 (2)
ote. — κέληθοι, cf. the Roman Cεl-
ɛres, Pliny N. H. XXXIII. ii, 9. Doe-
drél. 2138 connects the name with
κέλλιο (of a ship) "run ashore", and
Lat. -cello, as in percello, procélle etc.
Riding on horseback is not alluded to
by H. save in this and another simile,
O. 679, where a hero leaping from
ship to ship is compared to a man Πρ-
τοις πρόσεις en εὐδός: it may
possibly be intended in Π. 346 el Αρει-
όν κέληθος ἔλαυνοι; but cf. Hes. Scul.
109—10, 120, 323—4, where the ἔλαυ
Ἀρείας is clearly spoken of as mere-
ly the better one (or ἐλαυνόμενον) of a
chariot-team, as was Ἀθηνών in Π. 409.
It is true that Diomedes in the Dol-
ονεία mounts the "horses" of Rhesus;
but he does so εἰς ἄνωθεν (SchoL), for
Rhesus' chariot was plainly not car-
In Hes. Scul. 386 riders are mentioned
as forming part of a bridal procession,
τάγματα Πανταχώ τῶν ὃνθων.

374—5. πουργῆς ἀλ. χα, he "plunged
headlong", abandoning the plank, which
seems to have served only as a support
while he stripped. In proof of this
there is no more mention of the plank;
but here and 599, 417, 439 inf. he is
constantly spoken of as swimming.

378. διοταρα, nowhere used of a
whole people save of the Phaeacians
here (so 35 sup. of άγγιθεων γέγα-
σων, cf. note on β. 267 end), elsewhere
of kings and princes only, to whom διογένες is a customary style of address; e. g. Menel., see δ. passim. In the same tone Alcinous boasts that the gods came in person to the feasts of the Phaeacians and met them by the way, ἐτεί σφισιν ἐγγύθεν εἰμέν, οὐς περ ἰπυλοπείς τε κ. τ. λ., η. 205—6. Further, the Phaeacians "in a measure represent the θεοὶ θείας εἴσωντες. We must not look too rigidly in them for notes of the divine character, but rather for the abundance, opulence, ease and refinement of the divine condition." Gladst. H. p. 320.

379. οὐδ' ὁδ' "not even so," i. e. when you reach the Phaeacians.— ὄνοσσός, this verb is nowhere else found with gen.; and, Bek. gives a rendering ἁπάντησε; still, μένωραι and similar verbs have a gen. commonly enough to justify this: render, "will think too lightly of your suffering," which is borne out by Odysseus' own words concerning his hardships in θ. 182—3, 231—2, cf. 138—9. Pind. Isthm. III. 68 has ὄνοσσός ἁδέσθαι, "of small account to see to" (Milton).

380—464. On Poseidon's retiring Athené orders home the other winds, but roues Boreas, before which Odys. drifts two days and nights, and on the third day (thirty first of the poem's action) nears the Phaeacian coast, where, after much peril from its cliffs and crags, and self-debate how to avoid them, he lands exhausted at a river's mouth; the river-god, whom he suppliantly invokes, checking the rush of his waves to allow of an easier landing. He then lets go the magic scarf, and kisses the earth as safe at last.

381. Αἰγαῖς, the town so named in Achaia on the G. of Corinth is, from the mention of Helicon in connexion with it, the one probably meant in Hy. (to Poseidon) XXII. 3, and would best suit the situation here. Pliny also mentions (N. H. IV. 18) a rocky hummock so called between Chios and Tenos, which ἔγωκοι μαὶροι νομένες dediti, but this is too obscure, and Pliny's authority for the name too late. Another Ἑγέος on the W. coast of Euboea, nearly opposite Opus, is mentioned by the Scholl, as understood by some here, and seems clearly meant in Hy. Apol. Del. 32. The Eolian and Cilician towns so named are less suited for the site of the sea-god's palace.

388—q. παρα, Curtius H. p. 98 recognizes a connexion with παρα, which
plácteo, pollá dé oí xrádýh προτίςσετ' a ólethron. 

dóll b ὅν ὑπῆ ἔπλοκαμος τέλεο 'Ηδος, 

cal ὅν τὸν ἐπετ' ἀνεμος μὲν ἐπαύσατο, ἥδε ῥαλῆν
d. ἐπέλτο νηνεύη, δ' ὅ ώρα σχεδόν εἰδή δ' ῥατών, 

Dindorf. 40, (cf. 44—5) also implies πα-

Doederl. 40, (cf. 44—5) also implies πα-

the river's mouth. With ὥτα ν. τ. 2, cf. the phrases ὥτα νόσει σανασε, ὥτα βο-

405. νοῦσος, the latter part of this line sounds like a queer parody on e. 13, where substituting νήσος for νοῦσος, it is applied to Philoctetes; cf. e. 449 with η. 147. Agents causing a νοῦσος are Zeus, Apollo, and here δαίμων: no human remedies seem to be con-

tilled, but recovery, as here, al-

of Aristoph. et Rhian.

391. ἦ δὲ Arist., Schoi. II., ἦδε λεβ. 

393. ἐπὶ πρὸ ὑπὸ Aristoph. et Rhian.

394. ἀσπάσεως Ἡαρ., ἀσπάσεως Schoi. II., μεσ πανείλ Eustath. 


390. ἦ γὰρ Aristoph. et Rhian.

391. ἦ γὰρ Aristoph. et Rhian.

392. ἤθελεν. 

396. ἤθελεν. ἤθελεν. 

398. Ὀδυσσ. Ὀδυσσ. Ὀδυσσ. 

390. ἦ γὰρ Aristoph. et Rhian.
v"he d' "peyvomeenon posim "peirou eupinnav.

400 all' a ote tosouon aptiv osovo te gevnon boi'sas,
kal d' dousvtb elxwso poti spiladosev xalawwos.

405 all' akta1h prosofhtes evsan spilades1 te payov te.
kal4 to' Odovgoios lito rouvata kai filon etpor, dychias d' ar vire pro's ou megalhtora thymou "o moi, etpe d' gat anelpea dokev ideofia.

Zeus, kal d' tode latima3m diatuijza4 etelesoa, o

410 ekbases ou p' phainved olovs polioo thura4ex.

etosthen met gnar payov1 dxeves, amfi d' kima.

403. Feluto. 407 ut 298.

400—1. "gyovne", this verb is probably phonetic, from the natural sound of a man's voice shouting loudly, hence the sense "to shout so as to be heard"; cf. M. 337. te is added to osovon with the same force as in os te olos te; see Donalds. Gr. Gr. § 245 (b). The kal d' dousun x. t. l. adds a fact relating also to sound. The clause corresponds to all' oni ... is kai to' Odovgoios ... in 406. — spiladesou, akin to our "split, splinter", the sharper points of the rocky surface.

402-3. Some place the (a) at kima joining thus pori x. y. with deiun osewv. following, but osovdi left absolutely without poti ejesov seems weak. Join "peirou with epeyunomenon, as often the gen. follows of violent ef- fort; so epeyunomenos per odoio, d. 733.

— eilwv, Buttm. Lexil. 45. distinguishes eilwv, to "wrap up or cover over", from elwv, to "compress or coil up together", the latter occurring in L. 443, Ph. 393, d. 510, the former shown in the noun elwyva x. 179, and views both as related forms of root elv, of which elw eilw eilwv are present forms, and elleis 2. sor. part. pass.

404. nivov osov, "receptacles for ships". eplvogni, "shelters, lee sides", the Schol. derives it from anuvna, as where the force of wind and wave are broken; cf. bod Wp yw thyy (mar.) explained there by piyey yvto glavuyno, the locality being inland. It is thus connected with anyv, which etymol. Curtius accepts, II. p. 119, comparing Eurip. Iph. Taur. 263 Dindorf, "polwv ojivos and Herod. IV. 196, IX. 100, kumatoyn.

405. akta1h prosofhtes; "projecting bluffs" — the grander features of the coast, the spil. payv te being the smaller ones, but painfully conspicuous from the surf.

407-9. elxw x. t. l., see on 355 sup. For laityma, which is sometimes explained by deixis, see App. B. 3.

410. aldos x., see on 3. 260-2. Join thuraex with thuraex, of which it serves to develop the meaning, any special sense of "doors" being lost.

411-4. The description seems to imply a precipitous face of cliff running
sheer into deep water, which broke it at bottom into sharp snags; or these might have been fallen fragments, secured and trenched to fine points by the washing of the waves. They would thus lie ἐκεῖθεν, and be first presented to the swimmer.

415. μὴ, anticipates δεῖδο, which does not occur till 419 inf., the same anticipation occurs in 467 inf. as compared with 473. For the sequence of moods here see App. A. 9 (5).

417—8. παραμηθομαί may after el δὲ χὲ be fut. indic., as shown by E. 212 el δὲ χὲ νοστήκα καὶ ἐσούμοια ... παρατίθεμαι, see also Ap. 114, φ. 82 (Jul. Werner de condit. enunc. ap. H. formis, p. 31).—ἤν ποῦ ἐφρ., "to try if I can find". For ηὗτοι see on 156 sup. With παραμηθομαί, "smitten obliquely", cf. ἀντιπληκτὲς ἄκ- ται, Soph. Antig. 592 Dind., "smitten point blank".

421—2. Ni. mentions suspicion as attaching to these lines as possibly interpolated, and says they overload the thought, and leave an impression of redundancy. Yet we may compare the dread of beasts of prey by land expressed in 473 inf. Nor is there any objection to the notion that Poseidon, as a last resource of baffled wrath, might send a monster. Ἀμφιτοῦτις is the watery element personified (cf. καλής ἀλουσόνθης δ. 404) queen of the life moving in its waves, and emphatically of the larger forms; she is therefore subservient to Poseidon: so in γ. 91 we have καμάς Ἀμφιτοῦτις (Nügelsb., Η. 8). So Hes. Theog. 240—3 she is daughter of Nereus and Doris and sister of Thetis. For δαίμονδα see on β. 134.—ἐξ ἀλόγου, "from seaward", he being now close to shore, so Π. 148 κῆπος ὥπε γῆνος.

427. θῆκε, the object of this verb is the action stated in λάβῃ (428); so in A. 54—5 ἄγγελον καλέσατο λαὸν ἄχλιτον, τῷ νῷ ἐπὶ νῷ. θῆκα where θῆκε has for obj. τὸ καλέσαθαι λαὸν.
This illustrates the ἔπιφοσύνη of 437 in.

430. παλιρροθίον, the "drench" caught him before he could reverse his effort (ἐπιφοσύνη) of resisting the previous landward rush of the wave, and swept him from his hold.

432–5. cf. Hy. Apol. Del. 77–8, πολυπόδες ἐν ἐναυωκάλαμας...ποισσονται. The loosened clutch of Odys. is compared to that of the polype torn from its cell. In the moment of separation the simile is precisely true, after that it reverses the fact (ἔναυωκας ἐπαρξασθησαν Schol.), the shingle hanging to the creature's suckers, whereas the Odysseans' fingers leave their skin upon the rock. (The sense of the italicised words is implied only.) κοτυληδονόμων, is epic form, older and unshortened, for κοτυληδόνων, dat. plur. The tenacity of the polype furnishes a simile in Soph. Fragm. 289, Dindorf, κοτυληδονόμων ὄφω τικος εἵκασθαι. cf. ὑπέρ μόρον. The saying that one event would have happened if another, which did happen, had not happened, is formulaic. Still we must assume that ὑπέρ μόρον ὀλέθνα represents a possible event; the notion being that there was a lot of suffering which could not ordinarily be avoided but might be increased (mar.) or anticipated, and so a measure of success allotted, which vigorous effort might transcend; thus the Greeks would have gained κόθας καὶ τὸ ἄνος ἄλ- σαν by their own might, P. 321–2;

438. τά τ' = τά τ', a plur. in the relative clause where the antecedent is singular, is generally common with οἷα, as in 421—2 ὕπτοσ ὡς τε πολλά κ. τ. λ., and α. 311—3 δόφον...οἷα...φίλοις εῖκεν νομίζουσιν διδύμων; rarer with ὃς or ὡς in μ. 97 ὕπτος ἤ μυρία ὁδοίς κ. τ. λ.; but in all we pass on from the individual in the one clause to the class in the other. ἐρευγέται, the pres. is that called absolute, denoting the general character of the statement, that the waves are always so doing, without reference to the time of the narrative; see Jelf. Gr. Gr. § 395. 1.

440. ἅλλιον, ὅτε ὁ ποταμὸς κατὰ στόμα καλλιροῦσιν εἰς τῇ παραπλήγης λιμένας τῇ θαλάσσῃ

442. For ἐκείνοι. 444. Ἕσσι. 445. Ἐπάνω.

441—40. νύχες, νύχω is formed on νέκο (442 inf.) of the same sense; so ἁμαρτάνειν, νῦν ἐπισκόπω: we have also the deponent νύχωμαι (364 sup.), which alone is used by later writers. Butin, Gr. V. s. νύχο (3). For 440 see on 418 sup.

442—3. ἐξει, see on γ. 5—6. — λεῖος πετρών, genitive of privation, cf. δακρύων πέναξ, Eurip. Hec. 230 Dind., Jelf Gr. Gr. § 529. 1. — ἐπρί, "towards that side", or "looking that way".

444. Ἐπάνω, compare the salutation to Nausicaa (mar.). With ὅτε ἐσοβ εἰς. Ἑσχ. Agam. 160 Dindorf, Ζέμω, ὅτες παίτε ἐτινί. — πολύνειμ-, cf. τοῦλιστος Θ. 488, νοηῆ πολλιστότισιν Ἰη. Απολ. Ρυθ. 169, and ἄτον (Ζέμω) πολλιστά ἐν νῦν, Ἰη. Ceres 28. With the reading πολυλίστος the active sense must be taken. — ἐκανόν, with notion of a suppliant; cf. 449 inf. and γ. 92 τα ὧν γονία ἐκανόναι. 449. γονίας, see on α. 267, and for ἐκανόν, on γ. 92. With this sup- plication to the river cf. that of Achilles to the Spercheius in Υ. 144. So the Scamander was worshipped with a priest (ἐφτηρίγ) in Troy (Ε. 57—8), and live horses were thrown into its stream.
450 ἀλλ᾽ ἀλεάσε, ἠνάξ ἐξέτησε δὲ τοις εὐχάριστοι εἶναι. ὡς φάθ', ὅ δ᾽ αὐτίκα παύσεν ἐδοὺ δοῦν, ἦς ἔδει κῦμα,

πρὸς δὲ οἱ ποιήσεις ραλήνην, τὸν δ᾽ ἐσάωσε ἐς ποταμοῦ προχάζ᾽ χ' ὅ δ᾽ ἄρ ἐμφώ ρούνατ' ἐκαμψὶν χειρὰς τε στιβερὰς ἀλλ᾽ γὰρ δέδημπτο φίλον κηρὶ.

455 ὠδεέ δὲ χρώα πάντα, Θάλασσα δε κηκήςε πολλή ἀν σῶμα1 δε ἰνας δ' ὅ δ᾽ ἄρι ἀπενευστος καὶ ἀνανδος

κεῖτ' ὡλυγηπέλεων, καμάτως1 δὲ μιν αἰνος ἱκεάνειν. ἀλλ᾽ ὅτε δὴ ὁ ἐμπνυτο καὶ ἐς φρένα θυμὸς ὑφεθῆ, καὶ τότε δὴ κρηδείμουν1 ἀπὸ ἑο ἀνύε θείοισ.

460 καὶ τὸ μὲν ἐς ποταμὸν ἀλιμυρύμπτα μεθεχείν, ἄψι δ᾽ ἐρεθεν μέγα χύμα κατὰ δόνου, αἰσφα δ᾽ ἄρι Ἰνὸδ1 δέξατο χρησιν1 ἐκ ποταμοῦ λισθεῖς1 ὀργὺν1 ὑπὲ κλέννθη, κύστε1 δὲ ξείδορον1 ἀνομακο- ὀχθῆρας δ᾽ ἀρα εἰπε πρὸς ὁν μεγαλήτορα θυμὸν

(Φ. 132). From it too Hector's son was called Σκημάδερος. These tokens of a culture of rivers, as also the tremendous oath by Styx (see on 179 sup.) are probably to be connected with general nature-worship, as remnants of an old Pelasgic belief; cf. B. 751—5.

451—2. γαλήνη, see on 391 sup.— ἐπάμωνιν, "brought safely"; so mar.

453—7. This picture of a weary swimmer, drooping and dragging his limbs, is perfect. We see the hero reduced to the lowest point of prostration to which the poet carries him in the whole struggle with Poseidon's wrath. He cannot, till a while recruited, muster strength to cast off the κρηδείμον of Ινό, the service of which in supporting him may be understood, although we only trace his own effort and the river god's aid. Her directions given 348—50 sup. are perhaps complied with in 459—60, as far as circumstances permit. Instead of casting it into the sea a long way from land he "lets it go into the river", apparently floating away. This tacitly adds a further touch to the image of utter exhaustion.


457—8. With ὡλυγηπέλεων, and 468 ins. ὡλυγηπέλεης, cf. ὡλυγηπέλεον in X. 337.— φρένα in the physical sense, "his chest".

462—3. λιασθείς, see on δ. 838. κυψε, the pres. is κυψίω; cf. δ. 522. ξείδορον, ἐκάνει occurs in δ. 41 as a grain, see note there, and cf. Soph. Philoct. 1161 Dindorf, βιόδορος άίε, καὶ οἰκεῖ ἐπέβ' ὂν Hes. Theog. 693.
465—93. Odys, in his “choice of difficulties” resolves to sleep in a neighbouring wood; there creepes under an olive-tree, and embeds himself in fallen leaves. Athene sends refreshing slumber.

465. See note on 299 sup.

466. ἐν ποταμῷ, “in the bed or cavity of the river”, so mar. φυλάσσω is probably subjunct., since εἰ μὲν κ’ requires the fut., when the mood is indicated. (Jul. Werner p. 36.) ψυχή may, if read, be fut. ind. or aor. subj.

467. ή δὲ, see on 415 sup. θάλασσα ἐγέρθη, so Hes. Scut. 395: for the mas. form with fem. noun, see on δ. 442. The sense (akin to θάλασσα) is that of nourishing, refreshing etc.

468. ὀλίγηταλλης, see on 457 sup. νεκροφοίτης, cf. Χ. 466 ὀρὸς ὁ πυ-χῆν ἐκάπησαν, which Cusius makes an aor. of κατοικέω, but Doederlein 2227, imperf. of κατοικέω, comparing ἀλευρίν ἀλώσαεσ, ἀφίουσαν ἀφύεσαν, and citing Hesych. A Schol. gives κάποιος (presumably akin to κάποιος) = πενεία. With the form of the participle, here cf. κατοικοφίς, κατοικός etc. It seems to agree with με and govern θυμόν.

469. αὐρή, the well-known sea-coast phenomenon of a land-breeze in the early morning, owing to the land cooling more rapidly than the sea. δ’ might possibly be = γάρ, as in α. 71, γ. 48, but a mere coordination of the clauses would satisfy the sense. ηὕδη. Ni. takes this as a form of the gen., but Donalds. Gr. Gr. 156 as dat. It probably is, like the termination -phi, common to both cases (-φι according to Donalds. 148 (b) is accus. also). Here and in ἦλθοι πρὸ (mar.) and in δότι = ὥστε it is gen.; but in the adverbial forms ἀλλόθι, τῇδι, ἀπόφθει, ἄγ-γυθι, ἐπάθει it probably dat.

471. μεθέιχη, epic subjunct. with εἰ; see on α. 168. There is no difficulty of syntax in the var. lect. μεθέιξ op- tate, when the clause becomes parenthetical, and γιά ὄμην ὑπὸ μὲν ἐπιθύμη similar following must be read conjoined with εἰ ... κατακεφάλα, But this condition within a condition is foreign to the simpler Homeric style. εἰ δὲ κεφαλή is commonly found with aor. subj.; see Jul. Werner p. 31.

474. This recurring formulaic line is followed by infin. — “thus it seemed best — to do so and so” — save in two other passages: in one, as here, an indic. succeeds (mar.), and in the other an optat. with ὅφει.

478. γάρ δ' ἐν Harl., γάρ ἐν Eustath. vulg. et edd. omn.

481. ἐφίν (-σαι) λεγ., "clung", as in ὄδας ἐν γάλλια φῶντες &. 381. — ἀλλήλους may best be governed by ἑπαμοιβᾶς, as if, "each taking in turn the other's place", i. e. interlacing; unless we were to read ἀλλήλοις ἐνίφων.

484. ἐφίνθας, Buttmann's leading conclusions on this verb are (a) that the ν is naturally short in both senses, to "draw" and to "save"; (2) that, when metre requires it long, ἐφίνθας, ἐφίντοσατο, ἐφίντοστο, etc. should be written; (3) that the ν is due to the Attics; (4) that ἐφίνθας ἐφίνθας cannot in sense be perf. or plup., nor the last two even in form; and can be aorists only when, as in E. 538, the action of saving etc. is completed at the instant; and therefore (5) that, as a continued action is mostly intended, these forms are pres. and imperf.syncopated from ἐφίνθας etc., and so here from ἑφίνθας; (6) that the ep. fut. of ἐφίνθας is also ἐφίνθας (Lecit. 53. Gr. V. s. n.)

488. ἐνίκημεθ, aor. of simile; see on δ. 338.
<table>
<thead>
<tr>
<th>a</th>
<th>d. 517 mar.</th>
<th>ἄγραυ ἐπ' ἔσχατης, a ὧ μὴ πάρα γεῦτονες ἄλλοι, σπέρμα πυρὸς σώζων, ἵνα μὴ ποθὲν ἀλλοθεν αὐτήν; 490 ὀφ' Ὁδυσέους φύλλοις καλύφατο τῷ δ' ἄρ' Ἀθηνή ὕπνον ἐπ' ὑμμασι χεῦ', ἵνα μιν παύσεις τάξιστα δυσπονέος καμάτων, φιλα βλέφαρ' ε ἀμφικαλύψας.</th>
</tr>
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<td>c</td>
<td>v. 56.</td>
<td></td>
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490. μὴ... αὖ, "he may not have to kindle", akin to αὖα. "dry" sup.; cf. ἐναίνα, Herod. VII. 231. αὖ, Ixion's reading, would throw the clause into pres. time giving us, as it were, the actual words of the τίς aforesaid; see App. A. 9 (17). This 32\textsuperscript{nd} day of the poem's action ends without any of the usual forms ἱέλιος κατεῖδυ κ. τ. λ.; but its end is implied in νύκτα 466: also in ἡ. 283-4 Odys. tells Alcinoos that at this juncture ἐπὶ δ' ἀμβροσίη νυξ ἦλθ'.
SUMMARY OF BOOK VI.

The night of the 32nd day closes with a visit of Athenê, as the daughter of Dymas, to the sleeping Nausicæa, daughter of Alcinoûs king of the Phæacians (1—25). On her suggestion early on the 33rd day Nausicæa obtains leave of her father to drive with her maidens to the river, to wash linen for the household (26—84).

The laundry work done, the maidens dine and amuse themselves with ball-play. The ball being lost, their outcry rouses Odysseus; who, emerging from his covert as a suppliant, terrifies all but Nausicæa, whom he addresses in a speech of much compliment (84—185). She answers his enquiries, rebukes the alarm of her maidens and clothes him, on which Athenê gives him a surpassing comeliness (186—246).

Nausicæa then directs him how to find the city, the palace and the presence of her father (247—315). She then drives away. He follows, and by the way implores the aid of Athenê, who for a politic reason does not yet appear to him. The 33rd day here ends with sunset (316—331).
'Οδυσσέως ἀφιέτις εἰς Φαίας.

"Ος ὁ μὲν ἐνθὰ καθεύθεν πολύτλας ὅδε Οδυσσέως ὕπνω καὶ καμάτῳ ἀφομένος· αὐτὸς Ἀθηνᾶς βητ' ἐς Φαίνχων ἄνθρωπον ὑπό τε πόλιν τε, οὐ πρὶν μὲν ποτ' ἐνακο ἐν εὐφυικῷ τεπεφείν, ἀγχοῦ Κυκλούων ἄνθρωπον ὑπερηφανεόντων,

2. αφομένος var. 1. Eustath., βεβαφημένος (c gloss. natum) Bek. annot.

1—48. The night following the 32nd day of the poem's action is continued in the visit of Athéné to Scheré, and her appearance in a night vision to Nausicaa, daughter of Alcinoüs the king, to whom she suggests an excursion from the city to the river-side in order to wash linen in its laundry-pits, reminding her that such provision will be needed for her approaching marriage. As Athéné disappears the dawn of the 33rd day takes place.

1—2. πολύτλας, the epithet has especial force here, by reason of the toils and perils recently surmounted. It occurs by Seber's index 34 times in Ody. and 5 in ll., a difference suggested by the subject matter itself. ἀφομένος, the Schol. render this by βεβαφημένος, which seems too severe a rendering for l. 136, ψ. 283, which speak of the quiet torpor of old age ending in a painless death. Thiersch (Gr. Gr. § 237, 24) suggests an etymology, which removes this difficulty and satisfies all the passages (mar.). It is that ἀφομένος is contracted by loss of the τ from ἀφαφημένος of ἄφαλο = βαφεῖ (βαφές), when 'overwhelmed, or sunk, in slumber and fatigue', would be the sense; cf. ἄφτριτος = ἐφ-ἀφτριτος (App. A, 6 [6]), also found with καμάτῳ and ὑπνῶ. It uniformly occurs in the same place in the line with the α in thesis, showing that the quantity is natural. Doederl. 1044 prefers to take it from ἀφοιμένος, αφώ, τδ. q. ἀφῶ, for which see on ς. 428; virtually = the ββλ. of the Scholl. It is found elsewhere (mar.) with δνη and γῆς as instrumental dat.

4—5. εὐφυικῷ, see on ς. 635. — Ἀπεφείν ... κυκλούων, see App. D. 15. Úkert takes in the main the same view of the question as there given (Hom. Geogr. 28), and concludes, with Callimachus and Aristarchus, and against Crates, Eratosthenes, Apollodorus, Posidonius and Strabo, that Odysseus wandered in the "inner" (Meditteranean) sea, only just touching the "outer" or ocean (ibid. 5—7, 34). Völcker (§ 55—64) and Ni. in his remarks prefixed to ζ, adopt a similar view. The three Cyclopes, Brontes, Steropes and Argea mentioned Hesiod. Theoq. 140, as sons of Kronos, show a total diversity of legend.
7. Ἀσιάδες. 8. Φεκάς. 9. Φοίκικος. 11. Ἀσιάδες. 12. Φειδώς. 16. Φειδώς.


7—8. Ναυσιδήρ., son of Poseidon and Periboea (ν. 56). The Phaeacian proper names are chiefly derived from the sea or ships, with some exceptions as regards the royal family, whose names denote vigour, wisdom, sway etc. — ἀληφοςαν, see on a. 349. ἐκάς ἀνδρ. ἀλ., means to say, in a position of safety "out of the reach" of such intrusive adventurers, who might molest their serene inertness. Migration under pressure of troublesome neighbours was not strange probably to any age. Later the Phaeceans, when besieged by Harpagus, embarked with their wives, children and treasures in quest of a new settlement, and left their vacant city to the enemy (Herod. I. 164).

9—10 concisely depicts all the elements of an ancient πόλις, providing for defence, habitation, public worship and sustenance, according to the σταιρούμενον δόξαν of the Greek mind; cf. κοινοὺς παρείρον χάριν θεῶν τ᾽ ἐνοχόν δίκαιον, νύστινος; Soph. Antig. 355, 368, Dindorf. The only temples mentioned in Scherié by Η. are the Πο-

οί οἰκεῖοι οἰνόσκοντο, βίβλοι δὲ φέρτεροι ἱσαν. ἐνθεύν ἀναστήσας ἂνε Ναυσιδήρος θεοιδής,

Theog. 56. 212

Scherie fol., 212—3, E. 335, Θ. 267, 275, 3. 51.

86—87. Of these, only the temple of Poseidon, according to Hes. Theog. 1017 to a son of Ulysses by Circe.

18. Χαρίτων, the Graces attend upon Aphrodité in the toilet and the dance. In II. beautiful hair is described as locks like the Graces', the veil of Aphrodité is of their weaving, and Pasithé is mentioned by name as
"one of the younger Graces", but no number is fixed for them. Charis is there too individualized as the wife of Hephaestus (mar.). Hes. Theog. 907 mentions three, and gives their names Aglaita, Euphrosyne and Thalia. In v. 71: beauty is the gift of Herē, but this might be ministerially through the Graces. Pind. Ol. XIV. 9—11 calls them παντὸς ταμίας ἐγγόν ἐν οὐνακον, χειροτονὸν Θεμένα παρὸ Πυθιῶν Ἀπόλλιαν Ἐρώνους.

19—21. οὐδέποτε εἰσεῖς, so placed probably that the doors might not be opened without arousing them. For οὐδέποτε "door-posts" see App. F. 2 (16). — Θυραι, these would be of course secured with a bolt (κλῆς) and thong (πάρας); see u. 442, § 801, 838, p. 245; thus in η ἄνεμον ὡς πν. the Θ is emphatic, "but (in spite of these obstacles) as a breath of air she glided in". Par levis ventis volucrisque simililimina. Virg. Æn. VI. The Homeric deities are corporeal; but the ἔμοιος of Pallas is here adapted to the sleeper's state, and referred subjectively to its consciousness; see on δ. 803. — ἐδηλα, probably derived from δῆλα, as enveloping the body. έτη δ' τ. κ., see on δ. 803; cf. Virg. Æn. IV. 702 Devolut et supra caput asitit.

25—8. μεθῆμον, cf. ἐκὼν μεθῆς, § 372. — γείναι μ., to speak of qualities, claimed or disclaimed, as imparted or withheld at birth, is a Homeric formula of self-assertion; cf. οὖν ἦμεν πάραν ἀνάλκιδα γείναι μ., and οὖν ἄν με γένος γε κακὸν καὶ ἀνάλκιδα φανερος; so ἐπεὶ οὖν ἦμεν νηητὰ γ' οὕτως ἔλειοι έν Σαλαμίνι γένος δαι, καὶ μενυνθέντος δε μετερίῃ γείναι μ. (mar.). It is common, however, to other poetry, Eurip. Alcest. 077—8 Dind, οὐκ οὖν διά Θεσαλῶν μετέριῃ γείναι μ. (mar.). On γείναι see App. A. 20. — κείται ἐγνώσθη is the predication: ἐγνώσθη, as a fixed epithet, describes the normal state of the ëμενa rather than their exact condition at the moment. γέμως σχετικώς, she being of marriageable age, it is assumed as a matter of course that she will soon marry; although from § 245, ἅ 341 foll. it is plain that ὅμως she was to marry was not settled. — ἄγωνται, see the
29. togiyen pro to toiyen Harl, mon avthopon, Callistratus Aristophani to
fates tribuentem .coes legisse testantur Scholl, H. P. 33. (N.)
S. 493—4, vmparas ., ek thelomv
dvloyn uto laipomenevov .gignov
yna ous, and Hes. Scut. 274 foll.,
'gignv anay gynaaia x. t. l. (N.).
The ceremony is that of bringing the
bride from her father's house to her
future husband's, and is a public spec-
tacle; see on 159 inf.
29—31. toijen, the same as toiai
in 28, "they, being well-
contented, spread your fame abroad". The reading
.woes would rather require toijen
to mean "these things", viz. the being
fairly robed yourself, and the giving
fair clothing to others. plinousoai
and pilonol, 40 inf., but pilos in
pres. It is always used of garments, as
.vo .en of the person (Lowe).
32—3. ouervi .ov, the Scholl.
derive it from working wool (ewia)
together: see App. A. 7 (2). We may
perhaps infer from this promise that the
daughter of Dymas is one of the
actual aphrivos in 84 inf. — 
entreveni, the -eai being read in synizesis.
entre x. t. l., see above on .amov sig-
don x. t. in 27.
35. Bth x. t. l., whether this or the
Harl. reading be followed, the mean-
ing will amount to "to which thou too
belongest by birth", Bth referring na-
turally to the .hy .ov .oi. It seems,
at first sight somewhat superfluous, to
remind Nausicaa that she is a Phae-
cian, nor if Bth were understood, as
Voss takes it, as referring to .ou -thes,
it is less so, she being the king's
daughter, to remind her that she is of
high rank. This has probably led Bek.
to omit the line. But it is not clear
that all weak lines in our text of H.
are spurious, and further, a simple
primitive taste does not feel truisms
offensive any more than verba 
repetitions. But besides, it is not wholly
irrelevant as regards the advice given,
to point out that her own family dwell
where she, when married, will still
probably dwell, for it suggests that the
fates avthopon (29) will there-
fore have greater force. Thus the line
has some point. With .ynov here cf.
Virg. An. VI. 123, et ni genus ab illo
summo. H. uses alike the plurals .ene
(7. 244) and .eneai for "generations"
but for the "race" or "collective stock",
.enei, as in othi .erov .ovilov .enei
x. t. l. in Z. 146 foll.
36—7. hyvi pro, see on t. 469—
hy .ov .ov .ov, see on 6. 636. They or
oxen (Z. 782) usually drew the .ame;
with horses we find .amv .vmpa .ov.
with oxen used. .amv is the name of a
constellation in t. 273, where see note.
It was probably here four-wheeled;
see on 70 inf.; cf. Herod. I. 188 .amv
ovov .ovov .ovov .ovov .ovov.
It seems, at first sight somewhat superfluous, to
remind Nausicaa that she is a Phae-
cian, nor if Bth were understood, as
Voss takes it, as referring to .ou -thes,
parts as τρόχοι, αὐξών, ὑπέρερτα, ἀντιγράφος, ἥμιστος, where, however, if four wheels were essential an element of character, we should expect ζώνες, even as ἀντιγράφος, plur. To those parts the ὄψις "pole" (ο. 271) should be added. The epithet ὑπερερτά µαχων, applied in 58 inf. to ἀντιγράφος = "αὐξανώ", since it is never found with ἅμα, δίφης or διήκε, probably implies that it stood considerably higher on its wheels than they. The annexed figure of a mule-car is from a coin of Messana.

42—7. φαείνω, this word seems to condemn the whole of this fine passage as an interpolation, although a very early one. Homer's view of Olympus as the dwelling of the gods has a fulness of objectivity inconsistent with it. See, however, note on 390 for certain differences in this respect between II. and Odys. We find also (ο. 367, o. 43, o. 55) a departure of Hermes, and again of Pallas, ποῦ ὁμιχώλις Ὀλ., where the narrative runs on, as it would here, if this passage were omitted. Further, φαείνω in this connexion is used by II. apparently (mar.) of some non-constant or purely local tradition; and the passage is itself a παννομος purpurescet, there being no reason why, between the view of the sleeping Nausicaa in her θάλασσα and her meeting with her parents, we should be carried off to the glories of divine abodes. Contrast it in this respect with the passage somewhat similar regarding the "Elysian plain" in δ. 563 foll., which springs directly from the subject of the moment. The hint of it was probably borrowed from Hes. Theog. 117—8 πάντων ἦθος ἐθνος, αἱ ἑκάστροι φιλάλεις αἰὲ ἐμεναι—οὖν ἀνέμουι τινάδοται οὔτε ποι ὀµβρω ἔστεκα, οὔτε χεὶν ἐπιπλησία, ἀλλὰ μάλις ἀἴθην

41. Φαείνων.

based on the physical fact of the clouds being seen from a mountain top floating far below; see Kruse's _Hellas_ I. i. p. 311 foll.

45—7. ἀνεφέλος...ἀγηλή. "uncheeked splendour". ἀπελεφράδε, on on the whole ἐπιφράδε (A. 794. Π. 37, 51) is probably from simple φράζε, although Thiersch (Gr. Gr. § 208, 13) says from ἐπιφράζε; comp. η. 49 with ν. 111, and η. 3 with o. 423. The meaning of πέφραδον is "pointed out" or "appointed", as in the passages cited and in K. 127, and the διὰ here is as in διαπετέμεν δ. 215, see note there.

48—54. The 33rd day of the poem's action here begins. Nausicaa, now awake, asks her father's permission to go in a carriage and wash linen at a distance, suppressing all mention of the marriage, and substituting other pretexts. The permission is granted and she departs with her handmaids.

49—51. ἀπεδειχματοι, ἀπο with sense of utterly, as in ἀπεῖθαναι, ἀπαναίμονα etc. ἤθεον, not gone forth; her father, however, just going.

52—3. ἐξήριζ, the position was not so much perhaps for warmth as for light; see App.F. 2 (19) (20). ἐλπίδορουπαρα- used only of the wool of the Phaeceans here and of that of the nymphs; cf. the ἐλπιδοτεις εἰςοδ used by Helen (δ. 135); and applied to describe the fleece of Polyphemus' sheep (ι. 426). In all these some thing rare or marvellous is probably meant, as in Virg. Bucol. IV. 45, Sponte sua sandies pascentes vestiet agnos. Through the Phaeceans foreign dyes might have become known to the Greeks, although unskilled in the art, sufficiently for a poetic purpose. So we have ἱδιες επι-
which probably...if...Aristoph.
69. 73. ἱπήνυν, see on 37 sup.
70. ὑπερτερεῖθη, this was perhaps specially fastened on (ἀφορίζειν) to receive the linen, as the πεύρσες in Ω. 297 πεύρσες δὲ ήδην αὐτῆς. The Scholl, call it a πλίνθιον "platform", or "tray", and describe it as "four-square" and "fitted on to the top" of the vehicle to receive baggage. This seems to imply four wheels to the carriage; the pair in front supporting the sitter's place, and that behind the receptacle for baggage, including here the κάτω, 76 inf.
72—5. ἐκτὸς, "out of doors", as opposed to the collecting the linen and provisions, which should be done indoors; cf. ήκ θαλάμου. ἠμιον, see on δ. 636. — ἐνύπαστος, Bekker's reading ἐνύπαστος may be justified by such instances as ήλιαν ἐκτάσεις, B. 447, πῦρ ἐνυπότητα, E. 466, πῦρν... ἐνυπαίρεν, p. 467.
76—80. μῆτηρ, the queen prepares the provisions, the princess the washing, who also 253 inf. harnesses the mules, and so in η. 5. 6 the young princes cooperate; — a picture of primitive manners the more forcible, as the Phæacians embody the Homeric ideal, of refined and luxurious life. With this harmonious domesticity the reading of Aristoph. of Byz., κοῦρ... φέρον... κατέθηκαν, would sadly interfere. With the ὁπα cf. the εἴσακα πολλ' cf. α. 140, the ἔναθη including the στός there. So the γυνή ταύτη puts up στόν και ὁπαν ὁπα τε for Telemachus and Pisistratus when starting for Sparta, γ. 479—80. — εἰώς, see on δ. 800. — χυτολόσσαι, "anoint after bathing", is the explanation of the Scholl; this accounts for the secondary meaning in Galen (Liddell and S.), "to rub with a mixture of water and oil"; for, if the body were still wet when the oil was applied, such a mixture would be effected.
81—4. οἰκελόεντα, see on 26 sup.

87. 

— άμοτον ταύ. expresses the sustained intensity of the effort in the draught, not the rapidity of the pace, which, as the handmaids accompanied on foot was evidently slow. Thus we have καταγή δ' η' ημ., as if substituted for the formula with horses, τω δ' οίκα ἄκοντες πεῖνεθρην; see γ. 484. — άλλα, see Ϝ. 132 and notes on ω. 79 and ε. 105. There is no further mention of the daughter of Dymas, who (see on 32 sup.) should have been, and may be supposed to have been, of the number. 84—126. Nausicaa with her attendants, after reaching the river, despatch their laundry business, bathe, dine and play at ball. An accident in the game causes a sudden outcry, which arouses Odys. Wondering where he is, and what reception awaits him, he resolves to explore for himself. 86. πλανοί, those near Troy are described (X. 153—5) as ἐφοπίζοι καλοί, λείνου, διὶ εἴματα σιγαλούτα πλανοῦσιν Τρόιον ἄλογοι. Fresh water of course was preferable; cf. ποταμοί δοον ἄγ. — έπηετενοῖ expresses the sustained supply, or continuous oozing of the water into the πλανοῦ, see on δ. 89: the sequel, πολύ δ' ύδαρ καλὸν ὑπεκεφ., then paraphrases the epithet as in γ. 383, α. 1, where see notes. Ni. compares Hes. Οψ. 517 ἐπηετανταῖ τρίζες of sheep's "wool thickly matted". This sense of continuity will be found to suit the word, wherever occurring in H. or elsewhere; as (Ni.) in Pind. Nem. VI. 10 cornfields supply βίων ὀδοφάλαιν ἐπηετανόν πεῖναι, and so Theoc. XXV. 20, πλατάμοι τοί ἐπηεταναί; cf. Cowper's "boundless continuity of shade". The word is not found in II. πολὺ goes best as predic. with ὑπεκεφ., "oozes in plenty". 88—91. ὑπεκροέλυων, the ύπεκρ expresses the release from under the yoke, the πρὸ the free action of the mules when released. — ἀγροστίν, the "couch-grass" (triticum repens Linn., see Dunbar Lex. App.), or, as it is called in some parts of England the "squithe". Theoc. XIII. 42 gives it the epithet ἐλετερίας "spreading in the marsh", so here, on the river's brink. Eustath. says it has diuretic properties. Hillebeek (Flor. Cl. p. 24) says it is the Punicum dactylon Linn. "Agrostis" is the name of a large class of grasses. ἐφοπίζο, α. τ. λ., ι. τ. φόρος εἴματα τῆς μῆλ. ὑδ. — μέλαιν ὑδαίν, see on 70 sup. — 93—9. θοῦος ὀείλειας στείβοι, and ἐπίδεικε προς. resembles Virgil's fa-
98. Φείματα.


vourite word certatim, as in Αν. Π. 628 et al. ὑπνα, metaplastic plur. of ὑπνος, like κέλευθα, λάγνα, κυκλα etc. Jelf Gr. Gr. §. 85 obs. 2. — ποτι χέρσων, cf. (mar.) βοσά ποτι χέρσων "roars (as it rolls) ashore", so some verb of motion might be easily understood from ἀποπλύνεσθαι, "was scouring". μελίσσω indicates the preference for that particular spot. To bring out this notion more clearly in the expression itself Ni. would read ποτιχέρσων adv., but this seems needless.

96—9. λίπ' ἑλαίοι, see on γ. 466. — δεῖπνον, the mid-day meal, the sun being high; cf. Λ. 86 and note on δ. 104. — μένον has α' (96) for subject better than εἰματα; although neut. plur. nouns take pl. verb sometimes in H., see on γ. 298. The imperf. in this and ἐπαίζον ... ἱχετο (100—1) appears to have its exact force. — αὐτὰρ seems explanatory of μένον, "were waiting, and so, when they had dined, were playing".

100. ὁφαίλῃ, the men of the place excel in a similar callisthenic exercise — a touch of effeminacy (mar.). Ni. finds fault with Athen. I. 25 (14) for supposing that a dance here formed part of the game, but surely μολῆς in 101 justifies the notion. Of the readings here δ', γ', τ' the first is cumbersome, the second imports a sharpness to the personality which there is nothing in the sense to require; τ' has therefore been restored, to which the weight of authority also seems slightly to incline. κρήθεινα, see on α. 334: these would have impeded freedom of movement.

102—9. Virgil Αen. I. 498—502 has borrowed this simile, exquisite as it stands here, to adorn the view of Dido, who there appears in the midst of her princes, and in the heart of her capital, instab operi (the work of masons and builders) regnisque futuris. All the surrounding circumstances of the Virgilian scene are entirely the reverse of the Homeric, and there remains but the solitary central image of the queen — a widowed queen too — on which the simile may fasten. Indeed the
line which is the gem of the whole passage here (108) is dropped by Virgil as beside his purpose. Aus. Gellius N. A. IX. 9 cited by Löwe ad loc., similarly reviews the Virgilian simile. Helen and Penelope are also likened generally to Artemis in δ. 122, φ. 37, τ. 54. We have a glimpse of the Homeric Artemis as “queen of the quarry” (πότνια θηρών) in Φ. 470 foll., her death-dealing power over women being also alluded to (cf. o. 410, 478, σ. 202—4); and in E. 51 foll. she bestows skill in the chase and the gift of a “dead shot”. See further on e. 123. Winckelmann on Ancient Art says of Diana, p. 133, “her figure is lighter and more slender than that of Juno and even of Pallas. A mutilated Diana would be as readily distinguishable among the other goddesses, as she is in Homer among her beauteous Oreads”; and mentions (note ibid.) a Diana in the palace Colonna, “the wonderful head of which is probably the most beautiful of all the heads of this goddess now remaining. The features are delicate, and of exceeding beauty; her bearing divinely lofty”. Compare the well-known Diane Chasseresse of the Louvre.

102. ζωομενα, the other reading ζωοκειται, the other reading ζωοεισεδημεν seems condemned by the accusers in the next line, which particularize the general expression of this. The change to ζωοκειται may be accounted for by the probable anxiety of certain critics about the hiatus, and perhaps also the all-but homoioteleuton of ζωοκειται ζωοκειται. The gen. too is less proper, as it should mean “down from” as in και δι καπησιν in 230 inf. “down from the head”, and Λ. 44 βη δι κατ θηλυκαίοι παρϑενων, which sense there is nothing in the thing compared to require: cf. also Φ. 485 κατ ζωοκειται θηρως εναιειν. — ζωοκειται, Doederl. 2667 justly prefers to derive this from ζωος; cf. ο. 590 βηλεμ ζωοκειτα. For the ending cf. νυος νυος νυεια, μεγας μεγας μεγαλα, which seem to show that we need not suppose with Doederl. έτιεια as in τεκνολε-τεια to have been the original, and έτιεια a later form based on a supposed connexion with χοιρο.

103—4. Ταυγετος is the mountain spine stretching down to the promontory which parts the Messenian and Laconian Gulfs, περιμμεκτον, however, probably (cf. mar. περιμμεκτον όφος) refers to height rather than extent. Erymanthus is the ridge between Arcadia and Elis. κατροσι, the proper appellative of the male, λ. 131, sometimes added distinctively to υσι, to mean “boar-pigs”.

105—6. νυμφαι, these in H. are distinguished by name as Naiades, of the springs, and Orestiades, of the mountains (ν. 104, 348, 356, Ζ. 420). Those of the ποταμος “fens” are not distinctively named by him, as neither are those of the οδας “groves”, Τ. 8. Later writers, as Hesiod Theog. 363, seem to include the τανυταρωτι δικηριναί among them, and the Τ. 264—72 has the elegant fable of the Hamaðryads. They all are impersonations of the power of life and beauty in God’s works: “— the poet’s uplifting and vitalizing process is everywhere at work. Animate nature is raised even into divinity, and inanimate nature is borne upwards into life” (Gladst. III. iv. § ii. p. 423). His idea disengages the life which we view as bound up in nature, and gives it an objective existence. So in Tennyson’s Talking Oak,

the days were brief
Whereof the poet’s talk,
When that which breathes within the leaf

Could slip its bark and walk.

Yet in such passages as αν. 350—1 and in the Nymphs’ affiliation to τοις (see note on δικτητος ο. 477), their elemental relation is seen underlying the poetical idea. Man abhorred the mortal vacuum of an impersonal nature, and peopleed the scene about him.
with the reflex of his own consciousness. Their cultus in Ithaca (v. 350, § 435, q. 208—11, 240) perhaps implies that in every region the local nymphs were so honoured. They attend the divine synod of Olympus, and assist mortal weakness or sympathize with mortal sorrow. There is nothing in Homeric mythology to correspond to the Fauns and Satyrs of the old Italian and later Greek: — a remarkable testimony to the superior purity of the Homeric conception, since this unsexual idea opened no door to licentious imagery. A fragment of Hesiod CXIX. ed. Göttling adds what is perhaps the earliest mention of the Satyrs,

Yet here, too, the epithets show that impurity formed no part of the first conception of the Satyrs. But see Hy. Ven. 263. Another curious fragment of Hesiod CLXIII ibid. computes the duration of the nymphs' existence as 10 times that of the phoenix, 90 times that of the raven, 270 times that of the stag, 1080 times that of the crow, and 9720 times that of man; which gives a greater intensity to the idea of longevity than a mere statement of duration without limit. Calypso is called a νύμφη; not so Circe, who, as daugh-

of the Sun-god, is δείη δέ αὐθήναι, and has nymphs to attend on her. — ἀγγέλωμοι, some ancient critics made this word propaegytone; but the analogy of αὐθήναι, νυμφόμας etc. seems against this. γεγονεὶ δὲ τε, in A. 683, where this phrase recurs in a strictly similar context, we have, owing to the tense being past, γεγονεί (here pres.): the δὲ also is dropped, an example of the elasticity of Homeric practice as regards particles.

107. ἤπειροι ... ἔσευ, in tenses for ὑπερέχει "exceeds" (χαρὰ ἢδὲ μεταώσαμεν being accus. of relation) or is, as we say familiarly, "a head taller". Such phrases as καλὴ τε μεγάλη τε, v. 289, and εἴδος τε μεγεθος τε, § 152, constantly remind us that largeness of scale was a constituent element of beauty in the Greek ideal. Thus H. elevates the goddess; conversely Pope, to dignify the nymph, sinks the distinction in Windsor Forest.

"Scarce could the goddess from her nymph be known, But by the crescent and the golden zone."

110—1. δὴ ἄρ', an unusual hiatus. ζευξος ... πτευσασθα, the sequel 252 inf. shows that these actions were not performed now, and that these participles must therefore be closely combined with νεκραι and subordinated to ἀμφίκολον βασίλεια.

116. ἐμβάλει, the var. l. ἐμπεσε would involve a change of subject, since by Homeric usage (mar.) ἀμφετέ is to be referred to the person, not the missile. Such a change is not, however, uncommon in H., as in a. 69, 162.1; but the balance of authority is decidedly in favour of ἐμβάλει; and perhaps the reminiscence of the ἐμπεσε parallel found in δ. 508, ε. 50, 318, may have beguiled some copyist here. The Scholl., noticing the terseness of this line, remark that ἐμπεσε assists the sense, as implying the probable loss of the ball, and accounting for the outcry in ν. 117, by which Odys. is roused. Eustath. has here an anecdote that the poet Sophocles, who wrote a satyric drama entitled Ναυακάω or the Πίντερκειμ, himself performed Naucica, and earned great applause by his adroit ball-play. To the same effect speaks Athenæus I. p. 20 ε. A single characteristic line of this drama has been preserved by Pollux VII. 45. πέλαγος τε νηθος νεωπλεύς (λινογενέως ed. Bek.) 1' ἐπενδύτης.

119-21. These lines form an Odyssean commonplace (mar.). The notions of reverence for the gods and respect tor the stranger, the suppliant, etc. are parts of one whole, and stand like the "first and greatest commandment of the Law" with the "second like unto it", in Homer's ethical system. Thus their insolent outrage to the wanderer, and their neglect of the usual token of piety at meals (see Gladat. II. p. 436) complete the wickedness of the suitors. Ni. observes that the word φιλοξενίας is not read in ll., but that the character is mentioned (mar.) by commendation there; and conversely the Trojans, as the abettors of Paris' outrage, regarded not the μνήμης Ζηνός ξενίου, Ν. 625. Büttmann shows (Lexis. 65) that δής is the second part of θεονής. He supposes δέ to have been in the original root, as in δίς (i. e. δύς = δῆς), and the 5 lost after 5 to have been compensated by υ before it; whereas in the false etymology from εἶδος (Ηελ.) the 5 would impede the crisis.

122 foll. ὁς, "to such an extent", i. e. as to lead to the answer to his question (119) suggested in the question of 125 inf. For ἄντη with fem. noun see on δ. 442. The false reading ἄντη is probably an echo of μ. 369. Ni. and Bek. rightly condemn 123 - 4 as impeding the sentence, and the latter as betraying, by its clumsy over-development of the sense, the interpolator's hand. Ni. rejects the explanation of the Scholl. who take νυμφάων v. r. λ., as interrogative, and similarly view ἃ in 125 as ἃ disjunctive, indicating the alternative question, "or (if not to nymphs) am I near to men?" But to make νυμφάων v. r. λ. a question, with no particle or interrogative word to lead up to it, is a strain on Homeric language, in which questions are put very plainly, as in 120 - 1 here; nor does the notion of their being possibly nymphs suit that previous question in 120 ı. - For νυμφάων see on 105 sup.
among" d., Bek. day 131. occurs Eustath. utrumque more Vr. 137. "cf. Barnes. E. in var. 133. Vr. Scholl. j Harl., m d c V. Sif Athene, the by — lorn tale homage, ed. k horned; φυλλων, ός ουσιατο περι χρυ μήδεας φωτος. ἀλλιποθώς, 130 τ' είδος ύψονος και αήμενος, ἐν δέ ού σώσα δαιεται: αὐτὰρ δ' ουσι μετέχεται ἡ οίδαιος ηδε μετ' ἀγροτέρας ελάφοφυς κέλεται δέ ἐ γεστήρα μήλων πειρήσων καὶ εὐ πυκνών δόμων ἔλθεν: ὅς Οδυσσεύς κούρφησαι εὐπλοκάμωσιν ἔμελλεν μεζέσθαι, γυμνός περ ἑων χειριώ γαρ ἰκανεν. ομερδαλέως δ' αὐτής φάνη κεκακαμένους ἐλμή.

126. Ηδώμαι. 127. Σειπών. 131. Σοὶ. 133. ής.


— αὖθεντων, see on ε. 334. — πειρήσομαι ὑδε ίδο, for fut. followed by subjunct in same clause see App. A. 9 (4)—(6); the "seeing" is a sequent to the "trying".

127—85. Odys. emerges from his covert; the maidens shrink away, all save Nausicaa, who, by grace of Athéné, unabashed confronts him. He addresses her in a speech of refined homage, and moves her pity by the tale of his sufferings and by his forlorn appearance.

127. ἐπεδύσατο, the genitive θα- μών is that of local removal, just as the accus. (mar. 8.) is that of motion towards.

127. ἐπεδύσατο, the genitive θα-mwos is that of local removal, just as the accus. (mar. 8.) is that of motion towards.

130—4. The point of this simile, which recurs with slight variation (mar.), seems to be, that the hero moves forth from his covert with forlorn desperation, heedless whom or what he may encounter, even as the hungry lion endures wind and rain, and all prey, wild or tame, comes alike to him. Further, the effect produced on the maidens resembles that by the lion on the animals. The constancy of Nausicaa alone is not included in the simile. The simile dignifies a passage which seems to us perhaps to need such relief, but nothing in the whole context is more remarkable than the simple and unruffled gravity of its tone. No later poet could have attempted such a scene save in the Satyrick vein, as indeed Sophocles in his Πλούτωκαι, (see on 115—6 sup.) it seems, did. αήμενος, ΝI. remarks that σάρξ occurs with passive sense (mar.), and so perhaps ἀθάνατοι in Pind. Ισθμ. III. 27. — μετ' ... ἐλαφοφυς, for accus. with μετ' "among", see on δ. 652: μετέφρωμαι in sense of "pursuing", like μετάόγοιμα, takes properly an accus. see γ. 83, Z. 280. The sense accordingly here is that of "coming among"; and this makes the change to the accus. more remarkable. It is doubtless metri gratia, since the epic
form of dat. plur. would be *φυγοτέρεσι διάφοραι.* — *συμφθέλετος,* this keeps up the moral attitude, which the simile at first gave.

138. τρέσσαν, "τρεῖν est fugere non tremere." Lehrs p. 91.

141. ἀντα is best joined with *σημέρι,* but might (mar.) go also with *σχομένη,* — *σχομένη,* "checking herself" (from flight). — *συνούν,* deponent on λαβῶν. — *αὐτος,* "as he was," see on ṣ. 665.

144-5. eti, "to try if she would." δυσαστετο, see on δυσαστετο in 242. — *κεφάλειον,* the sense of "winning," from κέφαλος suits well enough as seconding *μελλόν*; so in o. 451 κεφαλέων is exactly the North-country word "winsome".

150. 5. *θεος έσσι, tol,* for plur.

152. 5. *θείος έδίκα, tol,* for plur.

relative following a sing. antecedent see on ο. 438. — *Διός κοίημ μεγαλοι* is a phrase elsewhere applied to Athené (mar). The νημπος are also collectively called *κοίημ* *Διός 105 sup.* With this address of that cf. Anchises to Aphroditē, Ἰα, *1en. 92 foll., χαιρες ἀνασαν,* ἡς μακάρον ἡ λ. — *μενετος,* see 107 sup. and note there.

The well-known passages from Virg. Ἱ. 331 foll. 606 are cited by Ernesti, as also *Museis Her. et Leon.* 138 ἕλκως δε σ' λυτέουσα, καὶ ἀλβήν ἡ τέκνα μητρα, υπαπτη σ' ε' λύτοσιν μακαρίωσαν; and by Ni. and *Liw. Ov. Metam.* IV. 332-4 Qui te genere hecat. Et frater felix, et fortunata profecto Si qua tibi soror est, et qua debit ubera nutrix. That the strain of feeling was not confined to the gentle world is
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clear from the benediction pronounced in S1 Matt. XVI. 26.

157—9. leuodotov, for the ana- coluthon apparent on comparing this with ὧδος in 155 see examples in mar., and cf. Jelf Gr. Gr. Φ 710 Obs.—The fem. εὐδοκινσαν is by a construction kata σωσιν; cf. Ηυ. Τεν. 272, τν μν ἐκεν ..., ἴδης Θάλος. Ni. also cites Eurip. Bacc. 1307—8 Paley, θ' ἐνος κατσανων and the more remotely illustrative passage μ. 74—5 νερέθη δ και τοιομαικη καινατη, το μν ἐν ποι' ἐφοσο, in which it seems to suppose νερος as having pro- ceeded. For περι κηρι see on ε. 36. For εὐδυνος see App. A. 11. Ni. says that according to Hollanius and Aristotle the "happy man" of 158 was Telemachus; but see on γ. 464. bol- dias, "preponderating in gifts", Löwe remarks that bolde in H. is always neuter (mar.).

159. ἐξεύθενως Ὁλικόντων. 160. τοῖν θείον.

162—5. Voss (cited by Ni.) says in his Mythol. Br. Part III p. 108 that "in Agamemnon's time Delos had for sea-voyagers the most frequented oracle of Apollo, as Pytho for land-travellers". The Scholl. suppose that the tree intended was that under which in Delos Leto bare Apollo (Ηυ. Απ. Del. 18, 117); but νεον ... ἀναγοροαν clearly means a tree which was still a sapling at the time of Odysseus' visit. Cf. Theognis 5—6, Φοίβη ἄναξ, σε μεν σε θεα τεκε ποτίνα Αθην, φανίσκοι δα- ινης χειρος ἐφωσιμεθνεν. Löwe cites Euripid. Hec. 458, ἐντα προσαγόνον τε φοίνικι δάφνα τ' ἱεροις φίλοι πετονυς οὐδόνα ἀγαλμα διας. Cf. Euripid. Ion 919 foll., Ἰππ. Ταυρ. 1100 foll. in both of which the olive and the palm are combined. Cicero de Legg. I. 1 says, Quod Homericus Uti- xes Delt se proceram et teneram palmam vidisse dixit, hodie monstrant eandem:
178. Spdus.

so Pliny (N. H. XVI. 99, 44), Nec non palma Deli ab ejusdem dei artate conspicitur; by all which passages we may understand that there was always a sacred palm cherished in Delos. We may compare the olive-trees on the Mount of Olives and other sacred trees in Palestine (Dean Stanley, Sinai and Pal. p. 141 foll.). Ni. remarks that no trace of any locality being honoured as the birth-place of a god occurs in H.

166—70. §orw, here bears the sense (rare in H.) of ‘tree’; πτενθος is explained in 170—2: render 1xaiei ‘is come upon me’. φυγων, ‘I escaped, was quite of’.

173—7. 6prw, 6eti x. L., he pleads not only what he has suffered but what he expects to suffer, and alleges the infliction as from the gods, to move the sympathy of man. — τελευτων is fut., and παρουσιας means ‘here after’; more commonly words connected with priority refer to past time in H., those with posteriority to the future, so αμα πρόσω και οπίσω; see on β. 270. — άνναδ’, this title is equally applicable to a divine and to a human being, thus he sustains the tone of his exordium in 149 sup.

178—9. Odys. seems designedly to ask the least possible favour at his first overture; a hope of more solid benefit is subsequently held out to him unasked in 280—90. Thus the due delicacy on his part who seeks, draws forth generosity on hers who shows the kindness — a bright instance of the refined standard of heroic manners.

180—5. This proprietary peroration concludes that with which Ἑγγύτης conceives his opening speech in the Ithacan Assembly (β. 33—4). In the petition of Chryses (A. 18—9) such a phrase forms the prelude. It here derives extra force from the mention of Ἠθολ in 174 supr., "may the gods, who afflict me, give every blessing to you!" 182—4. With this noble maxim cf. Eurip. Med. 14,

"γάρ μεγάλη γίγνεται σωτηρία ὅταν γυνῆ πρὸς ἄνδρα μὴ δικοστατή.

185. ἐκλύνον, this verb does not seem to bear in H. the sense, "to hear one's self spoken of," or μάλιστα κλινεῖν would be closely parallel to the ἐν or κακος ἀκούειν of later Greek. It seems to mean here not the outward sense but the inward recognition; cf. Tennyson Lotus Eaters, "Nor listen what the inner spirit sings." Its object doubtless is the ὄφροφοσύνη itself. "Strong as is the testimony of enemies and friends, they themselves feel it most profoundly of all." Yet this is an unusual sense of ἐκλύνον, and so slight a change in the ms. would convert αὐτοῖν or αὐτοῖν into αὐτόλ that it seems likely one of them may be the true reading, which would furnish a more effective close — "men listen most to them," i. e. unanimity begets influence: cf. τῆς μάλα μὲν ἢλύνον, 247 Inf.

186—246. Won by the entreaty of Odys. Nausicaa promises relief and declares her parentage, people and country. She then recalls her handmaidens from their needless flight, and bids them succour the stranger, whom they then assist to dress and bathe. He accepts their services with due reserve. Meanwhile Pallas confers on his outer man the comeliness of youth, until it is Nausicaa's turn to admire.

187. The sense is suspended from ἐπεί ... ἢλύκας to νῦν δ´ in 191.

187—90. To the same purport speaks Helen in δ. 236—7, where see note. The sentiment, however, here arises directly from the facts: — his misfortunes need not detract from his merit, since Zeus bestows his blessing without regard to character. The only difference is that in the man of merit misfortune draws forth fortitude; cf. Theogn. 444—6, 1162—4, ἀδιανάτων δέ δοῦσιν πατερείς ὄντησιν ἐπηρεάσωτον, ἀλλ´ ἐπιτελομάν χρῆ δῷ ἀδιανάτων, οὐ διδοὺς ἢνείν, Sophoc. Trachin. 129—30, ἀλλ´ ἔπι πῆμα καὶ χαρά πάσι νυκλοῦσιν.
oùν ἀούν ἐσθήτος δεινήσειν οὐτε τευν ἄλλουν, ἀν ἐπεοι' ἱετῆν ταλαπείρον ἀντιώσαντα. ὅστος δ' ἔδε τοι δεῖξῃ, "θέω δ' ὑπ' οὗν ομοί λαοῦν. 195 Φαίνεις μὲς τῇς τύπῳ πόλιν καὶ γαῖαν ἔχουσιν, εἰμι δ' ἐγὼ θυγάτηρ Μ μεγαλήτηρος Ἀλκινοίου, τοῦ δ' ἐκ Φαίνου ἔχεται κάρτος τῇ βίᾳ τῇ." η δε, καὶ ἀμφιπολοίσιν θείον ἡ πληνοκήρως κέλευσεν "σητέ μοι, ἀμφίπολοι: πόσε 'φεύγετε φατα ἰδούσα: 200 μή πού τινα δυσμενέαν φάσθ' ἐμεμναί ἄνδρων; οὐκ ἀνθ' οὔτος ἀνήρ διέρος βροτός, οὐδὲν γένηται,

191. πόλιν is inserted by anticipation, and implies assent to his request ἄντε δὲ μοι δεῖξον in 178.

193. Αντιώσαντα, Νί thinks this a participle for inf. referring to Mat-thai p. 1991. Jell. Gr. Or. 6 991 obs. 2. prefers supplying μη διέσσειν after ἐπιοίηκα, to govern αὐν: this requires us to render ἀντιώσαντα, "having met (some one)", as in v. 312. The other construction would require the sense of "to obtain", as in A. 66—7 εἰ κέν πος ἀρνόν κείσε αἰγόν τε τελείων δούλει τῆς ἀντίσας σ... αὐνα.

197. έκ γενόσα τοι. Νί thinks this a reason for giving it an acute accent (ν'); but the consensus of editors is against him, since δ' intervenes.

199—200. πόσε φεύγῃ, the question implies that flight is absurd; the answer implied being, "you need not flee any whither." μη', for this conjunction with questions where the verb is indic. see App. A. 9 (1).

201. οὔτος κ. τ. 1. The word διέρος, and perhaps βροτός also, is doubtless corrupt here. We need for ἀνήρ some predicative corresponding in sense to δουμενη, so that, "this man is not one whom you need dread", is the sense required, carrying on the rebusk of πόσε φεύγετε. A colon at βροτός would exhibit this better, and that stop was read by Voss, see on διέρος below. As the text stands, our only chance seems to be to take 202—3 as far as φέρον, as a completion of the subject: — "that man who would come to the Ph. land with hostile purpose is not a living mortal, nor can he". But I cannot believe that Η. wrote this. To interpose the predic. and then go back to complete the subj. by a further clause, is a departure from his usually direct style. Assuming, however, this sense, the words "living mortal", so taken, give force to the manner of stating, although they add nothing positively to the statement: and the vehement so imparted shows the feeling of the speaker, viz. triumphant assurance, as in saying, "the man breathes not on the face of the earth", instead of simply "is not". In the somewhat similarly worded ἀνδρῶν δ' οὐ κέν τις έξοδος βροτός... δεια μεθ' οχλήσεως ψ. 187, έξοδος βροτός is part of the subject and the passage is no true parallel to the present. So also in π. 437—8 οὐκ ἐστ' οὔτος ἀνήρ, οὐ' έσται, οὐδ' γένηται, ός κ. τ. 1. a sentence modelled somewhat similarly, the predicate is contained in οὐκ ἐστι which precedes the whole; there is, however, a similar extension of the subject in ός κ. τ. 1. διέρος means originally "moist", as shown in Hez. Οpp. 460 αὕριν και διέρον, "dry and moist", Pind. Fragm. 74, 11 νύστοις διέρος οὔπακε έξοδος διέρον; hence, referring perhaps to the blood, as fluid in life, concealed in death, it means "living" or "lively" as in διέρος νόσι, τ. 43, § with all

speed” (cf. the word “quick” in its two senses); although possibly that may refer in a literal sense to escape by sea (the liquido pede of Lucret. VI. 638). The reading of Callistratus, διερος, from δειν, “causing woe”, is worth notice, but is probably a subterfuge from a difficulty. Voss reads a colon at βοστός; and then, pressing the sense of διερος, (but this seems forced) renders, “this man (Odys.) is not formidable”, as “causing flight”; which he contrasts with διερος πολι “with startled foot”, i. 43, as showing the act and pass. force respectively of διερος, just as “fearful” and “frightful” are used in old English; and if διερος properly contained any notion of fear, this might be accepted. But it does not.

οὐδὲ γένεται, not strictly subjunct. as = future, as shown by οὖν εἰσε-

cai οὐδὲ γένεται, π. 437; see App. A. 9 (10); render, “nor ever can be”.

202. ἵκηται, the subjunct. marks the statement as general — as true of who-

ever comes; if it were indic. it would denote that the fact of some one’s coming had an independent existence, if it were optat. (not being due to the past or narrative tense of the principal sentence), it would denote that such coming were regarded as a pure con-
tingency by the speaker — a thing which might happen or not. The line rhymes with the preceding. Bek. (Homer. Blätt. p. 185 foll.) has collected many examples of such as, ν. 573—4,
The reading κέλευν is perhaps due to a wish to avoid so nearly a repetition of the same word in 212 εκέλευσεν; but in 2. 248—9 the same word εἶη closes both lines, and other instances might be found. The handmaids, rebuked, "standing, calling to each other", is a happy picturesque touch; it shows each, uneasy rener reproof, endeavouring slyly to throw the blame on her fellow, and it indicates that flight had scattered them. Thus we get a lively notion of the group.

214. φίλος τη τ. τ. λ., here male attire; see on 60—5 sup. at end, but also on γ. 467.
218—9. οὐκω, the word would be assisted by a gesture. ὄρος, see note on δ. 800. — αὐτός, "by myself", without aid from you. It is, however, evident, as he declines such aid, that they were offering it. Contrast this with note on γ. 464. Possibly the poet means here to indicate the Phaeacian standard of female delicacy as less refined than the Greek, although for dignity's sake he avoids including the king's daughter in the rebuff; just as Phaeacian manliness is made to be somewhat effeminate (θ. 246 foll.). But again, it is possible that, for the reason which Odys. assigns in 220 ἱματιν δηνόν ἀπὸ κρόνος . . . αὐτήν ἦν, the poet uses the word γυμνοῦσθαι in 222 in an unusually literal sense. His long privation of such comforts required his bath to be now more thorough. This would also account for the emphatic πάντα ὀλέθ-σαρο, 227, not found in any of the parallel passages. Either reason will explain εἶπον δ' ἄφα κούρη in 223, they told their mistress that he had declined their aid—words which seem to hint that Odys. spoke aside to them unheard by Nausicaa, and this seems a further tribute to the refinement with which the poet invests her character.

"ἄλμην, 60 (mar.) Diomedes and Odys. bathe in the sea and afterwards take a fresh-water bath, 223. See last note.
224—5. νίξετο has here two accusatives, αὐτήν, λοιπὸν, mar. but in 2. 376 τούτων νίξομεν the two
are really in apposition as whole and part: in 219 sup. ἀπολόγισμα has acc. and gen. μετηχεῖν, "clung about!

227. παντεία, see on 218—9. — λίξ', see on γ. 466.

240—31. See mar. for similar enhancement of beauty by Pallas. Beauty is the special gift of the Charites (ζ. 18) or of Herē (υ. 70—1): but as a means to an end, viz. here the procuring him the favour of Nausic., the prerogative of Pallas includes all such special resources. πάδονα for πα-

χυς, like ἐλάσσων for ἔλαχυς, βρασσῶν for βρασσὺς (although some say βρασσὸς), μᾶσσων akin to μῆκος. — οὐλαία, see App. A. 3 (2). — ὁμοθυνοῦ ἄ., al. the critics suppose colour only to be intended, and there is a hyacinth, common in Greece, which is black. It may be questioned, however, whether the delicate curl of the corolla of the flower at its edge, be not intended to represent the line of the hair φασικῶς ἐνουλειμένην (Arístænēt. I. r. p. 3, cited by N.).

232. ἄγυρυρο is not with silver but on silver, so, of silver cups H. usually says, χρύσῳ τ ἐπὶ χέλεα χερακάνται, δ. 616; the gold, being thinly but entirely overlaid, represents the χαρὲς or grace superfused pervading every part: so κατηχεὶν, 235, corresponds with πε-

ριξεῖται here. Virg. Ἑν. I. 592—3 has reproduced — with a variation — this simile,

Quale manus addunt ebori decus, aut ubi flavo

Argentum Pariusve lapis circum-
datur auro.

233—5. "Ἡραίστος... καὶ... Αἴθι-

νή, he as specially gifting with met-

allurgic craft, she as holding the mas-
ter-key of all skill. κατηχείναι, ac-
tive, as done for Odysseus' benefit: but πε-

ριξεῖται in 232 mid. as done for his own artistic purposes. In τελείει the subject is ἄργυρο.
in handling with which the poet refines all the circumstances of this interview. στίλβω, literally, "glittering," thus the planet Mercury (ignis eaid Cyllenius, Virg. Georg. I. 337) was called οὐσίλβων from his peculiar brightness. The previous simile of silver overlaid with gold leads up to the sense of the word. θηείτο, "gazed with admiration," as in ε. 74—6.

239—46. Her previous speech had merely expressed pity for the forlorn suppliants; this one rises to glowing admiration for the now attractive hero, for "pity is akin to love." Perhaps the poet meant to insinuate her disapproval of Odysseus' merit as superior to her Phasian suitors, the inward man being presumed to correspond with the outward. But observe that this is addressed privately to the maidens, he being seated ἀλώνεσθε, 236. This seems to obviate the repugnance of Aristarchus, who rejected the lines 244—5 as unsuited to maidenly decorum. οὐ ... ἄκεκτη Θεών means "with their goodwill," cf. γ. 28 note, and οὐ γὰρ θεῷ ἐκτιθημισθέναι, I. 49. — διατ', restored by Wolf from the best mss. and oldest editions for διατ', the previous reading, which arose from a mistaken association with δοιή "doubt," and the deceptive use of δοιἀμεσα, δοιαζόντω. Scholl. Rhod. (III. 819, IV. 576) for a person deliberating, or labouring under indistinct impressions. Buttm. (Levill. 38) traces διατ' here to δῆθα δῆσαι, and from it deduces δοιασσέω aor., cf. 474. §. 145. δοιασασται fut., Π. 339, the change of ε to ο in verb forms being common (Irreg. Verbs s. u.) He hints also at a connexion with δοιεῖ δοξά, "for a x too much or too little can be no objection to the affinity of words", and wholly rejects δοιή, remarking that δοιασσάτω occurs where resolve is intended after doubt has elapsed. κελημένος εἴη seems to be "might be," as shown by the next line; cf. mar.—ἀδο, on the connexion of this word with ἀδόςεις ἀδρηχότες ἄδην, and
the relation of the rough breathing to the ι, see App. A. 6, especially (8).

254—255. Odys. refreshes himself with food; Nausicaa packs her linen and departs; first giving him directions to keep company with them till they enter the city, and then, in order to avoid scandal, to let them precede and reach the palace first, that done, to follow, enter boldly, and supplicate not the king but the queen.

252—3. τίθει ... ζευξάν, in these actions ascribed to Nausica, the άρπί-

254. For ἄπινοσειν see on έ. 342.

254. και is not here the particle reinforced by έν, but the prep. governing ένος and ένος. This is remarkable, since in έ. 361 οφθαλμος, και εν μεν έν, it is certainly the particle — an example of the flexibility of Homeric phrase. But the prep. here is required the sense being not, "till we come to the fields" etc., for he was not to quit them till they actually reached the city, (262) but "whilst we are going among them", where άνα indicates a line of motion marked by objects as in Κ. 297—8 βασιλέα ένος ... ανέφνην, ανύψωσε. Observe, however, that επιμέλεια are found with the direct accus. of place to which; see έ. 176 and mar. 262. έπιμέλεια, with this epic form of 2 aor. subj. cf. οἴοι, θείοι, δέμειοι; the 2nd person prefers η- as στήριγμα, στήριγμν. Nausicaa describes the prospect which will present itself when he comes within view of the city. All the objects described must be understood as lying without its walls,
yet much frequented by its people. He is therefore to stop before he reaches all this, viz. at the temple of Athené close to the path—doubtless a striking object. Her object is to drop his company before they could attract notice as fellow-travellers. The apodosis of aitq epfr is suspended. What he is to do when they approach the city, is postponed till 265—6; the interval being filled as far as 272 with a detail of the local features, accounted for by the characteristic pursuits of the people, and thence to 288 with her reasons why he is so to act. Then she resumes with a minute indication of the spot where he is to wait, and at last gives the direction, which is the pith of the whole, "wait there till we have reached home". πύνεος, no gates are mentioned. We are to conceive that they were open and unguarded—a token of Phæacian security.

264—5. λεπτή δ' εἰσίθημι κ. τ. λ., "and the way in is narrow, for ships line the approach". The "haven on either side", 263, accounts for the ships being there. This gave rise perh. to the reading εἰσίθημι of Aristoph., as if from λόγος. It is, however, like έλθειν "a going", E. 778, directly from εἶλα, imper. εδώ, "go". εἰσίθημι, nearly = Lat. servant; see on ἐνθήμε, E. 484. This perf. pass. with pluperf. meaning "have or had been drawn", viz. into position, passes over into an absolute sense, "keep" that position, or, as here, becomes trans. with object ὅδων; cf. mar. In π. 463 it further acquires the sense of "keep a look out for". In some passages the ω, long naturally, as in εἰσίθημι (if this be a pluperf., see Buttm. Irreg. Verbs, s. v. ἐλθειν) T. 90, becomes short before α, but may be lengthened by ictus (mar.). ἐπίστοιον, Eustathius explains this by ἔποιημι "shod" or "hut" as if a compound adj. from ἐστίν, εἰσίθημι, cit. Here, I. 44, τόν μὲν Ἀκρά ἐπίστοιον καλέσων, "invoking Zeus who presides over the hearth", and so in V. 72, 73, as noun, "houses" or "households". But the sense of ὅδος, being wider than that of ἐστίν, makes it easy to take ἔποιημι as an addition to the ὅδος, whether adjoined or detached, and so = "shed" or "hut"; but we cannot analogously conceive of ἐπίστοιον as if an addition to the ἐστίν, especially as the ἐστίν is in this case locally remote, being within the wall, while the ἔποιημι is without it. Yet we may get really closer to the sense of Herod. by taking ἐστίν (mar.) as it were in the moral sense, as the centre of family life; when ἔποιηπν ἐστίν might mean "it, viz. shipping is a matter of domestic business", as opposed to the semi-foreign aspect of ordinary navigation; or even locally, "each has a spot (viz. where his ship was drawn up) belonging to the family", as we speak of "a family vault". And this, as giving greatest force to γὰρ seems preferable. The scope of the whole passage is to illustrate the extent to which among the Phæacians sea-faring habits were taken up into domestic and civic life. Thus their ἀγορᾶ, usually in the heart of the city, and the Ποσειδῆιον, doubtless its chief sanctuary, which in ordinary cities would have formed the centre of everything, are here at the sea-side without the walls; and these are attached to the ἐστίν of the state, even as the spot where his ship lay was to that of each citizen: hence we derive a special force for ἐπίστοιον. The aspirate dropped in ἐπίστοιον for ἐστίν need be

no more objection than the shortening of the ι. Thus we have (Eustath.) Λευκόπην Λέυκιππος (Hy. Ceres 418, Hy. Apol. Pyth. 34) fr. ἡπόπος, and ἐπι- ἀλήμενος, as well as ἐπιαλήμενος, from ἐπαληλομαι (§ 220, ο. 320, cf. § 103, 128). Certain Scholl. derive the word for ἱςος, "a place for masts", and so by synecdoche = νεόροφον, — a likely snare for a prosaic interpreter.

266—8. ἀγορά, see previous note. Ποσιδόνιος, see on νήσους to sup. — ἀντιδιόν ι., see App. F. 2 (6) and note * ὀλε, see App. F. 1 (7).

268—9. ἵστερα, the reading ἵστερα perhaps arose from a repugnance to lengthen the -α by arsis; certainly to lengthen the final short vowel of a properisponomenon is an extreme case of arsis, but in this penthemimeral cesura H. lengthens anything: see on ι. 318 and App. F. 1 (7) for the sense. ἀποκέφαλων, Buttmann's correction (Lezzel. 26, 4) has been adopted, the word being ἀποκέφαλος (= ξέλα) to "shave" or "plane".

270—2. διὸς οὔτε φ., much less therefore the sword and spear of the stand-up-fight. This measures the interval between them and the Greeks. ἀγαλλόμενοι, as if for [the mere] pleasure of the run. Their vessels are, as it were, all pleasure yachts in which they give a free passage to an occasional stranger.

273—5. ἀειδέα, cf. the name Πολυδεένης and the adv. ἐνδύεομαι, used of all kinds of ministry to another's comfort; so Curtius, who refers both (Π. 229) to a sanscrit root, traced in Lat. as dec-us, dec-et, and related presumably to dulcis (Π. 77). For the sentiment see on 29 sup. — ὑπερφιλαίου, "unscrupulous". Some commentators rejected 275—88 for the same reason as 244—5, vid. sup. But the more repugnant such female freedom was to later Greek notions of decorum, the more certain the genuineness of the passage.

276—9. τὰς θ', the δ' marks surprise "why! who is this?" — εὐρε, "picked him up". ἔτει οὐ τινὲς κ. ι. λ. Löwe takes this ironically, "since forsooth there are none (for her to marry) near home!", but it seems more simple to take it as epegegetic of τη- λόδσκοι, and stating the fact on which the Phasicians were fond of dilating — their remoteness from all men.
278. Φησ. 280. η της ευθαμενη. 285. Σεφεουσιν. 287. αδέχεται. 289. Φέτος.

278. Ἡ της η της ευθαμενη. 285. Σεφεουσιν. 287. αδέχεται.

289. Φέτος.

280. η της ευθαμενη. 285. Σεφεουσιν. 287. αδέχεται. 289. Φέτος.


280—2. ποιμαντης, "much prayed for (to come)"; see mar. — βέλτερον, "'twere better so", i. e. "that she should wed, though her husband be one of her own picking up from abroad, since she refuses all her Phæacian suitors": the implied alternative is, "than remain unmarried". Another interpretation of the Scholl. that "if she marries any one Phæacian, she must needs put a slight upon the rest", does not seem suitable. καῦτη, see mar. for similar cases of crisis of καῦ with pronoun; although these are not found in all mass. and edd. (Bek. Hom. Blätt. p. 173). Hermann (Ni.) rejects this crisis in H., reading καῦ for καῦ, or τη'.

286—7. νεμεσδω, indirect, where optat. would be regular; see App. A. 9 (2). — εντοιον could be spared: it seems to have arisen from a confusion of two constructions, "against the will of her parents", and "her parents being unwilling". "In this remarkable passage we have such an exhibition of woman's freedom as scarcely any age has exceeded. For it clearly shows that the marriage of a damsel was her own affair, and that, subject to a due regard freely rendered to authority and opinion, she had when of due age a main share in determining it" (Gladst. II. p. 484).

288. μισγηται, "mixes with": the mood is certainly anacoluthon to ἦπειος in 286: the change of η της to η της strikes a different modal key; thus καῦτη γε ἦπειος is a case viewed as purely hypothetical in the 2nd clause she seems to put a case contingent indeed still, and therefore not indic., but which is not purely hypothetical, as being in fact her own; and this difference is what the subjunct. probably marks. See for some somewhat similar, exx. App. A. 9 (16). — αἱματινω, see on ε. 120.

289—90. συ' δ", the δη denotes a contrast between her suggestion in the sequel and what she had just been deprecat. πολυθης, he had made no


request for this, but she builds partly on his evident need, partly on the well known habits of the Phaeacians in despatching strangers to their homes (v. 151—2, 174).

293. τέμενος, Thucyd. III. 70 mentions that a site in Corcyra in his time passed traditionally as the τέμενος of Alcinoüs.

300—2. καὶ ἄν παῖς, “even a child might etc.” ōιος refers to τοῖς implied in ἐκοιτά τοῖς.

303. αὐτή, see on App. F. 2 (2) (5) (6). Observe ἦρως, doubtless the true reading, an instace of the elasticity of epic quantity.

305—7. ἐπ' ἐσχαρή κ. τ. l. and ξίον in connexion, see App. F. 2 (19) (20). — ἀλιπόρφυρα, see on 53 sup. — μοιώτε, see App. A. 7 (1).

308—9. ὦφων, “seat of honour”; see on a. 131—2. — αὐτή, i.e. ξίον; to refer it to the queen, since θέων is the subject, sounds absurd since τοιχεῖον. means “leans against;” which makes the var. i. αὐτή less suitable: it probably crept in from the end of 305. — οἰνοποτάζει, the contrasted picture of the queen plying her industry, and the king, who “sits wine-bibbing like an immortal” — the allusion being to the θεῖα θεία ζωόντες — is full of force, and assists us to take the measure of the sexes in the Phaeacian court society: sec
310 τὸν παραμεθανονός μητρὸς ποτὶ γούνας ἡ εἰράς ἐστὶν ἡμεῖς ἡμέρας, ἵνα νόστιμον ἡμάρ οἴησιν γαῖρον καρπαλίμως, εἶ καὶ μᾶλα τηλόθεν ἔσσι. [ἐλ ἐκ τοῖς κείμενοι γε φίλα φρονείν ἐν Θείῳ, ἐπίσωροι τοῦ ἐπειτα φίλους τοῦ ἰδέων καὶ ἴδοντας τὸν ψυφόφορον καὶ σήν ἐς πατρίδο γαῖαν.]’

320 ἀμφίπολοι τῶν Ὀδυσσεὺς τε, νῦν δὲ ἐπεβαλλεν ἴμασθλην, ὑπερτόν τῆς ἡμέρας, καὶ τοῦ κλύνου ἄλογον ἰόνου Ἀθηναίας, ἵνα άρ ἐξεται δίοις Ὀδυσσεύς.

325 ἀνικεῖ ἐπειτὶ ἠγάθον Λήδος κοφην μεγάλου πλῆθος μεν, αἰγοχοῖο αἰος τέκνοις, Ατρυποῖν.

314. Ἑκλώρη Φιδέεν ομίσσω τῳ’. 315. Φοίμον.


App. F 2 (15), and comp. the following direction to pass him by and supplicate her.

312. καρπαλίμως qualifies ὑῆσιν. 313–5. These lines occur naturally in η. 75–7. Here they seem superfluous since they say nothing which has not in effect been said before. The editors since Wolf accordingly bracket them.

316–31. Nausicaa starts on her homeward journey, her handmaids and Odys. following. He reaches at sunset the grave of Athene near the citygate, to whom he prays for friendly help; and, with a reminiscence of Poseidon’s wrath the book closes.

316–8. φίλως, to what the epithet precisely alludes is it impossible to determine. In Π. 362–3 the thing, ἡμάρ, seems a distinct part of the ματιτὶ; cf. ἴμασθλην 320 inf. We may surmise that the handle was of wood, perhaps polished, perhaps ornamented with metal. τρώχων, secondary verb from τρόχος, like στρώφων, τροπωδόν τοῦτο. — πλοῦστον, the Scholl. here give πλῆξ as Doric = βῆμα, the Scholl. on Π. 375 says Εὐολικ. and the Etym. Mag. has, with the Scholl. vulg., πλύμα, τὸ δίκτημα τῶν ποδῶν; but these are words found in grammarians only. In Sophoc. Fragm. 538 Dind. occurs the word ἀμφιπλῆξ. In Archiloch. Fragm. IX. 1. διαπεπλῆξιν probably means “straddling”. Ern. cites Anacreon, 1260, πλεκτός μηδαμίᾳ περάμηδος, and Ni. ἀπεκληκτό από το Αριστόφ. Acharn. 218.

200. νῦν, “with judgment”, meaning so as not to go too fast for the pedestrians to keep up.

321. δυσέτο x. τ. λ., the 33rd day of the poem’s action here ends.

325–7. Ατρυποί, see App. E. 4 (14). — νῦν δ’ ἴχνε, “now although
οδοιμένου, ὅτε μὴ ἔφοραικαλντὸς ἐννοσίματος.

δός d μή ἐσε Πτερνίκας φίλον ἐλθείς ἥδ' ἐλεείνον." 329

"εἰς ἕφαντ εὐχὸμενος τούτων τὸ δ' ἔχλυς Παιάν Αθήνῃ

αὐτῷ δ' οὐ ποι φαίνετ' ἐναντίης αἰθέτος γὰρ ἀφα

πατροκλασίγγνητον' ὅ δ' ἐπιζηκὴς μενεάνευν ἂντιθέρδ' Ὀδυσνη, πάρος ἥν ραίαν ἰκέσθαι.

330

331. Φήν.


not before". οὐκομένου ὅτε μὴ ἐφοραὶκαλντὸς ἐννοσίματος, with the repetition cf. T. 316 —7, ὅποτ ἄν Ἰποί... δῆγαται, δαιαμένη, δαιίωσα δ' ἐφίσοι εἰς Ἀραιῶν, and Π. 103 —5, δαιμίνα μὲν Ζηνός τε νόος καὶ Τραῖς ἄγανοί βάλλοντες δ' δεισὴν δὲ περὶ προτάφοις φασινη πιλης βελλομένη πεναφήν ἕξε, βάλλετο δ' ἄει κ. τ. λ. — δός μὲ κ. τ. λ., the words are a little abrupt through the asyndeton. In Ω. 309 they occur as the first clause of Πριάμ's prayer (with Ἀχιλῆς for Παιάν), where he is about to visit Achilles to ransom his son.

329—31. αἰθέτος. The feeling of respect extends, in the politic and calculating goddess [see App. E. 4 (8)], to the forbearance of direct and outward opposition only. Her appearance in η. 19 foll. is accordingly cloaked in a strict incognito, and is her only interview with Odys., in which the veil is not thrown off. Thus appearances as regards Poseidon are saved. πατροκλασίγγνητον, a sense of seniority pervades the word, and we may remember that the Erinnyes, as Poseidon himself is reminded in O. 204, attend ever upon the elder members of a family. δ' δ', δὲ here, as often, ὡς, — ἂντιθέρδ'... πάρος, see on α. 21 —4.
APPENDIX A.

I.

ἐννεπε. (1) Buttm. (Lexil. 21. 15—23) regards this as a mere lengthened form of ἐπεκ, fr. ἐπος, root ἐπε-, and no compound; he takes ἐνοπῆ as its direct verbal noun, and views ὀμη as similarly related to a verbal form ἐμοὐ = ἐνεκο; with this relation he compares δὺνος, ἐγκο = ἐνεκο. Negatively, he argues that ἐν the prep. in no other compound doubles ν. He seems to have overlooked ἐνειγα, 1 of which the parts are ἐν-ἐμι. But, supposing ἐνεκο compounded, it need not follow that the first part is ἐν the prep. There are a number of words, as εὐμπέιος, ἐπαῖος, ἐπάξιοιαί, εὐάιο, ἐναία, in which ἐν appears, but its prepositional character is very doubtful. The forms akin to ἐνεκο (omitting all those from ἐπέκαω or ἐκέζαω to ἐπεκαθαύ, which he rejects as distinct,) are 2 aor. ἐναιον, imper. ἐνοικες, ἐνοικε, and, there being no pres. indic. found, ἐνεκο and ἐνιησα φατ. Now as we have ἐσηες, (comp. ἐσομης, σβς, ἐσειο from ἐπομαι,) it is not easy to regard ἐν in ἐνιον, etc., as part of the simple verb, and Buttm. seems to have felt some difficulty. Indeed, elsewhere he inclines to regard ἔσες (π. 203, χ. 31) as a form of ἔσπε (σ for π, as in ἐπος, equus). This is probable, but tends to make the rejection of ἐνοπες as a compound form doubtful. With these varying forms ἐν-ἐπω, ἐσηες, ἐν-ἐπον, comp. ἐζω, ἐσον, ἐζο, an analogy which suggests that the ἐν- is adventitious, not, as in Buttmann's view, radical. The Lat. inquam probably represents the same form as ἐνεκο (q for π again), and is equally puzzling, but can hardly be simple.

(2) As regards ὀμη ἐνοπῆ, the first may be simple and the second compound. ὅψ the voice, ὀπη a hole, ὀμα fr. ὀπομαι (unused pres.) ὀπομαι, ὀμε, os oris, ostus, (Donalds. New Cat. § 216) seem all modifications of a radical sound based on the vowel o in connexion with a labial or some sound representing it. The simple notion of which that sound is the symbol may be assumed to be a hole or orifice, of which the letter o is indeed the shape. The verb or adj. "open" stands in close connexion. Hence the above words expressing "mouth" or "eye" deduce themselves at once, for there is nothing which we open so frequently or easily as these organs. Hence ὅψ "voice" comes straight from the root, being the os "mouth" open for the primary purpose of emitting sound. Then, we may suppose, came the strengthening of the root by the accession of the F, in νος, Φέπος, Φεπα, this F containing the labial of the root, with the guttural (comp. as above, inquam) into which that labial sometimes passes, as in coqu = πινασω πινπ (Donalds. ub. sup. and Gr. Gr. § 18 j.). Now, the ἐπω in ἐπεκο may be from the simple root before the F.

I. * E. 894.

HOM. OD. APP.
II
APPENDIX A.

was added, and the noun ἐνύπη of course from ἐνέπω, but ὅμω merely ὅπη, = ἄψ, strengthened by the further labial μ, as in χρήμπτω, γνέμπτω, and many other words.

(3) Thus an answer may be offered to Buttmann’s remark, “one well may wonder why in this compound alone (ἐνέπω) the F of the root ἔπω ἔπος was so passed over”. And the ἔπ may be received as a form of “the intensive prefix, probably a residuum of ἀνά,” (Donalds. Gr. Gr. 374 d,.) conveying to the root ἔπ- the sense noticed by Buttm. to “announce, declare”.

2.
EPIC FORMS IN -οω -ωω FOR -αω.

Abreus Grie.ch. Formenl., § 51, gives a table of Epic forms expanded with short or long vowels from the ordinary contracted forms of verbs in -αω, nearly as follows.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Indic. Pres. sing. 1. ὅρω</td>
<td>ὅρω</td>
<td>μενοινώ</td>
<td>μενοινώ</td>
</tr>
<tr>
<td>Indic. and Subj. sing. 2. ὀφές</td>
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<td>μενοινά</td>
<td>μενοινά</td>
</tr>
<tr>
<td>Indic. Pres. .. 3. ὀφά</td>
<td>ὀφά</td>
<td>ἦβωσα</td>
<td>ἦβωσα</td>
</tr>
<tr>
<td>Indic. Pres. plur. 3. ὀφώσι</td>
<td>ὀφώσι</td>
<td>παραφώσι</td>
<td>παραφώσι</td>
</tr>
<tr>
<td>Optat. Pres. sing. 1. ὀφώμι</td>
<td>ὀφώμι</td>
<td>ἐμνάσθε</td>
<td>ἐμνάσθε</td>
</tr>
<tr>
<td>Infin. Pres. ὀφάν</td>
<td>ὀφάν</td>
<td></td>
<td></td>
</tr>
<tr>
<td>masc. nom. ὀφών</td>
<td>ὀφών</td>
<td>With short vowel</td>
<td></td>
</tr>
<tr>
<td>Part. Pres. .. .. .. .. gen. ὀφώντος</td>
<td>ὀφώντος</td>
<td>evoluted</td>
<td></td>
</tr>
<tr>
<td>fem. nom. ὀφώσα</td>
<td>ὀφώσα</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mid. Indic. Pres. Plur. .. 2. ὀφώσθε</td>
<td>ὀφώσθε</td>
<td>ἠβώντες</td>
<td>ἠβώντες</td>
</tr>
<tr>
<td>Mid. Infin. Pres. ὀφώσθαι</td>
<td>ὀφώσθαι</td>
<td>ἐμώνοντο</td>
<td>ἐμώνοντο</td>
</tr>
<tr>
<td>3. ὀφώσθαντα</td>
<td>ὀφώσθαντα</td>
<td>μνώμενος</td>
<td>μνώμενος</td>
</tr>
<tr>
<td>Various parts of the act. or mid. verb.</td>
<td>metath.</td>
<td>ἠβώμι</td>
<td>ἠβώμι</td>
</tr>
</tbody>
</table>

3.
(1) ὀλοφφων, ὀλοφδ, ̣ολοφδ, ὀλοφδος, ὀλοφφωμαι, (2) ὀφυ (λάχνη), ὀφυ (όλαι), ὀφυχνεια, ὀφυ, ὀφυαμός, ὀφυχάρης, ὀφυλος, (3) ὀφυς (ὁλος), ὀφς, ὀφή (scar).

The first eight of these are clearly related in sense and form. Our notion of ὀφυς is assisted by a play upon it, ζεύς δ’ ἐπι νυκτ’ ὀφυν τάνυσε κράτησε γόνινη, ὄφα φίλο περὶ παιδὶ μάχης ὀλοφ δάνος εἶνα; here it means “mischief or baneful”; so Ἀριλης ὀφου κηφ "heart set on mischief", ὀφυς ἀστήρ "baneful star"; so Ὄνειρος in B. 6 is ὀφυλος nearly = ὀλοφφον, comp. το ὀφυλ φρονέαν. ὀφυν κεκλήγωντες (comp. Soph. Trach. 846. ὀφυ στένει) resembles ὀλοφφων ἔπος, and ὀλοφφωμαι, and expresses an alarm-cry for mischief felt impending. The φ of ὀλοφφωμαι suggests a form ὀλοφός, especially as we have τ ὀλοφ. For this the ν in ὀφυς may be received as compensative. By metath. this ὀλοφός becomes again ὀλοφός (comp. the name Πόλεος) ὀφυλος.

(2) Distinct from these is probably ὀφυ, fem. adj. applied to ἱάχνη, "woolly

3. a Π. 567-8. b Ε. 139. c A 62. d Π. 701. e P. 756, 759. f Hesiod. Theog. 591, where see Mr. Paley’s note.
down”, or other soft nap, hair, &c., οὐλαμός, only found with ἀνθίζων, “a close band of men”, and οὐλός “downy first beard”. It is difficult to say whether the F is proper to these forms or not. Probably it was an inconstant element in the root: thus Bekker writes σούλας, η adj., epith of χλαίνας, but, as our text now stands, οὐλοκάφηνος h rejects the F. Οὐλαμός might, but need not, be οὐλαμός.* Under this group should also probably be brought οὐλαί, ὀλαι οὐλάγυνας, ὀλιγαὶ1 (coupled with κρί ἱεσκόν as horse meat). Here again we find the form οὐλ- in the harvest-cry to Demeter οὐλο λούλο. Buttm. thought them distinct, referring this οὐλαί to mola, and taking οὐλη (λάχνη) from ἐλικα, to press close. But it seems better to connect them, if possible. What common idea, then, can lie at the root of images so far divergent as wool, fleece, hair, down, corn, and grain? Probably the growing plant, especially in its nascent state, the young wheat with its soft beard, or even the first green crop before the ear is formed, is this radical idea. As we use “corn”, properly the hard esculent portion, for the whole plant, so we may suppose the Greeks used οὐλαί, possibly the plant or crop, with such fine wavy fibrous aspect, for the grain or produce. The σ seems radical in οὐλ-, or Σοὐλ-, as shown by Wolle, wool. ἄφων οὐλον k may probably mean a loaf of these οὐλαί.

The word ἀνθίζων always added to οὐλαμόν might suggest that it is a metaphor connected with οὐλη λάχνη, or with οὐλαί the growing crop, men “thick as down or wool together”, or men “thick as blades in a corn-field”, might be meant.

If Buttmian’s notion of οὐλαί being connected with mola mola be correct, what shall we say of μύλη μυλήφατος? Surely these last represent mola mola.

As regards the meaning of οἶλων, it is variously rendered by the authorities quoted by Crusius s. v. as triticum monococcum, or triticum spelta.

(3) Distinct again is οὐλος, in later Gr. ὅλος, to which seems akin οὐλη, either = salve! a fragment of a lost verb, or an adj. in vocative case, idiomatically used as if a verb imperat., comp. lat. macte. It is only found in Homer in οὐλέ 1 τε καὶ μάλα γινείς, ὑσοί δέ τοι ὁλίβα δοιεῖν; where ὁλίβα following suggests ὁλος becoming, with -ήβ- for -ήφ-, ὁλιβός, and, with ἔβτραnsposed, οὐλος. To this belongs οὐλη healed flesh, scar.

4. Βουλή, ἄγορη. (1) Mr. Gladstone’s essay on the ἄγορη (Gladst. III, 1) may be recommended almost without reserve. If I venture to differ in any point from this noble picture of heroic politics, it is in favour of giving even greater weight to the popular element than there is given. The case of Thersites is no argument against practical freedom of speech in the ἄγορη;

* It always occurs in the verse ending ἀνα οὐλαμον ἀνθίζων; there is reason to think with Ahren’s de hiatus legitimis quibusdam generibus, and J. L. Roche über den Hiatus und die Elision, that in what they call the “bucolie dieresis”, i.e. where the 5th and 6th feet are separate in word or words from the 4th, the hiatus between the 4th and 5th foot may stand. α. 6, 60, 61, 263 are examples of it, on the other hand see α. 209, 397, β. 26, 51, for elision in the same place.

1 δ. 50. 2 τ. 246. E. 196; Θ. 564. 3 θ. 343. 4 ὸ. 402.
for he is rebuked and chastised for spleenetic insolence and personally offensive remarks; and Odys., though using the argumentum bocinum, clearly carries the voice of the people with him. It is worth observing that v. 212 might have ended, — and perhaps would in any other speaker's case have done so — with ἀγόριστον, for Odys. concedes to Thersites the quality of an ἀγοριστής, but the poet substitutes ἐκκλησία as more descriptive of his tone. Further, in the important question raised in the Iliad, viz. the reception or rejection of the Trojan offer to restore the property carried off by Paris, but without Helen, Diomedes alone speaks, and there is properly speaking no preliminary deliberative action of the βούλη, or council of chiefs, in managing the ἀγορίστης, as is ascribed to it in p. 45. In the writer's own words p. 129 "the Assembly shouts its approbation (of Diomedes' words). Agam. immediately addresses himself to the messenger; 'Idæus, you hear the sense of the Achæans, how they answer you; and I think with them.' At the least, this is a declaration as express as words can make it, and proceeding out of the mouth of the rival action, (i.e. the ἀγορίστης viewed as the rival of the kingly power,) to the effect that the acclamation of the Assembly was, for all practical purposes, its vote, and that it required only concurrence from the king to invest it with the fullest authority. In the ninth Iliad, as we have seen, the vote held good even without that concurrence." (2) In that ninth Iliad, Diom. says "I will contend with thee (Agam.) giving rash counsel (not in the βουλὴ but in the ἀγορίστης); where, accordingly, "the proposal of Agam.," to return home re infecta, was "heard in silence, the mode by which the army (which was nothing more, so to speak, than the State in uniform, p. 118) indicated its disinclination or its doubt. But the counterproposal of Diom. to fight to the last was hailed with acclamation" p. 100. The statement of p. 98 may on the whole be accepted: — "the βουλὴ seems to have been a most important auxiliary instrument of government; sometimes as preparing materials for the more public deliberations of the Assembly, sometimes intrusted, as a kind of executive committee, with its confidence; always as supplying the Assembly with an intellectual and authoritative element, in a concentrated form, which might give steadiness to its tone, and advise its course with a weight adequate to so important a function." It ought to be kept in view that the members of the βουλὴ were always included in the ἀγ. This is plain from the instances quoted, and from the presence of the γερόντες in the ἀγ. of Ithaca. In that ninth Iliad another critical point in the fortunes of the war presents itself, and there is properly speaking no action of the βουλὴ. Nestor only advises Agam. to consult with it after the decision of the ἀγορίστης has been taken. The moving forces lie in the king and in the ἀγορίστης, and to the latter the speakers appeal as overruling the former.

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when unequal to the crisis. Diom. challenges the decision of the whole host "young and old", whether a reflection previously cast by Agam. on his war-like spirit was deserved; nay treats him as an isolated chief, who might go his own way if he would, in short, as bereft of authority when advising against the sense of the ἀγορη. Again it is the ἀγορη, not the βουλη, to which belongs "the grand epithet κυνηγεωσ"*, confined by Homer "to two subjects, battle and debate, the clash of swords and the wrestling of minds.... Thus with him it was in two fields that man was to seek for glory, partly in the fight, and partly in the assembly" (p. 103). And the analogy of the one may guide us in estimating the part of the aristocratic as compared with that of the popular element in the other. Homer's battle-pieces resolve themselves into duels of the ἀμφισεβης, and his Assemblies into similar debates between them. Still, in the serried ranks, locked shields, and pretended spears of the mass lay the weight of the shock of war; in the shout of unanimous approval, or the cold silence of distrust lay the weight of substantial decision*. They who deny practical weight to the ἀγορη must in the same degree deny it to the φαλαγη. At any rate it is important to note that the two cases are in Homer parallel. Of course I aim even further from Grote's view, (Hist. of Gr. vol. II. p. 90-2) of "the nullity of positive function in the ἀγορη", than is the author whom I quote.

(3) In the Ody. there is no action of the βουλη whatever. This is, doubtless, due in great part to the extent to which the Suitors' faction had corrupted its spirit and usurped its functions. Yet this of itself shows that the βουλη was more, and the ἀγορη less, dependent upon the king, and so in his protracted absence easily lapsed into insignificance. The "maiden speech" of Telem. in the ἀγγ., is really an appeal to the popular element against the aristocratical των ἀνδρων φιλων νιης οι ἐνθαυς γ' ελαιν ἀμφισον.6 He says the people countenanced them, and thus "caused him sufferings without end"7, and implies that, but for that countenance, the Suitors' annoyance would cease. He appeals with confidence to their sense of justice, — "if you had been yourselves the devourers of my substance, I could recover damages by urging my plea". The γενοντες made way for him when he appeared in public, but clearly sided mostly against him. The other speakers in the Ithacaν ἄγγ confirm this view. Halitherses says, "let us devise plans to stop (the suitors)".8 Mentor chides the apathy of the people in terms which plainly show that they had the right and power to rebuke and check the suitors, and that only their will was to blame. Even Eurymachus, threatening Halith. with a mulet (Ὠφη), must be presumed, speaking in the ἄγγ., to mean one imposed by its authority; cf. Θοην Ἀχαιων N. 669; and Leioctitus, as though in some fear lest Mentor's words should rouse the λαοι, proposes, with some air of an

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*a I do not follow Mr. Gladstone in his criticism upon the "Drunken Assembly", on the break up of the victorious Greek armament (p. 130-2), as, when flushed with victory and wine, they may have exceeded constitutional limits. Perhaps the Epic aspect of the Achaean ἀγορη was, that in opinion it was never divided save when under this bad influence.

*b I. 42-5.  9 A. 490.  10 β. 51.  11 β. 74; 79.  12 β. 75-8.  13 β. 14.

*b. 168.  14 β. 191.  15 ι. 139-68.
APPENDIX A.

evasive compromise, that Telemachus' project of a voyage should be carried out by his own friends, and that the assembly should break up. Indeed, the plan which Pallas prompts, to summon the ἂγγελία, is superfluous, but for this view of its powers. Why, otherwise, would he not have been on as strong, or stronger, ground, in denouncing within his own walls the arrogance of the devourers of his substance? Accordingly the suitors never trouble themselves about any βούλη, but have a vivid apprehension of the vigorous measures likely to be taken against themselves personally by the ἀγορα in case Telem. should summon it. The loyalty of the ἱκανοί, too, had slumbered for their absentee monarch, but gave a tardy though ultimately a true response to the symptoms of manly spirit in his son, whom therefore, the suitors plot to slay before he can ὑμνοῦσαι Ἀχαίοις ἐς ἂγορὴν.

(4) The ἂγορή, then, must, it seems, be moved, but when moved acts with a will of its own, though habitually expecting the lead, whether from the king, from his son in his absence, or from some of the γέρωνες, — a word which had already lost all meaning of age and become an official designation = ἀριστηγῆς, — to whom it looked up with deference and respect. But, alike where the βούλη was in full force and where it was in abeyance, it is the ἂγορή whose will is to be set in motion. Herē in the II. and Pallas in the Ody. have no other machinery by which to work. The hero, supplicant for return, sits ἱερόμενος βασιλῆς τε πάντα τε δήμος. The Ithacans, — though here we dip into the doubtful last book, — on the news of the Suitors' massacre, go in crowds to the ἂγορή, and proceed to action after deliberation there; and there, it is to be presumed, on their return to the city, the oaths of loyalty were renewed which united the people to their king. The δήμος is also represented as giving the γέρας to the men of rank and mark.

The κήρυξ ordinarily summons the ἂγορή. Accordingly in T. 1—10, where we have an ἂγ. of the gods, Themis, the personification of inviolable right, performs this function. So she is coupled by Telem. with Zeus in a solemn appeal, as really sanctioning (lit. "seating and breaking up") the ἂγορα of men. In that Olympian ἂγ. the nymphs and rivers — the rank and file of deity — are all present, whereas, ordinarily, what we see in Olympus is the βουλή of Zeus. The summoning authority is that of the king or some one of the ἀριστηγῆς. In the II. Achilles convoked it, as one of the latter. In the Ody. Ἑγγύτειος asks, "who has collected the assembly, on whom has come such an exigency, whether among the young men or among the elder?"

But as the king Odys. had been away twenty years, and there had been no ἂγ. held all the while, this case is too exceptional for anything positive to be built upon it. The ἂγ. had also judicial functions. In a group on the Shield the ἱκανός sat on a trial of compensation for homicide; the γέρωνες = the διακάσατοι, to whom we keeping δέμοισες, "judicial decisions", in store for such occasions is entrusted by Zeus, hold the σφοδρᾶ, symbolic of that office, in their hands, and sit in a sacred circle, and the people's province seems to be to award the fees to the most just adjudicator.

v β. 252—4. w α. 90—1. x π. 375—82. y B. 93—100. z A. 54—6; comp. B. 11 and 50—2; α. 272; θ. 7—15. a θ. 157. c θ. 420—64. b w. 536. d ω. 546. e η. 150. f θ. 68—69. g β. 28—9. h Σ. 497—508. i A. 237—9.
5.

πεσσοί. Herod. I. 94 says, this was the only game common to Lydians and Greeks which the former did not claim as their invention,—a testimony to its antiquity. It is familiarly spoken of in the Purānas, the Sanskrit name being Chaturunga, nearly = quadripartite, and there being four parties, each of four pieces and four pawns, which in the modern game are clubbed, as it were, in pairs. Hence πεσσοί is no doubt fr πέντες= four, not, as the Etym. M., fr. πέντε; a mistake caused by the Greek board being ruled with 5 lines (cf. Soph. Fr. 381, καὶ πεσσών πεντάγωμα καὶ νήφων βολαι), crossed by other 5, each representing doubtless the fingers of the hand. The middle line of each set was called the ἐφα γοαμη, on which a single piece,* the king, was stationed, probably common to both players, and standing at the intersection of these ἐφα. Ἀ. He was only moved when no other way of deciding the game was left; hence κινήσω δ’ ἓνη καὶ τόν ἀρ’ ἐφας, Sophron. Fr. 93, = to use one's last resource. Thus the playing πεσσοί were four on a side; cf. also the Lat. tesserā (τίσσαρες).

Another kind was played with counters, κίνες, of greater number, and the game was won by enclosing a black κίνων between two white — like forcing a stale-mate. Plato de Rep. VI. 487 uses this as a simile for Socrates' driving an adversary to self-contradiction or absurdity. This latter sort was like the Roman latrunculi. These games differed from our chess not in having difference of value in pieces denoted by difference of form; nor were they based, as the Hindu Chaturunga, on the idea of mimic war, which, however, the word latrunculi points to. And it seems most likely that this idea was later evolved by the more sedentary and meditative oriental, while the versatile and practical Greek made war itself scientific, but retained the game crude. So in Eurip. Med. 68 it is the aged lounger's game as here the youthful idler's; comp. πεσσονυμῶν, Ἑschyl. Supp. 12, arranging as πεσσοί on the board. See Forbes' Hist. of Chess, App. B. from which most of the above remarks are taken. He refers also to Pollux VII. 206, IX. 97—8, Saleius Bassus in Wernsdorf's poel. lat. min. p. 236.

6.

(1) ἀδήσειε, ἄδηστες. (2) ἀδίνος, ἄδην, ἄδην-ένος acorn, ἄδος, ἄτος. (3) ἀνδάνω, ἀδείν, ἰδομαι, ἰδοὺς, ἰδονή.

(1) Butm. Lexil. s. v. takes ἁδήσειε as from ἁδέω for ἀρδέω. He does not mention that the Cod. Vind. has in α. 134 δέινω ἁδήσειεν. On the question of this individual word, this reading might perhaps be viewed as confirmatory of Butman's view, so far as that a verb ἁνδέω was recognized; although exactly in proportion as it confirms this, it must go against such a harsh contraction as ἁ- for ἀν.

* Athenæus (I. 14) has a story, that the suitors played πεσσοί to see who would win Penelopé, giving her name to the single central-piece, and that Eurymachus had hitherto won. He understands it as a game in which counters were thrown.

(2) But ἀδήσεις may be better connected with ἀδημότες in καμάτω ἁδης, ἕδη καὶ ὑπνοι, b and both with ἀδην, ἀδινος. For thus we get a common germ of meaning for forms stamped with resemblance. The common Latin phrase satis superque shows how easily the notion of "enough" passes into "too much", satiety into disgust. Thus διέπνοι ἁδη, means "might have too much of the supper", taken with all its accessories of uproar, &c.; and καμάτω ἀδημότες ἕ. x. ὑπνοι represents how over-toil leads to oversleeping. The ἀ of ἀδήσεις may be compared with ἐδίμεναι ἁδην, c where any who consider the ictus metricus insufficient to cause the ἀ may read ἁδην, and hero ἀδήσεις. The meaning of ἀδινος is more nearly covered by the expression ad libitum than by any other: so it is used of sound, as weeping, singing, and of motion, as applied to which last, ἀδινον νηδ d is "restlessly beating".

(3) The root of all these seems to be ἄδ-, where ἄ, though radical, is not constant, as in οὐδ-ιος ἡεια, ἔβιδαται ἡαίνο, χανδάνω χάω (χύδω) χά-ος. But with this syllabic root the ἄ is separably combined, at least a strong presumption of its being so arises from sat = ἄδ- i. e. ἁδ-, affatin = ἁδην, i. e. ἁδευν, and still more from the curious correspondence of ἁδην ἔλαζω with fatai fatisco, i. e. fatis or satis ago. From the same comes directly ἀδός passing equally into the sense of satis superque, in τέμνων διέδρεα μακρά, ἀδός δέ μην ἕπετο θυμόν, e where, since hiatus is allowable after the bucolic diacesis in 3d foot, either ἀδός or ἁδός might stand. See footnote on p. III.

(4) In same sense we have ἀη, Eurip. Med. 245, showing that from this root ἄδ- the ἄ falls away, so that we have from a possible present ἁFldo the verb-forms ἁσει, ἁσαι, ἁσοι, &c. All with ἁ, which may be due to the ictus always found to fall on this syllable, or may be owing to ἁς. This verb means to "feed" and to "satisfy"; comp. ὕφασ τ' ἀσαι προταμων, f and ἐπους παντολον ὅμοιον ἁης: g to the same verb belongs ἀμέναι i. e. ἁ.(Fld)τεμέναι.

(5) This same root appears with vowel ε in ἐκεμεν, but the ἐ should probably be ει; read therefore ετει χ' ἐκαεν πολέμου. b This vowel-change illustrates the relation of ἁδην to ἐδη, "eating" and "having enough" having in primitive thought an obvious connexion, as is further shown by ἁδην — ενος meaning "an acorn" or "mast", viewed as an esculent. But see Crusius s. v. ἐκεμεν.

(6) In all these forms the ἄ fluctuates greatly; in ἁδινος it had perished from Homeric speech, in ἁδης it is inconstant; thus we might read μν ρημι Χαδην ἕλαζαν κανητης, h but Τρώας ἁδην ἐλάζων πολέμου. k In ἐκεμειναι ἁδην it might possibly be ἁδην, affatin, as above. In ἁδηκοτες it retains its force. Assuming a pres. ἁδηα, a grammarian, mending the text whence the ἄ had been lost, might easily write the perf. partic. ἁδηκοτες by contracting ἐκαήκοτες, i. e. ἁίταδηκοτες. Horace in Ode III, 4, 11 guided by poetic instinct, hit on fatigatam as the equivalent of ἁίταδηκοτες, which is etymologically correct, see on ἁδην ἕλαζαν above, and substituted ita, of the boy, for καματω of the man.

(7) In Hesiod. Scut. 101, where the same verb occurs, the true reading is prob-

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b μ. 281; K. 98. c E. 203. d 281. e Cf. α. 92 mar. f Α. 88. g I. 489. h Σ. 280—1. i T. 402. j s. 290. k T. 423.
ably ἐτεινωνόμοι, where ἐτειναί i. e. ἐτειναί is fut. mid. of ἐνω; as ἔλω fut. of ἐλάω, ἐλαύνω, by syncopation.

(8) The third class of words with a rough breathing are still related to ἄνυν, ἱσθία, the earliest known pleasure of sense being eating to one's fill; in ἱσθίαν, really ἵσθιαν, the ἵ is lost, being a substitute for the ἴ, and, disappearing when it appears as v.* So the curious νήδυμος in which the v was epheleptic of previous word, see Buttm. lexil. s. v.

(9) The great difficulty in these words arises from the two fluctuating elements ἴ and ἴ, though the former are confined to one marked branch of forms, ἀκετα ἀκασθατικ &c., to which ἀτος = ἀκτος, as if ἅ-ὐ(ἴ)τος fr. ἕτω above, should be added.

7.

δούλη, δῶμος, δομοί, ἐδίδωσι, ἤς, οἰκέω, ταμίη, ἀμφίπολος, θαλαμημόλος, δημοτική, δημόσεια.

(1) The word δούλη is regarded as doubtful. It occurs twice, but in one place the Schol. rejects the whole verse, in the other reads Δούλης, as a prop. name, or by a var. lect. wholly alters it. We have however δουλοστηρνης, and the adj. δούλετος, δούλειος, which favour the genuineness of δούλη. The word δούλης, as explained by Athen. 6. pag. 267, included those who had been slaves and received freedom, libertus as well as servus. This cannot be affirmed of its Homeric use. It, however, seems by δούλοις &c. to describe more precisely the state or condition of liberty lost, the opposite of ἔλευ-θερος; see especially ζ. 431-3. The δῶμος, —ή, rather denotes the doing actual service to another under compulsion (δαμήναι) to serve his will. The δμώς with δωματία constantly occur. They were obtained by war, or piracy, as captives, or by purchase, or birth of such parents as were δμώς, and were an important part of the property. The males were cattle keepers, field labourers, gardeners, &c., the younger seem to have been generally set with flocks and herds on account of the activity required. Homer’s estimate of slavery is that it destroys half a man’s vigour. The female slaves were concubines to their lord, or personal attendants on their mistress, with whom they shared the labours of the loom; we find them as domestic attendants preparing the bath or the banquet, fetching water, cleansing the hall and the vessels, spreading seats and couches, grinding meal, going on errands, &c.

(2) The number of slaves of Odys. is doubtful, save that there were 50 females besides Euryclea and Euronome. The high trustworthiness of Eurykel, who is called δια γυναικαν, makes her an important character in the poem. Her personal love for the house of Odys. and deep zeal for her lord and lady are among the most delightful features in the poem. She is probably

* See Butmann's Greek Verbs, s. v. ἄνωθεν.
the one pointed at in the advice of Pallas to Telem., on the assumption of Penelope being about to remarry, to set forth with over his household δμωλιονες, ἦ τὸς τοῦ δρόσου φαίνεται εἶναι. She has supervision of the δμωλιον, generally, and is subsequently taken into the confidence of Odys. and Telem. in their measures to destroy the suitors, and renders them important assistance. She is also called on to point out the faithless δμωλιον, as having had oversight of their conduct. The males would probably be much more numerous than the female slaves. The swineherd Eumæus, himself a δμωλιον, was also an ὀξευμως ἄνδρων, and would have several under him, 4 were in the actual hut; but it seems unlikely that these, with 4 dogs, could have been enough to attend to 12 herds of swine of 80 each. Melanthius, the goatherd has 2 slaves in attendance in merely driving to the city the goats on which the suitors were to be sent at the day of banquet. Probably there could not have been less than 2 to each herd, besides the headman, δηγ. ἄνδρα, under whom they served. Alcinous had 50 female slaves, Circe had 4.

(3) The θης was a hired labourer, the term of engagement mentioned is a year. He retained his prospect of independence, but whether during his year he differed from a δμωλιον is doubtful. The term is used of field-labour (ἐπικορνος) and of building. Telem. had θης as well as δμωλιον at his command. Hes. in a line which has been suspected, but needlessly, Opp. 602–2, bids the master, when the harvest is got in, θης ἀνακοςκει “take him a homeless hireling”, because the θης would usually have an ὀῖκος of his own; now he was wanted in his employer’s, to guard the housed crop; and “look out for an ἐριδος (female servant) without any child”. The ἐριδος in Homer is a male, and only reaps; but the word σφάρωνοι f. fem., merely meaning “assistant”, occurs also. Doed. 2481 makes ζηνιδ., after Schol., = ἐρινυγγος “wool-worker”, properly therefore fem., and catachrestically masc. We may under this head class the χερνητις γυνη, who works for small pay and is not a slave. Slaves were not commonly allowed to marry; the privilege is specially promised to the two faithful ones by Odys.

(4) The remaining names are rather those of special occupations on which the servants, slave or hired, were put. The ἀμφίπολος (fem.) rises by usage almost to the corresponding condition of the ἀμφάτων in the other sex, but the radical difference seems to be the servile origin of the former. She shares the company, labour, conversation, and sometimes bed of her mistress. The δηστης, ἕποδρ, might be a free-man; certainly Odys., when he proposes δηστοσουνη, does not mean slavery, but the attending on the person, going errands, lighting fire, and so earning a livelihood or maintenance, not a payment, but a support received. On the other hand the δμωλιον, slaves, are called δηστηοι. Thus the word denotes occupation only, not condition. Similarly the ταυηνη, or γυνη ταυηνη (see on β. 345), is a slave, who has charge of provisions, and sets the εἰτος before the guest, and also attends

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\(^{1}\) o. 25. \(^{2}\) v. 147—56. \(^{3}\) τ. 15—25. \(^{4}\) φ. 380—7. \(^{5}\) τ. 390—432. \(^{6}\) μ. 26. \\
\(^{7}\) η. 193. \(^{8}\) v. 349. \(^{9}\) τ. 357—9. \(^{10}\) μ. 360; \(^{11}\) τ. 444—5. \\
\(^{12}\) λ. 48—90. \(^{13}\) Φ. 444; 446. \(^{14}\) δ. 644. \(^{15}\) μ. 550—60. \(^{16}\) Σ. 32. \\
\(^{17}\) τ. 321. \(^{18}\) o. 330—41. \(^{19}\) τ. 248; \(^{20}\) v. 160. \(^{21}\) k. 321—4. \\
\(^{22}\) o. 316. \(^{23}\) τ. 345. \(^{24}\) β. 345; comp. α. 435; \(^{25}\) τ. 152. \(^{26}\) α. 1.39 (mar.)
APPENDIX A.

XI

to his bath; the ταμύη before Τρογ is a free-man, i.e. one of the force so acting; perhaps at home he would have had no place, the ταμύη doing duty there. In Pindar δράστας appears distinguished from θεράπων (Pyth. IV, 287), Donalds. (note ib. 41) thinks, "as slave from free", but this is not quite certain. In the Ody. the δραστήρ would have been lower than the θεράπ., but yet not a slave.

(5) The word ἐνφαίτων, of doubtful Homeric usage, may be added. The Schol. in the only place where it is read, condemns it as a modernism and rejects the line. [Chiefly from a dissertation de servis ap. Hom, by H. Richard. Berlin, 1851.]

8. ἡρσήρ, δέπας, κύπελλον, ἀλείαον, κισσόβιον, σκυψός. The ἡρσήρ was the large bowl for mixing wine with water. Achilles receiving the envoys calls to Patroclus for a bigger one, and bids him mix the wine stronger. It was often of rare skill and costly work (τετυγμένος), ascribed e. g. to Hephaestus; a history even attaches to it, as to that of Achill., given as a prize; this was of Sidonian workmanship, brought by the Phenicians over sea, and given as a ransom for Lycaon son of Priam. It was mostly of silver, as being large; that of Achill., above, contained 6 μέτρα; sometimes finished with gold as far as the ξείλετα or shallow upper portion which met the drinker's lips. The same description is given of Helen's work-basket (τάλαρος) which was perhaps shaped like a cup. We once read of a golden one, that used by Achill, when pouring libations all night to the dead Patroclus. One ἡρσήρ was enough for a party; each guest sat at his own table and had a δέπας or κύπελλον to himself. The κρ. was then probably at the upper end of the μέγαρον, as Leiodes is said to have sat by it μυχοκέτας αει, and Phemius who in the μνηστροφονία was παρ' ὀρεσθήρυν, and had doubtless retreated with the rest towards the μυχὸς or upper part, deposits his lyre between the κρ. and his seat. It would also be in the middle of that upper part, as a handsome object would be there most conspicuous; thus the guests of Ἀξίθημος (Agamem. and friends) lay, when slain, ἀνάμ κρ. (on both sides). For a large company there would be several or many ἡρσήρες; each party probably grouping around its κρ. Agam. speaks of ten as forming such a drinking party, where the whole company was large, each party having its οἰνόχος, and, doubtless, its κρ. too. The κρ. was filled or crowned (ἐπιστεφάνα οἶνω) with wine by younger attendants, and a ἀρειακε or θεράπων filled the

* On Ἀσκ. Agam. 790, Mr. Paley's note, referring to Aristoph. Eq. 814, ὡς ἐποίησε τὴν πόλιν ἤμων μεστήν ἔρημον ἐπιξείλη, suggests that the ξείλη of the cup reached some way below the actual brim. The Homeric phrase ἐκ ξειλῆς κέπα, favours this view, the gilding would probably cover an upper section of the cup, not be a mere edging.

9 T. 44. 1 II. 475.
drinking cups from it. So, in pouring libations, the χορτήριον was only, it seems, used for the cups to be filled from. So Hector speaks of setting up the χορτήριον of freedom (ἐλευθερίαν) to the gods, whenever the Acheans should be driven out of Troy. The θηρίαν of the nymph's cavern near Phorcydes' haven are, like their looms (στρυοι), of stone (λέθρα); meant, probably, to be something marvellous and exceptional.

(2) δίπασες seems a general word = cup, including κύπελ. and αἴλειον, but not χορτήριον; it was commonly of gold. Homer knew of nothing finer even for the gods. There often occurs a δίπασες ἀμφικυκλίαν, perhaps an upper and lower cup with connecting stem, of the figure of which an hour-glass may give one a notion. The advantage of this, probably, was that, though one part only could be used at once, one would be clean if a rarer wine or stronger draught were introduced; or, if such a potion as that of Nestor, Pramanica wine mixed with grated cheese and meal (comp. that offered by Circe) were required. Or, one might be used for pouring libations, the other for drinking — actions often succeeding one another. The Gods who pour no libations use the δίπασα ἀμφικύκλιον; but as the amplest and grandest vessel, Nestor's δίπασα is elaborately described, as brought from home, his favourite cup, material not stated, studded, however, with gold, having four "ears", being probably handles to lift, and pairs of doves about each, and with two rims or bases below; so big and heavy that it was not easy for a man to lift it when full. The size was evidently unusual and may have been from 1 to 2 gallons. Cleaning the δίπασα (pl.) and χορτήρια formed a duty of female servants. Achill. had a δίπασα τετραγώνον which none but he used, and in which he poured libations only to Zeus. So he alone had (above) a χορτήριον. The word κύπελλον, like 'goblet', is a diminutive of which the primitive has not been retained; both contain the root κυπ- (κύπω, βλέπτω, comp. κυρός curvus, and Κύρος prop. name of a place).

(3) ἀλέσσουν, nearly always in connexion with sacrifice, perhaps was only a solemn, ceremonial name, as our "chalice", for the libation cup, as the same which is called ἀλεσσόν. first, is called δίπασα ἀμφικύκλιον. afterwards. Its derivation is doubtful. It was of gold, the epith. καλόν or περιμεμβλητίσι sometimes added, and once ἀμφιαυτος, which gives a notion of some size and weight, though inferior to Nestor's δίπασα above; yet three are carried off from a house in hasty escape, ἐνό κόλπω, by a woman. Of course size, fashion, &c. might vary, and she would choose the best worth taking, if equally easy to take.

Piram offers one to Hermes (incog.) to recompense services of great moment.

* It is characteristic that the day of the suitors' massacre is the festival of Apollo; the suitors never pour libations to the god; and yet the ἀλέσσουν out of which Antinous is drinking, when shot down, is consistent with a sacred occasion; comp. φ. 265—8, χ. 9—10.
APPENDIX A.

(4) κισούβιον a more common (wooden?) vessel. Odys. has one on board ship, used on an occasion when he would not have risked a precious article. Eumæus has one in common use. It corresponded to the ἐχ. not to the κύσ. or ὀξύεια. Odys. gives the Cyclops drink out of the large bowl which men would have used for mixing — a monster goblet.

(5) σκύφος, lat. scyphus, cup for drinking, probably of wood, used by Eumæus, corresponds to the handsome metal κύκελλον, as the κισούβιον, to the κύστης.

(6) The φιληθήρ does not appear to be used in Homer for drinking, but as an urn for bones of the dead, or for heating fluids (ἀπύγωρος). For carrying wine the ἄσκος, particularized as ἀγίειος, was used, and the ἀμφιφορῆς.

9.

ON THE USE OF MOODS BY HOMER.

(1) Homer's modal usage of verbs is less regular than that of later writers, and the rules of his usage, where ascertainable, are often peculiar. Preeminent among these is the employment of the indicative mood in clauses conditional, dependent, or otherwise not positive. By a rugged boldness which gives his style a picturesque quality, he asserts where others would obliquely intimate; hence the thing narrated by him has a point-blank directness of incidence, and the expressions which convey it an ever-lively vigour. This use of the indicative is part of the general characteristic of objectivity which stamps his poetry. We have not only the use of the indicative common to Attic writers, as in ἐὰν ἐίχετε ἵνα δουλεύετε ἅμα, exemplified in ἐὰν ζῷον γὰρ Αἰγίσθον... ἢ τετελευτήτησα, τόδε κὲ οἷοι θαυμάζετε χυτὴν ἐπί γαίαν ἔχεναν, and in ἐὰν δὲ κ᾽ ἐίποτε προσφέρῃ γένετο δρόμος, and ἐὰν κὲ μὲν παρῆλθασιν and so also in λ. 317, π. 847—8, but we have, further, the indicative, and infinitive, without even ἐὰν or ἅμα at all; thus καὶ μὲν ἐρήμην ἐθνῆσαν φιληθήρες ἐξοίκοι ἄλλοι... ἐὰν... νόστοι ἔδοξεν... Ζεύς, and, ἑπὶ ὅτε κάθητο τὴν ἑν, ἐὰν νόστησον ὁδοῖσι, καὶ ὁδοῖσι ὁδόμα. The same feature of style prevails here, where there is no formal protasis, but here καὶ, κέν assists the meaning; as in ἦ γὰρ μὲν ζῷον γας κεραυνῶν, ἦ κέν Ὁρείστης καὶ τετελευτήτησαν ὑποστάχησες. Here we have a more alternative of fact to be ascertained at some future time; "when you reach home you will find him alive, unless it be that (κέν) Orestes has killed him first".* is the sense; and κέν κτείνει is nearly == a perf. subj. or fut perf. Where a supposed case is the object of a wish, the optative and indicative are found as parallel expressions of the same notion; as in καὶ κέκαθα τὸ βουλομένην, καὶ κέν πολύ κάθητο τὴν ἑν. There is an example,

* The disjunctive might of course be reduced to the hypothetical form, when the protasis would appear; — "If you do not find him alive, Orestes will have killed him". Here the fut. perf. is shown.

m i. 346. n § 78; π. 52. o § 112. p Ἡ. 243, 253, 270, 616. q i. 196, 212. r β. 290, 349, 379; i. 164, 204. s 7. 256—8. t Ἡ. 526. u δ. 171—3. v 3, 331—2. w δ. 546—7.
perhaps unique, of **αἰ** **κεν** with a fut. indic. in **αἰ** **κεν** ἐκείνη ἐμέθεν (says Heré of Zens) ἰλλον αἰσθητής περιδήσεται οἵδ' ἰδέ τοῖς ἐπιφάνειοι.* Hence in a doubtful instance as, **εἶ** Ὁδάινες ἐλθοι... αἰσθάνασθαι, we may reasonably take ἄποιτο. to be indic., not subj. shortened epict. The case of ζαω' ὑ' τέθυσε, without a verb like οίδα &c. preceding, is not difficult. In brief phrases, where the sense is clear, such as **νοΙς** νολέμες, **βοι γρέ**, **μαλ γρέ**, the omission of the particles &c. which mark the alternative relation is admissible by the idioms of many languages. To render it literally, "he is alive or dead", is trivial. The assertion is, that Odysseus is ἀλλοδει γατής, i. e. "not in Ithaca", and so, "whether alive or dead", makes no difference. Hence it is resolvable into a pair of hypothetical propositions, "if he be alive, he is not in Ithaca", and "if he be dead, the same"; which falls under εἶ with the indic., and is regular.

(2) Homer uses the indic. where the common rules require subj. or optat.; as in dependent sentences, those expressing final cause, or the temporal or conditional relations; as also in sentences which are the objects of verbs like ἐφη, οίδα, &c. The indic. for optat. is found also in those subjoined after historic tenses in the **oratio obliqua**. This latter case is common to other writers, but amounts in them at most to a frequent exceptional usage, to be accounted for by the wish to impart to some circumstance mentioned an independent truth external to the statement; see the exx. given from Herodotus, Xenophon, and others by Jelf Gr. Gr. §. 886. 2, 3, and §. 890. In Homer it is not the exception, but the rule, as regards the optative mood. His choice lay between the optat. as expressing the view of a fact taken by the speaker, and the indic. as expressing the fact of itself, however hypothetical. The subj. was out of the question, as pervaded by the notion of contingency and futurity; and he prefers the indic., as developing the fact into relief, and giving it an objective prominence.

(3) To return, however, to the use of the indic. where the subj. is regular. This, except where the tense is future, is exceptional, and to be specially accounted for, as in other writers. Thus in ὠρακ καὶ Ἐπαμώνεται η' ὦ καὶ οἶος ἐπιστημεῖν πολεμίζειν ἡμέτερος ἑρακράτων, η' οἱ τότε χεῖρες ἀπετεί οἱ ἑαυτὸν ὑποπόει ἑτών περ ὑ' ἐμαυτόν ἄροι: here to match ἐπιστημεῖν, μαίνοντο should be μαίνονθε. The reason of the change is that the speaker, Achilles, has in his mind a vivid sense of the latter alternative as expressing what had been the fact so far: — his comrade had hitherto fought only when he himself had mixed in the struggle. Again, in ὡς δ' ὡμοίοις... παραικησαὶ μάται τ' ἐπεί δε λάβοσι, κακῶς δ' ἀρά οἱ πέλεις αὐτή, Achilles is expressing his own hard case in a simile, the very pith of which is contained in this last clause. On this he would fix attention, and he does it by the indic. The other verbs here are in the subj. of simile, — a well-known Homeric usage.

(4) Where, however, the indic. verb is fut. in tense, its substitution for the subj. is one of the broad features of the poet's style. In the passage in

* N. b. Bekker always ignores αἰ, writing εἶ for it. Surely this is wrong.

which Agamemnon threatens to compensate his own loss of Chryseis by depriving some other, the fut. commences, and to this the subj. succeeds, then the future is resumed —

Perhaps we may say that the alternative of the Achæans' giving is considered first, and that of their not giving made to stand more remote, and contingent on the failure of the former. It is to be observed that ἐξω may possibly be not fut., but subj. aor., of which other forms occur in Θ. 505. 544, Θ. 663; it might, however, clearly be fut., as a more positive threat growing out of kεν . . . ἔλομαι previous. Again in kεν κεκολωμαι the irritation of feeling to be produced is contemplated as a matter of course, and so put in fut. indic.; whereas the question of "whom I shall come upon", is left pending, and so is expressed by the subj. ἔκομαι.

The fact, however, is that our own language is so much less perfect a mechanism, as also is the Latin, for rendering these delicate shades of modal power, that we are obliged to trust the Greek for a sense which we cannot reduce to adequate words, and which, in a writer of English, would certainly have been lost without being missed. A Latin writer might have begun si dabant . . ., and have gone on in sin minus dederint, but he would hardly have said tum ego abstulerm or abstulero for ἔγω . . . ἔλομαι, much less could he have simulated the sudden turn into the paulo p. fut. with kεν. There remains the expression of the final cause by ὅποις with fut. indic., exx. of which, however, exist in the great Attic prose writers, Jelf, Gr. Gr. §. 811. 2. Further, the subj. pres. subjoined parallel to the future. as the sentence runs on, occurs in τὴν μὲν ἔγω . . . πιέμεν, ἔγω δὲ κ' ἄγω Βροιηίδα; but here the second verb expresses an act depending on the first act, and on the refusal of the Greeks supposed in the previous passage. So in οὐκο ὁδ' εἰ kεν μ' ἀνέσει θεοίς ἐκτὸς ἢ kεν ἀλώω the latter clause seems put as depending on the rejecting of the first.

(5) This fut. indic. by exchange for subj. is used even in final sentences, where, after determinate tenses of principal verbs the subj. is the proper form (Jelf, Gr. Gr. §. 805. 2). And this not only with ὅποις where Attic usage, vid. sup., allows the substitution, but with ὅφρα or ὑς, as, ὅφρα τοῦ διόλω φθηγός, τάδε δ' αὐτόι πάντα δᾶσονται, and perhaps with all conjunctions except ἄνα which usually introduce the subjunct. Even μὴ "for fear that", of a fut. event, has a fut. indic. in μὴ τοι Ἑρωνίδης κεκολωμαι. Thus we have ἡμέραντον . . . ὅφρα καλ" ἔχεται ἐδεῖται κ. τ. ὁ.; from which, in ὅφρα, μ' . . . λογίζομαι ἢδ' φυλάξω the verbs may clearly both be fut. ind. Again, we have seen above that, in parallel alternatives, the second clause, as presented less immediately, may be put under the form of dependence on the first, this being indic. The apparently inverse case of this, μὴ πώς μ' . . .

A. 135—9.


XVI

APPENDIX A.

έβασιοντο βάλγ... κύμα μέγ,... μελέθ δι μοι ἔσεσται ὄρμη, is really a case of protasis implied in the dubitative (μη) clause, and apod. then expressed by indic.; render, “lest the wave dash me in trying to land...,” (for if that happens,) my attempt will be disastrous”. The δὲ here marks the apodos. μη dubitative introduces direct questions in the indic. mood, and also dependent questions when of an act completed; of the former we have an ex. in μη τόυ τινα δομένων φῶς ὑματι ἐμεται ἀνδρῶν; and again in μη τίς σευ μῆλα βροτών ἀκοντος ἐςκυνέι.  

μη τίς σευ μῆλα βροτών ἀκοντος ἐςκυνέι. where Bekk. and Faesi read indic. in both; Jelf. Gr. Gr. § 74. 1, d reads κτένη, but the reply to the question max inf. w shows that the indic. is right. Of the dependent question, when the act referred to is completed, an instance occurs in τά ὕμημι'

αρσαθμόι καὶ ἑδομα, μη τι μου ὁ ἐγνοται... ἐγνοτε, and in δειδομ μη δη πάντα

θα νημεφεια ει πεν, where ὅγη means “are gone”, and εἶπεν “have spoken”. The time therefore being completely past, the mood is indic.; the subj. could not have been used, the optat. was theoretically possible, but here, as before, Homer prefers the indic. and Attic usage in this follows him. Jelf. Gr. Gr. § 877 d. has overlooked this, stating that μη is thus used only in subj. mood, when following a principal tense in previous clause. In δειδομ μη θηήσειν ἑλω καὶ κύμα γ ἐνωματ, the object of fear is future or contingent; so in καταβήσειν ὁφρα ἑδομαν μη τοι... κοιμησονται; and after historic tenses this subj. becomes optat. ὅ δὲ ἡ ἡδη τόδεν ἑνώμα... πειρομενον... μη κέρα ἐπες ἑδοεν. With this we may further comp. the negative oath of Her. expressed by μη with indic. O. 41—2, and the phrase μη ὅρελες l. 968. cf. Θ. 312. But, in ὁφρα προσπάτυσοι ἡδη ἑδομα, as the verbs are similarly applied to same subject and object, προσπάτυσι, is an epicene shortened subj., and so in μνησομεθα δ ὅμωμεν ποτε σωματικι. In οὐκ ἀληγο, ἐλος μοι ἔκεφερν Πηνελόπεια ζωει the verb is pres. in form, but with a future shade of meaning implied “so long as she shall continue to live.”

(6) It may suffice to add examples of temporal and conditional sentences where the dependent clause is subjoined in the fut. indic.: ὅποτε έκεν πολυβουλος ἐνι φρεατι θηεσι ᾽Αθηνη νέοσα μν του ἐγνο θεραλη, καὶ ἀλλα σφοι δολος καὶ σκουμος ἐνυσει, ειτ ο κε μου μαλα πάντα πατητ ἀποδοσει ἐξενα, where θηςαυ and ἀποδοσθα might have been used with no appreciable difference of meaning. In cases of oratio obl., where rules require the subj. the indic. is not found in Homer; nor in Attic writers does this change seem to occur; at least, in discussing such a formula as ψηςι δωσειν λ晏 τι έχει grammarians do not notice the substitution. (Donalds, Gr. Gr. Gr. § 593, cf. Jelf. Gr. § 887—8.) It seems doubtful whether ψηςι δωσειν λ晏 τι έχει ever becomes ειλ τι έχει. However, the relative clause in oratio obl. is subjoined in Attic Greek in indic., as Antig. 193—6, κηρύξας έχο... ᾽Ετεοκλέα μεν, οδ πώλεως υπερμαχων ὁλοκα υμοδε... τάφο τε χρυσα κ.τ.λ. In Homer after verbs of knowing, enquiring, considering, deliberating whether, and the like, the indic., mostly fut., with ει or η, with or without κεν, often occurs. Thus, "Ετεοκλής εἶπεται η καὶ ἐμν δόσον ματινε-
Homer uses the indic. for the optat. even with greater freedom than, except when in the fut. tense, for the subjunct. Hermann adducing αἰτθεῖ ὤςοι
φίλοις τοσόνδε γένοιτο ὅσον ἐμοί: τάχα κεν ἐν κύνες καὶ γίπες ἐδόταται καλεῖνον ἡ κε μοι αἰλὼν ἀπὸ πραπίδον ἄχος ἔθοιο, says, "sensere grammatici, hic, ut in re prorsus incertae, non esse indicativo locum, unde alii ἔδοικα, Aristarchus recte ἔδοιεν posuit;" but the fut. indic., especially with κε, may stand in parallel subordinate clauses with the optat. as in καὶ κεν ὥδε φοροῖς Μεγα
σιδοὺς ἦ Περετῆς, πόλλ’ ἀεκαζομένη, κρατεὶν δ’ ἐπὶ κεῖσετε ἀνάγκη, therefore in Χ. 42 ἔδοικα may be read. The optat. and the indic. have two grounds in common. (a) the superior liveliness imparted to mere assumptions by putting them as facts, (b) the implication that the fact is not so, which we make when we say "if it were so" (εἰ τε ἐλθεῖ τοῖς δήδον ἄν); for this implied fact, to which the indic. mood is as much due as to any other fact, is an element in the whole assumption. On the latter ground Homeric and Attic usages meet; on the former, Homer's preference of indic. to optat. is far more frequent. Of (b) we have an incomplete instance in Virgil's "Si non alium late jaetaret odorem, laurus erat", Georg II, 132; to make it complete, "si non jactabatur" would have been requisite.

There is a case exactly in point in ὡτ’ γαρ Ζεὺς εἴσαε Κονίων' τῷ κε μιν ἦδη πανομεῖν. It might have been εἰ γαρ Ζεὺς εἴσαε κ. τ. λ. which would be the opposite of the form we are discussing; by putting εἰ, the negative fact in question is not merely implied, but stated.

(8) Under (a) may be ranged the use of the indic. in subordinate clauses of the oratio obliqua, which amounts to the turning such clause into the recta. Some examples are ὥσπερ ... νὰ κατειρύθησαι καὶ ἐπαρείλει ἐμμὲν ἑκατόν, ὡς ἥ μὲν περὶ γυμνος, the rule of oratio obliqua would require περὶ γυμνοῖς. εἰσετο ... Μενέλαος, ὅτεν χρησίν ἕκ’ ἢν Ἀκεθαῖμαν, the rule would require ἓκομην. The following is a repeated passage: Hector tells Donon what he wishes done, and then Donon, captured by Diomedes, declares his errand from Hector. Our present example lies in Donon's statement; "Hec
tor," he says, "bade me ἐκδέμενα εἰ τε πυθίσαμαι, ἢ φυλάσσονται νῆρα
σοι, ὦ τοῖ πάροι περ, ἢ ὅτι τείχοντο ὑπ’ ἡμιτίφοι δαμέντες φυλεῖν βού
λειτορία μετὰ φρίλεν νὐθ’ ἐθάλατε κ. τ. λ. Here the strict English is, "he bade me go and ascertain whether the chips were guarded," &c., but as the state of things continues up to the then present moment, and as the person addressed has a present interest in the question, the present indic. might be as easily substituted ("are guarded" for "were") in the English as in the

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1 a. 265. 2 0. 523—4. 3 π. 260—1. 4 M. 239—40. 5 π. 137—8. 6 I. 619. 7 Χ. 41—3. 8 Ζ. 457—8. 9 B. 273—4. 10 Ξ. 331—3. 11 r. 288—90. 12 0. 120—1. 13 K. 395—8.
Greek. It is clear, also, that by the pres. indicat. the fact as it is, not as a subject of enquiry, is held up to view. In Hector's own preceding speech, the indirect question does not, so far, differ from the direct, but has the indic. throughout. But Dolon, repeating Hector's words, breaks off into the optat. in the latter of two alternatives, both stated by Hector indicatively. Hector spoke of the Greeks in their absence; Dolon repeats his words face to face with two of their prime warriors, whom he seeks to propitiate; so he says, not, "or whether they", but, "or whether ye were meditating flight, etc. (bouleuōite)". The reason is that Dolon feels the imputation he is casting on Greek courage, in quoting Hector's words, and varies the mood to show that it is Hector's assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt. The indic. for indirect questions is common in later writers; see the examples in Jelf. Gr. Gr. § 887, obs. 1, 2, and b. Comp. with the previous example, 'Αδηνη'... ὁμον', ας ἂν πορνα κατά μνησθαις ἀγείρω, γνοή 'θ', οἱ ἑνὲς ἔλον ἐναιμόμην, οἱ 'τ άθέμοσον, where the last clause has εἰςαν indic., just as a question in orat. rect. would have had it. Again, Tele-machus bids his mother ἐνήεοι ταῖς θεοίς τελησάσας ἐκατόμβας ἰέξειν, αἱ κ' ποθι Ζένης άντιει εἴγα τελέσαγ. This corresponds with the regular formula, Donalds. Gr. Gr. § 593, φησὶ δώσειν εάν τι ἐξη. The narrative tells us, she did just what he bade, εὔχετο ταῖς θεοίς κ. τ. λ. verbatim. Her own actual words would be ἰέξεω, αἱ κ' εἰς τελέσαγ, corresponding with the formula for orat. rect. δώσει εάν τι ἐξη, ibid. § 594. But, agreeably to rule, the words of the narrative should have been εὔχετο δέξειν αἱ κ' εἰς τελέσαι, corresponding with φης δώσειν εἶ τι ἐξοι, ibid. § 593; instead of which they retain the tense of present statement. The last example, then, is one of orat. obl. become recta: the following, though not strictly orat. obl., yet are included with it under the general form of an objective sentence, (Donalds. Gr. Gr. § 584, 593) πατίεος προσεδέχετο δέγμνος ατεί ὁπότοι . . . χρίας ἡ φήσει, (one cod. has ἡφιν which would be regular) giving the actual word of his own thought. Similarly Pallas says to Odys., ἐνια θυμῶν ἡδε' ὧ νοστήμ'ες. Again, in a mere piece of narrative, πεξοι δὲ μνησίν, εἰ τελέσουσι (fut. indic.) occurs; where, if the πεξοι were speaking, they would say, "we are considering εἰ τελέσουμεν, whether we shall i.e. can accomplish it". Thus the verb differs in person only from what it would be in orat. rect.

(9) We often find the subject matter of a deliberation or question in the indic., following the statement of the deliberative or like action in the optat., οὖν 'ἐν δὴ τις ἀνήρ πειθῶθη' ἐδο áυτού θυμῶ ... ἐλέεν; εἰ τινὰ πον δην ἐλοι ἔχατοντα, ἦ τινα πον καὶ φημῖν ἐνι Τράκωσι πύθοιτο, ἄσσα τε μη- τιάωσι μετά φροίν, ἦ μεμέσιν αὐτή μέεν . . . ἦ τ. Λ., and in the example quoted in (8), "Athenē urged Odys. to gather broken victuals at the suitors' feast, οὖν . . . γνοήν οἱ τινὲς ἐλον ἐναιμόμην, οἱ 'τ άθέμοσον, i. e. the dependent sentences which state such subject matter, are put as if independent.

* Bekk. has wholly slurred this striking point by printing the indic. throughout the passage.
(10) The instances towards the end of (6), however, lead us on to the remark, in discussing the Homeric subjunct., that a clear distinction* occurs between it and the fut. ind.; thus in oυσι εθνα ανήρ, ουδενεν ισος εσεται ουδενεν γενηται, identity of modal power is not supposable; and thus in ου γαρ να τοιναν ιδον ανερον ουδενεν ιδον αμα τι, we cannot say that ιδομαι is = οφθαλμαι; it rather means "I am likely to see"; so ουδενεν γενηται sup. "nor is likely to be."

(11) The subjunct. follows determine tenses in the leading clause regularly, and historical tenses under the following limitations. It follows the aor. indic. when that tense denotes a review of a past act or series of acts from a present stand-point, comp. Donalds. Gr. Gr. §. 427 (dd). So Eurip. Orest. 1672, καλεστη οι ην εστη ηνικε ον διδω πατηρ; and Homer has ιδον for . . . γλαυφη γην ινεν, η λεγης ουρος επινεελης αν ωισιθεν; and ουδενεν κα τεθος επιτειπεθαι μαλα τε εκλυν αυτου. So Diomedes says, "when two go together, κατα το ποδι του ενομην επερεσθης εγ. Again, ουδενεν γαρ ουδενεν τις ιδιος ανηρ ταδε φαμαιν ανετηλη, δε κε πιτη. But for this latent present force, the subjunct. through its affinity with the future, could not subordinate itself to the simply past. But in ου γαρ ου τις ομιοις επισηπαθαι ποσιν ην ινδηρον τιρικαμεν, οτε τε Ζεύς εν φοβον όριον επερα, the reading οριον should certainly be preferred, as the whole is simply a historical statement.

(12) Very frequently the act &c. is not thus reviewed, but carries in its own nature a quality of permanence into present time. This arises vi materiae not vi formae. So ουνε1 τιν ινεν ιγελην . . . ικλυνων . . . ην γην ινεν παρα εν ισα, where the past hearing implies present knowledge. εμπιμοεθαι Ἡω δεν, Τηθεμαυν λογατες, ινα φιδοκομεθαι ελωντες, where the subjunct. intimates that the speaker's murdered purpose was cherished into present time, as is further clearly proved in the sequel of the same speech. So των ου τοι (Ἰλιον οιτον) Θεοι μεν ινεναν, επικλοδαντι δε οιδων εν . . . ινα χαλ και ιςαμενοιαν ιαιθη, because it had then just been the theme of song. Φοινιξ again tells Achilles, "I adopted (ποιεθημη) thee, as my son, ινα μοι ποτι ινενα λογων αμυνης, where the subjunct. denotes the continuance of the motive. Thus, the wish and effort of Odys. to return being a permanent fact, we read τουν δε ις αναδουν ψικτο βιμενα, ὁφρα θεοτο . . . βυθυνη επανουσα, ἀποιαν νοσηθη. This is especially common in the dependent subjunct. after a principal verb of motion whose past tense means "am come or gone", &c. The form is not rare in Attic writers Eur. Med. 214 εξηλθων νόμων μη μοι τι μεταφης Θη (Jelf Gr. Gr. §. 806. 1. 2), but in Homer, and especially in the Odyssean narrative, it abounds, and largely contributes to graphic

* Buttm. says Gr. Verbs s. v. χεω. "the word χεω may be the conjunct. (subjunct.) aor. supplying in Homer's usage the place of the fut." It stands in a passage (II. 331—41) in which six verbs at least occur in a form which makes it impossible to pronounce whether they are fut. ind. or nor. subjunct. And, though the distinction above noticed is sometimes so clear, yet in many passages the fut. induc. and aor. subjunct. shade off imperceptibly into one another, especially in the epic usage of the latter with the shortened vowel, so that no valid difference can be traced.

vividness of delineation. There is a passage to which this will not apply, or at least in which this principle supplies no satisfactory reason; it is ὅν ὅτι λαβομεν ὑπερακον τεταγών ἀπο βηλου, ὅφερ' αὐν ἐκηταὶ γῆν. Hermann says, it exemplifies "morem Graecorum, cogitata e praeterito tempore in praesens transferendi." I do not think this will serve. Zeus is narrating his past triumphs over the other gods in a very straight-forward historical way. Probably the ὅφερ' αὐν ἐκηταὶ γῆν, transferred to the mood suitable to a pres. or fut. preceding, implies a general threat that he will do so again, if they provoke him.

(13) In adjectival sentences connected by the relative words ὅς ὅσις with or without ἄν, Jelf, Gr. Gr. §. 829 obs. 3, distinguishes the use with subjunct. from that with indic.; the former, he says, relates to the indefinite chances of the thing spoken of happening, the latter to the thing's own indefinite nature. We must however rate the fut. indic. rather with the subjunct. as specifying such "chances"; so, "It all awaits the god's decision ὅσις ἐν ἄμphiαλῳ Ἰθάκη βασιλεύει Αχίλλω." When these sentences become substantival, as standing for the object of a verb of telling, knowing, asking &c. their mood does not change, as δ. 379—80. The signification of contingency peculiar to the subjunct. is common to all Greek writers, and occurs in adjectival and adverbial sentences, signifying that the realization of the statement is regarded as probable only.

(14) Hence comes the use of the subjunct. in simile, usually the aor. but also the pres. Thus we have ὅτι ὅτι ὅς τ' ἀλγυπιοι.... ἐπ' ὁμίθεσαι ὁρμασιν aor., and ὅς δ' αὖ ὁποιον τοι ὁρμονος Βαρέης φορῇ ἔχῃν ἀκάνθας pres. In the indic. the pres. aor. and fut. are also used. In simile the modal fluctuations increase, as the same idea may be presented by turns under any or all of the following aspects, accomplished fact, possibility, present occurrence, probable contingency; and indeed in Hector's speech, where he contemplates the future captivity of his wife, successive touches of sorrowful imagination break out in optat. indic. and subj. all in the space of six lines; the varied tone of his anticipative grief is similitistic in the fulness of its compass.

(15) The optative relates to things existing only in idea, and which have of themselves no special relation to time. Hence, dependent and subordinate clauses may by this mood be subjoined to principal clauses in all tenses of the indic., though such clauses in the optat. have a special propriety where a historical tense has preceded in the indic. Further, even probable contingencies, properly expressed by the subjunct., so far as they are not real, and as they have no tendency to be realized, are the creatures of idea, and may fall into the optat. Indeed whatever merely can be done but is not yet accomplished, is capable of the same expression. This accounts for the tendency, constantly indulged by Homer, as leaning less on fixed laws of language and trusting more to impulsive consciousness, than poets who composed with the pen, to mix up the subjunct. and optat. in successive clauses of the same sentence.

(16) This admixture also arises from the fact that the probable consequence of a probable contingency recedes further from the practical chances of realization, and this remoteness is often expressed by the change of the

\[ O. 23-4. \ a. 401. \ Z. 302-3. \ e. 328. \ Z. 457-62. \]
subjunct., with or without κε, κεν, into the optat. And hence even of two parallel alternative clauses, the one, being presented first, takes the lead of the other as regards probability, and assumes the subjunct. This being done, it was perhaps felt to be illogical to ascribe, as it were, the same probability to the other, which accordingly falls off into the region of the possible and conceivable. The two lie in perspective, though parallel, the one beyond the other. Thus ἀλλά⁶ μαλὰ ἀνενε στίς ουα, ἦ κὲ φραζόμεθα μέρα κράτος ἦ κὲ φεροίμην, and ἀλλον⁴ ἢ' ε' χαίρομεθα βροτόν, ἀλλον κε φιλοίνη. It is remarkable that Dindorf in N. 486 gives both verbs optat., in Σ. 308 varies the moods as here given, while Bekker prints both in the optat., in both places. So ἀντι κε νέηται... is followed by ἀλλι' ἦγεν ἑωιον. So again ἡμεῖς⁸ δ' ἐνθάδε οἱ φραζόμεθ' θα λυγον διεθον Τηλεμάχον, μηθ' ἡμας υπεκρύγοι; also ὁποίον μ' εἰπη' θα ἐποσ τοιών κ' ἐπακούσαις. So in the use of subjunct, for imperat. the subjunct. changes into optat., in ἀλλ' φιλέωμεν ἐλόνες ἐπι' ἀγρού (Τηλεμάχου)... βλοτον δ' αὔτοι καὶ κηπιατ' ἐχωμεν, ἐν... οὖνία δ' αὐτε κενον μετέρχο δοκεμεν κ.τ.λ. Here perhaps the αὐτε marks the last clause as an afterthought dependent on the previously stated resolve for its success. So just below 380—92, comp. also 7. 75—8. Of course where the first of two such verbs is optat., there is no reason in the above remarks why the second may not be optat. also; as in οἴουν κ' ἣ' φέροιεν Ἀγαίοι ἦ κεν ἡγοειν, and νῦν⁴ αὐτε με θυμος ἀνίκεν στίςει· ἀνία ςε οἶκομεν κεν ἦ κεν ἀλοίητην, where the mere chance is expressed. Thus in Pallas' evil counsel to Pandarus: "I guess you might venture (optat.,) to let fly an arrow at Menelaus, then you would reap (optat.) honour and glory from all, especially Paris, τοῦκεν δῆ πάμποτα πασ' ἁγια ἄρα φέροιεν, εἰ' κε ἢδη (if he sees, as he probably may,) Μενελαον σοι βέλει δημηδεντα. The passage is one of pure supposition, but is reduced to a practical suggestion of likelihood by the last clause. The mixture of the optat. and subjunct. together in a subordinate clause after a historical tense in the principal takes place because the optat., being grammatically correct, may of course so stand, whilst some of the subordinate clauses, for some of the reasons contained in (11) and (12), are changed to the subjunct. Thus, in the ransom of Hector's body by Priam, κἀδ' ε' έλικνω δύο φάσει τεύχητον τε χιτώνα, ἄφρα νεκών πνευσάς δ' ἤνιοι στίςει φέροιεθα. This merely transfers the subordinate action, as it were, to present time. Then follows max infra διομος δ' εὗ- καλίως λούθαι κέλει τεφιτει... ὃς μη Πρίαμος ἦδην νύον, μη' δ' μὲν... συν' εὔναιατο καὶ ε' κατάκτενεν, οὖν δ' ἀλλήτα τανθεμάς. So Here resolves ἐξθειτο άληθεν εϊς ἢδην εν εὐστίκα τανθεμάς, εϊς προι εἵμερατε (Zεῦς)... τω δ' (αληθ.) ὑπον ἁπτήνεια τε λιανον τε χειλῆ; the poet means the whole to be thrown before the mind as present, when the subordinate clause would be properly subjunct.; but then, εϊς προι εἵμερατο is purely speculative, referred to another subject, whereas the χειλῆ following is referred to herself, hence the former is optat. the latter subjunct. Again Ζεὺς ἐν μεσημβρίζοντι ἦ' ἦδην καὶ κενον (Πάτροκλον)... Ἐκείνω κρατοῦ χνών δημος.
Although φραζεται θυμω διακρίνεται η ἕτει καὶ πλεόνεσαν ὁφέλλει σεν πόνον αἰκίαν. Although φραζεται θυμω precedes, it is plain that, here too, the action is substantially present, and the question really is, how to account for the optat. — Probably it may fall under the principle laid down for alternatives just above.

(17) The same love of what Aristotle calls ἃ ὁμώματον ποιεῖν (Rhet. III. 11.), or what we call the graphic style, leads Homer to diverge from past into present, or from orat. obliqu. to recta. Which same effect is sometimes gained by the precisely opposite change of pros. to past as in σταθμοὺς ἀνθρώπων κραῖζουτον ὅφος καὶ αὐτῷ... κατέκταθεν. In the statement by Hector of Paris' challenge to Menelaus, "Paris proposes," says Hector, "that the rest should put off their arms, and that he and Menel. should fight (μάχεσθαι) in the midst": so far orat. obliqu., he then diverges into the actual words of Paris' offer, ὁπότερος δὲ κε νικήν κριόδον τε γένηται, κ. τ. λ. in the subjunct., as proper to a subordinate clause in orat. recta. Similary obliqu. is turned into recta orat. by transforming optat. to subjunct. in ήτοι ἔφην γε οὐ πολὺ μηνιβόμεν καταπαυόμεν, ἀλλ' ὅποι' ἄν δὴ νήσος ἴματι ἀφίκησαι εὔητ' τε πτολέμος τε. Indeed it is very doubtful whether Homer contains an instance of orat. obliqu. carried consistently through three subordinated clauses. I may take occasion here to point out that these simple rugged features of the antique style have suffered a good deal from Bekker and other recent editors, who sometimes alter (the mood of the text to obtain a tame uniformity, and sometimes break up a sentence by arbitrary punctuation into the mere disjuncta membra poetae. The above characteristic I cannot but regard as genuine; as it is like what we should expect in a recitatory style of poetry. There, every clause, as pronounced, filled the ear by itself, and whatever was thrown into past time, could not be kept from emerging again, often in the next line, as by a native buoyancy of style, into the present, nor an oratio, commenced as obliqua, from speedily rectifying itself.

(18) Telemachus, in his speech to the ἄγοραν, taking up the words of the previous speaker a few lines back, but changes a mood: "I have heard no news (ἐκλειφον is a completed act) of the army ἦν θύμιν σὰφα εἰπω, ὅτε πρὸτερός γε πνύθοιμην". There are really two statements (1) "I have no news to tell", and (2) "if (ὅτε, in case) I had chanced to hear news first, I might have told some"; but the apodosis is suppressed. The former statement is of the form οὐκ ἔρχω τι εἰπώ, the second of that, [ἐκποιήμεν ἴν] εἶ (ὅτε γέ) τι πνύθοιμην. The previous speaker runs* them both into one; as if he had asked, ἢζει τι εἰποῦ τι (ὅτε γέ) τι πνύθοιτο; affiliating εἰποῦ with πνύθοιτο following rather than with ἢζει preceding; and forcing an irony into his words, as though pointing his own suggestion (about news of the army's return) with a tone of doubt. With ὅτε πρὸτερός γε πνύθοιμην may be compared εἴτε ποθὲν ἐλθοῦν, quoted below at the end of (19).

(19) Under the principle laid down in (16) above, as regards the extended consequence of an act which is contingent, may be brought the following, as regards the extended consequence of an act which is contingent, may be brought the following, as regards the extended consequence of an act which is contingent, may be brought the following, as regards the extended consequence of an act which is contingent, may be brought the following,

* There words are, ηὲ τιν' ἄγγελην... ἐκλειφ. ἦν θύμιν σὰφα εἰποῦ, ὅτε πρὸτερόν γε πνύθοιτο.

E. 557-8. ʈ 71. m II. 6:1-3. n β. 42-3; cf. 30-1. 9 χ. 443-4.
APPENDIX A.

(20) The optat. is used correspondently with the imperf. and frequentative -σκον, to express that any assumed case of the action in the dependent clause would prove to be a case of the principal action. Of this we have a strongly marked example in ὀδοὺς ἔχω τῷ ξυῖε τὶς εὐρά φοινὶς πλησίον τὸν τίνος. Others occur τ. 49, A. 610, Ἡ. 216-7, K. 188-9, A. 549. We have a negative instance in οὐδὲ τῷ Νηλείῳ τὸ ἐδίδον ὁ μὴ ἔλθεις βόσκει τῷ κράτῳ τῆς ἑν εἰρήκει τοῖς πλησίοις τοῖς ἡμάς ἐρωτούσε. The case of any one's not driving the cattle was a case of Neleus' not giving; which seems to show that there is nothing properly frequentative in the optat. itself. There is also a rare instance of an aor. indic., with πολλάκια however, followed by such optat. in Ἡ. 232-3. The optat. has a special relation to past time arising out of its representing that which exists in conception only; since whatever is conceived must be so by a past act of conception. Hence its fitness to express this aspect of a past act. Donalds. (Gr. Gr. § 513) regards it as merely a form developed from the aor., as the subjunct. is from the fut.; and it is remarkable that in Ἡ. 336-7, Ἡ. 63, A. 218, the aor. or imperf., standing alone, has a character of indefinite frequency.

(21) The following references are to instances of ἐλ with subjunct., an usage

* With this use of the optat. ironically or derisively, to insinuate a doubt of an event's happening, we may comp. the English vernacular, "I wish you may get it!"
very rare in Attic, but common in Epic syntax; α. 188, 204, ε. 221, 471, γ. 204, μ. 96, 348—9, ξ. 373—4, π. 98, 116, χ. 86, Α. 86, 340, K. 225, Α. 116, Ο. 16—7, Π. 263—4, Χ. 191. (Jul. Werner De cond. enunc. ap. Hom.)

[Many of the examples and some part of the arguments in the above article are borrowed from Hermann's Dissertatio lma de legibus quibusdam subtillioribus serm. Homer.]

10.

ω̣δε. On the point whether this adverb ever has the local sense "here", "hither", great difference exists; Buttman, Passow, Voss, and Günther, affirming, while Heyne, Hermann, Lehrs, Rost, and others, following Aristarchus, deny it. (Funk vid. infra.) It is difficult tantas componere lites. The places which most favour it are, "Ηραιωτες, προμολ ώδε where "come thus as I bid you" is weak and clumsy; νεμεσούταιν όδε τίνων τὸ πρῶτον ἐπο-

bolias ἀναφαίνειν, where ώδε is so remote from ἀναφ. and goes so naturally with ἐπολων as to fall into the local notion; and similarly, ἐγγείον μοι τὸν ἔξειν ἐναντίον ώδε κάλεσον. On the other hand is a passage which at first sight seems to turn wholly on local adverbs, "Go call Ajax", says Menestheus, . . . ἐπεὶ τάχα τηδε τετεύεται αὐτὸς ὁλεθρός, ώδε γαρ ἐβασαν Ἀνιων ἀγωλ, . . . εἰ δὲ σφιν καὶ κειθεὶ τόνος καὶ νείκοις ὄρφον, x. t. l. The message is repeated verbatim, but mutatis mutandis as regards the adverbs, when τηδε becomes κειθεί, κειθεί becomes ἐντηδε, but ώδε remains unchanged, and accordingly must mean "as you see". A monograph on οὔτος and ώδε by Funk, Neubrandenburg, 1860, rejects the local sense of ώδε. But the passages above from Σ. δ. and ζ. are too strong, coupled with the analogy of ἐκεί, ἀνύτωθι in connexion with the pronouns ἐκείνος, ἀνύτος, to allow the exclusion. Thus ώδε may mean "here;" but in α. 182, β. 28, φ. 196, it is nearly impossible to say whether it means "here" or "thus".

II.

(1) ἧ...ἡ. (2) ἥ...ἡ. (3) ἥ...ἡ. (4) ἥ...ἡ. (5) ἥ ἢ...ἡ. (6) εἰ τε... ἦ or ἥ. (7) ἥ...εἰ τε. (8) εἰ τε...εἰ τε. (9) εἰ...ἡ.

Of these (1) (2) (3) are varying forms of the ordinary disjunctive, (4) is the mode in which most editors print the particles which introduce a dependent question, after verbs of telling, considering, knowing and the like; so α. 175.

ἡ...ἡ follow κατάλεξον, and so, λ. 493, ἐνύσσες; but the distinction, though grammatically convenient, seems arbitrary. (5) is similarly used to introduce direct or indep. questions as ζ. 120—1, φ. 197. Jelf. Gr. Gr. § 878 has ἥ...ἡ for this, and says it is rare in Attic poetry, (he cites Soph. Oed. Col. 79. κατωσοσε γε ἥ χρη σε μίμενων ἥ ποξένωςθαλ), but frequent in Homer, as ζ. 142—3; where Dind. has ἥ...ἡ, Bekk. ἥ...ἡ, and similarly in τ. 525—8, v. 11, 12; and passages where these editors thus differ might easily be added. In ἥουει ὅγη τῆ θενηρ, where the ἥ occurs once only, εἰ may be understood.

10. a Σ. 392. b δ. 158—9. c φ. 544. d Μ. 343—50. e β. 132.
APPENDIX A.

as preceding (see App. A. 9. (1), which will make this a case of (9) said by
Jel, ub. sup. to express "a determination* to see the result of the uncer-
tainty", which, however, belongs, where it exists, rather to the preceding verb
εἰςομένην, γνώμεναι, or the like, expressed, as in Θ. 532—3, X. 246, or under-
stood, as in τ. 267—8. A clear example of (9) without such determination
being expressed is γ. 93—4. "I come (to see) if you will tell me of his fate,
if (ἐν ποι) you chance to have seen it... or (ἡ) if you have heard another
tell it". An instance of such determination apparent but really due to
γνώμεναι preceding, is B. 349, ἐν τε πεῦδος ὑπόσχεσις ἥν καὶ οὖχ. Which
really comes under (6) for which also see Soph. Electr. 900 ὅν, εἰτε χρησίσις,
θηροῖν ἀρκαγήν πρόθες, ἥ σκυλον οἰλοντιαν. Hence the retention of ἐν,
where Bekk. reads ἒν, §. 487, is justifiable. Of (7) the occurrence in Homer
is doubtful. Of (8) M. 239 is an instance; in γ. 91—2 it rather belongs to
the dependent question, being expegegetic of ὁποτε ὀλάλεν in 89; so in
A. 65. N. B. it is probable that there is a close etymological kindred between
ἡ and ἐν, being both referred by Donalds. (New Crat. 139, 199, 205) to the second
pronominal element, but ἡ asseverative and directly interrog. is probably a dif-
ferent word; ἡ and ἐν, the former standing in the Boeotian dialect for the
latter, are remnants of a lost pron., in fact the dat. case of it, the nom.
being ἦ or ἐν; similarly στ lat. is related to ή-κ, σι-κ.

12.

Πύλον ἡμαθόεντα. Most Grammarians assume that the adj. in —ες
is to be esteemed of two terminations epice here, and in Πύλουν ἡμαθόεντα
and the like (Donalds. Gr. Gr. 210 d. obs. 2), but; as we find Πύλον Νηλίμον
and yet Νηλίμων ἔποιη, it is more likely that the proper name should vary in its
gender, especially as Homer gives even such a form as ἥ λίθος* in a common
noun, than that the adj. should lose its inflexion merely because used with a
proper name. It is better therefore to view Πύλος, Πύλους, &c. as epicene.
Thus we have Ζανύνθων υήλεντει, but also υήλεσος Ζακυνθός. This is con-
firmed by our finding the fem. —εσα termination in Homeric proper names
as Γονόεσα. 5

13.

ἀνόκτιον. Such is the reading and accentuation of Aristarchus with sense
*a kind of eagle", the specific term being added to the generic, as in ἐξε-
ῳδὴν ὄφις ῥοκότος ἀγνυπτοῖοσιν. Homeric manner certainly favours
the use of the specific, alone as in χελιδώνει εἰκέλη ἄνην, b or combined
with the generic, as above, and so in the case of the bird called χάλκιδα
or χυμώνδιν, whose form Hypnus took. Indeed Homer never is vague but
always precise; he never introduces a "bird" into his story any more than a

* This "determination" is expressed by ἐν ποτε, ἐν ἔς, or ἐν ἔς, very
frequently in Homer, without any disjunctive ἓ following, as B. 97. α. 378—9.

12. a. 494; M. 287. b μ. 246; τ. 24. c B. 573.
13. a H. 597; cf. o. 526. b Χ. 240. c Η. 290—1.
“beast”. Rarely do we find that generality admitted even in a simile. And ὁρνις is here no simile, but an eidolon of Pallas. A sparrow — not a bird — and her young are swallowed by the serpent; 6 Zeus sends an eagle, Pallas a herns; the heroes shoot at a dove, Penelope dreams of geese. Once indeed “fish and fowl and whatever came to hand” is used to give a collective picture, k as Cowper makes Selkirk say, “I am lord of the fowl and the brute”; but we have no such collective image here. Some name of a bird is thus required. Further, ἄν ὀπιαὶ διέπτατο, “flew up the smoke-vents”, the only rival reading worth noticing, is a harsh use of prepositions; the parallels adduced are feeble; for in them ἄνα and διὰ are applied to different objects; and the real parallels are those in which διέπτατο occurs without an object, m as here. The adverb ὀποπαία, “upwards”, would emasculate the passage, for what other way, from the ground, could she fly? The same in sense of “unseen” would contradict the ὁρνις ὡς; for a bird would surely be visible. Against this the authority of Voss, Arnemer. Gr. and Rom, should be set. He says, “lectio ἄν ὀπιαὶ sola est Graeca cum verbo διέπτατο. Ioncs veteres ὀπαιον dixerunt foramen cameras aut laquearis, per quod funus flammas in foco et ignitabulis aeneis quibus pro lucernis utebantur ardentis exibat. Cum vero Ulyssis aedes binis constaret contigationibus, bina etiam, alternar lacunar is alteram tecti foramina, sive ὀπιαι, fuisses necesse est.” According to this view the upper story, ὀποποβο, Penelope’s own apartment, would have had the smoke from below as well as its own — an absurd arrangement. As regards the structural question see App. F. 2. Thus Voss’s authority here is of little weight.

14.

ἐδνα, ἐδνα. Both forms occur. in the Od., only ἐδνα in the II.; ἐδνωται “betrothers”, however, in N. 382; cf. ἐδνωσατο τῷ γυναικα β. 53. The early form of marriage was by purchase from the wife’s father, * to which agrees the Homeric formula; a husband takes a wife ἐπι πόρε μνημα ἐδνα. Sometimes she seems to have been put up, as it were to auction, and carried by the highest bidder, ὡς πλειότα πόρας. So the suitors’ presents to win Penel. are called ἐδνα. b These are all personal ornaments to bespeak her own favour, and such is the idea of ἐδνωσι βροσος. c Yet some substantial value to the father is implied in Hephæstus’ words, d who, when dishonoured, claims back the ἐδνα given for Aphiroditē to her father; so we have παρθενον ἀληθεισου, e and so Agam. offers Achill. his daughter ἀνέδνον, as a privilege. f Yet it is supposed that the father and friends of Penel. would provide ἐδννα for her on her remarrying, and ἐδνωται. N. 382 implies the same. These may have been mere personal presents, or κειμήλια to grace the house, &c., and show a princely liberality. These are doubtless what Telem. says he shall have to pay back (ἀποτινείν) to Icarius, if he sends his mother

* See Gladst. vol. II. p. 468, note i.

ά I. 373—4. b B. 311—7. f M. 200—1. t K. 274. b Ψ. 553—5. 1 τ. 536—52. k μ. 331. 1 ιτ. 2; K. 298. t O. 83, 172; E. 99.
14. e π. 390—2; θ. 161—2; cf. A. 243—5. b l. 1171; v. 378; τ. 329; o. 18; π. 391. e ιτ. 159. d Θ. 318. e Σ. 593. b I. 146, 288.
away from the home to which she has a right. On the whole the value received by the father was the basis of the transaction, the presents, personal or domestic, were customary but not essential, like the presents between guest and host. Pindar (Pyth. III. 166—7) makes a married pair receive ἔδωκα from their guests at the nuptial feast. The word is doubtless ἔδωκα in its original form and perhaps akin to our "wed".

15. 

κλῆνας. This word means (1) the bar or bolt with which the door was made fast; equivalent in this sense to ἐπιβλήγς or ὄχευς, and (2) the key or instrument for unfastening such bolt. We read of two ὄχευς ἐπημοιοίσω in the Greek wall, closing double-leaved (διπλάδες) gates, and into which one key (κλῆνας) might have been attached to each leaf and have had its fastening in the other, — thus ἐπημοιοίσω. The bolt either fell, we may suppose, like a latch, or was shot horizontally. A thong is mentioned as instrumental in shooting it, and occurs also as itself tending to impede entrance from without, and fastened to a hook-handle, (κορώνη) which was also used in pulling the door to or going out. The thong, until released from the handle, would resist the action of the key in forcing back the bolt to which it was attached; hence Penel, on going to open the store-chamber, ἵμαντα Θωός ἀπέλυσε κορώνης, ἐν δὲ κλῆνι ἤχε — "into" what then does ἐν δὲ mean? Doubtless the thong passed through a hole in the door, — the Schol. even speaks of two holes and a thong through each — and into this hole the key, a crooked-headed one, able to catch the bolt and force it back or upwards, according as it slid or fell, was inserted. The security mainly depended on the massive strength of the bolt; thus Achilles' hut had one which three ordinary men lifted, but he alone was able to manage it. So Penel opens the store-chamber evidently with great effort. Thus ἐπὶ δὲ κλῆνι ἐπένυσεν ἤμανται means, "she (having gone out and pulled the door to with the handle) by the strap pulled the bolt", or let it fall, across the door into a hitch or socket. It could then be opened, we must suppose, by hand from within, but from without, not by the strap any more, but by the key only. There is still a difficulty in seeing how the bolt could be withdrawn from within, without releasing first the strap from the handle outside. Perhaps there was a crook on the bolt to hitch the thong on to; if so, the thong might then be slipped off the bolt within as easily as off the handle without. The "key" was crooked, perhaps at the extremity. N. B. κλῆνας also means a "ship's bench", and a "collar bone".

16. 

ἀξίνυ, ἀξίνων. Buttman's view of this word (Lexil. 13) is far from satisfactory. Dooderlein's (Glossar. 26.) is somewhat better, but hardly acceptable; he views it as the same verb, used as neuter, which in ἀξιωματικα "to heal" is transitive, and connects the two by the idea of staying or assuaging pain &c.
but even this is forced. We may perhaps view the unused verb ἀνέω, whence ἀνέων is participle,* and ἀνήρ a noun acc. from the same root, as having a wholly different source, and compare it with lat. taceo, as terra with ἐκα, traho with ἤφω, ἐφω, and conversely τήτος with latus, the t being moveable. ἀνέων, losing participial force, passes, as an adj. may, into a mere adverb; comp. Φ. 89, Θ. 459. So εὐθῶς, ἱδῶς.

17.

(1) ὑόλος, δέελος. (2) ἐγνιος, δειλη. (3) εὐθείελος. (1) In all these the root is probably the δι— of Ζεὺς Διός, di-ες; for —λος, comp. ἀπατη-λός, πειδω-λός: δέελος from δι is not more remote than ἀφερημόλος from φώ, and means "plain as day", see Κ. 466—8, where the sequel, "lest he should miss his object in the gloom of night," helps to point the sense of δέελος. This is confirmed by the clear connexion of δειλης, δειλία, coward &c., with δέος δείμα. Butm. clearly shows the sense of δειλή to be (1) "the afternoon" in its widest yet strictest sense: indeed this is at once, as regards Homeric use, clear from Φ. 111, ἡ σέσται ἡ νός, ἡ δειλή, ἡ μέσον ἡμαρ, where the whole is equal to the parts; (2) in a sense shifted and restricted by later usage, the "early afternoon" and the "actual evening".

(2) ἐγνιοι seems to have the sense of "in the glare", i.e. the unintercepted fulness of the sky's radiance, when all the shade and all the air one can get, is most acceptable; hence ἐγνιοι "to lounge in the heat", ἐγνιαξω "to pass the afternoon"; so ἐγνιαγωνται said of moon beams at their brightest = "make themselves a noon", Ηγ. XXXII. 6. comp. the probably physical sense of Διός in αλήκα καὶ Διός αὐγῆς, N. 837. Thus ἐγνιος (for which in δ. 450, ἐγνιος is a var. lect.) includes the noon as the terminus a quo of δειλή,—the μέσον ἡμαρ as in contrast with the ήο, δ. 447,—but would stop short of the extension of the δειλη which includes all the rest of the day to sunset, as seen in Φ. 231—2 εἰς ὁ κεν ἡλη δειλος ὄψε διός. Certainly, whilst δειλη exhibits a practical time-division, ἐγνιοι points rather to the aspect of heaven, as does ἐγνιος.

(3) This leads us to εὐθείελος, of situation, "well-sunned." The vast number of small islands with which the Greeks were early familiar, clears up the word at once as an epithet of νησος. One might stand on a central-point of, perhaps, any of the Cyclades and see the summer sun go round from N. E. to N. W. completing the circle all but a quadrant. So from Neritus in Ithaca, (the island being conceived as χαυμελη, or commanded by the mountain) a similar view might be had in the poet's conception; hence τας νησων εὐθείελος, Ἰθάκην εὐθείελον, &c.

* Homer's use of ἀκέων as a partic. seems clear from our finding ἀκέσωνα, ἀκέσωτε, Α. 565, 569, ε. 195. Further in ε. 193—5, we have a construction, common with participles, (Sjef Gr. Gr. § 707—711) an anaecolouthon involving interchange of cases, but rarely if ever found with another part of speech;—it is, εἰς μὲν νῦν νῶν ἐπι χρόνον ἡμῶν ἐδώδη ἤδε μὲνον γλυκερῶν κλισίς ἐνοοεθεν ἐνόσαν, δαινοθεῖ τι ἀκέοντε. Surely this decides the question. Butm. Lexil. 13, (1) thinks that Homer's use of ἀκέσωνα etc. is a mistake! Malo cum Homero errare.
In Gladst. III. 349—65 an attempt is made to give a modified but really opposite meaning to ἐν' ἀριστερὰ in Homer as compared with its sense "in later Greek". For a detailed examination of the argument there this is not the place. But generally, the view could hardly have been maintained had N. 308—9 and 326 been duly compared. That view is that ἐν' ἀριστερὰ means "looking towards the left", and therefore, really, "on the right", i.e. precisely the opposite to ἐν or ἐπὶ ἀριστερὰ or ἐξ ἀριστερᾶς χειρὸς. Now in N. 308—9 Meriones asks Idomenes where they shall make their joint attack on the Trojans,

(a) Ἑπὶ δεξιῷφιν παντὸς στρατοῦ, ἤ ἀνά μέσους, ἦ ἐπὶ ἀριστερῷφιν;
Idom. replies that others are defending the centre, and adds in 326

(β) νῶι τοῦ ἀθρόντη ἐπὶ ἀριστερῷ ἔξε στρατοῦ.

Now in (a) Ἑπὶ δεξιῷφιν, ἀριστερῷφιν, must be gen. or dat., and therefore strictly "on the left" must be the meaning, and whatever ἐπὶ ἀριστερῶφιν means in (a) that ἐπὶ ἀριστερὰ must mean in (β), especially as the object which furnishes the standard of view, στρατοῦ, is expressly inserted. Nor does it in any other passage mean anything else. To show this in detail would be tedious. In E. 355 μάχης ἐπὶ ἀριστερὰ is not necessarily = στρατοῦ ἐπὶ ἀθρόν, for each party in the μάχη might view it from his own side. Possibly, therefore, the meaning there may be "on the Trojan left of the fight". In M. 219, ἀλήθες ψυπέτης ἐπὶ ἀριστερὰ λαὸν ἔφυγον, the question is complicated by the possibility of ἐπὶ ἀθρόν referring either to the speaker or to the λαὸν spoken of, and further, perhaps, by that of its qualifying either ἔφυγον following or ἦν ὄτα preceding; but that it means "on the left", not right, of some one or something there can be no doubt. Generally, this phrase, like some other expressions regarding place, seems to combine the notions of situation in and motion to or towards, and herein to be exactly represented by own usage; as in saying, "the town lay to (i.e. on) the left of the road", or, "you must keep the wood to the left" (comp. sup. ἐπὶ ἀριστερὰ ἔφυ-γον). Perhaps the notion that to get from the point of view to the point intended one must go towards the left, may be the account of this idiomatic fact, but of its existence as a fact there can be no doubt. In reference to (a) it may be added that Idom. seems from a further passage, M. 117—8, to have been ordinarily in position on the Greek left. There the fall of Asius by his hand is accounted for by Asius having come up to the attack, πηγὼν ἐπὶ ἀριστερὰ.

In (1) the sense of ἐκ' ἀνωτρ. is made more clear by the context and a reference to a map: for, in γ. 171 it seems clear that ἀνωτρ. must mean Chios; further, ἐκι means "in the direction of", so that Psyria would not be either right or left, but in front; they would in fact bear down upon (ἐκι) it. Now, ἀνωτρ. meaning Chios, to keep Chios "on the right looking towards the left", would necessarily mean the course suggested as the alternative in
172, ἰτ υπενερθύ Χίοιο παρ' ἡμιοντα Μλαινα; for, the course from Lesbos being southward in order to bring them upon Chios at all, in going southward between Chios and Minas, the latter, which is on the mainland of Ionia would be on the left, and Chios "on the right looking towards the left". But in the previous alternative stated in 170—1 the course proposed is plainly westward from Chios in the direction of (ἐπὶ) Psyría, which in fact lies due W. of Chios. Thus they would be passing W. or S. W. from some point of Lesbos, keeping Chios to the South or S. E. of the line of their course, i. e. on their left hand.

(2) Hence there is no reason to depart from the ordinary sense "to or on the left", or, introducing χειρός, ("hand" being taken in the abstract as a mere index of direction), to the "left of hand". Possibly an ellipse, ἐπ' ἀειστερά ἄστερος χειρός, might yield the full construction. As his keeping the Pleiads in view denotes a generally southerly direction, so keeping Arectus to the left denotes a general easterly direction, or his course from Ogygi ῆ bore S. E.

The phrase ἐπ' ἀριστερά χειρός occurs Hy. to Merc. 418—9, 424, 499—500 where λαφών includes ἐχον, "having taken (and holding) on his left the lyre, he was essaying it (with his right)".

19.

νάσσων, (ναιω, νάςων), is found in κει τε ο' ἀργεί νάσσα πόλιν. This and the longer epic form ναιειανο, transitive and neuter, belong to a root, the primary sense of which appears to be that of "plying, raising above a surface"; a sense still found in the strengthened form νάσσω, i. aor. ἐναζά, as ἀφι ἔν γαίαν ἐναζά, "he raised or ridged on both sides the earth" (from the τάφρος); and in Hy. Apollo 298 we have νην ἐναζά, aor. 1. of ναιω, "they built a dwelling, shrine". This verb belongs to a class in —ων not contracted, as being originally —άω, which ἀ is represented by the i in ναιω. Thus κλάω, κνάω, κένω, are often called the Attic forms of κλαίω, κναίω, (lat. scabio, and perhaps our "gnaw,") κναώ, from which we have κλασσόμει, κλασσόμης, καςια, κανόνας, where the ἀ is raised as ν; comp. ενανδρόν, App. A. 6, (8). That ναιω is = νάςων, is confirmed by ναίω, given in Heusych. as ἔνολε of νάω; accordingly ἐναζά is a softened form of ἐναζαν. The noun νάις, cp. νης, retains no trace of the ἀ unless in the ἀ, and this, Atticé, becomes νεώς. Further, νέω "to heap up", Herod. VI. 80, IV. 62, doubtless exhibits the same root under the form ε; this in Homer appears as νην, νηνάω, of piling up fire-wood, bread, &c.; and Buttm., Gr. Verbs s. v. νεώ, thinks that even νέω, νήθω, "to spin", is connected with the same root in the sense of glomerate. We have from ναιω also a pass. i aor. νάσθη, in patiō δ' ἀμφοτ' ἀργεί νάσθην, "was settled", as well as νάσα πόλιν above; so Hesiod Opy. 168, of the Titans, ζευς Κρονίδος κατενανά τανής ἐς πεῖρα μαίνης.

There is no obvious connexion with this root of the verb νέονται νεώνται "to go, or go away", pres. having force of future, of which νέω, νήσω, "to

19. a δ. 174. b φ. 122. c 0. 322; τ. 64. d α. 147. e Ζ. 119. f β. 238.
swim, is probably a form; yet here, too, the fut. νείνομαι, and the undoubtedly cognate ναίνις, νηνός, navis, indicate plainly the 5 by their v. In i. 212 νάινον δ’ ὁφό we should perhaps read νάνον, or with digam. νά. Ὑν.

20.

γείνομενον. Buttm. Gr. Verbs s. v. ΓΕΝ — says, "γείνομαι has the proper and simple sense of to be born; its pres., which belongs to the Epic poets only, is used in both senses, to be born and to beget, e. g. γείνου σαι the 2 sing. conjunct. aor. I. midd. for γείνωσαι"). He gives however, no instance of the pres. in the latter sense. He adds, "the aor. I. midd. ἐγείναμεν, infin γείνασθαι, trans., to beget, bring forth, and belongs to both prose and poetry." γίνομαι, or γίνομαι, he says, means properly to be born, and generally to become. Further, "the old ep. poets... used γείνομαι, on account of the established usage of γείνωσαι, in sense of being born, γίνομαι in that of to become". In all the places where the phrase, "whatever destiny (ἀςει or μοῦρα) spun for him (γείνομενον. al. γείνομενον) at his birth", occurs, Bekk. gives γινομενον with no notice of var. lect.; so also Fasei, but Dind. γείνομενον, and there is no trace of γείνωσαι, but in K. 71, Bekk. gives Zeus ἐπὶ γινομένοις ἐκ ηὐκακότητα, with var lect.; γείνομεν, where Dind. has γείνομενοι; in ἡγεῖ ἡγενόμεθα' ἄσις, 4 Bekk. has no var lect.; Dind. has γείναμεθ', which seems wrong, for the sense is passive; comp. A. 280, E. 800, 84, 61, 8. 312, v. 202; in all which Homer uses this aor. as trans. Hesiod too has γείνασθο, ἐγείνασθο, &c. transitive passim. There is indeed a var. lect. γείναθα' in Theog. 283, where γείναθ' is preferable. Hesiod also constantly has γείνόμενος in sense of "at birth", just as in δ. 208, e. g. Theog. 82, 202, 219, 8. 181, 804; once, Sc. 88, γείναμεθ' means "we were born", but is probably imperfect. unaugmented.

21.

οὐλαμὸς, νολεμές νολεμέως. It may be questioned whether the ν is a real part of these two latter words, or whether it be not, according to Buttman's view of νήθυμος (Lexil. 81), a mere adventitious prefix, arising probably from the ν commonly called ephelectic. We might then view it as akin to οὐλαμόν, comp. the phrase αὐτά οὐλαμόν ἀνδρῶν. The two phrases ἐξο νήθυμος ὑπνος (Buttm. ἔχειν ὑίνυμος 3.) and ἐξο νολεμές αἰτε would equally yield this ν, and the latter might similarly be ἔχειν ὁλεμές αἰτε. In some places, as Od. 228, ἐμφάνω νολεμές αἰτε, the open vowel preceding would not take this ν; but this hiatus will be found to be always after the 4th foot, where Ahrens and La Roche* contend it is legitimate; further, Heyne (Examenus III. ad II. XIX.) gives οὐλαμός as really Φουλαμός, see App. A. 3 (2), and so Bekker, in his edition Bonn 1838, prints the word, just as ἄθυς, ἄθυς. On this view οὐλαμές would be the true and full form, and its meaning, "close together, pell-mell", — in short in the οὐλαμός ἀνδρῶν, passing into the general notion of "leaving no interval" of space or time, something like

* See note on page III.

20. 1 K. 71.  2 v. 203.  3 δ. 208; ἄ. 198; Ῥ. 127; Ὀ. 210.  4 X. 477.
lat. *continuus, continuó*. One of these shades of meaning will be found adequate wherever *νολημές, νολημέως* occur*.

22.

*λέγω, λέκτο*, &c. Buttm. *Lexil. 76* assumes a root *λέγ*— for this verb in sense of to reckon, collect, recount, and another *λέγ*—, in sense of to lay and (mid.) lie. He bases the distinction of root on the forms *λέχος, λόχος, δλόχος*; still we have *συνελέγα* perf. of *συνλέγω* to collect (Buttm. Gr. *Verbs* s. v. *λέγω*); and *λόχος* (Spartan division of troops,) seems more probably from this latter than from *λέγ*— lie. Similarly *μᾶσσω* "to knead" has perf. *μέμασα*, Ar. *Eq. 55*, yet we have *μάγειρος, μαγίς*; nor can we doubt the affinity of *παχύς παχνή* to *πηγνυμι*, ἐπάγην; the distinction of root, therefore, is not positively clear; and it seems at least as likely that *laying* side by side, "putting this and that together", is the basis of counting. He adds that in Ep. poetry the only forms found are *ἐλέξε, ἐλέξατο, ἐλέκτο*, in sense of lay or lie, and should have added the imperat. of the mixed form of aor., *λέξο λέξεο, ν. 320, Ο. 650, τ. 598*; comp. *δέξο, T. 10*.

* The passages are, for *νολημές* π. 191; ς. 228; Ι. 317; Ε. 58; P. 148, 385, 413; T. 232; and for *νολημέως* δ. 288; τ. 435; λ. 412; μ. 437; ν. 24; Α. 428; Ε. 492; Ν. 3, 780.
APPENDIX B.

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

(1) ἄλς is the sea in its purely physical aspect, the salt-water, into which the ship is dragged, and which the oar blade smites, the great element which may be touched, and which wets us in touching; its epithets accordingly are few and fixed, and are either the indefinite δία, θεία, the commonplace βα-θεία, or words of light & shade, μαμαχή "twinkling," πολυ, (shared with θάλασσα), άπωγητος (with that and πόντος), πορφυρή, and the rarer ζευγ-γομένη and πολυβενθής. It is the home of monsters, comp. χήτος ελώλιον, ε it characterises the ψάμαθος; we smell it, and the breezes smack of it (άλιι-
αίες)b. The purely elemental gods are ἄλιι γέρωνες.c It has, as might be gathered from etymology, a closer connexion in sense with θάλασσα than with either πέλαγος or πόντος.

Thus we find δημιουργεῖ θαλάσσας and διόν' ἐπ' ἄλος πολυθής, but never πόντον
or πέλαγος; so we have βίνθεια ἄλ. and θαλάσσας. Yet, here too, preciseness is lost at times; so Proteus comes ἐκ ἄλος but his seals ἐν πόντον; d so we find ἀλλ' ἀλλαγες καὶ ἀλλαγες πόντον, e and even ἐν πελάγεσσιν ἄλος, πόντος ἄλος, expressions which point to ἄλς as the material salt-water, the πέλαγος and πόντος being certain forms of it.

(2) θάλασσα is properly the sea in motion, and doubtless by its iteration of the sound of ἄλς, quasi θάλασσα (comp. σαλεύω), means to express thus image. It presents the sea in contrast not with the land (as πόντος with γαία and ἡπείρος), but rather with the shore, the "sea-side", as we say; that it groups with the πέτρα ἡλίσθεαι, f and offers the picture of the beach with vessel moored, in the oft recurring line νῆα κατηλύνουν ἡδὲ θαλάσσαν.

So we find it in the waves g washing on the strand, and ἐξιλώθη δὲ θα-
λάσσα διε the effect of the rock hurled by the Cyclops from the cliff into the sea below. Thus it bears most of the epithets suggestive of noise or mo-
tion, ἦχησου, πολύφλουσθος, φωνουμένη, and is found in the εὐφέβα νάξα or κολ-
πον, θαλάσσαις; also the singular attribute ἀγγίζαθης belongs exclusively to it as applied to its depth close to land. It is curiously used of the rush of salt water from the weary swimmer's nose, ears, &c.1 It grew to be the common word

1 δ. 443.  δ. 438, 405—6, 361.  δ. 365.  δ. 450, 436.  δ. 374.  δ. 508.  ἐ. 335; Φ. 59.  ἐ. II. 34—5; cf. δ. 501.  δ. 95.  ἐ. 484—541.  γ. 142; δ. 435; ἐ. 413.  ἐ. 455.
for the sea in later Greek; so Xenophon’s soldiers (Anab. IV. i. § 23) cried Ὑάλαττα, Ὑάλαττα, when they came at last within sight of it. Nay, even in Homer it soonest loses its distinctive features, and, when there is no special stress to be laid on the extent or depth of the watery surface, occurs as the readiest word. So we have the ὄμφαλος θαλάσσης, and θαλάσσια Ἠγα. Occasionally also, by poetic license, it puts on the image proper to πόντος, as when it bears the epithet εὐφυσότοιο, comp. γαϊς εὐφυσείς. Epithets peculiar to it are γλαυκή “flashing,” (of motion yielding light, comp. the γλαυκώνις epithet of Pallas, App. E. 4. (20)) and ἀθέσφατος, commonly given to any vast or striking object, αἴδε τε νύκτες ἀθέσφατοι, ἀθέ-σφατον ὄμβον.

(3) The marked difference which strikes us at once in πέλαγος as compared with the parallel expressions, is that it appears in the plur. which they never do, and is marked by no epithet save μέγα. Its use, in the phrase ἀλός ἐν πέλαγεσσι, appears nearly = ἐν βένθουσι, in the “depths.” At any rate the context seems to require the notion of the lower regions of the sea-basin, those parts which are concealed from human eye. We may compare with these πελάγεα or βένθεα ἀλός the λαίτμα ἀλός or θαλάσσης,öm c. e. the great gulf which swallows up. So the expression ἐν πέλαγεσσι μετὰ κυμάσιν ἀμφιτίτησι, opposed to ἐν ἡπείρω on terrā firmā, denotes the extreme opposite, the “waters of the great-deep”, whose vast and unknown perils are as far as possible remote from the familiar aspect, even when perilous, of land. On the whole the use of this term denotes a sense of awe, mystery, and terror, attaching to the sea viewed as engulfing and destroying. Possibly the Hebrew סְדֶנֶה, “division or separation,” used in reference to waters, may after all contain the root, and the word may have been an importation from the Phœnicians, who, as there is good reason to believe, supplied the Greeks with the materials of most of those tales of sea-marvel which adorn the Odyssey. The Greeks may have consistently preferred an outlandish word, to embody the notion of unknown profundity and peril which they gathered only by hearsay. The only passages apparently inconsistent with this view are a few similes in which poetic latitude of diction may be allowed to rule, e. g. the raft of Odys. is driven along the sea, as the winds whirl brambles ἀμ πεδίον; here, then, the horizontal surface must in strictness of speech be intended; but here the expression is ἀμ πέλαγος. p Again, in the beautiful comparison of the swell waiting for the winds to lift it into waves, q we might expect some other word, but here too we find πέλαγος. But we must always assume that there will be a few instances in which the reverse of preciseness will prevail, and the mere love of poetic variety will introduce laxity, and erase the lines of critical definitions.

(4) The Homeric use of πόντος, again, has this peculiarity, in common however, with ἄλς,* it is found in compounds. The words ποντύπορος (νηὸς), πον-τοπορεώ are significant. They suggest passing over or along the πόντος.

* Of ἄλς we have the compounds ὄχυαλος, ἀμφίαλος, ἀλιπόρφυρος, ἀλοσύνη, besides those mentioned in (1).

ω i. 335; A. 358. ὦ θ. 561; δ. 504; ε. 174; τ. 260. γ 90—1. η ε. 330. q Ε. 16 foll.
This brings an expanse or surface before our eyes. Breadth of prospect and wide horizontal range are also suggested by the epithets ἀπείγων, ἀπείγμος, ἡμοειδὴς, ἱσοειδῆς, οἰνοφ. Hence the πόντος is what a man sees around him when land is out of sight, the nihil est nisi pontus et aër of Ovid; comp. περιστερεύει οὐραγὸν εὐφόν Ζεῦς, ἤκουσα δὲ πόντον\(^{1}\). In another passage\(^{2}\) we have οὐραγὸς ἦδε Ὁλασσα, but there the sea near shore is spoken of, as shown by ἔλεηομεν shortly preceding, in the same passage πόντος in the sense of "watery surface," follows. We may nearly express the contrast of πόντος and πέλαγος* in Pope's line, "and seas but join the countries they divide." Compare especially ποντόπορος νηῆς, and the description, πέλαγος\(^{1}\) μέγα τοίον ὅθεν τέ περ σφή οἶλον αὐτότες οἰχεῖνται. Πόντος then is the wide prospect seen from land: thus the seaward stretching promontory stands ἐν ἡμοειδεῖ πόντῳ,\(^{3}\) the mariner says, "we", on leaving the island, ἐνηγκαμεν εὐφεί πόντῳ;\(^{4}\) and so on nearing the land he fears to be swept out again πόντον ἐπ’,\(^{5}\) and partially experiences it in τῆν δὲ μιν ἔμπαι πόντῳ. So the πλημμψίς comes ἐκ πόντοιο,\(^{6}\) and how full is the image which we get of sea rising over land in boundless prospect in the νῦςον,\(^{7}\) τὴν πέρι πόντος ἀπείγμος ἔσεθάνωνται. Further, as regards the epithets ἡμοειδὴς, ἱσοειδῆς, οἰνοφ, whatever their precise meaning, they clearly require as their basis a distant view of a considerable expanse. Again, the epithets μεγαθῆς and πολύκλινος\(^{*}\) present us with the image of huge cavities and multitudinous waves. The former might seem rather suited to πέλαγος as before defined, but this is too vague to receive any image-building epithet, and is left indistinct by μέγα τοίον. Πόντος is distinguished by its repeated occurrence in the actual sea narrative of Odys., and in the whole poem is found nearly thrice as often as in the Iliad, whereas Ὁλασσα is found only about twice as often, and ἅλς in about equal frequency.

* Perhaps the expressive phrases "the high sea" and "the great deep" may proportionately represent the proper force of πόντος and πέλαγος respectively.

\(^{1}\) ε. 303. \(^{2}\) μ. 404—6. \(^{3}\) γ. 322. \(^{4}\) γ. 294; Θ. 568. \(^{5}\) μ. 401. 
\(^{6}\) ε. 420, 431; cf. 446. \(^{7}\) κ. 195. \(^{*}\) δ. 354.
APPENDIX C.

I.

(1) The legend of the oxen and sheep of the Sun is regarded by Mr. Gladstone (vol. II. vii. 416—1) as a trace of brute worship in Greek mythology similar to that which pervaded the Egyptian. It seems even more nearly related to the Brahminical sanctity attaching to such animals, which he also recognizes, and possibly is a tinge of very old eastern superstition, connected with sun-worship, and derived, with the names Perseus, Persē, Medea, Persians and Medes (ib. i. x. 555 foll.) from the cradle of the Aryan race. The number is also remarkable*, 50 × 7 being the number of days in the non-intercalated year, and in the expression used of these cattle, γόνος ὃς ὁ γίγνεται αὐτῶν οὐδὲ ποτε φθινόθων, we see the meaning of the myth peeping out through the language of poetry — the ordinance that “Day and Night shall not fail;” comp. Soph. Antig. 607—8, ἀνάμενοι θεῶν μὴν εστίν.

(2) With regard to the sacrilege, “it is impossible to conceive a case, in which the offence committed is more exclusively of the kind termed positive, or more entirely severed from moral guilt . . . Still, when once we let in the assumption that these animals had essentially sacred lives, which might not be taken away, then the offence becomes a moral one of frightful profanation, and the vengeance so rigorously exacted is intelligible.” It ought to be taken into view, however, that they had been expressly warned against the act and its consequences.b

(3) However this may be, we have Hy. Pyth. Ap. 234—5 a mention of the flocks of the Sun as feeding at Tœnarus, and Herod. IX. 93, has a story of sheep sacred to the Sun at Apollonia, which illustrates the awe with which their destruction was regarded, even though accidental. Pausanias (V. 22, 3) also speaks of some in Coreyra, which like Apollonia was a colony of Corinth (Thucyd. I. 26). The “Stabula Gortynia” (Virg. Buc. VI. 60) and Aristæus’ herds in Ceos (Georg. I. 14) pertain to the same custom of keeping flocks &c., regarded as sacred (Welcker Gr. Götter. I. p. 404); so do the geese of the Roman Capitol, “quiibus Sacrís Junoni in summâ inopiâ cibi tamen abstinebatur” (Liv. V. 47). Such sacred herds &c. may have actually existed in Heroic Greece, and be merely poeticised here as grazing in the holy island under the care of Guardian Nymphs. At Apollonia there was clearly a fixed number of them, through Herod. does not state it. Similarly the flock of Proteus, the seals, sacred to Amphitritë, are counted by him.

2.

HERMES.

This god appears in Homer as the “conductor” of matters or of persons (δι-ἀξιοφόρος) not only to Zeus but to the Olympian assembly, and may be com-

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pared with the ἀρετή of heroic life; still, he nowhere sinks to a mere go-between, but has the charge of convoying through perils or preventing evils; as in the errand on Priam's behalf, the warning to Αἰγίθουσ, the deliverance of Odys. from Calypso, the counteracting Circe's spells, the rescue of Ares, the convoy of Heracles through Hades, comp. Hy. Ceres 314, where Iris is the messenger, as in the II. but Hermes the agent 335—8. On several of these occasions his managing influential tone far exceeds that of the mere perfunctory messenger. The epith. χρυσόφωνος implies, as in the case of Circe, a magic power; see Hy. Merc. 210, 529. The "lulling to sleep and rousing" is the effect ascribed to this wand, but the book ω. is tinged with suspicion, & the office of θυγοποιὸς is not elsewhere part of the Homeric idea of Hermes. This "lulling" is actually exercised on the Greek sentinels in conducting Priam. He is called ἐνοχοκός, and ἀνάκητα, and addressed as δῶτος ἐδών, "giver of god-sends, or increase," as to Phorbas, who was πολυπηλός, comp. δαυθης ἐδών used of the gods in general; also ἐφιάλινος —νής is an epithet, and sometimes a prop. name of Hermes, as ἑνοικίζων of Ποσειδόνων. Odys. mentions the special gifts in his patronage as those which conduce to δημαστικάνων, clever despatch, over-reaching, and adroit evasion, even by falsehood and the use of the oath. He enjoyed local worship in Ithaca with the nymphs, and a prominent is named from him there. The epith. Κυλλῆνιος shares the suspicion of ω., found, however, often in the Hy. The constant title Ἀρχηγοφόνες, found in Homer, Hes. and the Hy., is probably a form of Ἰαμηγεφάνες, = "brilliant shiner", and connects him with the idea of the dawn (Welcker Gr. Gött. I. p. 336), and ἐνοχοκός is found only as attached to it. (Nägelsbuch Hom. Theol. II. ii. § 24.) Mr. Gladstone, reviewing his sonship to Maia daughter of Atlas, his apparent relationship to Calypso, who calls him ἄλογος ἡς φίλος ἡς, his being found uncommissioned in Circe's island, his youthful impersonation, προύνοι ὑπηρετής, and lax moral tone, (G. II. iii. 231—41) concludes probably that he was of Phoenician origin, and young in the Greek Olympian. He mixes most affably of all Olympus with men; comp. Milton (Parad. L. V. 221—2) "Raphael, the sociable spirit, that deigned to travel with Tobias." This attribute, and his passionless, prudent bearing, e.g. when paired against Leto in the conflict of deities, as also his patronage of unscrupulous shifts, go far to identify his character with that of the people who first exemplified sharp practice in trade. His quality of messenger, agent &c., also seems a reflex of the Phoenicians as the go-betweens of mankind in the heroic age. His conveying the sceptre to Pelops may express Phoenician influence, as supporting in Peloponnesus that founder of an Asiatic dynasty.

Atlas in Homer's view is primarily related to the sea; of him, as of Protes, it is said that he ὀλύσευς πιάεις βεντικαί αἴδεα, — such knowledge as an ex-
period. The epithets ὀλύφρων, ὀλυφρία

* Welcker (Gr. Gött. I. p. 261) thinks the overthrow of the Titans by the later gods describes the establishment of the Olympian cultus of Zeus, Herō, and the rest, in place of the nature-powers worshipped by the primitive Pelasgi.

b δ. 386—7. c ε. 229—49. d δ. 365 foll. e cf. α. 117, 402; β. 53, 287; γ. 402; δ. 649. f η. 245—6. g ε. 97. h Θ. 479—81. i Ξ. 279.
εἰδως, denote the unscrupulous acts of plunder and violence which they combined with trade. He further remarks that, as children are named from an attribute of the father in Astyanax, Euryaces, Telemachus, so their daughters' names are similarly expressive. Kαλὺψω, the "Concealer" may indicate the efforts of voyagers to conceal the real facts in order to impose upon others, or the actual concealment of persons seized by Phoenician kidnappers, and Εἰδωθην, the "Knowing One", may illustrate the information, new facts, &c., really brought home. The relation of Atlas to Proteus is further confirmed by the "pillars of Proteus" (Virg. Aen. XI. 262) in the East. He compares Atlas with the Tyrian Herakles, the two being brought into view in the story that Herakles awhile relieved Atlas (but of this Homer knows nothing) of the load of heaven and earth. In support of this symbolic view of Atlas he quotes Hermann de Atlante, Opusc. p. 253. "Ibi ergo, ubi tales columnae cellum sustinenter, ipsi orbis terrarum termini esse credebantur; ad quos qui pervenisset constantia sed et fortitudine, tenere istas columnas usitatissimo verbi significatim dicebaturus". He further remarks how astronomy, and the having in his power the treasures (golden apples) of the western main, the commercial results of discovery, were functions added to Atlas by later writers, as Virg. Aen. I. 741. Cic. Tusc. V. 3. The Phoenician relations of Atlas are further brought out by his grandson Hermes as the patron of trade, &c. see App. C. 2. [Hom. Theol. II. § 9, 87—90.]

Phorcys is one of the oldest names for a sea-god. Alcman gave Nereus the name Πόρκυς (Hesych. s. v. Νηρεύς) plainly related to this form in -νς. Hesych interprets it as of colour, "grey"; Pind. Pyth. XII. 13, has the gen. Φόρκυς from -νς (Welcker, Gr. Gött. I. p. 645—6). He is a mere vague sea-deity with no precise functions in Homer. It is on the whole probable that ἄλος ἀποφέτευτο μεδοντος, not μεδοντι, is the true reading. A haven in Ithaca was named from him; perhaps one of the shorter offshoots, now called Dexia, on the east side of the great inlet which almost divides the island. The cavern of the nymphs at the head of it is one of the most famous pieces of Homeric description. In Hesiod Phorcys is son of Pontus, brother of Nereus, and father of various monsters; see Theog. 237, 270, 333, 336; in Homer, father of Thoosa, the mother of Polyphemus.

Πορκυγένεια, Pallas is so addressed with the addition of φιλον τεχος by Zeus. She is always spoken of emphatically as his child, so Ares says συ γαρ τεχες ἀφρονα κοινην, ... ἐπει αυτος ἐγειναι παιδί άληθην; and so in the narrative, αυτια Αμενις ὄφεις Ζηος Θεοκτιτος κυδιας Τιτηρ.; comp. the speech of Nestor. Here, probably, the development of mythus left the question of her origin in Homer's time. Hesiod says further that Zeus swallowed (ἐφ̣ νυγκεκότο αυτος νηδους) his own first wife Metis, as she was fated to bear children of great wisdom, and that Zeus afterwards produced ἐκ ἱεραλῆς ἀλευκώπτικα Τιτηρο-
γένειαν. The Hy. Apoll. Pyth. 126—32 makes Herè at this time wife of Zeus, who became jealous of his producing Athenê from his head, and herself of herself bare Typhaon. The Hy. XXVIII. (εἰς Αθηνὰν) 4—13 develops this still further, making her leap forth from his head in golden panoply brandishing her lance, whilst Olympus quaked at her vehemence, earth and sea rock- ing and rolling and the Sun staying his chariot. This Milton has imitated Parad. Lost. Bk. II. 757—8 where Sin says to Satan

"Then shining heavenly fair, a goddess arm'd

Out of thy head I sprung."

The association of words in Hes. and the Hy. certainly favour the interpretation Τριτός, as — "head-born." Homer no more explains it than he does the Epithet Ἀρχειφάντης of Hermes. Æschylus adopts the local legend, Eumen. 283, that she was so called from the rivulet Triton at the S. W. corner of the Copaic Lake in Boeotia; whence, doubtless, the name was transported by colonization to the similar stream and lake in Africa near the Syrtis minor.* where Herodotus found her worship: see the story of her origin there, IV. 179, 180, 189, cf. 150. But, as Homer knew nothing of the mode of her birth, so he knew nothing of its place, or we may assume that he would have told us, as he has of her connexion with Erechtheus and Athens. At any rate had she been connected with the locality of the Copaic Lake and the little town Alalkomenæ thereon, we should most likely have had some hint of it in his copious list of Boeotian towns,† but Homer's Pallas is localized, if at all, at Athens, and the town Alalkomenæ probably did not exist in his time. Nagelsbach (Hom. Theol. II §. 21 p. 105, note) names** some commentators who regard τόιτω as a name connecting Athenê with the element of water, and one who would refer it to the Indian Tritas = Indras = Zeus. The simplest source of the name may probably be the real one, viz., "third-born" in connexion with her union with Zeus and Apollo in the highest functions of deity; see App. C. 6. In this sense Zeus would be πρωτογενὴς. The quantity of the i need cause no difficulty, as nothing gives way sooner to metrical convenience than the quantity of this vowel; see instances given by Spitzner Gr. Pros. § 64. c. Anmerk. 3. 2. b. 2. c. c.

6.

Ἀλ γὰρ Ζεὺς τε πάτερ, καὶ Ἀθηναίῃ, καὶ Ἀπόλλων.

(1) Friedrich, quoted by Gladst. vol. II p. 139, says, "this Triad of Zeus, Athenê and Apollo bears an unmistakable analogy to the Christian Trinity, of Father, Holy Ghost, and Son: Jupiter answering to God the Father, Athenê

* Wheeler, Geogr. of Herod. p. 541, says, "By the lake Tritonis Herod. seems to mean the gulf of Khabs (lesser Syrtis)"

** Such is Welecker, who (Gr. Gött. I. p. 300) makes Τριτός. = "born on the water", which appears to have this name from the trembling wave-motion, etym. τρέω, τρέως, Τρίτης, as in Τριφαίτης, Τρίτων; comp. Νηρεύς, Νηρίτης.
to the Holy Ghost, and Apollo to the Son of God, the declarer of the will of his Heavenly Father: like as, furthermore, the early Christians have largely compared Christ with Apollo."

(2) Faschke in a monograph de Minervâ qualen Homerus finxerit, Sorau, 1857; quoting the above line, says "aliquid in se habet divini illius mysterii quod de Deo Patre, Filio, Sanctoque Spiritu uno numine conjunctis doctrina Chri-
stiana exhibet;" agreeing with Friedrich in his distribution of the persons. A different view is given Gladst. II p. 139, viz. that the "primitive tradition" is "disintegrated and subdivided," Athenê and Apollo embodying respectively two aspects of the Redeemer or Second Person, viz. (1) the Ágòς or Wisdom, and (2) the Son of God incarnate as Messiah. He points out the absence of evidence for any such primitive tradition respecting the Holy Spirit as would afford the basis for the character of the Homeric Athenê; and he argues that tradition would not have in that ease inverted the order, by postponing the 2nd to the 3rd person, as is done not only in the above line, but in the practical precedence enjoyed by Athenê in the poems. Nagelsbach Homer. Theol. II. §. 23, in discussing this line takes no notice of the question, but says, "in this formula which the Greek consciousness has made the repository of its deepest theological perception (Anschauung) — a formula known also to the Attics — the Greek coordinates the deities, which were in his view su-
preme and had the closest mutual connexion, in a partnership combining also the highest sanctity (das Heiligste). This coordination is as little fortuitous as in the oath of the Athenians; (Schol. II. B. 371) since it is natural to men in their highest wishes, and in their most sacred affections to direct their looks to their supreme deities. But this is important chiefly as giving proof that the Greek had a consciousness — not, to be sure, speculatively de-
volved — of the complete mutual relation of these three deities."

(3) "Apollo is more largely endowed than Minerva in regard to the future, though a less conspicuous figure in the direction of the present"... "Each of the two great tradiive deities had begun to give way to corruption, and each in the point at which, according to the respective sex, its yielding might have been anticipated. As unchastity is more readily pardoned, according to social usage, in the man, so is deceit in the woman. And in this point the standard had already fallen* for Minerva." (Gladst. II. 96, 112.)

The most important marks which denote their Olympian preeminence are: 1. a dignity coordinate with, whereas in rank they are junior to Zeus. 2. A superior antiquity to that of the other Olympians being Zeüs' children. 3. A peculiar precedence especially assigned to Pallas, and a singular union of will and affection with Zeüs, to Apollo. 4. Heaven defended by Apollo against rebellion, and other indispensable assistance rendered similarly by Pallas. 5. These deities, with the exception of Apollo's servitude*, are never baffled, disgraced, or worsted. 6. Their honour among men, like that of Zeüs, is peculiar, and universal throughout the Homeric world. 7. Their immunity from any local residence. 8. Their being the objects of prayerful invocation.

* This does not sufficiently represent the low moral tone of some of the deeds and words of Athenê; see further under App. E. 4. (2) ... (7).
irrespective of special circumstances. 9. Their exemption from the chief physical limitations laid down for gods. 10. Their punishing independently of Zeus. 11. Their power of revelation, and of such miraculous action upon nature as scarcely any other deity approaches. 12. Apollo’s peculiar relation to the life-power and to death. 13. Their superior moral* tone to Zeus as well as to other Olympians. 14. Their large share, with Zeus, in the highest and most ethical parts of providential administration. 15. Their attributes belong personally to them, instead of these deities merely being embodiments of attributes or, at best, stewards of certain gifts. 16. Their attributes out-number and range beyond those of the other Olympians,** and they yet have a capacity for new ones. Thus Pallas combines some of the attributes of Hephaestus in metalurgy, gives skill to the artizan, collects and breaks up the ᾨγορή; and thus Apollo ultimately absorbed the distinct functions of Eelius the Sun-god. 17. The whole conception of these deities, viewed mythologically, is anomalous; but is explicable by the theory which refers them to a tradition. (Chiefly abridged from ibid. 134—137.)

Welcker (Gr. Gött. I. p. 142, 144, note 9) quotes Preller’s view in Philolog., that “Kronos, in theogony the antecedent (Begründung) of Zeus, is mythologically derived from him, as the Zeus Κρονίαν, whose worship gave rise to that of Cronos”. He notes the preferential use of Κρονίαν, Κρονίδης, by Homer and Pindar for Zeus, in a sense equivalent to the Hebrew, "The Ancient of Days".

7.

PROTEUS AND EIDOTHEÉ.

In Herod. II. 112 Proteus is the name, in Greek, of a king of Egypt, round whose τέμενος in Memphis the Tyrian Phoenicians had their quarter, so that the region was called their σταυτόπεδον. Herod. gives another, and as he thought, truer, version of the connexion of Prot. with the tale of Troy,—that this king, hearing of the crime of Paris from the slaves of the latter, who was driven to Egypt by storms on his return to Troy from Sparta, detained Helen and her treasures, that the Greeks, disbelieving the Trojans’ statement that this was so, on capturing the city found it true, and that Menelaus then went to Egypt and reclaimed her. Herod. (116), from the agreement of names Proteus and Thonis, (custos, according to Herod., of the Nile-mouth, comp. δ. 228, Θώνος) and from the local shrine of a foreign Aphrodité, identified by him with Helen, in the said τέμενος, supposes that Homer knew of this version of the tale, but adopted the other on poetic grounds. Thonis is in Strabo, XVII. p. 801 (437), the name of a town on the Canobic mouth, given it from a king Thon. The Tyrians, then, might be well informed concerning

* But see the last note.

** Among the professions or demiurgic functions enumerated θ. 383, viz. (1) μάτημα the seer, (2) ἑτήρα παυκόν the surgeon, (3) τέκτων δυνάμων the skilled artificer, (4) ἀστοῖς the bard. (1), (2) and (4) come under the functions of Apollo, (3) under those of Pallas. To these Gladst. II. 65 would add the ποιητή or merchant, but this seems an unwarranted addition, and Hermes is clearly the deity to whom that function pertains. Mr. Gladstone’s theory of “secondary” deities has perhaps carried him too far in making Hermes a “secondary” of Pallas, and the ποιητή thus a function pertaining to her.

b γ. 233—4; ψ. 159—60. c O. 412. d β. 69.
Proteus and Thon or Thonis, Pharos*, and the Aegyptus (Nile), and they alone probably knew of the strange creatures of the Northern and Western seas. The "foreign Aphrod." is doubtless their Astarté. The powers of transformation and prophecy sound like an Egyptian priestly myth; or the former may be a reflex of the same pretensions which we gather from Holy Writ, Exod. VII. 10, 11, but might have reached Homer through the Tyrians. The statements of Proteus are only what a widely travelled mariner, who had picked up information in every sea, might make, save the one of Menelaus' migration to the Elysian plain. Hence he presumably dressed up a tale of marvel from North-western seas in Egyptian accessories of scene and person. The epithet Ἀλυπτιός b added to Prot. confirms this, as it would hardly have occurred in a tale properly Egyptian. So does the improbability of the φωκας having been ever found in Levantine seas. The Pelagius monachus, Phoque a ventre blanc, is said to inhabit the Hadriatic and Sardinian coasts; other varieties save one or two belong to much higher latitudes. As all their organisation favours swimming, they come on shore only at intervals to bask in the sun and to suckle their young. When they swim, one seal often serves as guide, or, when they sleep, as sentinel to the rest. Perhaps we have a suggestion of Proteus here. Yet, though Egypt was in Homer's thoughts, scenes with which he was personally familiar supplied the details. Thus the cool wind springing up at noonday, or soon after, is a well known phenomenon at Smyrna. It comes from the sea (ζεφυρός) and is called the Subat, and the inhabitants, who mostly take a siesta during the sun's greatest altitude, rouse up at its approach. (Werry's Memoirs p. 37, and Wood p. 54, quoted by VöLcker, Hom. Geogr. § 43. p. 82.) The disguise of the voyagers is also a touch of fact. The Esquimaux adopt the masquerade of a seal's skin, the fresher of course the better (φώδαρτα), to come within striking distance of this shy and sagacious creature. Sir E. Beecher, in a dissertation on Esquimaux habits before the British Association at Oxford 1860, told a story, that he was once levelling his rifle at a supposed seal, when a shipmate's well-known voice from within the hide arrested his aim with the words, "don't shoot! It's Husky, Sir". It is supposable that the device was current in the earliest ages, and that it was known to the only real seamen of the period, the Tyrians, who could not fail to notice creatures so curious by their large size, uncouth form, and high order of instinct, basking on remote promontories, shunning human haunts, and not easily caught, save when asleep, nor even approached, save in such disguise. It is observable that the word φωκαί may mean not "the ripple", as usual, b but, μελαίνη γρ. καλυφθεῖς, "clad, or coated, in swart fur": — having the appearance, in short, of a seal. This would render the participial construction more easy, as the participle past with verb. fut. εὐτρεπτι must otherwise mean, "having been hitherto concealed": for, at the time of his coming forth the concealment would cease. Comp., for this sense of φωκαί, the name of a horse Φωκίλας, from his brizzly mane, Pind. Pyth. X. 16, and ἄρις ἐν λοφην, of the boar, τ. 446. Possibly the poet intended a play upon the world.

© Comp. Eurip. Helen. 5, where Proteus dwells in Pharos and is ruler of Egypt.

The Homeric story has over the Virgilian imitation (Georg IV.) the advantage of appositeness. Proteus has no connexion with the loss of Aristæus' bees, but a close one with the perplexity of the wind-baffled voyager in strange waters.

There is an elfish archness about the old sea-god's daughter kindly accosting the wanderer at his need, and volunteering, without it seems knowing who he is, a fraud on her own father, if so he be, to relieve the distress which she yet sports with. Cyrenæ, the anxious mother, is as far below her, as Aristæus weeping for his ruined hives is below the forlorn but unshaken hero; who, though "crushed at heart" at the toil which awaits him, is only unmanned and overwhelmed at the news of his brother's dreadful end.

8.

(i) Inō Leucothea, Cadmus. Of the latter Homer tells us nothing; but Κάδμοι, Καδμεῖοι, are his constant terms for the people at Thebes, in five passages referring to events there under the dynasty of Oedipus. The Βοιαστοι are the people of Thebes fighting at Troy after the capture of Thebes from these Cadmeans by a pure Greek force, the first expedition — or famous war of Seven — having been unsuccessful. Legend ascribes to Cadmus a Phœnician origin. Homer speaks of the Cadmeans in terms of exultation over them as vanquished foes. Tydeus was with the Acheans against them. Both he and Mecisteus easily vanquished πάνως Καδμ. The relative superiority of Greeks over them is far greater than over Trojans. Thebes however was founded by Zethus and Amphion, sons of Zeus and Antiope, daughter of the Asopus, i.e. of an autochthonous stock. The legend of the introduction of letters by Cadmus marks the means by which he obtained ascendancy; we may compare the case of Tarquin at Rome. Gladst. thinks (I. 240) that the six Cadmean generations of tradition, viz. 1. Cadmus, 2. Polydorus, 3. Labdacus, 4. Laius, 5. Oedipus, 6. Eteokles and Polynices, give a period too long. He assumes that they make 7 generations before the Trojan war; but the last three, in the best known form of the story, succeed each other so rapidly as to contract the period sensibly, perhaps to 120 years. His argument that some "other adventurer" before Minos would be "found to repeat" the experiment of founding a dynasty in Greece, seems inconclusive, for how do we know that none other did so attempt? Homer's persistently stigmatizing the people, or their ruling order, as Cadmeans marks the want of amalgamation. The argument (Gladst. I. 241) that the "groups" are apparently introduced "in chronological order" in the νεκταί seems to rest on slight grounds. Tyro's descent from Zeus (ib. 427) and her amour with Poseidon form perhaps the reason why she has there precedence. Antiope, therefore, and her sons may be earlier chronologically than Tyro. The epithet "Ogygian" (whatever its origin, and probably it is Phœnician, see App. D. 2.) seems to have grown into the sense of "olden", and to stamp Thebes and Athens as of the highest known antiquity (Soph. Philoct. 142, Aesch. S. c. Th. 310, Pers. 37, 154).

* Comp. δ. 371 ὀ χεῖνε, with 462 ἄριος ὑπεῖ, the address of Proteus.
(2) But, indeed, the harmonizing chronologically genealogical statements in family legends is almost sure to break down. Legend says that Semelē and Inō were daughters of Cadmus: the former committed her son Dionysus to Inō’s charge. Athamas, Inō’s husband, through misunderstanding, became jealous, and persecuted Inō, till, with her son Melicertes, she plunged into the sea, and, in recompense for her care of Dionysus, or, as Pindar says, "Od. II. 29—32, for her great sorrows, gained immortal privileges! (Eurip. Iphig. Taur. 270). She was before βροτός (μόρος mors) αὐδήσεωσα; comp. Hes. Theog. 144, οί δ’ ἔκιναντον νηντοι τρόφεις αὐδήσετες. The precise force of the epithet is obscure: comp. μερόπων αὐθρόπων: Circe and Calypso are each called θεός αὐδήσεωσα. If μερ. αὐθύ, distinguishes men from beasts, αὐδήσεις specifies the individual* voice of man or God. She was perhaps raised to the state to which Calypso proposed to raise Odys., ἀθέαντος καί αὐγής. She gives Odys. an “immortal scarf”. Welcker (Or. Götterl. I. p. 644) cites the Schol. upon Apoll. Rh. I. 917, who mentions a ταινία which the devoted in Samothrace received, to wind round the body, in order to obtain rescue in storms. He adds the Λευκωσία is mentioned by Aristotle as a name given to the island Samothrace. The name Λευκωσία suggests to Nitzsch the λευκὴ γαλήνη. Thus she would benignly preside over the fair and calm weather which prevails the tempest, (comp. “albus deterget nubila Notus”, and “caadidi Favonii”, Hor. Carm. I. 7, 15, III. 7, 1) and rescue the mariner; so Virg. Georg. I. 436—7. “Votaque servati solvent... nautae Glaucou et Panopeæ et Inno Melicertæ”. Here, however, the storm rages with greater fierceness after her disappearance, staving the raft, &c. and it is only on the third day that the γαλήνη succeeds. Her connexion in legend with the sea seems not likely to have been due to Thebes, an inland locality, but is in keeping with her Phoenician origin. The name Leucotheæ may be compared with Eidotheæ. Perhaps, “white-foam” (comp. the White Spectre in Undine) may be the meaning of λευκό—, and the Mater Matuta, otherwise Albunea (Alba), of Italian myth may be compared. This is rather favoured by her emerging, αὐθήνη δ’ ελευνία ποτήρι, from, and disappearing into the billowing main — μέλαν δὲ ἐ πώμα κάλυψεν, expressive of the wave crest lost in its dark water. The whole legend was, doubtless, derived by Homer from a Phoenician sea-tale, from which same source all his more remote geography probably came. Gladst. I. ii. § 4.

* αὐθή appears to be the distinctive voice by which we recognize an individual; hence βροτός, or θεός, αὐδήσεως, “a mortal, or goddess with a voice of her own,” i.e. distinctive of either in her own class, and as belonging to it; comp. “nec vox hominem sonat. O Dea certe”. Virg. Aen. I. 328. Hence it signifies “voice” or “speech” in its most dignified aspect, as that of Nestor A. 249; the oracular voice with which Herē gifted the horse Xanthus, T. 407, 419, and the minstrel’s voice compared to a god’s, a. 371. 1. 4. It is observable also that only once does αὐδήσεις, and only once a form of the verb αὐδάω occur as plural, ἦς. 123. (where see note) x. 418; and αὐθή the noun is invariably sing.

1 e. 335; cf. l. 304; Θ. 539—40. 2 x. 94. 3 e. 366—70. 4 e. 388—92. 5 e. 337, 352.
APPENDIX D.

I.

Ἀθιώπες. The Ethiopians\(^a\) are placed on the ocean river which surrounds the Homeric world; so that their land\(^b\) is apparently the shore of its stream. There are eastern and western Eth.,\(^c\) respectively “the remotest (ἐξωτερικό) of men”. Yet all Homer says of them, especially when viewed in conjunction with Hesiod and the Hymns, fixes rather on the eastern section. The east has strong attractions for Homeric legend even the abodes of the dead, there is reason to think, lie in the furthest east. Thus Poseidon, returning from the Eth.,\(^d\) sees from the Solymi mountains Odys. voyaging on his raft from Calypso’s isle, “the mid-point (ἐμφαλός) of the sea”, to Scherio N. W. of Ithaca. These mountains must lie E. of the Ἀἰγαῖ, where lies Poseidon’s favourite abode, and thus could not lie on the way back thither from any western Eth. But again, we find Ethiopians\(^e\) in Menelaus’ voyage grouped among a set of nations certainly situated on the S. E. angle of the Levant. Next, the legend of Memnon,\(^f\) recognized by Homer, though reduced to form by Arctinus B. C. circ. 770, points eastward. Memnon was the son of Tithonus and Eos, and prince of these Eth. (Hes. Theog. 984—5). Tithonus while young enjoyed the love of Eos, and dwelt παρ’ θησαυροῖς ἀπό της πελάγους γαίης (Hy. Ap.rod. 228), and his “bed” in Homer symbolizes the region of dawn. The name Eth. has, also, a connexion with αἰθων, “sparkling or flashing”, epith. of wine\(^g\), armour\(^h\), and smoke,\(^i\) — the latter as emitting sparks (Crusius s. v.). The notion of swarthy or sunburnt is not traceable in it, nor applicable to the Eth. of Homer. The “splendid son of Morning,” who excelled Eurypylus\(^1\) and all others in beauty, cannot be easily supposed of darker face than the Greeks. It is true, Homer does not call Memnon an Eth., but the connexion of that race with the “rising Hyperion”, and of that hero with Eos, suggests the link which Hesiod and the Hymns supply. The Eth. of Herod. VII. 69. 70 were all black men, and the Post-Homeric Greeks sought to connect the name with αἰθω in the sense of blazing sunshine, under the popular notion of their being blackened by it. There is reason, however, to think that “the name Eth. is probably an adaptation of the native Egyptian name Ethaush”. Their “twofold division” is the main fact of Herodotus’ description of them. He says, “now of the Eth. beyond

1. \(^a\) Α. 423. \(^b\) Ψ. 205—6. \(^c\) Α. 22—4. \(^d\) s. 282. \(^e\) Α. 83—5. \(^f\) s. 188; \(^g\) k. 522. \(^h\) Π. 462; \(^i\) Α. 259; \(^j\) E. 341; \(^k\) Ζ. 266; \(^l\) Α. 775; \(^m\) Ε. 55; \(^n\) Π. 226, 230; \(^o\) Ψ. 237, 259; \(^p\) Ρ. 641, 791. \(^q\) Α. 495; \(^r\) Ε. 562, 681; \(^s\) Ν. 305; \(^t\) Ρ. 3, 87, 592; \(^u\) Σ. 522; \(^v\) Τ. 111, 117; \(^w\) Ψ. 434. \(^x\) Χ. 152. \(^y\) s. 188. \(^z\) k. 522.
(ὑπὲρ) Egypt and of the Arabians Arsames was leader; but the Eth. from the [land of] sun-rise, (for indeed two sorts of them were going to the war,) were marshalled next to the Indians, differing from the others not at all in appearance but only in speech and fashion of hair, for the Eth. from the east (ἥπερ) have straight hair, but those from Libya have the most woolly hair of all men. And these Asiatic Eth. were equipped for the most part as the Indians &c."

A writer in Dr. Smith's Dictionary of the Bible s. v. Cush and Ethiopia states that, "there are strong reasons for supposing two streams of migration from Africa into Asia in very remote periods ... the later one of Cushites from Ethiopia properly so called, through Arabia, Babylonia, and Persia, to Western India;" and "there is an indication in the traditions of Babylonia and Assyria of a connexion in very early times between Ethiopia, southern Arabia, and the cities on the lower Euphrates; the Cushite name of Nimrod himself as a deified hero being the same as that by which Meroë is called in the Assyrian inscriptions. (Rawlinson's Herod. I. pp. 442—3). ... "Thus we may suppose the Hamite nations soon after their arrival in Africa began to spread to the E., to the N. and to the W. ... the Mizraites along the S. and E. shores of the Mediterranean."

This harmonizes with the half-poetical aspect of the Homeric Eth., who hover faintly on the margin of the world, and, save in the voyage of Menelaus, converse rather with gods than men. In that voyage we have a glimpse of a geographic reality, localized near the S. E. angle of the Levant. Homer recognized the great eastern offshoot of the Cushite migration, yet knew of a stock who dwelt further west. The Phoenicians might be his authorities, trafficking perhaps with both, and grouped in (under the name Sidonians) with the Eth. of Menelaus visit. His pushing them to the extreme W. where Hyperion sets filled a blank in his world-system, and gratified the simple minded love of symmetry traceable in all semi-mythical geography. Yet if, so far as the Phoenicians went westward, they still found nothing but the Mizraites in Northern Africa, among whom their colony of Carthage was founded, the poetical statement is justified by the then state of knowledge. He could not know how the gap was filled up, and represented wide diffusion as remote division. The position of Eth. tribes in Nubia and S. Arabia on both sides of the Red sea and again as far west as the pillars of Hercules, perhaps suggested the Ocean-stream as their neighbourhood and limit. The ivory of Menelaus' palace may be supposed intended as an Ethiopian product.

2.

OGYGIÉ.

It seems clear that this island lay N. W. from Scherici, see App. D. 15, or at least that from it Zephyrus was a fair wind to the latter. Odys. reaches it in 9 days floating on spars, rowing with his hands, and Notus is the wind last named previously. He does not say the "wind and water"; as elsewhere, but the "gods" brought him (πλησσαρ) thither; i. e. the whole course is

in δ. 84.

2. a μ. 444; cf. 427. b μ. 448.
regarded as due to their interposition. By this contrivance the poet seems to intimate that no ordinary reckoning of distance or rate is applicable. He thus breaks away from the group of eastern localities which lie in connexion with Ἀκεα, viz. the Sirens, Thrinacië and Scylla, and lands us in a new region. The name, if meaning, as Mr. Paley on Aeschyl. Eumen. 893 thinks, a dark gulf or chasm, suits well the idea suggested by that of Calypso “the Concealer”; similarly Hes. Theog. 805 applies it to the water of Styx, see App. D. 14 (2). It probably became traditional as an epithet of Thebes, to which Aeschylus applies it, Sept. c. Th. 310, and might thus be of Phœnician origin. Atlas, the father of Calypso, points also to a Phœnician source, see App. C. 3. Thus by the very names Ogyg. and Cal. the poet may mean to hint that their whereabouts is not to be retraced, and that this part of the hero’s course is not to be squared with previous notes of time or place. The same idea suits the ὄρφαλος θαλάσσης, i. e. a centre of the sea where it rose high, as land rises highest in some point far inland, and thus of unknown remoteness. So from Ogygië reaching Scherië in 20° days, he is from Scherië brought back into known regions by a supernatural machinery, the magic galleys which knew not human laws, and therefore baffle calculation. Thus the poet locks up his mystery, and all attempts to open it are idle in themselves and are a violation of his idea. The direction of Hermes’ course from Olympus, making Pieria his first stage, confirms the N. or N. W. direction of Ogygië from the Greek mainland. Gladst. (III. iii. p. 307) gives Ogyg. a N. E. direction. This suits his interpretation of ε. 276—7, ἐπ' ἄμιστα ἔχιδνα ἔχοντα, which, however, (see App. A. 18) cannot be allowed.

3. SPARTA.

The journey from Pylus to Sparta takes two days by chariot, stopping the night at Pheræ. The distance from Coryphasion (Pylus, supposed the most southerly, or Thucydidean Pylos) to Catamata (Pheræ) at the head of the Sinus Messeniacus is 35 miles by road, that from Catamata to Sparta 28 m. The former is chiefly level, the latter chiefly mountainous, crossing Taygetus (Gell. p. 234). “These three places lie exactly in a direct line”, (Leake vol. I. p. 423). The Stenyclerian plain lies N. from Pheræ, or on the traveller’s left hand, as does the smaller plain of Parnisus, ibid. p. 60—3. At 40 min. from Scala, on the N. as he approaches Pheræ, having hitherto skirted the plain, the traveller enters the flattest part of it...; there are many buffaloes in the marsh. At 5 min. nearer Pheræ he finds “the plain cultivated, beyond is the great marsh”. Ibid. 64—70. This tract is what Telem. speaks of in σὲ γὰρ πεδίον ἀκάσαις εὐρὺς ν. τ. λ. (to Menel.) where especially comp. the χώρησις “marsh-plant”. Going from Pheræ towards Sp. the narrow glen of the Eurotas is entered, and brooks with narrow valleys, glens, and hollows, through which the road passes, mark the itinerary; comp. the epithets καλὴ and κητώσωα as applied to Lacedemon, the region of which Sp. is the chief town, standing in a valley “irregular and full of hillocks, only 1½ stades broad, (Polyb. V. 22.) There
lies a larger swamp far lower down at Eurotas' mouth, called Helia (Ἡλία), (Hy. Apoll. [416] 232) which, however, Telem. could not have seen. The word Φέας (Hy. Apoll. [427] 249) is doubtless a false reading for Φέας near Elis, whence Ithaca, as the Hy. says, could be seen.

4.

PYLUS.

Of the three towns so called on the W. side of Peloponn., commemorated by Strabo in the line, ἕστι Πύλος πρὸ Πύλων, Πύλος γε μὲν ἄστι καὶ ἄλλος, he considers the Triphylan to be that of Nestor. The reasons assigned by him against the Southern, or Messenian Pylos (Coryphasium), are shown by Gell to be weak. That, in particular, based on the adventure of Α. 671—761, seems to arise from not strictly heeding the notes of time. Gell describes Coryphasium as a hill over-hanging precipitately what was a flat sandy plain on its E. side in the time of Thucyd., and has probably since formed into a large lagoon. This accounts for no lagoon being mentioned by Thucyd., and for the epiteth ἰμακάθός applied by Homer, which Strabo strangely explains as lying on the Amathus, a river called in his time Mamaus. On Coryphas. stood, Gell thinks, the ἄστυ Νηλήπιον: the Nelician kingdom extended southward to the Messenian Gulf and northward beyond the Alphēus. (Leake vol. l. ch. X.) Thus the ἄστυ would be close to the sea; which best suits the idea conveyed by γ. 4—33. The Triphylan Py. lies, and probably always lay, 3 or 4 miles inland. Further, had Nestor's Pylos been the Triphyl., how absurd to make Arene, a point to the S. of it, and therefore remote from Elis, the trysting-place for a foray against the Eleanis, in which the characteristic is vigorous haste. Whereas, going from Messenian Pylus, they would be at Arene a stage in advance. The more northern site is excluded, as well by the conditions of that foray, as by the distance from Phere in one day. For the gender of Πύλος see App. Α. 12, Völcker § 32, p. 59. seems to think the distance from Ithaca to the southern Pylos too far for a night's voyage; yet it cannot be over 100 miles; and a ship might, running before the wind, make that between sunset and 9 or 10 A. M. next day, or even by soon after sunrise. In Hy. Apoll. [408] 230—[435] 260 we have a coast voyage from Crete round western Peloponn. noted by the places passed, but their order seems hopelessly confused.

5.

THE TAPHIANS.

This people, of the stock of the Leleges, a Pelasgian race, occupied part of the Acarnanian mainland, Locus, and the islands called Teleboidae in its neighbourhood. The largest of these, Meganisi, is represented as Taphon in Spruner's map. They had no share in the Trojan war, and probably profited by the absence of the Achaean princes and armies to extend their opera-

\[ b \text{ App. 12, } 207-8. \]  
\[ 4. \text{ A. 712. } \]  
\[ 5. \text{ A. 711—26. } \]  
\[ \text{Hom. Od. App. } \]  
\[ 5. \text{ α. 417. } \]  
\[ \text{D} \]
ions which had previously molested the Thesprotians. They were expert
oarsmen (φιλόθεστοι), marauders (λησσήγες), kidnappers, trafficking in metals
and slaves eastward to Sidon and westward perhaps to Italy. Millin Hom.
Mineral. p. 67 says, iron mines were probably situated in Cuzzolani, an island,
one of the Echinades (but these are not the Teleboïdæ, Strabo X.); or the
iron of Mentes might be supposed obtained in traffic or by plunder. Odys.,
being ἐπίστοροφος ἄνδρατον, had hospitable relations with Mentes a Taphian
prince, (though he was also allied with the Thesprotians whom the Taphians
molested,) and obtained from his father the poison which Ilus of (the
Thesprotian App. D. 8) Ephyrê refused him. The Taph. probably were checked
as the Corinthians extended their colonies in the Ionian sea; but, like their
Illyrian neighbours under the Romans, their tenacity of piracy is remarkable,
and is said, to have been exemplified to the alarm of a modern traveller,
Dodwell. (Kruse’s Hellas III. cap. xii. 3. c.)

6.

TEMESÉ.

Two places of this name a are mentioned: one in Cyprus, (Spruner’s map
gives it near the middle of that island) the other in Bruttium, identified with
Busintianov (Brundisium) both rich in copper. The latter is believed by Millin
Hom. Miner. p. 80, together with Strabo, Eustath. and others to be meant. So
Völcker §. 37 p. 70. South Italy would have been much nearer for the traffic,
being indeed almost within sight; as we hear, however, of the Taphians b
getting slaves from Phœnicia, it was in the highway of navigation to trade with
Cyprus. Further, the Cyprian breastplate of Cinyres c shows by its refined
workmanship a high pitch gained in metallurgy, and consequently a probable
demand for metal-barter there. Also in 9. 448 the suitors threaten Odys. (dis-
guised) in a way which implies that he could be suddenly dispatched to Cyprus,
as though communications thither from Ithac. or its neighbourhood were quite
usual. And, even if Ithaca lay more in the way for Mentes to S. Italy than
to Cyprus, yet the detour would be accounted for by the pretended news of
the return of Odys. alleged by Mentes, d νῦν δ’ ἡλθον’ δὴ γὰρ μιν ἔφανεν’
ἐπιδήλουν ἐλναι. Nitzsch objects that S. Italy was not known, but the mention
of Σικελία, Σικυών, e as a place of slave-traffic rather imply the contrary.
Millin ibid. says that Bochart referred Τεμέση to a Phœnic. word Temes
meaning a “foundry,” regarding the place as a Phœnician trade-station.
Τέμεσα, Τάμασα, Τέμψα are subsequent varieties of the name. p. 82.

7.

DULICHium.

The wealth and populousness implied in the statements about Dulichium
seem to show that Homer regarded it as the largest of the group. In one
passage, which recurs, a single line a enumerates three islands, which in an-

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7. a. 246—7; t. 24; π. 123—4. 247—51.
other are enumerated each in a separate line, but in the same order of precedence. Lying beyond the sea, i. e. the Crissean gulf, under the land and probably flat, its form might easily blend with that of the continent, and an unduly large space have been ascribed to it. It has the epithet πολύπυρος, and is said to have become now united by the deposit of the Achelous to the mainland of Aetolia.

In the II. it appears to be subject not to Odys., but to Meges son of Phyleus of Elis, who migrated thither in a family quarrel. Yet there need be no inconsistency between this and the Ody.; there Odys. makes the best of his tale, and would leave the hearer, perhaps, to infer, what he does not assert, that all the νῆσοι μέλα σχεδόν ἀλλήληισε were his dominion. Dulichium would appear from several passages in the Ody., however, to have belonged to another place: we read, "there happened a ship of the Thesprotians to be going to Dulichium", ἐνθ' ὡ γέ μ' ἡνώπει πέφυσι βασιλῆι Ἀκάστῳ, "king," clearly of Dulichium or some part of it. And the tale of the disguised Odys. requires that the king of the island to which he was kidnapped, should not be sovereign over the one which he was treacherously prevented, through being sent thither, from reaching. The suitor Amphimonomos is called κουληίενς and so is his father: see further on Amphim. in vol. II.

8.

EPHYRÊ.

The Schol. on α. 259 gives three cities so called, (1) the Thesprotian, (2) the historical Corinth, said to be μνημον αἱγιος ἐποδότων, (3) the Elean. (1) and (3) are said to have been each on a river Selleis. Strabo, who adds a fourth, in Thessaly, (VIII. p. 338,) supposed that in the Catalogue and in the Ody. the Elean was intended, as also in O. 531, where Phyleus, father of the Meges, who led the Dulichians to the war, is said to have brought a corset from Ephyrê on the Selleis, given him by Euphetes there. For intercourse with Dulichium the Thesprotian site, as nearer, is more suitable, and even more clearly so for a place which might allow a voyager from Ithaca to visit Taphos on his way home. But as the Odyssean site is marked as the emporium of poisons, and as the knowledge of "all the drugs, or poisons, which the earth produces" is distinctly ascribed in the II. to the daughter of an Epean prince in Elis, and, further, as a Phyleus, Nestor's antagonist in his youth, appears among the Epeans of Elis, the question between (1) and (3) is nearly balanced, though the local difficulty as regards Taphos inclines it in favour of the Thesprotian. This is further confirmed by the Thesprotians being spoken of as allies (αἱγιοι) of the

* Völcker Φ. 43, p. 57—60 assigns to Dulich. a site further S. covering Elis on the W. side: his arguments are weak here, but his conclusion is said to be confirmed by a modern Greek legend that the old Dulich. lies covered by the sea near that position.

Ithaeans* before Odys. left for Troy, which accounts for the latter having, also of course before he left, gone thither to seek the poison. On the whole, as migrations in the heroic period proceeded, as a rule, from North to South, the Epyrē, * Sellēsia, and Phyleus in Elis may be repeated from the homonym in Thesprotia, and hence the double names. Hence the skill in φαρμακα — for such crafts were often hoarded as secrets in families — may have gone southward too, and been possessed by an Epeian princess in Elis.

9.

ARGOS.

(1) In its most proper and distinctive sense this means the city of Diodedes, * one of Herè’s three favourite cities, the others being Sparta and Mycene. * It is spoken of by Herè and by Diom., and stands first of its associated towns in the catalogue, also by Nestor, speaking of Diom. returning home thither, and by Telem. & enumerating the chief cities of Peloponn.

(2) It seems used for Peloponn. as a limited whole, under its leading chiefs, the Atridæ, Diomedes, and Nestor; it has epithet ἵπποστον (often), and πολυτείς, πολύπυρον, κλυτόν (once each). The passages are A. 30, B. 115 with I. 22, B. 348, Α. 171, Ζ. 152, 456, H. 363, I. 246, O. 30, 372, Ζ. 457, γ. 263, δ. 174, 562, o. 239.

(3) It is specially found where Argos, the place, and Ithaeans, the people, are coupled; or where Argos is coupled with “Achaïd land”, or has the epithet “Achaïc.” M. 70, N. 227, Ζ. 70, o. 274, Γ. 75, 258, I. 141, 283, T. 115, γ. 251. This usage further explains the sense given under (2).

(4) Pelasgic Argos is perhaps a nomen gentile in contradistinction with Achaïc. It includes Pthia and Hellas (the Thessalian).

(5) Mid (μέσον) Argos. It is not certain that this is a distinctive appellative. Diom. says, “I am thy friend (to Glauceus) Ἄργις ἐν μέσῳ”, perhaps like μέσω ἐν… πόνῳ and meaning “in the midst of Peloponn.” *comp. (2). So Penel. speaks of her husband as “the man whose fame had spread καθ’ Ἐλλάδα καὶ μίσον Ἀργος”, Hellas, i. e. Thessaly, being the northern ex-

*An argument in Gladst. I. ii. 515 views Epyrē as the name of the primitive Hellie (as Argos of the Pelasgian) settlement, as being the original proper Hellie name for the terre, or walled places, founded by that race; and regards the Ἕφθος, * whom it identifies with Φήρας, (as Ἕρευς with Φέλας, Φήρας,) as = Helli in a ruder and more barbarous stage (p. 511–3). It would make the Epyrē whence Heraklēs carried off Astýocheia, i to be that in Thessaly; lightly setting aside (p. 522–3) the geographical difficulty that no river Sellēs is there mentioned; and the Epyrē of the Ody. to be that in Elis, not noticing the argument based on the route by Taphos back to Ithacâ; and, more strangely still, supposing that Thêpolemus migrated from some Epyrē to Rhodos, though it is distinctly said that the quarrēl which led to his expatriation was with his father’s family, and though Epyrē is merely mentioned as the place whence that father “carried off” his mother.

tension of the Achaean territory, and Argos — Peloponn. viewed as lying between (μέσων) it and the speaker. So Menelaus uses it, speaking in Sparta. It is thus opposed to the phrase μη κατεξεγετάς noticed p. II. App. D. 8.

(6) Ἡσαῦν Ἀργος, occurring only once, is obscure. It may mean the Athenian or extra Peloponnesian portion, yet lying south of Hellas. The word seems connected with Ἡσαῦς, the name, apparently, of the Athenians, and with Ἰασος their leader. A remote portion of the Greek territory, the furthest to the east, as Ithaca was the furthest to the west, is required by the passage, which this satisfies.

IO.

CYPRUS.

Dmetor son of Iasus is mentioned as king, Κύπροι ἱπτ ἄνασεν, doubtless over some Greek colonists there, who had hospitable ties with the Egyptians, and to whom Odys. represents himself as given in slavery. This Greek name of Dmetor, however, may like those of Alcandra and Polybus at the Egyptian Thebes, and Phedimus at Sidon, exemplify Homeric manner giving a Greek tinge to all foreign facts. Yet we have a Cinyrés, most probably not a Greek, who sent a corslet as a δεσμήνον to Agam, which was a masterpiece of art, as "he had heard in Cyprus the great rumour that the Acheans were going to sail to Troy." Gladst. (I. II. iii. 190), supposes that, being disinclined more actively to assist, he gave this to buy off cheaply services which it was difficult for the Greeks to enforce. The Cyprians had a tradition that a part of their inhabitants were Ethiopians (Herod. VII. 90). The Temesë of Mentes may have been in Cyprus see no. 4; as "copper" is derived from Cyprium, sc. as., and trade between Cyprus and Ithaca seems to have been common. Aphrodite flees thither after the detection of her shame, and in the II. goes by the name of Cypris. Her worship was doubtless early imported thither from the Asiatic Continent.

11.

PHOENICÉ, SIDONIÉ.

It is remarkable that while several passages imply a close relation between Sidonians & Phoenicians, and while their geographical identity was a point of preciseness to which Homeric geography had reached, there is yet a distinction between Sidonians & Phoenicians. He speaks of Sidonians on shore and Phoenicians afloat, the former as men "of much copper", of workmanlike skill &c., while the former are sea-men of fame, of vast sublity, and roguish. The same τιχρή which is made by the Sidonians is brought over sea by the Phoen. So the Sidon. had made the robes which Paris had himself brought over to Troy. This distinctness is even more marked when Menelaus enumerates them separately, putting Egyptians and Ethiopians between them.

* His name may be derived from κυψός, P. s, or may be an Asiatic name based directly on the word which in the Hebr. is θιζός name of a musical instrument.
APPENDIX D.

12.
EREEMBI.

The name may contain Aram, the early name of Syria, or it may be a corrupt form of Ἄραβες. Posidonius indeed stated that the Arabians in his time were called Erembi; Strab. XVI. p. 784; comp. I. p. 4 Ἐρέμβους ὃς εἶκός ἔγειν τοὺς Τραγιλοδύτες Ἀραβίας, this suggests the Iorites, mentioned as “living in caves”, Genes. XIV. 6. It has also been supposed that the name is akin to ἐρέβος, ἐρεβεύνος, and signifies a dark or swarthy race.

13.
LIBYA.

In the time of Herod. IV. 197 there were Phoenician & Greek settlers (ἐπι-λυδεῖς) in Lib. Its limit westward was the promontory Soloeis, II. 32, IV. 43. As Cyrenæ was colonized about 637 B. C. it is not likely that any earlier settlements of Greeks lay W. of it. Hence cursory intercourse with the Phœnicians or their colonies was all that could afford knowledge of Libya.

14.
STYX.

The remarkable source, cascade, and torrent so called, form the upper waters of the Crathis, rising in a mountain of the same name in N. Arcadia, and flowing from that watershed down its shorter or northern slope to the gulf of Corinth. At the source stands the town Solos, on the high ground above the district now called Kuklines. Thence the torrent rapidly descends through a deep rocky glen, at the upper extremity of which the eastern part of the great summit of Khelmos terminates in an immense precipice. Two slender cascades of water fall perpendicularly over the precipice, (cf. αἰνᾶ ὑπὲρφατον) and, after winding for some distance along a labyrinth of rocks, unite to form the torrent. The fall is the highest in Greece, and the foot of the precipice is said to be inaccessible. The water is said by Pausanias (Arcad. c. 18.)—a statement confirmed by Plutarch (Alexand.)—to be poisonous (ἐὔαπατων, b intensely-mischievous?), and this effect by the latter writer is ascribed to its intense c coldness. Vessels made of hoof of horse or ass are said to be alone capable of resisting the action of the water, Plin. N. H. XXX. e. 16. The people on the spot still tell the same story as of old, that it is unwholesome, and that no vessel will hold it. A body of water marked by such strange characteristics became the object of marvel and of awe. In the time of Herod. (VI. 74)** the spring was fenced in with a wall. Leake's Topography of the Morca vol. iii. ch. XXVI.

* Strabo p. 389 says of it λιβαδίου ὑλεῖθοιον πνεύματος.
** His words are ὰδαφον ὁλίγον φαινόμενον ἐκ πέρικος σταῖσθαι ἐς ἀγκως, this seems to describe it in summer, when the volume of water is so slender, that a high wind will blow it about in the air.

14. a Θ. 369. b Ε. 721.
(2) Some of these physical features seem traceable in the epithets and allusions of the poets. Thus besides αἰτώδες vid. sup. we have the κατεξωμένων Ἐντυγγός ἐδωρε, ὁ Γαλ. 570, the epithet ὄψινον, Ηes. Theog. 486, probably in its internal aspect, comp. γὰς ὑπὸ κενθείσων ὄψινοισιν, Aesch. Eur. 498, but based on the dark clefts and chasms of its descent, to which is added τὸ θέρα καταστρωτέαν διὰ χώρον, “the deep rocky labyrinth”, vid. sup., also ἀμείλικτον, based perhaps on its baneful potency, Hy. Ceres 259, and ὄψινοι, Hy. Mer. 519, of its falling weight. Similarly the fact of two streams combining to form the torrent is perhaps seized upon in Circe’s description, ἐς τε σύνεας τε δύο ποταμῶν ἐριοῦσιν. There the Cocytus is a branch of it. Homer makes the Titasesius a branch also (ἀποτριακχεῖ) of it, the startling peculiarity of its not mixing with the Peneus, though joining it, making it worthy of such awful sisterhood as the Styx. Hesiod has a tale that Zeus assigned the nymph Styx the highest honour of being the oath revered by the gods, because she came the first of the immortal powers to his aid against the Titans. Theog. 383—400. In a wildly exaggerated description, which proves that the physical scale of the real Styx was wholly lost to poetic vision, he makes Styx a tenfold stream, rolling nine times round earth and the waves of the Θάλασσα, and falling at last ἐς ἄλα, (Virgil’s “novies Styx interfusa”). Aen. VI. 439) whilst the tenth head pours down from the rock, as aforesaid, an object of awe to the gods. Ibd. 789—92.

15.

SCHERIÉ.

This lay, from τ. 271—84, probably near the Thesprotians, a well known site on the W. side of Epirus, to whose land the stranger personated by Odysseus, see the tale there told, came from ΣΧ. when the Phaeacians were willing to take him home. Hence an easy divergence from the homeward route from ΣΧ. would have brought him to these Thesprotians. It is clear too (see App. D. 2.) that Odys. voyaging from the N. W. towards Ithaca with a fair wind (for Hermès told Calypso nothing of ΣΧ. and she starts him ἐς παρθένα γαίαν) sights ΣΧ. in 18 days. Further, Boreas brings him, after losing his course, to ΣΧ. and, as the Phaeacians at once launch the ship and moor it with sails ready, it is presumable that Boreas was still blowing and would be fair for the intended run (Völcker Hom. Top. p. 126). The ἀεὶ λαμπρὸν ἀνέμων, which wrecked his raft, seem to have sent him on the whole eastward, i. e. from a course in which a north-west wind was taking him toward Ithaca, to a point whence Boreas took him thither. The words of the king, that Euboea was the furthest land known to his sailors, speak certainly for a site on the W. side of Greece. Our rough latitude and longitude are therefore N. of Ith., and W. of the Greek mainland, near Thesprotia. Corfu so closely satisfies all these conditions, that the tradition which assigns it as the site of ΣΧ. may be safely accepted. The first territory of these Phaeacians was Hypereiē near the

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\[ e \q 185; O. 37. \]
\[ d \q 515. \]
\[ b \q 755. \]
\[ f \q 185; Θ. 369; O. 37. \]
\[ 15. \]
\[ e \q 268. \]
\[ b \q 97—115. \]
\[ e \q 279; Θ. 170, cf. e. 388. \]
\[ d \q 54. \]
\[ e \q 292. \]
\[ η \q 322—3. \]
Cyclopes. The epithet ἄνφυχος, "having wide tracts," hardly suits Iapygia, where Gladst. (III. 322) would place it, better than Sicily to which on that ground he demurs (ib.). Yet some part of Italy or Sicily, perhaps the same "plain between Syracuse and Catania" (Gladst. ib.) which forms the exception to the general configuration of Sicily, can hardly fail to be meant; from which the legendary migration of Nausithous, to escape the violence of the Cyclopes, would have been easy to Scherien, supposed Corfu. It remains to be noticed that the assumed remoteness of this Σχ., ἡκες ἄνθρωπον ἀλφαστάων, would form no difficulty to Homer's hearers, although there is no objection to supposing Σχ. to have lain further from shore in his idea than the actual Corfu. Lastly, Pallas quitting Σχ., goes to Athens πόντον ἐπ' ἀτρύγετον. And on the whole the poet's description of Σχ. accords best with the notion of an island; see note on ε. 28ι ὀνόν.

§ 5—8.  b η. 79—80.
APPENDIX E.
THE LEADING CHARACTERS.

I.
ODYSSEUS.

(1) The ancestry of Odys. is derived from Sisyphus Aeolides, \(\nu\epsilon\rho\delta\iota\epsilon\iota\sigma\sigma\sigma\) \(\alpha\nu\nu\text{\(\delta\)\(\delta\)}\), and from Autolycus who surpassed all by the gift of Hermes, \(\kappa\lambda\iota\iota\iota\sigma\sigma\iota\nu\nu\nu\) \(\delta\iota\iota\iota\iota\iota\iota\iota\) \(\tau\iota\); and this, which tinges the Homeric conception of his character, wholly rules it as drawn by later poets. A brief review of his appearances in the II, (where he is kept more continually in view than any except Achil. and, perhaps, Agam.) will best precede the examination of his character from the Ody. In the II. his relations with Agam.\(^c\) seem more intimate and confidential than those of others except Menel., and he is at his side whenever calm policy and foresight are required, contrasting nobly with the plausible paltering and moral cowardice of his chief, especially in the rebuke given to the frivolous and abject proposal to make off in the night.\(^d\) So in the actual return, amid the division of opinion, to speed home or stay for the scruples of Agam., Odys., though siding first with the former party, returns from Tenedos to abide his chief's behest. Here even Menelaus forsook the latter. Toils had united, but victory parted them; but Odys. was to Agam. the "friend that sticketh closer than a brother." Any embassy or negotiation of tact and delicacy are his. So he conducts\(^f\) home Chryseis. So Pallas chooses him\(^b\) as the fittest instrument for checking by his \(\dot{\alpha}gamma\)\(^b\) \(\kappa\nu\epsilon\sigma\iota\sigma\) the result of Agamemnon's rash experiment, in which he, perhaps alone of the princes, had

\(^{*}\) Not in perjury, which Homeric morals repudiated (\(T.\) 264—5), and which in \(A.\) 66—125, is contrived by the poet to deepen the guilt of Troy, but in the use of the oath, by exacting which Odys. commonly guards against suspected danger (\(z.\) 178, \(x.\) 343, \(p.\) 288, \(g.\) 55 foll.). Thus Menelaus, aggrieved in the chariot race, tenders the oath to Antilochus, \(\Psi.\) 581—5. Hence the \(\kappa\lambda\epsilon\iota\sigma\sigma\iota\). and the \(\delta\iota\iota\). are the offensive and defensive sides of the same character. What were the limits of \(\kappa\lambda\epsilon\iota\sigma\sigma\iota\). in the Homeric moral system need not here be settled; the dealings of Odys. with the Cyclops, and his various personations and disguises are examples of it. But he differs from his Homeric fellow princes not in being less scrupulous, but in being more wary and able. The moral limit of \(\kappa\lambda\epsilon\iota\sigma\sigma\iota\). sank with the moral standard of the age, and the Odyssean character with it; see Gladst. vol. III. iv. 600—2.

1. \(^{a}\) Z. 153—4. \(^{b}\) \(\tau.\) 395—6. \(^{c}\) \(\Gamma.\) 205, 268. \(^{d}\) \(\Xi.\) 84—102. \(^{e}\) \(\gamma.\) 149—68.

\(^{f}\) \(A.\) 311 foll. \(^{g}\) \(B.\) 169 foll. \(^{b}\) \(B.\) 180.
not touched his ship to launch it. To him, as to Achilles, Thersites was especially odious. Here, too, is noticed his politic dealing with various ranks of men. The common soldiers discern and dwell upon his merits in the council and in the field. In actual prowess he seems rated after three besides Achilles. He is admirably marked by Priam and enquired about next after Agam., on which occasion Antenor especially commends him for eloquence. He stands, like Antenor to Priam, as a sort of second to Agam. in the ratifications of the truce, and to Menel. in the duel with Paris, like Hector to the latter. He lacks the instinctive unreflecting ardour of Diomed, who, on one occasion, keeps the field and rescues Nestor, when Odys. and all the rest had fled, but only before the blazing bolts of Zeus. It is observable, however, that Odys. is the only one whom Diom. tries to recall from the panic. He shows a spirited resentment of Agamemnon's undeserved rebuke, and makes good his promise of soldierly conduct. He is prudent in his choice of foes, and the last to rise to Hector's challenge and to Nestor's proposal of the night adventure. His ship was in the post of caution, the centre of the line. He is the gallant comrade of Diom., whose keen and rushing courage contrasts finely with his large-minded, staid, and provident valour. In return for the occasion of Nestor's rescue, he animates Diom., whose courage flags, and stands in the gap at the crisis of battle. Even when Diom. quits the field wounded, Odys. though wounded, alone, and overpowered, states the point in self-debate, πρὸς ὅν μεγαλήπορα θυμόν, and then deliberately fights on till rescue comes. This scene is itself an Odyssey in little; there is no more gallant picture in the poem.

(2) In the embassy to Achilles he leads throughout. Nestor summons him first to the night council; as a sole comrade Diomed prefers him — "how could I," he says, "pass him by?" — and the plan and generalship of the whole Doloneia are his; he goes into it as second, but comes out first. He reappears, though yet unfit for the field, in council, as the politic negotiator, the man of well-timed suggestions, and in preference to Nestor, — a piece of excellent poetic keeping for all the characters — is the final consummator of the reconciliation. Perhaps he alone would have ventured to stem the rash eagerness of Achilles to fight instantly. He fills the foremost place in every scene in which he appears, unless Achilles too is personally on the stage. He disappears, like all others, to make way for the long pent up fury of Achilles; but reappears with honour in the funeral games; worsting the Aja-

* Πόλεμον τε κατόρθωσαν; by which may be understood giving the last touch of policy to the councils of the war; for the helmet was put on last after all other armour; comp. Shaksp. "There's a divinity that shapes our ends, Rough how them how we will;"

** Or at any rate he is mentioned last as rising, which seems to amount to much the same thing.

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ces, one in wrestling; a mastery of skill over weight and muscle,\(^{1}\) the other, *ope Palladis*, in\(^{2}\) speed; thus alone winning two prizes, and those in contests of great and sustained effort, and moreover *consecutive*. At some subsequent period, but previous to the Odyssey, occurred his dispute\(^{3}\) with Achilles at some banquet, (undetailed, save that Agam. malignantly rejoiced at it); as also his victorious\(^{4}\) prize-contest for the arms of Achilles; also, perhaps, his visit to Troy as a beggar. He also distinctly claims the chief\(^{5}\) command of the daring enterprise of the wooden horse, and the assault\(^{6}\) on the house of Deiphobus — the last blow struck in the war.

The prominent features in his character in the Ody. may be noticed successively.

(3) *Prudence*, as regards persons and things, shown in his distrust of Calypso,\(^{7}\) Circe,\(^{8}\) and even Ino,\(^{9}\) (as a sea deity, and therefore, for Poseidon's sake, probably hostile,) on whose advice he only acts in a desperate alternative; in following, however, Circe's\(^{10}\) direction how to deal with the Sirens. The readiness with which he devises\(^{11}\) and sustains a character, telling tales suited to the part, and procuring\(^{12}\) a garment by a hint so conveyed; his baffling\(^{13}\) the questions and the vigilance of the stupid Cyclops; his keeping\(^{14}\) outside the Laestrygonian harbour, where the others entering, perished; his selection\(^{15}\) of a landing-place when swimming, and of a shelter\(^{16}\) when houseless; his advice to retire\(^{17}\) at once with the advantage gained over the Cicconians; his question to Circe,\(^{18}\) who will be his guide, and his lying awake meditating\(^{19}\) plans against the suitors, all exemplify this. So, he commonly sends\(^{20}\) out a party to reconnoitre, or himself ascends some post of observation. And, perhaps to spare her feelings, in the sketch of his own real wanderings, which in disguise he gives Penelope\(^{21}\), he judiciously omits all mention of Circe and of Calypso, making himself come direct from his first shipwreck in \(\mu. \ 424-5\) to the land of the Phaeacians. When recognized by her, however, he no less\(^{22}\) frankly tells her all.

(4) *Presence of mind in actual peril*. This power of \(\mu\)\(\nu\)\(\tau\)\(\iota\)\(\varsigma\) is his distinguishing feature. \(\pi\)\(\nu\)\(\lambda\)\(\iota\)\(\mu\)\(\iota\)\(\nu\)\(\tau\)\(\iota\)\(\sigma\)\(\iota\)\(\varsigma\) occurs as epithet \(80\) times, if not more, in the poems, besides the remarkable expression \(\Delta\)\(\mu\)\(\nu\)\(\tau\)\(\iota\)\(\nu\) \(\alpha\)\(\tau\)\(\lambda\)\(\alpha\)\(\nu\)\(\tau\)\(\sigma\)\(\varsigma\)\(\iota\)\(\varsigma\); and Pallas, inciting his son to follow his example, singles out this special excellence for his emulation, and recognises\(^{23}\) a spark of it in him;

\[\text{ουτε} \ \text{ει} \ \text{παγυ} \ \text{γε} \ \text{μυτις} \ \text{Οδυσσευς} \ \text{προδοιοις}^{24}\.

We may render \(\pi\)\(\nu\)\(\lambda\)\(\iota\)\(\mu\)\(\iota\)\(\nu\)\(\tau\)\(\iota\)\(\sigma\)\(\iota\)\(\varsigma\) "fertile in resource." In his visit\(^{25}\) to Troy in disguise he saw Helen, obtained information, damaged the enemy, and came off. In the wooden horse\(^{26}\) he restrained Diom. and Menel. from betraying the ambuscade, under the influence of Helen's voice; and suppressed the perilous talker Antilus. He forborne\(^{27}\) in the moment of their approach to Scylla to tell his fearful knowledge of the monster to his comrades, lest it

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\(^{1}\) *π. 725-8. 2 *π. 769-78. \(^{3}\) *θ. 75-8. \(^{4}\) *l. 544-51. \(^{5}\) *δ. 243 foll. \(^{6}\) *θ. 404; cf. *l. 524. \(^{7}\) *θ. 517-20. \(^{8}\) *ε. 173 foll. \(^{9}\) *x. 339-44. \(^{10}\) *ε. 361-4. \(^{11}\) *μ. 39 &c.; cf. *ε. 168 &c. \(^{12}\) *v. 333; \(^{13}\) *ε. 199-359; \(^{14}\) *τ. 172 &c. \(^{15}\) *x. 91-97. \(^{16}\) *ε. 43-40. \(^{17}\) *ε. 425-87. \(^{18}\) *v. 23-40, 38-43. \(^{19}\) *ε. 97-102, 145-50, 203-9. \(^{20}\) *σ. 273-9. \(^{21}\) *ψ. 310-40. \(^{22}\) *β. 279. \(^{23}\) *δ. 243 &c. \(^{24}\) *μ. 243-5.
should unman them. Amidst the valorous impulse to stab the Cyclops, the new peril of being shut in his den strikes him, and he holds his hand. Under this head falls that large-minded and many sided versatility, power of calm reflection, and pliability to circumstances, — the πολυμήχανος character. He finds the keel and mast clanging together by the stay, and lashes them fast. The keel, a solid bulk, would float below the mast, the round smooth spar would be a seat above. The keel alone would have been a painful seat, the mast alone would have rolled over and over. His raft is shattered, he bestrides a plank; he watches his ship engulfed in Charybdis, and hangs on to a tree to await its reappearance. Amidst the new perils of a supposed strange land he sets about counting over his treasures and stowing them safely away. In the combat with Iris, he strikes with deliberate feebleness in order to escape suspicion. He shuns the fire-light on his scar, and stops the mouth of the nurse as she is on the point of divulging his identity: and, when the suitors are slain, he orders the rest to strike up a dancing revel to divert the attention of the neighbours from the catastrophe. Akin to this are his

(5) Resoluteness and prompt energy. Thus he binds his lotus-charmed comrades and forces them on board; and cuts his cable to save his vessel from the Læstryg. He represses the mutinous spirit of Eurylechus and the crew, and, for a while, and until his back is turned, checks the unscrupulousness of his comrades amidst the cravings of famine. To this belongs that self-debate of alternatives or doubtful chances occurring in the II. but in the Ody. repeatedly — the working up his resolve by a mixed reflectiveness and ardour.

(6) His social tact and influence with men, (ἐπιστροφος ἡν ἀνθρώπων, πολυμήχανος, &c.) shown in his friendship and wide intercourse, and especially displayed in the II. among the Greek Confederates. (See (1) and (2).) Thus his intercourse with Iphitus and the tale of the Pseudo-Mentes, but above all his behaviour at the Phaeacian court, exhibit this. So Nestor supposes that he might obtain the support of all the Achaeans to rout the hostile faction of the suitors. We may instance the chivalrous politeness and punctilious decorum of his address and behaviour towards Nausicaa and her maids, his exempting Laodamas, his host, from the possibility of rivalry, his reproof to a rude courtier veiled under compliment to his good looks, his politely putting by the offer by Alcinous of his daughter in marriage, and answering the earlier part of his speech only, also his opportune eulogy of the Phæ-
cian dancers, which leads Alcinous to order an apology from the man who had insulted him. The absence of all boastfulness should be noticed in connexion with this. He introduces himself in the heroic\textsuperscript{d} style as the man, "whose fame has reached to heaven", but he only does this in answer to enquiries. He tells his tale, when called\textsuperscript{e} upon; yet confesses\textsuperscript{f} that the Sirens did lure him to bid his comrades unchain him, that the dread\textsuperscript{g} of Gorgô\textquotesingle s head appearing overcame him, and that by the dismal tidings of\textsuperscript{h} Circe he was driven to walk rolling on the ground. He puts forth his\textsuperscript{i} prowess when taunted to display it, and, thus challenged, sets\textsuperscript{k} his own merit in a clear light. Thus roused to honourable jealousy he dwarfs the Phaeacian\textsuperscript{l} holiday champions; but he never brags, and seeks not to excite their sympathy by his wondrous tale: he\textsuperscript{m} will not grudge them the story if they wish to listen, but states his comrades\textapos;s sufferings as more piteous than his own, and only prefers the claim of the stranger and the suppliant.

(7) Akin to this is his \textit{delicate courtesy}\textsuperscript{n} to women: (for Nausicaa, see\textsuperscript{(6)} above) e. g. Aretê the queen, who is the first\textsuperscript{o} and the last\textsuperscript{p} addressed by him at the Phaeacian court; to whom he wishes "joy in her house, children, people and royal husband". Similarly he propitiates Calypso\textsuperscript{q} by acknowledging her superior beauty; and in a strain of respectful admiration addresses\textsuperscript{r} in disguise Penelope herself.

(8) \textit{His venturesome spirit} is specially commended\textsuperscript{s} on the field of heroes at Troy, and is shown in his gallantry,\textsuperscript{t} when a youth, at the bear-hunt with Autolycus, in\textsuperscript{u} the attack on the Ciconians, in his volunteering\textsuperscript{v} with his own ship to explore the Cyclops\textapos;s land, in his keeping\textsuperscript{w} within danger in order to hear Polyphemus with his taunts, in his arming\textsuperscript{x} to attack Scylla in spite of the warning of Circe, in his exploring\textsuperscript{y} her charmed palace, but above all in his awful\textsuperscript{z} visit to the mansion of the Dead.

(9) \textit{His home affections.} With the greatest devotion\textsuperscript{a} to home and tender recollection of its features, and with the hardiest\textsuperscript{b} endurance of toil in attaining it, he yet has no trace of the ascetic\textsuperscript{c} in his character, nor does such a trait\textsuperscript{d} enter into the Homeric ideal; the words\textsuperscript{e} παρὰν άνεκάθεν άνέκαθεν, if\textsuperscript{f} interpreted by his conduct elsewhere, only specially describe his longing for home, and repugnance to the fond\textsuperscript{g} duressē imposed by the goddess. Nor does there seem any strong personal tenderness towards his wife; she enters into the home picture, as do his father and son, but there is hardly an expression of feeling towards her personally during his wanderings. On the occasions where such expression would have been most natural, when Calypso provokes comparison, and Alcinous offers his daughter in marriage, he sup-

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\textsuperscript{4} l. 19—20. \textsuperscript{a} l. 380—3. \textsuperscript{b} μ. 192—4. \textsuperscript{c} l. 634—5. \textsuperscript{d} x. 496—9. \textsuperscript{e} Θ. 212 foll. \textsuperscript{f} Θ. 205—20. \textsuperscript{g} Θ. 186—99. \textsuperscript{h} l. 380—2. \textsuperscript{i} Θ. 218 foll.; \textsuperscript{j} η. 303—7. \textsuperscript{k} η. 146. \textsuperscript{l} ν. 59—62. \textsuperscript{m} e. 215—8. \textsuperscript{n} τ. 107 foll. \textsuperscript{o} τ. 447—54. \textsuperscript{p} l. 49. \textsuperscript{q} ι. 172—6. \textsuperscript{r} l. 503—5. \textsuperscript{s} μ. 114, 226—33. \textsuperscript{t} x. 275—9. \textsuperscript{u} l. 145. \textsuperscript{v} c. 55—9. \textsuperscript{w} l. 219—20; l. 25—36. \textsuperscript{x} c. 221—4. \textsuperscript{y} x. 347, see also Λ. 145.
presses mention to the former of any love* for Penelopē, and to the latter never says that he has a wife nor ever makes mention of her till (v. 42) the moment of his farewell, save indirectly as the object of enquiry in the vexuita. One would think that, amid the genial home-tone of the Phaeacian court, with female influence so predominant, the topic might here have found sympathy if passed by elsewhere. Nay, in the picture of home's delights with which he works upon the mind of Alcin. at the commencement of his tale, there is an emphatic mention of parents but no allusion to wife. And in his enquiries after her in the vexuita, he merely takes her in as the guardian of his child and house, not as part of himself. He puts child and father before her, deems it quite possible that, in that 2nd year of his wanderings, she has already remarried, and all the tenderness in the mention of her proceeds not from him but from the shade of his mother, who inverts the order to dwell on her sorrows first. So before Troy he describes himself as "the father of Telemachus"; whose name suggests that father's feelings at going to the "distant war". This leads us to

(10) His strength of feeling, but command over it. His tenderness towards his mother will not let her, however, drink first of the necromantic blood. His love of home pervades and sustains him like a religion, but, save in the inactivity imposed by Calypso's detention, he does not pine. The nearest approach to his feelings overcoming his judgment is when Ithaca, within sight, vanishes from his eyes, and the released winds blow him off again to sea. Then he hardly forbears launching himself overboard. With apathy he receives the news from a seeming stranger (πυκνοθανόμην Ἰδάνης κ. τ. λ.) that he is at home at last; contrast with this his kissing the ground, when alone, in Scherīē. In grave and simple language, without any glow of feeling, he declares himself to his son. Observe also his distrust of Penelopē's self-command, and the iron restraint which it imposes on him, and which he endures; the profound and ominous dissembling of his resentment for the outrages heaped on his house and wife, and on himself, the seeming beggar, by the suitors, their parasites, and paramours, — especially the curb laid on the vehement yearning for prompt vengeance on the latter, as he witnesses drop by drop the overflow of the cup of their insolence; his abiding Penelopē's slow conviction, through all her lingering doubt, to her final test, (comp. Tele- machus' reproach for her slowness of credence;) his resistance of present transports in calm thought for the morrow, and for the consequences of his righteous but unpopular deed; just as amid the raptures of his comrades, when they saw him returned alive from Circe's palace, he reminds them of the ship and her stores; his essay upon the feelings of his aged father in the last scene, and the outburst of sympathy between them, resisted, however,

* His words to her are

ἀλλὰ καὶ ὦς ἐσέλβο καὶ ἐκδομηὶ ἦματα πάντα
οἴκαδὲ τ' ἐκθεμέναι καὶ νόστιμον ἦμαο ἰδέσθαι. ε. 220—1.
by Laertes till the token is shown; thus displaying a strong resemblance in
the basis of character between father and son, and making the one reflect and
illustrate the other. His hiding his face during the minstrel's song on the
theme chosen by himself, is perhaps an artful device of the poet to enhance
our estimate of the sublime power of the minstrel's art. Thus to rob Odys. of
his self-command was like drawing the iron tears down the cheek of Pluto.

(11) The religious element of his character. This can hardly be brought
up to the demands of Christian criticism. Yet the instance of simple prayer for
help in dire distress, prayer in self-sought solitude, comes nearer to it
than one could expect. According to the Homeric standard this element found
expression in the special tutelage of Pallas which he enjoyed, and his wife
and son, it seems, for his sake. A corresponding trust in her, and in the
power of God, as a general influence on the side of suffering right, appears
in him. This tutelage is generally recognizable even in the II.; in the Ody.
however, it supplies part of the ground-work of the poem, and to modern
readers undoubtedly weakens its interest.* The due performance of all custom-
ary rites, consulting what appear as the personal interests of the deities,
is another point of religion. But the great beneficence of his paternal rule,
and his kindness towards those who recompensed him and his with outrage and
treachery is a yet fuller and deeper trait. Zeus, the guardian of the outcast,
and avenger of the suppliant, must love and protect such an one — such is
the uniform moral leaning, often the expressed doctrinal δός of the poem.

(12) Among the subordinate traits of his character his good fellowship is
prominent. It springs from that broad basis of human feeling which drew
forth his raptures on sight of land, and those with which he looked
forward to his home. In the same spirit he shares the wailing of the forlorn
remnant on parting from their no less "forlorn home", sent to explore the
fearful isle; and we can understand how by it he kept his comrades under some
restraint when respect for his prudence and awe for his authority failed. Thus
he thinks for them and cares for them, cheers their despondency, casts lots for
his share of the danger with the craven Eurylochus, shows his compassionate contempt for his fears, and rebukes them by going himself. So
he will not taste Circe's banquet till his comrades are restored. So he
portrays the touching scene of their restoration which melted even the cruel
goddess, and his unlooked for return and rapturous welcome by the rest.
So he weeps for them in Polyphemus' den, and dwells on the horror with
which he witnessed them shrieking in the fangs of Scylla and vainly imploring

* Pallas becomes a leading character in the poem, invincible and, save
during the sea wanderings of Odys., (accounted for perhaps 325—331.) ever
at hand to overwhelm opposition. That the poet was partly conscious of
this seems likely from 236—240; see App. E. 4. (3).
his help. So his whole wanderings and toils would embrace their safety as well as his own; he roams,

ἀρνύμενος ἤν τε φύχνῃ καὶ ρότον ἑταῖρον.

So he watches, though in vain, against their trespass on the oxen of the Sun. All the rashness, presumption, and diffidence are theirs, the conduct and management all his. But amidst the loftier heroism of the self-poised and well-versed sage of adventure, there glances a touch of genial light-heartedness, which makes the great mind and the small feel akin, which enjoys the present moment, taking its chance for the next, has a tear for the lost and a smile for the survivors, as they sail on their course,

ἀρμενοὶ ἐν θανάτῳ φίλους ὀλέαντες ἑταῖρον.

(13) The boast of the disguised Odys. that he could do* field-work, reap and plough, as well as fight with the best, was no doubt meant to be taken as true, and viewed as an important complement* of the character. Even the skill with which he could knot a cord was not below mention by the poet, nay he adds that Cireh had shown him how. The loftier character of Achilles would reject such traits, but Odys. is the hero in whom the widest expanse of human nature — "all that may become a man" — is to be found to meet.

(14) Among the less agreeable traits of character must be placed, first, the enjoyment of revenge, long looked forward to, closely plotted, and wrought out in cold blood. No old Greek would or could have felt pain at this — such pain would have seemed unnatural to him. Penelope herself asks to see the corpses — though they had been at once removed — as a loyal wife, according to Greek notions, should. A terrible picture is drawn of Odys. the avenger standing among them. Yet he will allow of no insult to the dead, not even of a shout of female triumph from the old nurse. The moral tone is measured and awful, and the pollution of the hearth and hall is purged by immediate fire. The unpleasing character of the catastrophe in the massacre of the suitors, to our notions, disregards the whole poem, though only consciously felt throughout its latter portion. And the straining of the dozen wretched women who had yielded to themselves to the dissolute influence of the de facto anarchy in the palace is worst of all. Of course it can be explained: they were slaves who had intrigued and rebelled, and advanced through impunity to insolence, in the midst of which they were surprised by retribution. The extirpation of the suitors' faction was politically necessary, however revolting in its form of massacre, but these were powerless and helpless victims. Yet a solemn sternness of justice pervades and somewhat redeems the whole. Nor should their addition to the trials of

* Homeric honour for the pursuits of peace, the ἕορα of men when there was no fighting to do, is here manifested. His heroes were not of the kind which, when not at feud with men, must needs find solace in warring on the beasts. Homer speaks, too, of a time when the "division of labour" had hardly begun, and when lord and slave might help till the same furrow.

* α. 5. μ. 271—303. 1 t. 63, 566 foll. 2 s. 366—74. v Θ. 443—8.
w π. 233—307; s. 149—50; τ. 1—13, 31—41; v. 5—43; Τ. 379—93, 431.
x Χ. passim. ψ. 83—4. 2 Χ. 381—9, 401—6. a Χ. 407—12. b Χ. 481—94.
c Χ. 424—35. d v. 5—7. e Χ. 417—77.
Penelope be omitted — they, her own servants of her own sex, had been lost to loyalty and womanliness, and had forsaken her part of lofty endurance to side with the misrule of the moment. It is enough, however, that the ἡθος of the poem as a whole is good and pure, though it rise not to the loftier lesson conveyed by the words, "neither do I condemn thee, go and sin no more".

Fondness for gifts may be noticed as another minor feature of the great Greek ideal; and this, principally, for the honour which they signify, and as the pledges of that hospitable tie, which, next to marriage, is the purest and noblest bond of old Greek society; yet also for the gratification of material wealth. This fondness which he displays for "gifts" strikes us as an exception to be deducted from the heroic side of his character. Nay his anxiety about them at one crisis seems almost ludicrous. But Homer means nothing comic here. Nor would any Greek — perhaps of any age — have felt it odd. Even Achilles includes this trait in a measure and negatively. He does not at the final reconciliation reject the gifts of Agamemnon. It pourtrays more powerfully his master-passion at the moment, that he should not. He is careless whether they are proffered or not, but he does not by refusing, insist on disinterested revenge. His words are

δῶρα μίν αὐ τοις ἐπέντησαν, παρασχένεν, ὡς ἐπεικῆς,

ητ' ἐξέμεν πᾶσα σοί,1

and the gifts are accordingly taken to his tents and revised by his Myrmidons,2 and every body else seems to view the receipt of the gifts as a matter of course. The whole point of the argument of Phœnix to Achilles had turned on the probability that the latter would render the assistance sought, but too late to obtain the δῶρα,1 as it is also point of the example of Meleager and the Ætolians which Phœnix cites. The more blunt Ajax3 is utterly puzzled at Achilles rejecting a handsome compensation, and continuing angry for a girl. The warrior souls of the Greek chiefs at Troy, even as those of the prior generation,

δοριμῷ τοι πελώντο παράκχητοι τ' ἐπέεσσειν.4

Hence Odys. has a keen sense of the value of property, is delighted in disguise to see Penel. "drawing" the presents of the Achæans, and, although he is content overnight with the destruction of the suitors and the recognition of his wife, yet thinks5 of his παντείακα and of compensatory gifts for what he had suffered in pocket the first thing next morning.

2.

PENEOLOPE.

Next to Odys. the character of most sustained interest in the poem is Penelo. She has her1 Odyssey at home—one of passive suffering and heart-sickness at hope deferred — matching his of restless and active adventure. The

hero's mother had given way under the lingering anxiety which Penelope yet endured. Her hopes worn out; her palace beset by the suitors, her son’s substance wasted, her servants insulting her; she has yet succeeded in protecting Telemachus up to the period of manhood. This duty performed leaves a vacuum in her motives of resistance to the suitors. Telemachus and his interests urge her remarriage, as his only release. There is a fearful but suppressed contest going on within, whilst all without is a calm of despair. She moves up and down the palace-stairs with mechanical monotoncy, still keeping her queenly state, and rebuking the insolence of a saucy handmaid, amidst her deep woe at heart, as if to support the new authority of her son, and to check by the influence which her presence carries with it, the irregularity and growing anarchy of the palace. Yet she seems to have a sort of absence of mind in this routine, and an imperfect consciousness of outward things (save when the memory of her husband, as in the lay of Phemius, is brought back), and her real life escapes in dreams and prayers.

In the midst of this, a keen spur of new and active sorrow reaches her in the departure of Telemachus, and the discovery of a plot against his life by the suitors. She is calmed by a dream, assuring her of his safety; then by the news of his return, and the sight of him. Then comes the crisis of her fate; Pallas inspires her resolves — 1. To appear among the suitors and receive their gifts; 2. To propose the contest of the bow, and then—a fate from which she recoils with horror—to end the long siege her heart had borne in vain, and throw herself into some unworthy suitor’s arms. The keenness of her regrets is freshened by the strange presence of a beggar with tales eloquent and stirring as a minstrel’s song. Nay, she had forbidden the lay of Phemius, as too acute a reminder of her loss — especially as overheard when sung to amuse the hateful revel of the suitors. But she eagerly listens to and questions the wanderer, and on no previous occasion shows such sustained and animated interest in any present scene.

His stories of her husband reopen the sources of her grief, but do not change her abhorred resolve. The bow is produced, and she retires, and sleeps, above, the sweetest sleep she had known since her lord had gone. During this slumber deep and sweet, the poet exquisitely contrives the enactment of the catastrophe, and she awakes to the news that Odysseus is returned and the suitors slain. Then follows the slow break up of that long frost of sorrow and despair. And she, in the double night which Pallas gives them, tells her tale to him, as he his to her. The special points on which one may dwell are—

1. *Overpowering and absorbing devotion to her husband.* No quotations or references are needed to show this; it is the lamp which shines from within her whenever she appears; but we may contrast this intense personal devotion with the more general home feelings of Odysseus. Her mind ruminates and feeds upon its woe. The constant dwelling on Odysseus

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b l. 202—3. c X. 424—5; 463—4. d τ. 91. e π. 339—40; σ. 165—7; 220—5. f δ. 675 &c.; v. 83—7. g δ. 762—6; π. 59, 60; σ. 202—5; τ. 535—50; v. 60—82, 88—90. h δ. 795 &c. i π. 328—32; π. 41—44. k 6. 158 &c. l π. 1 &c. m v. 570 &c. n π. 513—21; l. 368. o π. 302—9. o v. 513—21; l. 368.
makes her speak of him as ξείνος, ἄνηθός, &c., pursuing these thoughts aloud, and therefore not introducing him by name. She rejects all tidings which assure her of Odys. as yet to return. Yet she pursues all stray clues of information about him, listening to all, yet laying none to heart, and catching at them rather as a diversion of melancholy than a source of hope. She confesses her neglect of the persons usually most entitled to her regard — "guests, suppliants, and heralds." The tale of the disguised Odysseus about himself, his dress and ornaments, and the sight of his bow, retouch her sorrow, and open its wound more widely. She sits on the threshold of the chamber where it had lain so long, with that bow on her knees, the token of her rightful lord, but soon to be the means of handing her over to some usurper of his bed. She rejects all compliments, and they only suggest the remembrance of Odys. His fame survived, but her beauty had perished with him. Her prudence partakes of her husband's character; we may compare her fraud played on the suitors with his imposing on the Cyclops, and her struggle against hope to escape from remarrying, with his efforts to keep his comrades from their own sacrilegious rashness. So she boasts to the stranger (Odys.) how much she is above other women in sense and ready-witted counsel. In conversation, accordingly, she shows power and readiness. She silences the brutal Antinous with a reminder of his father's danger and escape, and draws Eurymachus on, by her rebuke for their manner of suitoring, to promise presents. The style in which she is addressed by the suitors marks their view of her position; their speeches to her begin, "O daughter of Icarius" &c., as if with an intimation that she is a single woman, and by right subject to her father's will. Contrast with this the touching and respectful address which two persons only use, the one the soothsayer Theoclymenus, the other her husband in disguise. Every speech in his dialogue with her commences "O lady wife of Odysseus." The business of the soothsayer is, as Mr. Gladstone says, merely to prepare for the catastrophe, by prophetic forebodings. So nicely even in the forms of address does the poet preserve the propriety of his characters.

(3) Her love for her son is shown in her receiving with deference his manly words as the head of the house and her husband's representative. She honours him in the suitors' presence more than he her. The same appears in her swoon and agitation at the news of his voyage and danger, when she lies not tasting food, till exhaustion brings sleep; in her keenly taxing Antinous with his treacherous design; in her reception of Telem. on his return and gentle reproof for his departure; in her zeal for him and care of his in-

* Pallas says of him (v. 332—7), that he will "make trial of his wife" before disclosing himself to her. True as this is, it is still more markedly true that Penel. equally makes trial of him; see v. 137—230.

** αἰσγέρα Ἰκαρίων, παῖς Ὀμήρου Πηλέωτης. ο. 245, 285 et alibi.

*** ο γνωριά αἰδηλή λεπτείνων Οδυσσέως. ο. 152, τ. 165 &c.

1 ο. 343—4; δ. 832; ο. 181. r τ. 257—60, 313, 568 &c. 2 κα. 415—6. 3 κ. 126—8.

2 ο. 103; τ. 595. r τ. 134—5; comp. ο. 515—7. r τ. 249 &c. 2 κα. 55—8.

3 o. 251 &c. 2 o. 180—1. τ. 135 &c. 4 τ. 326—7. 5 o. 413—31.

terests dictating the fearful resolve to remarry, feelings which the sense of his danger from the suitors may perhaps have sharpened. She fears for his inexperience and with delicate care separates him from her female household.

(4) Her dreams and prayers. Paralysed by affliction to a sense of outward things, she lives inwardly in such aspirations. And this half-spiritualized existence of hers contrasts finely with the carnal revels of the suitors, and with the ever-changeful adventures of Odys. She prays for her son's safety, pleading the sacrifices of Odys.; or for vengeance on the suitors, vowing sacrifices to all the Gods; or that Apollo might smite Antinous, that Artemis would release her by death, or that the Harpies snatch her from the scene of woe; and ends in a plaintive peroration for her loss of sleep. Pallas bestows slumber as a special gift, and subsequently enhances her beauty, as that of Odys. Her vision of Iphthimē assures her of her son's safety, and she asks in her sleep if her husband be alive or dead? This is quite consistent with the despair which in her waking moments she constantly proclaims; but the vision declines to answer. In another dream Odys. seems to be with her, and again, the eagle who in another dream chased and tore the geese, declares himself her lord returned. She expects to recall in her dreams, when remarried, the home of her youth. Her elegant myth of the double dream-gate has been adopted into a piece of poetical machinery by Virgil En. VI. 894 foll.

(5) Her desponding incredulity has become a fixed habit of mind not to be influenced by probabilities or testimony. Her judgment bids her to conclude Odysseus' return hopeless, she weeps for him as dead; but we see there is a steadfast spark which those tears will not quench, an instinct of hope which beguiles her reason. Thus she would have Telem. tell her in private any tidings he may have heard of his father's return. In reply to the assurance of the disguised wanderer that Odys. would surely soon be back, she, with a fond irony wishes it might be so, but adds that there is no chance of the promise being demanded which she had given him in case of that event. The news brought by Telem. and the solemn asseveration of the wandering seer scarcely impress her; she only answers in the optative mood. Telem., too, has adopted her despondency. She indeed accepts the omen (of Telem. sneezing) that the suitors' doom is near, and receives the news of their death, as by the visitation of the gods, not as by her husband's hand. The fluctuation of her moods in ψ. 11—84 is highly natural. She first wakes up cross, and rates the nurse soundly for breaking with an idle tale that sleep, the sweetest she had ever known since Odys. went to cursed Troy; she then seems for a moment to accept her protestations, leaps from the couch, kisses the nurse and enquires further; then, as if now thoroughly awake, subsides into her attitude of fixed incredulity, and will merely "go after her son, to view the suitors dead and see who has slain them"
(6) Her suspense arises from the fact that she could not, though she declared Odys. was dead, bring herself to tolerate the step of remarriage, which was certainly expected, perhaps demanded, by the social voice around her. She had no right, in Greek society, to continue single. No speaker ever supposes single life a suitable state for her. It is at any rate assumed that, if Odys. be dead, (which, save the seer Theoclymenus, no one ventures to dispute) marry she must. Telem. finds fault with the suitors, not because they urged her to marry,** but because they beset the palace and lived upon him, instead of demanding her of her father. Nax, even her own view is* ους ειρηγεναι διναμει γαμον, and she pleads her husband's parting* injunction to marry when her son should be grown. Telem., too, undertakes to settle the matter himself by giving her in marriage, if, on his return from his tour of enquiry, he finds that his father be dead; and, similarly, she pleads that he* and her parents and kindred urge her to marry.* She could only full out on the supposition that Odys. yet lived and would return to claim his own; on that view† she might still be the guardian of his rights, ευνυμη τ' αλδομενη ποσος δημοι τε φημιν.

Her state of mind on the whole rests in such an unstable equilibrium of paradox as suspense is prone to produce. She is pertinacious in despair, as shunning the slow agony of hoping in vain, but she cannot endure to cut the thread of hope, and sever her existence from his memory, and cease to be that living monument of his loss which she had grown to be. Thus she lives on expedients of protraction, and prays with heart-rendering earnestness for sudden death as her last resource. She declares* the day is come for the fatal and hateful step, and then projects the contest of the bow, probably with some dim instinct of delay, in case the conditions might not be fulfilled, and a loop-hole of escape be thus left open. It is Pallas,* however, who puts into her mind the actual execution, which is closely connected with the plot; as Pallas also suggests her visit to the suitors, νυς Πεταιες μαλιστα δμον. The crisis of her suspense, protracted so long beyond the sufferings of Odys., freshens up the interest of the narrative. When she sees him, the door has so long been shut on active hope, that she cannot bring herself to believe it is he; her feeling is mere γαμος* (comp. "they believed not for joy and wondered," Luke XXIV. 41) shown in doubtful* and troubled† looks, hesitating speech, &c. Pallas later on assists* to her by presenting Odys. in heroic youth, as when Telem. was to be convinced; but she has made up her mind to one test and slights all else. She feels, the awful peril of the stake, so much greater for her than for Telem.; for, if she received an im-

* It seems likely that some special urgency on the part of her own relations to this effect is to be conceived as occurring during the absence of Telem. from Ithaca, in o. 16—23.

** She hesitates before she descends, "whether to enquire of him apart, or at once embrace him", (although her words to the nurse had just expressed disbelief that it was he) and when she comes into his presence she in fact does neither; ψ. 80—95.

postor, the jewel of her heroic endurance would have vanished in the moment of grasping. Thus she seems to harden instinctively against evidence as it grows stronger. Her reply to the rebuke of Telem, for her incredulity, harsh as that rebuke had been, falls as though she had not felt its severity. She cannot accept or measure probabilities, she craves the strong irrefragable certainty, and insists on the one token which is all her own, which none but he could give and none but she could recognize, and which she knows must be uppermost in his mind as in her own. This inscrutable credential given, she lapses at once into assurance; but the previous pause is terrible: it is the pang of returning animation after a living death of so many years. Then she, as it were, passes at a leap from purgatory to paradise, she is absorbed in her new life of joy, and his intimation of further wanderings in store for him, amidst the fulness of present emotion, excites but a languid interest in her. She merely dwells in the brighter aspect of "relief from toils".

(7) In contrast with other characters. The maid and matron, Nausicaa and Areté, besides their intrinsic moral beauty, offer in the picture of their domestic felicity, the one hoping for, the other possessing and honoured by a husband, the finest contrast to the forlorn despondency of the heroine. In no other way could the grand lesson to be learnt from this poem, of the moral superiority of endurance over enjoyment, have been so clearly set forth; nor has all heathen antiquity such a bright anticipative comment on the text, "Blessed are they that mourn, for they shall be comforted". How wonderful in Homer is the deep-seated perception of this truth, side by side with the cold abnegation of all prospect of a consolation future and imperishable! Throughout the poem, too, we have a dark glimpse constantly recurring of the guilt and fate of Clytemnestra; the opposite catastrophe of that wedded pair is pursued for the sake of its moral contrast with that of the hero and heroine — the more instructive, since Clytemnestra is not in Homer the Titanic traitress drawn by Aeschylus, nay was once pure in mind, but fell beneath temptation. Helen too had yielded to sin, and what she suffered she had brought upon herself. This is the burden of her gentle presence, and the point of her contrast with Penel. She is a valetudinarian in happiness, whilst the ultimate bliss of Penel is braced and invigorated by all she has endured.

3.

TELEMACHUS.

In the character of Telemachus there are no strong or great qualities apparent, nor any incident to bring them out or to mark the want of them. He is the young man brought up at home under female superintendence, but under the repressive influence of a gigantic evil growing up with him there. He is grave, brooding, and melancholy; the thought of his father is the centre

* He once "smiles looking at his father" π. 477, but on no occasion throughout the poem is he said to laugh. As a young man, this is significant.

on which his mind seems to turn. The arrival and counsels of Pallas, as Mentes, open a new conception of life to him; he starts with a mechanical obedience to the orders of Pallas, as Mentor, whom he follows like a dog, quite different from the independence shown by his father when consciously guided by her. He is laboured in his attentions, resolves well, but through inexperience is weak, leans to despondency, is plastic to advice and answers the helm of influence. He shows the young man recently emancipated from female control by constantly stating the fact, e. g. ἔγω δ' ἔτι νῷπος ἦν, sometimes by patronizing his mother, sometimes by being rather severe upon her, and parading his independence, authority, &c., at any rate by not indulging much fondness of manner. He, however, preserves essential kindness, and considers her feelings, especially as regards his departure and return. He is shamefaced before his seniors Menelaus and Nestor. He shows the suitors and their adverse party in the council a bold front, maintaining his rights as regards his mother and himself, but confessing his weakness and appealing to men and gods. His "maiden speech", though laboured and self-conscious, is not unworthy the son of such a father. So Nestor compliments him. His reply to Antinous is rather an exposition of his helplessness, well meant, but weak. He rejects with spirit the insidious advances of Antinous and fearlessly denounces enmity against him and the suitors. His reply to his mother's rebuke, spirited and, under the circumstances, just, is weak. It is true he could not then disclose all the reasons for enduring, but his assertion of his discretion in 228—9 is rather in ludicrous contrast with the immediately following plea, that the suitors drove his wise thoughts out of his head, and the statement of 233 is not true. His general characteristic is, however, a plain-spoken and ingenuous simplicity. He shows something of his father's prudence in binding Euryclea by an oath not to divulge his absence, in shunning the delays of Nestor's hospitable garrulity, in resisting the suggestion of Eunomus about telling Laertes of his return, as also that of Piræus regarding the delivery of the treasures, and enunciates a care for his companions in case he should be cut short by the treachery of the suitors. There is a perceptible improvement in Telemachus' character after his intercourse with his father has begun. Thus the suitors crowd about him and speak him fairly, while they plot mischief, but he no more sits among them as before. Nay his tone of increased independence of mind is shown at the conclusion of his stay with Menelaus, ἵππους δ' ἐκ ΘΗκεν ὑπὶ Αἰγομαι κ. τ. λ. We may observe in passing the easiness of his faith (which of course no recollection of his own could assist) in the stran-

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* Mr. Gladstone remarks that she and he "understand one another thoroughly", I should be inclined to qualify this, and limit it to the statement that she thoroughly understands him.
asserion that he is his father, as compared with the slowness of Penelope to believe. He still preserves outward peace in addressing the suitors; as a premature rupture would have exposed his father to needless insult, perhaps have detected his disguise, and ruined their plan. Yet he adopts the bold tone of Odys., answers Antin. sarcastically, as it were repaying him in kind, and, though "taking his cue" from his father throughout, especially in the restraint which he imposes on himself at witnessing the suitors' violence, shows a collected mind, a power of acting a part, and a self-command, which astonishes others. His blunt and spirited speech to Agelaus is especially in point. It is a passage of six lines only, but every one of them teeming with vigour and decision. He carries his point boldly in point-blank contradiction to the suitors in ordering the bow to his disguised father — an incident happy and natural as coming after his successful effort in bending it. So he orders the decisive measure of closing the doors, but makes a slip, which his father would never have made; on this heconcerts measures and suggests ready expedients. He even disregards, on a point of detail, his father's orders, acting on his own judgment about the fittest mode of executing the women, and the courage which he subsequently shows in the field, extorts from old Laertes a delighted encomium on his son and grandson as rivals in prowess. There is a happy stroke of character elicited mutually in him and Nestor, who concludes a long tale by a mention of Orestes' valiant deed; observing pointedly, "how happy a thing it is for a worthy son to survive a lost father", and bidding him "be valiant too". Telem., with the self-consciousness proper to him, rises to the hint and declares the state of his home, but adds that to redress the wrong is too much happiness for him or his father to expect. Nestor politely resumes — "since Telem. has himself put him in mind — men do say that the suitors &c.," and then asks him, without further mincing the matter, how it was. The old man drawing out the young is here happily managed.

4.

PALLAS ATHÉNÉ.

(1) It has not been sufficiently observed that this goddess is a character in the plot of either poem, inseparable from its texture, and, in its relation to the dramatic element, similar to that of Mephistopheles in Faust part I. With one great drawback her character forms in the two poems taken together a more wonderfully varied but complete and sustained whole than that of any hero or deity — even than Odysseus the hero of the tale. The other gods, save Zeus himself, and that only in the Iliad, are mere golden shadows when compared to her; they are thrown in, like special heroes, each to have their aptoteia; but of her, the protagonist of Olympus, we never lose sight. Her pressure is in every direction, like a fluid. One might

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\[ \text{\textsuperscript{7}} \pi. 186-215. \text{\textsuperscript{8}} \sigma. 405 \&c. \text{\textsuperscript{9}} v. 315 \&c.; cf. \pi. 106-10. \text{\textsuperscript{10}} \varphi. 397. \text{\textsuperscript{11}} \varphi. 490-1. \text{\textsuperscript{12}} \varphi. 110-4. \text{\textsuperscript{13}} v. 339-44. \text{\textsuperscript{14}} \varphi. 344-75. \text{\textsuperscript{15}} \varphi. 124-9. \text{\textsuperscript{16}} \varphi. 381-5. \text{\textsuperscript{17}} \chi. 154-6. \text{\textsuperscript{18}} \chi. 104-4. \text{\textsuperscript{19}} \chi. 462-4; \text{\textsuperscript{20}} \omega. 511-2. \text{\textsuperscript{21}} \omega. 514-5. \text{\textsuperscript{22}} \gamma. 195 \&c. \]
throw into the crucible Herè, Poseidon, and Apollo, besides the lighter forms of immortality, without finding the metal to make a Pallas. The drawback of the character is its want of the suffering element, and its total lack of affection. We miss the grandeur of heroic endurance, and the touches of deep feeling, however restrained, which give such a mellow fusion to the Odysseus.

(2) The Pallas Athenè, like other Olympians, is more properly infra-human than superhuman, in spite of the wondrous moral energy which moves in it. It must be so: a human being, with far-reaching plans, and means ready for every end, with restraints removed and powers vastly enhanced, becomes degraded by the loss of equilibrium so caused. Thus on Olympus the morals are on the whole impure, the sentiments paltry, the motives ordinary—mostly mere selfishness. For lofty character we must look below Olympus; but, given the condition of beings with almost nothing to hope or fear, free from change, or death, or wane, and with nothing to aspire to, and the resulting character is such as Homer gives us. It was perhaps a more astounding triumph of genius to succeed under these conditions than to draw the highest type of man as imagined from experience. And on the whole, as her great march of action in the Odyssey corresponds with the relief of the sufferings of the hero, and as she thus borrows something of moral radiance from him, the rigid harshness of her ethical form is mitigated. But indeed, it is in both poems essentially the same type, and if a strong argument at this time of day be needed for the unity of authorship of the two poems, I would commend to the sceptic the study of Pallas Athenè. For, of all characters ever drawn, she is the most wonderful and the most difficult, though far from the most admirable or the most interesting. Yet it will be found she is sustained through a greater number of scenes, if we except the Odyssean panorama of adventures, than any character in either poem. It is only by watching her closely from scene to scene that we get a due notion of the tremendous vigour which marks her—her, but she is not feminine, save perhaps a touch of spite; for, in all its main features Pallas' character is utterly sexless. It is moral and mental power concentrated on a purpose with only a tacit and implied reference to a law—that of Moïça. So far as Moïça involves a moral element, Pallas' character includes it. The moral side of her character comes out in the action only indirectly—her favourites are model men, Achilles, Odysseus, Diomedes. We note her indignation at wrong and her championship of the right, but she has little hearty sense of sympathy with right as such. Her character is without tenderness or tie of any sort, it never owns obligation, it never feels pain or privation, it is pitiless*, with no gross appetites—even that of sacrifice,** conventionally necessary to a God, is minimized in it—its activity is busy and restless, its partizan-

* Gladst. II. 166—7, 133.

** As in Hector's fall, for whose goodness, valour, and piety she shows no spark of the compassion shown by Zeus, and whom she beguiles to his doom.

*** Compare the succinct dismissal of the fact in γ. 435—6 ὅδε δ' Ἄθριη ἵκον ἄντισταυ, with the gratified sense implied in Poseidon, in α. 15, 26.
ship* unscrupulous, its policy^a astute and dissimulation^b profound. It is keenly satirical, crafty, bantering, whispering^c base motives of the good,^d nor "afraid to speak evil of dignitudes", beating^e down the strong, mocking^f the weak, and exulting^g in her own easy superiority over them, heartless^h as regards deep and tender affection, yet staunch^i to a comrade, touched by a sense^k of liking for its like, of admiration for its own faculties reflected, of truth to its party^l, ready to prompt and back its friend through every hazard, — the divinity of human society, in short, a closer impersonation of "the World" than any Christian (not to mention heathen) poet has ever produced.

(3) Hence Pallas includes friendship and enmity, policy and war — but its higher aspect, as Ares its lower — intellectual energy, artistic skill, readiness amid surprises, a dexterous finger in every knot and tangle of circumstances. a sure foothold on every precipice of events, all in short that man is and does, as φύσει πολιτικός. Neither poem would be complete in structure, much less consummate in brilliancy, without her, but in the Odyssey she is of the fibre of the plot; perhaps the second character in the piece, not in regard, of course, to interest, but to dramatic importance. And it is the more wonderful that, having so much in common with Odysseus, she does not offend by repetition. The subtle shading off and varying of her character in disguises, seldom permitting its undiluted harshness to be felt, is one prime resource of the poet. The secret of her interest is, that she works on the whole morally rather than mechanically, through human motives rather than by supernatural constraint. In the II., however, she partakes less of the moral and more of the violently mechanical, taking, in this respect, the colour of the poem; hence in the II. we sometimes feel that the characters are overborne by her presence, and wish her operations away. It is probable that Homer's hearers felt not this repugnance to "machines", as he used them. Why we feel so differently from Homer's hearers on this point is beside the present question.

(4) The precise features of her image are chiefly the following: — her policy, under which head may be classed the craft, or κεφαλή, which imposes^w for one's own advantage on an enemy or a stranger, or artfully suggests^x to him conduct morally wrong, but serving a purpose of one's own; her warlike attributes; the business-like personal energy which she carries into all operations, and the extent to which she throws herself into the position of her protected hero; to which belongs her confidential relation with Odys. and to a less extent with Diomedes and Achilles, her unruffled tenacity of purpose, as in the overthrow of Troy and in Odysseus' safe return. The various detached physical effects which she produces are, as in the case of other deities, the means of furthering her end, but they are more frequent, and their relation to a specific purpose is com-

* Thus, on Zeus' permission of Herē's request, Pallas tempts Pandarūs to break the truce, and herself arms for fight against Zeus' orders. A. 70—103; Θ. 420—4; cf. E. 827—8. See also note on p. LXXVII.

monly clearer than in other examples. Such are the mental or corporeal gift most needed at the moment, the breeze furthering the desired course, the mist to conceal dispersed at the right instant, and the like. The patronage of all useful and fine arts lies in her. Her epithets, besides a few common to other deities and heroes, have a remarkable connexion with some such feature of her character. Some few relate to her worship, or illustrate the character of her worshippers. As regards her policy; the detailed examples are, her being dispatched by Herē to stay the violence of Achilles. That she is apparently the messenger and Herē the sender, is due merely to the greater reserve with which Herē, even as Zeus, mixes with men in scenes of earth. Athenē here exercises the gifts of remonstrance and persuasion; these she exerts by promising him thrice as splendid gifts thereafter, and by bidding him use only keen words, not blows. Similarly in the crisis caused by Agamemnon's rash order she descends at Herē's suggestion to stay by her ἄμαντος ἵππεσσι the return of the Greeks. She makes use in turn of Odys., who is among men as she among gods. In the passage preceding her truce-breaking mission, one should notice that the fate of Troy is viewed as not doubtful, but Zeus has a lingering fondness for the Trojans, as well as a bye-plot of his own with Thetis, which Herē and Pallas, too, it should seem, though less directly, grudge as interfering with the course resolved on. Now, Zeus proposes, not seriously perhaps, to thwart that course wholly by a peaceful issue. This is too much for Herē, who, after long scolding, while Pallas sits by in scowling silence, suggests the breach of truce by the Trojans. Pallas, "eager before", accepts the mission and discharges it by tempting the reckless Pandarus to shoot, suggesting the great renown and the splendid gifts from Paris which he would so ensure. He is the "crack shot" of the Trojan force, and a fair mark has perhaps a fascination for him. To his vanity and cupidity Pallas exactly adapts the temptation. She next bids him, with irony, "pray to Apollo for success", and herself then frustrates the dart she had suborned. She has no attachment to the Greeks, as Greeks, contrasting herein with the "Argive" Herē, and has, in particular, no attachment to Agamemnon, a rash, weak, and vacillating leader. She bids Achilles insult, though not slay him. Herē regards him and Achilles with equal favour. But the moment Troy is captured, Pallas sows strife between the Atridē, and gives the armament a disastrous return.

(5) She is, however, marked as strongly by the absence of high-minded moral sense. Let any one read Fénélon's Télémaque to appreciate this fully; nearly all that Minerva, as Mentor, there is, the Pallas of Homer is not. There is not a single noble or lofty sentiment ascribed to her in the poem; there is no trite moralizing, no prudish severity; there is (see(2)) a good deal of Machiavellian morality. In the Ody. Mentor, is an older, graver eidolon than the brisk adventurer Menthe, but Mentor does not discourse ethical common-places. He tells his young friend what to do, and when, but leaves him to gather wisdom for himself. The want of moral tone arises from no want of occasion. There is, for example,

* The word is used in its popular acceptation, which some have lately sought to show to be unfair towards Machiavelli.


no particle of indignation expressed against Aphrodite for her proceedings in Ω. That such a weak helpless creature should venture into a field of fighting men is the presumption meant to be rebuked and punished by the spear of Diomedes. There is utterly no sense of her being the adulteress deity and contriver of the foul wrong which lay at the root of the whole war. Aphrodite never appears so amiable, as when she throws her arms and slim robe, with only the mother's instinct, around her son, and is rudely hurt in defending him. The triumph of the sexless Pallas is over her feminine weakness and maternal fondness, not over her lust and arrogance. Accordingly, instead of any magnanimous reproof, we have a passage of satirical banter from the so-called goddess of virtue. It does hint, with a reminiscence of Helen's elopement, at her patronage of depravity, but all moral tone is struck out of the rebuke: "— she (Aphrodite) has scratched her hand on some Greek lady's brooch, whom she was trying to induce to run off with some Trojan."

(6) Again in Φ. 394—433, where Ares and the same goddess are discomfited by her, the latter with a mere sportive touch, the prominent notion is certainly that of more power beating down inferior force or mere weakness; so Herē flouts the weak girlish Artemis, and sends her sobbing to Zeus. The vigo and the shrew triumph over the trailier and softer members of the Olympian sisterhood. We may suspect that an older legend existed, in which Pallas, defeating Ares and Aphrodite, had embodied ὀμφασόνη as superior both to θυμὸς and to ἐπιθυμία, or to brute vehemence in passion both in its forms. As regards Ares, we trace it still in the line in which Zeus describes Pallas as his usual chastiser, also in the above examples; as well as in the famous scene where she drags him back and disarms him (see further under the next paragraph). But the legend, if it existed, had let slip its second lesson — had become as salt that had lost its savour — when Homer sung:

(7) Her well-timed resoluteness on the occasion of disarming Ares is worth special note. She "fears for all the gods" on account of his disobedience: having found by experience that Zeus was in earnest at last, and likely to show it very indiscriminately if provoked, she forces Ares back when starting, reviles, confounds, and intimidates him in a speech of fourteen verses, which, as a model of terse, sharp vehemence, is unmatched in Homer. In this promptness on an emergency Odysseus is just like her. We may compare his cudgelling Thersites, his stopping the mouth of Antilus perilously bent on talking, his seizing and threatening Euryclea. Her own rebellion is the most difficult part of her character. But it only needs a retrospect. Pallas is set from first to last on working out the fate of Troy. Zeus, sketching the future course of the war, says the city shall fall through her ἄρουρη. She has no lofty horror of their guilt — so far as any motive indeed is ascribed to her, it is the lowest one of which Homer takes notice — but she will not hear of truce or trampling with the work of destiny, and does her best to evade it. Thus, when Zeus prohibits action, she artfully distinguishes between that and counsel. She seems to have a subtle knowledge of the character of Zeus, who is apt to linger fondly over favourites while destiny waits,

and whose marplot tenderness for the house of Priam, and dallying with the tender mother Thetis, she seems to contemn. Hence she drives unswervingly the plot of doom against Troy, listens to no counsel of delay, and her rebellion, shared by Herô, is only an essay on the temper of her father, — a bold stroke by which several points in the game may perhaps be retrieved. Yet she at once sees exactly how far it is safe to dare; but is utterly calm, and desists in silence.

(8) As regards the Ody., her policy is the mainspring of the plot, moving it forward at every stage; to show this in detail would be to abridge the larger part of the poem. She guides at once the threefold clue of O dys., while wandering abroad, and of Telemachus and Penelope, in his travels and their joint endurance at home. The dialogue between her and O dys., newly landed and ignorant of his country, is the centre-point of the whole plot. Her politic excuse for not having aided him, that she dreaded Poseidon's wrath on his own element, is worth marking.* Her calm and unimpassioned admiration of him paints finely their mutual characters. Her confidence in him, and his in her, are the complement, not the iteration of each other. She is so much the deity of means-to-end that we forget her practical omnipotence. She turns up one expedient after another, finely economising divine power and the interest of the plot. *νόειν οὐκ ἀλλ' ιπότης Θεᾶ becomes a commonplace of the poet. She keeps the insolence of the suitors from subsiding; indeed her influence seems to aim at directing it into wanton personal outrage against the concealed hero, in order that his revenge may be more deadly. She yet in the crisis of that doom which she is urging, lets victory appear to waver, though here the expedients to relieve the pressure of omnipotence are weak and tame. It is too plain there can be but one issue. The suitors, for all their warlike front, are obviously like sheep in a pen before a butcher and his dog. Yet the treachery of Melanthius does what can be done for the interest.

(9) From the II. one example of *κεφάλωμα, that of Ἄ, has been cited. Soon follows her deluding the stupid Ares. After first inspiring Diomedes with the necessary μένος and θάνατος, she arranges for Ares to quit the field, so as "to leave the issue to Zeus and avoid his wrath." She then, having left the battle too, anon returns with Herô (for Ares has broken the compact). They shroud their chariot in the mist and take the form of doves, for no other purpose save to delude him. She then, as she must at last approach him in person, puts on the helm of Aides, and thus he is to the last.

* That is the reason which she assigns for befriending him; (v. 330 foll.) "That is just like you," she says, after he had expressed his doubts whether she was not imposing upon him, "that is why I cannot abandon you amidst your misfortunes, because you are so shrewd, so ready, and have your wits about you so. Any one else would go home at once to see his family and wife, but you will sound and prove her first." (For this meaning of *ɛνηρητα see Crusius s. v.) The confidential tone in this *tāte πα τετά is what makes these words so forcible. We scan the features closely because the mask is off.

in ignorance that she foiled his spear and guided that of Diomedes, whom he only thinks she had set on to the attack.

(10) The woe Δολονεία is a κεφαδοσύνη, and Odys. is chosen for it as being specially her favourite: she also in answer to their¹ prayers at starting sends an omen of success, receives² the dedicated trophies afterwards, and is on the way “first invoked of all immortals on Olympus”. Diomedes advertsa to an exploit of his father — not in detail — but³ from the mention of “honeyed words” as preceding “ruthless (μέγεμερα) deeds”, we may assume it to have been a form of κεφαδοσύνη which she had guided. So now she prompts return at the lucky moment while success⁴ is unimpaired by detection. And a libation⁵ to her ends the episode and book. The death of Hector⁶ is contrived by a distinct κεφαδοσύνη. Among the more striking examples of this same feature in the Ody. may be noticed that great variety of disguises⁷ which she both uses and confers. The rapid and repeated changes⁸ in the form of Odys., his enhanced majesty, and that of Telem.,⁹ the beauty added to Penel.,¹⁰ even the mist¹¹ which she first raises and then disperses, all exemplify it. Odys. himself dreads and deprecated it. It is with him a foremost faculty, but so is the distrust which completes and arms the character against it. So she misleads the suitors to facilitate Telemachus¹²’s departure, and, later in the plot, makes their own tones and features unwittingly convey awful portents of their doom.¹³

(11) Her epithet in regard to this side of her character is πολύβουλος. Her admonition, delivered in her own person and under no eidolon, to Telemachus lying awake in Menelaus’ house, is a specimen of unscrupulous¹⁴ insinuation. It is directed to instil into his mind suspicion of Penelope the good and prudent, whom it represents as being on the point of being overpersuaded by the influence of her own family and the splendid gifts of Eurymachus. Thus she urges the young man home to prevent the plunder of his house by his own mother; bidding him place some trusty servant over it, as a substitute for that mother now tainted by hostile interests. Our estimate of Penelope will be the measure of the moral lapse in the tone of the goddess, see App. E. 2.

(12) Her close personal application to the work before her may next be mentioned. When Pallas wants a thing done or said, she commonly does or says it herself; thus she lengthens the night¹⁵ for Odys. and Penelope on his restoration, and herself rouses the dawn at the end of it.¹⁶ When a plan is devised with another, she commonly executes it: thus, she it is who actually gives αθένος to Achilles¹⁷, though Poseidon with her had given him the verbal assurance of it. Her personal descent to advise Achilles in the quarrel, and to Odys. as a herald in the threatened return, her mixing aegis-clad amongst, and glaring round on the Greek princes arming for war, her hurling herself, on the errand of truce-breaker, downwards from Olympus as a blazing star — a magnificent description — all exemplify this trait. This busy energy is nowhere more remarkable than in the opening of the Ody., where she starts

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the plot by calling the attention of Zeus to the case of Odys. She bespeaks the services of Hermes for one branch of it and undertakes the other herself. The latter is executed instantly; the other we find is yet unfulfilled when the fifth book opens, on which Pallas recalls to the mind of Zeus this omission; but see note ad loc. One term applied to her is ἐπιλῦσσον or ἐπιτῦσσον, (applied elsewhere to Zeus or 'some god' indefinitely, where probably Athena is implied) a "second", or "backer" of a champion, but including substantial succour. Diomedes, his father Tydeus, and Odys., are those whom she most regularly thus favoured, also Achilles on occasion. We may contrast her fiery ardour in fight with the more easy Phoebus, who shouts to the Trojans from the city, or, after animating them for a while by his presence and setting on Ares, retires to sit on Pergamus. She "goes among the host where she saw them relaxing effort". She drags Sthenelus, the charioteer of Diomedes, from his car, and assumes his place. She answers one favoured warrior's prayer in mid-fight by the gift of strength newly nerves in his limbs; and, when he is deprived of his whip in the chariot race, she instantly restores it. She makes a hero her representative for the time, as Diomedes, or Achilles, and in a more sustained way Odysseus. Thus Achilles has the aegis thrown around his shoulders, his voice magnified by hers, his head made radiant with a golden cloud and blazing fire. The same hero, when faint with the fast of sorrow, is by her specially visited and supplied with the food of heaven to support him in the fight. She sees on one occasion the Greeks perishing in battle and rushes from Olympus to rescue them. Nor are her energetic efforts made to date from the Trojan war only. She "came running as a messenger from Olympus" to bid Neleus' party arm in the night. Tydeus, too, of the preceding generation, and Herakles, were the objects of her timely succour; she with Hermes conveyed the latter from Aides, she, with the Trojans, raised a wall to protect him from a ravenous sea-monster pursuing him from the beach; besides which she had repeatedly (μάλη τολκάνη) preserved him in the labours imposed on him by Eurystheus. She not only plots with Odys. and aids him in the struggle, but herself bears the light, the portentous lustre of which amazes Telem., in the preparatory arrangements.

(13) The department of war is hers in all the nobler part. Ares exults in the onslaught and havoc, and slays and spoils the slain with his own hands. To these two "belong" deeds of war", but to him subordinately. Pallas lays low the ranks with her massive spear, but there is no corpse of her making on the field. Pallas constantly inspires some favoured champion with μένος καὶ θύρασι and overthrows by him. Ares never so. He seems to have no power of communicating moral qualities. He is more man than god and more brute
than man. His senses have no celestial range. Ajax Telamon, is a warrior approaching his type, but immeasurably superior to Ares in character. There is an obscure personage, πτοικοθήκης Ἐννώ, rated with Pallas as "a goddess who sways the war of men"; the same appears siding with Ares in defence of Hector, and leading Κυκλοφόρος who is "a glutton of strife". She hovers in the nebulous state between a personal deity and a mere allegorized quality; is compared for illustration's sake with Pallas, but in presence is a mere female shadow of Ares. The ordinary use, by Pallas, of the aegis, which Phoebus assumes only at Zeus' bidding, her assumption of the tunic of her father when arming for war, her breath diverting the rush of Hector's spear, her approbation of a faultless battle-array, her implied power of leading a warrior safe amid the storm of darts, that he might enjoy the same grand spectacle, all give a varied aggregate of functions which her epithets faithfully represent. Thus she is φθοιομωτός, ζηνάητος ἄγελελτη, λητίς, ἀκακουμνής, λωσόσος, αἰγίγχοιος Δίος τέκνος or κούρον, ὀμίμυπνάτη, ἀφων-τώνη. The last four titles deserve special notice. The "child of Zeus the aegis-wearer", who seems to wear the same terrible garment by some mysterious right of her own, is marked by a special prerogative of Deity. The repeated invocation to "Zeus", Αθηνῆ, and Απόλλων, and the delegacy of the same aegis by Zeus to Phoebus only — that aegis 'which not even his own thunder quells' — invest these three with a profound relation to each other and an elevation of God-head above the average Olympian level; see further under App. C. 5. Thus she is invoked first of all the Olympians by Mene- laus in extremity, and is pleased at the preference shown for her.

(14) The epithet ὀμίμυπνάτη points in the same direction; "wielding her father's power" is perhaps as near an approach to its force as we can make. With it couple Ἀφωντώνη, (which may be a patronymic like Αρεί-σιῶνη, Ξ. 319, "daughter of the αἴγους") found always conjunction with αἰγίς. Δίος τέκνος. These combined titles are found only in addresses to her, δ. 762 (mar.). It is remarkable that Pallas is not diminished in dignity by any suffering or humiliation. She appears, however, as a member of a lower triad also: acting with Hérē and Poseidon not only in common enmity against Troy, but in a rebellious attempt against Zeus. Ἱπποκόστας had been hurled from heaven, Apollo and Poseidon had served for a year for hire with Λαομέδων, and by him been dismissed with fraud and threats. Ares and Aphroditiē bear the marks of special ignominy, and the latter is consoled by Dionē with the tale of the woes which other gods, including Hérē and Αἰδες, had endured. Nay, Zeus himself was once, it seems, only rescued by Briareus from the durance to which Hérē, Poseidon, and Pallas would have consigned him. But the prerogative of Pallas is entire. Zeus indeed threatens her, but intimates at the same time his surprise at the hav-
ing to do so. No one is allowed to insult or offend her with impunity; one
of the doomed suitors threatens her, meaning to threaten only Mentor; of
Ajax Oileus it is said that he might have escaped, though he had incurred
her hatred, but this seems only to mean, he might have escaped the death
at sea, had he not also offended Poseidon.

(15) Another remarkable fact is that no hero or woman is ever compared to
her. Agamemnon is on one occasion likened to three deities at once, of whom
Zeus is one. This distinction, perhaps, she shares with Apollo, (but then Apollo
enjoys, as has been shown, App. C. 6 (3), a prerogative somewhat similar), and
with Heré, but Heré offers hardly a point suitable for comparison for hero
or for heroine. We may compare with this absence of direct comparison the
remarkable prayer of Hector, "that he might as surely attain immortality,
and be honoured as Athené and Apollo are, as that day would bring woe to
the Greeks". The warlike prowess of Pallas and of Ares recurs repeatedly;
and to Ares warriors are repeatedly compared, but never to Pallas. The
counsel and wisdom of Zeus and of Pallas occur repeatedly, and repeatedly
— for it is quite an Epic commonplace — is a hero called "\textit{Αἰθή μητίν}
\textit{άτάκλαντος}"; but no one is ever compared with Pallas in this or any other
respect. Once indeed she herself says that the sage hero was like her —
the words are most remarkable:

\begin{quote}
\begin{align*}
\text{ἄλλ' ἄγε μηκέτι ταύτα λεγώμεθ'ν, εἰδότες ἅμωρ κλέος, ἑπεί σὺ μὲν ἐσοὶ βροτῶν ὃς ἀριστος ἀπίνων}

\text{βουλὴ καὶ μιθοῦσιν, ἐγώ δ' ἐν πασὶ θεοίσιν μητὶ τε κλέομαι καὶ κέρδεσιν.}
\end{align*}
\end{quote}

This is to be viewed as the extreme mark of confidential condescension
on the part of Pallas, and the crowning encomium of all the praise earned by
Odys. It is well for Pallas to say it herself, for no one else could have said
it without presumption. Achilles, indeed, says in scorn he "would not wed
Agamemnon's daughter even though her beauty should rival that of Aphro-
dité, and her works equal those of Athené"; but then in beauty several
women are in fact compared to Aphrodité, but to Athené none in any quality
whatever.

(16) There is a remarkable passage in which Achilles says "not even Ares
nor even Athené could pursue the wide breach of so great a conflict and do
the work of it". This seems to be not merely a hyperbolic description of
the battle, but a real limitation of the notion of power in a deity.

(17) Her gifts, besides that of warlike courage and prowess instantaneously
swelling in heart and limbs, (or contrariwise her privation of those whom
she was bent on destroying of all sense,) presence of mind (\textit{ἐπιφροσύνη}),
and the second sight which knows the gods, were those of manual skill needed
for civil and domestic life, the works of metallurgy which she shares with
Hephestus, of carpentry, or building, and, for women, those of the loom,\footnote{1}
embroidery \&c.; so especially gifted by her were Penelopé, the Phaeacian women,
the daughters of Pandarus, &c. She wrought a \textit{πέπλον ἑαυτοῦ} for her-


\textit{Hom. Od. App.}
self, and one for Herē, and built the wall to defend Ἡρακλῆς from the κῆτος.

(18) Her worship was probably established in the family of Odys., who, when at Troy, sets up a temporary shrine with offerings at the stern of his galley "till he could prepare a temple". In Scherē's shrine was close to the private estate of the king; in Troy her temple was in the Acropolis; and Theanō, wife of Antenor, perhaps the foremost among the Trojan matrons after the queen, was her priestess. The story of the Palladium appears not to have been known to Homer. In Pylas we can hardly doubt that her worship was established, although the sacrifice described there is extraordinary. In each of the poems occurs one remarkable passage which connects her locally with Athens, where, in historic times, her Parthenon became so famed. We may perhaps connect with this the fact that, in the array of the Greek army, Odys. and his Cephallenians stand next to the troops of Athens.

(19) There is perhaps only one slightly traced touch of feminine weakness recorded in her character, the fact that her grudge against Troy, shared with Herē, was grounded on their common disappointment in the judgement of Paris; but this is so obscurely hinted, that we could not gather the facts, had we not other sources of the legend. It is but justice to Homer to mark his entire delicacy of reserve, where even our grave and grand Milton has spoken broadly out (Parad. L. V., 381—2); introducing to serve as a simile, and therefore gratuitously, what Homer only distantly points at out of view. She and Herē had both sworn never to rescue a single Trojan, and keep their oath.

(20) The personal epithets which pourtray her are few. "The large-eyed majesty" and "white arms" of Herē are sufficiently distinctive, but save the "glaring" or "fierce" eyes of Pallas (γλαυκῶπις, δεινῶ, φαενῶ) there is nothing beyond the "fine hair" (ηύκομος, ἐνεπλύκαμος), which is too general for the purpose. Yet this of itself, though jejune, is distinctive. Our sense of her personal presence is concentrated in those self-luminous eyes, by which, it seems, Achilles at once knew her. And indeed her constant use of some εἰδωλον or other prevents the need of outward personal recognition. Even the woman

καλή τε μεγαλή τε καὶ ἀγλαὰ ἐγγ' εἰδωλια is not herself, but an adopted mask. In the first and second appearances to Odys. after his return to Ithaca she brandishes, like Circe, a golden wand to effect transformation, but unlike Circe, transforms within human limits.

(21) There is just a touch of somewhat outwardly feminine in this epithet ἡγυκομος shared by Helen, Leto, &c., but it is remarkable that it is nowhere bestowed on her in any of the vast number of enterprises which she conducts. There some moral, mental, or military quality moulds the epithet of the moment. Thus unobtrusively, but powerfully, does the poet bespeak our awe and veneration for this grandest of his supernatural creations. But
only in the repose of her own temple and that, too, only among the somewhat effeminate Trojans and Phœacians does the poet indulge in the ἑνομος aspect of her. It is to her weapons and equipment that we must look to complete our portrait of Pallas Athéné. The fearful ægis, thunder proof, with its hundred tassels of massive gold flashing round Gorgo's head, its inwrought forms of Strife, and Might, and Rout, the γυναικος of Zeus himself, the weapon which laid low the ranks of heroes, the firm-knit hand which snatched the reins from Sthenelus and himself from the ear, and which hurled the rock that felled the monster Ares, the mass and weight which made the axe groan beneath it, all come in to assist our imagination of the grand virago with her keen eyes sending out a glare of fire under her helm and the long beautiful hair escaping from it — the noblest form of demon ever drawn. Still grander is the plunge from Olympus, when her form seems lost in the splendour of her leap, and her track sheds fire-flakes, like a meteor seen by mariners. Yet she enters the maiden's chamber, "as a breeze of air", or from some fair or manly form escapes into a bird of varied shape and size, any from dove to eagle seeming to serve her equally; and in the Odyssey seldom appears in her real person till the last grand crisis comes, when she brandishes the ægis as the minister of doom. Here then we have the broadest and most ubiquitous conception of Deity to which Homer could attain. If his Phoebus Apollo in some respects rises higher, he is on the other hand far more restricted and remote. It is the prerogative of Pallas to mix to the utmost with human ways and means, and yet to be not only powerful and crafty, but majestic too. Then again we have the profound mystery of her origin. On this side we negatively perceive that Homer received nothing and invented nothing. She is the sole daughter of Zeus — all else as to where and how is later legend, see App. C. 5. In the lofty assertions of his and Hesiod's poetry respecting her, e. g. Ιεον ἔχουσιν πατρὶ μένος καὶ λέπιρον βουλήν, Theog. 896, we seem to have the very echo of Holy writ in such passages as Prov. VIII. 22—30, whilst in the deprivations of her character we have the accomodations of a lofty conception to the crooked ways of human policy. Neither can we by the closest analysis detect in the Homeric Pallas an elemental vein, as we can in Zeus, witness the Αἰος αψηλος and the Μυστικες ποταμοι, and perhaps, but greatly obscured by her passionate nationality, in Hera. If she is a mythical expression, it is one not for physical but for moral agencies, as in the overthrow of Ares and Aphrodite. And to the last her cultus resisted the degenerate specialties traceable in the Jupiter Pluvius, and the Juno Lucina. Ovid indeed says Fasti III, 821:

Hanc cole, qui maculas laesis de vestibus auferas, Hanccole, velleribus quisquis alena paras;

Welcker, Griech. Götterl. vol. I, p. 300, connects ΑΘηνη, however, with αἴθηρ, αἴθε, as personifying the pure elemental fire; the ending -ηνη being as in τεθηνη, ἀπηνή, γαληνη; he compares Virg. Æn. VI. 747, aurum simplicis ignem. This may be so, but no existing from of myth indicates it.

* Σελ. 41.  1 E. 733—44.  6 Φ. 400—1.  8 E. 835—6.  1 Φ. 403—8.
  2 E. 838—9.  1 J. 74—8.  120.  20.  20; Β. 222; J. 86.  60 a. 320;
  371 et alibi.  1 E. 778.  5 Σ. 347—51.
but these are merely provinces in the general territory of intellect. The stream of her idealization narrowed, but it remained pure. Those who believe in a higher than human Wisdom revealed to man, will not easily dissociate from it the highest and fullest, however comparatively low and sullied, conception, which the human soul had previously entertained. And where our research finds the furthest stepping-stones of evidence fail us, we should surely look across the gulf in the spirit of faith.

5.

ÆGISTHUS.

Ægisthus, son of Thyestes, deriving regal claims through him, he having ruled after Atreus. The epithet πολυαγος, in contrast with the attributes of regal sway, and with the moral grandeur of πομφιν λαον, mark him as a pastoral and unwarlike character. If the Atridæ were young at Atreus' death, the transfer of the regale to him would be natural, and also the subsequent reversion to Agam., whose superior personal qualities would also further his preferment. But Agamemnon's long absence and the royal birth and wily parts of Ægis., if regal duties devolved on him during that absence, enabled him, we may suppose, to raise a faction in his own favour. The return of Diomedes and Nestor seems not to have disturbed his usurpation. His character and pursuits make it likely that he lived at a distance from Mycenæ the capital, accordingly μυχας ἱλογος is the designation of Ægisthus' dwelling, and he is said to have taken Clytemnestra ὅνδε δομονδε, a though a different locality from her own. This probably corresponds with the ἄγρον ἑσακτην, if the passage be genuine, "where Thy. formerly used to dwell, but where Ægis. dwelt τὸτε", i. e. when Agam. was returning home. It is natural that the influence of Ægis. should have been strongest in that μυχος ἱλογος, where he and his father before him had dwelt; after the murder the people (i. e. those who had not before,) become his subjects and he "was king in Mycenæ", it is emphatically added, "for seven years", during which Orestes was in exile at Athens and Menel. wandering. This relieves of some difficulties. δ. 514—37; although 517—8 have become transposed and should probably find place after 528. Agam., after beating out to the open sea from cape Malea, obtained an οὐρος and came οἰκαδες, i. e. to the port of his capital, where the οξος would most naturally have been stationed to look for him, and prevent his slipping by and taking thought of resistance", i. e. rallying his own supporters about him in his own capital, where he would at once have found his son and discovered Ægisthus' treachery. The οξος started off to carry the news to the latter at his palace; then should come in the transposed lines which show that the messenger went ἄγρον ἐκ ἢ ἐν. &c. This accounts also for the "horses and chariots" used to convey Agam. to the palace of Ægis., and harmonizes with the narrative of Agam. to Odys., which implies that he had not seen his son or household servants. Nor is it inconsistent with the statement that Agam. perished ἐφέσιος, i. e. οὐκ ἐν 'Αιγ-
6.

ANTINOUS.

(1) Antinous and Eurymachus are said more than once to be ἀγαθὸι μνη-
στήρωιν καὶ ὑπερετὴς ἐγωγ' ἀψιστοί; ² and of them Antin. is selected by Penel.
the one looked up to as leader, ² and taxed by her with the contrivance
of the mischief. His is a hard coarse character, and his moral influence
depends on a mixture of qualities which imply strength heretof of all goodness
or shame. On two occasions of a spirited remonstrance by Telem. the rest
of the hearers are silent through shame or sympathy, ³ but Antin. has a reply
ready: ² λ. ἀ πίν οἶνος ἀμφίδύνεν προσείπεν. He is a man of brazen forehead
and tongue, with no sportive raillery, but a cold cast-iron sarcasm, and a
well sustained mixture of irony and impudence, which leave it doubtful whether
he is in jest or earnest. He is logical and argumentative, avowing and justifying
by cool sophistry the suitors' proceedings, ⁶ fixing the blame on the deceit of
Penel. and leaving Telem. to bear the consequences. In Penelope's presence
he is mostly silent, while his compeer Eurymachus is specious and
complimentary. He does not seem to sue for favour, but in his one speech
to her is firm, ⁴ blunt, curt and even rude, as if his aim were not to win but
intimidate her into consent. Thus in the assembly he says point-blank to
Telem., ² "we shall not go about our business till she marries Ἀχαιῶν ὁ ἦν
θείηκεν"; to her, later in the poem, he repeats the offensive speech, ¹ and
points it with another phrase Ἀχαιῶν ὁπίς ἀψιστοί — by which he doubtless
means — though in guarded general language — himself. ² With sardonic irony
he reproaches Eumaeus ² for wasting his lord's substance by bringing a beggar
to share the crumbs, as before he had cast on Penel. the blame of her son's
household wasted. ⁶ He pursues without relenting for a moment, his bitter jests
at another's want, ⁸ and maintains a cold, fixed refusal while others give; ⁶ which changes to arrogant impatience when the beggar's appeal is pressed. ⁶ Yet he never loses his temper, is satirical on his fellow-suitors as giving
freely of what is not theirs, ⁶ implying, of course ironically, a zeal for the
substance of the house, is perfectly cold-blooded, ⁷ and when he hurls his

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² l. 389. ³ l. 410.

6. ² δ. 629, q. 187; comp. q. 277—8. ² π. 419—20. ² α. 381—2; β. 82—3
⁶ β. 127—8. ⁵ α. 288—9. ⁶ π. 419. ² 0. 375—9; 450—52. ⁶ m β. 126.
² q. 406—8. ⁶ q. 411—12. ⁶ q. 446—9. ⁶ q. 450—2. ² 0. 460—1;
stool at Odys. does not miss his mark as the others, but strikes a heavy blow. He rises into boisterous jollity at the prospect of the beggars' boxing match; indeed it is he who gets up the whole affair, proposes the prize, and reviles Irus, when faltering and craven, with taunts and threats. When he gives Odys. the dainty as a prize, he does it in silent contempt, in marked contrast with the courtesy of Amphinomus. The suitors themselves are shocked at his violence to the humble guest, and remind him, but to no purpose, of the gods ever, and often secretly present. His bearing towards Telem. is marked by coarse cajolery when they are alone together, and by open browbeating in public. He treats him with great tact as a mere boy still, easily fooled by a jovial manner and affected frankness; his ironical admiration and alarm are transparently put on. He has one style of address for him throughout. In his first speech he says the gods are teaching him to ὑψαγόρνυ, this term he fastens on him, and maintains the scoff of that first speech as a nic-name, or derisive style, throughout — Τηλέμαχος ὑψαγόρης, μένος ἀσχέτε, ποίον ἔγερσις. His last speech to Telem., feigning compliance, still harps on the same idea of ὑψαγόρης. It is observable that, as the firm element in the youth's character is developed, Antin. shuns direct address to him, and in the bow-trial of φ. gives orders as if simply ignoring his presence.

(2) He is throughout the master spirit of the suitors' faction. In the bow-trial he gives the word to commence and fixes the order of shooting. Noemon applies to him when enquiring about his ship. His acute enquiries, prompt resolve, and unscrupulous hardiness of resource, show the secret of his ascendency. He asks whether Telem. had obtained the ship by influence, or taken it by force, whether it was manned by his own dependents, or by volunteers picked from the people; and estimates the danger to their faction accordingly. He forms his plan at once and himself commands the λόγος to intercept Telem., as is clear from Eurym. taking a temporary lead in his absence, and from his use of the first person in his account of it. His contempt for Telem. is plain from his demanding only an equal number of followers to that taken by him, and by the banter implied (Ni. ad loc.) in the expressive term ναυτιλλεται. Finding the plot has failed, he is ready with another, — to murder Telem. in his own island — detecting at once the danger of his denouncing that first plot to the people. He has great quickness of perception. Seeming to discern that his hearers recoiled from this second outrageous proposal, though they had not shrunk from his first design, his tone changes, — ἐκ δ' ὑμίν ὁδε μῶν ἀφανδάνει ἡ. τ. ο. and he artfully reminds them that, to be consistent with such scruples, they ought to desist from their whole policy of devouring his substance. With similar penetration he seems to divine that Pencl. somehow knew of their plot, checks idle talk as destructive of its success, and covers it, as if apprehending an eavesdropper, in cautious and general phrase — τελεομέν μῦθον, ὥ δὴ καὶ πᾶσιν

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^a s. 396. ^b s. 118—23. ^c q. 483—7. ^d q. 488. ^e ν. 78―87. ^f x. 384―7. ^g β. 85; 303. ^h q. 406. ^i ν. 271—4. ^j q. 85—91. ^k a. 141—2. ^l a. 385. ^m β. 85; 303. ^n q. 463—7. ^o x. 342—50. ^p a. 669; comp. a. 285. ^q β. 774—5. ^r δ. 775—7.
APPENDIX E.

LXXXVII

ēv φρεσκὸν ὑπαγεῖν ἡμῖν. He is fertile in resource under difficulties, will not hear of failure, and accounts for it as only temporary, rebuking the weaker mood of despondency in others. a His wrongs to the absent Odys. 1 have the dark stain of ingratitude in return for kindness. He is no native Ithacan, but the son of a refugee; without ties of kin, without any interest save his own personal ends, and resembles Shakspeare's Falconbridge in the unswerving selfishness and bold reckless bitterness of his bearing. He is hated or feared by all. The blunt-spoken Eumæus 5 tells him an honest servant's mind; Penel. and her women curse him as "like to black death"; 7 and even his fellows are shocked at him. w His purpose at bottom 2 seems to peep out at last in the speech of Eurym., as a design upon the sovereignty of Ithaca. His sudden fall, 7 with the goblet at his lips, by the first arrow from the bow with which he had vainly hoped to win the prize, and the consternation ensuing, is a grand picture of poetic justice.

7.

EURYMACHUS.

(1) This is a man more of words than of action. He, however, in debate is hardly more than second, oftener taking up a conversation or turning it off than starting a leading idea. Thus he continues the first debate between Telem. and the suitors with profoundly affected moderation; a — "the gods will decide, who shall be βασιλεὺς Ἀγαθῶν, but Telem. might hold his own and enjoy it, he deprecates — in utter falsehood — the notion of any one coming to deprive him of lawful ownership and lordship, and then diverts the discussion by enquiry about the guest. He is specious and artful, offering as it were a suggestion of a middle course; b — Telem. should send Penel. to her father, who would settle the matter by authority; adding less offensively to Telem. — at rather than to whom he talks — that "he thinks the nobles will not cease their suit," 2 which he speciously views as a rivalry for a prize of honour. 5 Yet he uses insolent dictation, coarse imitation of motives, and open threats to the augur Halitherses, f while he menaces Telem. in passing only, and in rather covered language. 5 The design of ambushede on the news of Telemaochus' voyage 3 belongs wholly to Antinous, in whose absence subsequently he assumes the direction of affairs, 1 but feebly and with no action ensuing, since his advice comes too late. He can tell the foulest falsehood with the fairest face, k and cloak his asseverations with a pretence of gratitude. He is courtly and personally complimentary to Penel. 1 on her appearance; and his flattery is happily turned m to excuse the suitors' persecution of her, as an inevitable tribute to her charms. Yet all this while he has an intrigue with her hand-maid Melantho; n and it is on behalf of this worthless creature, — at any rate as if to cover her frightened retreat n that he leads the conversation in banter on the seeming beggar's bald head. He

is the wit of the party,\textsuperscript{p} and pursues his raillery till somewhat sternly rebuked by Odys.\textsuperscript{q} with a sort of challenge, on which he loses his temper,\textsuperscript{r} threatens, intimidates by superior numbers, and uses violence, but only hits the unoffending cupbearer.\textsuperscript{s} He is goaded by mortified vanity and sense of shame in the bow-trial, and gives over in despondency, which Antin. rebukes.\textsuperscript{t}

(2) He differs from Antin. in being a native Ithacan: this is hinted in his mock offer to Odys., of placing him as a Δὴς ἀγροῦ ἐπ᾽ ἑσχατινης,\textsuperscript{u} also in his intrigue with Melantho. It is significant that there were twelve suitors from Ith.,\textsuperscript{v} and twelve women of the household\textsuperscript{w} with whom the suitors made free. Of these the only pair named are Eurym. and Melan. Thus Telem.\textsuperscript{x} refers Theoclymenus to him as one "looked up to like a god by the Ithacans", and as the man of highest mark among them. His appeal also ad misericordiam to Odys., σὺ δὲ ψείδει οἰκῶν σῶν,\textsuperscript{y} is more forcible on this supposition, especially in connexion with his statement of the designs of Antin.,\textsuperscript{z} on the island just before; but his proffered compensation, ἀνεῖσες... ἀρεσάμενοι κατὰ δὴ μου, \textit{κ. τ. λ.},\textsuperscript{a} puts the matter beyond doubt. A glimpse of manly spirit irradiates his fall; his offer rejected, he stands boldly at bay.\textsuperscript{b} His resource and skill rise with the emergency,\textsuperscript{c} but without avail; save that, rebel and traitor as he is, he dies the death of an Achaean noble, sword in hand and rushing with his war-cry on the foe.\textsuperscript{d}

8.

MENELAUS.

(1) Menelaus, the very opposite of the complex and many-sided character of Odys., is pourtrayed in a few deep and simple lines. The poet has selected for him the type of soul precisely most telling for the position in which he stands, as the injured man in whose wrong the occasion of the whole grand quarrel lay. He is of deep and tender feelings, most capable of all of appreciating the happiness which had been snatched from him, and of feeling the havoc which treacherous aggression had wrought in his household. But sorer than his sense of private suffering is his consciousness of sanctity violated, and perfidious wrong defiantly maintained. Hence he betrays in no thought or word, so long as that wrong is unavenged, his tenderness for Helen. He alludes to her once\textsuperscript{a} only under the title of his κοιμιδήν ἄλογος, but only in a passage which wholly turns on his indignation against the Trojans for the wrong which they had done him. He never utters her name throughout the Iliad. Nay, his avoidance of it seems studied, for Hector in propounding the challenge expressly speaks of her,\textsuperscript{b} Menel. in reply says "let him die whom god ordains for death, and let the others separate without more ado". When she comes forth on the battlements and reads the features of the heroes, once her loving kin and friends, and names their deeds and virtues distinctively to Priam, it is not easy to suppose that she could have been concealed from his eye — that eye which, when searching

\textsuperscript{p} σ. 350—1; v. 364—2. \textsuperscript{q} σ. 366—86. \textsuperscript{r} σ. 387—92. \textsuperscript{s} σ. 396—8. \textsuperscript{t} φ. 245—55, 357—68. \textsuperscript{u} σ. 357—8. \textsuperscript{v} π. 251. \textsuperscript{w} ζ. 424. \textsuperscript{x} ο. 518—21. \textsuperscript{y} ζ. 54—5. \textsuperscript{z} ζ. 49—53. \textsuperscript{a} ζ. 55. \textsuperscript{b} ζ. 70—3. \textsuperscript{c} ζ. 74—8. \textsuperscript{d} ζ. 79—88.
for a trusty comrade up and down the line of battle, is likened to the gaze of the eagle on his quarry — had he sought to mark and know her. Some poets would certainly have seized the occasion and improved it by forlorn raptures of affection; but Homer preserves a profound silence unmeasured by look or sign. Menel. is absorbed in the one thought of Paris' hateful presence, and the prospect of summary vengeance for his wrongs. His affections are for the time concentrated in his companions in arms. Hence his evidently great popularity with the host. Agamemnon fears that, should he fall, the Greeks would at once abandon the expedition, and cease to strive for the right, when not embodied in its champion. Hearty love for him is what binds those mighty souls in their joint purpose. Agam. doubtless is ever ready to over-rate a danger and anticipate an ill; yet his view is doubtless in this case the broad and popular one. Men would begin to think of their own wives and homes, and prefer them to rescuing the wife of the dead, and kindling up the fires of a hearth that had grown cold. The same probability may have dictated the counsel of Antimachus to kill him, when an ambassador with Odys. to Troy.

(2) This gives Menel. an importance which is the key to his whole position in the Iliad. Of no great prowess, and unheard of in debate, the poet has assigned him that cast of intense amiability which is often akin to intellectual inferiority. His strength and his weakness exquisitely harmonize, and the poet has poured around him an atmosphere of moral beauty in which he moves and shines apart from all. He is the man who loves so deeply and has been wronged so foullly, and whose affections are now devoted to those who toil and bleed for him. No cast of character could have served so well as the passive, historical key-stone of the whole piece; and in no other way, probably, could poetical economy have made Menel. so effective in every scene in which he mingles throughout the greater poem, and yet have left so large a sphere for the more active and towering qualities of the grander chieftains. In the Ody. the finishing stroke is given to his portraiture with the rare and unerring felicity of the great epic master. He reigns in a gentle melancholy of chastened enjoyment; tempering the joys of home with a brooding and regretful love for gallant comrades lost through him, a man of world-wide wanderings and many tales, of sobered piety and generous uncalculating friendship; and in tranquil assurance of a blissful state, to which the favour of the gods would call him, with his Helen, in "the plain of Elysium at the furthest ends of earth", where nothing that could chill or ruffle should molest them more.

(3) Among his qualities may be first noted in detail his strong vein of practical piety.

This is the basis, generally, of whatever is amiable or noble in Homeric character. He not only dictates the religious ceremonial to solennize the conditions of his single-combat with Paris, but, when about to hurl his lance on the evil-doer, he puts up a special prayer commending his cause to Zeus, as the cause of all that was most sacred in Hellenic eyes, "Subdue thou

* See some valuable remarks by Mr. Gladstone vol. II. § viii, p. 426.

4 P. 674-8.  5 A. 170.  6 A. 178-44.  7 T. 103-5.
him**, he prays, "by my hands, that others hereafter may dread to violate hospitality and outrage kindly ties"; and when his sword breaks in his hand he "looks up to broad heaven" and groans out a prayer of remonstrance with the god who had not avenged the right. This is remarkable, for the words used** οὕτις εὖσο... δολοστέρος ἄλος occur twice elsewhere; but in one place they are addressed to a present injurer, in the other** they have the air of a mere apostrophe to Zeus, unconnected with prayer, in a speech addressed to the disguised Odys. by his friendly hind Philætius. We compare with them the address of Achilles to Apollo, θεῶν ὀλοοτάτε πάντων, but there, too, Apollo is present on the field. Coupled with his upward look and with his previous prayer, the fact that this plaintive outcry (Ἀμαγέσεως) is to the God whose presidency over hospitable ties is stated more** than once, has great significance. He seems to feel and speak to a present deity. We may compare the final words with which he signifies his will to accept Hector's general challenge, ἀντὶ φίλεθεν νίκης πείςρτε ἔχοντες ἐν ἀναντίων θεοῖς. He could not be ignorant of the risk he ran; but he thinks only of the honour of the Achæan name and leaves the rest to God. His very boast over his fallen enemy is sublimed into an address to Zeus, remonstrating with the permission of iniquity so long, and arising from his own reflection that the Trojans set at nought the wrath of Zeús Ἐξίνος when they injured him. In the chariot-race, as at the challenge, he dictates the solemn ceremonial which is to add awe to the oath. In this he begins by an appeal to man but ends by one to God. His first thought is to empanel, as it were, the chieftains present and call upon them to attest and adjudge, his second to adjure the defendant, and leave upon his conscience, in case of his persisting, the weight of his wrong. In the same tone of piety he checks his young guest at once, though the remark, not intended for him, reached his ears by accident only, when Telem. compares the Spartan palace to that of Olympian Zeus, reproaching the notion of mortal man contending with the God whose abode is immortal. Compare also his own account of his wanderings; he had not sacrificed due hecatombs, and the gods would have their injunctions remembered. And when questioned by Eiiothè, he at once makes

* The men who are μελόεσινοι have also the νόσις Ἑπονής, and πρὸς Δίας ἐλαύν ὄπαντες ἔσενοι, cf. Ζηνὸς... ἔσενοι.

** Doubts have been raised about the latter verse which marks the sentiment as Menelaus'; compare with it Diomedes' words to Pallas, ἄλλ' ἐν ἄνων μέμηθαί ἐφεμικον, E. 818. The right interpretation seems to be that, in the hurried and ill-adviced break-up of the armament after victory, much neglect of sacred duties took place. In the shock of joy at recovering Helen, and the sufferings of friends on his account being ended, even he might have forgotten the gods. The ἐφεμικοι were probably some warnings given by Calchas or such like seer. Of course it is not told us what they were, for we have not a professed history of the war in toto. Yet as Pallas and Heré had promised him triumph and had kept their word, a special recognition was doubtless due. Zenodotus rejected the ν. I can see no reason for his scruples.
up his mind that he must have transgressed against the immortals, and wants only to know whom he must appease.

(4) His feelings for his comrades. These are in the II. ever uppermost yet not superficial. It is because the events around him bring out what is in him that he so perpetually evinces them. There is constant occasion to bewail the loss of the dead, to haste to the rescue of the emperilled, to admire the fortitude, and sympathize with the toils of all. Amidst the host, he, the man for whom all has been and is being endured, duly feels it and “loves himself last”. It is the first feeling which rises in his mind and breaks from his lips when he hears Hector's proposal for his combat with Paris, not that he may now win Helen back by his own sword, but that now the Argives and Trojans have ceased their strife, “since ye have suffered”, he adds, “so much in my quarrel”. So, while the cares how to meet on the morrow the foe, now presumptuous in his advantage, keep Agam. from sleeping, the simpler thought exercises Menel., μητὶ πιέζοιεν Ἀργεία, τοι δὲ ἡ ἐνεκά ποικῆν ἀρ' ύψην ἑλυθὸν ἐς Τροϊῶν. It is characteristic of him that he first hears the voice of Odys. when hard pressed in fight, knows it by the sound, and conjectures the exact circumstances of his position cut off and alone amidst hostile numbers. The few lines of this urgent speech end with dwelling on the “great regret” which would ensue among the Greeks for the loss of such a man. Similarly his first reflection on seeing Patroclus dead upon the field is, "he lies there in defence of my honour", and when momentarily quitting the mêlée around Patroclus’ corpse to summon Antilochus, he charges the Ajaces and Meriones to stand fast, "now", he says, "should one remember the merit of our hapless friend, for, while he lived he well knew how to be tender to all".

(5) It is evidently the death of Patroclus which draws out his δοξασία. His feelings are briefly summed up in the simile with which that portion of the poem opens, — that of the young dam standing forlorn over her first-born offspring dead. We may contrast it with the different simile for Ajax sharing the same situation, that of the lion guarding his cubs in the forest depths, seowling at the huntsmen who beset their path: "so Ajax encircled Patroclus, but," the poet adds, "Menel. stood on the other side, cherishing in his bosom profound sorrow". Patroclus had come out to aid the war waged on his account, had effected a great rescue, and then through his own overweening gallantry had fallen. This is why Menel. is so deeply stirred; "his death", he says, "has touched me sorely". Hence Pallas appeals to him on the most assailable side, when she proclaims, "that confusion and shame will be his, if the friend and comrade of Achilles be torn by Trojan dogs". This is a thought unendurable to him, and under its influence he returns again and again to the charge, with the pertinacity of the gad-fly, ready, if driven off, to sting again with unappeased longing for blood. We may notice also his feeling of the heavy news with which he charges Antilochus, and the tender expressions which fill the short speech in which he delivers the tidings. Nor can the detachment of Antil. divert him from his chosen

post over the body of Patroc.; he will not supply the place which Antil. has left; he sends the other son of Nestor, Thrasymedes, thither, and repairs at once to the point of fiercest onslaught, and it is by his and Meriones’ hands that the corpse is at length borne out of the struggle. Further, when evidently greatly provoked, in the disappointment of the lost chariot-race and calling on gods and men to witness his right, he remembers, when mollified by concession, the noble services of Nestor and his sons, one of whom, Antilochus, is the offender at the moment — “thou hast toiled and suffered much for me, and thy gallant father and brother” — and as the thought masters him he at once resigns the prize to retain which he was so ardent just before. The same feeling shows itself in his enquiries of Proteus regarding the fate of those comrades whom he left, when he set sail homewards from Troy. Nor does he, though heart-stricken with the news of his brother’s fate, omit to follow up his enquiry to the end.

Amid the tranquil joys of home the painful thought of companions loved and lost seems the one bitter which lingers in his cup. His wealth and splendour was hateful to him when he thought of his brother’s dreadful end — “ah! would that he might forfeit wealth and splendour if he could but bid his well-loved comrades live again!” But amid this ebb and flow of sorrow’s tide — for no one can for ever weep — his grief brims most deeply over when he thinks of Odys., who for him had borne so much, and whose toils and wanderings were not yet ended, unless, haply, in an unknown grave. “As I think of him,” says he, “I loathe my sleep and food.” Under the same general head comes also

(6) His constancy. This trait of character is presented as the one by which he is distinguished in the enumeration of the Catalogue, like the counsel of Odys., the tactics of Menestheus, and the personal beauty of Nireus. There Menel. is emphasized as “relying on his own zeal, and chiefly bent on avenging the unrest and sighs of Helen.” Athenæus (I. 19) has preserved a tradition in accordance with the silence of Homer, that Menelaus alone of the Greek chiefstains had no concubine at Troy. The son Megapenthes, born ἐκ δυνάμεως, (though the verse has been marked as suspicious see App. A. 7, (1),) as he was of age to marry when Telem. reached Sparta, could hardly have been younger than Telem. himself, and must therefore have been born before the war began. This constancy to Helen becomes constancy in the line of battle, and conspicuously maintains him in the van when the most powerful champions of his side, save Ajax, have withdrawn wounded from the fight, and makes him shine more brightly amidst the reverses and disasters which precede the return of Achilles to the field.

(7) His forgetfulness of self is a corollary of the foregoing. The volunteering to meet Hector on behalf of Greece and to save her honour is an example, and it may be added that he was fully bent on it, for he was bracing his armour on when his brother interposed. In an earlier book when

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\[ \text{P. 703–7.} \]

\[ \text{P. 735–46.} \]

\[ \text{V. 439–41, 567.} \]

\[ \text{V. 570–85.} \]

\[ \text{V. 573–5.} \]

\[ \text{V. 627–9.} \]

\[ \text{V. 609–10.} \]

\[ \text{V. 486–90.} \]

\[ \text{V. 538–40.} \]

\[ \text{V. 531–3.} \]

\[ \text{V. 91–3.} \]

\[ \text{V. 97–9.} \]

\[ \text{V. 100–3.} \]

\[ \text{V. 194–10.} \]

\[ \text{V. 105–6.} \]

\[ \text{B. 589–90.} \]

\[ \text{B. 636.} \]

\[ \text{B. 553–4.} \]

\[ \text{B. 673–4.} \]

\[ \text{δ. 12.} \]

\[ \text{δ. 3–4.} \]

\[ \text{H. 93–5.} \]
he was wounded by the foul arrow of Pandarus, it is said of both Agam. and himself ἔγγενεν, each "was shocked"; but Agam. volubly deplores the possible consequences in 27 lines, Menel. in 4 bids him not alarm the army, for the shot had barely pierced his accoutrements. When Machaon the surgeon, whose presence he does not ask for, arrives, he is found still standing in the midst of his comrades, and seems to be fighting again immediately afterwards. In the night-colloquy of chiefs which introduces the Dolonia, it is Menel. who first makes the suggestion of sending a spy to observe the enemy. Agam. takes no notice of the hint, but when the same idea is seized and expanded by Nestor, it is found at once acceptable. Here it is observable that Menel. claims no credit for the original suggestion made previously by himself, but, when Diomedes has volunteered as principal, merely rises among the rest to offer to accompany him. His unobtrusiveness draws the undeserved censure of Nestor, as though it were want of energy, on which Agam. at once does him justice — "his apparent slackness and backwardness arise from no such cause, but from a wish to act under authority and from waiting for the word of command".

(8) His brotherly allegiance claims notice next. It is the earliest trait which the II. opens to view, where in the first council he comes αὐτόματος, "for he knew his brother, how much trouble he took". He, accordingly, after a hard fought-day and wakeful night, is first stirring, and goes forth to visit his brother whom he finds not yet fully dressed and armed, and from whom he asks and receives with simple deference precise directions as to his movements. So when Diomedes is foremost in fight, the Atride forming a pair are next, and so Agam. generously shields him, as has been seen, from the wrongful imputations of Nestor. He appears in fact though not in form to fill the place of Δειάναυς to his brother. Of course this does not prevent his having also a Δειάναυς of his own. The loyal devotion of Odys. to his chief has been dwelt upon. That, however, seems to have been a matter of principle and far-seeing discernment. Yet Odys. has necessarily an independence of action and judgement incompatible with the true therapeutic position. The devotion of Menel. springs from brotherly affection. The Atride, when on foot, combat together, just as, Achilles says, he and Patroc. had done, and when they are so, Agam. guides and directs, and Menel. acts only as second, and so Agam. speaks of him as ἐμὴν ποιεῖσθαι δόμην ὄρμην. Hence Telem., on hearing of Agamemnon's fate, at once enquires "where was Menelaus?" And Nestor approves the question. The utter abandonment to his outburst of sorrow, which he himself describes, on the news of Agamemnon's death, is a picture fraught with noble tenderness, and bespeaks how the impression of that dismal scene had sunk into his sensitive heart. And on the foreign shore, where he had heard the tidings, he at once honours his brother's memory with a cenotaph, ἐν' ἀφετερον κλέος ἐν. On one occasion this brotherly deference was abandoned and "Pallas sowed strife between the Atridae". It was when victory intoxicated them, and when Menel.
had at length recovered his Helen. That in such a reunion his usual deference for Agam. should have been infringed is not unnatural, Menel., we find, was bent on instant return. His home-yearning, we may suppose, was at the moment an overwhelming impulse; thus he neglected the gods, parted in strife from his brother to meet no more, wandered far and wide, and came home too late to avenge him, the last, save Odys., alone, of all the princes.

(9) A general tenderness of disposition. This is exemplified in the case of Adrastus, whom, when prostrated in the mêlée by an unlucky accident, Menel. is going to spare, being moved by supplication. Seeing this, Agam. with hot haste interposes, "αὐτὸς ἰπνοῦ, why care for men? &c." reminding Menel. of all the wrong the Trojans had done him, and hardening his mind against mercy. Menel., accordingly, pushes away the suppliant from him, but leaves the ungrateful task of slaying him to his brother. Now, it is clear that the poet regards Menel. as foolishly weak, for he describes to Agamemnon's advice as "a word in season." And certainly no other hero on either side, unless perhaps Achilles, would ever have spared a suppliant out of mercy, though he might have been tempted by a heavy ransom. It is clear, however, that it is mercy and not lucre which prompts Menelaus, and which his brother rebukes. Homer thought mercy to an enemy foolish, which we think right, but he made mercifulness a consistent part of this hero's character, although it could not consistently have entered into that of perhaps any of his fellows. The poet's conception is nobler than he himself could be conscious of, and rises by the very fact of a higher moral standard being applied.

(10) The same gentleness of bearing is shown in his rescue of Odys. when surrounded and alone. He takes the wounded comrade by the hand and leads him out of the fight. So at home he tenderly dwells in retrospect on the devoted services which that hero had rendered, speaks of how he would have transported him, people and all, to Lacedæmon, and given him there a city of his own, where nothing but death should have interrupted their delight in each other's society; and at the thought of the happiness so lost to him by the envious decree of the gods, breaks out and weeps aloud with a depth of earnestness which carries all the company in tears around him. Nor are they recovered from the abandonment of sorrow by any words of his, although the senior and the host, but by the much younger Peisistratus, who, though himself remembering his own share in the havoc of war, yet interposes a well-timed protest against unseasonable indulgence in such feelings. Menel. courteously accepts the reproof, eulogizes Nestor in his age, "growing old" — as if in contrast with his own almost childless state — "with wise and warlike sons around him". In the same spirit of delicacy he, when touching on a questionable act of Helen, which had endangered the final success of the Greeks' last stratagem, and, but for Odys., would have caused the ruin of the enterprise, says, "some deity who favoured the Trojans must have prompted her", as though to anticipate any pain the reminiscence might have caused. He shines most signally in his own house: the perfect gentleman, the tender
friend and husband, the host who studies the welfare and comfort of his guest with a considerate solicitude, are all met in him. He forms in this a fine contrast with the somewhat over-bearing, jovial hospitality of old Nestor in the previous book. He is indignant at the question of his ὑεράπων, whether the guests are to be received or sent further. And here again there springs to his lips an expression of grateful remembrance for all the hospitality which he had himself received in his roaming voyage, till Zeus had given him rest. He discerns the rank of his guests, though not knowing who they are, and expresses his genuine admiration of their gallant appearance. He seems to make the guest his study and to forget self to an extent unmatched elsewhere.

(11) On Telem. declining his offer of a chariot and team as a present, he is only pleased, and says, "well then, I will change this for something else, for well I can": His being up before his guests and coming forth to meet them is of a piece with his sentiment, which, in Pope's version of it, has become proverbial as expressive of the duties of the host, "welcome the coming, speed the parting guest", but which is even more pointed and weighty as Homer puts it. "I cannot bear the host who, while he is kindness itself, is really doing the most unfriendly thing (in pressing the unwilling): — better all things in due moderation. It is just as bad of him who buries off the guest who has no wish to part, as of him who detains the one who is eager to be off." And beyond the usual offer of the banquet and the parting present, he urges a further and unusually friendly offer, "if you wish to make the tour of Greece, let me accompany; I will horse your chariot and guide you to all the cities". On the offer being decisively declined, he without a word bids his wife and servants prepare the banquet, and busies himself about selecting a present the most splendid and most precious he possesses. There is an air of ceremonial and punctilious courtesy about the presentation which is very characteristic, and together with the preceding speech, which commences with a solemn commendation of his young guest to Zeus, is probably meant to mark the man. Helen with less formality adds at the end of her brief address, σὺ δὲ μοι χάριων ἀρίστοιο ῥήματι ἐκτίθεμεν καὶ ὅτι ἐς παρόλο ὁμαν. The parting ceremonial includes a message of loving remembrance from Menel. to Nestor, with once more a glance back at the battle-fields of other days.

(12) Yet he is withal of quick temper — a characteristic often allied with great amiability and generosity of soul. Thus he is kindled at once when Antil. shows signs, as he thinks, of over-reaching him in the race, and tartly tells his seneschal Eteoneus, in reply to a question reflecting on his hospitality, "you used not to be such a fool".

(13) His sense of right prevents this predominance of feeling from issuing in weakness. It is as constantly present to his mind as the toils and sufferings of his comrades. Thus he rejoices at the sight of Paris in the hostile van, "for he said to himself that he would punish the wrong-doer". So in both his addresses to Zeus he refers expressly to the same vengeance due,
as likely to deter similar transgression and to\textsuperscript{c} recompense wickedness. In the heat of a later battle-field, having slain an enemy, he takes occasion\textsuperscript{d} to denounce\textsuperscript{e} in set terms the Trojans, as all guilty of his wrong as well as regardless of the wrath of Zeus, and points out that they had been well treated first\textsuperscript{f} by Helen, which makes their crime the blacker. His feelings then work him up to a remonstrance addressed to Zeus for being so indulgent to transgressors, "for\textsuperscript{g} all these things are", he says, "\textit{ἐκ σέος}." The same sense of wrong in the abstract, and of personal injury allied to it, are shown in the dispute after the chariot-race. He is delicately scrupulous in the enforcement of his demands. "No\textsuperscript{h} one shall say he has overborne the right by false pretences", and, in the midst of his call upon his fellow\textsuperscript{i} \textit{βασιλῆς}, to decide between them without partizanship, suddenly prefers making the defendant's own conscience\textsuperscript{j} umpire in the case, and tenders him an oath to purge himself of guilt. There runs moreover a moral tone throughout his several addresses on this subject which marks him more than any other speaker. Even at the moment when\textsuperscript{k} injured, he shouts angrily to Antilochus that "he shall not bear away the prize without an oath"; his recognition, too, of the previous good character of the offender is remarkable. It is evidently in his mind all along that he is bound to respect on personal grounds the man who has injured him. But it comes out gradually; when, for instance, he feels the smart of wrong, he exclaims on\textsuperscript{l} the instant, "the Achaeans, and I among them, gave thee, \textit{but untruly}, a character for discretion". When he has had a moment to cool down and the herald has placed the sceptre in his hands, he though vehemently angered, softens this down\textsuperscript{m} into, "Antilochus, \textit{heretofore discreet}, what a deed hast thou done!" After the concessions of Antil. have mollified him he commends him as "\textit{not} having been given to transgression or indiscreet before", and makes allowance for him on the score of youth, but bids him beware in future of over-reaching his betters.

(14) This is a curious scene, because, to our notions of the right and the wrong in such a case, Antil. had probably the right on his side; yet, although the verdict of the \textit{βασιλῆς} is not given, and the oath is waived, it is probable that Antil. could not have sworn that he had not acted \textit{ἐκών δόλω}. His not replying\textsuperscript{o} to Menelaus' first remonstrance, and "making\textsuperscript{p} as if he heard him not", would probably, if nothing else, have prevented such a denial. Further, Nestor, who had given Antil. special instructions\textsuperscript{q} and advice how to use \textit{μητίς} to counterbalance the inferiority of his team, and who was evidently deeply interested in his winning, is silent under the reproaches and appeal of Menelaus. We may surely presume that Nestor thought the case too clear against his son, for him to interpose his great authority and his persuasive tones, and therefore that Menel. was upholding the cause of fair play, as then understood. The whole question turns of course upon the further one, "what amount of artifice (\textit{δόλος}) is allowable in a contest of speed?"

(15) To the same head belongs in part his scrupulosity regarding the ritual of justice, \textit{ἠ διώμες ἴσον}, both in this case where he bids\textsuperscript{r} Antil. "stand before

\textsuperscript{c} \textit{I.} 365—6. \textsuperscript{d} \textit{N.} 620—5. \textsuperscript{e} \textit{N.} 627. \textsuperscript{f} \textit{N.} 632. \textsuperscript{g} \textit{Ψ.} 575—6. 
\textsuperscript{h} \textit{Ψ.} 573. \textsuperscript{i} \textit{Ψ.} 581—5. \textsuperscript{j} \textit{Ψ.} 441. \textsuperscript{k} \textit{Ψ.} 440. \textsuperscript{l} \textit{Ψ.} 570. 
\textsuperscript{m} \textit{Ψ.} 603—5. \textsuperscript{n} \textit{Ψ.} 426—8. \textsuperscript{o} \textit{Ψ.} 430. \textsuperscript{p} \textit{Ψ.} 306—48. \textsuperscript{q} \textit{Ψ.} 581—5.
APPENDIX E.

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his horses and chariot, hold the whip with which he drove, take hold of his horses and swear by Poseidon', and in the former, where he prescribes 'two lambs, one white, the other black, as sacrifices to the Sun and the Earth', to be brought by the Trojans, and "another" by the Greeks "for Zeus". The same scrupulous anxiety for the securing justice speaks in his demand for Priam's presence to be a party to the covenant, as he had learned to distrust his sons.

(16) Akin to this is a somewhat staid and earnest cast of character strongly tinged with the gentler shade of melancholy. This is rather more fully developed in the Ody. amid the regrets roused by the occasion of Telemachus' visit. The name of his only son, Megapentes, though he was not born of Helen, may have been later given in remembrance of his father's "great woe" (μέγα πένθος). Yet he retains elasticity of spirits, and smiles with delighted approval at the shrewd refusal by Telem. of a chariot and horses as a present. To this belongs his preference for age as a guarantee of discretion, and his frank acceptance and endorsement of the excuse of Antil., "that youthful impulse had got the better of his good sense". Here may also be mentioned Nestor's assurance that Telem. might rely on Menelaus' tidings, μάλα γάρ πεπνυμένος ἔστιν, and the emphatic declaration of Menel. himself, "I will not deceive you, but as far as I have heard I will keep back no word nor hide aught from you". In this there seems something more of a conscientious tone than ordinarily appears.

(17) An intellectual inferiority, however, marks him. In the council he is silent. He was sent as an ambassador with Odys. to demand the reparation of the original wrong, but this was because he was the person principally injured. Antenor said, he "learned" on this occasion "to know the outward man and the deep counsels of both of them", but as he does not know Odys. by face when he sees him in the field, this is evidently rather vague in meaning. Menel., though here, we may suppose, obliged to speak, yet left on Antenor by his discharge of that duty the impression of an impulsive speaker, (ἐπικοινώνημεν ἐγγόνευς) lacking command of language, though what little he said was to the purpose. In agreement with this, his speeches in the II. are the shortest of any among the leading chiefs, except those of Ajax. In the Ody. he is in his own palace, and draws largely on narrative for the material of his discourse, but his only really long speech includes an entire tale. His longest in the II. would be only 10 lines but for the prayer to Zeus which it embodies. The one in which he speaks with strong feeling under recent wrong, sums up all invective and appeal to men and gods in 16 lines. When rousing and conversing with his brother he commences in 5 lines, to which Agam. replies in 11, continues in 3 and continues in 4 which are answered in 7. He is directed and tutored by others, not only by Agam. but by Ajax Telenon, who sends him about the field like an aide-de-camp even in the battle known as his ἀφιετεία. He is evidently somewhat undervalued, in part owing to his modesty and deference, yet also owing

7 Γ. 103—4. 8 Γ. 105—6. 1 δ. 11; cf. P. 139. 2 δ. 609—11. 3 Φ. 604; cf. 589—91. 4 γ. 328; cf. δ. 190—1. 5 Γ. 205—8. 6 Γ. 208. 7 Γ. 213—5. 8 Ψ. 570—85. 9 K. 37—43. 10 P. 245. 11 P. 652—5, 716—21.
to a want of outspoken firmness, in place of which his style is timidly suggestive. Thus he throws out a hint, when he rouses his brother, before the night-council, "why are you® arming? Are you thinking of dispatching a scout? I much fear that no one will undertake that duty ... one would need be of sturdy courage"; — thus he half damps his own suggestion, which accordingly Agam. deigns not to notice. It has been before remarked how different is the reception of the same advice from Nestor. But let one mark the difference in the way of advising, the penetration, foresight and sagacity, which stamp the latter, as compared with the half-hinting, half-hesitating mode of the former. On the field, though acting chiefly under Ajax' direction, he seems slightly to lose his head. Ajax bids him find Antilochus to announce to Achilles Patroclus' fall. Menel. gives Antil. the message, but adds, "tell Achilles® to come and rescue the body, now stripped, for Hector has the arms"; yet he must have known that the weapons spoiled from the corpse were Achilles' own, and that he could not take the field for want of them. Antil. drops this impertinence in delivering the message; and Menel., who has nearly recovered his presence of mind by the time he has rejoined Ajax, adds™ thereupon, what is really an answer to his own request just made of Achilles through Antil., but which he, with still a remnant of mental distraction, addresses to Ajax; "I don't think Achilles will come now, however enraged at Hector he may be, for he cannot unarmed fight the Trojans'. We need not therefore be surprised at the ease with which Antil., over-acting Nestor's advice, who would, and to some extent does, put an old head on young shoulders, outwits Menel. in the chariot-race. Observing Telem., on his visit in the Ody., weeping at the mention of his father's services, he is debating® with himself whether to let his young guest first open his grief in words, or question him himself; and before he can resolve the doubt, Helen® has arrived with her attendant handmaids and queenly state, and taken her seat, and herself assumed the conversation. Another example of the same slowness of wit is the last glimpse which the poet gives us of Menel. He stands hesitating® how to answer the young Pisistratus, who calls upon him to interpret an omen, which occurred as he and Telem. were leaving Sparta on their return, nor does he succeed in finding a word, good or bad, till again Helen interposes.

(18) As a fighting-man he is better than he is esteemed, and suffers undue depreciation from friend and foe. The patronizing caution® given him by Euphorbus not to meddle, is a proof of this, and in reply to it Menel.® refers to another foe who had undervalued him to his cost. So Apollo reproaches® Hector: "How you shrink from Menelaus, who heretofore was but a milksoop at his weapons, but now is gone off bearing a corpse away single-handed, besides slaying a valiant comrade of your own in front of the battle". This is, of course, after Athenê has® given him βίη and δερασός; but then she never bestows these, contrarily to the law of moral nature, on a coward, but only enhances their preponderance where they existed before.

(19) Yet his valour lacks the passive, dogged quality. It flickers with the sentiment of honour, but is damped by the presence of the actual danger

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<sup>m</sup> P. 709—11.  n δ. 116—9.  o δ. 120—37.  p 0. 169—71.  q P. 12—7.
<sup>r</sup> P. 24—8.  s P. 587—90.  t P. 567—70.
which it had sincerely defied before. Menel.\(^a\) rises in uncalculating enthusiasm to Hector's challenge, but, after earnest self-debate,\(^v\) resolves prudentially the question of fighting when Hector appears in front. The words of Ajax,\(^x\) though they sound not much more valorous, yet are not followed by retreat, but by summoning rescue and standing firm till it comes. The self-debate of Odys.\(^i\) in a somewhat similar case is also resolved contrariwise, to stand firm; but on that occasion, though hard pressed by numbers, Odys. has not Hector in front. On the whole then, Menel., with more sentiment and sense of honour than all, but a less equable courage than most, makes no contemptible figure in the field, although marked by a certain unsteadiness derived from the somewhat flighty and romantic vein which tinges his character; so that the simile of the gad-fly\(^y\) expresses a large breadth of his moral quality. So in his offers of friendship his tone is unpractically sanguine, e. g. in the notion of offering Odys. and his people a home in Ithaca, without calculating the difficulties in the way of such an attempt, and in the offer of a chariot with horses complete, as a present to Telem., in whose country he must have known they could not have been used, which compliment the younger man with more discernment declines.

(20) His personal appearance is less clearly marked than we might have expected. Save that he was, like his brother,\(^t\) tall, there is nothing to mark him but his auburn\(^z\) hair. The epithet ἐφελέας\(^b\) applied to ὁμοίους is a fixed and absolute one, and must not be taken in his case as meaning that relatively and comparatively his shoulders were "broad". Helen calls him,\(^e\) generally, "a husband lacking no gift of mind or person", but this must of course be taken cum grano salis, and we may perhaps conclude, that his appearance was somewhat lacking in marked characteristics, except as regards his hair. There is no epithet of any considerable force applied to him; he is, like the other warrior-princes, βοῦν ἀγαθὸς, ἀρητιφιλος, δουρέκλυτος, ἀρητιος, and the like, but neither upon him nor his brother is any epithet expressing mental gifts, bestowed, save the common-place πεπνυμένος.

(21) He appears to some extent in an official relation, conjointly\(^d\) with Agam., which fact we glimpse in two or three passages of the II. This is expressed in the line by which old Chryses' advances are described as made to\(^e\)

Δρείδα δὲ μάλιστα δύο, κοσμήτορε λαών,

and he is once called ἄφιος Ἀχιῶν, which, if we compare its use of Sarpedon and Iasus,\(^f\) should mean chief of the whole army, i. e. in joint chief-tainey with Agam.

(22) The character of Menelaus, in the tenderness and affectionateness which so largely enter into it, in its devotedness to one woman, in its profound tinge of religion, in its chivalrous honour, rigid sense of justice, uncalculating and romantic friendship, and no less in its somewhat ceremonious scrupulosity and proneness to a gentle melancholy, more nearly approximates to the mediaeval romantic type of the true knight than anything else which human genius created in times before romance arose.


\(^a\) H. 94—102. \(^t\) P. 94—106. \(^b\) P. 238—45. \(^v\) A. 404—10. \(^i\) P. 570—2. \(^x\) Γ. 210: cf. 193. \(^y\) δ. 265, et alibi. \(^e\) Γ. 210. \(^f\) δ. 264—4. \(^d\) B. 762; H. 373—4. P. 249—50. T. 310. \(^e\) A. 16. \(^f\) Ξ. 426; O. 337.
9.
HELEN.*

(1) The sentiment of the Greeks regarding Helen is remarkably coincident with the outward facts of her life within Troy. They, and especially Menel., are bent on avenging her "unrest and sorrows", and we see her there suffering such sorrows. But when we look deeper, those sighs are not merely the sighs of a captive for lost freedom, but those of a sinner for lost purity. She is regarded, by the Greeks — and by all save herself — not as an accomplice but as an injured person. There is a gnawing-horror of self-reproach within her for her own share in the business of her abduction, which makes her impute it to the loathing of her kin, when she misses her brothers on the field, — an absence arising simply from their death — whilst all the while the opposite sentiment prevails regarding her. In the total absence of details it is impossible to fix on the precise step in the descent of guilty acts at which her will had become defiled by consent. But that there was some such stage of moral declension, after which self-respect became impossible, is certain. Her deep and poignant words cannot be interpreted of mere external position and of the regard of others alienated. The Trojans, if they did "shudder at her", did so from a sense of their national sufferings, not of her being more or less guilty with regard to her husband. They were more likely to consider their own woes than his. Yet it is natural that she should feel their curses, if they cursed her, as the goads of her guilty conscience, and as the outward symbol of her self-abhorrence within. Nor would her acquiescence in the position which the manners of her age had assigned her, unless there had been some guilty compliance on her part, have of itself sufficed to load her with remorse. Many women, doubtless married women, must have been constantly made captives without their husbands being slain, and their only hope in life would then become to accept their new position and make the best of it. It is hardly possible to conceive a woman, when so seized, having practically any choice in the matter.

(2) The Greeks and Menel. take the view most natural to them, to believe her wholly innocent in the absence of all direct proof of her guilt. Such proofs they could hardly have; they rest within her own bosom and in the consciousness of Paris the seducer and Aphrodite the temptress. But it is plain that the poet means to show, by the ascendency exercised over her, the "Argive" Helen, by this most purely Trojan partizan-deity, how a guilty compliance has enslaved her will, so that she "cannot deliver her soul". She, while waiting on the battlements to be made the prize of valour to her rightful lord, is dragged back again to share in guilty horror the bed of shame with her seducer; on whom the brand of cowardice has now fallen. She feels a shock of surprise at the appearance of what seemed an aged

* I am indebted to Mr. Gladstone's elaborate vindication of the character of Helen for many of the details of this article, but on one broad ground I differ from him. He seems to me make her a penitent with nothing — one may almost say — to repent of.
follower of her own, summoning her to the chamber of Paris; but before she recovers herself, the features disclose those of the adulteress deity. It is possible that this recalls an earlier scene, that the aged wool-spinner had so wroght upon her before, and that this may shadow forth that step in her fall for which self-forgiveness is impossible. This would explain very naturally the preference of Aphrodite for that eido<sub>λον</sub>; but this is conjecture merely. The scene of hope, alarm, distrust, resistance, contemptuous defiance, and final submission and self-loathing acquiescence, is in itself a moral epic.

(3) Then comes the counterpart to the picture, the laws of her position bind her now as the wife of Paris. The chance of retrieving what she was has disappeared. Her position has its duties and she accepts them with a bitter struggle — but accepts them still. Practically, the only solution of the conflicting claims upon her would be victory in arms. That had been snatched from her hopes, and she remains the wife of Paris. This was the only view which Greek and Trojan would take of her position. Somebody must have the rights of a husband over her, and till those of Menel. could be enforced, those of Paris were valid. "Possession" was "nine points of the law", as conventionally understood, if not more. Her recent relapse from better hopes is what makes her emotions in this sixth book so powerful. And then comes one of those grand, simple, and effective combinations in which the poet excels; and its contrast with the following group of Hector amid his pure family affections heightens its effectiveness. Forced to renew her acceptance of a husband who is a coward, she seeks to stir up some sparks of manly spirit within him; and, seconded by Hector, does not wholly fail.

(4) But here again, in making some purer instinct utter its voice of anguish within her, the poet strikes a root-deep truth; or rather rises to a height of which he himself was dimly conscious, and which it requires a light from above to measure in its fulness. Thus "to will is present with" Helen, "but how to perform that which is good" she "finds not". Nor can we find a clearer lesson among the examples of Pagan antiquity of the tyranny of sin drawn by St. Paul in a full-length portrait in Rom. VII, 14—24.

(5) Her words regarding her brothers are the most decisive of her guilt of any that escape her. She feels that she deserves their loathing, that, if there, they could only share her shame. Those strong expressions, ἀλογευ δηδιότες καὶ ὄνειδε μοι πολλ', ἃ μοι ἐστίν, are inconsistent with her innocence. We may compare them with her words of Paris: he cared not for the νιέμει τε καὶ ἄλογεμ πόλλ', ἁνυφώπων, which would certainly follow his unmmanly behaviour in the field. What, then, is the virtue which for woman in a rude, but on the whole pure and simple age, corresponds to valour in man? What is that which, when forfeited, draws down indignation and shame upon her, even as poltroonery does upon him? Nor do the epithets of opprobrium which she heaps upon herself admit of any other interpretation than the same to which these questions point. *

* Mr. Gladstone considers that the expression of Paris (ἀπας ἅς) implies such violence as totally excludes guilty complicity on her part and conclusively decides in her favour the questions "whether the fatal act of quitting her

* Τ. 242. 1 Ζ. 351. 2 Ζ. 344.
APPENDIX E.

κακουχένων, ὄρνοθέσσις, "monster of base practices for one to shudder at". In the Ody., amid the soothing influences of position restored, her style is still ἐμεῖον κυνοκίδος, but the exact epithet applied (9. 319) by Hephaestus to Aphrodité taken in adultery — even as when the mortal combat was raging for her sake in the II. She is humbled even amidst her queenly state by the thought of what she had been.

(6) Again, the goddess Iris rouses in or infuses into her mind a love of her first husband, city, and parents, and tears of tenderness well from her eyes, as she descends, deeply veiled in snowy linen, from her chamber. There is no due authority for saying that the emotion was wholly new to her, but the words imply that it was not her habitual frame of mind. She herself, speaking of another occasion of similar emotion, says, "my heart rejoiced (at the successful escape of Odys.), for my inclination had for some time been turned to go home again, and I repented of the sin which Aphrodité caused when she led me thither". It is of course possible to give a different shade of meaning to the words ἀπ᾽ ὑμεῖον μετέστησον; but if it be called "sin" when we consider Paris' share in it, why are we to change the word when we take the case of Helen? In speaking of the wrongful act to which two persons are a party, Homer never meant to lay the main burden of moral responsibility solely on the one; and strange indeed would be the moral lesson, if all the guilt should be on Paris' side and all the repentance on Helen's. And lastly, the argument of Penel., though its moral tone is not high, and its introduction rather trouble than illustrates the view she is there taking of herself, yet, taken as it stands, amounts to this, "Helen would not so have acted with Paris had she foreseen the consequences", — which plainly postulates that there was, at any rate, at one time, a power in her of resisting, and that she did not resist. The words of old Priam on the wall of Troy have a caressing tone which quite deprives them of any judicial weight: — "tis not thou but the gods who are, I suppose, to blame", might as easily have been said for Paris, had any one been fond enough of him to say it. The expression denotes a partiality and tenderness for the person, just as do the similar words of Agam., whose partiality and tenderness are for himself, in the reconciliation with Achilles. And the familiar fondness of Priam, Hector, and Laodicē for her, points to the supposition that she had her husband was premeditated and whether it was of her own free choice."

The able arguments for the defence are superfluous where "habeamus consilientem ream. It is remarkable, too, — although, if any special force lay in the Homeric use of ἀπάξω, Herodotus would be of little weight — that in the passage where the latter elaborately discusses the question of Helen and others as between Asia and Europe, he exactly and in terms contradicts Mr. Gladstone's theory: δὴ ἡ γάρ δὴ ὡς οὐ μὴν άκτητα ἐσοφλέατο οὐκ ἦν ἄρπαξων. τ. 94. But there is no reason to suspect ἀπάξω of any sense in the poet which it does not bear in the historian.

* Z. 356 "Ἀλεξάνδρου ἐν ἀυτῇ ἄγας, on account of the sin of Paris". Gladst. III. §. iv. 578. It is worth noticing that Helen, in this passage, speaks of herself (ἐμεῖον κυνοκίς) and Paris in terms of equal guilt, and expects that they will be alike ἀνθρώποισι... ἀοίμηιοι ἐσομίσοισιν.

δ. 145. 1 Γ. 180. b Γ. 139—42. 1 δ. 259—62. m ψ. 218—24. 

\( T. 86—7. \)
thoroughly accepted her position, and become as one of them, stifling and burying regrets for husband and child, until at the summons of Iris, or the visit of Odys. they started again to agony of life.

(7) The poet makes it twenty years at Hector's death since she left Menel. and ten more elapse before she is brought before us again. It is not inconsistent with what we know of conscience that it should sleep a long slumber, and awake as if invigorated at last. Homer has carried the power of conscience and the reality of remorse to the highest pitch. He does not declare them dogmatically, but he stamps them indelibly on one of the most exquisite of his characters, and charges the loveliest features with the expression due to their anguish. They stand out as real on his page as in the fearful "Last Judgment" of Michael Angelo. He paints them, too, as undying, as yielding not to time, to suffering, or to the diversion of home delights, or even to the prospect of translation, and of some dimly blessed state beyond this world. Helen has all this, but the slow fire of her purgatory, though not bursting fiercely forth as in the II., is still unquenched in the Odys.; and when her conscience was once roused, it woke to sleep no more. She has no νηπεραθής for herself. The gods gave her no child, save the daughter of her pure and early prime. This abiding penal mark of barrenness suggests her continuance under the ban of sorrow.

(8) The lighter tones of her character are in marvellous harmony. Her elaborate embroidery in Troy and her work-basket of state at home are proofs of her taste. Her early love of finery and show appears as a refined and stately elegance. The basket was a present from an Egyptian princess, but to an idle voluptuary would have been as out of place as Menelaus' chariot and horses in Ithaca; see the description of her treasury of shawls παμποτιλών, οὔς καμέν αυτήν. Her present to Telem. is not only "a memorial of Helen", but "of Helen's handy-work". There is a beautiful light and shadow playing about her dialogue with Priam on the wall, which makes us feel with all the more potency the gloom which overcasts it when her evil genius, the seductress-deity, appears. The sight of the Argive host and its princely lords, which would have elated her had she been innocent, is only humiliating in her guilt. The doting fondness of old Priam, and his aged councillors chirping their admiration for her, whilst she is wrung so bitterly at heart, has the grand power of nature, simplicity, and truth, — those secret springs of all pathos. The delicate grace of her plaintive gratitude to Hector gives a consummate finish at once to his character and to her own. Her ready sweetness towards all save her injurer and temptress, and her grave tone of rooted aversion to the one, and her sharp sarcastic rating of the other, show a fund of deep moral feeling, which the fictions and conventionalities of her Asiatic life had left essentially sound. At home her delicate
enquiry, who the strangers were, addressed to her husband rather than to
them, her intuition of family likeness, yet hesitation at saying what might
embarrass, her easy lead in the conversation, the pure and graceful dignity of
her state, her perfect humility unsullied by the accessories of rank, the
tone of "rich and rare" which fingers about her, the felicity of her parting
gift and parting words to Telem., connecting her memory with his mother
that was and his bride that was not yet, her ready wit in reading and in-
terpreting the omen over which her lord and master was hesitating — all
impart a mellow and chastened richness to her portrait which exhausts cri-
ticism to describe it: she is παμποίριος as the robes she wove.

(9) There is one passage in her later Trojan life which requires a few
words of special notice. Homer does not expressly state, but leads up to
the statement, which later legend conveys, that Helen after Paris' death be-
came Deiphobus' wife. The Greek chiefs in the Wooden Horse were sur-
prised and mystified by hearing their names called in accents of their mother-
tongue. Each thought he heard his own wife calling his own name, but the
voice was to one all, and it was Helen's. Deiphobus was close beside her,
and "some deity", says Menel., "who wished to add glory to the Trojans
must have ordered her thither", even as "Pallas led her back". She plainly
acted under dictation, which may be called compulsion, and the act was in
Trojan interests. But that the calling the names of the heroes, in what seemed
to each his own wife's tones, was a piece of conscious mimicry, is not so clear.
We must allow for strangeness and panic on their parts, and for, perhaps,
thuragic assistance on hers. That each should think of her who loved him
best, when their lives were all set on the cast of that "forlorn hope", is
not surprising, nor is it beyond the bounds of strictly natural magic that the
ears of each should have translated Helen's voice into that of his own wife.
"The airy tongues that syllable men's names" have had such power before now;

* We ought, however, to remember, that it is the assertion of Menel. that
she made her voice sound to each chief like that of his own wife. He, at
any rate, may be supposed to have known her voice as his wife's. For
the rest, his sanguine temperament may perhaps be supposed to have overinter-
preted their feelings. But on the other hand, in the Hy. Apol. Del. 156 fol.
(referred to by Nitzsch on δ. 279), it is stated that the Delian maids, θε-
σανναι of Apollo, have the gift of so imitating all voices that each would
think the voice his own. This, taken in connexion with the δαιμων favourable
to the Trojans in δ. 275, who is probably to be understood as Apollo, may
suggest that that god gave Helen's voice a polyphonic power. Nitzsch sug-
gests (ub. sup.) that the δαιμων influenced her by rousing eager curiosity and
impatience, so that, knowing her friends to be there, she wished to hear
their voices at whatever risk to them and herself. Such childish trifling,
however, at so critical a moment, need not be imputed to her. What seems
clear is, that she had at least no treacherous intent towards the Greeks; for,
had she harboured any, it would have been simpler to have divulged to the
Trojans what, it seems, she knew, that the δαισσον were concealed within
the horse (δ. 278; cf. 256).

\[\text{References: } \text{δ. 141-3, } \text{ε. 140, } \text{f. δ. 239, } \text{g. δ. 121-2, } \text{h. δ. 145, 235-7, 261-4, 296-9, i. δ. 123-6, 131-5, 219-20, k. o. 125-9, l. o. 169-78, m. o. 105, n. δ. 276, o. δ. 517, p. δ. 277-9, q. δ. 276, r. δ. 274-5, s. δ. 289.}\]
and the influence of darkness, danger, and suspense in tricking human nerves and bewildering momentarily the judgment of the wise and the courage of the bold, must be permitted a wide margin of probability. As regards Helen herself, when led up to that grim, silent, wooden image in the darkness of night, and hidden, if so she was, to call out the names of Menelaus, Diomedes and the rest, would the contingencies and consequences of the act be necessarily present to her? Would she necessarily have had the presence of mind which all those heroes, save one, certainly lacked? If not, why should she have been less ready to speak than they to answer?

(10) On the whole, hers is a character which is seen at first in a transitional state, and then sobers down into a definite tone, and from its later aspect and a few stray hints we are to infer its former cast. It was probably light, gay, and impulsive, with quick feelings and tender affections; but easily drawn, at itself fond of display, by superficial qualities; and likely to yield to the fascinations of a handsome foreign adventurer, of courtly ease and polished manners moulded in a home of Asiatic luxury. It is, assuming the reality of the characters and facts, likely that the somewhat pensive and punctilious tone traceable in Menelaus' character, no less than his inferior intellectual endowments, may have repelled the levity and gaiety of her early years, have led her to esteem him lightly, and have laid her open to the temptation to which she succumbed.

\[\text{\textit{\textsuperscript{z}} \textsuperscript{\textdegree} 284, 287.}\]
APPENDIX F. 1.

THE HOMERIC GALLEY.

(i) The trees named by Homer for ship-building are the a Alder, black poplar and fir or pine, which were doubtless in the greatest esteem for their respective purposes. The two former would perhaps be condemned by modern shipwrights as too spongy and pithy, and yielding too soon to decay, comp. δόµαβ δοσπε νεον. The latter is still serviceable for all straight pieces. Virgil speaks of the alder's scooped trunk as a primitive boat in Georg. I. 136. The tools are merely an axe (πέλεκυς), c a carpenter's plummet (σωθυμη), d an adze e for smoothing (σκέπαφον ἠψοιν, in active sense), and some wimbles (τέθετα). f The larger augur (τάπιοντο), described in a simile as turned by a band (ίμας) worked by several men and guided by another, to bore ship-timbers, was of course out of place where there was but one workman. No saw is mentioned, and we are, doubtless, to suppose that Odys. worked without any; although the saw was, from the mention of πρώτον ἐλέφαντο, b as well as from the use of σανίδως; etc. known in Homer's time.

(ii) Two forms of vessel seem to have been known, the war galley, of a lighter and sharper build (νῆς θοα, and Hy. Apoll. Del. 155, ὄξιεια), and the vessel of burthen, broader k (φορτίς εὐφεία), raised on an ἐδάφος (comp. νῆς διαπέδωσι, Hy. Apoll. Del. 238), and apparently without* a keel, as none is mentioned in the raft which resembles it. The verb by which its structure is hinted at, τοφνώσεται, “will round off”, probably refers to the extremities, as opposed to the sharper prow, and also stern, of the galley fashioned for speed in rowing. This latter had a keel (τρόπις), — its most substantial timber — left bare (ψηλη) when the sides (ταῖον) parted, and not too big for a man to grasp it with his arms m (ἄγνας ἐλαν). Thus Odys.

* Odys. rides on the keel and mast, lashed together, when his ship founders; but when the raft parts, he ἀμφ' ἐνι δοφαστα βαίνε (s. 370). He would have chosen the keel, had there been one.

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a s. 239. b B. 135. c s. 234. d s. 245; cf. O. 410—11. e s. 237. f s. 246. g 384—6. h 6. 196. i ν. 174 et alibi. j δ. 255 et alibi. k s. 249—50. l s. 130, μ. 421—2, τ. 278. m η. 253.
saved himself upon* it, and lashing the mast to it by the back-stay, rode thereon, padding with his hands. We need not suppose with Grashof (p. 8, note) that this rope parted, and that the mast was lost. The keel, probably a square balk of timber, was far stouter and heavier, and the round mast which, alone, would roll over in the water, being lighter, would float uppermost, when the two were lashed together, and thus furnish a seat. Still the substance of this float was the keel, and thus it is mentioned alone. But the sharp deep keel of our vessels, adapted for sailing with the wind on the beam, a practice not known to the ancients, may suggest a false idea. Their keel had probably little projection below the hull, for convenience in hauling up; still, the bottom must have had a sharp enough curve in a midship section to make the ship unsteady when so stranded without props (ἰσματα μακρὰ, Hy. Apoll. Pyth. 329) under the sides, and to require a channel (οὐδὸς) to slide in, at any rate if long in one spot, when the keel would tend to settle down into the sands. The στείρη is doubtless only the fore end of the keel turned up, as commonly, to form a cutwater. The wave "roars on both sides of it" (ἀμφὶ), as the ship goes.

(3) The term δρύνωσι occurs in simile only, where timbers ranged in an exact line at equal intervals seem required by the image. Grashof views them as stools supporting and fixing the keel-pieces when first laid; but this gives a rather too elaborate notion of the building and launching; although it adds a further point to the simile, viz. that the notches to receive the keel would lie in a line, and be traversed by the eye like the hoops of the πελέκες through which Odys. shoots. We may, however, suppose them props to keep the ribs and frame up, while building. Thus they would be laid down first; hence, δρύνοις τιθέναι δράματος ἄρχα (Aristoph. Thesm. 52). They are, however, no part of the vessel itself, and rather correspond to the scaffolding in a building.

The ἐκωμια can hardly be anything else than the deck, which was laid only at the head and stern, leaving the hollow of the ship amidships for the rowers' seats and hold (ἀντίος). Grashof will have ἐκμ. the bulwarks, grounding his view only on ε. 162 foll.; but the bulwarks of the raft there are the "osier hurdles", superadded νῦματος εἴλαξ ἔμεν; and surely the words added by Calypso ἐκωμια... ὃς σε φέρονταν ἐπ' ἱσοιδέα πότιον, favour the notion of that part which actually "bears" the passenger, i.e. the deck. The galley proper has solid sides (τοιχοι) which would each include a bulwark, viz. the upper edge of either side. Grashof, consistently but wrongly, renders ἐπ' ἱσοίδιαν (v. 353) "at" not "on" the bulwarks. Why the bulwarks should be mentioned when a part supporting the weight of the men on board would so much more naturally occur, he does not say. But in two passages where

* In the tale to Penelope the disguised Odys. unites some features of both his actual voyages. Accordingly he says (τ. 278) that he reached the Phaeacian coast ἐκ τοῦκτιος, wholly omitting Calypso's isle. So he tells Eumaeus that he came ἐκ τοῦ πελάτικῳ (ξ. 311-3).


¹ τ. 378.  ² τ. 398-5.  ³ τ. 578.  ⁴ O. 382.
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When going to the bulwarks" seems poor as compared with "was going along them. Here ἐπὶ with accus. has its common sense of motion over a surface. Further, Ajax leaves the ἱκαρία when he retires to the θηρίους ἐπικαστώθη, which position, being doubtless at a lower level (see below (4)), gave some shelter from the Trojan darts, to which on the deck he would be exposed. Why, again, should Odys. rush ἐς ἱκαρία πρόφητας, if bulwarks only are meant? What he wanted was a firm footing to spear the monster Scylla, from whom no bulwarks could possibly shelter him, even if defence, and not offence, had been his purpose. So the Phaeacians lay Odys. νηὸς ἐπὶ ἱκαρίοφυς ἐνθεσθε, and Nestor says, Telem. οὖν νηὸς ἐπὶ ἱκαρίοφυν καταλέξεται. So where the spear is laid by Telem. ἐπὶ ἱκαρίοφιν, and taken up ἀπὸ ἱκαρίοφιν, the flat surface of the deck suits the action exactly, and nothing else suits it so well.

(4) The unice lecta σταμίνεσσαι and ἐπηγεινίδεσσαι b are less clear. The former has the epithet θαμέος, an adjective, which, with πυκνό, describes the teeth of Scylla and the palisades driven by Eumæus for his fence. Πυκνό καλ θαμέες seem especially to convey the notions of closeness and successiveness, the latter being used also of exactly similar things repeating one another; so πυκνοῦ θαμέω, and ἄκοντες θαμέες. Hence θαμεῖοι σταμίνεσσαι, especially combined with ἄρῳζαν, which is used of stones in a wall, or other things so ranged in an order, suits exactly the notion of ribs springing from the ἔδαφος, each repeating the other. Thus the line would contain the common Homeric figure of a πρωθύστερον, as the laying the deck (ἵκαρία) would not precede but follow the setting up the ribs. The long ἐπηγεινίδες (ἐπὶ ἐγκαι ἐνέκο), with which he finished, can then hardly be anything else than planks nailed horizontally along the ribs. The γόμφαι, however, with which these pieces were fastened, might as easily be wooden pegs as copper bolts, comp. πολύγομφοι νῆς Hes. Ὀρρ. 660. The ἄρῳζαι are perhaps dovetailings, or morticings, as the word ἄρῳζεν (the best reading) means "hammered". The raft (ἐκρυόν) thus constructed is called πολύδεσμος; a word by which both these means of fastening are probably included. There were, no doubt, planks in the galley proper, forming on either side of the mast a gangway* from the aft to the fore-deck, as Odys. says διὰ νῆς ἱρεῖτον. These were most likely laid over the rowers' seats which were at right angles with them and the keel. Odys. therefore, so going (φοιτῶν), would have a row of oarsmen on either hand. Going aft from the prow, next after the ἱκαρία πρόφητας, or fore-deck, would come the rowers' seats, then the ἄντελος, then perhaps the θηρίους ἐπικαστώθη, which, from its being called by the same name as the "footroom in a room, was probably the foot-rest for the steersman, placed so as to give him a fulcrum when steering. It may have been rather higher than the row-benches, and parallel to them, but lower

* Comp. Æscli. Sept. c. Thèb. 496, τι δ' οὖν, ὁ ναύτης ἀριθ' ἅ πρόφητας φυγὼν προμνηθήν Ἰππα μηχανήν σαστρής;

APPENDIX F.

than the aft-deck. As the rudder (πηδάλιον) was merely a big oar, or a pair of such, trailing aft, see (14), some such fulcrum would be needed with so large a lever when turning sharply in a heavy sea, or working against a strong current. Next to this ὅρνυς would come the ἱκραία πρόμης. Where then stood the mast? Probably abaft the rowers' seats and forward from the ἄντλος, into which the tackle (ὁπλα) comes down with a run (κατέγυνθ'), when in a head-wind the mast snaps and falls backward. The position of Odys. lashed to the mast requires that his comrades, as they rowed, should see his gesticulations demanding release at the Sirens' song. He says1 Λύω ὅπτελον ἤκταίον ὄφον ἐπεσάξαν. οἱ δ' προπεσόντες ἔσσον, and adds that two of them immediately got up and tied him faster. This shows that the mast was in sight between them and the stern. Along the bottom of the ἄντλος the keel would be visible with the ἐπίτονος straining backward from near the masthead to it, and down upon it (πολι τρόπιν) the mast is hurled by the gale. A passenger falls into the ἄντλος, doubtless from the aft-deck. A fragment of Alceus also denotes that in his time the ἄντλος lay next the mast. It describes the effect of a similar violent head-wind, by which the mast was wrenched from its place, so that πώρ μὲν γὰρ ἄντλος ἱστοπίδων ἐξεί; which seems to mean, παρέξει being in tnesis, "the hold affords a mast-step", i.e. the mast was forced from its proper ἱστοπέδη into the hold. (Alc. Frag. 4 apud script. Gr. min. ed. Giles.)

(5) The stern appears to have been high and pointed. What is the precise value of the phrases πῆλον ἱκραία κόμμηβα and ἱπλαστὸν, comp. also ἐκηγοτημία πρόμης Hy. XXXIII. 10, it is difficult to say. If we may take ἱπλαστὸν to be the Latin aplustre, some decorative, easily separable pinnacle or turret would seem meant, perhaps even a staff to sustain some insignia distinctive of a chieftain's own ship might be included. Hector, in the battle at the ships, seizes a galley by its stern and has the ἱπλαστὸν μετὰ χερσίν. Grashof takes ἐκηγοτημία πρόν. to mean merely the aft-deck, but this is part of his misconception of the ἱκραία. It is more likely that some greater elevation, where the side bulwarks ran perhaps to a point at the stern, was needed to shelter those on deck from a sea breaking from aft. The ἱκραία κόμμηβα may be such elevated points. Thus the Trojans came face to face with (ἐκόμοι) the Greek ships, περὶ δ' ἐξεῖθαν ἱκραία νῆσις, which expresses the elevation of the stern extremities, first approached. Hence we obtain a firm pointed fore and aft (for the expression κοτονίς "beaked", surely implies a sharp prow), and high at the stern end. The prow would also be higher than the sides and bulwarks. This explains the epithet ὀδοκορῶν given to ships and ozen, to ships only when hauled in a large number high on the beach's slope, looking, with their peaks high in air, like a herd of oxen tossing their horns. The expression ὁδεῖ νῆσις may as easily mean "sharp", referring to shape, as "swift", comp. the νῆσις μακροί of the historical period. The Iliacans' mode of landing, or rather beaching their galley bespeaks a light sharp build forward, and the description of a ship on her course, τῆς πρόμης μὲν ἀπώγετο, giving the idea of the prow

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8 m. 410—11. 1 m. 193—5. 2 m. 422. 3 o. 470. 4 L. 241. 5 O. 717. 6 O. 716—7. 7 l. 141. 8 O. 653—4. 9 l. 3, T. 344; cf. m. 348.
nearly burying in the wave, implies the same thing. This burying the 
fore-part is perhaps denoted by ἓφησοντες ἐπικάρασει, w said of ships in a
violent gale.

(6) The mast, made of fir (ἰστός εἰλάτινος), was moveable, and like? the 
oars and sails, was taken on board when a voyage was intended. It was 
set up (στῆσαν ἐσέφαντες), no doubt by aid of the fore-stays (πρότονοι), in 
the ἰσοπείδη, “mast-step”, which was large enough a for a man to stand upon 
it against the mast when the mast was up, and was fixed κολῆς b ἐπιστέτε 
μεσόδυμης. Some think this means a beam athwart the ship from side to side 
with a hole for the mast. But the mast must then be lifted vertically above 
such hole and dropped into it to reach the ἰσοπείδη below. This could hardly 
be done with a pole twenty feet high, or more, and tackle upon it, when 
the wind was fresh. On the other hand a mere notch or vertical groove in 
the thickness of such beam would hardly give the support required; while neither 
hole nor notch would seem to satisfy the strength of the phrase κολῆς ἐν-
tοσθέ ε μ., which points to some more complete receptacle, enclosing as well 
as supporting. It was probably a kind of trough of strong planks, set on end, 
two forming the sides and the third the back. The two held the mast between 
them, the third kept it from falling forward; see App. F. 2 (41) (42). When 
up, the mast was made fast by the πρότονοι, c two in number, which would 
then steady it by their strain on it forwards, counter to that of the single 
ἐπίτονος d backward to the keel. Thus when the πρότονοι are broken by the 
squall, the mast came down with the ἐπίτονος on it.* When they* came to 
harbour, or put ashore, they lowered the mast by these fore-stays f (προτό-
νοαιν ὑφέντες, καὶ ὀ ἕλον). There was an ἰσοδόξη, of the shape of which 
nothing is said, into which the mast fell when so lowered. A shallow trough 
carried along part of the length of the keel may be supposed meant.

(7) ὀπλα is the collective term for all the tackle or implements in the 
Pheacian navalia, g even the oars, and therefore helm (πηδάλια), being 
included. So Virgil calls a ship deprived of its helm, “spoliata armis” Æn. VI. 353.
In Hy. VII. 32, comp. 16, a direction occurs to “hoist the ship’s sail”, σύμ
πάνθρο ὀπλα λαβών; where ὀπλα would mean the ὑπερα or running rigging 
for that purpose. Of course the fore-stays, used to lower and, we may infer, 
to erect the mast, would be included, comp. ὀπλαν ἀπεσέθωκα, which order b 
given when the mast is to be erected. The mast itself, and of course the 
yard, would also be included in the ὀπλα. The sail being hoisted, they 
amake fast (δησάμενοι) the ὀπλα, and the vessel runs before the wind, which, 
together with the pilot, guides her. Hence, ὀπλα ἔκασα πονησάμενοι κατά

* It is likely that the ἐπίτονος was slipped on (βέβλητο) by a loop over 
the head of the mast before erecting it. When it came down at length on 
the πρόπεις, and the sides parted from the latter, it would be easy to slip off 
this loop and lash the mast on to the keel, to which the lower end of the 
ἐπίτ. was, perhaps, permanently fastened.

w e. 70. x β. 424. y δ. 781—2, θ. 52—3. z ὀ. 288—90. a μ. 179.
b β. 424, ὀ. 289. c β. 425, μ. 409—10. d μ. 422—3. e Α.
c 433—4. f ὀ. 496. g δ. 268—9. h β. 423, ο. 288. i x. 404, 424.
j λ. 10.
CXI

expresses the crew's busying themselves about any or all of these parts; and κυδ' ὄπ. Θόσσω (Hy. Apol. Pyth. 279, comp. 309, 325—6) is to strike sail, mast etc. There was but one sail, as one yard. ἰστία λεικά* is collective, the sail being one, but of several pieces.** Calypso brings φάε* for Odys. to make ἰστία, yet the whole is called σπειρών; and so ὀλκὸν ἰστία λεικά, . . . ἐπηρέαν ἰν' ἀνεμος μέσον ἰστίον. The sail was only used to run before the wind (ὑμένον ὀφών, ὀφών πλησίον), when we read τέτεω* ἰστία ποντοποιουσίς. The yard (ἐπίκροον) is said to be fitted on (ἀμενον) to the mast, doubtless so as to slide with ease by its middle up and down it.

(8) The ἐπίκροοος "back-stay", probably stouter than the rest, was βοὸς βίοιο τετενχυς; the other cordage was twisted of neat's leather thongs (ἐντρέπτουι) βοεύς, comp. λύσαυε βοείας (Hy. Apol. Pyth. 309). For the cable another material is mentioned, the βοβλος, "rush"; with this ὀπλον βύβλινον* comp. Herod. II. 90, VII. 25. παρευκατέστε δὲ καὶ ὀπλα ἐς τάς γεφύρας βυβλινά τε καὶ λευκολίνου. Some such πείδου was stout enough to support the weight of the twelve women executed after the suitors; but the ὀπλον of § 346 is evidently a smaller rope, and so probably is that of φ. 390. In an emergency Odys. constructs a rope of ἱλγον, twigs or brushwood, or of these and βοσές; so in Hy. VII. 13 ἱλγοι means ropes on board ship. Similarly ropes are called σπαρτα, from the vegetable fibre of the shrub σπάρτος, the best kind of which, obtained from Spain, was of general use in the historical period. Hes. Opp. 627, bids dismantle the vessel when the season of navigation was over, and stow in the house all the rigging which had been mounted upon her (ὑπλα ἐπάρμενα, cf. ἐπίκροοον ἀμενον, αὐτῷ

* From Hes. Opp. 628, it seems likely that the strips of cloth which formed the sail were actually separable, as he directs that they should be wrapped up in good order, εὐκόσως στολίσας νηδος πετρα. Thus they preserved their individuality and might each be called a ἰστίον, really a "piece" from the loom, or a "piece" for the mast, according as we take either sense of ἰστός. It is true that in λ. 125 we find εἵρεθ τὸν εἴρην τὰ τὰ πετρά νηδοι πέλουται. The oars, or rather the broadside of oars spread and moving, called the τάφρος; with their broad blades resembling pen-feathers expanded, are closely like wings, while the rudders trail behind not unlike the feet of a swan (hence πόδα νηδος, see (14), means "the rudder"), and complete the elegant image, Hesiod, however by στολίσας loc. cit. clearly speaks of the sails, and this is further confirmed by Hes. Frag. 93, 7. which Gottling has edited unmetricaly, giving

ὅι δὴ τοι πρωτον ζεῦξαν νέας ἀμφιέλλας,
πρωτοι δ' ἰστία τόσον, νεώς πετρὰ ποντοποιοι.

where read in both lines πρώτα, transposing the second, however, to

Θόσσαν δ' ἰστία πρώτα, νεώς πετρὰ ποντοποιοι.

** By reference to this may be understood a difficult expression in Eurip. Helen. 1535, λεικά δ' ἰστίες ἐν ἴν νυ, descriptive of preparations for a voyage, meaning the white sail-pieces were united so as to form the sail.

(ιστώ). The τένεχα, which the suitors took on board seem not to have pertained to the ship but to themselves, e. g. weapons &c.

(9) The expression σείλαν ἀείφαντες used of the sail-pieces, seems to mean "furled by taking hold of them", comp. πίνακας συναείρεται ἐπιπον, where the rotation of raising or lifting disappears, so μῆλα γαί ἔς Ἰδώνης οἰκο

.. When the sail was rent by a squall, Odys. says τα μὴν ἐς θνης ἀλέμεν; b again, the crew when becalmed stood up and νεῖοš ἤστιν μηρύάκτον, καὶ ἐν νη ἑλπροφύς ήθαν. In the first case, the mast seems also to have been lowered, as we read subsequently ἦστιν στη-

.. with not, and, it appears, the mast may have been let down, at once, or at any rate on landing. So we read, on approaching harbour, ἦστιν ἤστιν καθ' δ' ἐλον ἠστόν. The ropes, which, with all the necessary rig and outfit, are included under ὅπλα, are specifically called ἄπειρα, κάλοι, and πόδες; of these the ὑπέραι, perhaps, hoisted the yard and were strained taut on either side below (ὅµφα δ' ἄο ὅπλα κατακόμμαν, Hy. VII. 33-4); the κάλοι, like the "braces" in our ships, may have governed the yard-arms; the πόδες* were "sheets", or cords at the sail's foot to keep it square to the wind. In Hy. VII. 32, comp. 26, the verb ἐλων is applied to the setting up the mast and sail, especially in the phrase ἤστιν ἠστόν νηρός, ὕψος πάνθ' ὅπλα λαβόν. This erecting the mast by pulling at the cordage is not mentioned expressly in Homer, but is consistent with his words. The opposite act to μηρύακτον, "folded or furled", appears conveyed by ἀνά* θ' ἦστιν λεύκα πτέασας,** expressing the unrolling or unwrapping the canvass (performed in one case, where it does not appear that the mast was as yet set up), whereas ἀνά ἀργύ-

.. sail, are the terms for hoisting sail. The canvass, when torn in pieces by the force of the wind, b was struck to avoid wreck, and when the mast snapped asunder, the sail and yard were lost together.

(10) The mooring and harbouring, as also the launching, require some special notice. The heroic galleys, and even the ships long afterwards, were merely

* The πόδα νηρός ἐνώμουν of ν. 32, has however another meaning, see (14).

** This phrase, with the line in which it stands, is rejected by Bek. and Dind. in δ. 783, but retained by both in δ. 54, with exactly the same context. The reason would be stronger against it in the latter passage than in the former. For in the latter if it be retained, the ship, after having sails, oars, &c., put on board all ready for starting, is left in that needlessly early state of preparation for a whole night and part of a day, moored ὅψον ἐν νηρό. Moreover, Alcinous anticipates a calm (ν. 319), and the sails are in fact not used in the voyage of ν. 76-85, for which δ. 52-4 is the preparation. Possibly they might be taken by custom in any case; and as ἀνά ... πτέασ-

.. can only mean unwrapped, the ship with the sail, in that sense, πτέασθ'ες, might be easily left moored in δ. 783 while the crew supped. In accordance with this meaning, in γηθόνων δ' ὅψον πέτασο' ἦστιν δίως Ὀδ., it is best to take ὅψον with γηθόσονος, not with πέτασο as if "spread to the gale" were meant; a construction which is confirmed by κάρυμ γηθόσωνος.

1 δ. 784, π. 360; cf. 326. 2 Ὠ. 680. 3 q. 18. 4 l. 72. 5 μ. 170-1. 6 μ. 325-6. 7 e. 260. 8 δ. 783, θ. 54. 9 e. 269. 10 N. 82.
big passage-boats with positively no cabin accommodation. To eat a meal in
them was comfortless, comp. Hzy. Apol. Pyth. 282—3, and though sleep was
possible in them, yet for these purposes the crew ordinarily landed. Hence
the sailing 6 or 9 days and nights continuously, or even two, would seem a
heroic pitch of endurance. They were therefore harboured or hauled up at
evening in the usual course. Thus Eurylochos remonstrates against the arbi-
trary wish, as he thinks it, on Odysseus' part to make them keep the sea
all night; with an evident sense of greater risk, which his fellows share.
In leaving shore there is, however, no feature of detail corresponding to that
uniformly expressed in the description of a ship nearing it by ἐξ δ’ ἐννας
ἐβαλον, when they are about to land. Yet the πρωμησια, cables mooring by
the stern, are cast off at starting just as they are made fast before landing.
Further, they moored, or at least hauled up, stern foremost; but must have
approached the land of course head foremost. Now, something would be de-
sirable to check and turn the vessel, and this was probably the advantage
gained by the ἐννας. A slab of stone, oblong probably, stung overboard with
a rope attached, from the prow, would in shoal water bring her head up,
while the stern would from the continued momentum swing round to shore;
a second ἐννα would fix her in position for mooring. Such a slab need not
have been heavy, for it would, if flat, act by the exhaustion of the air below
it, and detain a bulk vast in proportion to itself, especially as it would tend
to embed itself in the mud, whence perhaps the term ἐννας. It is always
plural. Doubtless the rope was only tied round it; otherwise when the ἐννα
was cast off the rope would have been lost. Or the ἐννα may have been
pierced with a hole and the rope reeved through it, but the risk of the rope
being cut by friction would have been greater. It would be easy by
inserting the κοντος, or "pole", to tilt up the ἐννα and slip off the rope,
when wanted. Agamemnon, when thinking of decamping secretly by night from
Troy, says, θυμ α’ ἐννας ομφλεομεν, i.e. νης; the object being ap-
parently to have all the ships ready launched some time before the crews em-
barked; hence the vessel would of course be afloat when thus ἐν
ἐννας, comp. ψυν δ’ εν νοτιο τηνδ’ ὀμβλεομεν. The Phaeacian vessel was moored
by a rope passed through a perforated stone on the shore.\(^1\)

(11) This mode of mooring was used when the shore was not suitable for
running the ship partly ground, or wholly hauling her up, or when time was
important. A vessel thus held forward and sea-ward by her ἐννας, and shore-
ward and aft by her πρωμησια, would be as steady in ordinary weather as
if anchored. This view requires the ἐννα to have been in the ship ready
for use; and she probably carried a number of such stones serving as
ballast during the run, and some as ἐννας at the end of it. Where the
harbour was land-locked and smooth, no ἐννας were required, only the
ships were moored (δίδεντο). Where the λιμνη ἔφορος offered a natural
basin, not even moorings\(^2\) were needed. The mooring by ἐννας stern-to-land

\(^*\) But so ἐννας is used in 1. 188 for one person's bed, or rather collectively,
bedding, as δεμην in δ. 301, τ. 20.

\(^1\) t. 74—6, 89; x. 28, 80. \(^m\) 0. 498; A. 436; t. 137.
\(^2\) cf. n. 77. \(^*\) Ξ. 77. \(^n\) δ. 786. \(^v\) n. 77. \(^x\) 92—6. \(^t\) t. 136—9.

ROM. OE. APP.
would be a measure of precaution whenever they were not sure of their reception on shore. So Odys. seems to have done in the Lœstrygonian harbour. At least, that position suits best the description of his swift escape. At the island near the land of the Cyclopes, after we are assured that all moorings were superfluous, and informed that the ships drifted aground securely in the mist, we yet find Odys. bidding his comrades αὐτούς τ’ ἀμβαίνειν ἄνα τε πυγμησία λίθων. This is at first sight obscure. Yet we must, on reflection, admit, that they could not, when they first grazed the shore in the mist and by night, be aware of the security; and therefore, they, or at any Odys. with his own ship, took the usual precaution. On advancing thence to explore the coast and Polyphemus’ cave, he seems, if l. 483 be not interpolated from 540, to have moored head to shore. Thus Polyphemus’ first stone might fall before, i. e. beyond, the ship, and yet nearly hit the rudder, if they had not yet turned her. On the whole, however, the probability is that the common plan was followed and, therefore, that the line is interpolated. When Odys. returns to the island, it is distinctly asserted that he beachs his gallery (ἐκέλασεν) v and the customary command on departure, προμνήσας λύσαι, may apply to the crews generally, although his own had in fact not moored.

(12) It is a difficult question what are the θυσίων ἔματα νηῶν: the somewhat similar expression ἔματα πύργων has led some to think supports, stays, to keep the vessel upright, were meant; but what else are the ἔματα μακρὰ than such supports? Comp. Hy. Apoll. Pyth. 329. Nor would it be easy for a warrior to dislodge at once a stone thus supporting; nor would stones so serving be “rolled about in great numbers at the feet of the combatants”. On comparing ἔματα in the simile of the irrigator who throws them out of the trench, and in that of the stone wrenched and hurled by the torrent, the notion of clogging, or clinging to, so as to impede movement seems meant, and this would very well suit the notion of ballast. Now, the στήλαι, which the Greeks had “placed foremost”, to be the ἔματα πύργων, b probably mean stones jutting out in front of the masonry, to keep it from slipping. Of course ἔματα might be taken actively, as “that which holds”, or passively, as “that which is held by” the ship. It is true, we have no mention of ballast specifically, but neither have we any mention of εὕναι, or stones so to serve, as being taken on board. And yet such must have been so taken, and may perhaps be included among the ὀπλα πῦντα τα τε νῆς ἐπόσελμι φορέων. But indeed the difficulty of sailing a keeled ship without ballast, and the simplicity of the mechanical contrivance, might warrant us in an assumption of its use where nothing in the narrative contradicts it. Hesiod speaks (Opp. 624—6) of embedding the beached and dismantled galley in a mound of stones for the winter. But no such treatment occurs in Homer. He also mentions a plug (χείμαρος) in the bottom, to be drawn out when the vessel was not used, that the water might not lodge in and rot her.

* At any rate, if ἔματα νηῶν mean stones supporting or embedding a ship, we must suppose that this treatment was not used for those to which the ἔματα μακρὰ were applied: either mode of support might suffice.

1 x. 126—32. u l. 562. v l. 546. w l. 562. x Ζ. 410. y A. 486; B. 154. z Φ. 257—9. a N. 137—40. b M. 260. c β. 390—1.
We have constantly the epithet ἐφασεῖμοι applied to ships, but no mention in Homer of σέλματα, which word occurs Soph. Antig. 717, as also Ἱσχ. Agam. 1417, Pers. 360—1, meaning the “benches” of the rowers. Comp., however, ἐπὶ σέλματος ἀρχόν Hy. VII. 47. The term κλησίδες\(^d\) may mean the individual seats, viewed as “locking” the plank or gangway in the middle, see (4) with either τοῖχος. The human collar-bone, also called κλής, in a similar position, ἀποστίγητος ἀγκάλας τε σεισθὸς τε. The σκαλισμός, “thole-pin,” also does not occur in Homer, but its use is implied in the term δθαμένοι\(^e\) applied to the oars, and in τροποὶ ἰδεματίνοι. These latter mean the loops on the oars, which, fitting round the upright peg, or thole (σκαλισμός), kept the oar from slipping when the rower reached out to row. That the σκαλισμός was vertical is likely from Hy. VII. 42, σκαλισμὸς στεφάνον ἔχων. Its use is clearly pointed at in Ἱσχ. Pers. 378—9 κανδίμας ἀνήρ τρόπον ὁ τό- πος σκαλισμόν ἀμφ' εὖρετον, “was looping his oar round the thole”. The δθαμένοι ἐπὶ κλής\(^f\) might mean another mode of fastening; but Alcinous uses the words in his directions to the crew and they execute them by “fitting the oars in the leathern loops”. Possibly the loop may have been attached to the σκαλισμός and the oar have played in it. Thus δης ἐπὶ κλής\(^g\) means, that the men, being on the benches, so fastened the oars, agreeing thus with ἐπὶ κλῆς δίφθαξιον; although ἐπὶ in such usage does not always mean “upon”, but often “at or near”, as sometimes in ἐπὶ πρώηνιον, and ἐπὶ νησίν.\(^h\)

In the ship of Alcinous the gifts and treasures are put ὑπὸ τευγά, that they might be out of the way of the rowers, ὑπὸ τευγά λόγους ἐφεμετορίς. The provisions\(^i\) needed room and perhaps filled the ship’s cavity so that under the τευγά might be the only space left for the treasures. The comrades rescued from the Lotus-eaters were secured ὑπὸ τευγά, where a modern captain would have clapped them under hatches. We may infer that there was no room under the decks, and account probably for this by the narrowing of the lines of the ship at both ends. For a consideration of the τευγά see below at (17).

(14) The oars were of fir (ἀλκέτη)\(^j\); the proper word for oar is ἐφεμετορίον. The shape of the oar was far broader in the blade than our modern fashion. Thus a stranger to the sea and its uses, seeing one carried on the shoulder, might take it for a winnowing-shovel (ἄφορόλιον)\(^k\). Κόμπη\(^l\) was strictly the handle only, as appears from its being also applied to the sword and the key.\(^m\) So πηδόν\(^n\) is properly the blade. Oars were regarded rather as an appurtenance of the men, like weapons. So Elpenor\(^o\) begs that his own oar might be set up as his memorial; comp. Virg. Aen. VI. 233, uique arma eivin remumque tubamque. Thus, as the rudder was only a larger oar, or a pair of such (πηδάλια, αἰληκτα), the steersmen had personal charge of them while the ships were hailed up, and before Troy appear\(^p\) with them going to the ἀγορά. The Phaeacians used no rudders, their ships being guided by instinct — a

\(^{a}\) A coin engraved in Smith’s Dictionary of the Bible p. 45, shows a rudder represented which illustrates this shovel-shape.

\(^{d}\) β. 419 et alibi. \(^{e}\) E. 146; Θ. 325. \(^{f}\) Θ. 37. \(^{g}\) δ. 782; Θ. 53. \(^{h}\) Θ. 475; N. 762; Ε. 32. 65; O. 385. \(^{i}\) Θ. 380; Ι. 425. \(^{j}\) v. 21—2. \(^{k}\) v. 71—2. \(^{l}\) m. 99. \(^{m}\) ῥ. 172. \(^{n}\) l. 128; /sweetalert: 275. \(^{o}\) v. 489; x. 129. \(^{p}\) Θ. 403; b. 531; A. 219. \(^{q}\) τ. 7. \(^{r}\) ῥ. 325; v. 78. \(^{s}\) Θ. 37. \(^{t}\) l. 77—8. \(^{u}\) T. 43. \(^{v}\) v. 3; 558 62.
poetic marvel. In Hy. Apoll. Pyth. 240 the ship, overruled by divine agency, ous πνηδάλιον ἐπειδήτο. The sharpness and height of the stern made a pair convenient, one on each side of it. Perhaps this may give a greater precision to the fixed epithet ἀμφιέλισου. The broader raft has a single πνηδάλιον,4 and its rounder build aft might make a second needless. Sometimes the singular occurs where two existed, as one at a time would be handled. Each probably had its thole and loop,5 like the oars. A short phrase, perhaps in the sailor's vernacular, for πνηδάλιον, is πόδα νηδος,6 just as the oars or sails are the πτετά. This seems likely from the word ἐνώμαν, the proper one for steering, being employed7 where πόδ. νη occurs. The “sheet” of the sail, as in (g), cannot be meant, for he needed not to touch it as they ran before the wind. Hesiod. Opp. 45, 629, recommends that the πνηδάλιον be hung up in the smoke of the hearth to season it, when not used; comp. Virg. Georg. I. 175, suspensa focis explorat robora funus. Some think the ξεστόν ἐφοίκαίους was the rudder; comp. ξεστής ἔλαττας for the oars. If Homer meant this, it is strange he should not have said πνηδάλιον, which equally suits the metre, instead of this unίć lectum. It is more likely a plank for disembarking; ξεστόν, like the similar word ξυστόν, being used as a noun, and ἐφοίκαίου meaning “dragging alongside”. Such a plank would be constantly useful, and almost necessary in embarking;8 sheep and oxen.

(15) Notice should be taken of the ξοντός, “pole”, or ξυστόν, ship's, for shoving off, of 22 ells long, as used by Ajax. They appear to have been fashioned of many slender rods fastened with metal rings (κολλήσεις, κολλητόν βλήτουσι) and pointed like a spear. For spear, indeed, δόβων and ξυστόν are nearly synonyms, the latter being strictly, perhaps, an epithet of the former. With such a pole or pike9 Odys. saves his ship from being washed back to shore by the wave raised by Polyphemus' stone.

(16) The size of the vessels and number of their oars is very variable. We have one, a ship of burden, mentioned as pulling 20 oars; the γίγας θαλ ι would pull more in proportion to their size. The ships of Achilles are said to have had each “50 comrades on the row-benches”.10 Assuming all to have rowed at once, we should have that number of oars; and perhaps in ships of this size this may have been so. In Philoctetes' ships there are precisely said to have been “50 rows”, which confirms this notion.11 But we cannot suppose that the vessels were increased by merely adding length and oars; so that, it would not follow that in the Boeotian galleys with 120 men each all would row at once. And here the men are not called “rowers” but young men (νούφας) merely.12 Aeneas, in a passage which bears traces of hyperbole,

* Comp. Orph. Argon. 277, ἐπὶ δ' αὐτ' οἵμασ ἐδόμαν, προμνόθεν ἄογι- σαντες, ἐπορφέλναν δ' ἐμ' αἰνι. In later ships the contrivance for keeping the πνηδάλιον in its place was called a ξεγγα 'couple'. (Paley on Eurip. Helen. 1535.)

** This interpretation of πόδα will also suit Soph. Antiq. 715—6 ναὸς δοτες ἐγκαταλ τοῖς πόδα τείνας υπεικει μηδεν, ν. τ. λ.

1 ε. 255, 270, 315. 2 γ. 281. 3 κ. 32, cf. μ. 218. 4 ε. 350; μ. 172. 5 O. 388, 677. 6 i. 460—70; l. 4; A. 431, 439. 7 i. 487. 8 O. 677, cf. 388. 9 O. 389, 678. 10 A. 256, cf. 260; N. 497, cf. 503, 509; J. 469; A. 565. 11 i. 487. 12 l. 322—3. 13 Π. 170. 14 B. 719. 15 B. 509—10.
speaks of a ship of great size as ἐκατόξυνος; and that the number of the ζυγά was one test of bulk is implied in πολύξυνος, as also in πολυκλίνεις, with reference to the χληδες. Possibly, therefore, ἐκατόξυνος may not be meant to describe an actual fact. It is, however, to come to the consideration of the ζυγά, unlikely that Homer should call the same piece a χληίς and a ζυγόν, both being words of relation to other parts. Of course, as regards that relation, any cross-piece might be a ζυγόν, as joining the opposite sides; hence seats, as being cross-pieces, would be included. Besides it seems almost certain, that in a galley from 50 to 100 feet in length, or possibly more, there would be need of other cross-timbers besides the seats, to secure solidarity to the structure, and keep the sides rigid.

(17) Again, the height of a galley of the larger size would be such that, as the men sat to row, their feet could not nearly reach the bottom and keel; even assuming that they did so in the smaller one. The same ζυγά which braced the sides would however serve as stretchers, and probably yet leave a considerable part of the ship's depth below them. Here then we have the position described as ὑπὸ ζυγά, in which persons or things would be, if lodged and tied, more secure and further out of the way than if put simply under the benches. We should observe also the uniform difference preserved in the phrases ἐπὶ χληίς and ὑπὸ ζυγά, we never find in Homer the converse of these, ἐπὶ ζυγοῖς or ὑπὸ χληίδας. This seems to imply that the underneath position of whatever was stowed below, was in the poet's mind related, not to the rower's seats but to some other timbers, placed, we must suppose, lower in the line of the galley's depth. Cattle also on board ship form a difficulty which is thus most easily solved; as, if they broke loose, being, when stowed ὑπὸ ζυγά, below the level of the rowers' feet, they would be comparatively harmless; and when we find that a fast ship (not a φορτις) with 20 oarsmen, had perhaps as many sheep on board, the question of stowage becomes somewhat pressing. It is quite suitable that Odys. should treat his lotus-charmed crew like so many head of cattle and send them so "below". The stowing low would also conduce to steadiness — an important point where the build was so long and narrow. The number of ζυγά might be no clue to that of χληίδες, and yet either number might be a standard of size. In the hold there might be none; this indeed seems implied from the mast's falling right to the keel in Odysseus' shipwreck, from which such ζυγά would, if there, intercept it. Odys. fears that his comrades, if he told them of Scylla, would leave off rowing and crowd or pack (πυξαζολέων) themselves within. Now a retreat to the ends of the vessel, into the dark and narrow spaces covered by the decks fore and aft, is unlikely to be intended, though certainly not impossible. To sink down from their seats under the ζυγά, which, with the seats, would to some extent protect them, would be a move far more readily made. As the ship's length and oarage increased, her breadth, though probably in a less proportion, must have increased also; and more men could sit on a χληίς than two. How the space thus gained was economized, we have no hint: but the non-rowing members

of the Boeotian crews may so have found place. The number of Odysseus' own crew on leaving Troy is reckoned by Grashof (p. 18, note 17) from the details given in the poem. at 571. On long voyages supernumeraries, to allow for casualties, would be needed; or at least, a sage chief like Odys. would take some. Philoctetes' crews are put at fifty per ship, as if an outside total.² Twenty hands was a common complement for a galley going on a short errand, i. e. one of that size would suffice. Telem., and the suitors in pursuit of him,³ and Odys. on his voyage to take Chryseis home,⁴ are furnished with that number.

(18) The general length of voyages throws light on the character of the shipping. Thus Nestor calls it a long course (δολιόν πλόον) from Lesbos to Peloponnesus, although it appears from his own statement that it was run within four days.⁵ So Odys., in dilating on the Greeks' length of absence, says a month away from home ordinarily made a man uneasy, and accounts for such a protraction of the voyage not by any distance gone, but by the weather-bound state of the voyager.⁶ The distance from Crete to Egypt was, we know from the statement of Odys., only five days' run,⁷ but Nestor seems to view it as an immense distance, "whence the very birds returned not the same year"; suggesting the inference, that much less could men. Odys. seems to speak of this run as a feat of navigation performed under circumstances of unusually favourable weather. They went, he says, "with a stern-wind and a smooth sea as if down a stream".⁸ All this seems to show that mere coasting voyages were usually thought of, and that the galleys were not expected to encounter high winds and heavy seas. This suits the view taken of their build, as long, narrow, light in draught, and low. The fear of rocks and shoals was reserved for a more advanced navigation.⁹ We read of one only wreck from such causes, and that in the case of a highly presumptuous man; neither do we hear of peril of foundering from leakage. Short runs made before the wind or with the oar would indeed be less exposed to such risks. We read, however, in a simile, of a sea breaking in over the bulwarks beneath a boisterous wind.¹⁰

(19) The colours ascribed to a vessel are either the commonplace "black", or the vermilion and ruddy colour (μελιτόσαρμος, φοινικόσαρμος) applied only to the παρεμαι, doubtless the sides of the bow.¹¹ Pitch is only mentioned in a simile to give an idea of blackness. We have no knowledge of its use on shipping as a fact, but their blackness may be probably ascribed to it. The epithets κνανόσαρμος, κνανόσφακες also occur, and share the general obscurity of the κύόνος which is their basis. As a colour κνάνος certainly appears as the deepest black. If κύόνος were the darkest-hued of known metals, it might be poetically borrowed as a general standard of darkness;

* A statement in Herod. III. 58, that "anciently all vessels were painted red", may as well relate to this part only as to the whole ship.

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or even, taking the description of Thetis' garment literally, no darker dye for raiment may have been known. It is observable that Hephaestus' foundry includes only four primitive metals, yet besides these χύναος appears in the shield; and, if we assume, as we probably may, χύναος to be bronze, its components, copper and tin, occur among those four metals. Bronze is ordinarily darker than copper, as shown in the familiar form of bell-metal; hence the epithets χυνάποετερς, χυνάπεπλος (Hes. Theog. 406) are justified; hence, too, we find χύναος in juxtaposition, as if by way of contrast, with tin. Exposure to the atmosphere would deepen its tint. Its depth of hue would account for the cornice (Θεικόδως) in the palace of Alcinous being of χύναος; for such an upper projecting portion would contrast effectively with the brighter metal below, and would at any rate be more appropriate in that position than any other then known metallic substance. Hence the important part borne by χύναος in Agamemnon's armour is explained, and justified both by its strength, its ductility, and its hue. We know also that bronze was in fact of very high antiquity. Gladst. (III. iv. 499) doubts Homer's being acquainted with the fusion of metals. It is clear, however, from his mention of χούνοντι that he knew of smelting, and Hesiod. Theog. 861,—7, dwells at length upon it.

(20) Thus χυνάσσω, applied to a ship, is probably not a mere word of colour, but descriptive of material, being an anticipation of the well-known copper-sheathed beaks of a later age. This view is justified by the epithet κοσωνις, so often applied, which refers to the form only, as χυνάσσω, to the substance. We may compare the κοσωνή, "handle" of a door, which seems to have been also of metal. The whole aspect of a ship seems to be contemplated under the image of a bird. Now, as the spread of the oar-blades forms a wing, and the two big rudders trailing behind represent the feet, see above at (7) note; so the prow seems viewed as the head, having its beak and its "cheeks" (for παρεμάτι is actually applied to the eagle). The epithet χυνάσσεξα of a table refers also, no doubt, to the metal as forming its foot; justified there by its massiveness (Gladst. III. iv. 464), as in the Θεικόδως by its hue. The adjective χυνάνος certainly in a later age meant "blue", and, taking copper as a basis of departure for the meaning, the "native blue carbonate of copper" referred to by Gladst. (ib. 498) may have given rise to this. With this, however, we are not primarily concerned. The ψάμμος κυκενή, κυκάνει φύλαγγες, need cause no difficulty; sand may be black, and troops, though armed with copper, might in the distance show the darker hue.

(21) Homer's fondness for ships is shown from the number and variety of their descriptive epithets in his verse. The principal of these are, from their speed, size, and build, ὀξεῖα, ὀξύλιοι, ὀκυτοροι, Ὠναι, δοθύκωτοι, μεγα-

* Perhaps the oldest historical trace of this feature is that in Herod. III. 59, who speaks there of the extremities of the galleys, which had prows like board-masts, being knocked off and hung up as trophies in the temple of Athene by the Eginete; where, though metal is not mentioned, it is unlikely that wood should have been so honoured.

* Σ. 474—6. 47 Σ. 564. 3 τ. 536; N. 563. 4 A. 24—5, 54—5; Σ. 564—5
* η. 87. 5 A. 24 foll. 6 Σ. 470. 7 τ. 182, 193; B. 297 et alibi. 8 α. 441
* et alibi. 9 β. 153. 10 A. 629. 11 μ. 243. 12 A. 282.
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κήτης, κοιλαί, γλαφυραὶ, ἐσθαί, ἔχωι, φορτίς; from their colour, μέλαιναι, μιλτοπάρχοι, φοινικοπόροι; from some prominent part, ἐφύρνυσιν, κωνοσῶμοι, κωνοπόροι, κυανοπόροι, ἐνδοσελμοὶ, κορονίδες, πολυκηλίδες, ἐβύγγοι, πολύβυγοι, ἐκατόμηνος; from their oars, ἄφυλεσσαι, ἐπηρετοὶ, δολιχήρετοι, ἑπικάσσορος; besides the more general ones, ποικιλοφοί, εὐφυής, περικαλλής, ἐνίκειαι. *

Perhaps no single word has been so fully decorated. The oars, too, are ἐνηφέεια b and προφέεια, c the sails are λευκά, the ropes ἐνυφρεξτοι, the raft is εὐφέεια and πολύδειμος. The poet never tires of describing the attitudes of his vessel, quietly grouping with the shore and rocks, d or reposing in her sheltered basin, e or charging the waves f with swelling and straining sail, g high-heaved stern b and burying prow, h or, again, running before a fair breeze k with the ease and speed of a chariot and four courser along a plain l. Again, he gives us the raft whirled like a faggot of trammels before the gale m, the tattered sail n, the splintered mast o, and the crashing wreck p.

The service of the sea, too, was a service of danger, and had its charm, even like war itself, for the bold adventurer who scorned the easy joys of home,

ἀλλὰ μοι αἰεὶ νῆς ἐπηρετοὶ φίλαι ἔσων,
καὶ πόλεμοι καὶ ἄκουτες ἐνυφρεξοι καὶ ὀκτοί. q

It is an aggravation of the barbarism of the Cyclopes, that they had no ships, nor men who could build them; and Odys. is to wander forth and meet his doom in some land of mystery amongst “men who know not of the sea” s. How grand, too, is the picture of the lonely raft with the forlorn hero on board, clinging sleepless to the helm, while the heavens spread their bright map above him t, and keeping slumber from his

“Eyes grown dim with gazing on the pilot stars!”

It is in his similes, however, that Homer's sense of the sublime in the vast picture of the sea most frequently escapes; but upon these it would be foreign to our purpose to enter.

[The monograph of Grashof on “das Schiff bei Homer und Hesiod” has furnished some valuable hints for the above article; although on some important points its authority has not been followed.]

* As most of these epithets have been above alluded to in their specific relations, and the rest will easily be recognized, it seems unnecessary to load the margin with references in proof of them.

b l. 121, 125 et alibi. c μ. 205. d δ. 428—9, 577—9, 779—83. e l. 130—9. f β. 427—8. g β. 427; l. 11; A. 481. h ν. 84. i l. 70. k ξ. 253—6. l ν. 81—6. m ν. 327—30. n l. 70—1. o ε. 316; μ. 422. p μ. 415, 421. q ξ. 224—5. r l 125—7. s l. 121—5; ψ. 268—72. t ε. 270—7.
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APPENDIX F. 2.

THE HOMERIC PALACE.

(1) The δῶμα, δῶμα or δῶ, or plur., δόμαι, δῶματα, was the building, and οἶκος the dwelling. Hence the plur. οἶκοι hardly occurs in Homer as meaning one man's house. The component members of a Prince's palace, as most simply enumerated, are Θάλαμον καὶ δῶμα καὶ αὐλήν;8 where the word δῶμα, commonly used of the whole pile, probably means the large hall (μέγαρον) which was its basis. To this last all others seem secondary. It was the abode of the family, and served for their common in-door life. The lord and lady slept commonly in a recessed portion of it, the μνής.9 The Θάλαμος might serve for various purposes, as the work-room and sleeping room of the female slaves, the store-room, &c. The male slaves slept round the fire-place,4 towards the upper part of the hall, which had a smoke-vent in the roof, serving, as did the door, to admit light also. This hall had its porch, and the αὐλή; "court", or "yard" also, which was in front of the hall, had often a porch and threshold of its own. This court served the open-air life of the family in various uses. A childless prince, like Paris, would find all his wants met in what is above described; as would one with infant children merely. When children grew up, chambers might be added round the hall, opening off from it; a story might be raised over it or part of it; a portico of considerable depth might be thrown out along its front towards the court, within which also, if the enclosure were on a large enough scale, other detached chambers or wings might be included. The portico also might be carried round the court; and in any or all of these ways accommodation might be extended, and a more ornate aspect, by the mutual relief of parts, might be ensured. Hence, of the palace of Odys. it is admirably said, ἥξ ἐκκόρον ἐκτοῦ δοτι,1 various corresponding members rising out of each other to the eye.

(2) Some or all of these extensions were in fact adopted. Θάλαμοι clustered about the hall;6 the ὑπέρθον was its upper story,8 see, however, below at (33); each portico, extending along the house-front from the porch (προώθου), was called an αἰθουσά (Fig. I. CC). The whole of this front structure was named the πρόδομος.1 The relative position of the parts in the more highly complex form, and the mode of access to each, often admits of doubt; particular phrases, too, regarding the details of the structure are ambiguous. Another difficulty arises from the looseness of Homeric phrase, in which the specific names of the parts are not strictly used. We have just seen an instance of the whole δῶμα used for a part; another passage gives μέγαρον καὶ δῶμα καὶ αὐλήν,8 where probably the δῶμα καὶ αὐλήν would have sufficed to convey the meaning; but the μέγαρον is emphatically before the poet's mind in

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8 ο. 417.  b Z. 316.  c v. 402.  δ. 304.  η. 346.  d λ. 190—1.  c η. 130. 6 ο. 266.  b Z. 244—8.  η. 362.  B. 514.  et alibi.  i Θ. 57.  λ. 473 et alibi. 1θ. 302,  β. 5.  α. 5.  466, v. 1. 143.  ξ. 494.
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respect of the facts of which he speaks. In another, Iris personating Lae-
dice finds Helen ἐν μεγάροι, who, however, is said at once to go forth ἐκ
θαλάμους.1 Penelope, again, tells Euryclea, that but for her age she would
have dismissed her ἑσο μεγάρον; which probably means, ἑσο θαλάμον:
and so the faithful handmaids ἵοι ἐν μεγάροι δῶος μετὰ χειρὶν ἔρχοσαί,
where θαλάμοι is meant; unless, as is less likely, Odys. had by this time
in his fumigation passed into the αὐλή. Similarly ἐνδοθέν αὐλή,2 “the court
on its inside”, is used for the μέγαρον, for one within the latter would be ne-
cessarily within the former.

(3) The question of materials occurs before going into the detail of parts.
Stone for the walls, various kinds of wood for the door and its fittings,
roofings, and pillars, copper3 for the threshold, and for platings or facings
on some of the walls, gold, silver, electrum*, and ivory for some of the mural
and portal decorations,4 are found. The doubtful κυάνος furnishes copings
or cornices to the walls; see App. F. 1 (19). The Phaeacian palace is not to
be taken as a fact to the poet's mind in the same sense as the Ithaca
and Spartan are. The more magnificent decorations which mark it are a
fancy-picture only, the others are enhanced imitations of a real state of life
and manners. The specimens of ancient masonry in Ithaca, as elsewhere
in Greece, consist of massive polygonal blocks ranged in the style called
Cyclopic, without any trace of cement (Kruse's Hellas, Atlas Pl. VIII), nor
is there in Homer's simile of the builder any mention of such a substance.
It is difficult to think that, with his tendency to minute reality, he would
have omitted to name cement had it been in use. "Helmets and shields
built in like a wall"5, is even more exact when compared with that Cyclopic
style, in which smaller stones wedge the interstices between larger ones. Ho-
mer's builder works with πυκνοῦν πλαγία,6 and Hector's monument is strewn
πυκνοῦν λάσσα.7 Odysseus built his chamber πυκνῆσιν λιθάδεσσι.8 These
builders are especially said to build loftily, and to guard against the force
of the wind; and one of them, in so doing, uses ἄμεθνονες,9 "rafters crossed",
to support the masonry or timber-work; see below at (14). So the towers
being the loftier portion of the Greek line of defence, have jutting masses
(στῆλας πυφῆτας) for buttresses (ἐγκέτα);9 with which may be compared
the palisades round the stone wall of Eumaeus' lodge, driven ἐκτος; see below
at (6).9 The wall was topped in this last case with a fence of the prickly-
pear (ἐφρύγκωσμον ἄχρόδο),9 with which our spike-topped walls may be com-
pared. In Polyphemus' cavern we find a court in front with a similar fence
on an exaggerated scale, "built loftily with earth-fast stones, with tall pine-
stems and stately oaks."9

(4) Thus some of the masonry was uncemented; whether any was cemented
it is impossible to decide; for where no such stockade was used, superior skill,
in choosing and setting the stones, rather than the stability ensured by mortar,

* See note on δ. 73 on the meaning of ἥλεκτρον.

1 Γ. 125, 142. 11 ψ. 23—4, 2. 494—7. 2 δ. 74. 5 η. 83. 3 ν. 72—3.
q Π. 210—4. 1 τ. Π. 212. 5 σ. 798. 7 ψ. 193. 8 ν. 712—3.
v M. 259. 9 ψ. 11—2. 9 τ. 10. 7 ι. 185—6.
may have been the cause. Still, the mention of stones ἀποστιλβόντες ἀλεί-ϕαρος,² though said only of such as formed a seat, makes it difficult for us to conceive that so near an approximation to the cement, which joins, as the stucco which whitens, should have existed alone; especially when the art of cementing stone was so early known both in Egypt and in Asia. There is, however, equally little trace of the art of brick-making, though certainly known in those countries at the time. Nor need the epithets ὑψήλον, ὑψόφωσον,§ and the like, shake our opinion of mortar not being used; for, though great height might not be attainable with walls of blocks, yet wood-work might easily be erected upon them to the necessary elevation. Thus the ἀμπελον-τες,² may have sustained an upper-structure of wood. The timber named is fir, oak, ash, cypress, and, for finer work, cedar.² The method of building with -plank-work engaged in the stone, or brick, or mud of the wall is common in most European countries. The stones are often particularized as ἕσ-στοι, ³ i. e. dressed so as to present an even surface; porticoes so built are accordingly ἕσσεστα. For ἱσσεστοι ὑποτικα see (6) note ². The doors are con-stantly spoken of as of planks, ἀκῶδες, but which word often stands indeed for doors, with such epithets as κολληταί, εὐζέσται, εἰ ἀραφεῖαν, and Homer takes pains to tell us that the angles were duly j squared by the rule. The metallic plating over stone would be such as we have still vestiges of in the so called “Treasury of Atreus”, where holes, probably for bronze nails, are yet visible in the stone-work of the chamber. The floor was of native earth in Odysseus’ palace,² nor do we trace any other material in other floors. Thus a great mixture of rudeness and richness predominated, especially in the Spartan palace-hall, embellished with the gifts of Egypt and the spoils of Troy.¹ From our knowledge of what Greek art was at its maturity we may be sure that adequate taste was not wanting in its early period, and that the grains of the wood and the outlines traced by the beams would be turned to account in giving finish and beauty to the interior. The roof rested on beams (δοξοί), ² and in the upward interior view of the palace timber seems predominant.⁸

(5) The order of parts should begin with the αὐλή, “court”. Its outer wall was called ἔξοσος or ἔφωσον. The phrase ἔξοσος ὡς μέγιστον ἄρα indicates the whole palace, αὐλή included, viewed as lying within the ἔξοσος. One description of it as “ornamented (ἐπισχεύοντα) with side-wall and copings”, implies some degree of sumptuousness in its appearance. Outside Alcinous’ court laid a large square orchard close by the gates, with fountains, one of which passed under the threshold of the court itself.⁹ We may observe the predomi-nance of symmetry in Homeric conceptions, ¹ and suppose the αὐλή to have been, like the orchard, quadrangular. Similarly, a local connexion be-tween the cultivated estate (τέμενος) of Odys. and his αὐλή seems intimated in the fact that the manure (χόρμος) for the former was gathered up from the latter and removed thither.² On such a heap in the αὐλή, the dog Argus

² γ. 498. ⁴ Π. 213. β. 337. ⁵ Ψ. 712-3. ⁶ τ. 38, φ. 43, φ. 339-40, Ω. 191. ⁷ Ψ. 6, Χ. 210-1, 253, Ζ. 244, 248. ⁸ Ζ. 243, ⁹ Μ. 121. ⁴ Ι. 583, cf. Ψ. 194. ⁵ β. 164. ⁷ β 344. ⁴ Ψ. 341, φ. 44. ⁶ β. 120-2, cf. τ. 63. ² δ. 71-5, 80-5, 127-φ. ³ γ. Χ. 176. ⁴ τ. 38, ⁵ π. 341, ψ. 604. ² Ψ. 266-7. ⁴ η. 82 foll., 112-3. ¹ cf. Ψ. 70-1. ² ψ. 297-9
lay as Odys. entered. The quantity of this refuse is accounted for by the constant presence in the αὐλή of the animals slaughtered for sacrifice or daily food;1 and by the horse-chariots &c. which drew up there.2 This αὐλή had a gate of its own, with πρόθυρα, or porch. In the first peaceful group on the Shield of Achilles, the women stand admiringly, ἐπὶ προθύρωσιν ἐκάστης,3 to see the marriage train go by. Here the προθήκη of the αὐλή seems intended, which would be nearer to an object passing outside than the προθήκη of the house. Pallas, as Mentes, alights Ἴδρίκης ἐνὶ δήμῳ ἐπὶ προθύρωσις 'Οδυσσής συώδου ἐπὶ αὐλείου.4 This seems to mean the porch of the αὐλή, and the sequel confirms it to be so. For Pallas finds, on entering, the suitors, who enter the ἡμέραν later,5 now certainly in the αὐλή, playing πέσσον before the gates of the actual palace.6 Had the αὐλή been empty, a guest would doubtless have passed through it towards those gates. But a pause at the outer πρόθυρα gave more time for the host’s courteous reception, as matters stood. Here, accordingly, the συώδος αὐλείος is the actual entry of the αὐλή. Elsewhere, however, we find αὐλείας θύρας,7 and θύρας αὐλής,8 used of the actual palace gates, so called as leading into the αὐλή; and so αὐλής πρόθυρα.9 But the distinctness of the gates of the αὐλή appears from ἐκπόρευσα δέ οἱ αὐλή τοῖς καὶ θηριγώσα, θύρας δε ἐπίσχεσις ἐς δικλίδες.10 This epithet ἐπίσχεσις is often applied to the αὐλή itself, as “fenced” by the ἔσοχος; see Fig. I. AAA’A’.

(6) The court might have porticoes along its front wall facing inwards, corresponding to those of the house. Odys. drags Irus out through the πρόθυρα, αὐλή, and outmost gates, and there seats him propped against the court-wall.11 Similarly in Phoenix’ narrative of his escape, the first watch-fire was in such a portico (ἐν αὐλώμητον ἐπισκέψας αὐλής).12 In such an one were piled the corpses of the suitor’s, to rid the hall of them. From Phoenix’ tale we must suppose the court-wall to have been, where not lined with porticoes, not higher than an active man could vault;13 perhaps not much above his own height; as Medon, apparently unseen, hears from without it the suitors’ voices within it. This height included its θέασιν, “coping-stones”. If the wall were lined with porticoes and had a gate-way, it would no doubt, so far, be higher. This wall was of stone: it would perhaps be such an enclosure as fenced the Phæacian ἀγορά, said to be ἄγορα κατοργυστέρα ἀγορά.14 Similarly, the court of Eumæus’ lodge is fenced ἄγοραν λάταισιν,15 and

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1 Explained by a Schol. a “stones which must be dragged”, as too big for lifting. But, probably, the word is the same as in the old Latin legal formula rūta cēsa; where the Pandects (XIX. 1. xxvi. § 6) explain rūta, as whatever material is dug (erata) from the estate, “arena, creta, et similis”, and cēsa, as whatever is cut down upon it. Varro (de L. L. 9. p. 154, ed Bipont., 1788) expressly notes that the u is long. Stones dug from the ground, as opposed to such surface fragments as might be picked up, may probably be the sense. Another Schol. gives θυτοῦαν as ἄ. ἐπιθετοῦαν: but Homer would doubtless have said ἐπιθετοῦας or θυτοῦας λάταις; had he meant this; besides, there is the improbability of “polish” in the stones where all else was rough.

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v. 250, cf. χ. 334—6. δ. 20, o. 146. Σ. 496. a. 103—4.

x. 144. χ. 106—7. ψ. 49. a. 329. b. 137.

q. 266—7. χ. 100—3. i. 472. x. 449. i. 476. δ. 677—8.
coped with the prickly-pear (άχεροδος), with palisades thick and close together, made of heart of oak, driven ἐκτὸς ... διαμήπερ ἔνθα καὶ ἔνθα, "all along outside (the masonry) right and left," i.e. as viewed from the entry. This last resource probably assisted the rustic masonry, which, though massive, lacked compactness. It might not be needed in the more skilful structures in towns.

In the court before Odysseus' palace was a τυχτὸν δώσειδον, meaning probably "paved", for quite-play &c. The αὐλή was a place of assembly for Alcinous' nobles, and in the Olympian palace for the deities, as well as the palace proper and its porticoes. In the midst of it stood the altar of Zeus ἔρξιος. In Circe's palace the ουρπεις, "sty", was probably in the αὐλή, as she goes διέκ μεγάρων to open it. On the lamentations of the retransformed comrades, it is said ἁμφι δὲ δῶρα ομηδαλέων κανάχιζε; where ἁμφι may point to αἰθουσαί along the house-front, and to the opposite wall of the αὐλή. In the Pylian αὐλή stood a θρόνος* of polished stones before the palace gates. Here the sacrifice to Athene, and probably ordinary household sacrifices, were performed: goats and swine fed there in the enclosure, and were there prepared for the banquet by the guests. Rumpf supposes (I. 7) seats joined to the wall of the αὐλή outside. This is probable, but not necessary, from π. 343-4. The seats used may have been mere hides, as in α. 108. In the αὐλή, whether wholly detached from the main building or not, several θάλαμοι might stand. These will be further considered under θάλαμος.

(7) Going from the αὐλή to the main building, the πρόδοσος would be passed through first; in which all the range of vestibule and adjacent porticoes seem to be included. Whether the vestibule was wholly or in part walled off, or distinct by columns only, from the latter, may be doubted. The vestibule, πρόδοσον, pl. πρόδυσα, seems used in a lax sense to include some space in the immediate front of the door, though not overhung by the roof of the vestibule. That the πρόθ. closely adjoined the αὐλή, is clear from the expression πρόθ. τε καὶ αὐλή, used when Melanthius is dragged forth thither. So the Centaur Eurytion was punished somewhat like him, evidently in the αὐλή, being dragged διέκ προδύσα θύρας thither.* The corpse of Patroclus is laid along (ἀνα) the πρόθ. of Achilles' hut.

(8) It is likely that the αἰθουσαί projected beyond the vestibule, and that the space between them, whether overhung by it or not, was called πρόθυρα (Fig.1.B). It was ample, since we find the gods in the house of Hephaestus there assembled, and all able to view the interior of the palace; and, although the female divinities are absent, they are mentioned as though there was room for them too. The αἰθουσαί in Zeus' palace, and in that of Alcinous, are used as places of assembly. The recurring line, of travellers departing, ἐκ δ' ἐλέεων προθύρων καὶ αἰθουσάς ἑριδουσον, may be explained by the fact

* Voss conjectured that this stood 'outside the gate of the αὐλή because Telem. in γ. 484 is not said to drive, as in γ. 493 and ο. 145, 190, ἐκ προθύρων καὶ αἰθουσάς ἑριδουσον. Rumpf thinks this an error (I. 7).

1 κ. 11 - 2. ἡ δ. 627. 2 Θ. 57. 3 Ξ. 335, o. Θ. 306, A. 774. χ. 388 - 90. 4 Ζ. 406. 5 Ζ. 430 - 63, Ξ. 335 - 6. 7 χ. 172 - 4, 164, 185 - 9. 8 Θ. 300. 9 Ζ. 474, cf. υ. 355. 10 Θ. 295 - 301. 11 Τ. 212. 12 Θ. 322 - 5.
that some part of the portico was used for a stable;\(^a\) probably the part at either end remote from the main entrance. The arriving chariot naturally drew up in the πρόθυρον;\(^b\) when empty it was set against the ἐνώπια παμφανσόντα;\(^c\) probably a facing of polished stone or wood work, or stones faced with metallic plate, as above at (3), forming the lower course of front masonry along the αἴθουσαι and in the vestibule,\(^d\) see below at end of (16). The chariot, being low, would touch, as it stood, these lower courses only; hence Homer, precisely describing, speaks of it as resting πρὸς ἐνώπια rather than πρὸς τοῖχον. On departure the horses would probably be yoked somewhere in one of the αἴθουσαι: thence, too, the chariot would drive out into the πρόθυρον,\(^e\) and thence away. As final greetings were exchanged at the door of the μέγ., the guest paused there after driving from the αἴθουσα, and drove out, after leave taken, by the αἰείως Φύσει.* The chariot's driving out of the αἴθουσα is marked by the latter having the epithet ἐξιδοῦσον, expressive of the tramp of hoof and din of wheel echoed by its roof. In other portions of the αἴθουσα it was customary to make up a bed for a guest or for a bachelor son.\(^f\)

(9) That the αἴθουσα was esteemed part of the πρόδομος, seems clear from the fact that Helen orders bedding to be laid in the αἴθ.: for guests, who are said afterwards to have slept ἐν προδόμῳ.\(^h\) That the πρόθυρον was also part of it, seems probable from the fact that Eumæus, who is found sitting in the πρόδ.,\(^i\) rushes out αὐὰ πρόθ. to succour Odys. against the dogs.\(^k\) Naturally, also, a projecting porch would form part of the most prominent portion, which the πρόδομος was. Thus the πρόθυρα and its adjuncts have their importance in regard to the out-door life of the inmates and the reception of visitors.\(^j\) The αὐλή of Eumæus' lodge was chiefly tenanted by his swine, and fitted up with sties for the females, and also in the αὐλή (παρ δὲ) were his dogs. Telem. is seen by them crossing the αὐλή, and they bark not: Odys. also, within the lodge, hears his foot-steps there.\(^m\) In the αὐλή, therefore, it was that they flew at Odys., and into it Eumæus rushed αὐὰ πρόθυρον to drive them off.\(^n\)

(10) The proper name for the principal apartment is μέγαρον, often used, especially the plur. μέγαρα, as in the phrase ἐν μεγάροισι, for the whole pile. The access to it was directly through the main entrance, over the οὐθός, “threshold”, which seems to have been double, either an outer and an inner, or an upper and a lower οὐθός; see below at (23). The doors, through which it was entered from the πρόθυρον, were probably double-leaved (δικλίδες),\(^*\) like those of the αὐλή in the palace of Odys. Loftiness and splendour (ψηφ- * These are not shown in the plan, but would be a little in front of B' in Fig. L.

\(\ast\) The preferable etymology of this is δι-κλίνω, not κλείω, as shown in the parallel forms ἄγκλιδον, παμκλίδον, Hy. 23, 3, δ. 348, q. 139, Hy. Venus 152. The word κλίνω is used in the sense of to “incline” the doors to each other, in a passage where πόλις stands for the gateway or entrance, and σανίδες for the actual doors. Here ἐκπεκλιμένας is opposed to ἀναπεκλιμένας “lying”, i.e. open. M. 120—2.

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\(^a\) δ. 40. \(^b\) δ. 20; η. 4. \(^c\) δ. 42; Θ. 435. \(^d\) χ. 121; Ν. 261. \(^e\) γ. 492; ο. 190. \\
\(^f\) γ. 493; ο. 191. \(^g\) γ. 399—401; η. 345. \(^h\) δ. 297, cf. 0. 5. \\
\(^i\) ξ. 5. \(^j\) ξ. 34. \(^k\) Λ. 777. \(^l\) ο. 4—5. \\
\(^m\) ξ. 29 foll.
APPENDIX F.

On Rumpf, O.E. 

Loftiness and spaciousness are the features of the μέγας. It was the room of state in a palace, but commonly used by the family. All the ancient commentators, including Eustath., suppose that there was a women's apartment of somewhat similar proportions on the ground floor. Voss, Rumpf, and many other German scholars follow this opinion. It is a figment, however, based on the habits of the later period of Athenian splendour; and those commentators seem to have been beguiled by their familiarity with the usages of that later age.

(11) Homer contains no passage in which such a gynæceum need be assumed. Further, all the entries and exits, as well as fixed positions of Penelope, Aretè, Helen, and Hecuba, testify against it, and the whole habit of social life, as shared by the sexes, is opposed to it. It suited the view of women's position and duties in the Thucydidean and Euripidean period, that they should be secluded and remote from the men, whose keenly political instincts led them to affect a life in public; and their extreme domestic abandonment, improper for the other sex, tended to a masculine isolation, which sentenced or privileged their women to a proportionally profound privacy. If further Homeric proof were needed, it may be found in the palace of Zeus, modelled on that of kings below. It is wholly opposed to the relation of Herè and the other goddesses with Zeus, to suppose a gynæceum in Olympus. The whole episode of her fraud upon him in the fourteenth Iliad is against it. Her toilet-scene is in a private ἀπάθεμος made for her by Hephæstus, 8 which no other deity could open. She goes out of it and calls to her Aphrodité, with whom she converses "apart from the other deities", i.e. evidently, in that privacy. 9 Aphrodítē departs πρὸς δῶμα, to the μέγας, i.e., of Olympus. 9 On her return, discomfited, to Olympus from Ida, Herè goes to the same Δίως δῶμος, where she is exposed to the remarks and questions of the other gods, 1 and where her statements provoke the rash sally of Ares which Pallas checks. 11 Here, then, we might surely expect a clear token of the gynæceum, if any existed; but here, on the contrary, is the ampest proof of a hall shared by male and female deities in common. Precisely in proportion as the gynæceum suited the advanced notions of historic Greece, it was repugnant to the simpler morals and manners of the olden time, and to the unchecked circulation of male and female thought and feeling in the Homeric age. That age had a home: the later artificial period broke it up into a "liberty-hall" for the men and a prison for the women.

(12) The peculiar position of Penelope, as the mistress of a house beset by intrusive revellers, and the widow-wife of one too long missing to be deemed its lord, craves for her an exceptional habitat; and hence arises the prominence of the ύπερφαῖνον in the Ody. This may perhaps be regarded as the sleeping apartment of the female members of the family, slave or free,

1 O. 325 foll. 2 v. 355. 8 Ε. 166—9. 7 Ε. 188—9. 3 Ε. 224. 1 O. 84—101. 4 O. 113 foll.
save such as were of rank to enjoy, like Nausicaa, a separate θάλαμος, and as the working room of those who pursued sedentary labour. But, to descend to detail, Penelope, sitting in θάλαμον, bids Eumaeus summon the disguised Odys. to her, who postpones the interview till late, when the suitors would be gone. When on their departure, and that of Telem, Odys. is left in μεγάρω, she comes to θάλαμων to see him. Here, as she is seated awaiting him in the μέγαρο, the female slaves leave it, carrying away the tables, vessels, &c. of the previous banquet, and among them Melantho reviles Odys., who replies. This is evidently in the presence of Penel. seated παρὰ πνεί, who hears the words, rebukes the offender, orders a chair for Odys., and opens the conversation. Between the first message through Eumaeus and this interview she had visited the suitors, descending from the οπεφοίον, and retired, ascending thither. But that message had been sent from a θάλαμος, and on Eumaeus' return she speaks to him ύπερ οὐδοῦ βάντα, which seems to show that some θάλαμος on the ground floor is meant. Probably a personal and private θάλαμος of her own, like that of Herë, should be understood (Fig. I. L or M). Helen similarly appears in θάλαμων in the same sense. Besides this, "Eurynomè the stewardess" is found mingling in the conversation before Eumaeus is summoned. Now, her business certainly lay in the μέγαρο among the suitors; whence she might easily speak with Penel. in an adjacent δαιλ., but could hardly have gone up-stairs to do so. Further, Odys. in the μέγαρο among the suitors, after her visit to them, rebukes the handmaids for attending on them and bids them go to their mistress; 

δυσαί Ὀδυσσέας ἀὖν οἴχομένου ἄνακτος, ἔρχεσθαι πρὸς δώματ' ἐν' αἰδοῖν βασίλεια, τῇ δὲ παρ' ἡλάκτα σφυραλίζετε τῆρπετε δ' αὐτῆ, ἢμεναι ἐν μεγάρῳ, ἢ εἶναι πεῖκετε χερσὶ. 

Now Penel. had only just before ascended to the οπεφοίων, of which fact, he was probably aware. It is plain, therefore, that the expressions, παρὰ δωματ' ἐν' αἰδοῖν βασίλεια, and ἢμεναι ἐν μεγάρῳ, refer, not to any gymnæceum, but to the οπεφοίων itself. So Euryclea, going to summon the waiting-women to Penel., is said to go δικὰ μεγαρίου; where, from the sequel, the οπεφοίον, in which Penel. then was, is plainly meant. Further Melantho, in her flippant speech to Odys., says, "wilt thou annoy us here by roaming all night about the house, and peeping at the women?" These words would be excellently adapted to the presence of a male stranger in the gymnæceum, had any existed;

* It is not easy to trace Penel. consecutively through all her movements in φ., σ. and τ. At the commencement of φ. she is with Telem. in the μέγαρο. Her words in φ. 102 express no intention of going up instantly, see note ad loc.; neither does she ascend till after Eumaeus' departure, 589; nor are we then told of her ascent; but in σ. 158-207 we find her descending; and infer that she must have ascended some time in the afternoon with which φ. concludes. She reascends in σ. 302, and again we are not told of her descent, but find her again in a δαιλ. adjoining the μέγαρο, doubtless that in which she had previously conversed with Eumæus; and, here again, Eurynomè is found in attendance.

v φ. 505—11. w τ. 1, 51. x τ. 53. y τ. 60 foll. z τ. 55. a σ. 205.

b σ. 302. c φ. 506. d φ. 575. e δ. 121. f φ. 495. g φ. 259.

h σ. 313—6. i σ. 185—6. k σ. 206. l τ. 65—9.
and here, therefore, we might expect to find the scene so laid. But what is the fact? That the whole takes place in the μέγ., which the suitors have recently left, and where Penel. is already seated by the fire,\(^m\) like Arete in the μέγ. of Alcinous,\(^n\) to hear the stranger's tale. And on her departure again to the ἀπερώτα she bids him take a bed τοῦ ὥστιν οἶκος,\(^o\) which, if spoken in the οἶκος of the women, ought to mean that οἶκος itself; but which means the common οἶκος or μέγαρον still, of which the πρόδομος is viewed as a pupils, and in that πρόδομος his bed is accordingly made of the fleeces &c. which lay about on the seats in the μέγ.,\(^p\) and into the μέγ., whence it had been taken, he accordingly takes the bedding again in the morning.\(^q\) Further, as he lay there, he marked the paramours of the suitors who had gone to their homes,\(^t\) going forth ἐκ μεγάρος to join them.\(^s\) This must have been through the same chief doors of the palace which Euryclea had previously closed.\(^t\) Thus μεγάρος has here its proper meaning; although in two passages just quoted it stands for the ἀπερώτα.\(^u\)

(13) As regards the evidence from character and habits, though less critical stress can be laid on such things than on the facts stated or implied in the narrative, it seems inconsistent that such a character as Nausica should have been reared in the hot-bed of a gynæceum. She acts most unlike what we should expect had such been her nurture; and this, in a poet on the whole so true to moral nature as Homer, should have its weight. The notion of a young and high-born maiden driving out with no companions but of her own sex and condition to a distance from home, is out of the question when measured by such a scale of manners as the gynæceum implies. Her bearing on meeting Odysseus under the circumstances would be equally inconsistent with moral probability, and the independent self-possession with which she directs his movements, if possible, even more so. But indeed, the whole Phæacian court atmosphere is one in which the women have rather more than less of their sex's usual influence. Homer has drawn the men effeminate, but the queen and princess with exquisite and equal firmness and yet delicacy of tone. But as regards palatial arrangements, he has one set for all, and applies it alike to Olympus and to Scherici, and to the households of Hecuba, Helen, and Penelope. But of all most unlike the life of the gynæceum is the reception of Nausica by her brothers on her return:

\[\text{ἡ δ' ὅτε δὴ οὕτως ἐγκαλλείδομαθ' ἔκανεν,}
\[
\text{στῆνεν ὄρ' ἐν πρόδομοις, κασίγνητοι δὲ μὲν ἄμομφος}
\[
\text{ἐστινε' ἀθανάτοις ἐκαλιγχείοι, ὅθ' ὅπ' ἀπήνης}
\[
\text{ὁμόνους ἔλευον ἐσθήτα τε ἑφερόν εἶσο.}
\]

The idea of the young men receiving her and carrying in her clean clothes is irreconcilable with the manners of separation. And the more we examine the arrangements of the sexes in detail the more extravagantly wide of possibility will the notion of such a separation between them appear.

* In the view taken below (33), the ὑπερώτα is supposed to have been built over the πρόδομος, forming one front with it, as viewed from without, and, like it, therefore, part of the μέγ. Thus, as τοῦ ὥστιν οἶκος means the πρόδ., the word μέγ. may with equal justice stand for the ὑπερώτα.

\(^m\) τ. 55. \(^n\) η. 305. \(^o\) τ. 594--8. \(^p\) η. 428. \(^q\) τ. 6--13. \(^r\) τ. 30. \(^u\) η. 3--6.

HOM. OD. APP.
The roof of the μέγ. was ordinarily flat; the only case precisely in point being the palace of Circe, shown by the fall of Elpenor from it. The roof there appears to have been of the sort called solarium by the Romans — the terraced top so well-known in the East, and still used as a sleeping place in modern Palestine. A simile in which the reciprocal grasp of the wrestlers’ arms is compared to that of

άμείβοντες, τοὺς τε κλιτόν ἥμαθε τέκτων
δόματος ψηφιωτὸ βίας ἀνύμων ἀλλείπον, \(^\text{w}\)

is explained by a Schol. of “joined rafters (συστάται) which”, he adds, “form the shape of the letter** \(\Lambda\)”. And this idea is supported by the previous description of the attitude, ἀγκάς δ’ ἄλληλον λαβέτην χερσίν συμπαρήν. There is a stratagem in the Cornish wrestling, in which each adversary grasps the other round the waist and endeavours to throw him over his shoulder, which may be here intended. The bodies thus lean on each other at their upper extremities while their lower ones stand apart (διεσώτας Ευσταθ. ad loc.). This suits the \(\Lambda\) form. Beams so set might combine to keep up a flat roof, although they suggest a pointed one more obviously. Homer’s usual word for roof is τέγος; which appears also to bear by synecdoche a different meaning; see below at (16). The gen., τέγος, occurs five times\(^{x}\) in the Ody. with epithet πῦκα ποιησία, and once in Hy. Ceres 185. Elpenor also fell κατανεκρό τέγος, having forgotten to go back to the ladder or stair by which he had mounted. This does not mean that he fell over the edge, but, probably, down through the smoke-vent (ὅπη), there being no other aperture. This was not vertically over the fire; see below at end of (20).

(15) The word ὀσοφή is once found, of the roof as seen from within;\(^{y}\) the masc. ὀφορός, with epithet λαχνης “shaggy”, also once in sense of “thatch”\(^{z}\) — that which covered the hut of Achilles before Troy, and was gathered from the meadow there. Eustath. on \(\pi. 559\) foll., supposes a flat roof overlaid with earth to be meant; but this is a hint which he probably borrowed from later structures. The principal feature of the roof was its central beam, μελαθρόν, so explained by the Scholl., the name originating from the discoloration (μέλας) through smoke, or, according to Eustath., through sun and weather; the one suggesting the inside, the other the outside view; but an overlying stratum of earth, tile, or other material, would, if it existed, intercept the latter influences. The derivation from μέλας is favoured by a passage in which our present texts have,

αὐτή δ’ αλταλάτωτος ἀνὰ μεγάρου μελαθρόν
ἐξετ’ ἀναίξασα χειλίδου εἰκέλη ἄντην,\(^{s}\)

* Comp. the precept of Deut. XXII. 8.

** Rumpf (II. 11), to whom I am indebted for this quotation, adopts the view of the Schol., and quotes words from Hippocrates as interpreted by Galen, which signify, “the triangular vertical extension of the roof”, in fact a “gable”, being an explanation of ὀσοφή there. The same slope-sided form of roof is alluded to by Aristoph. Av. 1110 under the term ἄτεγος; but Hippocrates and Aristophanes are far too late for our purpose.

\(^{v}\) \(\pi. 559–560, \text{ cf.}\ \lambda. 6\) foll. \(^{w}\) \(\Psi. 712–3\) \(^{x}\) \(\alpha. 333; \Theta. 458; \pi. 415; \sigma. 209\)

\(^{y}\) \(\chi. 298.\) \(^{z}\) \(\Omega. 451.\) \(^{s}\) \(\chi. 239–40.\)
APPENDIX F.

where αἰθαλ. seems disjoined by hypallage from μέλαθρον,* to which Voss wished, by reading αἰθαλόντει...μελάθρον, to restore it. In a similar passage the eagle in Penelope's dream ἀψ ὅ' ἐλθὼν κατ' ἄρ' ἔγετ' ἐπὶ προῦ- ζοντι μελάθρον.** A beam on which a bird could sit must be, not a rafter in the plane of the roof which it supports, but perhaps one inclined at an angle to it, like the ἐρείδωνες in the simile applied to the wrestlers; see above at (14). In the net of Hephæstus the light toils droop from the beams (μελαθρόφων), like fine cobwebs, down into the θάλαμος and over the sleepers there.† Epistate destroyed herself by "fastening a vertical noose from the lofty μέλαθρον." Demeter in Hy. Cer. 188, "with her feet made for the threshold", καὶ ᾧ μελάθρον κυρε κάρη, πλήσεν δὲ θύρας σέλεος θυίῳ. So Aphrodite (Hy. Ven. 173) εὐποιήτου δὲ μελάθρον κυρε κάρη, see below at (16), where the roof-beam, or rather the whole roof composed (εὐποιήτου) of such is spoken of. The μέλαθρον had a special sanctity attaching to it, in regard to hospitable duties, perhaps as overhanging the hearth and blackened by the fumes of its sacrifice on their way to heaven. So Ajax appeals to it, saying to Achilles, αἰθέσσαι δὲ μελάθρον ὑπωφόριον δὲ τοι εἰμέν.†

(16) The expression σταυρός τέγος τόιω ποιητοῖο‡ stands only in one connection: where a lady of the family from the ὑπερωία enters the μέγ., we read, "she took her place παρὰ σταυρόν τέγ. τύ. ποι." The foot of the stair by which she descend might be in the μέγ. itself, and her standing παρὰ σταυρόν κ. τ. λ. might then mean "by an (engaged) pillar" of the wall, supporting the roof. More probably the stair would land her first in one of the θάλαμοι, whence emerging in the μέγ. she would still become visible first at its wall. In the Hy. Ceres 186, the queen is seated with her infant παρὰ σταυ. τέγ. Now τέγος appears to mean, not only the roof, but any chamber or room, considered as roofed in; (Crusius sub voc.) Probably here the ὑπερωία itself or upper story, or else the θάλαμος into which one descended from it (Fig. I. M), is meant. Now σταυροί occur elsewhere simply as meaning door-posts; and the σταυρός τέγος may therefore well mean the door-way, by synecdoche, of that θάλαμος. So Penel, sits spinning, to hear Telemachus' tale, παρὰ σταυ. μεγάρωι; for the door-way, as leading from the τέγος (=θαλ. or ὑπερωία) into the μέγ., might be called the σταυ. of either. But where one has just emerged from the τέγος it may be viewed as pertaining thereto, otherwise to the μέγ.; see below at (32). Some take the σταυ. τέγ. to mean an ordinary "pillar of the roof"; but the proper term for pillar is κιόν. It is more consonant with queenly dignity in Penelope, and with ma-

* In the prayer of Agam. that he might set on fire the palace of Priam that very day, αἰθαλόντει is joined to μελαθρόν, perhaps, however, as a secondary predicate, describing the effect of the fire.

** There is much doubt about this station of the eagle. Was he inside or out? Probably ἐν μεγάρσιa, said of the geese destroyed, is a general expression covering the specific sense ἐν αἰθαλ. Some of the beam-ends may have projected on the palace front; certain ornamentations of the Doric style are said to be nothing but beam-ends, conventionalized in sculpture, so projecting over a porch; on one such the bird may be supposed perched.

† τ. 544.  c Θ. 279.  d λ. 278.  e I. 640.  f μ. 333;  Θ. 458; π. 415;  a. 209; ᾿γ. 64.  g Ϝ. 96.  h B. 413 foll.
den modesty in Nausicaa, to suppose that neither advanced further than to be just visible to the party in the μέγ. That the σταθ. τέγ. was a door-way is further countenanced by Hy. Ceres 188, ἡ δ’ (Ἑμμήνη) ἦκ’ ἐκ’ οίδ’ ἔποι, ἵνα she “made for the threshold”. The poet adds, καὶ ὡς μελάθρου κύρε χάρη, i.e. her stature expanding, her head touched the main beam. Some take μελάθρ.* here to be the lintel of the door; but, as the queen was sitting in the μέγ., though near its door-way into the θαλ., the door would be behind her, and one approaching her in front would not come under the lintel, although the brightness of the divinity approaching would cast a glory on the doors (v. 189). Those who will have a gymnæcum in the rear of the μέγ. consider τέγος to mean that apartment, and the σταθ. its door-way from the μέγ. This entry they think was at the μνυχ., the door being at its further end, see at (34). Some take the σταθ. τέγ. to comprehend in lax usage the floor adjacent, as far as the hearth, and thus the spot where the queenly chair is usually set, so that the queen in Hy. Ceres 188 would sit where Penel. and Nausicaa on entering stand, and where Areth also sits. The σταθ. μεγάρου also occurs, meaning the main entrance from the court without. There Odys., when his arrows are spent, τόδον μὲν πρὸς σταθ. έπισταθέος μεγάρου ἔκλεις ἐστάμεναι, πρὸς ἐνόπια παραφανύοντα. He seems to set down the bow on the threshold whence he had shot. Here, therefore, σταθ. may well mean, literally, the door-post, which the ἐνόπια or “facings” of the vestibule would meet; and the bow set at their point of juncture may be described as resting against (πρὸς) either or both. From the conspicuous feature of its various σταθμοι, one of which is described as κυπαρισσινος, the μέγ. may obtain its epithet of ἐπισταθής.

(17) The floor of the μέγ. has been described as of native earth; see above at (4). It was duly levelled and hardened to what is called a κραταίπεδον οὐδας.¹ Damp in the climate of Greece is not much to be dreaded; and the floor’s level, in order to ensure more support to the walls, may have been lower than that of the αὐλη. This would give greater vantage-ground to one standing on the threshold. From its being the native earth we understand how the fire is thrown out on it from the λαμπτήρες, how Telem. digs a trench along it for the axes in the bow trial to stand in,² and how the same expressions ἐξας, ἐν κονίσσιν,³ which would suit out of doors, equally apply to it. Thus foot-cloths were spread below the more costly couches, as an additional compliment to a guest, but carpet there of course was none. The polluted surface is removed by scrapers (λίστεροι):⁴ the same tool is placed in the hands of old Laertes at his garden work (λιστερώντας φυτών).⁵

(18) The μέγ. may be supposed a parallelogram with its short side to the αὐλη. Of its size we have indications in the following incidents. The bow-

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¹ Rumpf (III. 80—1) interprets μελάθρ. here as a wooden structure (cravitii operis) erected on the μνυχ. and laterally connected with μελόδμαι on either side of it, in his view, “galleries”, hanging between the end wall and a parallel row of pillars thrown out in front of it, see (41). He views the μελάθρ. above and the μνυχ. below as together making up the τέγος.

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1 Σ. 305. ² Κ. 340. ³ Ψ. 46. ⁴ τ. 63. ⁵ Π. 120—1. ⁶ Ψ. 329. ³ ⁷ Κ. 455. ⁸ Ω. 227.
trial was meant to involve a feat of no ordinary difficulty. We must allow for a reasonable interval between the axes, and for a sufficient distance between the nearest axe and the marksman. The weapons used against the suitors, arrows and spears, with the various charges of the combatants, especially when we consider the length ascribed to the spear in the II., imply a considerable range. Telem. also "runs", at his father's bidding, from the central entry of the μύη. to the θύλαμος on its side, perhaps by way of the λαώνη. After the massacre Odys. looks about to see if any enemy is skulking anywhere. The suitors, above a hundred in number, daily banquetted there, each at a separate table, and room for their attendants had also to be found. Epithets of amplitude, as ύψεσεσες μέγα, are applied to it; so also it is ἡλιθεν, from its echoing walls, and σκίον, of somewhat doubtful import, whether through the shadows cast by figures from the fire, or the prevailing gloom caused by the absence of windows, and the admission of light only through the smoke-orifice and the door. That there were no windows in the μύη. may be regarded as certain from the fact of no mention of such an important detail anywhere occurring in Homer, Hesiod, or the Hymns. In the attempts of the suitors to devise means of escape, the windows, had there been any, would probably not have been forgotten. They could not, had they existed, have been above reach from the floor, for how then could they have been closed and opened? They must have afforded an exit either into the αὐλή, or into the street of the town, and in either case it would have been important to Odys. to close them up beforehand, as he does the door, or to the suitors to escape through them if unclosed. Even in the later Roman architecture, as shown in the remains at Pompeii, windows except in the upper story are rare. (Smith's Dict. of Antiq. s. v. fenestra.)

(19) The aperture in the roof, and there may have been more than one, would be towards the further end from the door, in order to distribute the light through it and the door more equally; even thus the sides of the room, remote from the central line through door and smoke-vent, would be very gloomy. This suggests the sense of σκίον. For this reason, if for no other, the greatest length of the room would probably be in this same line, and in the same line would probably be the three λαμπτήρες or fixed light vessels raised above the floor. The smaller portable one borne by Pallas being golden, these may be supposed to have been of copper, and so Eustath. calls them μεγαληφενίνα, and explains their position and form by the words λυγάμαι μετέλωσι, ἡ χαρόποδες "vase-footed" (Rumpf. II. p. 31). On the floor lay the fireplace (λαγάρη), the mistress of the house or a principal person commonly sits ἐν πυρὸς αὐτῆς, even when it is broad day-light (Διός αὐγαί) without. This seems to show that gloom prevailed but for the fire. Nearly on the same central line the group of principal persons in the μύη. are to be looked for, in whatever palace interior the scene is laid. The pro-

* In Herod. VIII. 147 the sun is spoken of as looking down into (λαγάρη) a house, by the ξυνυδοτίμη, and throwing its light on the floor (ἐθερέας).

* Ψ. 75—6, 420—3. 1 Ψ. 72, 81, 116, 255 foll. 1 Z. 319; 69. 494.


vailing gloom is portentously deepened when Theoclymenus denounces woe against the suitors, but he alone seems to perceive it. They retort, "let him go out of doors then, if he finds this so like night"; the retort comes with greater force when we remember that a degree of darkness was the condition on which alone the comforts of in-doors could be enjoyed.

(20) The pillars cannot have been fewer than four in a quadrangular building, and may have been any number not too large. Those in Odysseus' palace seem to have been few, to judge from the fight which goes on there, which was as freely fought as if the stage had been clear. They probably stood in pairs, opposite to one another, and beams* may have run horizontally across the head of each of them to an opposite σιμόδοις in the wall. Their only epithet is expressive of height, and once, in a simile,** stoutness is implied; but there is no hint of ornamentation, save that suggested in the last note, although they must have been very prominent objects. From their mention in conjunction with the fir beams, the μεγάλοι, &c., it is probable they were the trunks of trees, barked and smoothed. The chair of state is placed against a pillar for Aretê "in the blaze-light of the fire"*, and her royal husband's close beside it. Similar seems the position of Penel. in the same "blaze-light" at the further (ἐπάνω) wall, i. e. furthest from the door. Also the principal chair of the ἔστιν (Rumpf Αργυροῦν Σίδερον Fig. I. I) seems indeed to have had a fixed position there, not far from the principal κρητή (see below at (22) Fig. I. 9) and the ὀρθόδυνη, or opening into the side-passage;* it see below at (38). This was also near the μνήμος or extreme upper end of the μέγ. The position of the host or hostess at that "furthest wall" is confirmed by the place of reception occupied by Achilles in his hut,† in the interviews with the ambassadors and with Priam,‡ in which last his ἄλφας πολυδείκτας is also specially mentioned. Hence the hearth seems to have been at the upper end of the μέγ., and Nausicaa's direction to Odys., μεγάλοι διελέτεμεν, ὥρα ἐν ἕλην μητέρ' ἐμήν implies, perhaps, that a considerable portion of the μέγ. would be traversed to reach her. This confirms the view taken above of the smoke-vent, as not central, for, if central, it would be remote from the hearth; yet it need not have been vertically over it, for then a sudden heavy fall of rain might have damaged the fire. The ἔστιν, seems to have been always on the mere flat of the floor, like our "hearth-stone" (Fig. I. 6). It is said (Rumpf II. 29) to have been oval (στρογγυλόειδής). It was the place sacred to supplication, and bears in that relation the more solemn name of ἔστιν. From it the house derived its sanctity, to which it was as altar to temple. The stranger swears coupling it with Zeus. Odys.

* The position of Melanthius, when hauled up to the top of a pillar, is close to the beams (δόξαν); this, however, is in the δίπλωμα or armoury, Ω. 192—3.
** It is said of the olive-stump built into his bed-stand by Odys., πέρας τὸ δ' ἦν ἀνέστη πλατύ, Ω. 191: this increases the probability that the pillars were tree-trunks. They seem to have had some protruberance, the rudiment of a capital perhaps, at last, as otherwise there would be nothing to fix the rope by which Melanthius was slung.

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1 v. 360—2. 2 τ. 37. 3 ζ. 305—7. 4 v. 89—90. 5 cf. τ. 55—8.
went and sat as a suppliant ἐκ ἐχοφῇ ἐν χονίσουν πάρ πυμ.,8 whence it seems that the fire on it was ample enough to shed its ashes on the floor around. Near it (ἐν κούν) the house-servants slept for warmth's sake, probably not having bedding, and old Laertes in his woe slept so with them.8 Against another more central pillar the seat is placed for the minstrel μῦχος δαιμονίων,9 and his lyre is hung from the same within easy reach.

(21) Against one of the pillars (Fig. I. FF') stood the δουροδόκη. Some question has raised, whether this pillar was external in the πρόδομος or internal in the μέγαρον. The former view, held by Rumpf, (I. 29) has been based on what is probably a πρωθύπετον; Telem. "set his spear against a pillar, and went in, and crossed the stone threshold".4 It is clear that the parts italicized are to be so inverted in sequence, and probably, as what stands last, the "crossing the threshold", is really first, so what stands first, the "setting the spear", is really last. In visiting Λυμεντας, Telem. gives his spear to a slave in the αὐλή and himself goes in &c. This may possibly have been because in that lodge the proportions were small, and the entry or interior too small to admit the weapon, if large, or there may have been no δουροδόκη, or Telem. may have wished to give the slave something to do for him. At most it is inconclusive. The spears which Idomeneus had gathered as spoil were certainly in the πρόθυρα.2 There is good reason why they should have been, as the incident shows which occasions the mention of them, viz. that they might be ready at hand for instant use; possibly, also, here again the dimensions of the weapon and of the hut may have occasioned the δουροδ. to be outside the latter. But in the Odyssean palace, the spear is deposited at a column after entering the μέγ.,1 and the μέγ. certainly contained spears.4 The explanation given by a Schol. a. 128 of the fashion of the δουροδ. is not clear: it is, ἀπέξεον τὰς κίνονας καὶ ἐν αὐταῖς ἐπειδὴν τὰ δόρατα. Here ἐν αὐταῖς may imply some cavity or receptacle resulting from the action called ἀπέξεον, which must then be used in the unusual sense of "scooped". The latter sense lies directly in Eustathius' words, on a. 128, Ὄχικη δοράτων κοινωνίας, ἐν μάλιστα, εἰς κίνονα ἔγγειλναι καὶ, ἐν ἐν πρὸς ὁδοῦτημα τὰ δόρατα ὑπάντα. A fluted column with spears set in the fluting might easily be understood from this; though something would still be wanted to catch one end of the spear and steady it. Boarding pikes in a vertical rack used to be seen round the masts of ships, where, there being no grooves, they were secured by both ends. The phrase ἐντοσθέν ὁ δουροδ. is well suited to such an explanation; comp. κοιλῆς ἐντοσθέν μεσοδήμης,9 of the Homeric mast, and see App. F. 1. 6). Rumpf ub. sup. explains the δουροδ. as fixed between two columns, engaged, he probably means, in the wall.

(22) Close to the upper wall appeared a κερίθη, probably of large size.8 We may suppose a stand for it. It is uncertain whether it lay left or right9 of the central line from threshold to μυχός, or it may have lain even in that line. A

* Schreiber and Rumpf place it on the right side, Eggers on the left; see the plans, Rumpf part. 1 ad fin.; of these Rumpf places it within the μυχός.

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8 n. 153—54. 9 l. 188—91. 9 n. 65—6, 473. 1 n. 29—30. 7 n. 41.
8 N. 261. 1 a. 127 foll. 8 t. 33. * t. 424; o. 289. 9 f. 145—6; z. 341.
man who sat by it was μυχότατος, i. e., probably, closest to the μυχός of all the guests. The spot whence the cup-bearer began his rounds is probably its place; from it he moved towards the right. Phemius, standing by the ὀφσόθφη just before, sets down his lyre, between the κρητήρ and the chair of state. These were probably near the ἐσώφη but not in the μυχός. It seems likely that the chair was on the same side as the ὀφσόθφη, as more convenient for the occupant's access to the αὐλή without, if needed; the κρητήρ may then be assumed to be probably on the opposite side, and as the cup-bearer went towards the right, i. e. left of one entering the μέγ. from the αὐλή, it would be more convenient to view the κρητήρ as itself on that side, and the chair and ὀφσόθ on the right (Fig. I. k i). This so far agrees with a Schol. on χ. 126, who places the ὀφσόθ. "in the right corner".

(23) The threshold (οὐθδός) has been several times mentioned. It was the outer limit of the μέγασσα proper, as the μυχός the inner, being the furthest point from it; hence εἰς μυχόν εἰς οὐθοϊον διαμψεστες means, "from one end of the μέγ. to the other". The threshold of Alcineus' palace was of copper (χάλκεος), corresponding with the extravagant splendour of silver posts and lintel and a golden handle. He himself styles it χαλκοβεμεις δῶ, which is elsewhere applied only to divine abodes. In the description of Tartarus, characterized on the contrary by massive strength, we have a copper threshold and iron gates. There seems no doubt, as stated above at (16), that the οὐθδός, spoken of as of stone (λάινος), and again that of wood, (μελίνος, comp. also that said to be δεύτυνοι) belonged to the same main entry, and were both passed in going from the αὐλή into the μέγ. Rumpf (I. 29) supposes a passage or entry of some length, flanked by the ἐνόπια, leading from the αὐλή to the μέγ., with outer doors on a threshold of stone and inner doors on a threshold of wood. As opposed to this may be noticed the seat placed for Odys. by Telem. within the μέγ., beside (παρα) the stone threshold, where he might sit and drink wine among the company. It is equally clear that he had previously "sat upon the wooden (μελίνον) threshold within the doors, resting against (καλλύμενος) the door post of cypress-wood". The two passages can most easily be reconciled by supposing the wooden threshold superimposed on the stone one, which latter projected considerably further than it into the μέγ. inwards, and towards the αὐλή outwards. The wooden one would thus form a bench on which one might sit with his back against the door-post, his feet would then rest on the stone threshold forming a broad lower step, and a seat placed beside the latter on the floor of the μέγ. would be near enough to the company for the guest so seated to be counted as one of them. The two pairs of doors, which Rumpf probably supposes, may then have stood, one at each end of the higher wooden threshold. They seem distinguished as the πρωτα θύρας, i. e. first towards the μέγ., and the αὐλής καλά θύρατος, as leading directly to the αὐλή. The width of the threshold may be inferred, not only from the general phrase συρέκα μαλ' ἑντα, but from the fact of four men standing on it with space to wield

1 v. 142. 7 η. 96, cf. 87. 2 η. 83, 88, 89. 3 η. 90. 4 v. 4. 5 Θ. 321; A. 426; Σ. 173; P. 438, 505. 6 Θ. 15. 7 v. 258—9. 8 v. 339—40. 9 e. 255 Σ. 259. 10 1. 137. 11 η. 385.
The entrance of the μέγ. would probably be wider still (Fig. I. EE).

(24) It is always mentioned with an air of loftiness and size (μέγαν οὐδόν). Persons upon it are upon an eminence. Philoctetus leaps εἰς οἶκοι τοῦ θύρας, which means from the threshold. Odys. leaps upon it and shoots from it the suitors. The external threshold projected into the πρῶτορν. The place of a beggar was naturally on the οὐδός; comp. the words of Melanthens, that Odys., in disguise, would "rub his shoulders against the door-posts (φιλαξ)." Irus, quarrelling with Odys., bids him quit the πρῶθ. 5, who replies "this threshold will hold both," and comes back to the οὐδός after defeating and expelling him. Their quarrel took place πρὸπρώθῳ Θυράων υψιλάων (i.e. before the outer gates) οὐδόν ἐπὶ εἴσητον, which epithet would suit either wood or stone. The same phrase is used for the internal threshold from which Odys. shoots Odys. tells Irus that he will not, after being vanquished, return εἰς μέγαρον, meaning the palace generally, of which the οὐδός was regarded as the outer limit; so Achilles says, "all the wealth that the stone threshold (ς τὸ τεµπέλος) of Apollo includes" and hence the metaphor, ἐπὶ γῆς τοῦ οὐδός, meaning perhaps to view old age as the threshold of the house of death; so Virgil places old age "primis in fauces Orci", Aen. VI 273—5.

(25) The Δάλαμοι might be placed at discretion, but not in front. The πρω-θος, including the door-way and αἴθοσεαυ, then remained full in view. But, round the sides of the μέγ., and opening into it, and as wings attached to it, or perhaps in distinct and detached blocks, the Δαλ. may have multiplied with the demand for them. They not only furnished private chambers for principal inmates, but were used also for household stores and treasures. The famous passage in which the Δαλ. of Priam's palace are described enumerates fifty as tenanted by his married sons, and twelve others, distinguished as τέγεοι, by his sons-in-law. The fifty are said to have been ἐν αὐτῷ, i.e. δόμῳ, built near each other: the twelve are ἔτερωσθεν ἐνάντιοι ἐνδώθεν κάλλις, and have the epithet τέγεοι, and these, too, are "built near each other". All alike are said to be of polished (ἐσπεροῖ) stone. A Schol. on Z. 248 interprets τέγεοι as meaning "distinct and partitioned off from each other"; so that there might be no thoroughfare, "because", he adds "they were in the upper story (ὑπερφωίων)"; another Schol. makes τέγεοι mean ὑπερφώιοι, further explained by ἐπὶ τῶ τέγεως φύσωρομεῖνω, which Eustath. confirms by the interpretation ὑπόγευς (Rumpf III. 73). 4

(26) It seems to savour of assurance, perhaps, to withstand this array of authorities, yet the plain sense of Homer is irreconcilable with their judg-

\[ \text{their spears.} \]

\[ \text{That of one of the Δάλαμοι may be gathered from an eagle with spread wings being compared to the width of the door of a lofty Δάλαμος.} \]

\[ \text{The main entry of the μέγ. would probably be wider still (Fig. I. EE).} \]

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\[ \text{(25) The Δάλαμοι might be placed at discretion, but not in front. The πρω-θος, including the door-way and αἴθοσεαυ, then remained full in view. But, round the sides of the μέγ., and opening into it, and as wings attached to it, or perhaps in distinct and detached blocks, the Δαλ. may have multiplied with the demand for them. They not only furnished private chambers for principal inmates, but were used also for household stores and treasures. The famous passage in which the Δαλ. of Priam's palace are described enumerates fifty as tenanted by his married sons, and twelve others, distinguished as τέγεοι, by his sons-in-law. The fifty are said to have been ἐν αὐτῷ, i.e. δόμῳ, built near each other: the twelve are ἔτερωσθεν ἐνάντιοι ἐνδώθεν κάλλις, and have the epithet τέγεοι, and these, too, are "built near each other". All alike are said to be of polished (ἐσπεροῖ) stone. A Schol. on Z. 248 interprets τέγεοι as meaning "distinct and partitioned off from each other"; so that there might be no thoroughfare, "because", he adds "they were in the upper story (ὑπερφωίων)"; another Schol. makes τέγεοι mean ὑπερφώιοι, further explained by ἐπὶ τῶ τέγεως φύσωρομεῖνω, which Eustath. confirms by the interpretation ὑπόγευς (Rumpf III. 73).} \]

\[ \text{(26) It seems to savour of assurance, perhaps, to withstand this array of authorities, yet the plain sense of Homer is irreconcilable with their judg-} \]
ment. The fact that the twelve θαλ. were "on the other side opposite", would require surely all alike to be either above stairs or below. The whole picture is otherwise marred, to say nothing of the comforts of the inmates. The whole must have been on the ground; the fifty were ἐν δόμῳ, the twelve ἐνθοδευν αὐλῆς. Here ἐν δόμῳ means in the same block or pile of building as the palace, and the site of the other twelve is marked as being within the αὐλῆ, but distinct from that pile, to which, or to the fifty θαλ. which partly composed it, they stood opposite. Thus they were τέγεοι, as having a roof of their own, distinct from the general palace roof. Their standing ἐτέρωθεν, "in the other (part or space)", is vague; but may be probably interpreted by the expression τοὺς τοῦ ἐτέρωθεν, explained above at (20) as being "at the further wall from the entry of the μέγαρον". So, while Achilles sleeps μυκῶ κλισίς, Patroclus lies ἐτέρωθεν, "at the further or opposite side". Such θάλαμοι could not have stood between the πρόδομος and the gates of the αὐλῆ without being incommodiously remote from the μέγαρον, or else blocking up its front view; whereas its polished porticoes plainly are seen. If they were disposed all on one side of the μέγαρον, this evacuates the sense of ἐτέρωθεν — a word which implies a duality of objects. Further, the one-sided aspect of such an arrangement would offend all symmetry.

(27) They might be supposed ranged, in two rows, facing the two sides of the central block composed of the μέγαρον with its contiguous θάλαμοι; but it is difficult to make ἐτέρωθεν include two exactly opposite positions, right and left, as if it had been ἐκτέρωθεν. The phrase πλασίῳ ἀλλήλων διδομένου would also seem to exclude this separation into two rows, unconnected and out of sight of each other, and having the whole of the central pile between them. The only remaining supposition is that they were in the rear, but that their front elevation, seen full, outflanked the μέγαρον with its contiguous θάλαμοι, seen end-wise, so that they might be partially in sight as one entered the αὐλῆ at the opposite end. If we suppose the μέγαρον very deep from front to rear in proportion to its width, this might easily be the case. Those contiguous θάλαμοι might be ranged five and twenty on either side of the μέγαρον, in the rear wall of which there might be a postern door for the access of the inmates of the twelve θάλαμοι. At the same time we may notice, that the number fifty, is used probably, in the feebleness of Homeric arithmetic and geometry, without calculating the extent of wall-space which so many would require. The elements of the reckoning float loosely in the poet's mind, as great items in a great total, and we are not to bring him to tale and measure and find fault with the result. See the plan Fig. II. It is difficult to read the description of Ευμαιον' lodge with its twelve swine-sties ἐντοσδευν αὐλῆς...πλησίον ἀλλήλων, without its suggesting the feeling of a sort of parody on similar features in the palace of Priam. All we can say of these sties is that they were so arranged as not to intercept the view from the gate of the αὐλῆ to the πρόδομος of the lodge. The αὐλῆ and the swine-sties have, however, here the primary importance, the lodge was merely attached as convenient for the keeper. In the palace the αὐλῆ is subsidiary to the μέγαρον.
(28) Here retire to her θάλ., a place of perfect secrecy constructed by Hephæstus for her, and with a secret key, when about to make her toilet for Zeus. Telem, had a θάλ. in a part of the court, in a conspicuous (περισκέπτω) spot there. Whether detached from the μέγ., or a wing of it, is not quite certain, but probably the latter, from the fact of his going out from the hall (διώξ μεγάρωι) to reach it after the main entry of the latter was shut for the night. Phoenix, the son of the house, like Telem., had a personal ἧλιοθέμος, which certainly had a door into the πρόθομος, as the fire lit in the πρόθ. was before the door of his θάλ. He needed not to enter the μέγ., therefore, in passing out. Still his θάλ. may have had another door into the μέγ., and that of Telem. may have had another door into the same. And of such a door there appears a trace; for, although in β. 5—10 we do not know how he reaches the ἀγορη, in ν. 124—46, going thither from the same θάλ., he traverses the μέγ. and therefore probably did so in β. The situation of Telemaechus' θάλ., and of Phoenix', is easily understood to be the same, viz. in the angle between the back of the αἰθουα in the πρόθομος, and the side of the μέγ. The θάλ. built by Odys. for his own use, enclosing the olive tree, was probably a counter-poise to the θάλ. of Telem., or rather the latter was so to it. See Fig. I, I and Κ. This position would be adequate to what περισκέπτω implies; as it would be in view both from front and flank, which the other ἧλιοθέμος, save that of Odys., would not. The θάλ. of Nausicaa may probably have been similarly situated to that of Telem. This would suit her encountering her father going forth from the μέγ. to the council. She might leave her θάλ. and come by the αἰθουα, contiguous to it, to the palace doors, as he issued from them, or might have entered the μέγ. directly from her θάλ. The ἧλιοθέμος of Paris is enumerated as distinct from

* Doederlein, 2353, wrongly, I think, takes περισκέπτω as meaning ἵ. ἑ., "sheltered". There is a clear difference in sense between σκέπτομαι, σκέπτος, where the thing is found, and σκέπας, σκέπασμα, σκέπασμα, formed by the addition of α to, possibly, the same root, σκέπα-. These latter forms always have the meaning of "shelter", as in Homer, σκέπασμα ἀνέλικον, τ. 443, and ἄνελμον σκέπασμα...κύπα, τ. 99, said of headlands "sheltering" from the waves; comp σκέπας μαιόμενον, Ἡσ. Ὀπ. 532, adduced by Doed., where σκέπα is doubtless the apoc. plur. of σκέπας, though he denies it. σκέπασμα means to "look closely, watch", σκεπάσματος ἐς νή ὁδὴν ἑνόμει τ. 1. 11, μ. 247; so σκέπτεο νῦν...αἱ κεν ἑνόμει, and hence to "spy", as the result of such watching; so Μετανίεο...ἐκ Ἰδίασκεφα, Ἡ. Κερ. 243—5; comp. Ἡ. Μερ. 360. One passage, π. 360—1. seems capable of the meaning "sheltered himself from"; there Hector, covered under his shield, σκέπτετο δ' στων τε ὑποθείναι δοῦν τούτων ἑκόντων. But, as he is covered as to his εὑρέας ὄμμος, he is manifestly looking out over the top of the shield, as is further shown by η μὲν δ' γιγνομαι τ. 1. in 362, "he clearly marked the turn in the tide of battle". Nor is any trace of σκέπτος in sense of "sheltered" to be found in post-Homeric Greek. Further, in what sense the θάλ. of Telem. could be more "sheltered" than any other building in the αὐηδη it is not easy to see. The same expression is used of Eumæus' lodge, and of Circe's palace, which, though approached by cliff and forest, might easily have stood in a clearing, so as to be conspicuous when reached.

b X 166—9.  e a, 425-6.  d τ. 47, cf. 30.  9 1. 469.
*i  15—7.  e 54.
the δώμα, i.e. μέγαρον; 1 and Paris and Helen are conveyed thither by Ἀφροditē, after his combat with Menelans. 2 Those who hold the view of a γυνα光荣 find place for it here. But, even supposing Homer meant to draw a so far different view of domestic manners in the case of this Asiatic voluptrary, the exception would only tend to prove the rule as regards the simpler habits of Greek life. The θάλαμος may, however, have been only such an one as Odys. built for himself, and no γυνα光荣 at all. Whether it is there or in the μέγ. that Hector finds Paris tending his armour with Helen and her handmaids, 3 is also uncertain.

(29) The θάλαμοι of Odysses' palace were several; as is shown by one being spoken of as ἐχαρός. 4 He had built himself one by enclosing a part of the αὐλη with a tree growing there. Of the store-chambers there were at least two; for we must suppose that the one in which Euryclea in person or by deputy "abode night and day," 6 was different from that furthest (ἐγχαρός) one which Penel. unlocks in person to find the bow. 7 The one which is converted into an armoury by Odys., when clearing the μέγ. of weapons, is probably distinct from both. 8 The one in which Euryclea and the women abide during the massacre is most likely the store-room in which she usually abode, as Telem. bids her not come forth if she heard any alarm, but "stay where she was, about her business" (παρ᾿ ἐγγα). 9 The armoury and this θάλ. were mutually accessible, as seems clear from Odysses' thinking that some of the women there (ἐν μέγαροι) might have helped the suitors to weapons (Fig. I. 92 ττ). But the doors she is bidden to shut are those of the main entrance to the μέγ. 9 Eumæus conveyed the message to her to that effect, 10 probably by going round by the λαφη, 1 into which doors may have opened from these θάλαμοι, being the servants' way, we may suppose, to the offices in the αὐλη without passing through the μέγ. and chief doors; and by the same unobserved way she passed round and secured those chief doors, viz. the outer pair towards the αὐλη close to which the λαφη terminated. 11 This gave Philoctetes time to go down and secure the further gates of the αὐλη before those from the μέγ. to the αὐλη were closed. 12 The direction of Penel., when indignant and incredulous, to Euryclea, to go down and back to the μέγαρο, 13 must be taken as uttered on the supposition that she had come from there, which Euryc. negatives subsequently. 12 The θάλαμοι were approached from the μέγ. by doors and a threshold of their own; 17 that of the bow-chamber being of oak. 18 From the word καταβιβάστει being used of a person going from the μέγ. to the θάλ., 1 its floor must be supposed lower than that of the μέγ. 1

* From the marked expression ἐς θαλαμοὺς Ὀδυσσῆος Χ. 143, it is likely that these θαλαμοὶ had mutual communications (Fig. I. ss), and that Melanthius, entering ἀνά ἐς γωγας μεγάρῳ and passing out by the door, would pass through more than one; comp. Hy. Ceres 143, λέχος σποράλαιῳ μνῆχῳ θαλαμον εὐπηκτον. For ἐς γωγας see below at (35). So Euryclea tells Penel. she was μνῆχῳ θαλαμων ψ. 41, during the massacre, being perhaps the last of the range.

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In the Ἁλ. of Nausicaa a fire is lighted and refreshment served. The fire implies an escape for the smoke, probably into the μέγαρον, through some chink or opening left there; and so through the general smoke-vent see below at (35). The Ἁλ. is spoken of as εὔφως, ὑψηλός, ψύροφος, υψηλόφης, εὕστεθης. There is a pillar, perhaps several, in it to support the roof. These epithets probably imply that it had the height of the μέγ. The Ἁλ. of Hephaestus, in which the μέλαθρον appears, was probably the μυχός (Fig. I. H), at the further end of the μέγ. Ἕρως.

(30) These details of the Ἁλ. bring out with great force the story of Meleager as told by Phenix. It seems he had shut himself and his wife into his Ἁλ., while the embassy of priests, and his father heading them, were in the μέγ., beseeching him in vain, the latter shaking the chamber doors, which Mel. had fastened, to urge his appeal. The Ἁλ. is spoken of as κυρώς, εὐνώδης, εὐνώδης, all which epithets of perfume may be accounted for by that of material, κέδρως; also as πολυσαίδαιος, πολυσάιδαιος. Most of these refer to Ἁλαμοι tenanted by ladies of rank, and give one a high idea of refinement and rarity. More common-place are the epithets εὐνυκτής, πύκνα ποιητῶς, relating to substantial strength. We find the μυχός Ἁλαμοι νεοίο, in sense of the chamber of a newly-wedded pair. The woman in attendance on the occupant is called Ἁλαμήπολος. We find an analogy in the Ἁλάμηπ, "cell" of the polypus, and in the name Ἁλαμός, given in later Greek to the lowest and darkest stage of the ship, the rowsers in which were called Ἁλαμητά. Ἕρως.

(31) The word Ἁλ. is used for the ὑπερφόον where Penel. slept. She occupies, however, a Ἁλ. below, and in a burst of sorrow sits weeping on its threshold. She probably is sitting among her handmaids in one of the Ἁλαμοι when Medon and Eumæus bring her the same message of Telemachus' return. She was not in the μέγ., for she goes thither to the suitors directly after; nor is it likely that the messengers went up to the ὑπερφόον to find her. On another occasion she is μετὰ δυναμὶ γνατά, ἡμένη ἐν Ἁλαμῳ, when she hears a heavy blow struck in the μέγ. Thence she calls to her Eumæus, who is in the μέγ. After her private conversation with him he takes her message to Odys. and returns, and she addresses him ὑπερφόον μόνῳ, meaning the "threshold" of the door from the μέγ. into the Ἁλ. This Ἁλ. was probably that into which the stairs (κλήμαξ) from the ὑπερφόον descended, see below at (32). Hence this Ἁλ. in connexion with the ὑπερφόο is sometimes apparently spoken of as in itself an οἶκος, or apartment more frequented by the women. Ἕρως.

(32) The ὑπερφόον, ὑπερφόον, or plur., ὑπερφόον, ὑπερφόον, or ὑπερφόον, was on the first story from the ground, reached by a ladder or stairs (κλήμαξ). Penel., though fre-
quently appearing below, mostly lived, slept, and worked in it.* A Schol. on 
I. 125 says that the \( \text{θάλαμος} \) was the lodging (ἐνθιαίτημα) of the married 
women, but the \( ύπερθόν \) of widows and maids.† Penel. lived, therefore, as a 
widow. The name \( \text{θάλαμος} \) is given to it,‡ and such by use it was; that 
of \( ύπερθόν \) relating to its situation merely. The arrangements were such 
that the minstrel’s voice below in the \( \text{μέγ} \) was audible there above,§ and 
the sound of Penel. weeping above was audible to Odys. in the \( \text{πρόδομος}. \)
Whoever descends from the \( ύπερ \) stands \( \piαρι \text{ σταθμήν τέγεον}, \) on emerging 
in the \( \text{μέγ} \). The same place is taken by Penel. when appearing in the \( \text{μέγ} \) 
among the suitors, although she has \text{not descended just before.} † It is probable 
that she reached the \( \text{μέγ} \) by the same entry as if she had so descended, 
and that she came from one of the \( \text{θάλαμοι}, \) as above stated. If this be so, 
seems nearly certain that the foot of the descent from the \( ύπερθόν \) lay in 
some such \( \text{θάλαμος} \); and that is more reasonable than to suppose that 
the women could not leave their \( ύπερ \) without coming fully into the \( \text{μέγ} \) and 
into view of all there assembled. From such a \( \text{θαλ} \), the \( \text{μέγ} \) would easily 
be reached, and the station \( \piαρι \text{ σταθμή τέγ., explained above at (16), was} 
probably the nearest part of the \( \text{μέγ} \), to that \( \text{θαλ} \). In fact one standing there 
would not have passed over the threshold of the \( \text{θαλ.}, \) if we may judge from 
the last descent recorded of Penel. to meet Odys. Then only she does not 
take her usual station by the \( \text{σταθμή τέγ.}, \) but \( \text{εληφθέν και υπέρθη λαίνων} \) 
(στηθος τοχιον του \( ύπερθον). \) It may be inferred that her pause \( \piαρι \text{ σταθ. τέγ.} \) 
in other cases, then, is a pause on the threshold, which opened from a \( \text{θαλ} \) 
somewhere on the side of the \( \text{μέγ}., \) not on the \( \text{τοίχου} \), or end-wall.

(33) As regards the epith. \( \text{λάτινος}, \) here applied to \( \text{οίδος}, \) it is probable 
that every threshold had the two layers of stone and wood described above 
as forming that of the main entrance. From the \( ύπερθόν \) rose perhaps the 
further stair-way, mounting to the actual roof, which Elpenor missed. But 
the question what the \( ύπερ \) rested on is doubtful. The roof of the \( \text{μέγ}., \) 
certainly that of the whole pile, and not the floor of the \( ύπερθόν \). If we 
suppose an \( ύπερ \) partly covering the \( \text{μέγ}., \) the aesthetic difficulties are great 
on any but a directly front view. It may have been a story raised on the 
deep portico which fronted the house, and which, including the porch, is 
known as the \( \text{πρόδομος}; \) being very probably not more than half the height 
of the \( \text{μέγ}. \) There can be no reason indeed why this range of portico should 
have more than the height sufficient for the door; or, if we allow the door 
ten feet and this twelve, every purpose of use would be satisfied. Now, as 
these porticoes were used for men to sleep in, see above at (20), the same 
width above might suffice for the women’s apartment, and the \( ύπερ \) might 
thus stand on the \( \text{πρόδομος}, \) forming the upper part of the general front 
elevation. This is favoured by the fact of Penelope’s weeping above being 
heard by Odys. in the \( \text{πρόδ.} \) below.‖ The greatest length of the \( ύπερ \) would 
thus be equal to the width of the \( \text{μέγ}, \) including, perhaps, that of some adja-
cent \( \text{θάλαμοι; \) for, if they were less high than the \( \text{μέγ}, \) some of them might

* β. 358; ἰ. 751; φ. 101; τ. 594 foll. † B. 514. ‡ ἱ. 802, cf. 787.
§ α. 328. 1 ν. 92. † π. 414—5. ἰ φ. 85—90. 〃 ν. 92.
support a continuation of the ὑπερ, along the upper parts of its sides as well as in front. Thus in the plan Fig. 1. the space included by the dotted lines represents the ὑπερ, extending over the αἰθέωνα in front and four chambers on either side. It has the epithet σιγαλόσεντα expressive of polish and beauty; comp. some of the epithets of the ἐλάμβος in (30).

(34) A few details of the structure remain to be noticed. The μυχός appears to have been a recess at the upper end of the μέγ. used as the chief sleeping chamber for the lord of the palace and his wife. It was not so used in Odysseus' palace, who had made a separate ἔλαμ. for himself, and Penel. in his absence used the ὑπερφόνον. Hence the μυχός there appears to have no separating wall or door, and the suitors, shrinking and worsted, retire thither. But in the palaces of Nestor, Menel., Alcin., and in Achilles' hut, and in the palaces of Celenus (Hy. Cer. 143) and of Hephaestus, see above at end of (29), it was so occupied, and must be presumed so enclosed. Those who support the notion of a gynaecuem make the μυχός the passage between it and the men's apartment (Rumpf III. 76—7, 80), the "stone threshold", which Penel. passed in ψ. 86, that of the gynaecuem, and the σταθμὸν τέγνος or μεγάρον, pillars or door-posts on each side of that passage (ibid. 81) *. In the Trojan palace Andromachë weaves μυχό δόμον. We find ὑπάλλεμον μυχό, and μυχό ὑπάλλεμον, the former in the account of the arms deposited there by Odys. and found by Melanthius. Whether any exact recess is here intended, or only the furthest, most retired, part, as in the Cyclops' cave & c., (cf. Hy. Venus, 263) is doubtful. In the latter sense we have μυχό Ἀρέαστος? to describe the situation of Corinthi and of Ἀξιθίουs' abode. The chair of state for the mistress stood by it, close to the blaze of the hearth. (See Fig. 1. Η.Ι.) The word is akin to μυκόν close, cf. μυκόν δόμος. 

(35) The ὄψιες μεγάρον offer a difficulty of which no satisfactory solution has been found. The senses given by the ancient interpreters are manifold. Rumpf (III. 47—8), chiefly following Favorinus, 1628, 3 foll., gives the following, 1. The passages in the upper story, or even passages in the palace generally; 2. the ὑπάθησις, or side-door, itself; 3. windows (an interpretation followed by many); 4. steps to ascend, or a ladder; 5. some read ἀναρρόωγας, rendering it, "up the narrow places", and in Sophoc. Philoct. 937, κατάφθος ἄγων. adj., stands as epithet of πέτων; 6. the roof beam ** or some

* This suggests the meaning of σταθμὸν κοῖλα θυσίαν αἰσθέιναι, Theodor. Idyl. XXIV. 15., and of κοῖλα κηλήθρα Soph. Οἰδ. Τυρ. 1262, as being a "recessed door-way" or "enclosure".

** So Pindar, Nem. I. 41, τοι μὴν οἰχονίσιν πολύν ἐς ὑπάλλεμον μυχόν εὑρέων ἢ. with him μυχός is a most favourite expression for any retired place; Isthm. I. 56 Pyth. X. 8. and V. 64. Comp. also Τάρταρα . . . μυχόν θάλασσας, and μ. νησίων ἀρχών. Hes. Theog. 119, 1015.

*** Rumpf cites a Schol. on Theodor. Idyl. XIII. 13 ἀνθαλόσειται περιφέρω, who explains it to mean some part of the roof-timber whereon birds may roost, and quotes, in explaining it, αἰθαλόσειται ἀνά ὄψις, as if from Homer, being probably a confusion of Χ. 149 with Χ. 143. But there is no ground for thinking
covering of the roof. All these, however, alike presuppose that the Θάλαμος of arms was somewhere in the ἀποθήκη, and that its elevation had in some way to be surmounted; hence their various notions of 1, 3, 4, 6, all implying ascent. It is plain, however, from a comparison of τ. 4—40, where Odys. and Telem. deposit the weapons, with χ. 101—141, that the Θάλ. is on the ground-floor, or perhaps a step down from the μέγ. The rapid evolutions in the latter passage are not suitable to the notions of a staircase traversed and a height attained. I conceive the Θάλ. to have opened either by a side-door into the μέγ. in which the fight goes on, or into the λαύφη, or possibly both ways; and I conceive that by ἄνα δώγας ἀνέβ. some mode of ingress into the Θάλ. at a higher elevation is intended. No positiveness of statement as to what that mode was is admissible. Let us consider, however, δώγας here, from a nom. of which the compound form ἀποθήκη occurs, comparing διώκεω, ἄργων (ἄργινης), and its kindred adjective ἄργαλεος, which means "rent and gaping". The meaning "gaps or chinks" will well suit the noun, but the way in which gaps &c. could assist the ascent is not obvious. We may glean, perhaps, from structural considerations some hints, which may suggest a possible meaning.

(36) The Θάλαμοι, if arranged sideways along the μέγ., must have suffered greatly from want of light. The μέγ. itself was sombre, and, as there is no reason for supposing windows in it, so neither is there in the Θάλ. It is unlikely that there was a separate vent-hole above in the Θάλ. Still, we hear of a fire lighted in that of Nausicaa. In this Θάλ. of arms there was not often a fire, to judge from the removal of the weapons thither from the μέγ., in order to be, as alleged, "out of the smoke". Nothing is more-likely than that gaps to allow the escape of smoke, as also to admit such light as was admissible from the μέγ., should be left in the wall parting it from the Θάλ. An active man might then, likely enough, especially with the help of comrades, climb up to these δώγαις and into the Θάλ., and might so be said ἀναβαίνει ἄνα δώγας. Telem. does not appear to have marked Melanthius' entrance, but supposed it was through the door left by himself insecure. If that entry was, as supposed, from the μέγ. itself, the fact of the sides of the μέγ. being less lighted than the central line, see above at (19), or the intervening obstacle of a pillar, might easily convey to conceal his climbing up. The sense 3. given to δώγαις by a Schol., as above, vit. Θραύσις, "windows", would agree with this. Suidas gives "a kind of stone" for δώκις: comp. rupeis cognate with rumpo; see Rumpf, III. 50—1., who traces also some curious verbal analogies in favour of another sense, "gratings, cross-bars, &c."; as evolved from the meaning of "shoots, sprouts, twigs", which belongs to a kindred form δώκος. He adduces also δώγια from Hesych., as meaning "barns", and suggests that δώγαις might be a part of a dwelling-house similar in structure; but all these considerations are of light weight. Favorinus ub. sup. notes that some took δώγας to be, like κώας, a neuter noun.

δώγας connected in meaning with πέτεσσας; and its occurring to the Scholiast's mind in connexion with άθάλ. is probably, therefore, a mere mistake.

κ. 514; l. 359; B. 755, cf. v. 98. d ε. 402; μ. 60. * v. 435, 438; δ. 343.
(37) Of the other senses, arose from one party among the ancient commentators always doubling the initial liquid in arsis after a final vowel, while others left it single; later copyists, ignorant of this, seem to have written two such words, where the sense allowed, in one, coining thus new compounds, such as ὀναροδύνης. Also 2. is unlikely in the extreme. For why, in points of detail, should two names so different be given to one and the same thing, especially as ὁ ὀροποδίης might have stood for ἀνὰ ὄνημας without marring the metre. Nor could Odys. have been puzzled to know how the arms could have been brought in, if the way ἀνὰ ὄνημα had been the same as ὁ ὀροποδίης, for of the latter he was plainly cognizant, and knew, doubtless, what access it afforded. Further, if Melanthius knew that Telem. had brought the weapons out for Odysseus' party by the λαβή, supposing that the armoury were entered from it, he would think that the door into that armoury from the λαβή (Fig. I. 47), and therefore from the ὀροποδίης, which is merely the upper exit of the same passage, was in possession of the enemy and presumably unavailable. We know that in fact that door was unguarded, and probably Melan., finding it open, returned from the ᾱδη, by it, — an easier way for one heavily laden — and so by the ὀροποδίης back to the μύη. Thus Melan. is observed in the armoury by Eumæus, sent to shut its door (probably by the way of the λαβή), who reports, and asks if he shall seize and bring him back (probably by the same way), and finally lurks with Philoctetus on either side of that door, where they both seize him while crossing the threshold. (See below at (40).

(38) The ὀροποδίης occurs in two places. Phemius stands by it when the suitors are slain, and from the sequel he must have stood near the μύη at the upper part of the hall. In a passage just before it is said to have been "in the well-built wall", and to have communicated by a side-passage, into which it led, with the main doors of the palace, close beside the threshold (ἀνάροποιον ἀὐδόν) of which it opened. By this exit Odys. bids Eumæus keep guard, seeing the two openings were so close that he could do this without quitting the other. If the suitors could have forced it, they would have been at once in the αὐλή and might have raised the city. The ὀροποδίης at the one end corresponds apparently to the σανίδες εἰ ἀραφωία at that towards the ἀὐδός. The clearly marked difference in the name seems also to denote a different form of door. Whether it be for ὁ ὀροδίης (ἀροδίς), an "upright door", or (from ὄρον, ὅρα) a "raised door", or whether a mere single door, in contradistinction to the θύραι διάλιθες, is not important. It appears to have been at the height of the threshold above the floor of the μύη. This would account for ὁ ὀροποδίης. ἄναφικε; for, as there was no threshold to mount by, there may have been some other mode, as a short ladder, to reach it. (See Fig. I. k.)

* This, it should be added, in the view taken by the Schol. Vulg. at χ. 120, ὀροποδίης. ἐν τῷ τοῦ ὁλοκληρικοῦ ταύτα Θύρα ς, δὲ ἦς εἰς τὸν θυραμόν ἀναβεῖσθαι. ἐνθα τῇ ἀβίλι ἱκάστα. The phrase ἀναβαίνειν ἄνα, used of each, may perhaps have suggested this view.

** Herarchus ὀροποδίης. Θύρα μεγάλη γαί ὄνημα δέ ής ἐπὶ ὅρασι καταβαινεστα. ἀλλ' ἀπὸ πᾶσα θύρα μὴ ἠμισοῦσα τοῦ θυραμον πρὸς τῆς γῆς, ἀλλ' ἀπὸ ἐν τὸν ἐκάστο τῆς ἐκάστου, οὗθεν Θύρα, ἔ της ἐπιρρόου ἀναγώνα.

* χ. 181—4.  b χ. 126, 333; cf. 340.  k

HOM. OD. APP.
APPENDIX F.

(39) That there was no threshold would be further confirmed, if we could rely on a Schol. on Eurip. Med. 135, quoted by Rumpf, in which a person standing ἐπὶ τοῦ ἀμφιτύπου hears voices in the hall; the Schol. says that this ἀμφιτύπ. was so called as having two doors, one the regular one (τὴν ἀθέτευσιν), and the other the Homeric ὀρόσθοφην; but the identity of the ἀμφιτύπ. of Eurip. with the ὀρόσθοφ. of Homer is very questionable. The absence of threshold, however, agrees with the account given by Hesych. in the last note, see especially the words there, μὴ ἔχουσα τὸν βαθμὸν π. τ. γ. The ὀρόσθ. seems to have been in the wall of the further part of the μέγ., near the μυχός, to judge from the station of the minstrel there, and from his lyre being set down between the κηρηθ. and the ὀρόνως ἀγνυφόθνος; for these were near the μυχός; and that further part was also least exposed to Odysseus' arrows. If the λαύφη, into which it opened, followed the outer line of the house-wall, the λαύφη may have run through any θάλαμοι on that side of the building, or may have gone outside the θάλ., as in the plan Fig. I, in which case light would reach it more easily. The Schol. gives the λαύφη the former direction, but assigns only one chamber to that side, viz. the armory. It is probable that the λαύφη was used by the women from the ὑπερ., and the servants generally, in order to reach the κηρηθ. without passing through the μέγ. Hence it was probably connected, see above at (29), with that θάλ., which formed the female servants' hall, and by a κλίμακ. with the ὑπερόθον. If that θάλ. had, as supposed above at (32) the stair-foot in it, the connexion of these related portions of structure would be clearly made out. But probable suppositions are the utmost that can be advanced. For reasons why the ὀρόσθ. may probably have lain on the right of the central line from the threshold inwards, see above at end of (22). It is quite uncertain whether the λαύφη was, as Rumpf (III. 61) supposes, unenclosed above (subsiditis), or roofed in, with, as must then be supposed, apertures only to admit light. If it passed through a range of θάλαμοι, it would of course be so far strictly enclosed (Fig. I. ii).

(40) The exit (στόμα) of the λαύφη was along the topmost (ἀκρότατον) threshold, that of wood, close to the main gates of the palace (ἀυλής θύρεστρα) (Fig. I. m). These during the massacre were shut, but the suitors did not necessarily know it. Hence Agelaus thinks some one could escape by the λαύφη, the στόμα of which seems to have been just inside those gates. It was necessary to guard that opening, as otherwise a party entering the λαύφη by the ὀρόσθ. from near the μυχός, might fall upon the rear of Odys. guarding the inner threshold. Eumæus therefore, thus guarding it, would be slightly in his rear, yet near enough to cooperate in sparring the suitors from that inner threshold, the doors of which may be supposed open the while. It has been supposed possible that the λαύφη led to the armory, so that one might return from the latter either to the main-gates, as did Eumæus, or to the ὀρόσθ. and further end of the μέγ., as did Melanthius. The fact of the λαύφη opening on the upper threshold would give it a high level, and account for the use of ἀνὰ in describing the entry into it by the ὀρόσθ., which could not have been at a lower level than it. Those who hold that the thresholds

1 Ζ. 136-7. 2 Χ. 267, 279-84.
were not upper and lower, but outer and inner, may render ἀκρότατον παρ᾽ οὐδ. "beside the outmost threshold"), yet still allow this view of the λαύρη in connexion with the ὀροφή and armoury. The στήμα is described as ᾧγάλεον, so that one stout champion might hold all assailants in check. Its narrowness was presumably such, therefore, as to admit persons only in single file.

(41) Another word little elucidated is μεσόδομοι, as applied to a house; for its sense in sing. as part of a ship see App. F. 1. (6). The μεσόδ. are conjoined with walls, beams, and pillars, and again with walls only. The following authorities should be cited.

Three Scholl. on τ. 37 interpret μεσόδ., alleging Aristarchus' authority, as μεσόστυλα, "intercolumnar spaces,"* adding that others take it to mean the "intervals between (διαστήματα) the beams." Another Schol. ibid. says, the "fillings-up (διαφράγματα) between the pillars inserted about (περὶ) the walls to support the ends of the beams".

Eustath. p. 903, 49 (Rumpf.) says, "some say they were masses (στήλας) projecting, called ἀντήρειδες." He evidently has in view στήλας προθήκης." We find ἀντήρειδες in Thucyd. VII. 36, where "beams to resist crushing blows on a ship's bow" are meant, also in an unknown dramatic fragment.** Thus ἀντήρειδες may mean "buttresses". And Elym. p. 537. 35, explains ἀντήρειδες in a sense which amounts to this.

Other senses of μεσόδομη from writers quoted by Rumpf. III. 30—4, are 1. a great beam passing (as often in old houses still) across a room from wall to wall. Hippocrates directs in a case of dislocated hip that the patient be slung up to it by the logs. 2. A partition, let down apparently from this beam, dividing the interior into two compartments. 3. A shed, booth, or other small erection; 4. Any hiatus or void space in the midst. 1. occurs also in Q. Smyrnæus XIII. 451, where a blazing μεσ. falls on a fugitive, with which Rumpf compares Agamemnon's prayer that he might κατὰ πορνές βαλέων Ποιάμου μελεθον αἵθελέν τιν. Pollux, VII. xxiv, explains κατήλωσι μεσόδομη. Now κατήλωσι is also explained as μεσ. by Hesych., who adds, "a partition" (μεσόστυλον), "a beam supporting the roof", (which are senses 2. and 1. given above) and further, "the raised-flooring (ἐπικόσμα) in a house, which is better". This suits Aristoph. Ran. 566 ἐπὶ τὴν κατήλωσιν ἤθελον ἀνεπιθήκημεν, but does not suit the Homeric palace. Favorinus, 1239, 36—45 adds nothing to the above shades of meaning, save some unimportant ones as regards a ship. 3. comes close to the sense given to μεσόστυλα by Ducange, as quoted in the last note.

(42) Ducange gives an elevation of a μεσ. in his plans at the end of III, precisely resembling that of a gallery, as familiar to us in a church, sup-

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* Or., Rumpf says, "rooms or sheds built in such spaces", referring to Ducange Gloss. p. 914, who gives, ποιόν μεσόστυλα, tabernæ in intercolumniis exstructae, or tabulata intercolumniis affixa.

** κατήλώσι μετανήσῃ ἐκ μέσης ἀντήρειδος, ascribed to Eurip. by Etym. Mag. p. 112. 26. The μελεθον is used for the same purpose in Hom. I. 278, ἤσθε μέλεθον αὐτῷ νυφήλοι πελεθραίον.
ported between a wall and a row of pillars. Such a row of pillars he thinks ran parallel to the end wall and marked off a small end-section of the μεγ., the middle of which end-section would be the μυχὸς. He thinks the galleries were hung between those pillars and that end wall, right and left of the μυχὸς, which would be perceived between them. Thus he prefers the μεσότονικα interpretation of μεγ., according to Duceange's view of it. I think that any such complexity of structure is wholly inadmissible in Homer's age. We have no hint of the use of such galleries, nor can they have served any useful end. Sleeping rooms and store-rooms lay elsewhere in sufficient abundance. Galleries are the devices of architects driven to economize space.

The sense which meets every condition of suiting the poet's general tenor, agreeing with the word's etymology, and having sufficient support from authority, as well as offering an analogy to the same word when used of a ship, is that of an interval or recessed space between a pair of engaged columns. Thus the sequence of "walls, beams, and pillars" with the μεγ. becomes evident; the notion of a middle space, not built (δέμων), but left by building, i. e. by raising pillars, is etymologically just; whilst the glosses given above of μεσότονικα, δοξών διωστήματα, and especially 4. that of "a hiatus or void space in the midst", go exactly to the point required. Rumpf also quotes, in regard to the analogy of the ship, the word μεσόκαιλον from Pseudo-Lucian. Amor. c. 6, τὸν ἱστόν ἐκ τῶν μεγακ. οὐκοτές κ. τ. 1. The μεγ. of the ship has also the Homeric epithet ψαλη, meaning (see App. F. 1. (6)) a socket-frame of two uprights and a third at their back, to receive and sustain the mast, when hoisted, from tumbling forwards. A pair of wooden balks near together, supporting and supported by a wall, gives exactly the corresponding image of the hiatus medius in the palace. They might be multiplied along the wall to any extent, and so form a relief of its surface. Thus they occur again in connexion with the ψαλη. This mural decoration is widely common, and probably highly ancient.

(43) An expression variously written κατανύτησεν, κατανύτησις, κατ' ἄντη-σιν (Schol.),4 deserves notice. Penelope, κατανύτησις Ἁθηνήν περικήλλη δι-φρον, was listening to the words of each man ἐν μεγάς. In favour of the compound we have κατάνυτηση,5 κατανύτησης6 in Homer, κατάνυτησιον Soph. Ant. 512, Herod. VI. 103, 118, and κατανύτησις Polyb. 30. 14, 3. In favour of the separate κατ' may be compared τῶν (ἐλαφρών) . . . κατ' ἄντησιν μέσα νωτα πλήξε.4 The question of στ. or σ in the last syllable, may probably be decided, by the argument of the more difficult being more likely to suffer corruption, in favour of the στ., which is the reading of all the ms. of Homer (Rumpf III. 84) with insignificant and probably corrupt variations. Still the Etym. Mag. p. 112, 17 in viewing ἄντησις as the accus. of a noun, has the analogy of κνῆτες from κνώα, μνῆτες from μνώμα, πνῆτες πνῶτες from πνῆθω πνῶ. All the grammarians, however, regard it as an adverb, not a noun (Doederlein 707). It is not so easy to separate κατ' from it, as if in tnesis with Ἁθηνήν, as Doederlein suggests, comparing τ. 101, v. 259, because ἄντησις alone is not easily justified as an adverb by analogy, un-

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4  τ. 37.  v. 354.  8  τ. 387.  *  Ἡμ. 116.  a  x. 559; λ. 64.  1  x. 161 — 2.
APPENDIX F.

less we go to the Latin, as *confestim, viribus*, and the like. The meaning, however, seems plain. Penel. in the *θάλαμος*, see above at (31), sets her chair near its door-way into the *μύη*, so that, without being seen, she could conveniently overhear (Fig. 1. p). This seems to me a further incidental argument against a *gynæceum*, in which Rumpf, following the Schol., would place her (III. 83). For it would not be so easy to hear voices in conversation, so as to catch what each said, in a *gynæceum* placed as he places it, viz. a further apartment beyond the *μύη* and its *μυξός*, as in a chamber on the side; for the length of the *μύη* was considerable, its breadth less so; although in either case she might equally be said to sit *κατάκτησιν*, i.e. "right opposite to" the party in the *μύη*. More especially would her hearing be difficult, if we interpose such a *cratilium opus* and such *μεσόδιμαι* as Rumpf supposes between her and that party.

(44) The word *ἀντίθυρον* occurs in a single passage. Athenæ there, after Eumæus has left his lodge to go to the city, draws near and stands κατ’ ἀντίθηνα κλίσιν.* Odys. and Telem. with the dogs are within.† Telem. does not recognize her, Odys. and the dogs do. The dogs slink away whining to the further side through the lodge. She then beckons Odys. forth,‡ who goes out of the *μέγαρον*, the lodge, to the side of the fenee of the court, and there stands before her. The reason why Telem. does not perceive her is that he is not favoured, as his father, with the gift of vision.§ Now since, but for this, he would presumably have seen her, she must have been standing in the line of the lodge-door, but so far without it as to be at or near the court-wall. Odys., probably, on going forth stands before her a little out of the same line, as at the moment of his transformation, which follows, he is probably unseen by his son. Thus *ἀντίθη* seems not to mean any distinct space specially so called, but merely the general position "opposite the door", and any point in the line of view through the door from within would satisfy it. The sense in Soph. Electr. 1433, διατε κατ’ ἀντίθυρον ὅσον τόξις, is probably "the parts of the palace opposite to, i.e. on the further side from, the door", from the analogy of ἀντίκερα (Aristoph. Ach. 719) "the part opposite the shin", ἀντίκερα "having the mouth opposite". Rumpf (II. 15) quotes a passage from Lucian, Alexander c. 16, where the soldiers pass in by the door to take a last look at their dying king, and pass out by an aperture made for the occasion κατά τὸ ἀντίθυρον, apparently, in the wall opposite the door; i.e. opposite to but inside it: in Homer opposite but outside in what the sense requires; see the line *ΒΒ* in Fig. I.

(45) The Θόλος is mentioned only where Telem. executes the faithless women-servants. In that passage occurs twice the line μεσογής τε Θόλον καὶ ἀμύμονος ἐχθροὶς αὐλῆς, followed the second time by ἐλθον ἐν στείνοις ὄθων οὗ ποις ἤν ἄλογα, "they cooped (the women) up in a narrow space whence there was no possibility of escape". The Θόλος then stood near the fence-wall of the court, the narrow space being, doubtless, that between the two. There were twelve women, and it seems implied that they were all executed at once, being hung with halters from a cable stretched from a pillar of the

* π. 159. † π. 41—2, 162. ‡ π. 164—6. § π. 160—1. χ. 442, 459, 466.
αὐλή to the Ὑόλος.* This would require probably a width of not less than 18 feet for this narrow space. This suggests a standard of measurement for the court itself. For this interval of 18 feet to have been relatively narrow, we can hardly suppose the distance across from the Ὑόλος to the opposite further wall of the court to have been less than four times that space, or 72 feet, giving a total of 90 feet, besides the diameter of the Ὑόλος itself perhaps amounting to 10 more. This gives 100 feet for the minimum length of the court, and probably it may have been larger. The height of the Ὑόλος was probably not less than that of the fence-wall and ἀλλούνα, which may reasonably be put at about 10 feet. The fact of the women being in a space whence there was no escape suggests an obstacle effectually closing it on one other side. This was probably the palace itself or one of its outlying ὑάλαμου. In short the Ὑόλ. would stand best in the angle made by the front-line of the main-pile with the fence-wall. It was, according to the Schol. round (κυκλοειδῆς), and was used to put away household vessels and furniture in daily use. The historical Ὑόλος at Athens was round, and was the dining hall of the Prytaneum (Plato Apol. XX. Andocid. de myst. 7. 11.). For these parts of the structure see Fig. I. D and C'C.

[The essays referred to above as Rumpf I, II, and III, are respectively entitled de ædibus Homerici pars Ima, de æd. Hom., pars altera, de interioribus Homericarum ædium partibus. To Dr. Rumpf I am indebted for most of the references to the Etym. Mag., Hesych., Q. Smyrnaeus, Pollux, Ducange, Suidas, Eustath., and Schreiber, given above; and I wish to acknowledge his courtesy in sending me a copy of one of his essays which was out of print.]

* κίονος ἔξωφας μεγάλης περιβάλλε Ὑόλοιο: where the rule of position seems to favour the rendering; "having made it fast from a large pillar he passed it round the Ὑόλος". The following, ὅψοι ἐπεντανύος, would suit either pillar or Ὑόλος, but the latter best, as the nearer noun. Its top perhaps tapered so that a cable might be passed round it. A pillar of the αὐλή indicates an ἀλλούνα on that face of it next which the Ὑόλος lay, but which face of the αὐλή that was, we cannot determine. It was not improbably the same ἀλλούνα as that under which the corpses of the suitors had been deposited, v. 449. The height of 10 or 12 feet, assigned above (33) to the ἀλλούνα and its pillars, would give an ample distance from the ground to satisfy the requirements of Χ. 467, 475
FIG. 1. ILLUSTRATING APP. F. 2.

Scale of Feet.
EXPLANATION OF PLAN

FIG. I APP. F 2.

AAAA The court (αὐλή) before the palace.

B The parts in front of the door (πρόθυρον): any object in the line BB' is said to be situated κατ' ἀντίθυρον.

CCCC The main portico (αἰθουσαί) along the palace front.

cccc Its supporting pillars: to the furthest of them horses might be tied when a chariot was put up against the wall-facings (ἐνώπια δ. 42) of the portico, and the mangers might be set for them at either end.

CC A side-portico in the court with similar pillars from one of which the cable was stretched to the the rotunda D in § 473.

D The rotunda (Θόλος). This position for it, although not certain, is justified in App. F. 2 (45).

EEEE The threshold (οὐθός) at the main-gate of the palace, the shaded portion representing the upper layer of wood, the margin round it showing that of stone below of ampler size. The strong black lines across the shading represent pairs of folding doors, inner and outer.

FFFF The pillars supporting the roof of the hall (μέγαρον) which is the interior large oblong around them. Six pillars are drawn, but the number is not a definite one. On one near the door the δουροδόκη should stand at F' (20) (21).

G The hearth (ἴσχύρη).

ggg The thresholds leading from the hall to the chambers (Θάλαμοι) on either side of it.

h The larger wassail-bowl (κρησῆ). 
i The seat of state (Θρόνος ἀρχινομοί.).

k The side-door (ὑποθύρη) leading from the rear right-hand corner round the flank of the pile by the passage (λάύρη).

llll The side-passage (λαύρη) having its exit (σώμα) in the vestibule between the pairs of doors.

m The exit of the side-passage. Here Eumaeus kept guard, and passing along the passage saw Melanthius in the armoury at N.
n Outer threshold of Telemachus' chamber under the portico (28)
o o The vertical lines at the side of the shaded block are the facings
o' o' (ἐνώπια) of the walls flanking the main entry between the pairs of
doors.
H The recess (μυκτός) at the remote extremity of the hall.
I The chamber of Odysseus, described in ψ.
K The chamber of Telemachus. That of Φησίν (I. 469) and that of
Nausicaa were perhaps similarly situated.
L The furthest (ἐκχώρος) chamber which Penelope unlocked to find the
bow (φ. 8—9).
M The store-chamber where Euryklea abode and was with the female
servants during the massacre (β. 337—346, comp. φ. 383—5, 235—9).
p Penelope's seat (μαξάντησιν) to hear the conversation in the hall;
near this was probably the foot of the stair (χλιμαξ) by which she
descended from above.
N The chamber into which the weapons were conveyed (τ. 4, comp.
χ. 140—1).
q q The threshold leading into the side-passage, at which Melanthius
was seized (χ. 180 foll.).
r r The similar threshold of the store-chamber door into the side-passage.
s s Doorways connecting the chambers with each other.
OOO Chambers used for miscellaneous purposes, chiefly perhaps for stores.
PP Chambers in the rear of the palace one on either side of the recess.
Their existence is very uncertain as the recess might have existed
without them.
NB. The dotted line represents the ground plan of the upper story pro-
jecting over the portico, and over some of the chambers on either side
of the hall, see (32) (33).
FIG. II. ILLUSTRATING APP F. 2.

THE TWELVE OA/LAL COL OF Z 247-8 - SEE (25) (26) (27)

FROM SUCH A FRONT PORTICO AS THIS ALL THE CHAMBERS MAY HAVE BEEN ENTERED

THE PORTICO AND DOORWAY AS IN FIG 1

THE DETAILS OF THIS INTERIOR ARE TO BE UNDERSTOOD AS BEING GENERALLY THE SAME AS IN FIG 1.