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ST. STANISLAUS NOVITIATE

DISCARD
THE WORKS OF HOMER
ACCORDING TO THE TEXT OF HARKER

THE ILIAD

WITH ENGLISH NOTES, CRITICAL AND EXPLANATORY

BY THE REV. T. H. L. LEARY, D.C.L.
LATE SCHOLAR OF BRASENOSH COLLEGE, OXFORD, ETC.

BOOK VI.

ST. STANISLAUS NOVITIATE
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THE LIFE OF HOMER.

The Iliad and Odyssey, ascribed to Homer, have, in our time, like the waters of ancient Nile, no known and universally acknowledged fountain-head. And yet—long before the sublime genius of Æschylus “breathed horror” upon the Athenian stage; long before Herodotus told his quaint stories to his admiring countrymen—the name of Homer had become a spell to the ear and heart of Hellas, and the sunny legends of this vates (emphatically, both prophet and poet) had become the oracular sources of all knowledge, human and divine; had, in fact, become to the Greek public all that the Bible, the press, and Shakespeare combined, are to the public of our own day. It is, then, but a natural and justifiably passionate form of curiosity we indulge, when we long to know much concerning the life and career of him whose lays, after the lapse of twenty-seven centuries, still live in the brains and hearts of a civilised humanity, that fondly looks back upon him as the fountain source of all poetry, and the crystal mirror of the old Hellenic world.

The age, the country, and even the very personality of Homer have all been disputed points; and time has thrown over them a mist of uncertainty that for ever forbids the full satisfaction of the intense interest we cannot but feel respecting them. The best authorities place the date of the poet after the Ionic migration. Herodotus (bk. ii. 53)
makes it 400 years before his own times, i.e., about 880 B.C., while Thucydides reckons it long after the Trojan war. No less than nineteen cities have been mentioned in ancient writers as his birth-place. The greater amount of evidence is in favour of Smyrna and Chios. Aristotle takes the lead of those who advocate the claims of Smyrna. Thucydides however, with many others, assigns this high honour to Chios. Smyrna was first founded by Ionians from Ephesus, who were driven out by Æolians from Cyme. The expelled Ionians took refuge in Colophon for a time, but subsequently recaptured Smyrna. This account assists us materially in explaining the extensive mixture of Ionic and Æolic elements everywhere visible in the Homeric language, if we follow the authority of those who regard Homer as a native of Smyrna. Apparently there is much in the works of the poet to militate against the concurrent testimony of antiquity to his being an Ionian Asiatic. His poems celebrate the triumphs of European princes over Asiatics; they recognise the Thessalian Olympus, and not a mountain in Asia Minor, as the mountain-home of the Gods and the Muses. Such comparisons as that of Nausicaa to Artemis (Odyssey, vi. 102), walking on Taygetus or Erymanthus, and his frequent topographical descriptions and local epithets (so applicable in many cases even to the present day), indicate not only a more intimate acquaintance with Europe than with Asia, but a more affectionate regard for the former than for the latter continent. Such internal indications cannot be allowed to stand against the overwhelming external evidence to the Asiatic birth of Homer; and especially when we find an easy solution of the difficulty, in regarding such as the strongest possible attestation to the minute truthfulness with which the Ionian bard recorded the
THE LIFE OF HOMER.

legends of the Trojan war, carried over from Europe to Asia, by the Ionian and Æolic colonists. Had Homer invented the mythology of the Greeks (as Herodotus erroneously states, bk. ii. 53), he would not have fixed upon the traditional Olympus as the Heaven of his Gods; his scrupulous fidelity to the legends of his race alone can account for his setting aside, in this and similar cases, the various and powerful influences of local association. Had Homer invented the catalogue of ships (Iliad, bk. ii), which is, by the way, the very back-bone of the Iliad, it is not unreasonable to suppose that he would have rendered it more consistent with the subsequent tenor of his poem. With child-like faith, here, as elsewhere, he introduces the traditional genealogies as he found them; and though, probably, most conscious of discrepancies, sought not to alter or tamper with what he regarded with feelings of mingled pride and reverence. The utter absence of all attempt to guard against such inconsistency, especially respecting genealogies, is, we conceive, an unquestionable evidence to the legendary truthfulness of the poet.

In connection with the catalogue, we ought further to remark, that it would be only natural to suppose that had Homer himself originated it, he would have given a greater prominence than he has done to the Trojan allies, who dwelt with him and around him on the eastern shores of the Ægean.

THE HOMERIC CONTROVERSY OF WOLF.

In the year 1795, Wolf made the startling announcement that the Iliad and Odyssey had neither a common author nor a common purpose, but being made up of sepa-
rate and unconnected songs, they were for the first time written down and composed into a whole by the plastic taste of Peisistratus and his literary friends. The foundation of the Wolfian Theory rests on the assumption of the non-existence of writing at the time the Homeric poems were composed. In favour of this, among other arguments, he alleges the late introduction of papyrus into Greece, the only material suitable in those days to a long composition; and also the fact, that the first written laws we hear of are those of Zaleucus, B.C. 664. His most telling evidence is drawn from the poems themselves. In Iliad vi., 168, the σῆμαρα λυγόν are fairly considered by Wolf to be a kind of arbitrary symbolical marks, not conventional characters of language. Again, in Iliad, bk. vii., 175, we find Ajax is able to recognise the mark he had made on his own lot. Now, had the mark been a written alphabetical symbol, how does it come to pass that it could not be read by the other chiefs and the herald, to whom it was a riddle until it reached Ajax? Further evidence is adduced from the universal silence that pervades both poems respecting coins, epitaphs, and inscriptions. Yet the dialect of the poet affords the most convincing internal evidence on this point.* Whether writing existed in Homer's time or not (and that it did then exist, we think Nitzsch † has clearly shown against Wolf, though he has failed to bring it home to the Homeric poems), we find in the language an incontrovertible proof that it was not originally applied to the composition of these poems, which possess a pliability and softness best suited for versification, a co-existent variety of larger and shorter forms, a licenticus freedom in contracting vowels

* See Baumelein, Commentatio de Homero ejusque Carminibus, sect. i.  † De Historia Homeri meletemata, Fas. i. et. ii., 1837.
and syllables (synizesis); and in resolving the same, taking one example out of many, we find ἐν, ἐν, ἐν, for ἐν. Such anomalies would have been removed by the practice of written composition, had it in this case exercised its necessary and peculiar power of narrowing and determining the forms of language.

A further proof of their not being composed in a written form, is the Æolic Digamma,* which undoubtedly existed at the time when the poems were composed, and disappeared when the earliest copies were written. It has been maintained that some of the Rhapsodists, and even Homer himself, was blind, and that therefore the latter could not have written, while to the former a manuscript would be useless. Believing, as we do, that the poems were not written by the poet who composed them, we are under no necessity to meet this objection of blindness; yet we may observe that poems, and long poems, have been composed, as in Milton’s case, by the blind; and, as all authorities seem to concur in making the recital of the Homeric Rhapsodists a joint undertaking, different rhapsodists having different parts, yet all acting in concert, we see nothing unreasonable in supposing the existence of a manuscript among them, even though some of them were blind. Such persons, most probably, were selected on account of their extraordinary memories, and trained by their colleagues. Nor is it irrelevant to observe that, generally speaking, blind men have in all ages been distinguished, not only by their powerful memories, but by a positive passion for music, poetry, and legendary lore. Now such an aptitude, and their comparative incapacity for other pursuits, would render the

* See Vol. ii., Appendix on the Digamma.
blind, we presume, not altogether unfit for the office of rhapsodising.

Wolf further maintained that the original fragmentary songs, which were subsequently composed into an Iliad and Odyssey, were *singly* recited by the Rhapsodists; and yet, in the very teeth of this theory, he derives the name from ἱδραίοι ὁμιλητοὶ—"heroica carmina modo et ordine publicæ recitationi apto connectere." If the Rhapsodists recited these "heroica carmina" *singly*, how comes it that they derive their name from *uniting* poems? Once admit that the Homeric Poems existed originally as wholes, then it becomes sufficiently intelligible why they were called connectors of songs—connecting the single parts of those wholes for public recital. Wolf argued against the single authorship of the Iliad from the incongruities, inequalities, gaps, and contradictions observable therein. His heaviest artillery is brought to bear upon the six last Books of the Iliad and the Catalogue of Ships in the Second Book. In his view, the closing songs of the Iliad have nothing in common with the avowed object of the Poem—the wrath of Achilles; and some statements in the Catalogue are, he considers, at variance with the succeeding songs. What then becomes of the Catalogue, if we withdraw it from the Homeric unity, to save its consistency? It becomes an integer without meaning, without poetical interest or organic connection: if we look at it as a list of men and cities, actors in the grand drama before the walls of Troy, it will appear, as it is, a fundamental and constitutive portion of a long heroic poem. In answer to the first objection, we will quote the language of Baeumlein: *"Vidimus argu-

*Commentatio de Homero, sect. 14."
mentum fabulae necessitate quodam ita produci, ut et
continuæ omnes partes sint, invicemque sese excipiant, et
in superiore aliqua quam in extremis partibus subsistere
nequeamus. Neque enim ipsam iram omissis ii, quæ inde
consequuta essent, celebrare idonea materia, immo ne fas
quidem poëtae esse videbatur, neque Patroclo caso finem
carmini facere poterat, quippe in quà re nihil ineset, quod
ad relaxandam animorum contentionem pertinent. Nam
Achillem quidem ad novam iram novosque animos eo casu
excitari necesse erat, neque, priusquam satisfecisset quod-
dammodo irae atque luctui, animo in amore, odio, ira,
mœrone nimio conveniebat ad justum modum componi.
Ineptum quoque erat, viri fortissimi desidiam enarrare,
fortitudinem, interrupto fabulæ filo, tacere." We deem it a
sufficient answer to the charge of incoherency to remind
objectors that Aristotle, the first and greatest of critics, has
drawn the very laws of epic poetry from the principles
carried out in the composition of the Iliad.* Some passages
have been adduced by Wolf as spurious and superinduced
additions, with more justice than consistency in one who
denied the original unity of the poems, as it is inconceivable
how a man can discover and reject that which does not
belong to a poetical whole, without assuming the existence
of an original poetical whole. The unbroken tenor of
antiquity speaks for the single authorship of the Iliad and
Odyssey, and even, though the internal difficulties, which
seem to repudiate this verdict, were such as we could not
solve, yet we cannot allow them to nullify the force of such
cumulative evidence; we are content to think what Plato,
Aristotle, Thucydides, and Herodotus thought on this

* See Müller's Greek Literature, page 48, sect. 5.
Again, most of the objections brought against the single authorship of these poems, are frivolous in the extreme, and if applied and consistently followed out in the case of Shakespeare’s plays, we should make the reign of Elizabeth three-fold more illustrious by the necessary inference that those immortal works of the world’s greatest poet had at the least three different authors. There exist, however, far and wide, throughout the Iliad and Odyssey, unmistakeable evidences of designed adaptation in their several parts, more numerous and more demonstrative than the apparent incongruities; surely no sound criticism can allow a few apparent gaps to outweigh the overwhelming evidence of uniform coherence, and of symmetrical antecedence and consequence in structure, everywhere pointing out a common purpose and a common author. We are told, forsooth, that whatever coherency and unity they possess, originated with Peisistratus, who first committed them to writing. No attempt has been made to support this assumption with evidence; on the contrary, there is very strong presumptive evidence that they were committed to writing even before Solon’s time, and that Peisistratus merely compared and revised the different copies then extant, and formed from them a standard text for the use of the Athenian festivals. Long before the tyranny of Peisistratus, we are told that Solon regulated the recitation of the Homeric Lays at the Panathenaic Festival. The object of the illustrious legislator was to secure by a compulsory supervision a correct order of recitation, with a prompter to assist the Rhapsodists—a proof of the existence at that time of a manuscript copy of these poems—the best guide the guiding prompter could possess. It is hard, too, to conceive how a tyrant (in the Greek sense of
the term) like Peisistratus could or would dare so far to outrage the hereditary sympathies and traditions of his countrymen, as to superinduce innovations on these the consecrated and the common treasures of universal Hellas. Still less can we believe it possible that Athens or her tyrant could so far revolutionise the traditionary poetry of Greece, at a time, too, when that city possessed neither literary nor political ascendancy. The little said for the glory of Athens and her share in the war against Troy is a strong presumption against such a supposition, which is utterly ignored by the Alexandrine critics, who in no case allude to any such recension among their different manuscripts. How then could this have happened, had Peisistratus been the centre and origin of Homeric unity? Can we believe it possible that he gave those poems so much of their character without leaving in them a single vestige of the hand and the times which moulded them? And yet, it is in vain we seek in Homer a trace of the age of Peisistratus; we there find no allusion to coined money, to constitutional government, to changed religious sentiments, or to altered customs, as we might fairly expect, and even Wolf himself acknowledged the air of antiquity that invests them from beginning to end.

The voice of history is silent respecting such poetical attributes of Peisistratus. How can we believe that the glorious Iliad and Odyssey, the boast of the ancient world and the delight of our own, arose out of atoms not originally designed for the places they now occupy, at the bidding of the Athenian usurper and his colleagues? We wonder whether the time will ever come, when it shall be said and actually believed, that the Paradise Lost and the Paradise Regained of John Milton bloomed forth into
perfect beauty at the bidding of a modern usurper, calling them forth from the lifeless forms of a mediæval Latin poet, to whom Milton may have been indebted for a few trivial suggestions in the composition of his imperishable poems.

THE POETRY OF HOMER.

The literature of no other nation has been so true an exponent of its history as that of Greece, and therefore, on this ground, there never was a literature more worthy of the most profound study. Ancient Hellas has bequeathed us no treasure more valued or valuable, historically or aesthetically, than these immortal inspirations of her earliest and sweetest muse. These poems are almost the only record of the age that produced them, and they bear in themselves the strongest evidence of being the exactest transcripts of that age. In them we see a truthful image of primitive Greek society, in all its greatness and littleness. The poet (as the nation that idolised him loved to call him) drew directly from the existing materials he observed in the world around him, and we have reason to believe that he did not sacrifice the current genealogies of men, and the legendary attributes of tribes and cities to what he deemed the exigencies of his poems; and we have still stronger reason to believe that he pictured the manners, the institutions, the feelings, and the intelligence of the heroic age from what he saw, felt, and observed in his own times. Indeed, he could scarcely have done otherwise in such an age.

The horrors of war, not glossed over or softened down, but drawn in their fullest dimensions, and painted in colours
most truthful—the hard lot of captives, the wrongs of women, the sacred rights of hospitality most sacredly observed, the strength and sanctity of ties of blood, the honourable pursuit of piracy and free-booting, the investiture of the Olympian Deities with human motives, passions, and frailties—all these (taking a few examples out of many) find a place in the Homeric picture, for they were all in keeping with the character of his own times: and it is thus, that these compositions are the unconscious expositors of their own contemporary society. We have no parallel in ancient or modern history to measure and denote the supreme and universal influence Homer had on the Greek mind, sympathies, and character. At school the Greek learned his Homer by heart, and was taught all he knew or cared to know of history, geography, genealogy, religion, morality, and criticism, from this authorised and standard text-book. In international disputes this poet was appealed to as an infallible authority, as in the dispute between Athens and Megara respecting Salamis. In religious solemnisations Homer was to the soul of devotion what the Bible is to ourselves. In discussions of moral philosophy, history, and genealogy, his authority was held decisive. And on all questions of literary taste the only orthodox canons of criticism were those drawn from, or sanctioned by, this—

"dead but sceptred sovereign, who still ruled
Their spirits from his urn."

It is not without reason that these poems have occupied so large a space in the thoughts and affections of mankind. It was not, indeed, without reason that the haughty soul of Alexander the Great yielded only to their irresistible power, and beauty, and that, over them alone the philosophic Plato
lingered with a loving fondness, that while it compromised the consistency of his political creed, did honour to the best sympathies of his heart. The unmistakeable beauties of this the King of Epic poets are easy to recognise, and, in their highest degree, they are peculiar to himself. His supremacy is well maintained by the perfect artlessness of his narrative, in which he never seeks to show his powers, but rather allows them to develop themselves as they are called for by the exigencies of the scene. This artless and quiet style of Homer always rises into sublimity and energy as the interest deepens and the scenes become more impassioned—when his hexameters quiver with emotion, and the forms of his heroes seem to dilate and to move before us—amidst the ringing of bronze and the shouts of battle. In scenes of pathos Homer has no superior, and but one equal,—the Bard of Avon. In the parting of Hector and Andromache, and the story of the Orphan, he pours forth the most exquisite pathos, and the most touching tenderness, proving that every passion and every feeling of the human heart was within the reach of his master mind. Here, however, we must glance at, if we cannot expatiate upon, his concrete forms of speech—his energetic formulas—his emphatic and solemn repetitions, and especially his life-like pictures of living agents, which have touched the sympathies and commanded the interest of all ages and all countries, to an extent immeasurably beyond the influence of any other poet.

The Epic of Virgil, in its sweetest strains, is but the echo of the blind old bard, whose songs, like the songs of a bird, singing for very exuberance of joy, overflow with a gladness, an animation, and a freshness that cannot be found in the artificial and polished hexameters of the Mantuan Poet.
THE LIFE OF HOMER

The Bible alone excepted, no book has been more severely or unfairly assailed by modern criticism than Homer. In addition to cavils already alluded to, it may be sufficient here to mention that objections have been started to some portions of the Homeric Ballads, as representing what is revolting to human nature or inconsistent with the dignity of the Epic Muse; and on this ground we are asked to condemn the tears of the great Achilles, the caprice of Agamemnon, the laundressing of queenly Nausicaa, the carpentry of King Ulysses and Paris, the full inventory of Thersites' deformities and his coarse invectives, as well as all details of murder, outrage, and agony. If such are to be considered faults, in what light should we regard the greater faults and incongruities of Milton, and especially of Shakespeare, incomparably the greatest of all poets? In this respect however, the great masters of poetry have been followed by the most amiable of painters—Raphael—who did not shrink from painting on his imperishable canvas, cripples, beggars, and demoniacs, alongside of forms of transcendent gracefulness and unearthly beauty. Salvator Rosa, too, we know, absolutely revelled in painting martyrdoms and savage solitudes infested by banditti.* No such idle conception, of what was revolting to human nature, led the great sculptors to deem it unworthy their chisels to immortalise, in marble, the savage figure of a Satyr and the agonies of a Niobe, a Laocoön, or a Dying Gladiator.

* The smooth landscape is not the work of a great artist. The excellency of such an artist is to imitate the texture of all surfaces which the world around him presents; and if he paints, as an artist ought to paint—the bold, rough rock, the shaggy goat, the broken foreground, the horse in its natural rough state, with its mane and tail uncut, will be all faithfully rendered.—See Prior, on Painting.
EXTRACT I.

"Great as the power of thought afterwards became among the Greeks, their power of expression was still greater. In the former, other nations have built upon their foundations, and surpassed them. In the latter they still remain unrivalled. It is not too much to say that this flexible, emphatic, and transparent character of the language as an instrument of communication—its perfect aptitude for narrative and discussion, as well as for stirring all the veins of human emotion, without ever forfeiting that character of simplicity which adapts it to all men and all times, may be traced mainly to the existence and the widespread influence of the Iliad and Odyssey. To us these compositions are interesting as beautiful poems, depicting life and manners, and unfolding certain types of character, with the utmost vivacity and artlessness. To their original hearer, they possessed all these sources of attraction— together with others more powerful still—to which we are now strangers. Upon him they bore with the full weight and solemnity of history and religion combined, while the charm of the poetry was only secondary and instrumental. The poet was then the teacher and preacher of the community, not simply the amuser of their leisure hours. They looked to him for revelations of the unknown past, and for expositions of the attributes and dispensations of the gods, just as they consulted the prophet for his privileged insight into the future."—Grote's History of Greece, vol. ii. page 158.

EXTRACT II.

"Here lie the pith and soul of history, which has fact for its body. It does not appear to me reasonable to presume that Homer idealised his narrative with anything like the license which was indulged in the Carlovingian romance—yet even that did not fail to retain, in many of the most essential particulars, a true historic character; but conveys to us partly by fact, and partly through a vast parable, the inward life of a period pregnant with forces that were to operate powerfully upon our own characters and condition . . . . The immense mass of matter contained in the Iliad, beyond what the action of the poem requires, and likewise in its nature properly historical, of itself supplies the strongest proof of the historic aims of the poet. Whether in the introduction of all this matter, he followed a set and conscious purpose of his own mind,
THE LIFE OF HOMER.

or whether he only fed the appetite of his hearers with what he found agreeable to them, is little material to the question . . . . . I have particularly in view the great multitude of genealogies; their extraordinary consistency with each other, and with the other historical indications of the poems; their extension to a very large number, especially in the catalogue of secondary persons; the Catalogue itself, that most remarkable production, as a whole; the accuracy with which the names of the various races are handled and bestowed throughout the poems; the particularity of the demand regularly made upon strangers for information concerning themselves, and especially the constant inquiry who were their parents, what was, for each person, as he appears, his relation to the past!—and again the numerous narratives of prior occurrences with which the poems, and particularly the more historic 'Iliad,' are so thickly studded. Now this appetite for commemoration on the part of those for whom Homer wrote, does not fix itself upon what is imaginary. It tolerates fiction by way of accessory and embellishment: but, in the main, it relies upon what it takes to be solid food.

But there is, I think, another argument to the same effect, of the highest degree of strength which the nature of the case admits. It is to be found in the fact that Homer has not scrupled to make some sacrifices of poetical beauty and propriety to these historic aims. For, if any judicious critic were called upon to specify the chief poetical element of the 'Iliad,' would he not reply by pointing to the multitude of stories from the past, having no connection or, at best a very feeble one, with the war, which are found in it?"—*Essay on Homer*, by Right Honourable W E. Gladstone, M.P.
Z. 6.

Τρόων δ' οἰῶθη καὶ 'Αχαιῶν φύλατις αἰνή
tollà δ' ἀρ' ἐνθα καὶ ἑνθ' ἰδοὺς μάχη πεδίον
ἀλλήλων ἰδοῦμένων χαλκῆρα δοῦβο,
μεσογιός Σιμώντος ἴδε Σάλωνος ῥόδων.

Ἀλάς δὲ πρῶτος Τελαμόνιος, ἔρχος 'Αχαιῶν,
Τρόων βίβε φιλεγγα, φῶς δ' ἐτάρους ἐθνηκεν,
ἀνδρα βαλών, δ' ἄρστος ἐν Θρίκεσσι τέτυκτο,
ὑπὸ 'Εὐσσόφου 'Ακάμαυ' ἤπνο τέ μέγαν τε.
τῶν μὲν ἐβαλε πρῶτος κόρυθος φάλου ἱπποδασέης,
ἐν δὲ μετάπτω πτήσε, πέρσης δ' ἀρ' ὀστέον εἰσώ
αἰχὴν χαλκῆρα τὸν δὲ σκότος ὦσε κάλυψεν.

'Αξιλω δ' ἀρ' ἐπεφευ βοήν ἀγαθὸς Διομήδης
Τευθρανίδην, δ' ἔναιεν ἐντιμήμην ἐν 'Αρίσβη
ἀφεῖδος βιάτου, φίλος δ' ἦν ἀνθρώπωσιν
πάντας γὰρ φιλέσσειν ὄνο ἐπὶ οἰκίᾳ ναίον.
ἀλλὰ οὐ τις τῶν γε τὸν ἤρκεσε λυγρῶν διέθυεν
πρὸςδέ πλατύσθασις, ἀλλ' ἀμφόθεν θυμὸν ἀπῆρα,
αὐτὸν καὶ θεράπουτα Καλήσιον, δὲ βρα τὸν ἱππῶν
ἐκείνευ ύφυσιοχαν τὸ ἀμφό ταιαν ἑδύτην.

Δρῆσον δ' 'Εὐρύαλος καὶ 'Οφελτιον ἔξεναρίζειν
βῆ δὲ μετ' Αἰσιππον καὶ Πήδασον, οὐδ' ποτὲ μυρφὴ
νύκτ' Ἀδαρβαρεί τέκ' ἀμύμοι Βουκολῶν.
Βουκολῶν δ' ἦν ὑδό άγαυον Δαομέδων,
προσβύτατος γενεῖ, σκότιον δὲ ἐγεινᾶτο μήτρη
ποιμαλῶν δ' ἐπ' ὅσοι μὴν φιλότητι καὶ εὐφή,
ἡ δ' ὑποκυσαμεῖν διδυμάσαν γείνατο παίδε,
καὶ μὲν τῶν ὑπέλυσε μένος καὶ φαιδήμα γνία
Μηκανηάδης, καὶ ἀπ' ὁμῶν τεύχε ἐσύλα.

'Αστύαλον δ' ἀρ' ἐπεφευ μενεπτόλεμος Πολυποίτης
Παῦτηρ δ' Ὅδυσσεὺς Περκάδιον ἐξενάριζε
ἐγχείς χαλκείῳ, Τεύκρος δ' 'Αρετάων δόιον.
'Αντίλυκος δ' Ἀβληρον ἐνήρατο δουρὶ φαείῳ
Νεοστοίδης, 'Ελατον δὲ ἄναξ ἀνδρῶν Ἀγαμεμνόν
ναίε τῶν ἰδοὺς ἐπερεταῖνο ναίε, ὅχασ
Πήδασον αἰπεινήν. Φίλακαον δ' ἔλε Λήστος ἔρως
φεύγουτ' Ἐυρύπυλος δὲ Μελάνθιον ἐξενάριζε.
"Αδρηστον δ’ ἂρ’ ἐπείτα βοήν ἀγαθὸς Μενέλαος ζωὸν ἔλ’· ἵππω γὰρ οἱ ἀντικόμενῳ πεδίῳ, ἄφω ἐν βλασθεῖτε μυρικῷ, ἀγκύλῳ ἄρμα ἄξιον’ εὖ πρῶτῳ ῥυμῷ αὐτῷ μὲν ἐβήτην πρὸς πόλιν, ἦ πέρ οἱ ἄλλοι ἀντικόμενοι φοβεύοντο, αὕτης δ’ ἐκ δίφρου παρὰ τροχῶν ἐξεκυλίσθη προῆς ἐν κοινῆς ἐπὶ στομά. πάρ δὲ οἱ έστη Ἀτρείδης Μενέλαος ἔχων δολιχώσκειον ἔγχος. "Αδρηστος δ’ ἂρ’ ἐπείτα λαβὼν ἔλλασσετο γοῦνων.’ ζώγρει, ’Ατρέως οἶς, σὺ δ’ άξια δέξαι ἀπομα. πολλὰ δ’ ἐν ἀφνειοῦ πατρὸς κειμήλια κεῖται, χαλκὸς το χρυσός τε πολύκηρος τε σιδηρος, τον κεν τοι χαρίσατο πατήρ ἄπερεις’ ἀπομα, εἰ κεν ἔμε ζωὸν πεπόθου’ ἐπὶ νησοῦν ’Ἀχαιῶν.’ "Ως φάτο, τῷ δ’ ἂρα θυμὸν ἐνι στήθεσιν ὅρμεν. καὶ δὴ μιν τὰχ’ ἐμελλὲ θοᾶς ἐπὶ νῆας ’Ἀχαιῶν δόσειν ὑ θεράπουν καταζέμεν· ἀλλ’ Ἀγαμέμνων ἀντίος ἠλθε θέων, καὶ ὁμοκλήσας ἐπο ṿῦδα: ’δ’ πέπου, δ’ Μενέλαε, τῆ δὲ σὺ κίδεω οὔτως ἀνδρῶν; ἡ σοὶ ἀρίστα πεπόθηται κατὰ οἶκον πρὸς Τρῶων. τῶν μὴ τὶς ὑπεκφύγοι οἰμέν ὅλεθρων χείρος θ’ ἡμετέρας μηδ’ ὁντια γαστέρι μήτηρ κοῦρον ἑώτα φέροι, μηδ’ οὐ φύοι, ἀλλ’ ἀμα πάντες ’Ιλίου ἐξαπολοιασ’ ἀκήδεστοι καὶ ἀφαιτο.” "Ως εἴπων ἔτρεψεν ἀδελφειοῦ φρένας ἄρως, αὐτίμα παρειπῶν’ δ’ ἂρε ἔθεν ὑπὸ το χειρὶ ἄρω ’Αδρηστον. τὸν δὲ κρείων ’Αγαμέμνων οὔτα κατὰ λατάρῃ’ δ’ ἀνετράπετ’ Ἀτρείδης δὲ λὰς ἐν στήθει βὰς ἐξέστασα μελῶνεν ἔγχος. Νέστωρ δ’ Ἀργείοιον ἐκέλευε μακρὸν ἄνθας· ’δ’ φίλοι, ἄρως Δαναοί, θεράπουτες ’Ἀργος, μὴ τὶς τῶν ἐνάρων ἐπιβαλλόμενοι μετάπισθεν ὡσε κα πλείστα φέρον ἐπὶ νῆας ἵκηται, ἀλλ’ ἄνδρας κτείσωμεν’ ἐπείτα δὲ καὶ τὰ ἐκεῖλο νεκροὺς ἀμ πεδίον συλήσετε τεθυνώτας.” "Ως εἴπων ὄτρων μένω καὶ θυμὸν ἐκάστο. εἶπαν καὶ αὕτε Τρῶες ἀριστήλων ὑπ’ ᾽Ἀχαιῶν Ἰλιον ἐσταυρὼθην, ἀναλείψοι δαμέντες, εἰ μη ἂρ’ Αἰνεία τε καὶ Ἐκτορὶ εἰπὲ παραστὰς.
Πριμιδής "Ελευσός, οισινοπόλων ὅχ' ἄριστος·
"Αἰνεία τε καὶ Ἐκτόρ, ἐπεὶ τόνος ὤμη μάλιστα
Τρώων καὶ Δυκίων ἐγκέκληται, οὕνεκ' ἄριστοι
πάσαν ἔτ' ἢθον ἐστε μάχεσθαι τε φρονέειν τε,
στήν' αὐτοῦ, καὶ λαῶν ἐρυκάκετε πρὸ πυλῶν
πάντῃ ἐποιχόμενοι, πρῶ τύχ' ἐν χερσὶ γυναικῶν
φεύγοντας πεσέεις, ὅηοισι δὲ χάρμα γενόντας,
αὐτάρ ἐπεὶ κε φάλαγγας ἐποτρύνητον ἁπάσας,
ἡμέεις μὲν Δαναοὺς μαχητόμεθ' αὐθὶ μένοντες,
καὶ μάλα τερώμενοι περ' ἀνακαίη γὰρ ἐπείγει·
"Ἐκτόρ, ἀτάρ σὺ πῦλωδε μετέρχεο, εἰπέ δ' ἐπειτα
μητέρι σῇ καὶ ἐμῇ· ἢ δὲ ξυνάγοντα γεναις
ηῆν' Ἀθηναῖς γλαυκῶπιδος ἐν πόλει ἄκρη,
οἴοσα κηλίδι θύρας θεριού δόμου,
pέπλου, ὅς οἱ δοκεῖ εἰρεῖστασ τὸδ' µέγιστος
ἐκαὶ ἐνι μεγάφω καὶ οἱ πολύ φίλατοι αὐτή,
θεῖαι Αθηναίης ἐπὶ γούνασιν ἱεκότο,
καὶ οἱ ὑποποηθεῖαι δυοκάιδεκα βοῦς ἐν ἔνπ
ής, ἱκέστας, ἱερευέμεν, αἰ κ' ἔλεγη
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νῆπτα τέκνα,
αἰ κεν Τυδέος νῖδον ἀπόστη 'Ἰλίων ἱρῆς,
ἀγιον αἰχμήν, κρατερῶν µήστωρ φόβοιο,
ὅν δὲ ἐγὼ κάρπιστον Ἀχαϊῶν φηµή, γενόθαι.
οὐδ' Ἀχιλήα τοῦ' ὅδε γ' ἐθείδειμεν, ὀρχαµον ἀνδρῶν,
ὅν πέρ φασι θεᾶς ἦς ἐμεμενε. ἀλλ' ὅδε λίπω
μανέται, οὐδ' τὸς οἱ δύναται μένος ἰσοφαρίζειν.
"Ως ἐφαθ· "Ἐκτῷ δ' ὅτι τα καθηνήτῳ ἀπίθησεν.
αὐτικα δ' ἐς ὅχεον σὺν τεύχεων ἄλτο χαμάζε,
τάλλων δ' ὀξέα δοῦρα κατὰ στρατόν ἄχετο πάντη,
ὄτρυγι τεῖχεσσα θεᾶ, ἑγερε δ' φύλοπιν αἴνην.
οι δ' ἐλεέσθησαν καὶ ἐναντίοι έσται Ἀχαίῶν,
'Αργείων δ' ὑπεκάρθησαν, λῆζαν δ' φόνοι,
φᾶν δ' τῷ' ἀθανάτῳ ἐς οὐρανοῦ ἀστρόφεντος
Τρώας ἀλέξεστοι κατελέξειν· ὅς ἐλέξεθεν.
"Ἐκτῷ δ' Ἐκτόρι εἶκεκλέτο μαρκοῦ ἄδας·
"Τρώας ὑπέρθυμοι τηλεκλειτοὶ τ' ἐπίκουροι,
ἄνερες ἐστε, φίλοι, μνήσασθε δὲ θούριδις ἀλκῆς,
ἀορ' ἄν ἐγὼ βείω προτί 'Ἰλίων, ἦδε γέρουσιν
ἐἰπὼ βουλευτήσι καὶ ἡμετέρης ἀλόχους

ΙΛΙΑΔΟΣ 6.

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δαίμοσιν ἀρήσασθαι, ὑποχέσοντας δ’ ἐκατόμβας.”

"Ὡς ἄρα φωνήσας ἀπέβη κορυθαίολος "Εκτωρ
ἀμφι δὲ μιν σφυρὰ τύπτε καὶ ἀλήνα δέρμα κελαιών,
ὗτος, ἣ πυμάτη δέεν ἀστίφως ὀμφαλοῖας'

Γλαύκος δ’ Ἰππολόχου παῖς καὶ Τυδέος υἱὸς
ἐς μέσον ἀμφοτέρων συνίην μεμαρτότε μάχεσθαι.
οἱ δ’ ὅτε δὴ σχεδοῦ ἦσαν ἐπ’ ἀλλήλους ἄντεισ,
τὸν πρότερο προσέπετε βοῆν ἄγαθὸς Διομήδης'
"τὶς δὲ σὺ ἐστι, φέρεστε, καταβαίνων ἀνθρώπων;
οὐ μὲν γὰρ ποτ’ ὑποταίρετε μάχη ἔνι κυδιανεῖρη
τὸ πρῶτον ἀτάρ μὲν νῦν γε πολὺ προβεβηκας ἀπάντων
σφι θάρσει, ὃτ’ ἐμὸν δολιτώσκικον ἐγχος ἐμεινα.
δυστήλων δὲ τε παῖδες ἐμὸν μένει ἀντίκοισιν.
εἰ δὲ τις ἄναντὼς γε κατ’ ὑπναμαν εἰλήλοιθας,
οὐκ ἂν ἔγογκε θεοίσιν ἐπουρανίοις μαχαῖν.
οὔδε γὰρ οὐδὲ Δράμαντος υἱὸς, κρατέρος Λυκόργος,
ὁμὴ ἢν, ὃς ἀλλ’ ἑοίσιν ἐπουρανίοις ἥρει
ὅτ’ ἐν θυμόνιμοι Διωνύσιοι τιθήμασ
σεμι κατ’ ἡγάθεν Νυστίων αἱ δ’ ἁμα πάσαι
θύσθαλα χαμαὶ κατέχευν, ὅτ’ ἀνδροφόνου Λυκόργου
θευμόνει μιν θυελὴν.

Διώνυσος δὲ φοβηθεὶς
δύσεθ’ ἄλος κατὰ κύμα, Θέτις δ’ ὑπεθέζατο κύλη
δειδιότα’ κρατερὸς γάρ ἔχε τρόμος ἀνθρῶς ὁμολῆ.
τῷ μὲν ἐπείτ’ ὁσκάτων θεοὶ μεία ζώον
καὶ μιν τυφλὸν ἐθῆσε Κρόνου παῖς’ οὐδ’ ἄρ’ ἐτι δὴν
ἡ, ἐπεί ἀλανάτωσιν ἀπῆχετο τάσι θεοῖσιν.
οὖδ’ ἂν ἐγὼ μακάρονοι θεοὶ ἐθέλομηι μάχεσθαι.
εἰ δὲ τις ἐστι βροτῶν, οἱ ἀροῦρης καρπον ἐδουσιν,
ἄσσον θ’, ὡς κεν βάσσον διέθρου πείραθ’ ἱκανή.

Τὸν δ’ αὐτ’ Ἰππολόχου προσηύδα παῖδιμοι υἱὸς’
"Τυδεῖδην μεγάθυμε, τίς γενεῖν ἐρεῖενεις;
οἶν περ φύλλων γενεῖ, τοῖς δὲ καὶ ἀνδρῶιν.
φύλλα τὰ μὲν τ’ ἄνεμοι χαμάδις χεῦε, ἄλλα δὲ θ’ ὑλή
τηλεθόσωσα φυει, ἔαρος δ’ ἐπηγίευται ὁρή
ὅτ’ ἀνδρῶν γενεῖ ἡ μὲν φυει, ἡ δ’ ἀπολύει.
εἰ δ’ ἐθέλεις καὶ ταῖτα δαἰμεναι, ὅφη σει ἐεδῆ
ἡμετέρην γενεῖν’ πολλοὶ δὲ μιν ἀνδρεῖς ἐσαυσιν
ἔστι πάλις Ἔρυθρη μυχῷ "Ἀργεῖος ἰπποβότου,
ἐνθά δὲ Σίνυφος ἐσκεν, δ’ θερίστος γένετ’ ἀνδρῶν,
ΙΛΙΑΔΟΣ 6.

Σίνουφος Αλλής ὁ δ’ ἄρα Γλαύκον τέκεθ’ νιόν, αὐτάρ Γλαύκος ἐτικετε ἀμύμουια Βελλεροφόντης· τῷ δὲ θεοὶ κάλλος τε καὶ ἱµορέην ἑρατείνην ὀπασαν. αὐτάρ οἱ Προῖτοι κακὰ μῆχατο θυµῷ, ὃς β’ ἐκ ὄµου ἑλάσσει, ἐπεὶ πολὺ φέτερος ἦν, Ἀργείων Ζεὺς γὰρ οἱ ὑπὸ σκήπτρῳ ἐδέµασσεν. τῷ δὲ γωνία Προῖτον ἐπεµήνατο, δι’ Αὐτεία, κρυπταδὴ φιλότητι μυγήµενα· ἀλλὰ τὸν οὗ τι πεῖθ’ ἀγαθὰ φρονεύοντα, δαίφρονα Βελλεροφόντης. ἦ δὲ φευσάμενη Προῖτον βασιλῆς προσηύδα· 'τιθνάνη, ὁ Προῖτ’, ἢ κάκτανε Βελλεροφόντης, ὃς μ’ ἔθελεν φιλότητι μυγήµεναι οὐκ ἑθελούσης.' ὡς φαῦτο, τὸν δὲ ἄνακτα χόλος λάβειν, οὗν ἄκουσεν. κτείναι μὲν β’ ἀλέεινε, σεβάσσατο γὰρ τὸ γε θυµῷ, πέμπε δὲ μιν Λυκίνθος, τὸν ὅ γε σήµατα λυγρὰ, γράφας εὖν πίνακα πυκτῷ θυµοφθόρα πολλά, δεῦται β’ ἡµῶν ἕ πευδηρῷ, ὃ φρ’ ἀπόλοιπο. αὐτάρ ὁ βῆ Λυκίνθος θεών ὑπ’ ἀμύμουιν ποµῆ. ἀλλ’ ὅτε δὴ Λυκίνθ ιδο Ξάνθοι τε ἐκεῖνα, προφρονεῖοι μιν τεῖν ἄγας Λυκίς εὔρεις. ἐνυήµαρ ξένυσον καὶ ἐννέα βούς ἱέρευσεν· ἀλλ’ ὅτε δὴ δεκάτη ἐφάνε θρόδοδάκτυλος Ἡής, καὶ τὸνο μὲν ἐρεύεις καὶ ἦτεε σήµα θείας, ὅτι δ’ ὅ γε γαµβροὶ πάρα Προῖτοι φέροιτο. αὐτάρ ἐπειδὴ σήµα κακὸν παρεδέξατο γαµβροὶ, πρῶτον μὲν βα Χύμαιραν ἀμαμακέτην ἐκέλευσεν πεφρέμεν. ἦ δ’ ἀρ’ ἐνθ θεῶν γένος, ὃδ’ ἀνθρώποι, πρόσθε λέον, ὁπεθὲν δὲ δράκων, μέση θὲ Χύμαιρα, δεινῶν ἀποπνεύοντα πυρὸς μένος αἰδομένου. καὶ τὴν μὲν κατέφευ θεῶν περάσας πυῆσας, δεύτερον αὐθ Σολύμοιοι μαχήσατο κυδαλλοῦσιν καρτίστην δὴ τὴν γε μάχην φάτο δύσειαι αὖδρῶν. τὸ τρίτον αὐ θα θεῶν ἀμαζώνας ἀντανείρας. τῷ δ’ ἀρ’ ἀνερχόμενῳ πυκνῷ δόλου ἄλλουν υφαινεν· ὅτε ἡ Λυκίς εὔρεις φῶτας ἀρίστους εἶσε λόχου. τοῦ δ’ οὐ τί πάλιν οἰκώνε νεεντό· πάντας γὰρ κατέφευξεν ἀμύμων Βελλεροφόντης. ἀλλ’ ὅτε δὴ γέγορσκε θεοὶ γόνων ἡν ἕύνα, αὐτοῦ μιν κατένευ, δίδου δ’ δ’ γε θυγατέρα ἤν.
δῶκε δὲ οἱ τιμῆς βασιληνίδος ἥμισυ πάσης
καὶ μὲν οἱ Δυκείου τέμενος τάμον ἔξοχον ἄλλων,
καλὸν φυταλίς καὶ ἄροφος, ὅφρα νέμοιτο.

ἡ δ’ ἔτεκε τρία τέκνα δαίρροι Βελλεροφόντης,
"Ἰσαυρόν τε καὶ Ἰππάλοχον καὶ Λαοδάμειαν
Λαοδάμεια μὲν παραλέξατο μητίεστα Ζεῦς,
ἡ δ’ ἔτεκ’ αὐτίδεον Σαρπηνόνα χαλκοκορνάτην.
αλλ’ ὅτε ὦ καὶ κείνος ἀπῆκθετο τὰς θεοῖς,
ὑτοὶ οἱ κἀπεδίον τὸ Ἀλῆιον οἷος ἄλατο,
ὅν δήμον κατέδω, πάτον ἄνθρωπον ἀλεείων,
"Ἰσαυρόν δὲ οἱ υἱοὶ Ἀρης άτος πολέμοιο
μαρνάμενον Σολόμοις κατέκτατε κυδαλίμοισιν,
τὴν δὲ χολωσμένην χρυσόνοις "Ἀρτεμις ἐκτα.

'Ἰππάλοχος δ’ ἔμ’ ἔτικτε, καὶ ἐκ τοῦ φήμι γενέσθαι:
πέμπε δὲ μ’ ἐς Τροϊν, καὶ μοι μάλα πόλλ’ ἐπέτελλεν,
αἰεν αριστεύει καὶ ὑπεροχον ἐμεναι ἄλλων,
μηδὲ γένος πατέρων αὐχυνέμεν, οἱ μέγ’ ἀριστοί
ἐν τ’ Ἐφύρη ἐγέννατο καὶ ἐν Λυκίᾳ εὔφη.

ταύτης τοι γενέθις τε καὶ αὐματος εὔχομαι εὖία.

"Ὡς φάτο’ γήδησεν δὲ βοὴν ἀγαθὸς Διομήδης.
ἐγχος μὲν κατέπεζεν ἐπί χθονὶ ποιλυβοτειρή,
αὐταρ’ δ’ μελεχλοσο προσθήδα ποιμένα λαῦν

:"ἡ μά νῦ μοι ἕξενοι πατρώιος ἐσοι παλαιός;
Οἰνεύς γὰρ ποτε διὸς ἀμύμονα Βελλεροφόντην
ξείων’ εἰπ’ μεγάρουσιν ἕκκοσιν ἦμας’ ἐρύξας,
οἱ δ’ καὶ ἄλληλοισι πόρον ξεινία καλά.
Οἰνεύς μὲν θωτῆρα δίδου φολκακα φαιβών,
Βελλεροφόντης δὲ χρύσουν δέπασ ἀμφικύπελλον,
καὶ μὲν ἔγω κατέλειπον ἓν ύπ’ ἐτῶν ἐμοῖς.
Τυδέα δ’ οὐ μέμνημαι, ἐπεὶ μ’ ἐτὶ τυθὸν ἐστα
κάλλιφ’, ὅτ’ ἐν Θήβης τὸ χώρατο λαὸς Ἀχαιῶν.
τῷ τῦν σοί μὲν ἔγω ἔξεινοι φίλος Ἀργεὶ μέσφρο
ἐμι, σοῦ δ’ ἐν Λυκίᾳ, ὅτε κεν τῶν ὕμων ἑκώμαι.

ἔγχεα δ’ ἀλλήλων ἀλεώμεθα καὶ δι’ ὁμίλων
πολλοὶ μὲν γὰρ ἔμοι Τρῶες κλείτοι τ’ ἐπίκουροι,
κτείνουν πόνες γε πόρη καὶ ποσαὶ κηκεῖς,
πολλοὶ δ’ αὐ ςοι Ἀχαιοί, ἐναιρέμεν ὃν κε δόμηαι.

τεῦχεα δ’ ἀλλήλαις ἐπαιμεύσαμεν, ὅφρα καὶ οὐδὲ
γνῶσιν, ὅτι ἕξενοι πατρώλιοι εὖχόμεθ’ εὖίαι.’
195 Ως ἄρα φωνήσατε, καθ' ἵππων ἀξίαντε, 
χειρᾶς τ' ἀλλήλων λαβῇτε καὶ πιστῶσατο. 
ἐνθ' αὐτε Γλαυκῷ Κρονίδῃς φρένας ἔξελετο Ζεὺς, 
ὁς πρὸς Τυδείδῃν Διομήδεα τεῦχε' ἀμείβεν 
χρύσεα χαλκεῖων, ἑκατόμβου' ἐνυερθοίων.

200 "Εκτὸς δ' ὡς Σκαίας τε πύλας καὶ φηγοῦν ἰκάνεν, 
ἀμφ' ἄρα μιν Τρώων ἀλοχοῖς θεοῖν ἢδ' ὅγατρες 
eἰρώμεναι παῖδας τε καστυγήτους τε ἔτας τε 
καὶ πόσιας. ὧ δ' ἐπειτα θεοῖς εὐχεσθαι ἀνώγει 
pᾶσας ἔξεισι' πολλῆς δὲ κῆνε' ἐφήπτο.

205 'Αλλ' δέτε δὴ Πρίαμοι δόμων περικαλλε' ἰκάνεν, 
ζεστὴς αἰθοῦσοι τετυγμένον—αὐτάρ ἐν αὐτῷ 
pεντῆκοι' ἐνεσαν θάλαμοι ξεστοῖο λίθου, 
πλησίοι αλλήλων δεδημένοι' ἐνθα δὲ παιΔε 
kοιμώντο Πρίαμοι παρὰ μυστῆς ἀλόχουσιν.

210 κομάδων δ' ἐτέρωθεν ἐναπτόι ἐνδοθεν αὐλῆς 
δώδεκ' ἐπαν τέγευ θάλαμοι ξεστοῖο λίθου, 
πλησίοι αλλήλων δεδημένοι' ἐνθα δὲ γαμβροὶ 
kοιμώντο Πρίαμοι παρ' αἰδοίης ἀλόχουσιν.

215 ἐνθα οἱ ἥπωδοροι ἐναυτή ἠλθε' μύτηρ 
Δαιδάκης εὐσάγωσα, Θυγατρῶν εἰδὸς ἄριστην, 
ἐν τ' ὅρα οἱ φῶς χειρὶ, ἐνος τ' ἐφατ', ἐκ τ' ὅναμαζεν' 
τέκνων, τίπτε λεπὼν πόλεμον θρασὺν εἰληλουβάς ; 
ἡ μᾶλι ηὐ τείρουσι δυσώνυμοι υἱὲς "Αχαιῶν 
μαρινάμενοι περὶ ἄστυ' σὺ δ' ἐνυάδε θυμός ἀνήκεν 
ἐλθοντ' ἐκ ἄκρης πόλιος Δι' χειρᾶς ἀνασχεῖν.

220 ἀλλὰ μὲν', ὅφη κ' τοί μελινῆδα οὖν ἐνεκώ, 
ὡς σπειάρης Δι' πατρὶ καὶ ἀλλος ἀθανάτου 
πρώτων, ἐπειτα δὲ κ' αὐτὸς ὀνύσεα, αἰ κε πῖνοσά. 
ἀνδρὶ δὲ κεκηρωτὶ μένος μέγα οὖν ἀείζει, 
ὡς τυνη κέμηρκας ἀμύνων σοὺς ἔτρην." 

225 Τῇν δ' ἠμείβετ' ἐπειτα μέγας κορυθαίολος "Εκτῶρ 
"μη μοι οὖν ἀείρε μελίθρονα, πότινα μήτερ, 
μή μ' ἀπογεγόθησ, μένεος δ' ἀλκῆς τε λάθωμαι. 
χερὶ δ' ἀνεπτοιεόν Δι' λείβεν αἷδοτα οὖν 
ἀσμαί' οὐδὲ τῇ ἔστι κελαιεθεῖ Κρονίων 
αἰματί καὶ λύθρω πεπαλαγμένον εὐχετάασθαι. 

230 ἄλλα σὺ μὲν πρὸς ηῆον 'Αθηναίης ἀγελείης 
ἐρχεο σὺν θυέσσιν, ἀδλίσσασα γερntax.
πέπλον δ', ὅστις τοιχιέστατος ἦδε μέγιστος ἐστιν ἐνι μεγάρῳ καὶ τοῦ πολύ φιλτάτος αὐτῇ, τοῦ θεός 'Αθηναίης ἐπὶ γούνασιν ἥκομαι, καὶ οἱ ὑποσχέσθαι δυναῖδεκα βοῦς ἐνι υπὸ ἰχνὸς, ἱκέστας, ἱερευςεῖμεν, αἰ κ' ἐλεήσῃ ἅστυ τε καὶ Τρώων ἄλοχοι καὶ νῆπια τέκνα, αἰ κεν Τυδέας νῦν ἀπόσχη Ἰλίων ἱρῆς, ἄγριον αἰχμητήν, κρατεῖν μύστωρα φόβῳ. ἀλλὰ ὅπερ πρὸς νῦν 'Αθηναίης ἄγελείης ἐρχεῖν ἐγὼ δὲ Πάρων μετελεύσομαι, ὅφρα καλέσω, αἰ κ' ἐθέλησ' εἰπόντος ἁκουέμεν. ὡς κε οἱ αὐτὴ γαῖα χάνον' μέγα γὰρ μὲν 'Ολυμπίου ἔτρεφε πήμα Τρως τοι καὶ Πριάμῳ μεγαλήτορι τοῦτο τε παῖσιν, εἰ κεύον γε ἱδομι κατελθόντ' 'Αἴδου εἴσω, φαῖνω κε φρέν' ἀτέρπον διόνως ἐκκλεαθέσαμι.'

"ὢς ἐφαθ': ἥ δὲ μολοῦσα ποτὸ μέγαρ' ἀμφιπόλοις κέκλειτο ταὶ δ' ἄρ' ἄδλλοισαν κατὰ δατὸν γεραιᾶς. αὐτὴ δ' ἐς θάλαμοι κατεβήσετο κηώεις, ἐνθ' ἔσαν οἱ πέπλοι παμπούκλιοι, ἔργα γυναικῶν Σιδωνίους, τὰς αὐτῶς Ἀλέξανδρος θεοειδῆ ἤγαγε Σιδωνίῃσιν, ἑπίπλας εὐρέα πότνου, τὴν ὑδόν, ἢ 'Ελένην περ ἀνήγαγεν εὐπατέρειαν. τῶν ἐν' ἀειραμένη 'Ἐκάβη φέρε δώρων 'Αθήνη, ὃς κάλλιστος ἤγνο ποικίλμασιν ἢδὲ μέγιστος, ἂστρὶ δ' ὅς ἀπέλαμπεν' ἐκεῖτο δὲ νεότας ἄλλων. βῇ δ' ἤκαίω, πολλά δὲ μετεσπεύσωντο γεραιᾶς.

Ἀδι' ὅτε νῦν Ἰκανοῦ 'Αθήνης ἐν πολεῖ ἄκρη, τῇς θύρας ὄψε 'Οθανῶ καλλιπάρης Κισσῆς, ἀλοχοῖς 'Αὐτήρουροι ἵπποδάμους τὴν γὰρ Τρώως ἔθηκαν 'Αθηναίης λέρειαν. αἴ δ' ὀλολιγῇ πᾶσαι 'Αθήνη χείρας ἀνέχουν. ἣ δ' ἄρα πέπλον ἑλοῦσα Θεανῶ καλλιπάρης θῆκεν 'Αθηναίης ἐπὶ γούνασιν ἥκομαι, εὐφυμένη δ' ἤρατο Δίου κούρη μεγάλῳ "πότνι' 'Αθηναίη, ἐρούστατι, δίᾳ θεάων, ἄξων ὅτ' ἐγχος Διομήδεος, ἢδὲ καὶ αὐτῶν προ φέας δος πεσαῖει Σκαῖοι προπάροιθε πυλᾶς, ὅφρ' τοι αὐτίκα νῦν δυναῖδεκα βοῦς ἐνι υπὸ ἰχνὸς, ἱκέστας, ἱερεύσομεν, αἴ κ' ἐλεήσῃς
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Διαιδοκικά 6.

διαιδοκικά 6.

"Εκτωρ δὲ πρὸς δῶματ' Ἀλεξάνδροι βεβηκει καλά, τὰ ρ' αὐτὸς έτενεῖ σὺν ἀνδράσιν, οἱ τῶν ἁριστῶν ἦσαν εὐλ Τροΐη ἔριβάλακε τέκτονες ἄνδρες, οἱ οἱ ἐποίησαν θάλαμοι καὶ δώμα καὶ αὐλήν ἔγγυθι τε Πριαμοίο καὶ "Εκτωρος, ἐν πόλει ἄκρη.

ἐνθ" Ἐκτωρ εἰσήλθε διάφιλος, ὡν' ἄρα χειρὶ ἕγχος ἀεί ἑνδεκάπτην πάροισθε δὲ λάμπτετο δουρὸς αἰχμή χαλκεῖ, περὶ δὲ χρύσεως θεῖ πόρκης.

τὸν δ' εὐρ' ἐν θαλάμῳ περικαλλά τετείχε ἐποιητα, ἀσπίδα καὶ θόρυβα καὶ ἀγκύλα τῶν' ἀφώντα.

Ἀργεία δ' 'Ελενὴ μετ' ἄρα δωμήσα γυναιξίν ἠκτα, καὶ ἀμφιάτοι σαίρερ κύκλωτα ἐργα κέλενεν.

τὸν δ' "Εκτωρ νείκεστεν ἰδὼν αἰσχροῖς ἐπέεσσαν " δαμόνι, οὐ μὲν καλὰ χόλον τόδ' ἔνθεο θυμῷ.

λαῖ ἐνεφύδοντο περὶ πτολύοι αὐτὸ τε τεῖχος μαρνάμενοι σὲ δὴ εὐκα' αὐτὴ τε πτόλεμός τε ἀστὸ τῶν' ἀμφίδεθης ὕπο δὲ ἀν μαχέσαι καὶ ἄλλῳ, ὠυτιά ποὺ μεθεύετα ἱδὼν στυγερῶν πολέμοιο.

ἀλλ' ἄνα, μη τάχα ἀστυ πυρὸς ὑδίῳ θῆρηται." ἔνθο "Εκτωρ, ἐσέ κατ' αἴσαν ἐνείκεσας οὐδ' ὑπὲρ αἰσαν, τοῦσκά τοι έρεών' σο' δ' ἁγνοκέο καὶ μεν ἄκουσον, οὐ τοι έγώ Τρώω τόσον χόλον οὐδ' νεμέσιν ἡμῖν εν θαλάμῳ, ἐθέλου δ' ἀχεί προτραπέσθαι.

νῦν δὲ με παρείποι' ἀλοχος μαλακοῖς ἐπέεσσαν ἀρμήθα' εὐ πόλεμοι' δοκεῖ δὲ μοι οὔ δὲ καὶ αὐτῶν ἐστεθαὶ νίκη δ' έπαμείβοι ἀνδρας.

ἀλλ' ἂγε νῦν ἐπίμενον, ἀρῆμα τείχεα δῶν' ή θ', έωδ' δὲ μέτεμι' κιχήσεσα θεῖ δ' οἴω." ἔνθο "Διος φάτο' τον δ' οὐ τι προσέφη κορυβαίος "Εκτωρ.

τον δ' 'Ελενὴ μύθοι προσπήποια μελικίοσιν" " δαρέ έμειο, κυνὸς κακομηχάνου, ὀκρυούρας, ὦς μ' ὀφελ' ἤματι τῷ, ὀτε με πρώτον τέκε μήτηρ, οἴχεσθαι προφέρουσα κακὴ ἀνέμοιο θύελλα εἰς ὅρος ἐν κύμα πολυφλοίασι βαλάσσης,

ενθα με κύμ' ἀπόφεσε πάρος τάδε ἐργα γενέθθαι.
αὐτὰρ ἐπεὶ τὰ ἄγαρ ὦ δὲ θεῖο κακὰ τεκμήριατο, ἀνδρός ἐπευχμένων ἀδικωμένων εἶναι ἀκοιτῶς, ὄσ ἠδὴν νέμεσιν τε καὶ αἰσχεῖα πάλλην ἀνθρώπων, τοῦτο δὲ υἱόν ἄρ μῦν φρένας ἐπεμεθεί οὖν ἃρ’ ἐπίσω ἐσούνται τῷ καὶ μὲν ἑπαυρήσεσθαι οἷον. ἀλλ’ ἄγε μῦν εἰσελθεὶ καὶ ἐξεῖν τῶν ἐπὶ δίφροι, δαὶρε, ἐπεὶ σε ἀλλιστὰ πόνος φρένας ἀμφιβεβηκεν εἰνεκε’ ἐμεῖο κυνὸς καὶ Ἀλεξάνδρου ἐνεκ’ ἀτῆς, οὕτω εἴπε Ζεὺς θηκε κακῶν μόρον, ὡς καὶ ὁπλὶσσω ἀνθρώπους πελάμεθ’ ἀδίκιμος ἐσομένουσιν."

Τὴν δ’ ἡμείσθε’ ἐπείτα μέγας κορυφαίολος "Ἑκτώρ" "μὴ με κάθισ’, Ἐλένη, φιλέουσά περ’ ὦδέ με πείσεις’ ἦδη γὰρ μοι θυμός ἐπέσυντα, ὅφρ’ ἐπαμών Τρώωσ’ οἱ μέγ’ ἐμεῖο ποθὸν ἀπεύωσιν ἐκοινῶν. ἀλλὰ σὸ γ’ ὄρισθι τοῦτον, ἐπειγέον τὸ καὶ αὐτὸς, ὡς κεν ἐξ’ ἐνευσθεῖ πόλιος καταμάρυρη ἐπικτὰ. καὶ γὰρ ἔμοι οὐκόνδ’ ἐσελεύσομαι, ὅφρα Ἰδμαῖ ὀικήσας ἀλοχῶν τε φίλην καὶ νῆπιον νῖον. οὐ γὰρ τ’ οἶδ’, εἶ ἐπὶ σφιν ὄποτε τοίχοι ἐξομαί αὐτίς, ἢ ἢδη μ’ ὑπὸ χερσὶ θεοὶ δαμῶσιν Ἀχαίων."

"Ὡς δ’ ἀρα φωνῆσας ἀπέβη κορυφαίολος Ἑκτώρ.
ἀλγὰ δ’ ἐπειδ’ ἦκας δόμους εὐναυτάστις,
οὐδ’ εὖρ’ Ἀνδρομάχην λευκόλευν ἐν μεγάροις,
ἀλλ’ ἢ γε ἐνυ παιδὶ καὶ ἀμφιτολφ εὐπέτης
πῦροφ ἀστάτης γοῦσώτα τε μυροκρήν τε.
"Ἕκτωρ δ’ ὦκ ἐνόποι ἀμύμονα τέτμεν ἀκοίτων,
ἐστὶ ἐπ’ οὐδον ἐνυ, μετὰ ἦ διμωρίαν ἐπεπετευ.
"εἰ δ’ ἄγε μοι, δμωκά, υπερέτα μυθήσασθε
π’ ἐβ’ Ἀνδρομάχη λευκόλευν ἐκ μεγάρου;
ἡ’ π’ ἢ εἰ γαλον ἣ εἰνατέρων εὐπέτης
ἡ’ ἢ Ἀθηναιης ἐξοίχεται, ἐναὶ περ ἄλλα κε
Τρωλίὶ εὐπλόκαμοι δεῦνηθε σεοι ἱλάσκονται;"

"Τὸν δ’ αὐτ’ ὀτρηρήν ταμήν πρὸς μῦθον ἐπεπεί.
""Ἔκτωρ, ἐπεὶ μάλ’ ἄνωσ αἰσθένει μυθήσασθαί,
οὔτε π’ ἦ εἰ γαλον εὖτ’ εἰνατέρων εὐπέτης
οὐτ’ ἢ Ἀθηνηῆς ἐξοίχεται, ἐναὶ περ ἄλλας
Τρωλίὶ εὐπλόκαμοι δεῦνηθε σεοι ἱλάσκονται,
ἀλλ’ ἐπὶ πῦρον ἐβ’ μεγαν Ἰλιον, οὐνεκ’ ἀκουσάν
τεῖρεσθαί Τρωλίς, μέγα δ’ κράτος εἰναι Ἀχαιῶν."
Το μέν δὴ πρὸς τείχος ἐπεισοδεύειν ἀφικάνει, μαυρομένη ἕικυλα· φέρει δ’ ἀμα παῖδα τιθήμην.”

"Η βαγνή ταμή· δ’ ἀπέσυντο δόματος Ἑκτωρ
γίνα αὐτῆς ὅδον αὐτής ἐκτιμήναι κατ’ ἀγνῖς.
ἐστε πῦλας ἱκανεῖ διερχόμενοι μέγα ἄστυ
Σκαίας—τῇ γὰρ ἐμελεῖ διείξειν πεδίουδε—,
ἐνδ’ ἄλοχος πολύδωρος ἐναστή ἤλθε θέουσα,
Τριμάχης, θυγατὴρ μεγαλήττορος Ἑτίανος,
Ἡτίαν, δε ἔξαιεν ὑπὸ Πλάκαρ ὑλήσετο. 390
Οὐσθή ὑποπλακή, Κλάκεσις ἀνδρεσσιν ἀνάσων
τοῦ περ δὴ θυγατὴ ἔξεθ’ Ἑκτῳρ καλκοκρυστί.
ἡ οί ἐπείτ’ ἤντη, ἀμβ’ ἄμβιπολος κέν αὐτῇ
παῖδ’ ἐπὶ κόλπῳ ἔχουσ’ ἀταλάφρονα, νῆπτιον αὐτῶς,
Ἑκτορίδην ἀγαπήτοιο, ἀλίγκουν ἀστέρι καλῷ,
tοῦ β’ Ἑκτωρ καλέσεικε Σκαμάνθροι, αὐτὰρ οἱ ἄλλοι
Ἀστυνάκει· οίος γὰρ ἔρυετο Ἠλίου Ἑκτωρ.
ὁτοὶ δ’ μὲν μείδησαν ἰδὼν ἐς παῖδα σιώπῃ·
Τριμάχης δὲ οἱ ἄγχι παρόρτατο δακρυόουσα,
ἐν τ’ ἀρα οἱ φῦ χειρί, ἔπος τ’ ἔφατ’, έκ τ’ ἄνωμαζεν·
‘δαμάνε με, φῶσει σε τὸ σου μένου, οὐδ’ ἑλεαίρεις
παῖδά τε νηπίαξου καὶ ἔμ’ ἀμμῖρον, ἧ ταχὰ χήρη
σεύ έσομαι· τάχα γὰρ σε κατακτάνεωσιν Ἀχαιοί
πάντες ἐφορμηθέντες· ἐμοὶ δὲ κε κέρδιον εἴη
σεύ ἀφαμαρτοῦσθα χέλων δύνειαν· οὐ γὰρ ἔτ’ ἄλλη
ἔσται θαλτωρί, ἐπεί αν σι’ γε πότιμον ἐπίσης,
ἄλλ’ ἄχε’. οὐδ’ μοι ἐστὶ πατήρ καὶ πότιμα μήτηρ.
ὁτοὶ γὰρ πατέρ’ ἀμών ἀπέκτανε διὸς Ἀχιλλείους,
ἐκ δὲ πᾶσιν πέρσειν Κιλίκων εὖναιτάσωσιν,
Οὐσθήν υψίπυλον· κατὰ δ’ ἔκτανεν Ἑτίανα,
οὔδε μὲν ἐξεναρίζε, σεβάστατο γὰρ τὸ γε θυμῷ,
ἄλλ’ ἀρα μὲν κατέκη σὺν ἐντεσι δαιδαλέοισιν
ἡ’ ἐπὶ σὴ’ ἔχευν’ περὶ δὲ πτελέας ἐφιπτευσαν
υόμφαι ὀρέστάδες, κοῦρα Δίες ἀλευχόου.
οὶ δὲ μοι ἔπτα κασίγνυτοι ἔσαν ἐν μεγάροισιν,
οὶ μὲν πάντες ἓκ’ κῶν ἠματι”Αἰδώς εἰσώ
πάντας γὰρ κατέπεφεν ποδάρκης διὸς Ἀχιλλείου
βουσίν ἔτ’ ἐλπίσοδεσί καὶ ἀργευνής ὀδέσσω.
μητέρα δ’, ἣ βασιλευεν υπὸ Πλάκαρ γυνήσει,
tὴν ἐπεὶ ἄρ δεῖρ’ ἡγαγ’ ἐμ’ ἀλλοις κτεάτεσσων,
Ἀψ ὃ γε τὴν ἀπελύσει λαβὼν ἀπερείστε ἀπομα, πατρὸς ὃ ἐν μεγάροισι βαλ' Ἀρτεμίς ἱοχέαρα. Ἐκτὸς, ἀτὰρ σὺ μοί ἐσσι πατήρ καὶ πότινα μήτηρ ἡδὲ κατέγυρτος, οὐ δὲ μοι βαλερίδος παρακούτης. ἄλλ' ἄγε νῦν ἔλεαμε καὶ αὐτοῦ μᾶλ' ἐπὶ πύργῳ, μὴ παῦ δ' ἀρφανίκον θῆς χῆριν τε γυναῖκα. λαδ' ὁ στήσον παρ' ἐμυνεον, ἐνθα μάλιστα ἀμβατὸς ἔστι πόλις καὶ ἐπίδρομον ἐπέλετο τείχος. τρίς γὰρ τῇ γ' ἐλθόντες ἐπερῆσαν' οἱ ἄριστοι ἀμφ' Ἀλατεύ δῦκ καὶ ἀγαλατοῦ Ἰδομενία ἰδ' ἀμφ' Ἀρείδας καὶ Τυδέος ἅλκιμον ὑλῶν' ἡ ποὺ τίς σφιν ἐνίσπε θεσπροπᾶν εἰδώς, ἡ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει."

Τὴν δ' αὕτη προσέεσπε μέγας κορυσάλος ὡς ἔτορ' "ἡ καὶ ὕμι τάδε πάντα μέλει, γύναι' ἄλλα μάλ' αἰνῶς αἰδεύομαι Τρώας καὶ Τρώας ἐλκεσυπέλπους, αἰ κε κακός ὡς χόρον ἀνυκαζὼ πολέμου, οὔτε με θυμὸς ἀνωγεῖ, ἐπεὶ μάθον ἐμμεναι ἐσθόλος αἰεὶ καὶ πρότων μετὰ Τρώας καὶ μάχεσθαι, ἀρνύμενος πατρὸς τε μέγα κλέος ἆν' ἐμὸν αὐτοῦ. εὖ γὰρ ἔγὼ τόθε οἶδα κατὰ φρένα καὶ κατὰ θυμον' ἐσσεται ἦμαρ, ὅτ' ἄν ποτ' διάληθ' Ἰλιοὶ ἰρὴ καὶ Πρίαμος καὶ λαὸς ἐυμμελὼν Πριάμοιο. ἄλλ' οὐ μοι Τρόων τόσον μέλει ἄλγος ὑπόσσω, οὐτ' αὐτῆς Ἐκάβθης οὔτε Πριάμοιο ἀνακτὸς οὔτε κατευθυντῶν, οἱ κεν πολέες τε καὶ ἐσθλοὶ ἐν κούρησι πέσοιεν ὑπ' ἀνδράσι δυσμενέσσαιν. δόσον σεῦ, ότε κεν τις Ἀχαιῶν χαλκοχώτων δακρυόταν ἄγνηται, ἔλευθερον ἦμαρ ἀπόφρας. καὶ κεν ἐν "Ἀργεὶ ἔσεύτα πρὸς ἄλλης ἰστῶν υφάινοις, καὶ κεν ὧδερ δορέας Μεσσηνίδος ἡ Υπερέας πόλλ' ἀκεαζομένη, κρατερὴ δ' ἐπικείσετ' ἀνάγκη. καὶ ποτὲ τις ἐπήρισι ἴδιων κατὰ δάκρυ χένουςαν "Ἐκτὸς ἡδὴ γυνὴ, ὡς ἁριστεύεσκε μαχέσθαι Ἰλιοὺς ἱπποδαμῶν, οτ' Ἰλιοὺς ἀμφεμάχοντο. ὡς ποτὲ τις ἐρέει· σοι δ' αὐ νέον ἐσεται ἄλγος χίτει τοιοῦτ' ἀνδρός ἀμύνει βοῶν ἦμαρ. ἄλλα με τενηνότα χυτή κατὰ γαῖα καλύπτοι πρὶν γ' ἔτι σῆς τε βοῆς σου β' ἐλκηθμοῦ πυθέσθαι."
"Ως εἶπὼν οὐ παιὸς ὁ σφαίρας ἐφεξῆς φαίδιμος Ἑκτωρ. 
Δύο δὲ τὸ παῖς πρὸς κύκλους ἐς οὐκ οὖν τιθῆναι ἐκλιώθη θάλς, 
πατρὸς φιλῶν δὴν ἄτυχεῖς, 
ταράτσας χαλκὸν τε ἰδίον ἱπποχαίτων, 
δεινῷ ἀπ' ἀκρότητας κόρυφον νεύως τον ἄσσας. 
ἐκ δ' ἐγέλασε πατήρ τε φίλος καὶ σότια μήτηρ. 
αὐτὴ ἀπὸ κρατὸς κόρυφον ἐλευθοῦν 'Εκτωρ, 
καὶ τὴν μὲν κατέθεικεν ἐπὶ χρονὶ παμφρανώσαον 
αὐτῷ δ' ὅ τι φίλον νῦν ἐπεὶ κυσὶν πῆλε τε χειρῶν, 
ἐλευθερόταινον Διὸ τ' ἄλλουσ τὸν θεοὺς. 
"Ζεῦ άλλοι τε θεοὶ, δότε δὴ καὶ τοίδε χειρέσθαι 
παίδ' ἐμόν, ὦσ καὶ ἐγὼ περ, ἀριστερὰ Τρώας, 
δῶδε βήμα τ' ἄγαθλον, καὶ Ἰλίου Ἰδρινώκειν. 
καὶ ποτέ τις εἶπεν 'ἐπατρός δ' ὅ γε πολλῶν ἄμεινον, 
ἐκ πολέμου ἄνωστα: φέροι δ' ἐναρα βροτεῖντα 
κτείνας δὴν ἄνδρα, χαρεῖ δὲ φρένα μήτηρ."
"Ως εἶπὼν ἀλόχοιο φίλης εἰν χειρῶν ἐθήκει 
παίδ' ἐν οὐ δ' ἄρα μιν κηρύξει δέξατο κόλπων 
δακρυόν γέλασε. πόσι δ' ἐλεύθερον νοῆσας, 
χειρὶ τέ μιν κατέρεξεν, ἐποθο τ' ἐφατ', ἐκ τ' ὄνομαζεν 
"δαμυνόν, μὴ μοι τι λήνη ἄκαρλέον θυμοῦν: 
οὔ γὰρ τῆς μ' ὑπὲρ αἴσαν ἄνθήρ 'Αἰδί προιάπει 
μοῦθαι δ' οὐ τινά φημι πεφυγμένοι ἔμμεναι ἄνδρῶν, 
οὐ κακῶν, σουδὲ μὲν ἐσθλῶν, ἐπην τα' πρώτα γένηται: ἀλλ' εἰς ὅίκου ἴθαίσα τά σ' αὐτής ἔργα κόμες, 
ἰστῶν τ' ἡλικάτην τε, καὶ ἀμφιτόλουις κέλευε 
ἔργον ἐποίεσθαι. πόλεμος δ' ἄνδρεστι μελησεί 
πάσων, ἔμοι δὲ μάλλον, τοι 'Ἰλίω ἐγγεγόλασαν."
"Ως ἄρα φωνήσας κοριθ' ἐλευθοῦν 'Εκτωρ 
ὑποποπρων' ἀλόχος δὲ φίλη ὤκονδε βεβηκέει 
ἐντροπαλλομένη, θαλερόν κατὰ δάκρυ χέουσα. 
ἀγα δ' ἐπεθ' ἱκανον δόμους εὐνατεάοντας 
Ἐκτωρος ἀνδροφόνοις, κινήσατο δ' ἐνδόθη πολλᾶς 
ἀμφιπόλους, τήσιν δὲ γόνων πάσησιν ἐνώρεσεν. 
αἱ μὲν ἐτι ζώον γόνων 'Εκτωρα φ' ἐνί οἰκηρ' 
οὔ γὰρ μιν ἐτ' ἐφαυλοῦ ὑπότροπον ἐκ πολέμου 
ἐξεθαλ', προφυγόντα μένος καὶ χείρας 'Ἀχαίων. 
"Οὐδὲ Πάρις δήλουσεν ἐν ὑψηλοῖσι δόμοισιν, 
ἀλλ' ὅ γ', ἐπεὶ κατέδυ κλυτα τεῦχεα, ποικίλα χαλκῷ.
NOTES TO BOOK VI.

Argument.—While the Greeks are conquering, Helenus advises Hector to order a public supplication to Athene in the Pergamum, to remove Diomed from the battle. While Hector is thus engaged in the city, Glauceus and Diomed come to the knowledge of the hospitality that had taken place between their ancestors, and in friendship they exchange arms. Hector executes the orders of Helenus, persuades Paris to return to the battle-field, and takes a tender leave of his wife Andromache and his son Astyanax.

1—50. αἰώθι: Scholiast, ἵμων ὁ ἤτοι τῶν θεῶν συμμαχός. —ἱνθα καὶ ἱνθ' ἰδοὺς μαχή = "the sight directed itself to this side and to that."
The Iliad.

The phrase "spear-shafts fitted with bronze" is "χαλκοθρέποι δόξα = χαλκοβάρας" in the Odyssey. - Edith Buon: so called by the gods; called Scamander by men; see II. xx. 73.

"primum perruptit, Lat.

"fōwos . . . trenev = "gave the light of (joy or hope);" so Virgil, "O lux Dardania," and Horace, "Lucem readda tune, dux bone, patriae:" a common metaphor in all poetry.

"tov . . . ἐθάλα . . . φως, not = "he struck that helmet-plate," but = "he struck or hit that man on his helmet-plate;" the accusative of nearer definition: this is seen more clearly in the phrase (ver. 11), τὸν δὲ σκότος δύος καλυφεὶν.

"φιλος ὁ ἄνθρωπος = "he was the friend of mankind;" notice the extension of the term, employed by Homer.

"πάντας γὰρ φίλοις ηὐφίλεσθαι = "for it was his custom to befriend (or entertain) all."

"And of all the, κ.τ.λ.: "ay, but not a single one of those (he entertained) availed him then to ward off the deadly ruin." Somewhat similar is the lament of the dying Marmion (see Scott),

"Is there none,
Of all my halls have nursed,
Page, squire, or groom, one cup to bring
Of blessed water from the spring,
To slake my dying thirst."—Canto vi.

καὶ μὲν ἐπέλυσε μένος, κ.τ.λ.: azeugma = "and of those he unnerved (in death) the limbs below, and their battle-rage." "ἐνθρότο δοὺρφ φαισαῖ = "sent to neither gloom with his flashing lance."

"ἄναξαμένω πεδίον = "flying bewildered over the plain;" (gen. of the space, traversed by the motion.)

"ἐξαντ ρω πρῶτος φυσ = "having broken (the chariot) at the top of the pole." Scholiast explains by ἄκρα.

"Ἀδραστῶς . . . ἀλλιόστετο. Compare the mythical Adrastus supplicating Menelaus, with the historical Adrastus supplicating Cressus (Herod. bk. i.)

"ἐν αὐνεῖον πατρός = "in the (house) of my wealthy sire;" supply αἰκή, ποικιλοτός τε σίδηρος = "iron wrought with much difficulty;" hence we hear so little of it in Homer; it was the last metal the Greeks learned to work.

"50—100. τὰ δὲ ἐκεῖλα = "was just on the point of."

καταζημένη = Lat. deducendum.

σολ ἐπροτα περιογιτα = "you were most excellently treated:" ironical allusion to the abduction of Helen.

"αἰτῶν δηλορον χεῖρας θ' ὠντειρας (Hendiadys) = "the ruin that shall descend from our hands." αἰτ. ὑπερ. = Lat. perniciis præceps.

"μηδ' ἄρινα . . . μηδ' δὲ = "not even the (child) which, whatever it may be . . . not even that one (shall escape)." μηδ' in both cases emphatic not connective: δὲ is here, according to Homeric usage, a demonstrative, especially after καὶ and γὰρ.

The rebuke of Agamemnon has been often compared with Samuel's reproof of Saul for sparing Agag; 1 Samuel, xv.
NOTES ON

παρατίθεναι = prose form παρατίθεναι, = "without sepulchral rites."
απὸ τὸν παρατίθεναι = "having talked him over to what was fated."
ἐκπέφαλλομεν = "giving himself to the spoils" (middle).
ἐκμακάλλοι = Lat. secuti.

νεκροῦς πενειώτας, a pleonasm, common in poetry.

συλλέκτε: here governs a double accusative, as a verb of stripping.—

"The lives of all your loving complices

Lean on your health."

Shakespeare’s King Hen. IV. Part II.

αὐτὸν εὐγένεται: this refers to Λαόν (in ver. 80).

σεласι: Lat. instat.

χαριστάρεται ἡδὲ μέγιστος: see on ἡδὲ, II. iii. 248.

θεῖα: inf. for imperative θέω. Compare the ritual and procession of the πέπλοι with those of the Panathenaea at Athens.

με, μεῖναι = "yearlings" (from ἔως, "the year") "ungoaded.”

Scholiast explains by ἄτηρται.

αι κ' ἄτηρι = "if haply she may take instant pity on" (and would that she may): see on II. i. 66; so below (v. 96) α' κέει — ἀπόσχε.

100—150. τηλεκλειτολ, not "summoned afar," but "far-famed."—Βεία

δυσθένων δὲ τε παιδέω, κ.τ.λ. = "Unhappy are the sires whose sons my force encounter."

Newman.

ὁδὲ εὖ μάχομαι = "I could not possibly fight with" & always strengthens the negative sentence.

ὁδὲ γὰρ ὠδὲ = "no—for not even."

Διώνυσοι τιθίναι = "the nurses of Bacchus," generally called Baccha. Compare Horace, "Thracis et exitium Lycurgi."

θύσια = "the instruments of sacrifice" (from θῦω).

ξε τρόμως: see on Iliad iii. 342.

θεορίεραι θεολόγεραι. Compare Shamgar, the Judge of Israel, who slew six hundred men with an ox-goad; see Judges iii. 31.

ταῦτα βεία μνήμες. Horace, "Deos securum agere aevum," and Milton. Paradise Lost, ii. 553,

"To that new world of light and bliss, among

The gods, who live at ease."

οἱ τὸ χρυσὸν θρόνον ἐσούσι = "fruges consumere nati," Horace.

κλείσαντων πειραθ. Compare "Mors ultima lineae rerum." Horace, with whom this book of Homer was evidently a favourite, has drawn more upon it than upon any other.—οὐ πέρ φολλον γενεθ. Compare Horace (Ars Poetica),

"Ut sylvas foliis pronos mutantur in annos,

Prima cadunt; ita verborum vetus interit et aetas,

Et juvenum ritu florent modo nata vigentque."

Compare also Aristoph. Aves, 835, and Ecclesiasticus (xiv. 18), "As of the green leaves on a thick tree, some fall, and some grow: se
is the generation of flesh and blood, one cometh to an end and another is born.

τὰ μὲν ... ἀλλὰ δὲ = Attic form τὰ μὲν ... τὰ δὲ.

150—200. Ἐφόρη: here, the old name of Corinthis. In Iliad ii. 659 is another Ephyra.

κέρδιστος = "most cunning:" so Horace, "Vafer ille Sisyphus."

Σισυφός Αἰολίδης: properly, "the cunning wriggler" (σισυφός and αἰολίδης).

Βελλεροφόντης. His original name was Hipponous: he took this name, Βελλήροo φονέα, after the murder of his brother Bellerus, in consequence of which he fled to the Court of Proctus, for purification. The story of Antea's frantic passion for him presents a marked resemblance to that of Potiphar's wife for the patriarch Joseph. Grose considers him the mythical son of Poseidon, the family god of the Αἰολίδης: see vol. i. p. 167.

ἀνακτα χόλος λάβειν: see on II. iii. 342.

όν ἀκουστε ἐστι τούτων, πρὸ τοῖς γιοι: Jelf's Greek Grammar.

τεθάσατο γαρ κ. τ. λ. = "ay, for he had scruples about that in his conscience."

σύμματα λυρίδα, generally supposed to be picture-writing, like the Mexican, and not alphabetical characters: see Introduction to Iliad.

πίνακα πτυχά: see Herod. vii. 239.

ἀμφινον πομφ = "blameless escort;" as opposed to the forbidden arts of sorcery, magic, &c.: so Iliad ix. 118.

τέμενος = 1. a piece of ground set apart for the chief, and so a king's demeane; 2. land consecrated to a god, or attached to a temple (τέμενος, "temple") = Lat. ager sanctus): here however in its first sense.

ἀρωμᾶ = "ploughed land," from ἀρόω, as arvum from aro in Latin.

Χιλαμα, properly a "she-goat:" this mythic conception is supposed to have arisen from the volcanic character of the country, in which these events took place. In the antiquities recently discovered in Lycia, we find figures of the Chimera represented after the shape of an animal still found in that country. The old inhabitants of Lycia were "the Solymi," remains of whose language have been lately discovered: it is a mixture of Greek and Semitic: it is remarkable that Hellenic and Persian intercourse had little or no influence upon the political and social character of the Solymi.

200—300. ὅ τι μοῖρα κατέθη. So Spenser (Faerie Queene) has,

"He could not rest—but did his stout heart eat;"

and Scott has,

"Bitterer was the grief devoured alone."

τὸ Ἀλκιών. This plain was situated between the rivers Pyramus and Sinarus in Cilicia. "The plain of the wanderer," literally, from ἀλκίων. Compare Milton, Par. Lost, vii. 17,

"Lest from this flying steed unreined,
As once Bellerophon, though from a lower clime,
Dismounted, on the Alcidian field I fall,
Erroneous there to wander and confound."

Ἀρέμιος ἐκτα: sudden deaths, especially of women and girls, are attributed to the arrows of Artemis: see II. vi. 428. and xix. 50.
NOTES ON

μηδὲ γένος πατέρων αἰλιχυνάμεν. So Thucy. bk. i. χρῆ τοι; neuterous ... παρασθαί μη αἰλιχυνάς προφητοδοσίας ἄρετας, and Virgil, Æn. iii. 342,

"... in antiquam virtutem animosum vincentem
Et pater Æneas, et avunculus excitaet Hector."

Oineus γὰρ κ. τ. λ. Æneas, father of Tydeus, father of Diomed. Melleager (II. ii. 642) was successor to his father Æneas in Aetolias; his brother Tydeus married a daughter of Adrastus, king of Argos (and Sicyon, II. ii. 572), son of Talanu (II. ii. 566). Hence Diomed succeeded to the principality of Argos, though his father was an Aetolian, Iliad iv. 399.

Tydea δ᾽ οὖν μέμηται. Verbs of "remembering" generally govern the genitive case; but in the sense of "commemorating," "keeping in mind," they govern the accusative.

χειρα ... λαβέτην, not = "they seized by the hand," but "they caught hold of, or held each other's hands." the former sense would require a genitive case.

τασσόμενος (middle) = "pledged their troths to each other."
φαγόν = "the oak;" not the Latin fagus, our "beech."
θεόν = "god;" but θεόν = "they were running;"
αθόνγονον = "corridors," open in front, which led from the court, ad lure, into the πρόθροιον, fronting the sun; hence their name.

μεριστὶς ἀλόχωου "the won and wedded partners of their bed."
τέγευσι διόλωι = "chambers near the roof," not "roofed."
ἐν τῷ ἀπὸ τοῦ ὀοῦ, κ. τ. λ., "and straightway she clung to his hands, and she thought the word and gave it utterance." In the lines following this, as before, there is no name mentioned, and therefore nothing to warrant the usual translation of αὐθεμα. On other occasions, when this affectionate formula is used, it begins with χειρὶ δὲ μνατερίας: in both cases we have the union of the hands, the heart, and the tongue in this expression of fondness.

ἀλε κατεργάθα = "if haply thou wouldst drink it" (and would that thou mayest): see on II. i. 56.

ἀνδρὶ δὲ κακόμοι. Hence Horace says, "Laudibus arguitur vini vinoseus Homerua." Compare Burns on Scotch drink,

"Thou clears the head o' doited Lear;
Thou cheers the heart o' drooping Care;
Thou strings the nerves of Labour sair,
At's weary toil;
Thou even brightens dark despair
Wi' gloomy smile."

χειρὶ δὲ ἀντιπότως: see Exodus xxx. 20.
οὐδὲ καὶ ἔστι. Compare Virgil, Æn. ii. 719,

"Me bello e tanto digressum et cade recenti
Attractare nefas, donec me flumine vivo
Abluero."

Purification after touching the dead body was enjoined by the Mosaic law: see Numb. xix. 11—13.

ἀλλὰ αὖ ... ἔρχεσθι, "but go, I pray thee go:" see on II. i. 62.

ἐς κε, i.e. εὶ τοῦτο δυνατὸν εἶν = "would that it were possible."

ἐκ καὶνὸν γα ἰδομί, κ. τ. λ. = "ay, if I could see that one (yonder)
descended to (the realms) of Hades, I would (then) haply, think that my soul had quite forgotten its joyless woe.”

Σιδόνισσεβ, from Sidon, now Said. See Herodotus (ii. 117) for this voyage of Paris. In early times the Phoenicians were celebrated for merchandise of every description, and their country was the recognised emporium of the East. See Judges xviii. 7, and Herod. i. 1.

390—350. εὐχομένη ὃ ἴπτατο = “she prayed aloud.” εὐχομένη is here in its first sense.

ἀφεινε = Lat. renuit, “refused,” expressed by the act of throwing the head back, as κατανεών = Lat. annuere, “to nod assent to.”

βεβήκειν (plerperfect) = “had gone (mean time).”

Τρόι = “the Troad,” and not the city “Troy,” which Homer generally designates “Ilios,” or Ilion.

περικυντὰ ἐργά, either “the glorious exploits” of the Trojan war, which were being wrought in embroidery (see Iliad iii. 126—128), or probably, “the offices of dignity” appointed the ἀμφίσβωλοι (the free attendants) as opposed to the menial offices of the bondswomen.

πόλεμος ... ἡμισβῶν: so in Latin, certamen ardens, bellum flagrare.

καὶ = “rouse thee” (verb); but καὶ = “up” (preposition).

θάρρεται = “be warmed.” i.e. burned; a keen touch of irony.

ἰδείν ὁ δικτύν προπανέστηκα = “as I was resolved upon surrendering myself up to anguish;” before ἰδεύον supply ὅσον, the correlative of ὅσον preceding, and see further on Iliad iii. 342.

νική ὁ δικτύν προπανέστηκα = “victory changes her men;” hence Ares is called in a former passage ἀβλοπρόδαλλος. Compare Virgil, Æn. ii. 367, “Quondam etiam victis redit in praecordia virtus, Victoresque cadunt.”

πάρος τὰς ἐργὰ γενέσθαι = πρὶν ἃ τάσι, κ.τ.λ. 850—400, τολμῶ ὁ ὑπ’ ὄντ’ ὑπ’ ... ὄντ’ ὑπ’ κ.τ.λ. = “but my present spouse has just neither... nor...”—Jelf.

tοι καὶ μιν, κ.τ.λ. = “therefore I doubt not but that he will even reap the fruits of this.”

διοροφ = “a double chair” (to hold two): see Iliad iii. 426.

πάνω σφήνας ἀμφισβήσθηκα = “toil hath encompassed thy mind.”

σφήνας is the accusative of closer definition: see also on Iliad iii. 342.

πελάμβανος ἀνδιώματο = “continue to be sung.” Compare Horace, “infelix tota cantabitrur urbe.”

μεταμένη = “dissolved in tears.”

τῇ γάρ ἐμελλεῖ = τοιῷ τῇ ὑδρὸ ἐμελλεῖ.

πολύδωρος = πολύδωρος.

᾿Ηρείωνος . . . ᾿Ηρείων. By anacolouthon, though the grammatical construction requires a genitive, the nominative is so placed as to express the subject of a new thought suggested by the former substantive, the verb ἐλαῖον being supplied by the mind.

ὕπ’ ἔλαῖον δαμάστη = “beneath Placus, abounding in woods.”

These mentioned in the next line, must not be confounded with Boeotian Thebes, which Diomed and his confederacy destroyed.

400—450. ἄλγεσκον ἀντέρι καλῷ = “like a fair star.” Compare

“The star-light smile of children.”
See Shelley—a poet, on whom

"there shone

All stars of Heaven, except the guiding one."

*Ἀστυνακτα. Φερόνυμος name; names derived from a characteristic of the parent were called φερόνυμοι. Compare Eurytaces, the son of Ajax; Telemaus and Ptolipithus, sons of Ulysses; Nicostratus, son of Menelaus. So with the Jews.

ἐν τῷ ἐκ τοῦ τό: see on Iliad vi. 253.

οὐδὲ εἰς τῆς φίλας = "and thou pitiest not." οἰδέ is here absolute.

ἐμ' ἐμοῖρον = "me, even me, all desolate," without a share or a lot in anything (observe the emphatic form of the pronoun). It is difficult to realise all the pathos that a Greek would have felt in this single epithet. Moore has well expressed it in those touching lines,

"Oh, grief, beyond all other griefs, when fate
First leaves the young heart lone and desolate
In the wide world, without that only tie
For which it loved to live, or feared to die."

Σταὶ ἀλτωρῆ: compare Burns (First Epistle to Davie),—

"It warms me, it charms me,
To mention but her name:
It beats me, it beats me,
And set's me a' on flame."

Also compare with this touching address of Andromache, the appeal made by Telemass to Ajax, in Sophocles.

βοώνεν τῷ ἔλεος ἐκ νῦν = "with a view to the trailing-footed oxen."—

ἄνθρωπος: observe that here ἄνθρωπος stands first in the sentence, as it refers emphatically to what went before. She had lost all that had been nearest and dearest to her,—father, mother, brothers, and city,—but, notwithstanding all this, she sees in her Hector all,—nay more than all she had lost. Hector answers this assurance of the tenderest devotion in a strain worthy of both, when, in his prophetic soul, he weighs the downfall of Troy, and the butchery of his family, as affecting him but little compared with the prospect of his wife's wrongs and degradation in bondage.

μὴ θείσαι = "be not after making," i.e. "make not now."

παρ' ἀμφῶθεν = "near the wild fig-tree." Choiseul-Gouffier reports that near Bounai-bachi, a village supposed to be built on the site of ancient Troy, there is a place called Indjuli-dagh, i.e., the mountain of the fig-trees. See, however, Dict. Geog. (Dr. W. Smith's.)

ἐπίθρωμον ἥπερ = "is wont to be assailable."

τρίς γαρ τῇ γῇ (see on Iliad i. 60). "ay, for thrice in that spot."

ἐλεουστόλους: ladies of high rank wore the peplos trailing on the ground: the dress when worn so long as to drag was called σύρμα ("a sweper").

τοσοῦτοι ἤματ: see on Iliad ii. 482.

450—500. ὀβρ' ἄνθρωπος Ἐκθέσις: see on II. i. 148.

οἱ κέρ. . . . κέρατον = qui forte occubituri sint.

δικαίωσεν ἄγνωστος = "bears thee (to his home) all tears:" observe the force of the middle.
The text is not legible due to the quality of the image.
The tender blue of that large loving eye
Grew frozen with its gaze on vacancy,
Till—oh, how far—it caught a glimpse of him.”

500—527. ἐφφυντο, “they thought:” see on II. i. 361.
οὐδὲ πάθος: see Virg. Geo. iii. 76, seq.; Milton’s Paradise Lost.
iv. 857.
ὁτι τις σταθεὶς ἔπνοε: compare Virg. Æn. xi. 492, and Shak-
peare’s Henry IV. act i. 1, 9,

“Contention, like a horse,
Full of high feeding, madly hath broke loose,
And bears down all before him.”

Compare also Ennius’ Imitation in Macrobius.

λαόεσθαι ... ποταμῶν. The Venetian Scholiast understands an
ellipsis of ἅθαν. Jelf would make this the material genitive, (λαόεσθαι, to
wash all the body, and so, in middle, to wash oneself, i.e. to bathe, as here: νύσται, “to wash part of the body only,” generally hands, and
sometimes the feet: πλάνειν, “to wash things,” not persons, generally
clothes.)

νομίμων ἔπνοεν = “the pasture of mares:” so Virgil, who imitates the
whole passage,

“Aut ille impastus armenta tenuit equorum.”

Ἥλικτωρ = “the beaming sun.”

ἐντευ γέμελε = “when just on the point of.”

ἐντευ σῖθεν, not = “in place of you,” but, “on your account.”
κρατῆρα στήσασθαι ἔλεβεν = “now to set up our bowl of freedom.”
observe the force of the aorist and the middle.

ἐν Τροῖς: see on Iliad ii. 237.
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